

THE DESCENT 2

revisions by
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EXT. APPALACHIAN MOUNTAINS - DUSK [HELICOPTER SHOTS]
Storm clouds scud over a mountain range. Imposing peaks,
impassable pine forest.

A phone line RINGS OVER, CONNECTS to...

VOICEMAIL MESSAGES. Ghost voices.

SARAH CARTER (O.S.)
Hi, this is Sarah Carter. I'm away
for the rest of the month and won't
be picking up messages.

BETH (O.S.)
Hi, this is Beth. I'm in America,
so please don't leave me a message
as it's so expensive to pick them
up!

EXT. FOREST CLEARING - DUSK

Two abandoned 4x4 jeeps. On one bumper, a 'Rock chic'
sticker. Inside, a cellphone GLOWS on the dashboard.

HOLLY (O.S.)
Hey, this is Holly's phone. No
shit! Leave a fuckin' message.
Unless you're Bobby Flynn- Bobby
piss off you stalker creep.

EXT. LOG CABIN - NIGHT

A backwoods cabin. Dark forest encroaching all around.

REBECCA (O.S.)
Hi, this is Rebecca Van Ney. I'm
out of the office until the 13th.
In emergencies, you can reach me
via Juno Kaplan on-

INT. LOG CABIN - DUSK [STEADICAM]

Eerily empty ROOMS, CORRIDORS. Party leftovers. The girls'
suitcases, clothes, cosmetics, photo albums, medication...

A cellphone VIBRATES...

JUNO KAPLAN (O.S.)
This is Juno. I can't make the
phone right now. Please leave a
short message and I'll get back to
you when I can.

A long message BEEP.

INT. BOREHAM CAVERNS - DARKNESS

Black screen. A MAN'S VOICE-

MOUNTAIN RESCUE RANGER (O.S.)

This is Pulaskie Mountain Rescue. We have an open flightplan which you filed for Boreham Caverns which you failed to close yesterday. We have no record of your return and your listed outside contact has not heard from you. Please call us urgently if you have forgotten to sign back in. If we don't hear from you, we will assume you are still underground and scramble an emergency response.

Flashlights finally pierce the black.

DAN SHEPHERD leads his RESCUE TEAM - GREG and Cath - as they edge sideways along a thin, sloping seam.

Dan's 42, a geologist by training, has an instinctive feel for the rock. An Englishman, he is precise and spare in his movements and manners.

Cath's 26, a conservationist, who doubles as a rescue volunteer.

Greg's 22, a climbing instructor and extreme sports junkie, always first up for a thrill-ride.

INT. CAVES - DARKNESS

They reach a JUNCTION. Dan gestures to Cath.

She puts on headphones. Sweeps each passage with a directional microphone.

Under the hiss, SOMETHING FAINT. It sounds like CLICKING.

Cath turns up the dial. Concentrates. Half-heard against electronic hum: CLICK. CLICK. Fricative, faintly human.

Greg GLUGS his sports drink. Dan silences him.

They stand, statues, as Cath focuses, frowns...

CLICK. CLICK. Signs of life? Or static hiss?

Dan shines his torch in the direction of the microphone. The tunnel tapers to a crawlspace.

He gives Greg the nod. Greg disappears like a dachshund down a rabbit hole. Dan follows. Then Cath.

INT. CRAWLSPACE - DARKNESS

Tight. Claustrophobic. The team wriggle on hands and knees as the tunnel tapers ever tighter. Rock bears down above.

A false move dislodges stones and dust on Cath. The dust settles. Cath settles herself.

The team burrow on, plunging through a FLOODED SECTION...

DAN

I ever tell you Winston Churchill's motto? KBO.

CATH

KBO?

DAN

Keep Bugging On.

GREG

Who's Winston Churchill?

They KBO. Into a STALAGMITE CHAMBER.

Cath emerges last, wet, to a pat on the back from Dan. The slightest smile.

CLICK. CLICK.

Their flashlights locate the source of the sound: water dripping on a discarded energy drink bottle.

GREG

Could be them.

CATH

(bagging the bottle)
Juno Kaplan's no tourist. She was president of my college cave club.

DAN

She good?

CATH

She was a back-stabbing, man-eating bitch. But she could cave.

GREG

When can I meet her?

CATH
 She's just your type. A glory
 hunter. Always looking for
 uncharted routes. Not a team player-

Dan runs his hands along the wall, dripping with water.

DAN
 Rainwater's leaching through. Few
 hours, this whole run'll be
 flooded. Come on.

EXT. SHEER ROCK WALL, BOREHAM CAVERNS - DAY

They climb a sheer rockface. Methodically, skillfully.

Halfway up, Greg bangs in a piton, clips a carabiner to it,
 secures a new rope, drops it over the overhang to Cath.

As he climbs on, he doesn't see the piton slip from its
 anchor position.

As the piton takes the strain of Cath's weight, it POPS from
 the wall. Cath, on the rope below, falls away...

Below, stalagmite spikes await her falling body.

Dan reacts fastest: engages his body belay, a mechanical
 friction brake that grips on her safety rope and stalls her
 descent...

Stopping Cath, inches above impalement.

DAN
 Time to turn back.

He doesn't let her see the friction burn on his hand.

GREG
 Give up? Now?

DAN
 Rest up, refocus.

GREG
My focus's fine.

Dan holds up Greg's loose nut. Greg's bravado slips in Cath's
 glare.

DAN
 Greg, you ever ask yourself: who
 rescues the rescuers?

EXT. BOREHAM CAVERNS ENTRANCE - DAY

They emerge into bright light and heavy rain. An emergency operation has commandeered the car park: police, paramedics, TV news crews.

Above the cave entrance, a rainbow SIGN depicts a grotto full of stalagmites and stalactites. Bright letters proclaim-

"WELCOME TO BOREHAM CAVERNS!"

Dan and his team pass the next rescue shift, wishing them luck. They stride on, past a news team. A FEMALE TV REPORTER does a stand-up to camera.

FEMALE REPORTER (V.O.)

With the community still shaken from last year's Slapton Quarry tragedy, here in Boreham, it's fresh heartache. As the search for the missing women moves into its second day, hope is fading for Senator Kaplan's niece, Juno, and her five friends-

Dan strides past, through the shot.

PRODUCER

Man, we're live here!

Dan strides on. Cath smiles...

As Dan strides past SHERIFF RILEY, doing interviews. A pious pro, Riley's a salesman whose product is himself.

SHERIFF RILEY

We will literally leave no stone unturned until we find those girls.

REPORTER

Thank you, Sheriff Riley.

SHERIFF RILEY

Don't thank me, thank these brave-

DAN

Thank us when we find them.

Dan pounds past, uninterested. Greg likes the glory, lingers-

DAN

Greg!

(Greg catches up)

DAN (CONT'D)

You got four hours. Grab some food
and sleep.

CATH

You too Dan.

Something in her smile galls Greg. Dan strides off towards
the concessions hut that serves as the emergency command
center.

GREG

You wanna share a sleeping bag?

CATH

Greg, the other night- I was as
drunk as a skunk-

GREG

(snickering)

Best skunk I've ever had.

CATH

Go to bed Greg.

Shaking her head, she strides off, leaving him stranded.

INT. BOREHAM CAVERNS CONCESSIONS HUT/RESCUE HQ - NIGHT

Dan walks past tat and trinkets, up to the rescue mapboard.

VAINES (O.S.)

Dan.

The voice stops Dan. History here. He turns to face CHIEF
DEPUTY REDMOND 'RED' VAINES. An old-school lawman, who shoots
from the hip, Vaines looks tired and careworn.

DAN

Chief.

VAINES

Nothing?

DAN

We've followed their flight plan
right through, traced all the trade
routes and black spots. Not a
whisper. People are getting tired.

VAINES

Not our Sheriff.

Outside, they see Riley, bathing in news camera lights.

DAN

You'd never know he was up for re-election. He riding you hard?

VAINES

Like Zorro.

The TV in the corner distracts:

FEMALE REPORTER (V.O.)

Unanswered questions still dog the police from last year's tragic deaths of two young sisters down Slapton Quarry...

On the screen: a still photos of two smiling little girls; old news footage of covered bodies stretched out from a cave.

Dan and Vaines watch themselves on the screen. Grim.

The image cuts live: worried RELATIVES, comforted by a CLERGYMAN.

DAN

Turns out Cath in my team knew Juno Kaplan a bit back in college caving days. Bit of a wild one. Risk-taker.

VAINES

Great.

DAN

Caving's a small community, people talk. Been a lot of talk about Juno Kaplan.

VAINES

And I'm sure it's all good.

DAN

Look, I'm not one to gossip.

VAINES

No, go on.

DAN

Talk is Juno's the sort of girl girl's shouldn't trust with their guys. Specially girls like Sarah Carter-

VAINES
 She was screwing her friend's
 husband?

DAN
 Like I said, gossip.

VAINES
 Did Sarah Carter know?
 (Dan shakes his head)
 I need to talk to the husband.

DAN
 He and her daughter died in a car
 wreck.

Vaines produces a clear plastic evidence bag: inside,
 prescription pills for SARAH CARTER.

VAINES
 Seems she's still getting over it.
 Olanzapine. It's an atypical
 antipsychotic. The clue's in the
 last word.

EXT./INT. GAS STATION/ROADHOUSE - NIGHT

A lone building on a deserted mountain highway.

INSIDE, an old TV plays a NEWS REPORT about Juno.

NEWS REPORTER (V.O.)
 An experienced caver, Juno Kaplan
 had visited Boreham Caverns many
 times. But for her five friends
 this was the first-

Two DINERS watch ONSCREEN photos of Beth, Holly, Sarah-

DINER
 Gangbang, which one'd you do first?

SLAM! A WOMAN smacks the window next to the screen, leaving a
 smeared bloody handprint.

Diners watch dumbfounded as the woman staggers inside.

She stares at them in shock. Collapses.

EXT. BOREHAM CAVERNS ENTRANCE - DAY

Vaines' cell phone RINGS.

VAINES

Lynch, what's up? What? Where?

Vaines remembers the cameras. Moves away.

VAINES

Give me an hour. Not a word on this.

Closing his phone, Vaines strides to his deputy ELEN RIOS's vehicle. He's old school, white and male. She's an ex-city cop [29], Hispanic, a woman in a man's world. They're chalk and cheese.

VAINES

Deputy, St Luke's, fast as you can.

RIOS

St. Luke's? That's a hundred k from here?

VAINES

So don't drive like a girl.
(stopping Rios's hand)
And stay off the siren. Keep the vultures off our backs.

EXT. FOREST ROAD - NIGHT [HELICOPTER SHOT]

The police cruiser winds its way through mountain roads.

I/E. ST LUKE'S HOSPITAL - NIGHT

Vaines strides in. Rios struggles to match his strides.

VAINES

(reaching reception)
Marie sugarpie, I'll reconsider those traffic tickets for a cup of joe.

MARIE THE RECEPTIONIST

How do you like it, Chief?

VAINES

Hot and wet.

Vaines winks. Rios winces as they walk on.

VAINES (CONT'D)

Here in the country Rios, it's called being friendly.

RIOS
New York, it's called a law suit.

VAINES
Beats me why you ever left.

Rios's face frames the same question. A WARD NURSE steps out into the sheriff's path.

VAINES (CONT'D)
Right, where's the mystery girl?

WARD NURSE
She's been sedated.

VAINES
She what?

WARD NURSE
She was hysterical.

VAINES
I got five missing girls out there
and you put the one person who
knows where they are to SLEEP?

Vaines looks like he might hit him. The nurse shrinks back.

INT. SMALL COUNTY HOSPITAL - RECOVERY ROOM - DAY

Bedside monitors BLIP Sarah's vital signs. Stable.

Then, suddenly, the BLIPS quicken.

Sarah's eyes pop open. Bewildered. Struggling to compute where she is and how she got there.

She eyes the unfamiliar room: her bed, her drips, her machines, her window. [It eerily echoes the first film, when she woke after the death of her family.]

She hears a sound: an all too familiar sonar CLICK.

From under the bed...

CLICK. CLICK. Closing in.

She leans over to peer under the bed...

A TALONED HAND shoots out.

Sarah recoils.

INT. HOSPITAL OBSERVATION ROOM - DAY

CCTV monitor: Sarah, under CCTV observation, jolts, huddles.

The image is PAUSED.

Vaines watches with DR. ROGER PAYNE. [Greybeard, gut, Vaines's fishing buddy.]

Dr Payne fast-forwards the footage to: Sarah thrashing at invisible assailants.

The doctor stops the playback.

DR PAYNE

She's concussed, confused. Barely
knew her own name.

Through an OBSERVATION WINDOW, they view Sarah asleep in the next room. On a table, lies Sarah's bloodstained belongings. As they talk, Rios picks up a pendant: inscribed on it, the words, 'love each day.'

VAINES

Physically?

DR PAYNE

No major wounds. Scratches,
bruises... a bite mark.

VAINES

A dog?

DR PAYNE

A man.

RIOS

Any sexual violence?

DR PAYNE

No.

RIOS

You've scraped her fingernails?

DR PAYNE

Miss, I'm not fresh out of med
school-

RIOS

It's Deputy.

Ignoring her, the doctor presents a zip-loc evidence baggy to Vaines.

DR PAYNE

She scratched big chunks outta
someone.

