

SOLO

By David Coggeshall

FADE IN:

EXT. CLOSTERMAN HOME - NIGHT

A Victorian home rests on the rocky coast of Maine. Pine trees sway gently in the darkness.

We move slowly in on an upstairs window, into..

INT. CLOSTERMAN HOME - BATHROOM - NIGHT

..a bathroom, featuring a large antique BATHTUB.

ALICE (29, attractive, intense) kneels next to the bathtub, gently bathing a BABY GIRL, who wriggles in the shallow water.

ALICE

There you go. Getting so clean...

The baby looks up with a smile that melts Alice's heart.

CUT TO:

EXT. CLOSTERMAN HOME - DRIVEWAY - NIGHT

A POLICE CRUISER pulls into the driveway. Maine State Trooper MARK CLOSTERMAN (30's, uniformed) steps out of the car.

He walks onto the porch, passing a festive SIGN announcing...

"IT'S A GIRL!"

Slinging his trooper jacket over his shoulder, he walks through the front door.

CUT TO:

INT. CLOSTERMAN HOME - BATHROOM - CONTINUOUS

Alice continues rinsing the baby's hair.

MARK (O.S.)

(from downstairs)

I'm home.

Alice smiles at the baby and playfully flicks some water onto her. The baby giggles.

MARK (O.S.) (CONT'D)
You two upstairs?

Mark's footsteps draw nearer as he climbs the stairs and approaches the bathroom door.

MARK (O.S.) (CONT'D)
Hello..?

Still no response from Alice. The DOOR begins to open...

MARK (O.S.) (CONT'D)
Is somebody getting a bath in here..?

Mark STOPS SHORT in the doorway, looking at Alice.

MARK (CONT'D)
(alarmed)
Who the hell are you?

Mark PALES, seeing the DEAD BODY of his WIFE (MARY CLOSTERMAN) lying on the floor behind Alice, SOAKED WITH BLOOD.

MARK (CONT'D)
NO!

Before Mark can react, Alice RAISES A HANDGUN...

..and FIRES.

Mark is thrown back against the tile wall, a ragged hole in his chest. He slides slowly to the floor, a look of shock on his dead face.

The baby WAILS at the loud noise. Alice gently lifts the wet child into her arms, calming her.

ALICE
Shhh, it's all right...

She rocks the baby slowly and wraps her in her dead father's TROOPER JACKET for warmth.

ALICE (CONT'D)
(gently kisses the baby)
Mommy's here.

FADE OUT:

FADE IN:

EXT. PENOBSCOT BAY - DAY

We move swiftly across Penobscot Bay, a vast Atlantic waterway dotted with green, wooded islands.

The sun reflects off the gentle waves on a glorious Maine summer afternoon.

"18 Years Later"

In the distance, a battered "PULLING BOAT" (25-foot aluminum sailboat) bobs listlessly on the blue water.

CUT TO:

EXT. PULLING BOAT - DAY

Close on a male hand using a charcoal pencil to sketch a WOMAN'S FACE. The hand belongs to...

TOBY BURNS (18, attractive, intelligent), who sits in the bow of the boat, sketching in a LEATHERBOUND SKETCH BOOK.

TEN TEENAGERS sit glumly in the boat with Toby. They're on a Outward Bound wilderness trip, and their leader, KAYE (28, tanned, hot), sits at the tiller, steering.

Kaye is the woman Toby is sketching with intricate attention to detail; the shadows on her face, her eyes focused on the horizon, etc.

Toby's friend CAMERON (18, lovable cad) glances at the sketch and then at Toby.

CAMERON

(whispers, imitating Kaye)
"God, Toby, you've really captured my essence. I have to make love to you now".

TOBY

(quietly)
That routine never gets old for you, does it?

CAMERON

No, but you know what *is* old? Her. As in, ten years older than you.

TOBY

I sketch seals and bell-buoys too, Cameron. It doesn't mean I want to have sex with them.

(Cameron laughs)

Getting laid is the last thing on my mind. We've been out here two weeks; I've got salt in every pore, fold and crack of my body.

CAMERON

How many cracks do you *have*?

Toby rolls his eyes and continues his sketch.

CAMERON (CONT'D)

You know I think? I think you were smart to come on this trip, Tobe.

TOBY

Why is that?

CAMERON

You strike me as a bit sheltered, frankly, and getting salty and learning to rough it is good for someone like you.

TOBY

Crapping over the side of a boat in front of other people is not good for *anyone*.

CAMERON

(shrugs)

My grampa lived to ninety.

Toby smiles and adds a detail to the sketch of Kaye. Then...

TOBY

It wasn't exactly my choice to come here, Cam. It was this or... other problems.

CAMERON

(intrigued)

Wait, are you telling me that Mr. Prep School is a member of the Court-Ordered Adventure Club like I am?

(Toby says nothing and keeps sketching)

Why am I finding this out two weeks in? I told you on day one.

TOBY

(shrugs)

Hey, if you're proud of being
busted selling weed, more power to
you.

CAMERON

Growing, Tobe. Not selling. There's
a difference.

(beat)

What are you in for?

Toby says nothing.

CAMERON (CONT'D)

Come on..

A beat.

TOBY

I hit my stepfather.

CAMERON

You can get arrested for hitting
your stepfather?

TOBY

(bitter)

You can if he's an attorney and an
asshole, and if your mother cares
more about his money than her own
kids, yeah.

CAMERON

Well, that sounds like a charming
home life, Tobe. Why don't you live
with your dad?

Beat.

TOBY

He died when I was twelve.

Cameron nods slowly.

CAMERON

How?

Toby adds another detail to the sketch.

TOBY

Let's just say he died three days
after she left him, and leave it at
that, all right?

Cameron stares at him, sensing Toby's implication - that his father killed himself.

CAMERON

Jesus...

TOBY

How's that for "sheltered"?

Cameron pats Toby on the back.

CAMERON

(smiles, louder)

I stand corrected, you're a fucking mess. Welcome to the club.

KAYE (O.S.)

(from the stern)

Gentlemen... *language*.

CAMERON

(gives her a wave)

Sorry, Kaye, you're right. A boat's no place for sailor talk.

Kaye gives him a look, then rises to her feet.

KAYE

(addressing the group)

Okay everybody, listen up. You all know what today is. You're starting your solos, so let's go over how this is going to work.

There are assorted reactions among the teens. Some are enthused, others groan.

KAYE (CONT'D)

You're each going to camp on a different island by yourselves for three days.

(gestures around the various islands)

There are more than three thousand islands in Maine, most of them state land, almost all uninhabited. We've never used the same islands twice, so I honestly can't tell you too much about what to expect from yours except that given the amount of rain we've had this month, you *will* find water if you look for it.

(beat)

(MORE)

KAYE (CONT'D)

The point of a solo is introspection. It's a chance to think about what you've learned so far on the trip, and to use your new skills to survive.

(beat)

You'll have your sleeping bag, a tarp, a knife, a bag of trail mix and some iodine for treating the water you find. That's it.

TEENAGE GIRL

What do we *do* for three days?

KAYE

(shrugs)

Sit. Think. Explore. Survive. It's entirely up to you.

Cameron makes a "jerk-off" motion. Toby stifles a laugh, and draws a look from Kaye.

KAYE (CONT'D)

Is there a problem, Toby?

TOBY

No problem at all. Anything involving dry land is fine by me.

Others mumble in agreement. Kaye holds up a ROAD FLARE.

KAYE

If there's an emergency, you'll each have a flare that you can use to signal a passing boat.

TOBY

What boats? The only boat we've seen in the past week is *this* piece of...

(off her sharp look)

...impeccable craftsmanship.

KAYE

Don't worry, I've been doing this for six years and no one's ever lit their flare. I expect to keep that record intact, got it?

Cameron looks toward an ISLAND they're nearing. It's basically just rocks (covered with seagull shit) and a few patches of trees.

CAMERON
(laughs)
Sweet.
(to Kaye)
Who gets *this* paradise?

Kaye smiles at him, smugly. Cameron's face FALLS.

CAMERON (CONT'D)
Not a chance in hell.

CUT TO:

EXT. PENOBSCOT BAY - DAY

Cameron stands on the rocks, holding his backpack, as the boat sails away from him.

CAMERON
(yelling at the receding
boat, annoyed)
I'm not gonna forget this, Kaye!

Kaye smiles to herself. Toby grins back at Cameron and gives him a sarcastic "thumbs up".

CAMERON (CONT'D)
(calls)
Keep smiling, asshole. I hope your
island has *bears*.

Cameron examines his grim surroundings. Hundreds of SEAGULLS eye him curiously.

CAMERON (CONT'D)
(glum)
Birdshit Island. Super.

CUT TO:

EXT. PENOBSCOT BAY - DAY

From afar, the boat seems only a speck as it crosses the vast, calm expanse of Penobscot Bay.

CUT TO:

EXT. BOAT - DAY

Toby looks back at Cameron's island, now far in the distance behind them.

KAYE (O.S.)

Toby?

(points to an ISLAND
ahead)

This is you.

Toby begins gathering his belongings. Just then, the boat is caught in a SWIFT CURRENT, and Kaye struggles to keep it on course.

KAYE (CONT'D)

(to the group)

Hold on, guys.

(to Toby)

Pull in the sail.

Toby pulls in the sail a few feet.

KAYE (CONT'D)

(getting back on course)

The current seems pretty strong in this channel, Toby. I wouldn't go swimming, we'd never find you.

TOBY

(dry)

Fantastic.

Toby studies his ISLAND, which is half a mile long and covered with a thick blanket of PINE TREES.

At the far end, a decrepit LIGHTHOUSE looms on a high, rocky bluff. It's clearly not a working lighthouse - the structure itself looks anything but stable.

TOBY (CONT'D)

Can I shack up in there?

KAYE

Not unless you want it to collapse on your head. It's abandoned, it's probably been rotting there a hundred years.

The boat draws nearer to the island.

CUT TO:

EXT. ROCKY BEACH - AFTERNOON

The boat bumps up against the shore, and Toby carefully steps out, carrying his backpack. Kaye hands him a FLARE and smiles.

KAYE

Toby, I feel like you of anyone
will get something out of this
experience.

TOBY

(nods)

Three days without being seasick.

Kaye fixes him with a look.

KAYE

Look, it's pretty obvious that it
wasn't your decision to come on
this trip.

(Toby says nothing)

But this solo is all yours, this
island is all yours. You're in
complete control here, Toby. And
you might just find that with no
one telling you what to do, you'll
learn something about who you are.

Toby listens, digesting her words.

KAYE (CONT'D)

So when I come back in three days,
I don't want to find "Toby who
doesn't want to be here" or Toby of
"Toby and Cameron". I want to find
you.

(beat)

Get to know yourself. Believe in
yourself. That's the point of a
solo. Understand?

TOBY

(smiles)

I understand you're telling me what
to do on *my* island.

Kaye rolls her eyes.

KAYE

See you in three days, smart guy.
(steps back onto the boat)
Don't forget to hang up your food
bag, or you'll be up to your neck
in critters.

Toby shoves the boat off the shore and watches it sail off.

Toby looks around at the island, his home for the next three days, and then picks up his gear and walks across the rocky beach into the trees.

At the other end of the island, the decrepit LIGHTHOUSE stands sentinel.

CUT TO:

EXT. TOBY'S CAMPSITE - AFTERNOON

In a small clearing surrounded by pines, Toby has constructed a rudimentary TENT using his plastic tarp.

Toby gathers twigs and dry grass and places them inside a ring of large stones. He holds his Swiss Army knife's MAGNIFYING GLASS near the dried grass, focusing the last rays of afternoon SUNLIGHT.

TOBY
(keeping his hand still)
Come on...

A small wisp of SMOKE appears, and soon a FLAME flickers to life.

TOBY (CONT'D)
There we go. *Fuego*.

He gently blows on the flames and adds more sticks. Soon he has a pleasant little fire going.

Toby rises to his feet and looks around at his little camp, satisfied.

TOBY (CONT'D)
Not bad, Tobe. Not bad at all.
(frowns, shakes his head)
An hour in, and you're talking to yourself. Good on ya.

He looks around the dark trees, seeming to feel the solitude finally. There's no movement at all.

He's really alone.

TOBY (CONT'D)
(yells for fun)
HELLO.....!

There's no sound but the wind in the trees.

The animals suddenly GO STILL, their eyes wide, their ears alert. A moment later, they DART AWAY, clearly frightened.

Unnerved, Toby looks into the trees behind him, just as..

..there's MOVEMENT deep in the woods, but it's gone before Toby can see what it was.

Whatever it was, it was a hell of a lot bigger than a rabbit.

Toby stares into the trees. There's only silence, except for the wind in the leaves.

Toby shrugs it off and walks down a narrow DEER PATH to a granite outcropping overlooking the water. He sits at the base of a pine tree and sighs, relaxing.

His camp is made. The fire's lit. Life is good.

CUT TO:

EXT. ISLAND - EVENING

The sun sets over the horizon. CROWS fly from the trees and glide past the lighthouse.

Night is coming.

CUT TO:

EXT. WOODS - NIGHT

Toby pushes through dense, dry branches with a WATER BOTTLE in his hand.

It's hard to see in the darkness, and branches scratch Toby's face. Hearing the sound of RUNNING WATER just up ahead, Toby pushes the final few feet through the branches and finds...

..a small, flowing STREAM.

Toby kneels and begins to fill his water bottle. When it's full, he holds it up and looks at the DEBRIS floating inside.

TOBY

Excuse me, waiter? There's dirt and animal piss in my water.

Toby adds three drops of IODINE and shakes the bottle to mix it up. He then takes a long sip, wincing at the taste.

Toby leans over the stream again to top off the bottle, but when he looks into the water...

There's a REFLECTION of a pale FACE WATCHING HIM FROM THE TREES.

Toby REELS backwards, startled. His eyes whip toward the large OAK TREE where the face seemed to be, but it's GONE.

TOBY (CONT'D)

Who's there?

Silence.

Toby jumps to his feet and moves toward the tree, carefully. He waits a moment and then quickly steps around the tree and finds...

..no one. The woods are empty. All is quiet.

Unnerved, Toby grabs his water bottle and hurries away. When he's out of sight, we slowly pan UP THE OAK TREE to a dark, shadowy recess between the limbs....