RIOS

We should APB it state-wide. Some
sicko might have a story written on
his face.

VAINES

Put it on the radio, we'll have the
press down here like flies on shit.
Let's keep a lid on this til we've
spoken to Sarah Carter.

RIOS

Someone attacked her. He might
attack someone else.

Vaines holds up Sarah's bloody clothing.

VAINES

How do we know it was a he? Lotta
blood for scratches and bruises. We
should run matches on the other
five girls. And run their dental
records against that bite wound.
And call Tracker Bill. I want his
dogs on this right away.

INT. HOSPITAL - RECOVERY ROOM - DAY.

Sarah stirs, scans the room, sweaty and disorientated.

A NURSE has her back to Sarah, checking Sarah's vitals on the
monitors.

NURSE (O.S.)

So you're back with us...

The Nurse places water on the bed-table, obscuring Sarah's
view. Sarah's focus shifts to the nurse's name tag.

"JUNO"

Sarah looks up as the nurse turns. It's JUNO. Her face a
vengeful death mask. Juno raises a CLIMBING PICK. And slams
it down towards Sarah's face. As Sarah SCREAMS...

INT. OBSERVATION ROOM - DAY

Vaines, Rios and the doctor watch Sarah bolt up. Awake.
Vaines makes a move for the door-

RIOS

Chief, let me- I've got four years in the sexual trauma unit. I've seen a lot of battered women. I'm good at my job.

VAINES

This ain't exactly domestic abuse.

RIOS

All the studies show, female vics respond better to other females.

VAINES

You mean women?

(beat)

Fuck up, I'll step straight in.

INT. HOSPITAL - SARAH'S ROOM - CONTINUOUS

Sarah watches warily as the two police officers walk in. Vaines hangs back as Rios approaches the bed.

RIOS

Sarah, I'm Deputy Elen Rios from Hyett County Sheriff's Department. You're at Hyett County Hospital. We've been looking for you and your missing friends. Been following your Boreham Cavern flightplan.

(beat)

Did you go down Boreham Caverns?

(beat)

Because your cars weren't in the car park. And you showed up nowhere near.

Overwhelmed, confused, Sarah struggles to remember.

RIOS (CONT'D)

Can you remember? Can you remember anything? You're the only one who knows where your friends are.

Sarah shakes her head: it's all cotton wool, a blurred blank.

FLASH MEMORY [FIRST MOVIE]: Sarah stuck in the tight crawlspace, fighting to get out as the cave collapses.

BACK IN THE HOSPITAL, Sarah stiffens at the memory.

SARAH

Trapped.

RIOS
Trapped? Where? Boreham?

Vaines watches on as Sarah shakes her head, as much in confusion as negation.

RIOS
You didn't go down Boreham, did you? Why did Juno Kaplan file a fake flight plan for Boreham Caverns? Where did you go Sarah?

EXT. ROADSIDE DINER - DAY

BILL, a grizzled outdoorsman, opens the bag of clothes for his bloodhounds to sniff. Sets his hounds on the hunt. They pick up a FOREST trail immediately. Bill and DEPUTY RYAN LYNCH follow.

INT. SARAH'S ROOM, HOSPITAL - DAY

Rios produces a photo: the girls posing outside their cabin.

RIOS
Your friends are in real trouble Sarah.
(lays down more photos)
Sam, Rebecca. Do you know where they are? They need your help. Can you remember anything?

Sarah's eyes lock on the photos of Sam and Rebecca.

As she does the BEEP BEEP BEEP of her vitals quickens...

FLASH MEMORY- THE CAVES- FROM THE FIRST FILM-

SAM and REBECCA. Screaming. Running. Pure fear.

BACK IN THE HOSPITAL--

The BEEP BEEP BEEP accelerates.

Rios lays out more photos for Sarah.

Vaines scrutinizes every flicker on her face.

RIOS
Holly. Beth...

FLASH MEMORY -- THE FIRST FILM...

HOLLY shouts in pain.

Sarah slams a rock down onto BETH'S face.

BACK IN THE HOSPITAL--

SARAH

Beth-

RIOS

Beth? Is she okay? What can you remember?

The image torments Sarah: it's not something she cares to share.

BEEP BEEP BEEP. Her vitals race faster.

RIOS

Where are they Sarah?
(lays down photo of Juno)
Where's Juno?

The BEEPING goes crazy. Sarah's breathing quickens. Her pupils dilate. A SCREECH pierces through Sarah's ears..

FLASHBACK TO -- THE FIRST FILM...

Sarah and Juno lock eyes. Sarah raises a pick...

BACK IN THE HOSPITAL--

SARAH

Juno-

RIOS

Juno- What happened to Juno? What happened to her?

Sarah stares back.

Vaines studies her: her eyes haunted, her face etched with the strain- of some shocking secret?

Rios, aware of Vaines itching to intervene, tries to keep patient.

RIOS

Juno. Your friend? What happened to her?

Sarah's eyes waver. Her vitals BEEP faster.

FLASH MEMORY: Sarah slams the pick into Juno's leg. Juno screams.

Sarah, drenched in blood, SCREAMS.

BACK IN THE HOSPITAL--

Sarah convulses, tugging her drip from her hand. She clutches her head. Trying to shut out the onslaught of her memories. To make sense of the fragments inside her mind.

Vaines can't contain himself any longer, charges in.

VAINES
ARE. THEY. STILL. ALIVE?

It's the question Sarah can't- or won't- answer.

They hold eye contact...

Vaines's POLICE RADIO splutters to life.

DEPUTY LYNCH (ON RADIO)
Sheriff. Come in. It's Lynch.

Vaines steps out into the corridor.

VAINES
Go ahead, Deputy-

EXT. CHAPEL MINE - CONTINUOUS

The dogs BARK, unsettled, at the mouth of a derelict mine.

INTERCUT LYNCH AND VAINES

DEPUTY LYNCH
We're up at Chapel Mine. Dogs tracked her scent up the hill, but kinda lost it up here. Something's got 'em spooked.

VAINES
Chapel mine? Any sign of the other girls?

DEPUTY LYNCH
No sir.

VAINES
Keep looking.

Rios steps out into the corridor, steaming.

RIOS
I was getting through.

VAINES
You were getting nowhere.

RIOS
You can't peel an orange wearing
boxing gloves.

VAINES
Rios, some day soon, come round my
place, sit on the porch, sip a
soda, speak to my wife. You'll see,
I can be nice. But now I got five
girls missing.

Dr Payne interrupts, holding a print-out.

DR PAYNE
The blood swab from Sarah Carter's
clothes- it's A positive- matches
Juno Kaplan.

RIOS
I'm A positive. A third of the
state is A positive.

Beat. Vaines rubs his eyes.

VAINES
The hell do you think's gone on
here? I don't know whether I'm
looking at a victim or a suspect.
(silencing Rios)
And you don't either.

DR PAYNE
She still not talking?

VAINES
She can't remember jack shit.

RIOS
Post-traumatic amnesia. Brain shuts
down non-vital systems after
extreme stress.

Vaines looks to the doctor. He shrugs: 'could be.'

VAINES
For how long?
(the doctor shrugs)
Those girls don't have that long.

INT. BOREHAM CAVERNS - NIGHT

Dan Shepherd, half-awake, clutches his phone.

DAN (ON PHONE)
My team are beat.

INTERCUT VAINES AT THE HOSPITAL

VAINES (ON PHONE)
Look, I don't want to shift the whole circus, just need a couple of men to pick up where the dogs left off.

DAN (ON PHONE)
Chapel Mine's a maze. We had to pull some frat boys out a few years ago. We could search for months and still not cover it.

VAINES (ON PHONE)
Jesus, Dan, every night in my dreams I go down Slapton Quarry, body bag those two little girls and bring out them out to their momma. Don't tell me you don't too.

Dan looks over at Cath, asleep. He gently covers her where her blanket has slipped. Greg, not asleep, watches.

VAINES
What if we took Sarah Carter? See if she remembers something? Narrow the search area.

EXT. MOUNTAIN ROADS - NIGHT

A police cruiser races through torrential rain, past a Shell gas station that has long lost the S from its roadside sign.

INT. POLICE CRUISER - NIGHT

Sarah sits numb, shutdown, on the backseat.

She feels Vaines's gaze from the front. Beside her, Rios.

From the way Rios locks eyes with Vaines, it's clear she's thinks this is a bad decision.

EXT. CHAPEL MINE - NIGHT

They drive along a perimeter fence.

Deputy Lynch greets them at a gate.

CHAPEL MINE: DANGER. KEEP OUT.

VAINES
You recognise this?

Sarah feels Vaines's eyes still on her.

INT. CAR - DAWN

They drive past rusted machinery, toothless railway tracks, long grass reclaiming everything...

Towards the MINEHOUSE. A rickety wooden shack that houses the elevator, with a spire for the pulley system.

VAINES (CONT'D)
This ring any bells?

Sarah shakes her head.

At the mine entrance, the RESCUE TEAM's TRUCK awaits. Dan, Cath and Greg, kitting up, salute greetings.

Rios's cellphone RINGS. Rios tries to shield her cellphone conversation from all around, especially her boss.

RIOS
Sweetheart, hi...cookies, oh
yummy... No, not tonight. Yes I
promised, but remember how we
talked about Mommy's job? How I
help people? Well, some people need
my help tonight. Be good for Mrs
Smith. Sweet dreams. Bye-bye. Bye.

The police car pulls up.

VAINES
When you're ready, Deputy.

Vaines gets out and opens Sarah's door.

INT. CHAPEL MINE - MAIN ACCESS SHAFT - CONTINUOUS

They kit up and head in. Dan points to their guns.

DAN
Heavy metal. You won't need those.

Rios hands her gun over to Deputy Lynch to look after. Dan sees that Vaines is ignoring him.

DAN

This is a missing person's case.
What the hell do you think you're
gonna find?

VAINES

My gun stays with me.

GREG

(to Cath)

Bet it's got a name.

They advance inside. Flashlights illuminate rusty cogs, wheels, pulleys. A metal LIFT CAGE sits over an open ELEVATOR SHAFT.

Sarah, drawn back into the darkness, stiffens, instantly uneasy. Vaines tries to read recognition in her response.

RIOS

Sarah? Is this familiar?

Sarah is unresponsive. ^(MORE) Standing at the shaft, looking down into the dark, she retreats further into herself.

VAINES

Hello? This is Hyett County Sheriff
Department. ANYBODY THERE?!

RIOS

Sarah? You recognise anything here?

All eyes on Sarah: Sarah shrinks; some limbic survival sense tells her something's not right.

Dan shines his torch down the shaft: his beam doesn't penetrate the depths of the darkness.

DAN

She couldn't have climbed up here.

VAINES

It's a big mountain. I'm sure
there's some foxhole somewhere she
coulda climbed out. But we don't
know it- and this takes us direct
to the main vein, connects to the
cave system. Right?

DAN

No one knows those caves. It's
hostile down there. And she looks
like a ghost.

DAN(CONT'D)

What if she has a major flashback or flip-out, or finds her friends dead?

VAINES

We don't know they're dead. I just want confirmation we're in the right arena. Get the nod, narrow down the area.

DAN

I don't know, Red. Standard procedure- you don't take people back down. It's me and two rookies. I can't take responsibility for her.

VAINES

Dan, we got five girls might still be alive. She's the only one who's been down there. There's a million miles of caves and fuck-all time. Bend the fuckin' rules.

DAN

Cath?
(Cath nods)
Greg?

Greg cracks a snap-light, drops it down the shaft. Finally it hits bottom, casts a dim glow from the distant base.

GREG

Too far for our ropes. We could piggy-back on the elevator cables.

VAINES

Why not just take the elevator?

Greg and Cath examine the elevator's cogs and gears.

GREG

Bit creaky, but basically sound.

CATH

(to Dan)
Bit like you, boss.

Dan nods to Vaines: let's do it.

Dan leads his rescue team into the cage.

Sarah hesitates.

VAINES

Something down there you want to
tell me about?

(Sarah says nothing)

Deputy.

Rios escorts Sarah into the lift.

Vaines clanks closed the cage door.

Sarah suddenly looks trapped.

The elevator is packed with bodies. Claustrophobic. Rios struggles for space. Air. Closes her eyes, taking clandestine deep breaths. Opening her eyes, she sees Vaines, watching her, alive to her vulnerability.

Vaines puts his hand on the release lever. Dan and Greg take the winches...

Vaines releases the lever.

The lift starts THE DESCENT...

Sarah watches tombstone slabs of rock passing by inches from her face. Her dread rising as they descend.

Above, the drum wheel turns, playing out lift cables. The wood shuttering CREAKS.

Slowly the cage descends.

To the terrible CLICK of ratchet teeth.

Down, down, down. Darkness swallowing them up.

The square of light above them receding...

Sarah's eyes, watching it go...

Trying to ignore the GRINDING of the cables.

Of an endless descent, a descent into hell.

Soundtracked by the CLICK...CLICK...CLICK...of lift gears.

It's like Sarah is descending into her past, her memories...

The deeper they go, the more dilapidated the mineshaft, the more degraded the mechanism.

Nervous looks: do they keep going?

CLICK...CLICK...

Each click a little aural trigger in Sarah's head,
reverberating and distorting...

CLICK...CLICK...

Little toxic timebombs, threatening to burst in her head...

FLASHFRAME: The snap of a demonic jaw. Too short and blurred
to comprehend, long enough to shock.

Her imagination in overdrive, Sarah can barely breathe. She
shuts her eyes, trying to shut out the nightmare.

But she can't shut out the CLICK, CLICK of ratchet teeth...

The CLICK, CLICK of sprocket teeth...

That haunting inhuman CLICKING that rattles in her head,
shards of memory stabbing through...

Her eyes spring open...Seeing...

FLASHFRAME. In the rock relief, like a Goya devil, a CRAWLER
snaps at Sarah...

...Sarah snaps from her stupor.

She THRASHES, LASHES OUT...

SARAH
DON'T GO DOWN. THERE'S SOMETHING
DOWN THERE.

Sarah lurches for the lever.

VAINES
RIOS!

Rios grabs for Sarah...

Sarah slips her grasp, catches the lever.

The lever's sudden change of direction grinds hard on the
teeth, snapping one, releasing the ratchet grip on the
elevator cable.

The lift jolts down.

Throwing its occupants over, smashing them against the cage
and each other.

As the gear teeth catch and re-engage, the cage STOPS just as
suddenly, throwing everyone down hard.

But still Sarah struggles. Rios spins her into an arm lock,

VAINES

Rios, you got her?

But Sarah wants out. She thrashes for freedom. Rattles the cage. Vaines wades in to assist. Together they cuff her to its metal wall, restrain her.

RIOS

Sarah, calm down. It's okay. It's in your head. Whatever you're seeing- it's not real. It's trauma. Tricks of the brain. You're safe.

The cables CREAK ominously; the stressed metal GROANS.

Vaines gets right in Sarah's face.

VAINES

You remember something?

RIOS

Chief, the woman's traumatised.

VAINES

They down here? They down here?
(to Dan)
Get us to the bottom.

Dan hesitates. Vaines's eyes brook no argument.

Dan releases the lever. They continue their descent...

With teeth missing, sprockets jag and slip on every revolution; the movement down is jerky and unsettling.

Wary eyes flit between Sarah and the fractured mechanism.

The lift grinds and stutters down.

Finally, CLANK.

The cage THUDS against the stone floor at the bottom of the shaft.

The door at the bottom is bent, buckled and rusted.

Greg struggles to yank it partially open.

They have to squeeze and struggle through the gap.

Vaines and Rios escort Sarah out. Vaines catches Dan's look.

Sarah huddles tight to a wall. Small, silent, watchful. Rios attends to her.

RIOS

You want a drink? You remembered something. What did you remember? Trust me, I want to help you.

Sarah stares into the deep black darkness.

Dan takes Vaines aside.

DAN

I should never have let you bring her down here.

VAINES

You heard her, Dan. They're down here.

DAN

The woman's a fright. She doesn't know what she's saying.

VAINES

Let me worry about her. Let's just get to the cave.

Beat.

DAN

Down here, I call the shots. Right?

INT. MINE - LOWER LEVEL - SIDE TUNNEL - NIGHT

Flashlights. Dan leads the group along a tapering TUNNEL. They squeeze past upturned coal carts, rusted mining gear. Slow, hard progress, resolutely downward...

Sarah, sandwiched between Rios and Vaines, watchful and watched.

JUNCTION. Dan checks his map schematic.

DAN

Cave's this way.

INT. INSECURE MINE TUNNEL - DARKNESS

The team weave through pit props that have warped and shifted from their foundations. They creak and groan. The roof is partially collapsed, riddled with cracks, rains down regular showers of dust.

The threat of total collapse is ever present.

Rios fights to rein in her claustrophobia, fails to hide it from Vaines. Rios focusses on the job: Sarah.

RIOS
Recognise anything?

Sarah sticks tight to the wall, watchful. Withdrawn. Dan and Cath share a worried look.

Cath's torch flickers. Faulty.

DAN
Cath, how long have I been teaching you? Your light is your life.

Greg tuts, flicking his flashlight in Cath's face. Dan catches him as he passes, taps his shoulder.

DAN
Teamwork.

INT. RELIEF TUNNELS - DARKNESS

Tight passages. Hollows in the rough walls cast deep shadows. Form shapes like screaming faces.

Sarah's eyes search every corner for other movement.

The shifting flashlights flick across the outline of a figure, hanging in shadow.

Sarah freezes.

Rios follows her look. She too glimpses something in the shadows.

RIOS
There's something there!

Everybody swings their lights round. They illuminate--

An old mining lamp, hanging off a warped pit prop.

Rios feels Vaines's withering gaze.

CATH
The dark does funny things to people.

RIOS
I'm fine.

CATH
I'm scared of stuffed animals. Seriously. She okay?

RIOS
She look okay?

CATH
Dan's the best. He'll see us
through.

Greg winces.

INT. NUGGET GALLERY - DARKNESS

Flashlights cut through the dark. The team slosh and scrape through the grimy, wet twisty tunnel. Cold and claggy.

Greg runs his fingers across a vein of minerals glistening in the wall. He picks up and pockets a glinting nugget.

GREG
Goddamned gold mine.

CATH
Fool's gold.

DAN
Should hit the cave system
somewhere up here.

The team turn a corner into a GALLERY littered with old lamps, helmets. Dan picks up an old Davey lamp, sparks it up.

DAN
Blue flame shows the presence of
methane.

Dan checks his gas meter on his belt: it flashes red, showing a high methane count.

DAN
Woh. Watch for sparks. Secure all
loose metal, crampons, picks, nuts.
Guns.

Flashlight falls on a gnarled horse skeleton on the floor. Its skull stares up, incisors open as if screaming.

An unnerving sight, met with silence.

Sarah's stares, remembering...

VAINES
What's that? A pit pony?

Dan scours the crime scene: claw marks run down one wall.

DAN
 Miners probably hit a methane
 pocket. Looks like the poor
 bastards tried to claw their way
 out.

Sarah stares at the claw marks.

Shaken by the flashback, Sarah shrinks against the wall.

Vaines, eagle-eyed, nods to Rios.

RIOS
 Sarah, help me help you- you know
 something. What do you know?

CATH
 Up here.

A CRACK in the rocks. Greg clears a crawlspace through the
 rocks...

GREG (O.S.)
 It's the cave.

Greg burrows through a crack in the rocks. Disappears.

GREG (O.S.)
 We're getting warm!

Greg appears. Holding a cracked snaplight.

GREG
 Snaplight! Miner's didn't have
 these.

Vindication for Vaines. He turns to Sarah. They all do.

RIOS
 Sarah?

VAINES
 Time to help us find your friends.

INT. CATHEDRAL CAVERN - NIGHT

The last of the team haul themselves through the CRACK into
 an enormous CATHEDRAL CAVERN.

They scan with their flashlights for signs of life.

DAN
 Greg, T.I.

Greg pulls out his thermal imaging camera. A small, robust device, with a pistol-grip. Body heat registers on its screen as red hot spots as he pans across the various members of the team as they probe the various tunnels.

He probes the shadows. Nothing.

Rios sits with Sarah, trying to coax some answers out of her.

RIOS

Sarah- Anything you can tell us- anything you recognise- narrow the area- help us find your friends.

CATH/VAINES

HELLO! ANYBODY THERE! HELLO!

A noise. A CLICKING.

Sarah shrinks. Peering into the blackness.

RIOS

What Sarah?

CATH/VAINES

HELLO! JUNO!

CLICK. CLICK. Is it just in Sarah's head?

CATH

Anyone hear that? Sounded like movement.

Vaines studies Sarah's nervous reaction.

CATH

HELLO! ANYONE THERE! ANYONE THERE!
JUNO!

Cath's voice ECHOES up the mine.

Sarah tightens, increasingly edgy.

CLICK. CLICK.

Flashframe: A full-form glimpse of a crawler attack.

CATH

HELLO!

SARAH

SHUT UP! THEY'LL HEAR YOU!

A sudden, ferocious intervention: Sarah tries to smother Cath from speaking. Both Dan and Greg compete to assist Cath.

The police officers take Sarah.

VAINES
Who'll hear you? Your friends?

Sarah feels all the eyes on her. She can't formulate words.

RIOS
Sarah?

SARAH
Creatures.

She sees their faces: mirrors to her madness. Sarah stung by Rios's look.

VAINES
Creatures.

INT. CAVE SYSTEM - JUNCTION CAVE - NIGHT

The team clamber through the tight tunnel.

VAINES
Hello? Hello?

Sarah surveys the dark, terrified what their shouts will attract. No one notices as Sarah grabs a weapon of her own: a sharp flint fragment. She slips it into her trousers.

The team reach a JUNCTION: THREE TUNNELS confront them.

Dan's light catches a glint in the MIDDLE TUNNEL.

CATH
What's that?

Dan and Cath go into the tunnel.

Cath picks up... A woman's caving boot. Almost brand new. Everyone immediately understands its importance.

CATH
Rock'ard. That's a British brand.

All eyes turn to Sarah.

VAINES
If the boot fits-

The way Sarah stares at the boot is recognition enough for Vaines, who shines his light up the TUNNEL.

DAN
 (taps his ear)
 Cath.

Cath takes out electronic LISTENING EQUIPMENT. Sweeps the cave.

VAINES
 HELLO? HELLO? JUNO? BETH?

DAN
 If you shut up, we might hear something.

From Cath's POV - with all SOUND amplified through her headphones - even landing water-droplets SOUND momentous...

PLINK! PLINK! PLINK!

Cath arcs the microphone round further. Follows the sound...

INT. DRIPPING CAVE - DARKNESS

Cath leads the way.

PLINK! PLINK!

Drops shimmer in flashlight beams.

DAN
 Flood water.

Vaines stays on Sarah's shoulder, prodding her on.

Rios follows.

PLINK! PLINK!

Cath moves round to the far corner of the cavern.

CLICK...

Cath stops at the SOUND. Everyone notices she's picked up on something. There's silence. Silence...

CLICK.

Cath points: something's down there...

They edge towards the dark far corner. Sarah, on high-alert, slows, but Vaines pushes her on.

Dan signals to a halt. Because the flashlights faintly pick out something in the shadowy corner...

A person sitting on the ground leaning against a wall.

Dan and Vaines exchange a look. Justified in his decision to come this way, Vaines takes control. Pushes forward. Sees--

A woman. Head turned away. Face not visible. But the woman's jaw is moving. Working up and down like she's mumbling to herself. Everyone tenses.

VAINES
She's still alive.

The woman's "chattering" teeth CLICK again.

Sarah can barely breath.

VAINES
Miss? You okay? Miss?

Vaines moves closer. Reaches out. Touches the woman's face. Her head lolls sideways.

It's REBECCA...

Dead. Half of her face is missing. Ripped away. But, eerily, her jaw is still chattering. Vaines edges in to look. Slowly a fat rat slips out from inside her mouth.

VAINES
Jesus!

The group reels backwards.

Sarah's legs buckle; she struggles to breathe.

Rios goes to the body. Examines it.

RIOS
The main arteries are severed.

All eyes on Sarah. Vaines looks accusatory.

VAINES
Who did this? Do you know who did this?

RIOS
Chief, it's her friend-

VAINES
If she's innocent, she'll wanna help us help her friends.

CATH
If? You don't think-?

Sarah catches Rios's non-committal look.

GREG

Woh, wait a minute. I thought she was a victim here? What are you saying, you think she's a suspect?

(silence)

This is fucking crazy. Fucking crazy bringing her down here.

DAN

Greg! Save it.

VAINES

Dan, I see you keep your team well disciplined.

Beat. Dan stares down Vaines. Betrayed.

Rios's flashlight settles on a scrap of Rebecca's clothing just inside a TIGHT TUNNEL that disappears into the rock.

RIOS

She came this way.

VAINES

Let's go.

Beat. Dan and Vaines lock looks.

DAN

Greg, take point.

Greg hesitates.

CATH

I'll go.

Greg stops her. Shoves past. Burrows in...

IN THE TIGHT TUNNEL--

Greg powers through. Manic. Over-compensating.

IN THE DRIPPING CAVE--

DAN

Greg, go easy. You get stuck in there we'll have to break your collar bone to get you out.

This does little for Rios's nerves.

IN THE TIGHT TUNNEL--

Greg fights on, teeth gritted.

DAN (ON CAVE RADIO)
Greg, you okay?

GREG (INTO RADIO)
Never better.

IN THE DRIPPING CAVE--

DAN
So who's next?

VAINES
Rios-

Vaines scrutinises her, to see if she hesitates. Rios, determined not to, nods, squeezes into the tunnel...

Vaines turns to Sarah.

VAINES
You don't leave my sight.

Sarah doesn't move. Vaines shoves her in, bulldozing himself in behind her.

VAINES
Rios'll be right in front of you.
I'll be right behind.

IN THE TIGHT TUNNEL-

The deeper Rios crawls, the narrower the tunnel. Squeeze tight. A claustrophobe's constrictive hell. She couldn't even turn back if she wanted to. And, compounding her fears, Sarah scrambling behind, contributing to the bottle-neck.

IN THE DRIPPING CAVE--

Dan and Cath, alone. She gives him a little smile, disappears down the hole.

Alone with Rebecca's body, Dan's smile slips.

IN THE TIGHT TUNNEL--

Greg sees the end of the tunnel. It opens into a NEW CHAMBER.