..where a set of DIRT-SMEARED FINGERS supports the weight of someone hiding completely MOTIONLESS in the shadows.

FADE TO:

EXT. TOBY'S CAMPSITE - NIGHT

An uneasy Toby lies in his sleeping bag by the crackling fire, which casts a warm glow onto the trees, but also emphasizes the deep darkness of the woods beyond.

Toby pulls out his sketch book and opens to a fresh page.

He carefully draws the oak tree by the stream... and sketches the FACE he saw between the branches.

He closes his eyes and thinks back, and then adds a few more touches to the face.

A TWIG breaks in the woods behind him.

Toby throws open his sleeping bag, where he has several STONES gathered. He jumps to his feet and HURLS the first stone into the darkness. It CLATTERS through branches and underbrush.

TOBY

(loud)

If anybody's there, I swear you're going to get one of these in your goddamn face!

He HURLS another stone. It crashes through the dark woods.

Toby listens for movement but hears nothing. He picks up his LAST STONE and hurls it into the dark woods.

But this time, there's NO SOUND. The rock doesn't seem to LAND or crash through branches. There's only SILENCE.

Toby goes still.

TOBY (CONT'D)

What the hell...?

Toby pulls a burning stick from the fire as a TORCH and carefully moves toward the treeline.

CUT TO:

EXT. WOODS - NIGHT - CONTINUOUS

Toby walks into the dark woods, holding the burning stick.

He looks around warily, conscious of every small noise. He moves slowly through the trees, squinting into the darkness.

The torchlight casts shadows among the skeletal tree branches, swaying gently in the breeze.

Toby stands still, listening, then allows himself to relax.

TOBY

There's nobody here. Stop being such a pussy.

Toby slowly turns back toward his camp. But he FREEZES when he sees..

..the STONE, resting on top of a narrow TREE STUMP.

He stares in disbelief. There's no possible way it could have just landed like that.

It's almost like someone CAUGHT it.

Toby looks again into the darkness but sees only the looming trees.

TOBY (CONT'D)
 (yells)
 Stay the hell away from my camp!
 You hear me?

Only silence answers him.

CUT TO:

EXT. TOBY'S CAMPSITE - NIGHT - CONTINUOUS

Toby climbs back into his sleeping bag, unnerved.

He stares at the sketch he made of the terrifying PALE FACE he saw in the trees. Even in its abstraction, the face in the sketch has piercing eyes and looks vaguely....*female*?

Toby stares at the sketch. All is quiet. Move slowly in on the crackling fire and...

FADE TO:

EXT. TOBY'S CAMPSITE - MORNING

The fire is now ASH. It's MORNING.

Toby JOLTS AWAKE, as if from a nightmare.

He stretches his back, sore from the hard ground. Toby unzips his sleeping bag and wearily rises to his feet. His eye then lands on...

TOBY
 Son of a bitch!

..the baggie of TRAIL MIX, which is SHREDDED and EMPTY, devoured by critters.

TOBY (CONT'D)
 (calls into the woods)
 Thank you very much for that!

He kicks the bag angrily.

TOBY (CONT'D)
 (to the trees)
 Maybe I'll eat *you*, you little bastards!

Toby angrily walks out of the camp toward the beach.

CUT TO:

EXT. ROCKY BEACH - DAY

Toby moves along the rocks at the edge of the woods, looking for anything to eat. He finds an old, rusted, Mercury OUTBOARD ENGINE discarded in a bed of sea grass.

Several small CRABS scurry out from underneath. Toby picks up one of the crabs and watches it wriggle.

TOBY
(frowns at its small size)
Got any big brothers?

Toby releases the crab, which scurries away. Toby's stomach rumbles.

He takes a step and WINCES from a sharp pain in his foot. Looking down, he sees he's cut his toe on... a MUSSEL SHELL.

TOBY (CONT'D)
Damn it!

He's about to throw the shell away, but he pauses. He looks toward the water, realizing there are MUSSELS EVERYWHERE. Thousands of them.

TOBY (CONT'D)
(smiles)
No way.

CUT TO:

EXT. TOBY'S CAMPSITE - DAY

The outboard engine's metal COVER sits on top of the fire like a COOKING POT, filled to the brim with MUSSELS and boiling water.

Toby pries open a mussel and eats the meat, then tosses the shell onto a growing pile nearby.

TOBY
(pleased)
"Mussel beach". All right.

The squirrel pokes its head out of the brush. Toby frowns at seeing the little thief again.

TOBY (CONT'D)
Scram, shithead. You're banned for life.

Toby tries to get to his knees, but he's too disoriented. He looks into the woods..

TOBY'S POV - *His vision warped by nausea and lightheadedness, he sees the SHADOWY FIGURE in the distant woods.*

TOBY (CONT'D)
(weakly)
Son of a bitch..

Toby struggles to stand, but another wave of PAIN grips him and he slumps to the ground.

His eyes begin to close, his body seeming to shut down.

TOBY (CONT'D)
(faintly)
Give me back my book...

Toby's eyes close fully. He's passed out.

FADE TO:

EXT. TOBY'S CAMPSITE - EVENING

It's evening - hours have passed.

Toby stirs awake, the color having returned to his skin. He sits up, groaning, and reaches for his WATER BOTTLE but it's EMPTY.

Toby rises to his feet and lifts the cooking pot off the dead campfire. He heaves the remaining mussels into the brush, then drops the pot limply on the ground.

Toby's STOMACH GROWLS, adding insult to injury.

TOBY
(to himself)
You're gonna fucking starve out here.

Rubbing his eyes, Toby looks up at the stars overhead.

TOBY (CONT'D)
(yells, miserable)
Fuck....this...place!

Toby's own ECHO from the dark woods seems to remind him of his BIGGER problem.

He scans the trees around the camp, but there's no sign of the intruder. It doesn't seem to comfort him, though, because now he knows for sure...

Someone else is on this island.

CUT TO:

EXT. WOODS - NIGHT

Toby kneels by the stream to fill his water bottle.

The woods around him are dark except for the moonlight streaming in from above. The sound of crickets is all that can be heard.

Toby stares at the oak tree where he saw the face, but there's no one there. He heads back toward his camp.

CUT TO:

EXT. WOODS - NIGHT

Toby moves through thick branches, but slows to a stop, unsure if he's going the right way. All the trees look the same in every direction.

TOBY

Shit.

He takes a few steps in one direction, but then stops again, looking around. To his left, there appears to be a clearing up ahead.

Toby pushes through the branches.

EXT. MOONLIT CLEARING - NIGHT

Toby steps into the clearing. He immediately stops, his eyes going wide.

At the center of the clearing are STALKS of CORN. Toby moves quickly to the stalks, examining them.

TOBY

(finding NO ears of corn)
Nothing? You're kidding me.

He then spots an ear of corn on the ground and grabs it, but when he peels back the leaves... it's ROTTEN and crawling with MAGGOTS.

Toby quickly DROPS the corn, repulsed.

He then looks at corn stalks again, and he realizes...

..they're in PERFECT ROWS. Someone clearly CARES FOR these.

Toby looks around the dark trees. His eye then lands on...

..a small shrub growing wild in the woods.

The shrub has PLUMP BLACK BERRIES hanging from it. Toby picks a few of the berries and examines their shiny black skin, gleaming in the moonlight.

Toby sniffs the berries and is about to take a wary bite of one, when...

MADELEINE (O.S.)
(faint female whisper)
Don't.

Toby SPINS, startled. He scans the dark trees around him, on edge.

TOBY
(calls)
Who's there?

Toby remains motionless, trying to discern any movement in the trees.

TOBY (CONT'D)
I know you're there, you just spoke to me.

Toby looks around but sees only darkness. He begins to back away, subtly *slipping the berries into his pocket.*

TOBY (CONT'D)
Listen, I'm just camping. I don't want any trouble.

Toby looks around the dark trees, unsure if the person is still there.

TOBY (CONT'D)
But bring my book back. It's important to me.
(silence)
Hello?

Toby frowns, frustrated, and begins walking out of the clearing, angry at being toyed with.

MADELEINE (O.S.)
 (faint, from the trees)
 You can't eat those.

Toby spins, now officially PISSED OFF.

TOBY
 What, *these*?
 (pulls out the berries,
 stuffs them in his mouth)
 Mmm... those are goddamned tasty!

Toby looks around, searching for the source of the voice in the trees.

TOBY (CONT'D)
 (mouth still full)
 I'm sick of this hide and seek
 shit. Where the hell are you?

Toby listens, still chewing the berries, and after a moment, he hears...

...gentle BREATHING. Close to him.

Toby slowly turns and looks closely at a nearby tree with skeletal branches. He PALES as he realizes...

...they're not all branches.

TOBY (CONT'D)
 Oh my god...

There's a PERSON standing MOTIONLESS within, their fingers and limbs angled to RESEMBLE the branches, BLENDING IN PERFECTLY.

The figure steps forward through the branches, and for the first time, Toby lays eyes on...

..MADELEINE (18, a stunning natural beauty). Her sparse sundress is hand-sewn and ill-fitting, and her long hair cascades over tanned, fit shoulders and arms. Every inch of this girl is infused with raw sex appeal.

Madeleine remains in the shadows, uncomfortable at having revealed herself.

MADELEINE
 (re: Toby's mouthful)
 That's Nightshade. If you swallow
 it, you'll die.

Toby STOPS CHEWING and quickly SPITS out the mouthful, repulsed. He wipes his tongue with his sleeve.

Recovering, Toby seems to realize for the first time how *unbelievably HOT* Madeleine is.

TOBY

Thanks.

Toby squints, trying to see her better, but Madeleine steps back into the shadows, self-conscious.

MADELEINE

Don't look at me.

TOBY

Why not?

Madeleine doesn't answer. Instead, she begins to back away into the darkness.

TOBY (CONT'D)

Where are you going?

MADELEINE

Stay away from the lighthouse.
Don't let her see you.

TOBY

Who?

Madeleine looks back at him.

MADELEINE

Mother.

Madeleine recedes further into the darkness. Toby, desperate for something to say, points to the shrub...

TOBY

Hey, wait a second. If I can't eat those, what *can* I eat? I've got no food at all.

Madeleine looks back at him, then kneels and picks up TWO STONES. Toby watches her, confused.

TOBY (CONT'D)

I don't think I can eat those either.

Madeleine looks around the trees for a moment, listening...

..and then WHIPS A STONE RIGHT PAST TOBY'S HEAD.

TOBY (CONT'D)

Jesus!

The stone HITS a THICKET OF BUSHES. A RABBIT takes off from the thicket and sprints away from them. It's forty feet away... fifty....

Madeleine HURLS the next STONE, which hurtles through the air like a laser-guided missile and HITS THE SPEEDING RABBIT. The rabbit tumbles over the ground and rolls to a stop, limp.

TOBY (CONT'D)

Oh my god.

(in complete disbelief)

You did not just do that.

He stares at the motionless rabbit for an extended moment.

TOBY (CONT'D)

(turns back)

Where did you learn how to...

But Madeleine is GONE. Toby looks around at the dark and empty woods.

TOBY (CONT'D)

(calls)

Hello?

The woods are silent. Once again, Toby is all alone in the darkness.

CUT TO:

EXT. ISLAND - NIGHT

The moon hangs low over the wooded island. The ominous silhouette of the lighthouse looms in the distance.

CUT TO:

EXT. TOBY'S CAMPSITE - NIGHT

The limp RABBIT lies on the ground by Toby's campfire.

Toby taps his KNIFE on his palm, uncomfortable with the prospect of cutting it up. Toby finally leans forward and reaches for the rabbit, but...

..it TWITCHES. Toby pulls his hand back. He studies the rabbit, looking for other signs of life.

No answer.

Toby wades into the cold, dark water, drawing closer and closer to the drifting boat.

Reaching it, Toby lays his hands on the side of the boat and looks inside.

It's EMPTY.

Toby glances around the dark water and then begins to pull the boat to shore.

A RIPPLE in the water near him.

Toby freezes, watching and listening.

Tiny bubbles float to the surface. Something's under the water.

Toby quickly turns to get to shore, but...

..a FIGURE LURCHES OUT OF THE WATER! Toby SCREAMS as the figure GRABS HIM and PULLS HIM UNDER!

The water slowly goes CALM.

Toby then BURSTS up again, wheezing.

TOBY (CONT'D)

ASSHOLE!

The figure surfaces as well. It's CAMERON, who laughs hysterically at Toby's fright.

CAMERON

(mocking)

Rawr! Sucka...

Toby catches his breath as Cameron shivers in the cold night air, grinning.

CAMERON (CONT'D)

God damn, your girly scream was totally worth freezing my nipples off.

(looks down at his chest)

Seriously, I could cut glass with these things.

Toby points at Cameron, pissed.

TOBY

You take douchebag to a whole new level, Cam.

Cameron bows politely at the "compliment" but then sees Toby's frowning face.

CAMERON

Relax, I'll make it up to you. I brought you a present.

Cameron reaches into the rowboat and holds up an old, painted LOBSTER BUOY.

TOBY

(unimpressed)

Sweet, I've always wanted a slime-covered buoy.

Cameron points to a ROPE attached to the buoy, which hangs into the water. He reels in the rope and pulls up a large METAL CAGE with two LOBSTERS inside.

CAMERON

Voila!

Toby looks into the trap, surprised.

TOBY

Aren't lobsterman allowed to shoot people who steal their traps?

CAMERON

It's a very ambiguous law, actually.

(off Toby's look)

Dude, even *they* don't know if they're allowed to kill you, so most of them just shoot blanks to keep the myth alive.

TOBY

Most? That's comforting.

Cameron frowns at his friend.

CAMERON

Are you actually turning down a lobster dinner, Tobe? I won't even make you put out.

Toby reluctantly laughs. Cameron walks past him toward the trees. As Toby follows...

TOBY

Say, I've got a shitload of wild mussels here if you want to take some. They're *amazing*.

CAMERON

Oh yeah?

They disappear into the trees.

CUT TO:

EXT. TOBY'S CAMPSITE - NIGHT

Cameron places the engine-lid "cooking pot" on the fire. Toby waits nearby, holding the two lobsters.

TOBY

Don't you think you're missing the point of a "solo"?

CAMERON

Like I care. My island blows.

TOBY

Where'd you find the boat?

CAMERON

It was washed up on the shore when I got there. I've been sleeping under it because I'm getting crapped on by seagulls every night.

TOBY

(puts lobsters in the pot)
Isn't that supposed to be good luck?

CAMERON

Looking like the floor of a porno theater? I don't need that kind of luck.

Cameron adds more sticks to the fire.

TOBY

Keep the fire small. I don't want to draw attention to us.

CAMERON

News flash, Tobe, there's nobody here.

TOBY

That's what I thought too.

CAMERON

Ah, I see...

(intrigued)

Am I to surmise that Mister "You're missing the point of a solo" has had some company here?

(Toby smiles and stirs the lobsters)

What kind of company, pray tell?

TOBY

You wouldn't believe me if I told you.

Cameron raises an eyebrow, curious...

CAMERON

Oh?

TIME CUT TO:

EXT. TOBY'S CAMPSITE - LATER

Cameron stares at Toby in DISBELIEF.

CAMERON

We're switching islands. Right now.

Toby laughs and eats a piece of lobster meat. They're well into their meal. Shells are scattered on the ground.

CAMERON (CONT'D)

I'm serious, Toby. This is crap. I'm stuck on a birdshit-covered rock, and you're chillin' in the Blue Lagoon with some hot, feral Amazon?

(Toby laughs)

Don't laugh, I fucking hate you.

Toby eats a bite of lobster meat.

TOBY

Honestly, the whole situation's kind of creepy. She lives with her mother in the lighthouse.

CAMERON

So?

TOBY

That place is a ruin, it's falling apart. No one's supposed to *live* there.

CAMERON

Maybe they're "on the lam".
(Toby rolls his eyes)
Seriously, maybe the mom's some survivalist nut, or the daughter's a Baby Lucy or something.

TOBY

Am I supposed to know what that means?

CAMERON

Only if you're from Maine. It's local lore.

TOBY

I thought Maine lore was ghosts and killer clowns.

CAMERON

That's fiction. Baby Lucy's real.
(laughs)
And you'd better hope it's not her, because you'd be sharing an island with Alice Malkin, and you sure as hell don't want that.

Off Toby's confusion, Cameron wipes his mouth and pokes at the fire.

CAMERON (CONT'D)

Back in the 80's, this housewife Alice went nuts one night. She found out her husband was paying nightly visits to their daughter's room, if you catch my drift.

TOBY

So she killed him?

Cameron frowns at the interruption.

CAMERON

I don't know what qualifies as "lore" where you come from, Tobe, but we have much higher standards here in Maine. Let me finish.

(Toby rolls his eyes)

(MORE)

CAMERON (CONT'D)

Alice doesn't just kill her husband, she kills her *daughter* too. Poisons their dinner and sits and watches them eat it.

TOBY

Jesus...

CAMERON

Needless to say, Alice ends up in the nuthouse, until one day when no one's looking, she literally strolls out the front door and is never seen again.

(leans in)

But that night, half a mile away, *someone* walks into the home of friggin' State Trooper, shoots him and his wife, and steals their baby girl.

TOBY

(getting it)

Baby Lucy.

CAMERON

(nods)

"Baby Lucy" Closterman. Basically, the psycho bitch Alice stole a baby girl to replace the one she killed.

(satisfied)

Now *that's* fucking lore, boy, Maine-style.

TOBY

You must be so proud.

CAMERON

Anyway, they never found Alice or the kid. So Baby Lucy's kind of a local celebrity. I went as her for Halloween once.

(off Toby's look)

You know, diaper, pacifier, fake blood...

TOBY

That's messed up. Even for you.

CAMERON

Yeah, I got a lot of doors slammed in my face.

Faint, tinny MUSIC begins to play - "Used to Love Her", by Guns n' Roses. To Toby's surprise, Cameron unzips a small waterproof pouch and pulls out a CELL PHONE - the music is his RING TONE.

CAMERON (CONT'D)

(into phone)

Yo.

(strains to hear, frowns)

Dude, forget it. I'm *not* telling you where the other plants are.

(listens)

Because you'll *smoke* them, that's why. Listen, I've only got one bar of service here, I can't hear shit. I'm hanging up.

(listens, rolls his eyes)

Love you too, Pop.

Cameron hangs up the phone and puts it in his pocket.

TOBY

You brought a *phone*?

CAMERON

(smiles)

I brought a lot of things

Cameron reaches into the pouch again and pulls out a JOINT.

TOBY

(re: the phone)

Maybe I should call the police about that girl.

CAMERON

(laughs)

"Help, there's some chick on an island growing vegetables".

(off Toby's look)

She's not Baby Lucy, relax.

Cameron pokes the tip of the joint into the fire to light it.

CAMERON (CONT'D)

Let's get baked, amigo. I've got a long trip back and there's weather coming.

TOBY

(looks up at the sky)

What are you talking about? It's beautiful.

(MORE)

TOBY (CONT'D)
 (Cameron shrugs)
 What, you "feel it in your bones"?

CAMERON
 Mock at your peril, Tobias. I grew
 up around here. You didn't.

Cameron blows on the tip of the joint, making it glow.

CAMERON (CONT'D)
 Besides, Kaye's been sailing around
 checking on people. Mostly me.

Cameron takes a drag and blows a SMOKE RING, before holding
 the joint out to Toby.

TOBY
 (amused)
 I can't imagine why.

Cameron grins, as Toby takes a conservative puff of the
 joint.

CUT TO:

EXT. ROCKY BEACH - NIGHT - LATER

Toby stands on the rocks, staring out at the dark water. In
 the distance, Cameron rows his dinghy back toward his own
 island.

CAMERON (O.S.)
 (singing, faint)
 "Show me the way to go home..."

Toby laughs at his friend singing the "Jaws" song.

TOBY
 (calls)
 You're tempting fate, man.

Cameron gives him a salute and keeps rowing into the
 distance.

As Toby turns to walk back to camp...

The LOW RUMBLE of THUNDER stops him in his tracks.

Toby looks toward the distant horizon... where OMINOUS STORM
 CLOUDS ARE GATHERING.

TOBY (CONT'D)
 Oh....shit.

From the distant darkness...

CAMERON (O.S.)
 (faint, calling)
 What did I tell ya, Tobe?
 (proud)
 It's gonna be a rippah!

CUT TO:

EXT. TOBY'S CAMPSITE - NIGHT

A storm is RAGING. WIND and RAIN whip through Toby's camp, as he huddles under the small plastic tarp.

Toby shivers in his sleeping bag, soaked and miserable.

Lightning FLASHES, and Toby SITS UP, sensing motion in his campsite.

He peers through the rain, but sees no one there.

Another FLASH of lightning, and Toby sees...

...MADELEINE, silhouetted in the trees, staring at him. She steps into back the shadows and is GONE.

Toby jumps to his feet and moves to the treeline. He peers through the wind and rain but there's no sign of her.

Toby sees a BASKET lying in the underbrush. Toby carefully picks up the basket. Inside is a YELLOW RAINCOAT, wrapped protectively around... his SKETCH BOOK.

Toby quickly pulls the raincoat on and looks into the basket, realizing there's more inside.

It's filled with VEGETABLES. Corn, tomatoes, string beans... a veritable FEAST. Toby grins and calls through the wind and rain into the woods...

TOBY
 (genuine)
 Thank you!

Toby slides back under his tarp and hungrily bites into a raw tomato.

He opens the sketch book and thumbs through the various drawings, glad to have it back. He then realizes...

A PAGE has been TORN OUT. Toby stares at the ragged tear, confused. She took one of his drawings?

Rain water begins to leak through a hole in his tarp, and Toby quickly puts the book away and fixes the leak.

Wrapping himself in his damp sleeping bag, Toby lies back, shivering, as the storm rages around him.

CUT TO:

EXT. ROCKY BEACH - NIGHT

Through the wind and rain, the Outward Bound BOAT floats toward the rocky shore, as Kaye struggles to control the sail.

Bumping up against the rocks, Kaye quickly drops the sail, jumps over the side and pulls the boat up onto the rocks.

Out of breath, she shields her eyes from the rain and looks around.

KAYE
(calls out)
Toby?

Only the wind answers her.

CUT TO:

EXT. WOODS - NIGHT

Kaye moves through the woods, squinting to see in the wet darkness. The rain has stopped for the moment, and a thick MIST has rolled in.

She clicks on a large MAG-LITE flashlight and moves further into the trees.

A movement deep in the woods. Kaye swings the light's beam into the trees.

KAYE
Toby?

She waits a moment, scanning the woods. She turns back to the path..

..and REACTS, seeing Madeleine standing ahead of her, but Madeleine quickly steps into the shadows before Kaye can get a good look at her.

KAYE (CONT'D)
Hello?

She shines the light into the branches. Madeleine shields her eyes from the bright beam and steps back into the shadows.

Kaye turns off the light, realizing it's hurting the girl's eyes.

KAYE (CONT'D)

I'm sorry. I didn't know anyone else was here. You startled me.

(beat)

I'm looking for a friend who's camping here.

Madeleine steps into sight, and Kaye is surprised that the figure she saw is a raw teen beauty in a wet, sheer sundress.

MADELEINE

Are you looking for Toby?

KAYE

That's right. Do you know where he is?

Madeleine points into the woods behind her.

KAYE (CONT'D)

Will you show me?

Madeleine holds out her hand. It takes a moment for Kaye to realize Madeleine is gesturing for the flashlight. She holds out the flashlight to Madeleine, who takes it.

Madeleine clicks ON the light and shines it in Kaye's face.

KAYE (CONT'D)

(wincing, holding up a hand)

Hey.... easy there.

MADELEINE

(studying her face)

I know you.

KAYE

You *know* me?

(Madeleine nods slowly)

How...?

Without warning, Madeleine savagely SMASHES Kaye's HEAD with the flashlight, and all goes...

BLACK

FADE IN:

EXT. HOLE - NIGHT

Close on Kaye's unconscious face. Blood runs from a deep cut over her eye.

A crumpled piece of paper is STUFFED in her mouth.

Kaye's eyes slowly open. She tries to sit up, wincing with pain, but then slumps back down into the mud.

She pulls the wad of paper from her mouth and looks at it.

It's the SKETCH Toby did of HER in the boat. The one that was torn from the book.

Kaye looks up, realizing that she's in the bottom of a DEEP, FRESHLY DUG HOLE.

Above her, Madeleine stands at the edge, staring down at her.

KAYE
(terrified, groggy)
What are you doing?

Madeleine dumps a shovelful of DIRT down onto Kaye's face. Kaye slumps back into the mud, choking out dirt.

Madeleine dumps another shovelful of dirt onto her, and Kaye realizes with horror..

..that Madeleine's going to BURY HER ALIVE.

Kaye desperately claws at the dirt wall. Her fingers find a ROOT, and she PULLS HERSELF UP onto her feet...

..but the muddy wall COLLAPSES ONTO HER, throwing her against the other side and BURYING HER up to her NECK.

She's TRAPPED, IMMOBILE, and still not up at the surface.

Kaye looks up, terrified, as...

KAYE (CONT'D)
Please, no!

Madeleine coldly pours another shovelful of dirt onto her FACE. Kaye spits and wheezes and struggles to free herself. It's no use. She's pinned. The dirt is up to her CHIN.

KAYE (CONT'D)
 (desperate)
 Listen to me....

Madeleine shovels more onto her, so only Kaye's FACE remains visible. She strains her neck, trying to breathe. Madeleine holds another shovelful of dirt over her.

KAYE (CONT'D)
 (wheezing, coughing)
 Oh God, please don't!

The dirt LANDS on Kaye's face, completely covering it, except for a hole where her MOUTH is. Dirt falls into Kaye's mouth as she tries to BREATHE, but it's choked back out in an agonized, coughing SCREAM...

Another shovelful of dirt lands, and the scream is SILENCED...

FADE TO:

EXT. ROCKY BEACH - MORNING

The rain has stopped. The sun is up.

Toby moves among the rocks, draping his clothes and sleeping bag over them to dry. He lies back on a warm rock and looks out to sea.

His eyes NARROW, and he sits up, concerned.

TOBY
 (shielding his eyes from
 the sun)
 What the hell...?

Drifting well off shore is a CAPSIZED SAILBOAT.

Toby runs down to the water's edge and looks out at it.

There are words stenciled on the boat's hull. Toby PALES as he realizes the words are.....

"OUTWARD BOUND"

TOBY (CONT'D)
 Oh my god...
 (cups his hands, calls)
 Kaye!

There's no answer.

Toby scans the horizon - not another boat in sight. He reaches into his pocket and grabs his KNIFE.

He uses the blade to REFLECT SUNLIGHT at Cameron's distant island.

A moment later, he sees a tiny FLASH coming from Cameron's island in response.

Toby reflects more light...

TOBY (CONT'D)
(knowing it's futile)
Cameron, get over here...!

A few random flashes come back from Cameron's island.

TOBY (CONT'D)
(frustrated)
What does that mean? Are you
fucking coming?

Toby urgently reflects more light.

TOBY (CONT'D)
(screams in vain)
The boat, Cameron! The...
(stammers, explodes)
No one's coming for us!

But Cameron's island is miles away. More nonsensical flashes of light come back.

TOBY (CONT'D)
(screams)
I need your goddamn...

He trails off, and slowly looks over at the distant LIGHTHOUSE.

TOBY (CONT'D)
(realizing)
..phone.

Toby pockets the knife and takes off into the woods, headed for the lighthouse.

CUT TO:

EXT. WOODS - DAY

Toby moves swiftly through the dense woods, but then slows to make sure he's still going the right way.

He climbs up a tree to get a better look over the brush, and sees the top of the lighthouse looming a few hundred yards ahead of him.

Toby jumps to the ground and continues on.

Toby makes his way down a steep embankment and rounds a shrub into a

CLEARING

..where he STOPS SHORT.

A WOMAN (40's) is kneeling at the other end of the clearing, her back to him. Her clothes are homemade. Her body *is* ROCKING GENTLY.

Toby stares at her for a moment, unnerved.

TOBY

Hello?

The woman doesn't seem to hear him. Toby moves closer and realizes that she's *whispering softly*.

ALICE

..it's your favorite...

(beat)

..it's your favorite....

(beat)

..it's your favorite...