As Greg disappears around a bend ahead, Rios loses sight of him. Alone with her fears, she is floundering. Her fears are winning. Starting to panic, she snags herself, fights free, dislodging rock dust. She clenches at the prospect of the imminent crush. The roof doesn't fall in, but the weight of rock hangs over her, like a vast tombstone slab.

RIOS
Breathe. Breathe.

Meanwhile, Sarah crawls fast and catches up with Rios.
Behind Sarah, Vaines struggles to keep up.

VAINES
Slow down.

Sarah ignores him. Cursing, Vaines redoubles his effort.

INT. CAVE SYSTEM - HONEYCOMB JUNCTION - DARKNESS

Greg pulls himself out the TUNNEL, takes off his helmet,
composes himself. Shines his flashlight round.

The stone wall is pocked like honeycomb: black hollows lead
off in every direction.

Rios collapses out the tunnel. She gulps air,
hyperventilating. Greg attends to her.

GREG
Breathe with me. In...and out...and
in...and out...and in...and
out...There you go, lovely big
breasts.

Seeing he's trying to lighten the tone, Rios finds a smile.
But looking back at where she came from chills her.

RIOS
I can't do that again.

GREG
You did great.

RIOS
I can't.

IN THE TUNNEL--

Vaines, out of shape, makes slow progress, struggles on.

IN THE HONEYCOMB JUNCTION.

Sarah crawls out, twitchy and watchful. Her eyes search every
shadow.

GREG
HELLO! HELLO!

CRAWLER CLICKS still Sarah. The others pick up on her fear.

RIOS
What is it?

Greg swings his light across the large cave.

GREG
It's nothing.

But he's not sure. He scans his thermal imaging around:
nothing... Only the three hotspots of their bodies...

RIOS
Calm down, it's just in your head.

GREG
You gotta try and be like me: big
empty space between your ears.

But something registers in Sarah's eyes...

SUDDENLY, A RED FILLS HIS T.I. SCREEN, A FOURTH HOT SPOT...

IN THE TIGHT TUNNEL--

Vaines hears SCREAMS ahead, but his view is blocked by the
twisting tunnel. He can only hear the echoing sounds of an
attack, with its attendant GRUNTS, GROANS, STRIKES,
SCUFFLING.

VAINES
RIOS!

No reply. Vaines bulls his way through the twisting tunnel.

Rounding a bend, his view still obscured by rock, he glimpses
shadows on the wall, human shapes fighting...

VAINES
RIOS, YOU OKAY?

Fighting forwards, Vaines's gunbelt snags on the sidewall.

FURTHER BACK, Cath hears the ATTACK.

IN THE DRIPPING CAVE--

Dan hearing GURGLING, SLASHING on the radio...

Then listens as SILENCE and STATIC HISS replace SCREAMS.

IN THE TUNNEL--

Clearing the rock, Vaines sees Sarah slip from view, escaping
into the honeycombs tunnels.

VAINES

STOP!

IN THE HONEYCOMB JUNCTION--

Vaines climbs out the tunnel. Surveys the scene:

Sarah and Greg have disappeared. Rios lies cold on the floor. Vaines goes to her aid.

VAINES

Rios.

He slaps her round. She is groggy, disorientated.

VAINES

Rios, what the hell happened here?
Where did she go?

RIOS

It was so fast.

Vaines remembers his thermal imaging camera. Rewinds the image, plays back the frenzied attack: just shapes- but the impression is undeniable- one human form jumping at another.

RIOS

I don't know what happened.

VAINES

Jesus Christ, Rios.

Vaines looks at her with contempt.

SCREAMS [Greg] echo from down the tunnels.

Vaines spots bloody drag-marks leading into one of the honeycomb tunnels. Drawing his gun, he follows the blood.

Ten feet down, Vaines catches a glimpse of movement, gives chase deeper into the honeycombs.

INT. HONEYCOMB - CONTINUOUS

The honeycomb caverns are a maze. Multiple choices at every turn. Vaines tracks the blood trail.

Hearing SCUTTling feet, he speeds up...

IN THE HONEYCOMB JUNCTION--

Cath crawls out the tunnel, finds only a confused Rios.

CATH
What happened? Where've they gone?
You hurt?

Dan crawls out, catches Cath's look.

INT. HONEYCOMBS - DARKNESS

Sarah, tucked in the shadows, watches flashlights disappear down other passages.

She tucks tight, kills her light.

INT. HONEYCOMB - OTHER PASSAGES - DAY

Vaines hears the horrors echoing through the caves.

Vaines tracks with his flashlight and Greg's thermal imaging camera down A SERIES OF TWISTING PASSAGES.

INT. HONEYCOMB - OTHER PASSAGES - DAY

Dan, Cath and Rios search the tunnels.

DAN
Greg! Greg! Vaines! Fucking
Honeycombs. Five minutes, they'll
all be lost.

The tunnel opens out into a STALACTITE CHAMBER.

DAN
See that, stress point between two
strata. Roof's unstable. Stick to
the walls.

Rios looks up in fear at the limestone swords that hang above them.

INT. HONEYCOMB - OTHER PASSAGES - DAY

Vaines hunts his prey.

Suddenly, SCUFFLING SOUNDS in shadows draw his beams.

Frustrated with his flashlight's limited range, he switched to TI. Holding his gun in his other hand, he tracks...

Through corkscrew tunnels.

Alert to ambush points at every corner.

VAINES

Sarah? Sarah, this is Chief Vaines.
I know you're scared. Let's just
take it easy, talk this out.

A humanoid hot spot skids across his thermal imaging frame.

Vaines hunts it out, scouring the darkness.

From nowhere, a red figure suddenly FILLS his thermal image.

Rushing him. Right on him. Slashing at him.

BOOM. Vaines FIRES A SHOT off, deflecting the attacker just
as it SLAMS into him and knocks his flashlight aside.

DARKNESS.

INT. STALACTITE CHAMBER - DAY

The GUNSHOT quakes through the caves like rolling thunder.

Above Dan, Cath and Rios, the cave walls REVERBERATE with
Vaines's gun blasts.

DAN

He'll bring down the fucking
mountain.

SEISMIC SHIFTS occur above their heads...

They look up and see the roof vibrate, a horrendous RIFT
appear...

Then, like apples on a shaken tree, the STALACTITES start to
fall. To rain down on them...a rain of spears.

They have to run to clear them. Dodging and weaving. Inches
from impalement.

Cath stumbles. A stalactite spear lands, inches from her
face, striking through the climbing ropes around her
shoulder.

Pinned down, she fights to free herself.

The others make it to the shelter of a SIDE TUNNEL.

DAN

Come on Cath!

Cath gets free. But the rift in the roof causes a COLLAPSE.

Slabs of rock fall in, blocking her path to the others.

DAN (O.S.)

CATH!

She's on her own.

INT. HONEYCOMBS - DAY

As the dust clears, Vaines sees there is no way through the rubble, he curses through his coughs, turns back, looking for another route.

INT. SIDE TUNNEL - DARKNESS

Choking DUST consumes everything.

Dan, covered in dust, scrabbles to his knees, coughing.

Through the swirling particles, his flashlight picks out...

Rios, totally disorientated.

Dan hauls her to her feet.

Both cough violently as the choking dust subsides.

Dan offers Rios his water bottle to wash to her face and rinse her mouth.

DAN

Easy. That's got to last.

DAN (INTO RADIO)

Cath! Cath! Come in.

(shouting)

CATH! CATH!

No reply.

Rios and Dan hunt through the rubble. Nothing.

DAN

CATH! CATH!

RIOS

Flashlight!

A faint flashlight beam just makes it through a huge mound of rubble.

Dan and Rios scabble over to the rockfall.

DAN (INTO RADIO)

Cath! Cath! Come in.

(shouting)

CATH! CATH!

No reply. Dan shines his torch back. Flicking it ON and OFF.

CATH (ON RADIO)
Dan, Dan, you there?

DAN (INTO RADIO)
I'm here. I'm here. I can see your
beam. Are you hurt?

INT. STALACTITE CHAMBER - CONTINUOUS

Cath, ON THE OTHER SIDE OF THE ROCKFALL, scans her torch around. She is buried in a cavity under a huge weight of rock. The rocks are precariously balanced. Highly unstable. Any attempt to work herself free dislodges rocks and risks a rockfall that will crush her.

CATH
No. I can't move. I'll bring it all
down on me. I need something to
support the rocks.
(fighting panic)
I'm stuck here Dan.

DAN [ON RADIO]
Cath, don't panic. We'll work it
this end. You take it easy. We'll
get you.

ON THE OTHER SIDE, Dan tears at the intransigent rubble, getting nowhere, losing his cool.

DAN
Come on. Come on. Fuck, fuck, fuck-

RIOS
Dan-

DAN
Fucking trigger-happy Americans. I
should never have-

CATH (ON RADIO)
Dan?

RIOS
Don't let her hear you like this.

DAN
Hear me? There's a fucking tonne of
rubble between us. She couldn't
hear a fucking rock concert. You
know what are our chances of
getting to her are?

Storm spent, he controls himself.

DAN
Cath, we can't get through.

Cath's face falls.

INTERCUT CATH AND DAN, ON THEIR RADIOS

CATH
Can't you drill it? Or det it?

DAN
You know I can't. It's too risky.
You'll have to work free.

CATH
I can't Dan, it'll crush me. I need
you here.

DAN
We're gonna have to find another
way round to you.

CATH
Okay.

DAN
We'll get there.

CATH
I'm scared Dan.

DAN
That's good. Fear keeps you alert,
keeps you alive. Cath, I promise
you, I won't stop until I get
there.

CATH
I know.

DAN
You dry?

CATH
Yeah.

DAN
You keep warm. Keep drinking.

CATH
Okay.

DAN
We've got to move off now, you'll probably lose the signal. But stay on channel one.

CATH
Okay.

DAN
Okay. We're walking away.

CATH
Okay.

DAN
Stay on the radio.

CATH
Channel one. I'm going nowhere. You take it easy.

Dan's reply is distorted, swallowed by static.

CATH
KBO.

No reply. They've gone. Out of range.

Cath is alone. Facing her tomb?

INT. TUNNEL - NIGHT

Dan ploughs on, grim set, out of range, not knowing if he'll ever see Cath again.

Rios follows, unable to find the right words of comfort.

INT. HONEYCOMB - OTHER PASSAGES - NIGHT

Sarah, emerges from the shadows, coated in dust. Barely human.

A drip of water lands on her face, runs down her cheek like a tear.

Sarah traces the water source: a seam in the rock.

She runs her hand down it as it widens, tracking its course.

INT. JUNCTION - NIGHT

Vaines reaches a JUNCTION, faces a choice of five tunnels. He has absolutely no idea which to take.

INT. TUNNEL JUNCTION - NIGHT

Several choices. Dan flicks his lighter, testing for air flow.

DAN
Cath, Cath can you hear me?
(static hiss)
Cath?

Nothing.

Dan stops, turns to Rios.

DAN
They're volunteers. They don't get paid. They risk their lives for every dumb-arse college kid and sports-shop caver. It's not our job to judge. But bringing down a murder suspect?

RIOS
This wasn't my call.

DAN
No, it was mine.

He presses on. Haunted. A man on a mission.

INT. BONE AND BLOOD CAVE - CONTINUOUS

Dan and Rios's boots CRUNCH on something underfoot...

Flashlights beams reveal a carpet of bones.

DAN
What the hell-?

Dan cracks a flare. Illuminates scores of animal carcasses.

Dan and Rios exchange looks of deep unease.

Something SPARKLES in the light. Dan settles his light on it: carabiners, clipped to something Dan can't quite see. He climbs a mound of bones.

Passes his light over...

BETH.

Her face is mashed. Stoved in. Dan recoils.

Across the cave...

RIOS
Dan!

DAN
Deputy-

Dan rushes over. Rios's staring down at...

HOLLY.

Eviscerated. Her rib-cage is picked clean.

DAN
Oh Christ.

He resists the urge to throw up.

DAN
You don't think Sarah Carter-?

RIOS
These wounds- they're- savage.

DAN
You don't get animals down here.
(ON RADIO)
Cath, can you hear me? Cath, can
you hear me?
(static hiss)
Come on. Cath, can you hear me?

In response, LAUGHTER.

It's coming from a CAMCORDER that Rios has picked up.

ONSCREEN--

Sarah, Juno, Holly, Sam and Rebecca lark about for the camera. Drinking, LAUGHING in the CABIN. In the JEEP.

BACK IN THE CAVE--

Rios presses the fast-forward button.

ONSCREEN--

Fast-forwarded FOOTAGE: the girls in the woods. Finding a dead stag. Stopping at a hole in the ground...

BACK IN THE CAVE--

DAN
Stop-

Real-time FOOTAGE: abseiling into the caves; Sarah trying to avoid the camera.

DAN
This is good. An entry point. We get this to the surface. This'll give a rescue team a focus.

RIOS
Leave the others?

DAN
We're not leaving anyone.

Rios fast-forwards, stopping at intervals to see...

ONSCREEN--

The women marvel at a large cave. Rebecca free-climbs the ravine. Then the FOOTAGE turns to snow.

DAN
Is that it?

The FOOTAGE returns. In NIGHT VISION. It shows a cave in which bright-white picked-clean bones line the floor.

BACK IN THE CAVE--

Rios looks around. This is really creeping her out.

ONSCREEN--

The women chatter to each other, scared...

SARAH (ON SCREEN)
Dead animals. Hundreds of them.

BETH (ON SCREEN)
This is not good, guys.

SAM (ON SCREEN)
Can we get out of here?

REBECCA (ON SCREEN)
Which way?

JUNO (ON SCREEN)
Come on...
(lights a zippo)
I don't know.

BACK IN THE CAVE--

Dan and Rios watch the video with dread anticipation.

A noise. A CLICK. Rios sweeps her flashlight round, edgy.
Nothing.

They turn back to the SCREEN--

The women on the video are getting extremely scared. The night-vision shows faces in the darkness.

BETH (ON SCREEN)
What do you mean, you don't know?

JUNO (ON SCREEN)
There's no breeze. It could be any one of these tunnels. Take your pick.

SAM (ON SCREEN)
Oh Fuck.

REBECCA (ON SCREEN)
Hello? Is there anybody there?!!

The camera pans back to Beth...

Behind her is a CRAWLER!

The women scream, scatter, the Crawler disappears into shadow...

BACK IN THE CAVE--

Dan and Rios jump.

RIOS
What the-

DAN
Rewind it. Rewind!

As Rios fumbles with the Camcorder, trying to rewind, their light spill illuminates

A CRAWLER. Right behind them!!

The Crawler HISSES. Dan and Rios gasp.

Rios drops the camcorder.

They scatter into the dark. Hide.

Rios hunkers down behind a large rock, her eyes straining into the darkness.

Dan, hyper-alert, listens out for the danger.

Their torches cut the cave, looking for danger.

The camcorder still plays on the ground: the disorientated, terrified girls call to each other:

BETH (ON SCREEN)
It's circling us.

SAM (ON SCREEN)
Where is it?

REBECCA (ON SCREEN)
It's here somewhere. Fuck, it's
there-

In an eerie echo, Dan and Rios don't know where the danger lurks in the dark.

Neither dare move.

Rios reaches for her holster. But her gun's not there.

They call out to each other tentatively in the dark.

RIOS
Dan? Dan, where are you?

Rios stiffens, hearing SCUTTling.

DAN
Deputy? Deputy, you okay?

CLICK. CLICK. The crawler stalks them somewhere.

RIOS
I'm over here.

The CAMCORDER'S LCD SCREEN casts a ghostly glow: in nightvision, it plays the crawler attack; shows Crawlers disembowelling Holly's corpse.

It gives Dan an idea.

DAN
Deputy, stay there. Kill your
light.

He fumbles towards the camcorder- which lies nearer to Rios.

BREATHING POV: Rios's back, stalked...

Rios, blinking in the dark. Utterly blind. Senses something.

RIOS
Dan? That you? Dan?

A pale, bloody hand grabs Rios from behind...A hand claws round Rios's mouth. A sharp bone to her throat.

It's Sarah.

She pulls Rios down. Covers her mouth. Rios resists.

Sarah presses her piton to Rios's throat. Rios stops resisting.

In the dim light cast by the nearby camcorder, Rios sees the crawler in front of her, stalking her...

Sarah holds her still, silent.

DAN

Deputy?

The crawler senses its prey. Turns. Towards Dan's voice.

DAN

Deputy?

And Sarah lets it go. Rios is forced to watch the fatal convergence.

DAN

Deputy, you okay? I'm nearly there.

Sarah holds tight. Not alerting him. Not silencing him. Sentencing him to death.

Grabbing the camcorder, Dan stops the playback. Fiddles to change the mode to nightvision.

He scans the camera round...

DAN

Okay Deputy, I can see-

NIGHTVISION GREEN SCREEN: Rios. Her eyes wide and white. Sees Rios, held silent hostage by Sarah. Gasps.

Something POPS into the foreground of his screen.

A CRAWLER. JAWS WIDE, COMING RIGHT AT HIM...

Sharp teeth sever Dan's jugular and vocal chords. He lets out horrible wet harking gasps for air and for help.

The dying Dan starts to crawl towards Sarah and Rios. Pulling himself along on his back with the little strength he's got.

Rios looks to Sarah. Sarah holds still, steely. No choice but to let him die.

His hand reaches Sarah just as the Crawler rips open his belly.

The Crawler looks up from Dan, tilts its head, senses the air.

CLICK. CLICK. Sensing in Rios and Sarah's direction.

It edges towards them.

Sarah and Rios stay stock-still. Silent. Terrified.

Sarah stares at the Crawler. Rios breathes fast and shallow behind Sarah's hand as they both watch the Crawler...move away.

The Crawler CLICKS again.

Faint CLICKS come in reply from down a TUNNEL.

The Crawler turns. Leaves down the TUNNEL.

It's gone.

Sarah releases Rios, who rushes over to Dan. Her training kicks in: she pushes his innards back into his belly; tries to stem the blood pumping from his neck.

RIOS
Come on, Dan. Hold on.
(to Sarah)
Help me.

Sarah watches her. But Dan's finally gone.

Rios looks at Dan in horror. Then at Sarah in contempt.

RIOS
You just let him die.

Sarah shrugs past her, works fast: she strips Dan of his belt and equipment.

Rios watches, appalled at Sarah's ruthlessness.

Sarah tools up, pockets Dan's flares, flashlight, the camcorder. Takes the LAMINATED MINE MAPS. Secures Dan's belt around her own waist. Slots his pick in it.

She stands, gives Rios a last look, moves towards a TUNNEL at the far end of the cave.

RIOS
Stop. Stop!

Sarah stops by Beth's corpse. Stares down at Beth. Stares back at Rios..

RIOS

How can you be so fucking cold?

Sarah says nothing. Doesn't move.

Rios realises why: two Crawlers have entered the CAVE.

Rios shuts up. Freezes. Will the same thing happen again, with Rios as Sarah's escape bait this time?

As softly as she can, Rios creeps closer to Sarah.

Across the cave, Sarah stands stock still.

The crawlers stand between them.

Finally, the Crawlers turn away, rush Dan's body. Snarling at one another, they slowly drag him from the CAVE (in the direction Dan and Rios entered). They're gone.

Taking Beth's pick, Sarah is already halfway up the TUNNEL.

Faced with being alone in this hell, Rios scuttles to keep up.

INT. COLLAPSED CAVE - DARKNESS

Cath tries to build a support wall from the stones to hand, something to buy her enough time to wriggle free.

It's fiddly work in cramped conditions. Just as she wedges in an anchoring stone, her wall collapses, threatening to bring down the rocks above her.

Suffering the psychological torment of another near miss, Cath sighs a deep breath.

She tries to inch her way out. But the creaking rock above is enough to deter her.

She tries her radio.

CATH [ON RADIO]

Dan? Dan you there? Anybody there?

INT. ELSEWHERE IN THE CAVES - DARKNESS

Vaines stumbles over rocks. Splashes through water. Reaching another junction, he spins round, aware he is lost. Alone.

VAINES
 Rios? Rios, you read me?
 (shouts)
 CAN ANYBODY HEAR ME?

He slumps against the wall, closes his eyes, puts his hand on his heart/badge.

VAINES
 I, Redmond Bertram Vaines, do
 solemnly swear to protect and serve
 the community.
 (opens his eyes)
 To protect and serve.

He gets up, soldiers on.

INT. CAVE PASSAGEWAYS - DARKNESS

Rios struggles to keep up with Sarah. Suddenly Sarah stops-
 Faces Rios. Fierce with pick in hand.

She points over Rios's shoulder at water dripping off the wall.

As Sarah moves off after the water course, Rios sighs relief, scurries after her...

INT. TUNNEL COMPLEX - DARKNESS

Cath starts rebuilding her support wall.

Stops. She hears something in the dark. Movement.

CATH
 Hello? HELP! HELP! DAN! DAN, THAT
 YOU. I'M OVER HERE.

No reply.

CATH
 (ON RADIO)
 Dan, is that you?

No reply.

Then a faint CLICKING.

Cath flashes her light, trying to attract attention.

CATH
 HELP. PLEASE. OVER HERE.

There's definitely someone there.

Cath strains her neck, peers through a chink in the rock.

A CRAWLER EYE glares back at her.

She jolts back in shot.

The eye has gone. The Crawler's vanished.

Terrified, Cath sweeps her flashlight round.

Nothing.

CATH

It's just the dark. The dark fucks
with your head. It's not real.

Then the crawler comes back- with a vengeance.

At her feet. Fighting to find a way through the rubble to get
at her.

Reaching its arm through the rubble at her. Clawing at her.
Champing at her.

Cath tries to fight it off. Kicking, scuffling. Nowhere to
go. Every defensive move risks bringing the rocks down on
her. Cath faces an impossible choice: either the crawler will
get her- or she'll be crushed.

The crawler burrows closer, working its way for her neck.

As the crawler lunges, Cath risks everything, moving sharply,
slamming a rock into its face.

It falls hard. Into her support wall. Becoming its last
piece.

As the crawler's body takes the weight of the rocks above,
Cath seizes her opportunity, wriggles hard...

First crawler ribs start to snap...Then it's skull starts
splitting...

Cath crawls for her life. She just squeezes out the narrow
gap. Grabs for her trailing flashlight as-

CRUNCH and CRACK- the crawler's skull shatters and bones as
the crushing rocks make powder of its bones and paste of its
flesh.

Cath fills her lungs, in shock.

INT. STREAM CAVE - CONTINUOUS

A shallow stream moves down the centre of the tunnel.

Sarah stares at the shimmering surface of the water. She spits into it, determining the direction of its current.

Follows it. Rios following her.

INT. CURVED NARROW TUNNEL - DARKNESS

Cath, still panicked, charges through the tunnels.

CATH

Dan, Dan you there? Please Dan.

She stops suddenly.

Her torch beam REVEALS:

Recessed shelves gouged out of the tunnel wall.

Cath edges to a shelf. Directs her light towards-

A skeleton.

Cath jumps in shock.

The skeleton is seemingly human. Laid out on the shelf as if in a coffin.

Moving down the TUNNEL, Cath shines her light into the other shelves. Finds dozens of skeletons. Then more recent corpses. Flesh traces still cling to the bones.

Beyond them are freshly excavated shelves. Scratch marks round their entrances. She nears one. Shines her light in. Comes face to face...

With a Crawler!

Cath jumps back. She fights to rein in her fear. What the hell is this?

But the Crawler doesn't move. It's dead. A hole in its forehead.

Cath looks into the shelf above. Finds another dead Crawler. All the skeletons are Crawlers, not humans.

This is some sort of CRAWLER CATACOMB.

She looks back to the second dead Crawler. Its eyes have been gouged out. (These are the Crawlers Sarah and Juno killed.)

Amidst the bodies, one moves.

Cath tucks herself away.

Terrified, she raises her pick to defend herself.

The crawler closes in, coming from the corner.

Cath readies to strike-

GREG!

CATH
Greg- Jesus.

GREG
Cath!

CATH
We thought you were- what happened?

GREG
One of these freaks attacked. I
just ran.

CATH
You ran?

Greg struggles to bear his deep shame.

CATH
Have you seen any of the others?

GREG
I've been on my own. I thought I
was going mad. Oh, God, Cath, it's
good to see you.

Cath slaps him.

CATH
Greg, get a grip.

CLI-- CLI-- CLICK-- A conversation-killer.

A Crawler MURMUR comes from the tunnel beyond. Soft. Low.
Like weeping.

Through the catacombs they see A FEMALE CRAWLER. The Crawler
has a swollen belly. It's pregnant.

Next to the Pregnant Crawler is a Crawler corpse. The
Pregnant Crawler washes water over the corpse from a nearby
pool. Cleans it tenderly. Emitting soft clicks. Mourning.

Around her, a FUNERAL PARTY of grieving crawlers.

Cath and Greg back away.

Cath points to a far exit. Their only way out.

Past the mourning crawler mother.

Greg shakes his head. Cath nods. It's the only way.

Greg tiptoes towards the exit on the far side.

INT. TUNNEL - DARKNESS

Vaines hears FAINT MOVEMENT again. He swings his light. Finds nothing. Heartbeat rising, he moves to a TUNNEL JUNCTION. Directs his beam into each tunnel...

DRIP DRIP DRIP

Something oozes onto Vaines' shoulder. Vaines touches the substance. Holds it to his light...

Viscous liquid.

Just then, a SHADOW moves behind Vaines.

Sensing movement, Vaines spins...

An arm swings towards him from the ceiling. Hits his face.

Vaines flails back, terrified. Veers his light up. Finds--

Dan's dead body hanging upside down from a crack in the ceiling. Eviscerated.

Vaines stumbles, fights down his urge to gag.

He draws his gun, hand shaking.

VAINES

Jesus.

With shaking hands, Vaines reaches for Dan's radio. But as he grabs it, Dan's body falls. Vaines leaps away.

His pulse racing, Vaines unclips Dan's radio...

VAINES

Can anyone hear me? Dan's dead.
Sarah Carter's killed him...

INT. CATACOMBS - DARKNESS

Greg and Cath, tantalisingly close to the exit when...

VAINES (ON RADIO)

...Greg..? Cath..? ...You hear..?
Dan's... dead... kill...

The Funeral Crawlers raises their heads. HISS.

VAINES (OVER WALKIE-TALKIE)
Come i... Greg. Co... in.

Cath snaps off her radio. Hardly dares look...

Greg's eyes search round. Meet Cath's.