Walking around the woman, Toby gets his first look at ALICE, (older than when we last saw her, but still strangely attractive and intense). Alice's eyes stare blankly ahead.

TOBY

Are you all right?

Toby suddenly realizes that the woman's hands and clothes are SMEARED WITH BLOOD. Under her knee is an AX, also covered with blood.

ALICE

(whispering)

..it's your favorite..

(beat)

..it's your favorite..

Totally disturbed, Toby backs away from Alice and turns around...

..right into a horrible, skinless FACE.

Toby LURCHES back, tumbling into a patch of TALL REEDS.

The face belongs to a SKINNED DEER CARCASS, hanging from a tree, the blood draining onto the ground below.

In the background, Alice's low whisper continues.

ALICE (CONT'D)
..it's your favorite...
 (beat)
It's...

Alice abruptly STOPS speaking and STANDS UP.

Toby remains still as Alice picks up the ax and walks over to the hanging deer carcass.

She continues SKINNING it, her strong, blood-smearred hands pulling away fur as she slices at it with the ax blade.

Toby rises slowly to his feet, conflicted about revealing himself. He takes a breath and begins to speak..

TOBY
 H...

A HAND SNAKES around his mouth from behind.

Toby JERKS his head around and sees...

...Madeleine, looking into his eyes.

Madeleine slowly SHAKES HER HEAD and puts a finger to her lips. Toby nods, confused.

Alice turns around but doesn't see them through the thick reeds. She finishes skinning the deer and then cuts it down from the tree.

Hoisting the deer onto her strong shoulders, Alice walks away, disappearing into the woods.

In the reeds, Toby immediately backs away from Madeleine, staring at her.

TOBY (CONT'D)
 (whispers)
 What the hell was that about?

Madeleine grabs Toby by the arm and leads him through the woods, casting a nervous look back in the direction Alice went.

MADELEINE

(softly)

I told you not to come here.

TOBY

There's been an accident. The boat that's supposed to pick me up capsized in the storm. I just need to use your phone, that's all.

Madeleine says nothing and keeps walking ahead.

TOBY (CONT'D)

Do you have a phone?
 (off her silence, he makes
 a "phone" motion)
 A telephone? To call people?

MADELEINE

No.

TOBY

What about a radio? Anything like that?

(she shakes her head)

How do you talk to people off the island?

MADELEINE

We don't.

Toby stares at her, digesting this.

TOBY

Ever?

(realizing)

Wait a second, have you ever been off this island before?

Madeleine says nothing and pushes through branches, arriving at the STREAM.

MADELEINE

You know the way to your camp from here.

She starts back into the trees.

TOBY

Listen, I'm stuck here, and no one's even expecting us back for two more weeks.

Madeleine looks back at him.

MADELEINE

Don't ever let her see you, Toby.
Mother doesn't like trespassers.

She steps into the trees.

TOBY

I'm not *trespassing*. This isn't
your island!

(beat)

And how the hell do you know my
name?

Madeleine pauses and looks back at him. The barest hint of
shy smile appears on her lips.

MADELEINE

You talk to yourself.

Madeleine steps back through the branches...and she's GONE.

Toby is again alone in the woods.

CUT TO:

EXT. ROCKY BEACH - NIGHT

Toby walks along the beach, holding the unlit FLARE.

He scans the dark horizon, looking for the lights of any
passing boat. There are NONE.

Toby keeps walking, his eyes on the horizon.

Toby climbs a rock embankment, and when he reaches the top,
he sees...

..the LIGHTHOUSE. He's wandered pretty close to it.

He instinctively DUCKS DOWN to avoid being seen.

Curiosity getting the better of him, he sneaks a look up at
the dark, looming structure. There are small windows in the
tower wall, but they're all DARK.

Toby is about to turn back, when he notices a tiny BASEMENT
WINDOW at the base of the lighthouse, hidden in tall grass.

Candlelight flickers from within.

Toby looks at it, torn between curiosity and Madeleine's
request to stay away.

TOBY
(softly, to himself)
They don't own this island.

Toby slowly creeps through the tall grass, drawing closer to the lighthouse.

Toby reaches the wall and lowers himself to the ground.

He edges closer to the small basement window, careful not to make any noise.

Toby peers through the glass, which is coated with dust and dirt.

TOBY'S POV - Below, in a cramped living quarters, Madeleine sits on a small cot, repairing her homemade SUNDRESS with a needle and thread.

She examines her stitching and then snips the thread. Madeleine rises and walks to a mirror. She looks at her reflection, making sure the thin fabric hangs properly.

Toby stares, unable to take his eyes off of Madeleine's body, her skin glistening with perspiration in the heat of the summer night.

Madeleine touches the soft skin of her collarbone, tracing slowly with her fingers...down under the fabric of her dress to her breast.

Madeleine listens carefully for a moment, making sure she's alone.

Her hand then slides slowly down past her stomach. She closes her eyes...

Outside, Toby can't believe what he's seeing. He moves his face closer to the glass.

Ten feet to his right, the DOOR to the tower CREAKS OPEN.

Toby FREEZES.

Alice steps out of the doorway into the night, holding a flashlight.

Toby presses himself into the tall grass and goes still.

Alice walks RIGHT PAST HIM, the beam of her flashlight coming within inches of his hiding place. She walks to the basement BULKHEAD and pulls up the doors.

Alice then PAUSES, as if sensing a presence. She scans the darkness around her as Toby remains motionless in the grass.

Alice steps through the basement bulkhead, closing the doors behind her. Toby breathes a sigh of relief.

He turns his eyes back to the window.

TOBY'S POV - Below, Madeleine still stands at the mirror, her hand moving rhythmically under her dress.

TOBY (CONT'D)
(under his breath)
Watch it, sweetheart, you've got
company...

Madeleine's eyes remain closed, enjoying the sensation.

ALICE (O.S.)
(muffled through the
glass)
What are you doing?

Madeleine turns, startled at seeing her mother. Her hand falls to her side.

Toby strains to hear the conversation through the glass.

MADELEINE
(nervous, covering)
I fixed my dress.

Alice stares at her and then points to a CHAIR. Madeleine wordlessly sits down.

Alice stands before her, still holding the flashlight.

ALICE
(coldly)
Hand.

MADELEINE
Please, Mother... no.

Alice stares at her, waiting. Madeleine slowly extends her hand.

WHAM! Alice SLAMS Madeleine's fingers with the FLASHLIGHT. Madeleine cries out in pain.

AT THE WINDOW - Toby's eyes go WIDE with shock.

Alice releases Madeleine's hand, and Madeleine cradles it. Alice kneels in front of her.

ALICE
 Madeleine, look at me.

Madeleine slowly meets her eyes.

ALICE (CONT'D)
 (cold, firm)
 A lady doesn't do that. Ever. Do
 you understand?

Madeleine slowly nods. Alice gently strokes Madeleine's hair,
 calming.

ALICE (CONT'D)
 Only evil comes from there. And we
 don't allow evil into our home, do
 we, Madeleine?

Madeleine shakes her head. Alice sits down behind Madeleine's
 chair and begins brushing Madeleine's hair, almost like she
 would a doll's.

ALICE (CONT'D)
 Your hair's getting so long.
 (beat)
 Would you like me to cut it?

Beat.

MADELEINE
 I like it the way it is.

Alice leans forward and looks into her daughter's eyes.

ALICE
 Well I don't, and I'm the one who
 has to look at you.

OUTSIDE - Toby watches, disturbed.

Alice walks to a closet and opens it. She digs in a box and
 finds a pair of scissors.

As she steps away from the closet, Toby notices an old JACKET
 crumpled on the floor, way in the back, behind assorted
 boxes.

He squints, realizing that there's yellow lettering on the
 jacket.

"Maine State Police".

TOBY
(softly)
What the hell....

He looks closer at the NAME stenciled on the lapel.

"CLOSTERMAN"

Toby's eyes go WIDE, remembering the story of...

TOBY (CONT'D)
(whispers)
Lucy Closterman.

Toby looks over at Madeleine, who sits silently in the chair, her sad eyes fixed on the floor.

TOBY (CONT'D)
(stunned)
Baby Lucy.

It's Madeleine. That means her mother is...

Suddenly, Alice passes RIGHT IN FRONT of the window, startling Toby. He flinches, knocking over a small stack of firewood.

Alice glances toward the window.

Toby scrambles to his feet and SPRINTS to the trees, jumping into the brush. He looks back at the small basement window and sees Alice peering into the night.

Alice frowns and moves away from the window.

Toby waits a few seconds and then carefully edges away to the cliff's edge. He looks down the length of the island, which seems smaller and more isolated than ever before.

The island where he's trapped with a notorious multiple murderer.

He gets up and quietly heads into the woods toward his camp.

CUT TO:

EXT. ROCKY BEACH - NIGHT

Toby sits down on the embankment, holding his FLARE. He scans the horizon for the lights of a boat, but there's nothing but night sky as far as the eye can see.

Toby shivers with the cold, tapping the flare in his hand. It's going to be a long, lonely night.

FADE TO:

EXT. ROCKY BEACH - MORNING

The first light of dawn shines through the trees. Toby lies asleep on the embankment, the flare still in his hand. He shudders in his sleep, pulling his shirt tight around him in the crisp morning air.

A person's SHADOW moves slowly across him. The person then presses a SHOTGUN to Toby's cheek. Toby's eyes FLY OPEN. Terrified, he tries to move, but a heavy BOOT steps onto his chest.

Toby looks up and sees LEARY (44, large bearded man) standing over him, aiming the shotgun into his face.

LEARY

(cold)

Mornin'.

(nods toward the discarded
LOBSTER BUOY)

You done fucked up, boy.

TOBY

(shielding himself)

Jesus Christ!

LEARY

How many were in the trap?

TOBY

(frightened)

Two.

(off Leary's look)

I swear to God.

LEARY

Then you owe me for two. Right now.

TOBY

I don't have money with me, but I'll give you anything you want if you'll take me back with you.

(points)

Listen to me. There's a woman living in that lighthouse. She's got a teenage daughter with her...

Leary SLAMS the butt of the shotgun into Toby's stomach.

LEARY

You lost me after "I don't have money".

(Toby clutches his stomach, in pain)

Let me make this very clear; you steal from me again and you're a drowned corpse that I get a reward for finding. Got it?

(off Toby's silence, he KICKS him)

Nod, you fuck.

Toby nods, still trying to catch his breath. Leary grabs the lobster trap and walks toward his boat, anchored just off shore. Toby struggles to his feet.

TOBY

(wheezing)

You can't leave me here.

Leary throws the lobster trap into the boat and climbs in as Toby limps into the water after him.

TOBY (CONT'D)

Please!

Leary cocks the shotgun and aims it at Toby, who stops short.

LEARY

Step away from my boat, boy.

TOBY

You have to help me.

LEARY

(re: the gun)

This here says I don't.

TOBY

(carefully, remembering what Cameron said)

How do I know those are live shells in there?

LEARY

Blanks cost more.

Toby studies Leary's grim face. He's not fucking around.

TOBY

Will you at least tell the police I'm stuck here?

Leary turns on the LOUD ENGINE and looks back at Toby.

LEARY

(smug)

Sorry, I didn't catch that.

Leary pulls up the anchor, and the boat begins to drift away from shore.

TOBY

(yells over the engine)

This woman is a wanted murderer!
Alice Malkin! Will you at least
tell them *that*?

Leary gives a dismissive laugh and walks to the steering wheel.

TOBY (CONT'D)

(yells over the noise)

What the hell is wrong with you?

Leary engages the throttle, and the lobster boat rumbles away from shore. Toby notes the boat's NAME written on the stern:

"Salt Peter", Booth Bay, Maine

CUT TO:

EXT. TOBY'S CAMPSITE - DAY

Toby walks back into his camp, furious. He grabs his sketch book and turns to a blank page.

He quickly sketches Leary's FACE from memory and then notes "Salt Peter, Booth Bay".

TOBY

(to the sketch)

I am going to find you, and I am
going to *fuck* you.

He slams the book shut and turns around...

TOBY (CONT'D)

(alarmed)

Jesus!

Madeleine stands behind him, staring at him coldly.

MADELEINE

You came to my home last night.

Toby can see by her expression that there's no point lying.

TOBY
(calming himself)
I'm sorry, I shouldn't have.

MADELEINE
I told you not to come. And you did. Why?

TOBY
Look, I've just never known anyone who lives the way you do. I got... curious.

MADELEINE
(serious)
She can't see you, Toby.

TOBY
Trust me, she won't. I'm never going back there.
(Madeleine isn't convinced)
I promise.

Madeleine studies him for a moment, weighing his answer, and finally nods. She walks past Toby and kneels by the fire, examining the improvised cooking pot.

MADELEINE
Clever.

Toby joins her at the fire, relieved to change the subject.

MADELEINE (CONT'D)
But you needed to boil the mussels longer.

TOBY
I'll make sure to remember that the next time I never, ever eat a mussel again as long as I live.

He takes a sip of water and studies Madeleine.

TOBY (CONT'D)
So you've really *never* left this island? Not even once?

MADELEINE
This is my home. Why would I leave?

TOBY

Because that's what people our age do. They leave home.

MADELEINE

Mother says no one must know we're here.

TOBY

(carefully)

Has she ever told you *why*?

MADELEINE

Because this is the only happy place in the world, Toby.

(smiles)

And it's ours.

Toby stares at her, disturbed.

TOBY

She told you that?

(Madeleine nods)

Do you believe her?

Madeleine's eyes move to the sketch book in Toby's arms. She holds out her hand, and Toby hands her the book.

MADELEINE

(flips through the pages slowly)

Your drawings. Are they real places?

Toby nods and points to a particular sketch.

TOBY

That's Rockefeller Center in New York. I went there with my dad when I was kid.

Madeleine's eyes take in the image of the New York skyline.

She flips a few pages more, *arriving at the page that was TORN OUT*. Madeleine looks at Toby, uncomfortable.

TOBY (CONT'D)

(smiles, forgiving)

It's okay. You can keep that one if you liked it.

MADELEINE

(cold)

I didn't like it. It was ugly.

Toby stares at her, surprised. Madeleine hands the book back to Toby.

MADELEINE (CONT'D)

The others are beautiful.

Toby takes the book from her, unnerved. Madeleine pulls a BRANCH from a tree and begins to WHITTLE the end of it with her HUNTING KNIFE.