GREG
Run.

INT. TUNNEL - CONTINUOUS

Greg and Cath run for their lives...

They hit a dead end.

They have to turn back.

They hear crawlers coming. There's nowhere to go.

Down the tunnel, crawlers click, sensing the air...

But Cath and Greg have gone.

The crawlers stop, sensing out their victims.

High above, wedged back to back, with their feet pressed to either side of the wall [a climber's hold] Cath and Greg strain to keep still and silent.

Finally, the crawlers scuttle past...

Greg and Cath drop down.

Cath desperately tries her radio.

CATH (INTO RADIO)
Anyone there? Chief Vaines? This is
Cath? You there? Come in.

Lonely static crackle. Despair consumes her.

CATH
Dan's dead.

GREG
We don't know that.

CATH
I know what I heard.

GREG
It wasn't clear.

CATH
Vaines had his radio.

GREG
Whoever it was, he can't be far. We
got a signal. We gotta find them.

Cath's facade quivers, cracks.

CATH
Hold me Greg.

They cling tight.

CATH
You won't run out on me.

GREG
Out there, on my own, I was so
scared. Together- we're a team.

CLICK. CLICK.

GREG
There's more of them.

CATH
Come on.

They charge off through the tunnel.

Glimpsing Crawlers giving chase.

Hearing their horrible SCUTTLINGS as they pursue them
through...

Tapering tunnels, sharp turns...

INT. GORGE CAVERN - LEDGE - CONTINUOUS

They stop just as suddenly. Teetering on the edge of a GORGE,
with a vertiginous drop below.

As Cath moves her light back up, she illuminates...

SAM. [From the first film.] Dead.

Still hanging upside down from a rope in the rock ceiling.
One of her arms is missing - the shoulder is chewed to the
bone. Her innards are spilled over her sides.

Cath lurches back in horror. Greg looks at Cath, looks back
into the tunnel they came down. SCUFFLING.

Ahead, a deadly drop. Cath scans the roof for a route. Sam's rope snakes back through pitons along the roof.

Greg thinks fast, slams a piton into their near wall, loops the rope through it, pulls it taut. [The gravity of Sam's bodyweight tugs the other end tight.]

GREG
Gets us halfway.
(raising his pick)
I'll hold them off.

They lock eyes. Greg looks determined to make amends.

Cath sets out, hand over hand.

Cath makes it to Sam. Her decaying body a sticky, putrid, maggot-ridden obstacle. Cath slides down.

Cath climbs up the body, hooking her pick in Sam's ribs as a hold. Reaching the roof, she hooks in another piton. Secures a secondary rope to it.

Behind Greg, CLICKING and SCUFFLING. Crawlers closing...

CATH
Greg.

Cath tosses the rope back.

Just as the crawlers crowd him, Greg swings...

Swings across the cavern, slamming into the far side. Gripping hard, he claws his way onto the far ledge.

Sees a crawler climbs across the rope towards Cath who dangles, vulnerable, like a fly on a spider web, caught between the crawlers and Greg.

GREG
Cath. Throw me the rope. I'll
secure it. Cath!

But she doesn't. Instead she pulls her pick.

CATH
Run. Run!

GREG
Cath, no.

But Cath turns to fight the crawler. Swinging with her pick.

The pitons strain under the triple weight of Sam, Cath and the crawler.

Greg's fixing on the crawler side wall shifts, POPS.

Greg can only watch as Cath, Sam and the crawler fall 50 feet...

INTO A WATER POOL

The fight continues. Underwater, as the water turns red, the light source dies in the water...

Greg is alone again.

INT. STREAM/POOL CAVE - DARKNESS

Sarah and Rios follow the stream - which is now deeper. At the end of the TUNNEL the water tumbles down step-like rocks into an OVULAR cave....

Sarah climbs down the rock steps. Rios slips. Follows.

Water flows in from side passages to form a pool.

Sarah looks into the pool- sees a CRAWLER'S FACE where her reflection should be...

She spins round to attack it...

But it's only Rios there. Rios thinks she's being attacked. Until she sees...

The CRAWLER emerges from UNDER the water...

Sarah spins round in time to bury a pick into its neck. Killing it.

Sarah looks around, her senses attuned to the possibility of reinforcements...

At the far-end of the cave, water drains slowly into a TUNNEL that's almost entirely submerged.

There's only a GAP of a foot between the water and the ceiling. Sarah wades in. Heads towards the SUBMERGED TUNNEL.

RIOS

We're not going in that?

Sarah gives her a look: she's going; it's up to her if she follows.

Sarah wades on, the water now up to her chest.

Desperately unhappy, Rios follows. It's freezing, but Rios forces herself in deeper and deeper.

INT. ELSEWHERE IN THE CAVES - DARKNESS

Vaines stares into the dark ahead. Then from the TUNNEL behind, Vaines hears MOVEMENT. He spins his light into the TUNNEL.

VAINES
Hello? Somebody there? Show
yourself.

Just beyond his light, Vaines senses more movement.

Nothing. Adrenaline rising, Vaines moves into the TUNNEL.

Breathing POV: Vaines shine his flashlight round, unaware he's being watched.

INT. SUBMERGED TUNNEL - DARKNESS

Sarah and Rios move down the TUNNEL. Their helmets scrape the roof. Only their heads are out the water. Rios's on the verge of outright panic.

Ahead they see that the roof dips dramatically into the water. It looks like a solid wall.

RIOS
It's a dead end.

SARAH
The water's flowing. There's a way
through.
(beat)
I'm not going to wait for you.

RIOS
No please, wait, please. I can't...

SARAH
(cold)
It's all in your head.

And Sarah disappears into the water.

Rios watches, terrified.

RIOS
No! Oh God... Oh God...

Rios tries to summon up enough courage to follow Sarah.

She takes a deep, sobbing breath. Dives down.

UNDERWATER--

Rios's helmet lamp illuminates suspended silt. Her hands search down, down. Rios finds a way forward...

It's a TIGHT LETTERBOX TUNNEL. She contorts into it. Grapples along, her air running out.

Eventually the space opens up. She scrabbles upwards in desperation. Her head comes above water into a...

VERY LOW BREATHE-SPACE--

Rios's helmet hits the roof. Only her eyes are above the surface. She sees Sarah's face tilted, so that her nose and mouth are just out the water.

Rios copies Sarah. Gulps air.

SARAH
Lose the helmet.

Sarah shines her flashlight ahead. The roof dips down again.

SARAH
And don't think.

Sarah takes off her helmet. Moves backwards, face upwards. Now there's only an inch above the surface. Rios copies her. Rios and Sarah's noses brush the ceiling for a few horrendous metres, their eyes wide in the murky water.

Finally the roof rises, giving them several inches of breathe-space. Rios's shivering. Terror-stricken. They put their helmets back on. Move further. Come to another wall.

RIOS
No. Please not again...

Sarah just takes a breath. Ducks into the water. Disappears into the gloom.

Rios chokes back her dread, takes deep breaths. Ducks down into the water too.

UNDERWATER--

Rios feels the rock with her hands. Finds a way through. Scrambles through the churned gritty water.

The gap opens up, wider, higher. A new chamber.

Rios swims up to the surface...

But there is no surface.

There's no breathe-space at all. She just comes up against rock. She smacks the roof with her hands in disbelief. Bubbles escape her mouth. She looks round, realises she has to keep going...

She dives deeper, her lungs aching. Frantically pulls herself under another dip in the rock. Clawing through. Running out of air fast. Gradually the rock above her rises. She swims upwards. Hoping there'll be air. Finally she surfaces. Into--

ANOTHER AIR POCKET--

This new chamber is small. Tight. Only her head is above the water. She gulps air. But now, looking round, she realises...

She's alone.

RIOS
Sarah? Sarah!

Rios looks round, treading water, not knowing what to do. Shivering, her breathing reverberates. Water laps into her mouth, makes her cough. Her fear and desperation rise fast.

RIOS
Oh fuck...

She knows she's going to die in here. That she'll drown, never to be found. And then she sees...

A shadow moving under the water towards her.

Rios shifts away from it, terrified. BUBBLES pop on the water's surface. The shadow rises.

UNDERWATER--

From the POV of whatever's coming for her, we see Rios's arms and legs flailing. A pale arm reaches out. Grabs her.

IN THE BREATHE-SPACE--

Rios screams. Thrashes around to get free. And then the thing surfaces next to her. Rios screams. Then realises...

It's Sarah.

RIOS
(clings to Sarah)
You came back.

SARAH
Save your breath.

Sarah dives down, pulling Rios with her...

UNDERWATER--

Together they move through the water, following the rock as it dips down, then corkscrews left and right. It's extremely tight. But Sarah pulls Rios along.

They move upwards into...

INT. PYRAMID CAVE - DARKNESS

Sarah and Rios surface in a long pool, fill their lungs with air.

The water flows towards the far point of the pool.

Sarah wades forward. Sees that the water is being sucked into a tight crack in the rock. Not even big enough to get an arm through. There's no way to track the water onward.

SARAH

No...

Her emotionless face breaks. She smacks the rock blocking her escape. Then pulls herself out onto rocks at the side.

RIOS

There's no way through? That's it?

Sarah doesn't respond. Shivering, Rios looks round. She's not willing to give up. Three walls meet at the cave's apex. There's a rough "window" halfway up a wall that leads to a PASSAGEWAY.

RIOS

There must be a way. You found a way!

Sarah, downcast, runs her hand through the-

SARAH

Water.

RIOS

I thought you'd left me.

No response. Rios pulls out her cellphone to bring up a photo of Emily.

RIOS

This is my daughter.

No response. Rios slips around a rock, switches her phone into the VIDEO RECORDER application.

She tries to compose herself, to look happy. Then she turns the camera on herself, RECORDS...

RIOS

Luz, this is mummy. I just want you to know how much I love you. How proud I am. What a lovely girl you are. You be good and kind and caring. You live a good life. Te quiero, te extraño...

As Rios's voice cracks, Sarah listens. Something in her softens...

Rios tries to compose herself, returns around the rock, offers the phone to Sarah.

Sarah shakes her head.

SARAH

My daughter died.

RIOS

I'm so sorry.

SARAH

She was my world.

There's a sympathy here.

Suddenly illuminated in the opposite corner of the cave - across the water - is JESSICA, with her birthday cake. Sarah melts. But then makes a decision to look away. She looks back to where Jessica was sitting. Jessica is gone.

Rios has watched all of this with slight alarm.

Sarah takes out the maps from her belt, nods up at the 'window' in the rock above.

SARAH

Vent shafts. All deep mines have them to get air to the miners. If we can follow a seam, break back through into the mine, find one of these shafts-

RIOS

What's the scale of this map?

SARAH

You don't want to know.

INT. CAVE - DARKNESS

Greg struggles on, cold, thirsty, alone.

Behind him, CLICK...CLICK, something stirs.

Greg spins round, arcs his flashlight...

Something is stalking him, scurrying in the shadows...

He lights a flare, throws it...Hoping to scare them off.

As Greg retreats, the hot light of the flare casts shadows...

CRAWLERS. Two of them. Nosferatu was never so sinister.

Greg's seen enough. Runs.

INT. CAVE - CONTINUOUS

Greg bolts in blind panic.

But he's not as fast as his pursuers.

Closing on him in the dark...

They jump on his back. Maul him. One sinks its teeth into his torso. Greg shrieks. The other scratches at his legs.

Greg kicks and swats and bats them off.

Finally Greg gets a good look at his attackers.

Their shadows made them look bigger than they are.

Two TWINS. They're so small that Greg just stares, bewildered. These little Crawlers seem almost *cute*.

Then both twins SNARL viciously, showing razor teeth.

GREG

FUCK THIS. YOU LITTLE FUCKS!

All this fears and frustrations fuse into RAGE.

The TWINS regroup. They're not adept at hunting yet, but they're learning fast. They close in on Greg.

TWIN 1 leaps onto his back, rips into his arm as TWIN 2 claws at his face.

Greg knocks Twin 2 away to the floor.

He backs hard against the wall- winding Twin 1. But it holds on tight. Spinning, Greg sees a sharp rocky outcrop, backs hard into it. Impaling the creature. It falls off. Dead.

Enraged, Twin 2 launches at Greg. Sinks it's teeth into him.

Its teeth still sunk in his arm, Greg bashes its head against the wall...again and again, till it falls...

Then, in his bloodlust, he stamps on its head. Makes crushed watermelon of its skull...

Greg stumbles back, shocked, exhausted.

He looks down at the dead TWINS.

Takes in what he's just done.

Catches his breath.

Wipes the blood from his face.

SLAM!!! A FEMALE CRAWLER sideswipes Greg from out of nowhere.

Then it looks from the dead TWINS to Greg, furious.

But Greg's done with running. He's not going down without a fight.

As the Crawler advances, Greg holds his ground.

He pulls the drill from his belt. His finger on the trigger.

At the last minute, he turns it on, thrusting its spiralling bit towards the Crawler...

The WHIRRING NOISE fills the Tunnel.

But the Crawler hears it coming. Swipes it away.

Greg turns, swinging the drill round.

But the Crawler is faster, sinks its jaws into him. Bites his hand off at the wrist.

Greg's hand - still holding the spinning drill - falls to the ground.

SLASH. The crawler slashes Greg's tendons.

He finds himself falling, face-first...

Towards the spinning drill bit, clamped in his own fingers.

THRRRR-SSSS. He drills through his own eye. Dead.

The Female Crawler attends to the bodies of the dead TWINS. She tilts her head and emits a keening SCREECH. A mother's tragedy - a call to arms...

INT. JAGGED CAVE - DARKNESS

Sarah and Rios hear the PRIMAL SCREECH echo. They exchange a worried look. Hurry to a hole in the rock. Rios hesitates, staring into the extremely tight hole.

RIOS
Moved here for the wide, open spaces.

Sarah looks back. A hint of a smile.

Sarah contorts herself into the tiny TUNNEL...

INT. HORRIBLY NARROW TUBE TUNNEL - CONTINUOUS

It's a terrible, claustrophobic place. Sarah advances with difficulty. Rios squeezes in. Crawls along. Fighting her fear.

INT. TUNNELS - DARKNESS

Vaines presses on.

Hearing MOVEMENT behind him, he spins...

A FIGURE shifts quickly into darkness.

But as Vaines aims his light, the figure's gone.

Vaines settles his beam on a SMALL OPENING low in the rock. He pulls his gun, ducks down.

Inches into the OPENING. Shines his light inside...

It's a DARK TUNNEL. Vaines squints into the darkness, scans his flashlight at...

Two eyes, glaring back.

SLAM! The FIGURE launches at Vaines, who tries to fight it off.

But it's too fast and strong. It pins Vaines down. Flashes a climbing axe. Vaines stares up in fear.

VAINES (CONT'D)
Juno!

It is JUNO. Axe raised. Filthy, feral, her face half-ripped away.

VAINES (CONT'D)
We're here to rescue you.

INT. EXTREMELY NARROW TUBE TUNNEL - DARKNESS

Sarah and Rios continue their belly-crawl.

Sarah contorts herself through a kink in the rock.

Rios catches her hip. Twists. Wedging herself tighter. Her breathing gets bigger.

Sarah twists herself, reaches a hand back.

SARAH
Luz, that means light?

RIOS
Yeah.

SARAH
She boss you around?

RIOS
Yeah.

SARAH
When did she last boss you around?

RIOS
She wanted shoes like her friend
Lottie's. With flashing lights.

SARAH
Did you buy them?

RIOS
Yeah.

Smiles. With Sarah's help, Rios relaxes enough to ease through the kink.

SARAH
Stick with those shoes. They'll get
you out.

Then Sarah's helmet light picks something up ahead of them.

A CRAWLER!

It's several metres ahead, blocking their way. It licks water off the rock, oblivious to Sarah and Rios's presence.

Sarah tries to tease out her pick, but as she moves, the Crawler lifts its head. CLICKS. Sensing...

Sarah freezes. Rios hears the CLICKS. Panics.

RIOS

We can't go back. We can't turn.

And then, ahead of them, a RAT emerges from a hole in the floor of the tunnel. The hole is covered with WEBS and DIRT, but the rat pushes through. Sniffs.

Sarah stares at the hole. The only way out now?

The rat scuttles towards Sarah's face. Sniffs at her open eyes. Sarah can't help but flinch. Startled, the rat SQUEAKS.

The Crawler reacts instantly. Stares RIGHT at Sarah with its dead eyes. Sarah stares back. She has no choice...

She moves as fast as she can. Right at the Crawler.

RIOS

Sarah!?

But the Crawler's coming at them. It's a race to the HOLE.

Sarah gets there first. She pushes through the webs. A "chimney" leads straight down. But its walls are moving...

It's alive with BUGS.

Sarah cracks a flare. Throws it at the Crawler, who instinctively rears back. Sarah dives into the BUG HOLE.

As Sarah disappears, the Crawler SCREECHES at Rios. But it's kept at bay by the fizzing flare. Rios shuffles faster. Dives headfirst into the BUG HOLE. But the Crawler catches her trailing ankle...

INT. BUG HOLE - CONTINUOUS

The walls heave with insects. They cover Rios's face and body. Scurry into her hair and clothes. Rios screams...

INT. HORRIBLY NARROW TUBE TUNNEL - CONTINUOUS

The Crawler grapples with Rios's leg. But her boot comes off in its hand...

INT. BUG HOLE - CONTINUOUS

Rios falls head-first. Through BUGS. Falls and falls...

INT. SHITHOLE - CONTINUOUS

And lands in a mire of putrid sludge. Rios's in a LONG LOW CAVE with many exits. She stands, hysterically brushing insects off herself as Sarah watches.

RIOS

It's on me! It's on me!

SMACK! From the hole above, The Crawler lands on Rios. Plunging her back into the sludge. Sarah moves fast.

BAM! Sarah buries her pick into the Crawler's face with all her might. Then levers the pick so it tears through the Crawler's brain. The Crawler screams in agony.

Sarah plunges the pick into the Crawler's chest. Twists. Blood spurts. Bones crack. The Crawler's history.

Sarah yanks her pick free, then notices Rios staring at her, stunned. Sarah realises what she must look like.

Then Sarah senses something close. CLICKING.

Sarah grabs Rios. Pulls her down into the SLUDGE again - so that they are almost submerged. A Crawler comes into the cave, CLICKING. It crouches at the edge of the cave...

And shits into the sludge. Adding to it.

Rios watches, repulsed, realising what she's neck-deep in. The Crawler finishes its shit. Leaves the cave.

Sarah helps Rios up. Rios spits out a mouthful of sludge. Picks up her lost boot from beneath the dead Crawler. Pours glop out from it.

They share grimaces: it's almost comically bad.

INT. TUNNEL - DARKNESS

Juno demolishes a power bar from Vaines's supplies. Vaines dresses her leg wound, clearly somewhat wary of her feral, manic manner.

VAINES

This is a knife wound-

JUNO

A pick.

VAINES

Sarah Carter did this?

Juno looks at her- how did he know?

VAINES

We found Sam and Rebecca's bodies.
And she attacked my deputy. Got
away.

JUNO

You brought her back down here?

VAINES

She was the only lead we had-
fucking maze down here- Did she
kill them all? Holly? Beth?

Juno, remembering that SHE killed Beth, hesitates, focusses
on replacing the batteries in her helmet light.

JUNO

What did she tell you?

VAINES

Crazy shit, creatures, monsters.
Just babbling. Was it the dark? Or
the drugs?

CLICK. CLICK. Juno suddenly freezes. Wide-eyed. Silent.
Staring past Vaines. A CLICKING sound comes from behind him.

Vaines turns. Squints into the shadows at the far end of the
cave...

Slowly a figure steps through Vaines' light, coming towards
them.

Vaines stares at the Crawler in utter disbelief.

Stunned, Vaines turns back to Juno. But she has gone. Vaines
looks round, panicking.

VAINES

Juno?

The Crawler CLICKS, sensing Vaines.

Vaines looks back at the approaching Crawler. But it has
slipped back into the dark.

He flashes his flashlight around, desperate to locate the
threat...

Nothing...

From nowhere, the Crawler HISSES in Vaines' face. Bares its teeth...

Juno drops from the ceiling onto the Crawler. Buries her axe into the side of the Crawler's head, levers its handle down, crunching the blade up through bone and brain.

The Crawler splutters. Dead.

Juno pulls her axe out, stands up. Wipes the axe on her thigh. Vaines stares at her. Stares at the dead creature.

VAINES

What is it?

JUNO

Death.

Juno barks a dark laugh at Vaines's stunned state. He points to her injured leg.

VAINES

But they didn't do that?

JUNO

(shakes her head)

They were coming for us. She saw a way to survive.

VAINES

Hell of a friend-

JUNO

Friendship is weakness.

(smearing herself with
blood)

You want to live? Think like an animal. Lose your human scent. Lose all human traces. Get like them. Move like them. Kill like them.

Vaines eyes her warily: this is not a woman to watch your back.

He dips his fingers in the blood.

INT. "STAIRCASE" CAVE - DARKNESS

Sarah and Rios climb up large flat rocks. They move quickly, efficiently. Working as a team. Sarah can see a marked change in Rios. She's toughened. They move onwards. Into...

INT. GLITTERING TUNNELS - CONTINUOUS

The rock glistens. Minerals catch in Rios's light as she climbs up out of a crack in the wall. Sarah's right behind.

RIOS

Look, like the mine. We must be close...

They share a smile of camaraderie. Keep moving.

INT. PASSAGES - DARKNESS

Juno and Vaines move through the labyrinthine caves in silence: Juno staggers on her leg, winces in pain.

They reach a JUNCTION.

VAINES

Fuckin' maze-

Taking a breath, Juno catches her reflection in the blade of her pick: she puts her hand to her face.

She looks haunted by herself, then her face hardens as she sees-

JUNO

Bootprints.

Juno measures the print against her boot. Marginally bigger.

VAINES

I know she left you for dead. But when we find her, don't you be thinking about any payback. Justice is my job.

Juno says nothing. Her eyes trouble Vaines.

She scrambles off, after the trail.

Vaines scrambles after her--

INT. "FOREST" CAVE - DARKNESS

Juno and Vaines crisscross between thick stalagmites that jut up like tree trunks.

Juno leads, her eyes constantly shifting. She sees something on the floor, she quickly bends to look at it.

Another BOOTPRINT.

She changes direction and moves off.

Vaines moves after her, jumpy, alert to every shadow.

Crawler CLICKS echo nearby. Juno freezes.

VAINES

What do we-

JUNO

Shut up.

Juno closes her eyes. The CLICKS come again. Juno angles her head, listening, sensing.

She looks to a PASSAGE to her left. Then towards another PASSAGE on the right.

Her eyes narrow. She grabs Vaines. Pulls him to a wall. Puts her pick to his neck.

A CRAWLER appears from behind a trunk. It CLICKS and senses.

Vaines breathes erratically. The approaching Crawler searches the 'forest'.

Juno glares at Vaines to control his breath.

The Crawler edges closer. Searching the walls.

It advances on Juno and Vaines. CLICK in their faces. Juno's like stone.

Vaines is desperately tries to stead breath and stay still, sweat beading his upper lip.

He edges his gun from its holster. Juno shakes her head.

Droplets of piss DRIP onto his boots...

The crawler turns slowly towards him, smells the air...

CLICKING mouth millimetres from Vaines' wide eyes.

Juno strikes. Bites deep into the crawler's throat. Rips and spits out its larynx.

The crawler drops dead.

Vaines stares in shock at Juno's blood-smearred mouth. He fights against retching.

Juno raises a hand, silencing him, sensing MOVEMENT at the far end of the forest.

They freeze. Listen.

Stalagmites block Juno's lines of sight.

She edges forward cautiously. Axe raised.

The MOVEMENT comes again.

Her nerves wound tight, Juno works from "trunk" to "trunk". She sweeps her light round. Shifts to a new stalagmite. Vaines follows her, terrified.

Juno hears something SCRABBLE behind the stalagmite ahead.

She raises her pick. Psyches herself. Creeps slowly round. Then spins out from behind the "trunk".

Launches the pick towards--

Nothing. There's nothing there.

Glimpses movement behind her, reflected in her pick. She spins. Swings her pick, just as another axe hurtles at Juno's own face.

Sparks fly as the two axes INTERLOCK.

Sarah.

Juno stares at Sarah as if she's seen a ghost.

Juno stares right back.

For several seconds, neither speak. Sarah's icy eyes meeting Juno's fiery gaze. They stand: gunslingers before the draw; prizefighters before the bell...

Rios and Vaines, ring-side, look to each other, lost. Something in their faces stops Vaines stepping in.

Sarah and Juno face off, struggling with raging emotions.

VAINES

Girls, that's enough. Kiss and make up. We don't have the time.

He might as well be mute.

VAINES

HEY! You hear me. I'm in charge here.

RIOS

In what way?

He has no answer.

Juno raises her axe...then strikes...

Releasing it like a tomahawk.

Past Sarah's shoulder...

SLAM! Into the skull of [the earlier] CRAWLER that lurks behind her.

It falls, DEAD.

Juno barges past Sarah, retrieves her weapon. Looks around her, unimpressed.

JUNO

So you're the rescue party.

(beat)

So what's the plan?

Silence. No one has a plan.

She picks up a skull, tosses it to Vaines.

JUNO

You ever thought, when we're not here, what do they eat? Where do they hunt?

VAINES

This is a stag's skull. They hunt above ground?

RIOS

And you know how they get there?

(Juno nods)

So let's go.

SARAH

If you know how they get out, how come you didn't.

JUNO

(points to Sarah's ropes)

I had no ropes. And no climbing partner.

INT. NARROW UPWARD PASSAGE - DARKNESS

They scramble along, struggling to keep their footing. Sarah leads, far from comfortable with Juno on her shoulder.

JUNO

Don't worry, I'm watching your back.

Behind them, Rios scans the thermal imaging camera.
Vulnerable at the back, Vaines.

VAINES

Listen Rios, we gotta watch
ourselves. Don't know which of the
two mad bitches is worse.

RIOS

Three mad bitches.

INT. CAVE - CONTINUOUS

The cave floor is dangerously unsecure: deep collapsed holes
in places, a thin crust of rock in others.

Juno, in the lead, tests the ground in front of her, prodding
it with her pick handle. It smashes straight through the
crust, revealing an endless deep drop below.

JUNO

Stop! Floor's unsecure. Test every
footfall. Walk in each other's
steps.