TOBY

Listen, I need to find a way to get home. Do you have a boat?

(Madeleine shakes her head)

Then I need to signal someone to come get me. Will you help me do that?

MADELEINE

No.

TOBY

Why not?

Madeleine looks up from her work.

MADELEINE

(smiles)

Because I don't want you to leave.

Toby studies her for a moment, concerned with this new development. Madeleine examines the branch, which she's whittled into a SPEAR. She rises and walks toward the woods.

TOBY

Where are you going?

MADELEINE

You haven't eaten. I'm going to feed you.

Toby looks after her as she disappears into the trees.

TOBY

(softly)

To what?

He follows after her.

FADE TO:

EXT. PENOBSCOT BAY - DAY

Leary's lobster boat moves along the shore of the island.

Leary opens a beer and cuts the engine. Taking a sip, he studies the lighthouse high on the bluff.

After a moment, Leary turns on the engine and throttles the boat toward the lighthouse.

CUT TO:

EXT. WOODS - DAY

Toby follows Madeleine through the woods, concerned.

TOBY

I can't *stay* here, Madeleine. You know that, right?

MADELEINE

You don't like me?

TOBY

Of course I like you. But I have a home, a life...

MADELEINE

I showed myself to you, Toby.

TOBY

(confused)
And I'm glad you did.

Madeleine stops and looks at him.

MADELEINE

Nobody is allowed to see me.

TOBY

You mentioned that before, but what does that *mean*?

MADELEINE

It means that if mother knew you were here...

(beat)

It would be bad.

She walks on ahead. Toby looks at her, concerned.

EXT. LIGHTHOUSE - DAY

Leary, carrying his shotgun, climbs the rocky bluff until he reaches the lighthouse.

He looks up at the crumbling structure and glances around the area. He's all alone.

Leary walks around the circular wall until he arrives at the basement bulkhead. He slowly opens the bulkhead doors and stares down into the darkness.

CUT TO:

INT. LIGHTHOUSE - BASEMENT - CONTINUOUS

Leary steps down into the dimly-lit basement living quarters.

He looks around cautiously and moves into the center of the room, failing to notice...

...Alice sitting in a chair in the shadows, WATCHING HIM, with a needle and thread in her lap.

Leary sees a TEA KETTLE simmering on the stove, steam rising from it.

Someone must be here.

Leary slowly turns around and sees Alice. She meets his gaze, unflinching.

ALICE

Well?

Leary slides his hand into his jacket pocket, and pulls out....

..a container of SALT. He places it on the table. He reaches into his other pockets and pulls out more items:

COOKING OIL. BATTERIES. LIGHTER FLUID. ASPIRIN. Alice watches him, impassive.

LEARY

That's everything.

Alice puts down her sewing work and rises to her feet, keeping her eyes on Leary.

She slowly begins to UNBUTTON her shirt...

LEARY (CONT'D)
Don't bother.

Alice's hands stop.

LEARY (CONT'D)
(smug)
A little birdie told me the
strangest thing this morning.
(beat)
Word is, you've got a *daughter* here
with you. Guess you must'a failed
to mention her before.

Alice's eyes grow COLD. Leary notices a small BABY PILLOW
with the name "Madeleine" embroidered on it. His mouth curves
into an evil grin as he looks back at Alice.

LEARY (CONT'D)
I don't know who you are,
sweetheart, or what kind of trouble
you've been hiding from out here
all these years. And I've never
much cared. But if you want to *stay*
hidden...
(smiles cruelly)
..then I think this little
arrangement oughtta be between me
and *her* from now on.

Alice GLARES AT HIM, but Leary only smirks back.

Alice steps closer to him, and Leary can't help but notice
the curve of her breasts. Alice moves her body close to his.

ALICE
And who was this "little bird" who
told you these things?

LEARY
Some kid stranded on your island.
You ask me, I think he *likes* her.

Alice's eyes grow even colder. Leary slowly buttons up
Alice's shirt, grinning cruelly.

LEARY (CONT'D)
So, why don't you make yourself
useful and give your girl a whistle
so I can get to know her better?

Alice slowly strokes Leary's FACE with her hand.

ALICE
 (whispers softly)
 You will never touch her.

The SEWING NEEDLE glints between her fingers, but Leary sees it too late. Alice SLIDES THE NEEDLE into his EYEBALL!

Leary ROARS with pain and reels back, SMASHING through the table and scattering pots and pans.

LEARY
 (in agony)
 You goddamn whore!

Lying on the floor, Leary reaches for his SHOTGUN, but Alice grabs a broken TABLE LEG and SWINGS IT, grotesquely BREAKING HIS ARM.

Leary screams in pain and the gun skids out of reach. Alice places her FOOT on his THROAT, choking him.

ALICE
 (calmly)
 Where's the boy?

LEARY
 (choking)
 Fuck you!

Alice grabs the TEA KETTLE and POURS BOILING WATER onto Leary's face. He SCREAMS in agony.

ALICE
 (softly repeats)
 Where's the boy?

Leary's eyes bulge as he chokes.

LEARY
 (chokes, glaring)
 Fucking your daughter's ass, you cunt!

Alice's eyes FLARE. She STAMPS on Leary's THROAT, CRUSHING his windpipe with a sickening CRUNCH.

Alice then SMASHES his face with the red-hot KETTLE!

Then she hits him AGAIN.

And AGAIN.

Blood sprays up onto Alice's face and clothes, until she slowly rises and places the kettle back on the stove, breathing hard.

Leary lies DEAD in the rubble of the table, his face MANGLED.

Alice walks to the window and looks out over the island in the direction of Toby's camp, her eyes cold.

CUT TO:

EXT. HILLTOP - DAY

Madeleine climbs up a steep incline, as Toby does his best to follow.

TOBY

If it's so terrible for your mother to find me here, then I need to signal a boat and get out of here.

MADELEINE

There are no boats.

She climbs onto the top of the ridge and reaches down for Toby.

TOBY

(hauling himself up)
I came on a boat. Trust me, they're out there.

MADELEINE

No, Toby. They're not.

She gestures around them, and Toby takes in the INCREDIBLE VIEW from the hilltop. From there they can see for miles in every direction. There's glimmering ocean as far as the eye can see...

...but not one boat. Toby scans the ocean in disbelief. Toby then squints into the distance, toward a tiny sliver of green.

TOBY

(points)
Wait a second, is that the mainland?
(squints to see better)
Holy shit, it *is*.

He smiles and looks at Madeleine.

TOBY (CONT'D)
If I build a big enough fire...

MADELEINE
No.

Toby is taken aback by her tone.

MADELEINE (CONT'D)
There have been fires before. No
one comes.

Toby looks off into the distance. His eye lands on...

TOBY
What about the lighthouse?
(turns to Madeleine)
Is any of the old equipment still
in there? The lenses, the
kerosene...

MADELEINE
Toby, stop...

TOBY
I need a signal that can be seen
all the way from the mainland, and
you live in one.
(excited)
I mean, shit, if a lighthouse
that's been dead for a hundred
years suddenly turns on, people
will come, trust me...

MADELEINE
(furious, screams)
Stop it!

Toby goes silent, surprised by her violent outburst.
Madeleine stares at him coldly, the spear in her hand.

MADELEINE (CONT'D)
Stop talking about leaving.

Toby is speechless.

MADELEINE (CONT'D)
You're alive because of *me*. If you
build a fire, she'll *know*. If you
go to the lighthouse, she'll *know*.

TOBY

Madeleine, what exactly would happen to me if your mother knew I was here?

(Madeleine is silent)

Has she *killed* people who have seen you?

Madeleine slowly nods.

MADELEINE

When I was young.

TOBY

And now?

Madeleine looks into his eyes.

MADELEINE

Now she has *me* do it.

Toby stares at her, stunned. He steps backwards from her, instinctively.

TOBY

What?

Madeleine takes a step toward him, the breeze blowing through her sundress and hair.

MADELEINE

(smiles, reassuring)

She doesn't know you're here, Toby. It's all right.

TOBY

No, it's *not* fucking all right.

(in shock)

You're as crazy as she is.

Madeleine reaches out to touch his face..

TOBY (CONT'D)

Don't touch me!

Toby grabs the HUNTING KNIFE from Madeleine's dress and holds it out. Madeleine looks at him, amused, as if this is some kind of game.

MADELEINE

What are you doing, Toby?

TOBY

You stay the hell away from me. I don't want to see you anywhere near my camp.

Her eyes locked on Toby, Madeleine steps forward until the knife blade is resting on her chest, just below her throat.

MADELEINE

You don't mean that.

Toby can't believe it - *this is turning her on*. Madeleine slides her fingers around the BLADE.

MADELEINE (CONT'D)

We're going to be as happy as two people have ever been, Toby.

She slides the razor-sharp tip gently down the skin of her perspiring chest, toward her breasts.

MADELEINE (CONT'D)

But until then...

She slides her hand onto Toby's hand...

MADELEINE (CONT'D)

..you need to learn some manners.

...and BREAKS HIS INDEX FINGER with a grotesque SNAP! Toby cries out in pain. In one fluid motion, Madeleine grabs Toby's NECK and slams him onto his back.

Madeleine straddles Toby, placing the knife on his THROAT. She leans close to him, whispering into his ear.

MADELEINE (CONT'D)

Do you understand?

Toby stares up at her in terror and disbelief.

FADE TO:

EXT. FLAT ROCK - DAY

Toby sits on a large rock in the water, making a rudimentary SPLINT for his finger out of a small stick and a piece of his shirt. Madeleine's SUNDRESS lies discarded next to him.

He winces as he ties the splint in place, then moves to the edge of the rock and looks down into the water, where...

..Madeleine swims naked along the ocean floor far below, SPEAR in hand, her body moving smoothly between beds of kelp.

Toby stares down at her for a moment, his expression a mix of anger and reluctant arousal.

Toby paces nervously and scans the horizon - there are still no boats anywhere to be seen. He lies back on the rock, deep in thought.

A ripple near him. He looks over, but there's no sign of Madeleine. Suspecting that she's toying with him, he closes his eyes again.

TOBY

You know, I'd ask you for a new
fucking finger, if I didn't think
you actually had one lying around.

No answer. Toby rolls his head to the side and opens his eyes, seeing...

..a large KING CRAB, inches from his face, claws snapping!

TOBY (CONT'D)

Jesus!

Toby sits up quickly, as Madeleine's smiling face appears at the edge of the rock.

TOBY (CONT'D)

Funny.

Madeleine places the large crab into the water behind her and holds up the SPEAR proudly. She's caught a SALMON.

Propping her elbows on the rock, Madeleine grabs her knife and expertly cuts a large piece of meat, handing it to Toby, who eats it. Off Madeleine's seeming surprise...

TOBY (CONT'D)

What?

MADELEINE

I thought you might... resist.
(off his look)
You let the rabbit go.

TOBY

Rabbits aren't made of sashimi.

Madeleine eats a piece herself. She rinses her hands and looks up at Toby.

MADELEINE

Look away.

Toby averts his eyes as Madeleine slides her naked body out of the water onto the rock and slips on her sundress.

She lies back, letting the sun warm her tanned skin. Toby watches her.

TOBY

You know that your mother had no right to raise you here like this, don't you? Just you two, all alone?

Madeleine looks at him, a bit offended.

MADELEINE

I love it here, Toby. And my mother would kill and die for me. Would yours?

Toby thinks for a moment and then shakes his head.

TOBY

No.

MADELEINE

Then I feel sorry for you.

Madeleine rolls onto her stomach. Toby can't help looking down her long, tanned legs.

TOBY

But my *father* would have.

Beat.

MADELEINE

I don't have a father.

TOBY

We all do, Madeleine. Even you.

Madeleine looks at him coolly.

MADELEINE

I know I *have* a father, Toby. Every animal does.

(beat)

Mine is dead.

Toby nods slowly and eats his last bite of fish.

TOBY

So you're saying you're an animal?

Madeleine's piercing eyes look at him as she ties her wet hair into a loose knot.

MADELEINE

We're all animals, Toby.

Madeleine closes her eyes and stretches her slender body along the warm rock. Toby stares out to sea for a moment.

TOBY

I heard a story once.

(carefully)

A woman killed her husband and daughter. Then she murdered two innocent people and stole their baby girl.

(beat)

Your mother ever tell you that story?

MADELEINE

(eyes still closed)

Why would she tell me a story like that?

Toby frowns.

TOBY

I guess she wouldn't.

(Madeleine says nothing)

Your mother's name isn't Alice, is it?

MADELEINE

(looks at him firmly)

I don't want to talk about Mother anymore, Toby.

TOBY

Hey, if you don't like questions, you shouldn't have shown yourself to me. I didn't *ask* for this.

MADELEINE

You were about to eat poison.

TOBY

Maybe you should have let me.

Madeleine seems offended by the comment.

MADELEINE

I'm not a bad person, Toby.

TOBY

(gives her a look)

With all due respect, your definition of "bad person" is debatable.

Toby looks out to sea.

MADELEINE

If you want to know why I showed myself to you, it's because I liked watching you.

(leans toward him)

It felt... good.

Toby looks back at her, very conscious of how close her body is to his.

MADELEINE (CONT'D)

And I wondered things about you.

TOBY

What did you "wonder" about me?

Madeleine's fingers gently touch his stomach and slide along his skin.

MADELEINE

What your skin would feel like.

Toby watches her hand, reluctantly enjoying the sensation.

TOBY

What does it feel like?

MADELEINE

Warm.

To Toby's surprise, her fingers begin sliding *under his waistband*. He places his hand on hers, stopping it.

Madeleine looks into his eyes hungrily.

MADELEINE (CONT'D)

Let me see.

Toby slowly moves her hand away from his waistband.

TOBY

No.

Madeleine's eyes narrow.

MADELEINE

Why?

Toby thinks for a moment, then rises to his feet and looks down at her.

TOBY

Do you know what a Siren is,
Madeleine?

Madeleine shakes her head.

TOBY (CONT'D)

It's *you*.

(beat)

And things always end badly for the
guys who give in to them.

He DIVES into the freezing water to help him resist temptation, and swims out a ways.

Once he's thirty feet out, he looks back at Madeleine lying on the rock, watching him, looking incredibly sexy in her damp, sheer sundress.