They edge along their precarious path: it's like walking on
the crust of a creme brulee. It's like mine-sweeping: every
footstep slow and perilous.

Just then Crawler CLICKS come from behind them.

Vaines - at the rear - glances back into the darkness.

VAINES (CONT'D)

They're coming. Move it.

SARAH

No, keep it steady.

CLICK...CLICK...

JUNO

We're nearly through.

Vaines can't bear this mine-field speed. Presses against Rios
ahead of him.

RIOS (CONT'D)

Chief, slow and steady.

VAINES

You're not at the back.

Behind, his light picks up moving shadows.

Vaines fights every instinct to go fast. Loses the battle.

Hurrying to get past, Vaines goes off route, puts a foot wrong. Loses it through the floor. His foot stuck fast, he struggles to get it out.

JUNO

Don't move. Stay still.

Rios tries to pull him out. Sarah and Juno come to help.

As they tug, the wrenching GROAN of a crack opening up.

SARAH

It's no good. The floor will give way.

RIOS

We can't leave him.

Vaines reads ruthlessness in Sarah's look: he knows she left Juno. And he's no friend to her.

Vaines grabs her tight, grapples her. They struggle. Sarah pulls her arm away.

Only to find that Vaines has cuffed her wrist to his.

VAINES

Get. Me. Out.

Sarah reaches for his keys. They tussle.

The crack widens...

Then the ground buckles under his bodyweight, cracking open to reveal a deep vertical fissure in the rock.

Vaines tumbles into the sheer shaft, held dangling from Sarah by the cuffs, pulling her over the ledge with him.

Rios grabs her legs.

Juno reaches out for Vaines. It takes all three of him just to stop him falling.

VAINES

Pull me out.

But he's too heavy- they can't pull him up.

From deep below, in the darkness, CLICKING...

JUNO

Quiet! Stay still!

In the deep darkness, SCRABBLING.

VAINES

No, get me out! They're coming!

Sarah looks down past Vaines: figures emerge from the black below. Two crawlers.

VAINES

Come on!

Rios and Juno strain to yank Vaines out. He's too heavy.

Below him, Crawlers are closing fast up out of the dark.

VAINES

Hurry!

A First Crawler closes in. A Second Crawler right behind it.

The first crawler jumps on Vaines's back, using his flesh as claw holds.

Vaines SCREAMS.

The crawler instantly doubles the downward weight, tugging Vaines back into the shaft, pulling Sarah down with him. Rios holds tight. But they are all being pulled into the precipice.

The second crawler grabs at Vaines's legs. Gnawing at his boots. Tripling the weight. SLUMP. They all slip back further.

Vaines screams louder. Blood bursts from his mouth.

As Vaines is pulled backwards, Sarah clings to a rock, with her free hand to anchor herself.

SARAH

The keys.

Realising he's fucked, Vaines fumbles for the keys.

Finally gets them.

But the first crawler BITES into his arm.

He drops the keys. They fall into the darkness.

SARAH

Juno!

Juno realises immediately what Sarah's asking her to do.

She glances at Vaines, overrun by crawlers, realising he's going to die.

Juno raises her pick.

SARAH

Juno! Please.

Juno has to lean down into the shaft to have a shot.

It puts her directly in Vaines's eyeline.

He watches in horror as Juno aims the pick at his wrist.

The collective weight shifts further back. One more pull and Sarah's gone too...

SARAH (CONT'D)

Please.

Juno slams the pick into Vaines' wrist.

Vaines SCREAMS hideously.

Rios watches on in shock.

But Juno hacks again. And again. Through skin, sinew bone, gristle, tendons. There are eight bones and four joints in the wrist. It's bloody, grisly work.

Again, Vaines is pulled harder, tendons strain, rip. Last tendon. Blood down him. Crawler on throat-- pulling them down. Juno has one last shot.

A final sinew stretches and snaps as...

Vaines falls away.

The crawlers fall with him.

Disappearing down into the dark.

Sarah hangs free.

They hoist her up over the lip.

Vaines's severed hand dangles from her cuffs. Disgusted, Sarah tries to shake it free. It remains persistently in place: takes some effort to get it loose.

They back away from the drop. Sarah meets Juno's eye. Nods something approximating thanks.

RIOS

Which way?

Juno points.

JUNO

Wait. There's something I didn't
tell you.

EXT. CRAWLER FEEDING CHAMBER - DARK

Sarah, Juno and Rios peer round a corner in a TUNNEL, peer
round the corner into...

A wide, domed chamber.

An awful cacophony of raspy wet CHEWING.

Wherever Rios aims her thermal imaging camera, it reveals:
heat blobs. Dozens of heat blobs. Each one a live crawler;
hardly any floorspace between them, tearing at their freshly
slaughtered prey- both animal and human.

JUNO

It's where they eat.

Juno points to the far side of the chamber: a tunnel wet with
blood from where slaughtered creatures have been brought.

To get there, they have to SWIM through the BLOODPOOL [where
run-off blood collects] that runs along the side of the
chamber.

Rios shakes her head: is Juno mad?

Juno nods. It's the only way.

Sarah and Juno hold a long look.

INT. CRAWLER FEEDING CHAMBER - DARK

The three of them slip into the blood pool...

The stench is horrendous. The sounds are worse: disgusting
glimpses wet LIPSMACKS, CHOMPING, TEARING, CHEWING.

They wade through the pool...slow, claggy progress

They communicate with hands and heads: Stop; Go; That way.

A discarded bone SPLASHES between them. A false alarm.

They press on. All too aware of their prospective fate.

Finally they climb out of the blood pool, dripping with
blood.

They edge on, towards the tunnel.

Picking their way through discarded bones.

One false foot will alert them all.

Rios suddenly steps inches from Greg's half-eaten head.

Rios's urge to gag intense. PARASITES crawl out, onto her boot.

She steels herself, follows the others into the tunnel.

INT. SINKHOLE JUNCTION - MOMENTS LATER

Several feet in, they reach a JUNCTION at the base of a sinkhole. Far, far above: a distant pinprick of LIGHT.

A chimney-like structure, formed by falling water, its sheer sides are round and smooth. Feeling the smooth wall, Sarah talks at a whisper.

SARAH

We can't hammer in holds, we'll
upset the neighbours.

JUNO

Two people, back to back.

A beat. Someone must be left below. Sarah and Rios look at each other, at Juno, not quite trusting her.

JUNO

I couldn't climb a tree.

SARAH

We'll drop a rope.

JUNO

You better.

Sarah and Rios, back to back, legs pressed on opposing walls, crab their way up the chimney.

Every friction hold dislodges small stones and rock dust that trickle down.

Agonising moments for Juno, at the bottom, aware of the eaters that might be alerted down the tunnel. She sees hot shapes shuffle in her thermal imaging.

Rios's untrained leg wobbles, strains for a hold. They struggle to keep their shape. Knocking a carabiner from Sarah's belt...

It falls forever...

Lands with a CLANG.

Juno sees crawlers stir, raises her pick.

Then the crawlers thankfully return to their troughing.

Finally Sarah and Rios reach a ledge, halfway up. From here, the chimney tapers such that one person can continue alone.

SARAH
Keep climbing.

Rios hesitates, then presses on for the top.

At the bottom, Juno winces at every SCUFF of her boots, every falls of dislodged rock.

Sarah throws a rope down, tugs it tight for Juno.

Juno starts her rope climb, struggling with her injured leg, alert to every noise. The metallic CLICK of every clasp. The CREAK of rope. The JANGLE of metal buckles against rock...

Juno hears crawler's rustling. Nervous.

Sarah holds the rope, taking Juno's weight, her muscles burning, her hands burning against taut rope.

Juno's injured leg buckles as she struggles to yank herself up faster. She loses her grip, slips back to the bottom.

Juno struggles to steady herself, flailing for handholds on the smooth rockface.

SLAM. Juno lands hard at the bottom- lets out a CRY. She grits her teeth against the pain.

Too late. Crawlers stop eating! An eerie silence.

Sarah can see two crawlers closing in on Juno below her.

Juno swings her pick, fending them off.

Above her she can see Rios climbing towards the light.

She could leave now and follow Rios.

JUNO
Go. Go after her.

Sarah hesitates.

Rios looks back, alive to her dilemma.

Two huge lead CRAWLERS pincer in on Juno.

There's no escape...

Sarah drops down on a rope.

She lands her boots on the first crawler's head, slamming her pick into the second huge crawler...

Sarah faces Juno. No time to talk. A mother of a battle to fight.

Whilst Rios climbs, Sarah and Juno hack at whatever comes at them. Chopping. Cutting. Smashing...Side by side, Sarah and Juno slice, scythe, sever...

A bloody blur of close-quarter combat, Sarah and Juno barely distinguishable from the Crawlers they fight.

A Crawler lunges. Sinks its teeth into Sarah's arm.

Juno buries her pick into the Crawler's back. The Crawler releases its jaws to SCREECH in agony, revealing its neck. Juno rams the axe right into the Crawler's jugular.

Juno takes an excruciating claw-wound to her injured leg.

Sarah jumps in, taking a heavy gut blow- crawler's claws- that was meant for Juno.

Back to back, Sarah and Juno dispatch the crawlers with a barrage of blows.

...Finally there are none left. Everything is dead.

Juno and Sarah stand together at the centre of a bloody circle.

Turning, they come face to face with one another. A baptism in blood.

From all the tunnels, CLICKS, SCUTTling...

Juno picks up the thermal imaging camera. Every way she turns, down every tunnel, red spots: crawlers, closing in...HORDES OF THEM.

JUNO

My leg's fucked. Go. I'll hold them.

SARAH

You wouldn't last a minute.

JUNO

I lasted two days.

SARAH

I know.

The crawlers close fast.

Sarah coughs up blood, presses the deadly gash on her torso.
Juno understands the full extent of her injuries.

A device on Sarah's belt FLASHES red: Dan's gas detector.

SARAH

Methane. That stuff'll kill you.

Reading each other's thoughts, they somehow find smiles.

Hearing the crawlers coming through the tunnels, Sarah and Juno turn to face them.

Both wield picks. Tired. Fighters in the final round.

Juno can barely walk. Sarah's little better: her breathing laboured; dripping blood. Together they stumble away from the sinkhole, towards the enemy, into the darkness.

JUNO

COMEONNNNNN!

The Crawlers turn *en masse*. Snarl and screech.

Sarah and Juno slip into a side tunnel.

INT. SINKHOLE - DARKNESS

Rios climbs.

Emotion shudders through her.

But as Rios climbs higher and higher, she grits her teeth...

...fixes her eyes on the light at the end of the TUNNEL.

Onward, upward, toward the light.

INT. TUNNELS - DARKNESS

Crawlers HUNT.

VOICES draw them deeper into the dark...

They hunt it down. Turn a corner, find...

THE CAMCORDER... playing...the party scene... all the girls from the first film...laughing and having fun...friends...

A false trail.

A crawler sniffs the camcorder, swipes it aside.
The crawlers listen out for other noises.
Hearing Rios GRUNTS and SCUFFLES as she climbs...
With lethal speed, they set out after her.

INT. SINKHOLE - DARKNESS

Rios makes for the light above.
Below, she hears the crawlers.
Then she sees them.

SARAH (O.S.)
THIS WAY YOU BLIND FUCKS!

The crawlers turn away, after...

JUNO (O.S.)
COME TO MAMA!

INT. TUNNEL - DARKNESS

Dead-end. Sarah and Juno huddle. Two broken warriors.

JUNO
Your belts still flashing.

SARAH
It's a fashion thing.

It's Dan's gas detector: on red alert for methane.

JUNO
You got gas?

SARAH
Something terrible. You got a
light?

INT. SINKHOLE - DARKNESS

Rios climbs towards the light, knowing the others are below.

INT. DEAD END - DARKNESS

Juno pulls a zippo lighter.

SARAH
That's Holly's?
(Juno nods)
This is yours.

Sarah hands Juno the 'love each day' pendant Paul gave her. They interlock the pendant in their hands.

They share a look. A silent communion.

JUNO
I'll see you in hell.

SARAH
Not if I see you first.

The Crawlers inch closer. Surround Sarah and Juno.

Sarah flicks the lighter.

The naked flame ignites the METHANE.

A FIREBALL rolls through the cave, swallowing and smiting everything.

Killing all CRAWLERS...

Consuming the CAMCORDER: all the girls, in the cabin, laughing...

INT. SINKHOLE - DARKNESS

With Crawler SCREECHES and smoke rising behind her, Rios climbs up toward the light.

EXT. MOUNTAIN SIDE - DAY

Rios spills out into the surface. Dawn is just breaking. Spectral light.

She's halfway up the mountain. Deep in forest.

She rolls over. Overwhelmed. Gulping air. Practically crying.

Then she sees a stag. Running for its life, from unseen predators. Blurred shapes, chasing it through the trees.

A familiar CLICK...CLICK...

Rios's face suddenly tightens.

RIOS
They hunt above ground.

Rios looks around. The nightmare's not over.

Rios hunkers down, pulls out her mobile phone. Dials 911.

RIOS
This is Deputy Elen Rios. I need
backup.

Hearing a noise, she turns back to the sinkhole.

Peers back into the darkness...

RIOS
Sarah? Juno?

Straining to see into the pitch black.

Flashframe: CRAWLER JAWS, CLOSING IN...

BLACK.