TOBY (CONT'D)

(to himself)

Don't even think about it.

(softly)

Crazy *fucking* is not worth *fucking*
crazy.

He splashes cold water on his face and floats on his back, staring up at the sky to avoid looking back at Madeleine.

As his body slowly revolves, he notices...

...BLACK SMOKE rising in a column over the treetops in the distance.

TOBY (CONT'D)

What the hell...?

He looks over at Madeleine, who is also staring at the smoke, concerned. She glances out at Toby.

MADELEINE

Go to your camp. Don't move from
there.

Madeleine then nimbly SPRINTS across the dangerous rocks and VANISHES into the woods.

ALICE (CONT'D)
I'm going to ask you a question,
and I want the truth.

Madeleine lowers her eyes to the ground.

ALICE (CONT'D)
Are you *intact*?

Madeleine looks up, confused. Alice stares right into her eyes.

ALICE (CONT'D)
Are you *whole*?

Hidden on the cliff above them, Toby goes PALE.

TOBY
(softly, realizing)
Oh shit.

Back down at the water's edge, Madeleine meets her mother's eyes, terrified.

MADELEINE
I don't know what you mean.

Alice SLAPS Madeleine again, and Madeleine's eyes tear up.

ALICE
(cold)
The *boy*, Madeleine. Did you let him
touch you?

MADELEINE
(crying)
Please don't hit me...

Alice grabs her CHIN, her nails digging into Madeleine's skin. She glares into Madeleine's eyes.

ALICE
(cold)
I gave up my life to save you from
ruin...

MADELEINE
(screams)
I'm not ruined!

Alice HITS Madeleine again, as Madeleine cowers.

ALICE
Tell he where he is.
(Madeleine is silent)
(MORE)

ALICE (CONT'D)

Tell me now, Madeleine, or so help
me God...

Madeleine silently points in the direction of Toby's
campsite. Alice GLARES at Madeleine, her suspicion now
confirmed.

MADELEINE

(crying)

I'm sorry, Mother... I'm sorry.

Alice picks the shotgun off the ground.

ALICE

(disgusted)

Get up.

MADELEINE

What are you going to do to him?

ALICE

I'm not going to do anything.

(turns to her)

A sin is the responsibility of the
sinner, Madeleine.

Alice slides Madeleine's hunting knife from her dress and
examines the blade.

ALICE (CONT'D)

It's time to atone.

She holds out the knife to Madeleine. Madeleine slowly nods,
ashamed, and takes the knife. The two women walk away down
the shore toward Toby's camp.

At the top of the cliff, Toby stares after them.

He crawls back from the cliff's edge and gets to his feet,
his mind racing.

TOBY

Fuck..fuck...*FUCK*.

He stares down at Leary's burning boat, which begins to SINK,
taking Leary's charred corpse with it. Seawater SIZZLES as
the boat slips beneath the surface.

Toby's eye then lands on something he didn't see before.

Lying on the rocks near Leary's salvaged gear are several
empty, OLD-FASHIONED lead containers marked "KEROSENE", which
Alice used to torch the boat.

Toby stares at the ancient lead containers, realizing where they must have come from.

He turns and looks at...

..the LIGHTHOUSE.

CUT TO:

EXT. LIGHTHOUSE - AFTERNOON

Toby moves along the edge of the cliff, drawing closer to the massive, decrepit lighthouse.

He stays low, *keeping an eye on Madeleine and Alice in the distance as they make their way toward his camp.*

Toby then runs to the lighthouse, but finds that the TOWER DOOR is LOCKED. Toby throws his SHOULDER into it, and the old, rusted lock BREAKS OFF.

The door swings open, and Toby slips inside.

INT. LIGHTHOUSE - STAIRWELL - AFTERNOON

Toby enters a large round CHAMBER with a rickety, rusted SPIRAL STAIRWAY leading all the way to the top of the lighthouse.

TWO HEAVY CHAINS hang through a hole in the ceiling, supporting LEAD COUNTERWEIGHTS that dangle inches from the stone floor at Toby's feet.

He begins to climb up the decrepit staircase, which GROANS under his weight.

CRACK! One of the support bolts at the top BREAKS, and the stairway LEANS precariously, hanging from only ONE RUSTED BOLT.

Toby grips the railing and looks up - it's a long way to the top.

Toby carefully climbs higher and higher, trying not to step too heavily.

He finally reaches the top and steps onto a ledge, relieved to be on solid footing.

Ahead of him is a DOOR.

CUT TO:

INT. LIGHTHOUSE - LANTERN ROOM - AFTERNOON

Toby passes through the door, entering the LANTERN ROOM, the OPEN-AIR CHAMBER at the very top of the lighthouse.

The LIGHT APPARATUS looks right out of Jules Verne - two large glass LENSES envelop a rope WICK, all set atop a ROTATOR MECHANISM, rusted with age.

Getting to work, Toby examines a large wooden WINCH, where the CHAIN is spooled. The chain leads through a HOLE in the floor, and Toby peers through - the chain goes all the way down to the COUNTERWEIGHTS in the chamber below.

 TOBY
 (getting it)
 Okay....

Toby grabs the winch handle and strains to TURN IT, wincing with the pain it causes his broken finger. The chain pulls up a few inches, and Toby then lets go of the handle.

After some creaking, the counterweight slowly begins to rotate the LIGHT APPARATUS. It turns for a few seconds and slows to a stop as the counterweights reach the bottom again.

 TOBY (CONT'D)
 (amazed at the simplicity)
 It's a grandfather clock.

Next, Toby kneels at the light apparatus and examines it. Reaching in, he feels the rope WICK and follows it down to its base. There's a small HATCH where the kerosene goes. He opens the lid and SNIFFS the opening, confirming his theory.

Toby walks around the room, looking for kerosene. Seeing a TRAP DOOR, he pulls it up, finding a musty, dark storage area below. Pushing aside spiderwebs, Toby sees heavy coils of CHAIN stored inside, along with extra wicks... and CANS OF KEROSENE.

Toby grabs a can and leans down into the hold again, grabbing a battered, old-fashioned TIN BOX marked "MATCHES". He shakes it and smiles at the rattle of matches inside.

Toby looks at the light, taking stock of his situation.

TOBY (CONT'D)
 What haven't you thought of?

Toby's eyes land on the DOOR, and he grabs heavy coils of chains and BARRICADES IT to keep Madeleine and Alice OUT.

Toby then moves to the winch and begins WINDING UP the fifty feet of chain below, his face flush with adrenaline.

CUT TO:

EXT. WOODS - DUSK

Alice cradles the shotgun as she walks through the trees, followed by Madeleine.

ALICE
 Did he try to touch you?

MADELEINE
 (lies)
 He tried. I didn't let him.

Alice stares at Madeleine, weighing her honesty.

ALICE
 But you wanted to.

Madeleine says nothing.

ALICE (CONT'D)
 (cold)
 You're a stupid, filthy little girl, Madeleine. And you have no idea what men do.

Madeleine stares ahead as she walks.

MADELEINE
 He asked me if your name is Alice.

Alice slows to a stop, disturbed. Madeleine notes her mother's sudden change in expression.

MADELEINE (CONT'D)
 Is it?

Alice slowly reaches for Madeleine's face, taking it gently into her hands.

ALICE
 My name is "Mother", Madeleine...

Madeleine nods and tries to turn away... but Alice holds her HEAD firmly, keeping her eyes locked on Madeleine's.

ALICE (CONT'D)
 ...and I am the only person who
 loves you, or will ever love you.
 (beat)
 You know that, right?

Madeleine's eyes narrow, bitter and hurt, but she nods.

ALICE (CONT'D)
 (looks past Madeleine)
 How much further?

Madeleine points toward a clearing just ahead. Alice gently strokes her daughter's hair.

ALICE (CONT'D)
 (softly)
 He's going to beg. Don't hear him.
 (beat)
 He's going to make promises. Don't
 believe them.
 (beat)
 Act quickly. Feel nothing.

Madeleine nods obediently and walks ahead slowly, pushing through branches until she reaches the clearing. There she finds...

...a *YOUNG MAN* crouched by the fire, his back to her.

Sensing her presence, the Young Man turns around, a JOINT hanging from his lips. It's CAMERON, and the joint falls from his mouth as he sees the sexy young woman staring at him.

CAMERON
 (smiles)
 We're certainly not Toby, are we?

Madeleine stares at him for a moment, weighing this turn of events. She glances behind her, then meets his eyes again.

MADELEINE
 (coldly)
 You are.

Cameron raises a confused eyebrow, and we...

CUT TO:

TOBY (CONT'D)
 (SCREAMS)
 Cameron! Get away from there!
 (screams)
 Cameron!

But he's much too far away to be heard. Only the sound of crows answers him.

Toby spins and runs to the door, yanking away the heavy chains he's piled against it.

CUT TO:

INT. LIGHTHOUSE - STAIRWELL - DUSK

Toby races down the rickety spiral staircase, which SWAYS with his weight, until...

CRACK! The other support bolt BREAKS FREE of the wall! The metal staircase FALLS SEVERAL FEET, before JARRING to a STOP against the wall, listing dangerously.

Toby FREEZES, gripping the rail, balancing precariously *fifty feet over the stone floor*.

With a horrible WRENCHING noise, the stairway begins to SCRAPE FREE of the wall... IT'S GOING TO FALL.

Toby lunges back UP the stairs, grabbing the cement PLATFORM, as...

... the staircase PLUMMETS out from under him, CRASHING to the stone floor far below in a massive tangle of twisted metal.

Toby's legs flail as he dangles over the drop. Finally, he pulls himself up to the landing.

Breathing hard, Toby looks far down to the bottom, where the wreckage of the staircase is now hopelessly blocking the DOOR.

He's trapped in the lighthouse.

CUT TO:

INT. LIGHTHOUSE - LANTERN ROOM - DUSK

Toby runs back into the lantern room and looks out across the island.

Cameron's rowboat is still there, but there's no sign of Cameron.

Toby sees the COILS OF CHAINS and gets an idea. He grabs the end of one of the chains and wraps it around the RAILING.

He HEAVES the HEAVY COIL over the side, which unravels as it plummets to the ground far below.

Toby grabs the chain and swings his legs over the railing.

Looking down at the dizzying drop below him, he takes a deep breath...

CUT TO:

EXT. LIGHTHOUSE - DUSK

...and SLIDES his body fully over, gripping the chain as best he can with the makeshift bandage on his injured hand. Toby's feet scramble for a foothold but find none.

Trying not to look down, Toby lowers himself down the chain. His hands SLIP, and he DROPS a few feet before getting a good grip again.

Toby climbs down the rest of the way and jumps to the ground. Barely taking a moment to catch his breath, he SPRINTS into the woods, headed toward his campsite... and Cameron.

CUT TO:

EXT. TOBY'S CAMPSITE - DUSK

Cameron stands in front of Madeleine, overly conscious of her sexy body, barely covered by the ill-fitting, thin sundress. She steps toward him, aware that her mother is watching, hidden.

MADELEINE

I shouldn't have let you see me,
Toby. It was a mistake.

Cameron studies her, confused, and then smiles.

CAMERON

Oh, I get it. You're...
(thinks, shakes his head)
Wait, no, I don't get it. What are
you talking about?

MADELEINE

(softly)

It's time for you to be quiet.

She slowly kneels in front of him and looks up into his eyes.

MADELEINE (CONT'D)

(whispers)

Toby is your friend?

Cameron leans toward her, not sure why she's whispering, but playing along anyway.

CAMERON

(whispers)

Yes, he is, so I trust you haven't shrunk his head or eaten him. That would upset me greatly.

Madeleine simply stares at him, as Cameron gets a brief tantalizing glimpse down the front of her dress.

MADELEINE

(whispers)

I want you to understand.

(beat)

Toby is with me now. He's *mine*.

Cameron laughs for a moment but then looks into her intense eyes. She's not kidding - she's dead serious.

CAMERON

Holy shit..

(realizing)

...*you're fucking nuts*.

Madeleine REACHES for Cameron, who flinches back, wary. To his surprise, Madeleine STROKES his face and looks into his eyes.

MADELEINE

(whispers)

You're doing a beautiful thing for Toby.

(genuine)

Thank you.

Her fingers move gently along Cameron's face, as her other hand slides up his back... holding her KNIFE.

CAMERON

(reluctantly enjoying the sensation)

What beautiful thing would that be?

Madeleine smiles at Cameron sympathetically...

...and then deftly SLICES the BACK of Cameron's NECK with the knife, severing his spinal cord instantly.

Cameron SLUMPS TO THE GROUND, his head THUMPING hard onto the dirt, as blood begins to pool around him.

CLOSE ON Cameron's terrified, PARALYZED FACE.

His eyes are still open, and little BREATHS puff from his mouth.

He tries to speak but no words come out, only a faint choking sound.

MADELEINE
(strokes his head,
comforting)
Shhh...

Madeleine gently uses her thumb to close Cameron's right eyelid, but his LEFT eye keeps staring up at her, wide with terror.

She then gently closes his left eyelid as well, and he's helpless to resist, totally paralyzed.

Cameron's pained breathing continues for another few seconds...

..and then STOPS with one long exhale. Cameron is dead.

CUT TO:

EXT. WOODS - EVENING

Toby SPRINTS through the trees, jumping over logs and crashing through underbrush.

He slows to a stop and looks around, making sure he's going the right way.

Movement up ahead catches his eye...

Toby quickly HIDES, sliding his body into a small GULLY. He presses himself to the ground, waiting.

Alice walks into view on the path above him, cradling the SHOTGUN. Toby remains motionless as she passes by - her feet passing within inches of him.

Toby swims down to it, his eyes squinting to see in the near darkness. He looks into Cameron's lifeless eyes for a moment, his face knotted with sadness and anger.

Toby tears his eyes away from Cameron and digs through his BACKPACK. He finds what he's looking for.

The FLARE.

He's about to swim up to the surface, when he looks back at Cameron. He rifles through Cameron's pockets until he finds...

..the CELL PHONE.

CUT TO:

EXT. TOBY'S CAMPSITE - NIGHT

Toby, dripping wet, walks back to his campsite, examining the waterlogged cell phone. He presses "Talk" - nothing happens.

Toby ejects the battery and wipes it dry. He then blows air through the various openings in the phone and puts it in his pocket to dry.

Toby stares grimly at the distant lighthouse and sees the tiny figure of Alice walking across the bluff toward it, shotgun in hand.

It's too dangerous to go back there now.

Toby looks down and sees his SKETCH BOOK lying hidden in tall grass, the pages gently turning in the breeze. Toby picks up the book and stares at the original drawing of Madeleine in the shadows, looking like a monster. Now he knows for sure... she is one.

And she'll be back for him.

CUT TO:

EXT. TOBY'S CAMPSITE - NIGHT

Toby tears branches off of a tree and uses his KNIFE to whittle the ends into POINTS.

He's making SPEARS, which he then hides in various places, within easy reach.

Toby moves down the deer path looking for more branches. There's a thick one hanging right across the path.

He pulls it back as hard as he can, but it won't break, and it SLIPS out of his hand, violently WHIPPING back over the path.

Toby's eyes narrow, an idea coming to him...

CUT TO:

EXT. TOBY'S CAMPSITE - NIGHT

Toby uses one of his shoelaces to attach a whittled wooden SPIKE onto the branch.

He strains to pull the branch back as far as it will go and then ties it in place with his other SHOELACE.

He's made a "tiger trap", with the taut shoelace acting as a TRIPWIRE across the path.

Toby *twangs* the lace with his finger, testing the tension.

CUT TO:

EXT. HILL NEAR TOBY'S CAMPSITE - NIGHT

Toby, carrying a spear, climbs up a grassy hillside in the moonlight. Near the top of the hill, he finds a rocky overhang with a cramped CRAWLSPACE underneath.

He wedges himself into the crawl space and then pulls TWIGS and shrubs into the opening as CAMOUFLAGE.

Noticing that some of the shrubs contain the Nightshade berries that Madeleine saved him from eating, he picks a few and crushes them in his hand. He then smears the juice on the tip of his SPEAR, making it POISONOUS.

Toby peers out from his hiding place, which gives him a good view of anyone approaching the area.

He looks at his watch - it's **11:08pm**.

CUT TO:

EXT. HILL NEAR TOBY'S CAMPSITE - LATER

Toby's watch now reads **1:10 am**. He shifts, uncomfortable in the cramped space.

He peers out through the camouflage... and GOES STILL.

At the bottom of the hill, Madeleine walks out of the trees into Toby's abandoned campsite.

Toby stays silent, watching Madeleine look around for him.

Madeleine kneels on the ground, scanning for FOOTPRINTS. She rises and moves slowly to the edge of the campsite. She studies the GRASS carefully.

To Toby's surprise, she begins walking up the hill TOWARD HIS HIDING PLACE.

TOBY
(softly)
No fucking way...

Madeleine pauses and looks around, seeming to have lost his trail. She begins walking in a different direction, down the deer path toward the water.

TOBY (CONT'D)
(to himself)
That's right. Move along..

Toby watches as Madeleine moves slowly down the path, drawing closer to the thin TRIPWIRE for the TIGER TRAP.

TOBY (CONT'D)
(grim)
Come on...

Madeleine is only three steps away from the tripwire..

...two steps... one step...

Madeleine slows to a stop. She scans the area around her, then kneels and studies the grass at the side of the path, finding a FOOTPRINT.

She rises to her feet and moves back AWAY from the tripwire, unaware of how close she came to springing Toby's trap.

In the cave, Toby grits his teeth, frustrated.

Madeleine moves carefully back into the camp, following Toby's faint trail. She pauses, looking around, and then smiles and begins walking UP THE HILL toward Toby's hiding place again.

TOBY (CONT'D)
Shit...

Madeleine's eyes take in every bent blade of grass, every droplet of dew that Toby disturbed on his walk up the hill...

Toby grips his spear tight as she draws closer, knowing he'll need the element of surprise to stand a chance against Madeleine - she needs to be CLOSE.

She's twenty feet away.... ten feet.... Toby readies the spear...

..but Madeleine STOPS ten feet away and stares right into Toby's perfectly concealed hiding place.

MADELEINE

Why are you hiding from me?

Toby is silent for a moment. He sees the HUNTING KNIFE tucked into Madeleine's dress. Placing the spear out of sight behind him, he grabs his SWISS ARMY KNIFE and hides it in his palm. He removes the camouflage and looks at her.

TOBY

My camp's gone. I figured your mother found it.

Toby climbs out of the crawlspace and faces Madeleine.

MADELEINE

She did. But I convinced her you left.

TOBY

(cold)
How exactly did you do that?

MADELEINE

I was clever.

She moves to him and runs her fingers through his hair, as Toby stares at her.

ANGLE ON TOBY'S HAND behind his back, as he tries to open the BLADE of the SWISS ARMY KNIFE with one hand.

MADELEINE (CONT'D)

It's all right now, Toby.
(beat)
It's just us.

TOBY

Not really. Not as long as your mother's still around.

Toby slides his free hand onto Madeleine's waist, and she looks down at it for a moment, suspiciously.

TOBY (CONT'D)

How long until she figures out I'm still here? It's a pretty small island, Madeleine

(Madeleine says nothing)

If she finds out, I'm dead. We both know that.

(beat)

Then it would just be you two again. All alone here.

He pulls her closer to him. Madeleine looks up into his eyes.

BEHIND HIS BACK, Toby still tries to open the blade, but it's difficult with the splint on his finger.

MADELEINE

That's the way it is.

(then, coldly removes his hand)

And I'm going to tell you this only once, Toby. You don't ever touch me...

(beat)

I touch you.

She slides her fingers along Toby's chest and slowly guides him down to the ground, so she's lying on top of him. *Toby deftly slides his knife-hand into tall grass, where he continues trying to open the blade.* Madeleine begins to kiss his neck.

TOBY

Madeleine, I've got something to say to you.

Madeleine stops kissing him and looks in his eyes.

IN THE GRASS - Toby's fingers finally get the blade open.

TOBY (CONT'D)

I'm sorry for everything that's happened to you. You deserved better.

(beat)

But maybe if you'd ever had a friend in your life, you'd know how angry you'd be if some fucking bitch killed him.

Toby WHIPS the SWISS ARMY KNIFE out of the grass and STABS Madeleine in the stomach!

Madeleine is stunned, and they both look down to where his FIST is still pressed to her. BLOOD STREAMS over Toby's hand and down her stomach.

Toby slowly pulls back his hand, realizing...

...it's HIS BLOOD. The FLIMSY BLADE CLOSED ON HIS FINGERS, slicing them deeply.

Madeleine's eyes FLARE and she grabs for her hunting knife, but Toby SHOVES her away and scrambles to his feet.

He TAKES OFF RUNNING, but Madeleine leaps up as well, grabs a STONE and HURLS it. The stone rockets through the air and glances off Toby's HEAD, sending him sprawling.

Toby tumbles painfully down the hill, landing HARD in a gully.

He lies there for a moment, then painfully rises to his knees and turns...

..but Madeleine grabs his FACE and slams his head to the ground. She knocks the Swiss Army knife from his hand, jumps on top of him and places the hunting knife over his EYE. Toby freezes.

MADELEINE

Your friend died so you could live,
Toby. *We saved your life.*

TOBY

He died because you fucking killed
him!

MADELEINE

If I didn't, Mother would have...

TOBY

(spits)
She's not your mother!

Madeleine goes silent, her perspiring skin glistening in the moonlight as she stares down at Toby.

TOBY (CONT'D)

She murdered your parents and *stole*
you, Madeleine.

MADELEINE

(fuming)
You're lying.

TOBY

That's why no one's allowed to see you. That's why she keeps you in a dirty basement on this fucking rock all alone.

(Madeleine GLARES at him)

People have been looking for you, Madeleine. For years. She's not protecting you, she's HIDING you, because you don't belong to her.

MADELEINE

(growing enraged)

I hate you...

TOBY

You think *this* is how people live? It's NOT. She's been lying to you your whole life, Madeleine. If there's anyone who you should fucking kill, it's HER!

Madeleine grabs Toby's hair in her fists, ENRAGED.

MADELEINE

(SMASHING his head into ground repeatedly)

Stop it! Stop it! Stop it!

Madeleine picks up a ROCK and RAISES IT, eyes afire.

TOBY

(barely conscious)

Your name's Lucy.

Madeleine SWINGS the ROCK down at his head, and....

SMASH TO BLACK

FADE IN:

EXT. HILL NEAR TOBY'S CAMPSITE - NIGHT

Close on Toby's unconscious face on the ground. The blood has dried - time has passed. Madeleine is GONE.

A faint MELODY can be heard, barely audible.

"I used to love her.... but I had to kill her..."

Toby's eyes slowly open. He winces with pain and gingerly sits up.

Hearing the FAINT MELODY, he looks around, confused. Then, realizing what it is, he DIGS in his pocket frantically and pulls out...

CAMERON'S CELL PHONE, which is LIT UP and RINGING.

TOBY

Holy shit!
 (quickly fumbles to open
 it, and answers)
 Hey, can you hear me?

The phone BEEPS. "SIGNAL FAILED. CALL LOST"

TOBY (CONT'D)

Fuck!

Toby struggles to his feet and limps up the hill, looking for reception.

Reaching the top, he holds up the phone, managing to get one "bar" of reception.

He dials 9-1-1 and waits.

EMERGENCY OPERATOR (O.C.)

(filtered, faint)
 9-1-1 emergency.

TOBY

(quickly, urgently)
 Listen, I'm stuck on an island. Two
 people have been murdered. You've
 gotta send police *right now*.

EMERGENCY OPERATOR (O.C.)

Sir, which island are you on?

The phone BEEPS - "**Critical Battery**"

TOBY

(into phone)
 I don't know, but there's an
 abandoned lighthouse on it.

EMERGENCY OPERATOR (O.C.)

You'll need to be more specific,
 sir. There are dozens of abandoned
 lighthouses..

The phone BEEPS again. Desperate, Toby looks over the treetops to the LIGHTHOUSE. His eyes narrow...

TOBY
 (into phone)
 Yeah, well keep your eyes open..

The phone flashes a final warning - **"POWERING DOWN - PLEASE RECHARGE"**.

TOBY (CONT'D)
...one of them's about to light up.

The phone goes DARK. The battery is DEAD. Toby slowly lowers the phone, his eyes locked on the lighthouse.

CUT TO:

EXT. LIGHTHOUSE - NIGHT

Toby, clutching the FLARE and his SPEAR, crawls through underbrush and looks across the bluff to the lighthouse. There's no sign of movement.

Toby climbs out of the brush and runs through the tall grass.

Reaching the lighthouse wall, he moves silently to the small basement WINDOW.

Careful not to make any noise, he kneels and looks inside.

In the small room below, Madeleine sits on the cot, clutching the pink BABY PILLOW to her chest.

Toby stares at her for a moment and then notices the needlepoint inscription on the pillow. Not only is the name **"Madeleine"** embroidered on it, but also a DATE. **"March 15, 1978"**

Toby looks at it for a moment, then quietly backs away from the window. He rises and scans the area for Alice. There's no sign of her.

Toby sees an AX lying by a woodpile. He immediately drops his spear in favor of the ax and then quietly makes his way around the lighthouse wall.

To Toby's relief, the CHAIN still dangles from the railing high above.

Tucking the ax into his belt, Toby grabs the chain and begins to climb. He struggles to make his way up the wall as silently as possible, his arms and legs straining.

Higher and higher he climbs, unwilling to look down.

CUT TO:

INT. LIGHTHOUSE - LANTERN ROOM - NIGHT

Toby peers over the railing into the pitch-dark lantern room, making sure that he's alone.

The UNLIT LENSES are still turning, from when he wound the counterweights earlier.

Toby hauls his body over the railing and lays the ax on the floor.

Kneeling by the light apparatus, he peers into it, locating the WICK. He pulls out the FLARE and is about to light it, when...

..the sound of a squeaky hinge.

Toby squints into the darkness, seeing..

...the DOOR is slightly AJAR and swaying in the gentle breeze. Toby looks around in the pitch darkness, but sees no movement.

Toby pulls the cap off the flare and prepares to light it.

As the LARGE LENSES lens move slowly past him, he looks THROUGH THEM...

..and sees Alice's FACE on the other side, distorted and warped by the lenses.

Toby REELS BACK and grabs the AX.

Alice RISES to her feet on the other side of the light apparatus, GLARING at him.

 TOBY
 (gripping the ax)
 Stay back.

Alice slowly raises Leary's SHOTGUN toward Toby.

Checkmate.

 TOBY (CONT'D)
 (holds up his hand)
 Wait...

ALICE

No.

She FIRES.

CUT TO:

INT. BASEMENT - NIGHT - CONTINUOUS

Madeleine, still clutching the pillow, hears the BLAST and looks up, alert.

CUT TO:

INT. LIGHTHOUSE - LANTERN ROOM - NIGHT - CONTINUOUS

Toby FALLS BACK onto the floor, the ax flying from his hand.

The blast's echo subsides and silence descends.

Toby's eyes slowly open. He looks down at his chest, where there's NO BLOOD. *Did she miss?*

He look up at Alice, who...

TOBY

(paling)

No!

..FIRES AGAIN! Toby SCREAMS and flinches as WHITE FIRE blasts from the shotgun barrel.

The echo again subsides, as Toby cowers in the corner.

He slowly sits up, stunned. Alice looks at the shotgun, frowning.

Toby sees the spent SHOTGUN CARTRIDGE lying on the floor. A stencil on the side reads.... "BLANK".

TOBY (CONT'D)

(with a bitter smile,
remembering Leary)

That lying *fuck*...

Toby grabs the AX and rises to his feet. Alice slowly lowers the gun, but keeps her angry eyes on Toby.

ALICE

You know you're never leaving this island.

Toby ignites the FLARE, which ILLUMINATES the whole room with blinding RED LIGHT.

TOBY

Watch me.

Toby sticks the FLARE into the LIGHT APPARATUS.

CUT TO:

EXT. PENOBSCOT BAY - NIGHT

From afar, the lighthouse sends out an INTENSE, BLOOD-RED BEAM of LIGHT into the night sky.

CUT TO:

INT. LIGHTHOUSE - LANTERN ROOM - NIGHT

Toby grips the ax, as the brilliant beam sweeps past Alice's glaring face...

TOBY

It's over.

(re: the beam)

People will come. The whole coast can see that.

Alice smiles, as the brilliant light SWEEPS across her...

ALICE

That may be.

(beat)

But can you see?

The light moves off Alice, and suddenly Toby CAN'T SEE HER in the darkness. He squints as the light passes over his OWN face, BLINDING him.

Toby steps backwards, looking around.

When the light illuminates Alice again, she's to his LEFT.

She's toying with him, moving around in the darkness.

Toby squints into the darkness, gripping the ax.

Whoosh - Alice is illuminated, off to Toby's RIGHT. Toby SWINGS the ax....

..and hits nothing but air. Alice is gone in the darkness.

Toby steps back, looking around. He makes a dash for the HANGING CHAIN to make his escape.

As he grabs for it...

..the LIGHT sweeps past, projecting his SHADOW on the floor...

..with ALICE'S SHADOW right next to it.

Alice ATTACKS, CLAWING AT HIS FACE! Toby elbows her backwards and she DISAPPEARS into the darkness again.

Toby looks around, squinting to see. The light SWEEPS PAST, and now Alice is BEHIND TOBY.

Toby instinctively spins, SWINGING THE AX AT HER HEAD!

Alice's eyes go WIDE with SURPRISE, caught off-guard. He's GOT HER!

But the ax STOPS, an INCH from Alice's head.

A HAND caught it in mid-swing.

The light sweeps past, revealing Madeleine, perched on the railing by the hanging chain.

Madeleine STAMPS on the side of Toby's KNEE, painfully dropping him to the ground.

She jerks the ax, crushing Toby's fingers against the railing, and then deftly FLIPS the ax into her own hand.

Toby, now defenseless, backs away slowly.

The light sweeps past, illuminating Madeleine and Alice as they stand motionless, staring at him.

ALICE (CONT'D)

Kill him.

Toby looks at Madeleine intently.

TOBY

Listen to me, Madeleine.

(beat)

She isn't your mother. Her name's Alice Malkin, and she *stole* you because she killed her own daughter.

ALICE
 (re: the ax)
 Give it to me, Madeleine.

Alice REACHES for the ax, but Madeleine holds it away, conflicted.

TOBY
 (to Alice)
 I know the story. Your husband ruined your little girl, and you lost your fucking mind.

ALICE
 (spits)
 Shut your mouth.

TOBY
 (to Madeleine)
 That baby pillow downstairs says "Madeleine" was born in 1978.
 (beat)
 You're not *thirty*. Do you even know what year we're in?

ALICE
 Don't listen to him, he's lying.

TOBY
 (to Madeleine, disgusted)
 She gave you the same *name* as her dead daughter, Madeleine. Do you understand how sick that is?

Madeleine slowly looks at her mother.

TOBY (CONT'D)
 Look in her eyes... and *ask* her.

ALICE
 (still looking at Toby)
 Don't you dare, Madeleine.

MADELEINE
 Mother, look at me.
 (Alice doesn't move)
Look at me.

Alice slowly turns to face Madeleine, FUMING.

MADELEINE (CONT'D)
 Are you...

Alice SLAPS her, HARD.

Madeleine's expression grows cold. She straightens up and meets her mother's eyes again, defiant.

ALICE

I will never forgive you for this,
Madeleine.

MADELEINE

Say it.

Furious, Alice tries to SLAP her again, but Madeleine CATCHES her hand and GRIPS IT firmly.

For the first time, a look of FEAR washes across Alice's face. She smiles sadly and gently strokes Madeleine's beautiful face.

ALICE

I'm your mother... just as you're
my Madeleine.
(smiles)
You've always been my Madeleine.

Madeleine studies her for a second, tears forming in her eyes.

When Madeleine doesn't say anything for a moment, Alice slowly slides the AX from Madeleine's hands and steps past her, glaring at Toby.

Toby backs away, realizing he's totally fucked.

TOBY

Madeleine.

But Madeleine just stares ahead, NUMB. Alice SWINGS the ax, and Toby DUCKS, stumbling backwards and landing painfully on the pile of chains and tools.

Alice raises the ax for the KILL....

A blur behind Alice...

To Toby's surprise, Alice goes MOTIONLESS, the ax still raised.

Blood begins to seep from a thin cut across Alice's THROAT.

She slowly turns and sees Madeleine standing behind her. Madeleine's eyes are BLANK and TERRIFYING. The HUNTING KNIFE is in her hand, blood coating the blade.

Alice's body shudders. She attempts to speak, but it comes out as a GURGLE.

MADELEINE
 (cold, to Alice)
 I don't hear you, Mother.

Alice SLUMPS FORWARD onto the floor, dead.

Toby stares up at Madeleine as the brilliant RED LIGHT passes over her. Her eyes are aflame with rage - truly terrifying in their savagery. Madeleine's face and sundress are stained with blood, her tanned skin glistening with sweat.

She walks slowly toward Toby and strokes his face, her fingers leaving smears of blood on his skin.

This is the awakening for Madeleine. The girl is gone. The animal has taken over.

Madeleine stares into Toby's eyes. She then pulls his face to hers, her tongue entering his mouth hungrily.

Repulsed, Toby tries to push her back, but Madeleine WRENCHES his arm behind him. She uses her other hand to tear open his BELT, her eyes locked on his.

TOBY
 Madeleine, don't...

Madeleine YANKS his belt off of him. Toby puts his palm on Madeleine's FACE, but she deflects his hand and rips open his shirt.

TOBY (CONT'D)
 Goddamnit, stop!

Toby wrestles his arm free and tries to make a move for the ax, but Madeleine grabs his hand.

Toby is stunned at how STRONG her grip is.

TOBY (CONT'D)
 Listen to me. People are coming...

MADELEINE
 (touches his face)
 They've come before.
 (reassuring)
 They never find us.

Madeleine runs the bloody HUNTING KNIFE over Toby's perspiring throat, as the red light washes over them.

MADELEINE (CONT'D)
 This is going to happen, Toby. Do you understand?

Toby eyes the bloody knife, then looks at her. He slowly nods.

Madeleine KISSES him deeply, her tongue probing in his mouth. Toby responds in kind.

As the kiss gets more intense, Toby LIFTS Madeleine, so her legs are around his waist, and Madeleine glares at him, preferring to be in control.

After a moment, Madeleine hikes her sundress up higher and reaches down between them... and her eyes flare with animal sexuality as she finds what she's looking for.

Madeleine's eyes close as she lowers herself down onto him. Toby grips her tightly, as reluctantly turned on as he is furious.

Toby steps away from the wall, supporting her weight, as the RED LIGHT passes over them.

Madeleine grabs at his hair, pulling his mouth to hers, her other hand still gripping the bloody knife.

Toby rests Madeleine on the RAILING. Madeleine's breathing becomes more and more furious as she begins to climax.

Toby then STOPS his movements.

Madeleine looks up at him, flushed.

MADELEINE (CONT'D)

I didn't tell you to stop.

Toby looks into her eyes.

TOBY

I'm sorry, Madeleine, but this really isn't working for me.

(beat)

I'll call you.

He SHOVES her over the railing!

Madeleine SCREAMS and grabs out for him as she FALLS, snagging his HAND.

Toby, surprised, is dragged over as well, but his KNEE grips the railing, halting their fall.

Toby cries out in agony as Madeleine hangs from his BROKEN HAND, sixty feet over the ground.

Madeleine glares up into his eyes, furious...

..as the makeshift SPLINT begins to SLIDE OFF Toby's hand.

Her eyes flare as the splint SLIPS OFF, and Madeleine...

...PLUMMETS sixty feet, landing HARD on the ground far below.

Toby strains to pull himself back over the railing, and he slumps to the floor of the lantern room, exhausted and gripping his hand.

Toby slowly rises and looks over the railing. Far below, he sees Madeleine lying motionless in the tall reeds, her body bent in a hideous position, her eyes open and lifeless.

Toby looks out to sea. The sun is just beginning to rise over the horizon. The BLOOD RED beam of the lighthouse sweeps across the water.

In the distance, Toby sees...

...a COAST GUARD BOAT headed toward the island.

Toby SCREAMS, elated!

CUT TO:

EXT. LIGHTHOUSE - DAWN

Toby slides himself carefully down the chain, gingerly favoring his broken finger, until he reaches the ground.

Looking out to sea, he sees that the Coast Guard boat is still headed toward the island, but not directly at the lighthouse.

TOBY

Where the hell are you going?

He looks down the cliff at the jagged rocks below, realizing that the boat is probably headed for a better landing spot. Sure enough, it appears the boat (still in the distance) is headed for the beach near his camp.

Toby glances over to the tall reeds where Madeleine fell. He grabs the SPEAR he dropped in the grass earlier.

Gripping the spear, he slowly moves through the reeds.

Up ahead is a GAP in the tall reeds, where Madeleine landed.

Toby raises the spear and steps forward...

There are BLOODSTAINS on the reeds, but NO SIGN OF MADELEINE.

Toby spins around, scanning the area around him.

All is silent. Toby can barely breathe. Where is she?

Casting one more look around, Toby TAKES OFF, sprinting into the woods, headed toward where the boat will land.

CUT TO:

EXT. WOODS - DAY

Toby RACES through the woods, leaping over fallen trees and ducking under low branches.

He reaches a sudden drop and tumbles painfully into a gulch. He recovers quickly and rises to his feet.

Toby studies the woods around him carefully, trying to sense any movement.

All is still.

Toby then hears a noise, like something moving through the air, FAST. Toby DUCKS, as a STONE STRIKES a tree next to his head, sending chunks of wood flying.

The spear drops from Toby's hand as he reacts.

Toby sees Madeleine at the very top of the gulch above him, winding up to throw another stone.

Toby TAKES OFF, leaving his spear behind, and disappears into the trees.

CUT TO:

EXT. WOODS - DAY

Toby leaps over the stream. He's getting close to his camp.

He looks back. There's no sign of Madeleine.

He sprints on, desperately crashing through trees.

CUT TO:

EXT. TOBY'S CAMPSITE - DAY

Toby bursts through the underbrush, out of breath.

He looks down the deer path toward the water. In the distance, he sees the BOAT, less than half a mile off and headed his way.

TOBY
(tense)
Faster, you fuck! Come on!

Toby moves along the path toward the beach, when...

MADELEINE (O.S.)
It won't reach you in time.

Toby whirls around, but there's no one there. Only trees.

TOBY
Madeleine, stop this.

MADELEINE (O.S.)
(from another direction)
We could have been so happy, Toby.

Toby looks toward where the voice came from, but he can't see her. She's moving around - toying with him.

Toby pulls out his small SWISS ARMY KNIFE and extends the blade.

TOBY
Listen to me, Madeleine. You're as much a victim here as anyone.
(beat)
There are people who can help you.
You might even have *family*.

A twig snaps to his right. Toby spins and studies the underbrush, but sees no movement.

Toby backs warily down the path, moving through TALL GRASS.

MADELEINE (O.S.)
It doesn't matter, Toby.
(beat)
I'm hurt. I'm going to die.

A BREEZE blows through the grass and reeds around him.

MADELEINE (O.S.) (CONT'D)
I want us to die here...

Madeleine silently rises from the grass BEHIND HIM, holding the HUNTING KNIFE.

MADELEINE (CONT'D)

...where we belong.

Toby SPINS and throws up his hands, but it's too late.
Madeleine SLASHES at him, cutting deeply across Toby's palms.

He falls backwards onto the ground.

With a feral yell, Madeleine LEAPS THROUGH THE AIR toward
him, RAISING THE KNIFE to deliver the death blow...

..but Toby's hand snakes out with the SWISS ARMY KNIFE...

..and CUTS THE BOOT LACE, springing the "Tiger Trap".

The SPIKED BRANCH WHIPS FREE and STREAKS TOWARD MADELEINE.
The spike RIPS INTO HER ARM and SLAMS her backwards!

Madeleine SCREAMS in pain, as blood runs down her arm.

Toby watches, stunned, as Madeleine begins to PULL the spike
out of her arm, glaring at him.

Toby gets to his feet and sprints away down the path toward
the water.

CUT TO:

EXT. ROCKY BEACH - DAY

Toby scrambles down the steep rocks and runs across the
beach, waving his arms to the Coast Guard boat, which is
still too far off to see him.

Toby DIVES into the water and swims frantically toward the
boat to close the distance. Weighed down by his clothes, he
stops swimming and rips off his shirt and pants.

Toby then glances back at the beach...

*Madeleine is standing at the water's edge, staring at him.
Blood streams down her arm.*

She slowly wades into the water, her gaze never wavering.

When Madeleine is waist-deep, she SUBMERGES, disappearing
from sight.

TOBY

Shit!

Toby swims hard toward the boat. Looking back, he sees that
Madeleine STILL HASN'T SURFACED.

Toby looks up toward the shimmering surface. It may as well be a hundred miles away.

His face says it all as he stares upward - he knows he's going to die.

Toby and Madeleine slowly drift toward the bottom, and Toby looks into her face, realizing...

She's not going to save herself - she wants them to drown TOGETHER.

Toby gives one last attempt to free himself, but he's too weak. The last of his air streams from his nose...

His head lolls back.

Madeleine holds him almost tenderly. She looks into his eyes as they close. Toby's body goes limp.

She gently releases his hands and softly kisses his lips, as they drift to the bottom.

Toby's HAND slowly slides to the back of her head...

..and PRESSES HER FACE TO HIS.

Madeleine's eyes go WIDE, as Toby literally SUCKS THE AIR FROM HER LUNGS.

Madeleine THRASHES, as panic affects her motor control. Toby does his best to restrain her, and Madeleine involuntarily inhales WATER, which fills her lungs.

Her body TWITCHES with the shock, and her eyes meet Toby's.

Madeleine's grip on Toby's clothes slowly eases. Toby looks into her eyes as her mouth falls limply open. Her eyes roll back in her head.

She's dead.

Toby releases her, and Madeleine drifts slowly away from him, almost angelic in death.

Toby watches her for a moment and then swims upwards. Before cresting the surface, he looks back down into the depths and sees Madeleine's body drifting slowly out of sight.

CUT TO:

EXT. WATER - DAY

Toby surfaces and breathes deeply, taking in fresh air. He looks toward shore, where the Coast Guard boat has landed.

We PULL BACK as Toby begins the long swim to shore...

FADE OUT: