

TWILIGHT: NEW MOON

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CREDITS OVER:

A FULL MOON FILLS THE FRAME -- Luminous, tinged with gold. Slowly, a penumbral shadow begins to spread across the moon's surface, darkening it from left to right...

BELLA (V.O.)

"These violent delights have violent ends..."

... until the moon is enveloped in shadow; a new moon... which disappears into the darkness.

OVER BLACK - A RUFFLED TULIP appears, isolated against the blackness.

BELLA (V.O.)

"... And in their triumph die, like fire and powder..."

HOLD ON the tulip as the background FADES UP around it to reveal we're now in --

EXT. FOREST - ECU ON THE TULIP - DAY

It's surrounded by the dark, lush, greenery of the forest floor.

BELLA (V.O.)

"... Which, as they kiss, consume..."

SUDDENLY A FOOT SLAMS DOWN next to the tulip, nearly crushing it. As the foot immediately lifts off again, it grazes the tulip, knocking its petals off --

ON THE RUNNING PAIR OF FEET

They abruptly change direction. Race on. INCLUDE BELLA SWAN, desperately searching the woods -- SHORT, SURREAL CUTS of her frenetic quest --

BELLA

Edward!

Ahead, through the darkness of the thick forest, she SEES SUNLIGHT; a clearing. She hurtles toward it --

EXT. MEADOW - DAY

BELLA

Edward!

2.

-- as Bella bursts into the sunlight. It's the meadow where Edward revealed his skin in the sun. But he's not here now. Instead, Bella SEES --

ACROSS THE MEADOW -- AN OLD WOMAN, white hair framing her withered face. Bella's eyes widen with surprise as she recognizes --

BELLA

... Gran?

GRAN looks as surprised as Bella. Bella smiles and waves, as does Gran. Bella starts toward her but --

EDWARD (O.S.)

Bella...

She spins to the voice behind her to SEE --

EDWARD emerge from the forest, his alabaster skin in sharp contrast to the shadows. She beams at him, relieved, in love... until he moves to edge of the shade, inches from sun's rays --

BELLA

Stop - she'll see!

But Edward just smiles and steps into the sunlight.

Sunbeams SHATTER off his skin like a thousand rainbow shards, as if he were made of diamonds. An awesome sight.

JUMP CUT TO: Edward now inches from Bella, still glistening, entrancing her. She wraps an arm around his waist, then arranges her face into a calm expression. They turn to --

Gran, whose expression is calm, too. Gran's arm is extended, as if she also holds someone.

JUMP CUT TO: Bella and Edward, only feet from Gran now. Bella's about to present Edward, but then SEES that --

Gran mimics Bella's movement exactly. With growing horror, Bella reaches out to Gran... and touches glass!

PULL BACK TO FIND Gran is now surrounded by a GILDED FRAME. It's a MIRROR, mounted on a wall with wallpaper reflecting a surreal dreamlike version of the forest behind Bella.

BELLA

Oh my God.

-- as she realizes that's not Gran; it's Bella, sixty-five years older.

3.

Bella spins to her perfect, eternally 17-year-old Edward. He takes her now WRINKLED, age-spotted hand. Kisses it.

Then he leans in very close to her 83-YEAR-OLD FACE and whispers into her ear --

EDWARD

Happy birthday.

SMASH TO:

INT. BELLA'S BEDROOM - MORNING

ON BELLA - her eyes snap open. She lies atop her bed. A book, "ROMEO AND JULIET," lays open on her chest. Bella sits up, the dream still weighing on her...

INCLUDE HER ROOM, cluttered with pictures of Edward, of the Cullens; memorabilia of all things Edward. A KNOCK on the door. CHIEF CHARLIE SWAN enters carrying two gifts, one wrapped, one not.

CHARLIE

Happy birthday, Bells.

BELLA

Dad, we agreed, no gifts.

CHARLIE

At least mine's not wrapped.

He hands it to her. It's a digital camera. Bella's pleased, despite herself.

BELLA

Okay, this is actually kind of great.
Thanks, Dad.

CHARLIE

(re: wrapped gift)
Goes with this one from your mom. We coordinated - well, she coordinated me.

Bella opens the wrapped gift to reveal a SCRAPBOOK.

CHARLIE

To put your pictures in, record your senior year -- man, senior year. How'd you get so old so fast?

BELLA

Not that old.

4.

CHARLIE

I don't know. Is that a wrinkle?

Bella races to the mirror, searches her face.

CHARLIE

I was kidding.

BELLA

So not funny, Dad.

EXT. FORKS HIGHWAY - DAY

An AERIAL VIEW of this lush, green, overcast landscape; the rainy world that is Forks. FIND Bella's old truck as it lumbers down the two-lane highway...

BELLA (V.O.)

It was just a dream... but also my worst nightmare.

EXT. FORKS HIGH SCHOOL - PARKING LOT - DAY

Bella climbs out of her truck, shouldering her book bag. She looks around the parking lot, seeking Edward --

MIKE (O.S.)

Wherefore art thou, Bella?

She turns as MIKE, ERIC, ANGELA and JESSICA approach.

MIKE

You finish the Shakespeare assignment?

JESSICA

He means will you finish his assignment?

MIKE

No, I don't -- okay I do.

BELLA

I can help you with it -- but first --
(pulling out her camera)
I need a picture. My mom's expecting a scrapbook full of memories.

ANGELA

(holds up her own camera)
I take `em, I don't pose for `em.

BELLA

You do today.

5.

She pushes Angela to the others; they arrange themselves --

JESSICA

You'll photoshop my nose if it looks big, right?

ERIC

Don't worry, I'm in the picture; no one will be looking at you guys.

Jessica scoffs, Angela points her camera at Bella; Mike and Eric joust -- Bella aims --

FULL FRAME - THE CAMERA'S DIGITAL SCREEN

It FREEZES on them, fun, delightfully carefree... but when the camera lowers, their playfulness has dissipated as they see someone behind Bella. She turns to see --

EDWARD climbing out of his silver Volvo.

MIKE

(dry)
Oh good. Cullen's here.

JESSICA

(drier)
Yay.

The friends, uncomfortable, move off --

ERIC

Check ya later.

-- But Bella doesn't register their tone. She's transfixed by Edward who approaches, eyes never leaving hers. He reaches her, washing away all her concerns --

EDWARD

Happy birthday.

-- except that one. Her face falls.

BELLA

Don't remind me.

EDWARD

Your birth is definitely a day to celebrate.

BELLA

Not for me.

6.

EDWARD

Eighteen is a little early to be worrying about your age.

BELLA

It's one year older than you.

EDWARD

Bella, I'm ninety.

BELLA

True. Maybe I should be creeped out that I'm dating such an old guy.

EDWARD

(smiles, amused)

Yes, it's the age that's creepy, not the fact that you're dating a vampire.

Then he kisses her, tenderly, adoringly. She kisses him back... despite their restraint, the passion mounts... until he pulls away. As always, both are left wanting more. Edward nods toward the school building --

EDWARD

Class.

BELLA

Right. Class.

Catching their breath, they start toward school... but Edward stops, hearing something in his mind. Irritated.

EDWARD

Someone wants you.

JACOB (O.S.)

Bella!

JACOB BLACK, 16, jogs up, carrying a used car part, long, black ponytail wagging. He looks 18 due to his tall, muscular body, but the gregarious Jacob is a little klutzy, still catching up to his growth spurt. He nods to Edward, who moves off to the side but eyes them.

BELLA

God, Jacob, what are they feeding you on that rez, steroids? You're huge.

JACOB

Wouldn't seem so drastic if you came around more.

7.

BELLA

I will, soon. But isn't your school, like, ten miles that way?

JACOB

(re: car part)

Just here buying this for the Rabbit.

I'm almost done with the rebuild.
Gotta come take a ride when it's done.
 (as if remembering)
Oh, and hey, happy birthday. Your dad
told my dad. So...

He pulls from his coat a small woven DREAMCATCHER, feathers
dangling from it. He hands it to her.

JACOB

I saw it the other day and thought of
you - it catches bad dreams.

BELLA

This, I need. It's great.

EDWARD

The bell's about to ring.

The bell RINGS. Jacob gives Edward an amiable smile, with
just a hint of snark.

JACOB

Ooh, look at you, all psychic.

EDWARD

I don't have that particular gift.
But I can read a watch. I'm clever
that way.

They share a tight smile. Bella intercedes, squeezing
Jacob's arm.

BELLA

Bye, Jake, and thank you.

Edward guides her away. As they walk off --

EDWARD

How come Jacob Black gets to give you
a gift and I don't?

BELLA

He's just a friend.

8.

EDWARD

"Friends" don't spend two weeks
looking for the perfect dreamcatcher.

BELLA

Stop reading his mind if he bothers
you so much.

EDWARD

Little hard to tune out.

She just laughs, but Edward looks back at Jacob with
resentment. Jacob holds his gaze.

INT. FORKS HIGH SCHOOL - CORRIDOR - DAY

Edward and Bella enter the double doors -- suddenly a small,
wrapped gift appears in Bella's face. ALICE presents it.

ALICE

Happy --

BELLA

Shh!

-- Alice whispers in her ear as she hugs Bella --

ALICE

-- birthday.

Over Alice's shoulder, Bella sees JASPER, keeping his
distance. He offers her a pleasant nod. She tries to hide
Alice's present, hoping no one noticed --

BELLA

Alice, didn't I say no gifts?

ALICE

You did. I didn't. I've already seen
you open it and guess what? You love
it.

BELLA

You had a vision about my birthday.

ALICE

And about the green dress you'll be
wearing to your party tonight. Great
color on you.

BELLA

... My party?

ALICE

Please? It'll be fun.

BELLA

(beat, confused)
I... guess I can deal --

ALICE

(hurriedly)
-- Great! See ya at seven!

Alice hugs her again and races off before she can change her mind. Which is when Bella realizes --

BELLA

Wait, Jasper, no fair with the mood control.

He offers an apologetic bow before Alice drags him away.

EDWARD

Vampires. You can't trust them.

CUT TO:

CLOSE ON A T.V. MONITOR - Zeffirelli's '68 "Romeo and Juliet" plays. The suicide scene.

ROMEO

Arms, take your last embrace, and
lips, O you, the doors of breath, seal
with a righteous kiss...

PULL BACK TO INCLUDE --

INT. FORKS HIGH SCHOOL - ENGLISH CLASS - DAY

The room is dark as we PAN OVER the class, some students entertained, some moved, Mike trying not to fall asleep. The teacher, MR. BERTY, mouths every word --

ROMEO

Here's to my love!
(drinks)
O true apothecary! Thy drugs are quick.

FIND Edward and Bella in the back of the room, desks pushed together, whisper-talking.

BELLA

I hate being... celebrated.

EDWARD

Come on, the last real birthday any of us had was Emmett's - I think Bing Crosby was on top of the charts.

(then)

You'll be helping us feel normal for a night.

Bella sits back, knowing she's trapped. He kisses her hand.

EDWARD

There are worse tragedies than a birthday. Look at Romeo. He's responsible for his wife's death. Who could live with that?

(looks at the screen)

... Though I do envy him one thing.

BELLA

(blanches slightly)

Juliet's alright... if you like that obviously beautiful sort of thing.

EDWARD

Not the girl - the suicide.

(off her look)

Nearly impossible for my kind. But humans, a little poison, dagger to the heart. There are so many options.

BELLA

(appalled)

Why would you even think about that?

He turns her wrist over, runs his hand over the horseshoe shaped SCAR on her forearm.

EDWARD

(shrugs)

I considered it. Once. When James had you trapped.

FLASHPOP TO "Twilight" - In the ballet studio, JAMES grabs Bella's arm and BITES --

BACK ON EDWARD - pained.

EDWARD

I didn't know if I'd find you in time.
If I'd gotten you killed --

BELLA

It wouldn't have been your fault --

11.

EDWARD

Either way, I had a plan.

BELLA

What plan?

EDWARD

There are... ways for us. At least
one way. I would have gone to Italy,
provoked the Volturi...

BELLA

The who?

MR. BERTY

Is there something you'd like to share
with the class, Edward?

EDWARD

(politely)

Certainly not. But I apologize for
being a distraction. Perhaps you
should rewind to act five, scene one,
line twenty-eight eighty-nine --

(reciting)

"If you had the strength of twenty men
it would dispatch you straight."

Mr. Berty just looks at him, then moves off, intimidated --

MR. BERTY

Eyes on the screen, people.

Bella is too concerned to be amused.

EXT. CULLEN HOUSE - NIGHT

Lights glow from inside the beautiful house.

EDWARD (O.S.)

The Volturi are a very old, very
powerful family...

INT. CULLEN HOUSE - CARLISLE'S ROOM - NIGHT

ON AN 18TH CENTURY OIL PAINTING, depicting Grecian figures in swirling robes writhing among pillars and balconies. In a high balcony, FOUR CALM FIGURES look down upon the bacchanal; two black haired, one snowy white, one golden haired...

EDWARD (O.S.)

The closest thing my world has to royalty...

12.

INCLUDE -- Edward and Bella (now wearing a green dress). She studies the painting - the largest on a wall crowded with pictures. The other walls are towering bookshelves.

EDWARD

Francesco Solimena painted this; he often depicted the Volturi as Gods.

Bella examines the golden haired "God."

BELLA

Is that... Carlisle?

EDWARD

Yes. He lived with them for a few decades. He describes them as very refined - for killers.

PUSH IN ON THE PAINTING, THE FOURSOME

Their features begin to fill in, become real - THEY COME TO LIFE in the painting, turning to leave the balcony through an archway. We FOLLOW THEM into --

INT. A CIRCULAR WHITE MARBLE HALL - DAY

It's centuries old, its marble cracked and weathered. The open oculus in the domed ceiling is the only source of light. The room is empty but for three large wooden chairs and half a dozen VAMPIRES in elegant 18th century attire.

EDWARD (V.O.)

The Volturi are also what you might call enforcers.

BELLA (V.O.)

Of what?

EDWARD (V.O.)

The only rule they have: to keep
secret the existence of our kind.

Two of the Volturi, MARCUS and CAIUS, take their seats,
Carlisle stands beside them. ARO moves to the center of the
room where we REVEAL --

A ROGUE VAMPIRE is on his knees. He looks feral compared to
the others, and terrified. Aro puts his hands on either
side of the Rogue's face. Compassion?

13.

EDWARD (V.O.)

We don't make spectacles of ourselves,
or kill conspicuously, unless we want
to die.

Aro then slowly, dispassionately, RIPS THE ROGUE'S HEAD OFF.
Two Volturi Guards (FELIX and DEMETRI) appear on either
side, holding him down as Aro easily detaches the head and
tosses it aside. Aro calmly sits as the others tear the
Rogue limb from limb. Carlisle has to look away...

INT. CULLEN HOUSE - CARLISLE'S ROOM - NIGHT

-- as Bella spins on Edward --

BELLA

Don't even -- talk about that. You
can't let anyone hurt you. The
Volturi or anyone else.

EDWARD

(sees she's worried)
Who else would hurt me?

BELLA

You said there were more dangerous
things out there than you. And I know
you have at least one enemy --

OFF BELLA'S FACE - FLASHPOPS:

-- ON ALL THREE EVIL VAMPIRES, James, VICTORIA, the dread-
locked LAURENT (from "Twilight")

-- CLOSE ON VICTORIA - fire-red hair, burgundy red eyes,
feral, vicious grin (from "Twilight")

BELLA (O.S.)

You said she'd come after you for
killing her mate.

BACK ON BELLA AND EDWARD

EDWARD

Victoria? Yes, some day. But Alice
will see her coming. And she won't win.

Bella looks up at him, pained.

BELLA

I hate that I can't protect you.

He laughs, amused. She's decidedly not.

14.

BELLA

That was me being serious.

EDWARD

(kissing her face)
I know. But you do protect me...
(kisses her nose)
From boredom...
(kisses her lips)
And loneliness...
(in between kisses)
You give me a reason to stay... un-
dead. But it's... my job; to protect
you...

-- but he stops, smiles, hearing something in his mind --

EDWARD

... from everyone but my sister.

-- as the door bursts open and Alice dances in.

ALICE

It's time it's time it's time!

INT. CULLEN HOUSE - SECOND FLOOR LANDING - NIGHT

Alice tugs Bella and Edward to the top of the landing, then
skips down the stairs. They look down into --

THE LIVING ROOM - Hundreds of pink candles and rose-filled

crystal bowls. ROSALIE, ESME, EMMETT, Carlisle, Jasper and Alice look up at her, all of them stunningly beautiful.

Bella would love to disappear, but Edward leads her down to --

THE LIVING ROOM -- where Esme and Carlisle hug Bella warmly.

CARLISLE

Sorry about all this. We tried to rein Alice in.

ESME

Like that's even possible. Happy birthday, Bella.

FLASH! Alice has snapped a picture of Bella with them.

ALICE

(re: camera)

Found it in your bag. Mind?

Emmett moves to Edward's side. Nudges him.

15.

EMMETT

Dating an older woman. Hot.

Bella caught that. Edward elbows him sharply to shut up.

EMMETT

What?

Rosalie steps up. Shoves a silver package at Bella.

ROSALIE

It's a necklace. Alice picked it out.

She walks away, bored. Bella has to smile. She sees Jasper across the room. They wave to each other.

ALICE

(aims the camera)

Show me the love!

Edward pulls Bella into an embrace, they look deeply into one another's eyes. FLASH!

ALICE

For your scrapbook. Now open your presents!

Alice drags Bella over to a table piled with elaborately wrapped gifts, a huge cake and a tall stack of china plates.

BELLA

Alice, I'm the only one who even eats cake. That thing could feed fifty.

ALICE

Hope you're hungry. Here, this one's from Emmett.

The others crowd around... Jasper somewhat away. Bella, no fan of being the center of attention, opens the gift to find an empty car-radio box.

BELLA

Um... thanks?

EMMETT

Already installed it in your truck.

EDWARD

Finally, a decent sound system in that piece of --

16.

BELLA

No hating on the truck. Thank you, Emmett.

ALICE

Open mine.

Alice hands her a box. Bella starts to open it, but --

BELLA

Ouch - paper cut.

CLOSE ON BELLA'S FINGER - A single drop of deep red blood appears.

Bella thinks little of it, but then HEARS a disturbing, grisly SNARL -- she looks up just as --

BELLA'S POV - JASPER lunges toward her! Teeth bared, eyes beyond reason --

-- Edward FLINGS Bella behind his own body, causing her to CRASH into the table, plates shattering as --

-- Jasper SLAMS into Edward; sounds like boulders colliding.

-- Edward pushes him, hard; Jasper SAILS backward, hitting the wall. But he RICOCHETS off it and comes back at Bella.

-- Emmett and Carlisle TACKLE Jasper from the side, dragging him to the ground -- Alice helps hold him down --

ALICE

(soothingly)

Jaz... shhh --

... But she stops, her head suddenly jerking toward Bella. Then everybody's eyes snap toward Bella as they catch the overwhelming scent --

ON BELLA - lying amid the shards of broken china. She looks at her arm, seeing now - it's been slashed by plate shards; bright red blood pulses out of her, pooling. She looks up --

BELLA'S POV - THE CULLENS (SLOW MOTION)

All of them now, including Edward (but not Carlisle) stare down at her, at her blood, with fevered eyes. Six suddenly ravenous vampires...

SLOW MOTION ABRUPTLY ENDS as -- Carlisle jumps to Bella's side. Edward, though white as a bone, snaps out of it and stands between her and the others.

17.

CARLISLE

Emmett, get Jasper out of here.

(no response)

Emmett.

Emmett reins himself in, elbows Rosalie. They drag the snarling Jasper out. Esme holds her nose, politely exits with the others. Alice looks at Bella, apologetic --

ALICE

I'm sorry, I... can't...

She slips out the door. Edward's still on guard as Carlisle examines Bella's arm.

CARLISLE

I'll have to stitch this up.

EDWARD

I'll carry her to the kitchen.

He moves to pick her up, but his eyes dart to the blood.

CARLISLE

I'll take care of her, Edward.

(Edward doesn't move)

Check on Jasper. Go.

Edward looks from him to Bella. Then steps back, allowing Carlisle to lift Bella and carry her to the kitchen. But just before the kitchen door closes, Bella sees Edward's agonized face. He turns away, unable to meet her eyes...

INT. CULLEN HOUSE - KITCHEN - NIGHT

Bella sits in a chair opposite Carlisle who mops up her blood as he removes glass shards from her arm. He drops one into a bowl; PLINK. She tries not to look at the blood.

BELLA

I sure can kill a party.

CARLISLE

It's not your fault. Jasper hasn't been away from human blood as long as the rest of us.

BELLA

Seems like you're the only one it doesn't effect.

CARLISLE

Centuries of practice.

18.

BELLA

Did you ever think of... living differently?

CARLISLE

I enjoy my work too much. Helping people, saving lives. I'm hoping there's a point to my existence, even if I am damned.

BELLA

Damned? You're not damned.

CARLISLE

Then you and I agree. But Edward doesn't believe there's an afterlife for our kind.

(looking at her)

He thinks we've lost our souls.

BELLA

(realizing)

That's why he won't... He thinks he'd be damning me.

CARLISLE (CONT'D)

If you believed as he did, would you risk it?

Off Bella, no, not ever...

INT. BELLA'S TRUCK - NIGHT

A large red bow hangs from the new stereo in the dashboard. Edward drives in silence. Bella studies him. Finally --

BELLA

Say something.

EDWARD

What do you want me to say?

BELLA

That I'm a klutz. That I should have been more careful --

EDWARD

You got a paper cut. Normal people get paper cuts. And a normal boyfriend wouldn't have flung you into a stack of plates. A normal boyfriend wouldn't have had to fight the urge to kill you --

19.

BELLA

Stop. I don't want normal, I want you.

Edward doesn't respond, just pulls the truck into --

EXT. BELLA'S HOUSE/INT. BELLA'S TRUCK (CONTINUOUS) - NIGHT

The truck stops. Beat.

BELLA

You can't protect me from everything - something's going to separate us -- accident, illness, old age... as long as I'm human...

EDWARD

(appalled)

That's your solution? My ending your life?

BELLA

Your giving me forever.

He faces forward again, jaw tight, mind working, tormented. She reaches for his hand --

BELLA

Carlisle told me how you feel, about my soul, but I don't believe that --

-- he subtly moves his hand away from hers.

EDWARD

You should go in. It's late.

He climbs out - instantly he's opening the passenger side door for her. She climbs out. He looks down at her face - he softens as he takes it in. Puts a hand on her cheek.

BELLA

I'll leave my window open for you.

EDWARD

(quietly)

I won't be coming back. Not tonight.

BELLA

Then... can I ask for one thing? It's still my birthday.

(off his nod)

Kiss me?

20.

He lifts her face to his, and kisses her. He begins carefully, gently... but it changes, he becomes urgent, with an almost painful edge, as if it were goodbye.

Abruptly, he pulls away. With a last look, he turns walks off into the night. Off Bella...

INT. BELLA'S BEDROOM - NIGHT

ON A PHOTO - as a printer spits it out. It's the pic Alice took of Bella and Edward's embrace. Bella, troubled, puts it in her scrapbook, her bandaged finger running over it.

INT. HIGH SCHOOL - ENGLISH CLASS - DAY

"Romeo and Juliet" lessons are on the board. Everyone's scribbling essays. Bella glances at Edward's desk; empty --

FLASHPOP TO -- (previous scene in truck) ECU ON EDWARD'S EYES, hard, turning away from her...

INT. HIGH SCHOOL - CAFETERIA - DAY

Bella sits with Jessica, Angela, Eric and Mike. They joke, throw things. Bella's distracted, looking-out for Edward.

FLASHPOP TO -- (scene in the truck) ECU ON EDWARD'S HAND moving away from hers...

BACK ON BELLA'S WORRIED FACE, off which we go to --

INT. BELLA'S BEDROOM - DAY

PAN the photos on the wall. INCLUDE EDWARD who studies them, his expression grim. He looks down at Bella's SCRAPBOOK to SEE the photo of him and Bella. He pulls it out, takes a closer look...

EXT. BELLA'S HOUSE - DAY

ON BELLA THROUGH THE WINDSHIELD of her truck as she pulls into the driveway. She climbs out, heads toward the house but stops, relief washing over her --

BELLA

Edward. You're here.

He stands by the house. Bella hurries toward him, but slows when she sees his cold, distant face; an unreadable mask.

EDWARD

Walk with me?

Edward gently takes her hand. Dread fills her, but she lets him guide her toward the woods...

EXT. WOODS - DAY

Edward stops by a fallen tree. Turns to Bella.

EDWARD

We need to leave Forks.

BELLA

What? Why?

EDWARD

It's time. Carlisle's supposed to be ten years older than he looks; people will start noticing.

BELLA

But... when?

EDWARD

Now.

Bella reels, trying to take this in. Finally --

BELLA

I'll have to think of something to tell Charlie, but I can be ready --

EDWARD

Not you. Us.

BELLA

(stunned)

What? -- no -- Edward, what happened with Jasper - that was nothing.

EDWARD

Nothing compared to what could happen. You don't belong in my world.

BELLA

-- I belong with you --

EDWARD

-- You don't --

BELLA

-- I'm coming --

EDWARD

I don't want you to come!

Bella is stung, as if slapped.

BELLA

You don't... want me.

EDWARD

No.

She steps back. Trying to understand this.

EDWARD

I'd like to ask one favor though.

BELLA

(looks up, hopeful)
Anything.

EDWARD

Don't do anything stupid or reckless --
do you understand?

(adding)

... for Charlie's sake. Just... take
care of yourself.

BELLA

I... yes... I will.

He softens ever-so-slightly.

EDWARD

Don't worry. You're human. Time
heals all wounds for your kind.
Particularly if you're not reminded.

Desperation wells up in her, overwhelming dignity.

BELLA

No, this is - don't do this. Please.
He sees she won't let go easily. Takes a breath. His face
turns cold again.

EDWARD

Try to understand. Every second with
you is about restraint. You're too
fragile. I'm tired of pretending to
be something I'm not. Reining myself
in so I can be with a human.

BELLA

Then take my soul. I don't care! I
don't want it without you --

23.

EDWARD

(sharply)
-- You're not good for me, Bella.

Bella looks at him. His hard face. His resolve.

EDWARD

I've let it go on too long. I'm
sorry.

Tears sting Bella's eyes. This can't be happening. He
steps forward... kisses her forehead. She closes her eyes.

EDWARD

I promise, it will be like I never
existed. Goodbye, Bella.
And here, for the first time, we SEE how truly agonizing
this really is for Edward. But Bella doesn't see.

By the time she opens her eyes - he's gone. She spins --

BELLA

-- Wait --

She SEES a LEAF FLITTERING to the ground where he grazed a
branch; the only indication of his direction. She hurries
down the path, then runs --

BELLA

Edward?!

-- and she keeps running, going deeper into the woods...

A SERIES OF QUICK, SURREAL SHOTS - TIME LAPSING

Bella runs through the woods, searching, reminiscent of her
opening dream. It gets darker and darker, until we're deep into
night -- HEAR Bella's sharp desperate BREATHS --

BELLA TRIPS. Falls to the damp forest floor. She looks up,
the trees spinning around her...

STAY ON BELLA - NIGHT - AS HOURS PASS

She remains on the ground. Curls into a ball. Darkness
shrouding her. Devastation paralyzing her.

ECU ON HER FACE - numb. HEAR the faint sound of her name
being called in the distance. A search party. She's too
wrecked to respond.

Rain begins to pour; she doesn't register it....

24.

SERIES OF SCENES END ON -- BELLA, lying there, dazed. She
begins to HEAR an animal SNUFFLING. It gets closer. It
sounds large. Scary. Then she hears a whisper --

EDWARD (O.S.)

Move, Bella.

She lifts her head, looks for Edward... but SEES something
else instead --

BELLA'S POV - A DARK SHAPE, huge, black. Nearing. Its EYES
reflect light for a split second; they're inhuman, savage.

Bella, terrified, manages to DRAG herself to a cluster of
trees. She squeezes between them. Breathing hard. She
closes her eyes, trying to disappear...

INT. WOODS - LATER NIGHT

Bella's eyes open to find herself FLOATING several feet
above the ground. Trees pass by. She's being carried...

EXT. BELLA'S HOUSE - NIGHT

Half the town is gathered - a tired rescue party that
includes Mike Newton and Jacob Black.

Charlie, beside himself with worry, pores over a map with
BILLY BLACK (in wheelchair) and Quileute HARRY CLEARWATER,
46, (dark braids, stout, protruding belly, kind face).

CHARLIE

I'll call the Cullens again. Her note
said she and Edward went for a walk.

BILLY

They left town, Charlie.

HARRY CLEARWATER

Hospital said Doc Cullen got a big job
somewhere else.

Harry puts a reassuring hand on Charlie's shoulder.

HARRY CLEARWATER

We'll find her, Charlie.

Charlie is glad for the comfort of his two friends.

JACOB

Charlie!

Charlie spins to where Jacob points --

25.

THEIR POV - THE EDGE OF THE WOODS

SAM ULEY, 20, emerges, a tall, strong Quileute Indian with cropped hair and a fierce expression. He's carrying Bella.

BILLY

It's Sam Uley. He found her.

Charlie bolts to her; he's never moved faster in his life. He wraps his arms around Bella, lifting her from Sam's arms.

CHARLIE

Thank you, Sam. Thank God.

Charlie carries Bella to the house, cradling her. Harry and Billy give Sam a nod of praise and gratitude. But Sam backs away, avoiding any accolades.

ON JACOB - jogging alongside Charlie, peering at Bella with worry. Then Jacob slows, feeling eyes on his back... he turns to SEE Sam Uley staring at him. Jacob, uncomfortable, quickly looks away.

ON CHARLIE CARRYING BELLA up the stairs to the house --

CHARLIE

What were you thinking, Baby? Why
were you out there?

BELLA

He's... gone.

Off her as Charlie carries her inside --

INT. BELLA'S BEDROOM - NIGHT

OVERHEAD SHOT OF THE BED - Charlie lays Bella down and wraps her in blankets...

A SERIES OF DISSOLVES ON BELLA

She's curled in a fetal position in the middle of the bed. Then at its foot. Under the blankets. On top of them. In various different arrangements. Meanwhile...

A BLACK LIQUID begins to flood the floor, slowly swallowing everything in the room. It rises up the sides of the bed, higher and higher until it breaches the top of the bed and begins to engulf Bella. Off her, submerged in blackness...

26.

EXT. BELLA'S HOUSE - DAY - A MONTH LATER

The leaves have turned red and orange. SEE a FIGURE in the upstairs window --

INT. BELLA'S BEDROOM - DAY

Bella sits in a rocking chair by the window. Her face blank. Empty. STAY ON BELLA, unchanging - but THROUGH THE WINDOW OUTSIDE, we SEE TIME LAPSING behind her --

OCTOBER -- Costumed kids appear in the yard, trick-or-treating. DISSOLVE INTO...

NOVEMBER -- NEIGHBORS (BOB MARKS and his WIFE) bring Charlie a turkey... they glance up at Bella's window with concern... WINTER BEGINS -- the trees' branches are now bare...

DECEMBER -- Charlie drags a Christmas tree toward the house... worry has taken its toll on him. But Bella remains unchanged...

BELLA (V.O.)

Dear Mom... I'm...
(beat)
... lost...

PAN the now blank walls of the exceedingly neat room; gone are all traces of Edward...

BELLA (V.O.)

Edward took everything with him.
Including my life. He promised it
would be like he never existed...

... LAND ON the scrapbook which lies open; the photo of Bella and Edward's embrace at the birthday party - gone.
INT. BELLA'S BEDROOM - ANOTHER DAY

BELLA AT HER COMPUTER, typing an e-mail to Renee.

BELLA (V.O.)

... But I need to know he did.

A SERIES OF TABLEAUS, DISSOLVING INTO ONE ANOTHER:

-- INT. BELLA'S HOUSE - LIVING ROOM - DAY

Bella sits on the couch, blank, as the rain pounds. Charlie watches her, concerned.

27.

BELLA (V.O.)

It's like a huge hole has been punched through my chest...

-- INT. BELLA'S BEDROOM - NIGHT

In the darkness, Bella is curled up in a ball on her floor.

BELLA (V.O.)

But the pain is my only reminder that he was real... that they all were...

-- INT. FORKS HIGH SCHOOL - CAFETERIA - DAY

Lunch. Bella sits alone, staring straight ahead. SEE Jessica, Eric, Angela and Mike, watching her with concern. Talking about her. She doesn't notice.

BELLA (V.O.)

I miss them. Especially Alice...

EXT. TANYA'S ALASKAN HOME - DAY

A one-story contemporary home, surrounded by snowy, barren land and woods. Through a LARGE PICTURE WINDOW we SEE Alice and Carlisle, arguing inside --

BELLA (V.O.)

But I'm sure it's better for them, not having me around...

INT. TANYA'S ALASKAN HOME (CONTINUOUS) - DAY

Alice faces off with Carlisle as the others watch on. Esme desolate; Emmett blank. He sits next to Rosalie who seems almost irritated. Jasper isolates himself in a corner.

CARLISLE

No. We promised Edward.

ALICE

But she won't do well without us. I get flashes of her, but they're unclear --

ROSALIE

Forget her, let's drag Edward home.

ESME

He'll come back when he's ready.
After Bella moves on.

28.

CARLISLE

Yes. When she's living her life, safe from danger --

JASPER

(with self-contempt)
You mean safe from us.

Alice wraps an arm around Jasper, soothingly.

ROSALIE

(pointedly to Alice)
And when will that be?

EMMETT

Can you see him, Alice?
They all turn to Alice... a beat. She closes her eyes, trying to get a lock on Edward -- PUSH IN ON ALICE as --

ALICE

The only decision he's made...

SMASH TO:

EXT. SOUTH AMERICA - ANDES (ALICE'S VISION) - DAY

(Visuals are jumpy, unclear) START HIGH ON A MOUNTAINTOP in the middle of nowhere. SWOOP DOWN to its peak on which we

find EDWARD. Standing still, face agonized.

ALICE (O.S.)

... is to be alone...

-- and suddenly, he starts running, like he's trying to outrun his memories, faster and faster -- he races toward a CLIFF; a RAVINE hundreds of feet below -- Edward doesn't slow, just blasts forward faster; then he LEAPS off the cliff, FLOATING, but the pain stays with him --

ON EDWARD'S FEET landing hard on the other side of the ravine - as they hit ground we --

SMASH BACK TO:

CLOSE ON BELLA'S FINGERS

-- as they hit computer keys --

BELLA (V.O.)

Time passes. Every tick that goes by... aches...

29.

INT. BELLA'S BEDROOM - NIGHT

INCLUDE BELLA'S COMPUTER SCREEN, as she types...

BELLA (V.O.)

Like the pulse of blood behind a bruise...

Bella stops. A beat as she stares at her own words. Then she hits "select all" and "delete" --

ON THE COMPUTER - A BLANK DOCUMENT. She types: "Hi Mom, things are great, grades are up. Hanging with friends. Stop worrying. I'm fine."

Bella presses "send", and the cheery e-mail disappears. Bella rises, returns to her rocking chair, staring out desolately. PUSH PAST HER OUTSIDE...

AN UNKNOWN POV FROM THE WOODS - ON BELLA IN THE WINDOW

-- Someone's watching her, pacing menacingly, hungrily...

DISSOLVE TO:

EXT. BELLA'S HOUSE - DAY

Bella exits to find Charlie out by the street, stuffing trash into the bins. He talks with neighbor, Bob Marks, who also attends to his trash: two old, beat up motorcycles.

CHARLIE

It's about time you got rid of those, Bob. Seen one too many bikers smeared on the highway.

BOB

Save the lecture, Chief. Soon as the garbage truck hauls `em off, you and my wife can rest easy.

(starts off, but stops)

Oh, hey, what's the word on that bear problem? Folks are saying they're huge.

CHARLIE

(distracted)

That's just... talk...

-- as Charlie watches Bella walk to her truck, head down. Bob sees her, too --

BOB

How you doin' there, Bella?

30.

Bella, in her own world, doesn't respond. Bob gives Charlie an understanding shrug and heads off.

ON BELLA as she opens her truck door. Suddenly, it gets slammed shut again by Charlie.

CHARLIE

That's it.

BELLA

That's what?

CHARLIE

You're going to Jacksonville to live with your mother.

BELLA

What? Why?

CHARLIE

I just - don't know what to do any more. You don't act like someone left you; more like someone died.

She looks away. That's how it feels to her.

BELLA

I'm not leaving Forks.

CHARLIE

Bells, the bastard's not coming back.

She nods. Knows this all too well.

CHARLIE

It's not normal, this behavior. And frankly, it's scaring the hell outta me, and your mother.

(gentler)

Go to Jacksonville, Baby. Make some new friends.

BELLA

I like my old friends.

CHARLIE

You never even see them anymore.

BELLA

I do, too. In fact, I'm... um... Jessica and I are going to Port Angeles tomorrow. Shopping.

31.

CHARLIE

(suspicious)

You hate shopping.

BELLA

That's how good a friend I am.

CHARLIE

(somewhat appeased)

Alright. Shopping.

BELLA (PRE-LAP)

Hi Jessica, it's Bella...

INT. BELLA'S TRUCK - DAY

Bella drives, talking on her cell (hands-free, of course).

BELLA

... Yes, Bella Swan. Hey, any chance you feel like shopping tomorrow?

EXT. PORT ANGELES - MOVIE THEATER - NIGHT

Bella and Jessica exit the theater. A MARQUEE behind them bears the title of a ZOMBIE film.

BELLA

I don't get why are there so many zombie movies.

JESSICA

It's, like, a metaphor? For crass consumerism or something.

Bella glances at her.

JESSICA

Not that you'd know anything about consuming. You didn't buy anything today.

BELLA

I bought something.

JESSICA

Socks don't count. `Course, I was surprised you even called.

BELLA

I've been kind of... out of it.

32.

JESSICA

Kind of? I mean, at first I was worried. Then I'm like, okay, she's still bumming? It's not like I wasn't going through things, too. Like Mike deciding he wanted to "just be friends?" That was really hard and --

MAN'S VOICE (O.S.)

How `bout a ride, girls?

As Bella looks ACROSS THE STREET, time suddenly SLOWS --

BELLA'S POV - A DIVE BAR, "ONE EYED PETE'S" (SLOW MOTION)

-- FOUR ROUGH-LOOKING GUYS loiter out front next to their motorcycles. They're in shadow, we can't see their faces.

OFF BELLA WE SMASH TO --

FLASHPOPS: Bella surrounded by FOUR GUYS ("Twilight"); Edward's Volvo skidding to a stop; Edward staring them down --

BACK ON BELLA, a chill going down her spine, FREEZING her as she stares at the foursome across the street...

Then suddenly -- a pair of lips lean next to her ear --

EDWARD (O.S.)

Move, Bella.

She turns to find Edward standing next to her. Or so it seems. But he's an illusion; an apparition - which becomes clear when --

Jessica steps right into him, dissolving him to nothingness, and **TIME ABRUPTLY SPEEDS UP AGAIN --**

JESSICA

Come on.

BELLA

I know them... I think...

JESSICA

Can we just go --

Jessica pulls at her arm, but Bella shakes her off.

BELLA

I want to see something.

33.

Much to Jessica's frustration, Bella begins to cross the street toward the Guys, frightened but drawn.

GUY #1

Alright, we got a taker.

The apparition of EDWARD REAPPEARS in her path this time. She stops.

EDWARD

Turn around, Bella. This is dangerous.

But when she steps backward, he fades. Testing her hallucination, she strides forward again -- Edward's apparition reappears, strides alongside her --

EDWARD

Stop. Now.

She's almost smiling as she reaches the Guys, finally able to see them clearly -- and stops, realizing --

BELLA

... You're not them.

And with that.... Edward disappears.

GUY #1

We'll be whoever you want, honey.

Guy #2 pulls up right next to her on his motorcycle.

GUY #2

Ready for a thrill ride?

GUY #2 extends his hand to help her onto the bike. She hesitates.

EDWARD (O.S.)

Walk away. Go.

Edward's apparition appears on the other side of the bike. Bella looks at him with determination -- then climbs on to the back of the bike --

BELLA

I can break promises, too.

GUY #2

(confused)

... Okay.

34.

JESSICA

Bella!

The bike LURCHES forward, going way too fast. As the wind blasts her hair back, she realizes this might have been a

mistake --

BELLA

... Wait

Guy #2 doesn't hear her, guns the engine, going faster --

BELLA'S POV - DIRECTLY AHEAD

Edward stands in road, directly in their path, more present, more clear than ever. The bike's headlight illuminates him, racing toward him --

BELLA

Stop - stop! - STOP!

The bike abruptly pulls up short.

GUY #2

Hey, I didn't force nothing on you.

Bella scrambles off, stumbling in the process. Edward is gone.

The four Guys then REV their bikes and PEEL out. Bella watches them go as Jessica storms up.

JESSICA

What the hell is wrong with you?!

BELLA

(almost to herself)
I... saw something.

JESSICA

You. Are insane. Or suicidal.

BELLA

(trying to figure it out)
The more dangerous... the more real it was.

JESSICA

So, what, you're like an adrenaline junky now? Go hang-gliding or bungee-jumping. Don't be a complete freak.

35.

An angry Jessica charges off. Bella watches the motorcycles disappear down the street as --

BELLA (V.O.)

He wasn't real. I knew that. I didn't care. I needed to see him. If danger's what it took, that's what I'd find.

Off Bella, determination settling into her face...

EXT. JACOB BLACK'S HOUSE - DAY

Bella pulls up in her truck, a tarp covering something big in the back. Jacob comes out of the house. A huge grin.

JACOB

Bella!

Bella hops out, Jacob gives her a hug. Bella's surprised by his affection, but doesn't mind.

JACOB

`Bout time you came by.

BELLA

I brought you something.

Bella pulls the tarp back, revealing - her neighbor's two dilapidated, rusting MOTORCYCLES.

JACOB

Scrap metal. You shouldn't have.

BELLA

I rescued them from the dump. They'd cost more than they're worth to fix... unless one had a mechanic-type friend.

JACOB

Me, being the mechanic-type friend?
(off her shrug)
Since when are you into motorcycles?

BELLA

Recently.

JACOB

(studying the bikes)
The parts alone will be pricey.

BELLA

I have a college fund I can dig into.

JACOB

Charlie's gonna love that.

BELLA

Charlie won't know.

JACOB

Wow. Lying to Dad. Blowing through college money. Repairing dangerous machines - that I'm guessing you'll want to ride?

BELLA

I really get it if you think this is stupid and reckless.

JACOB

Oh it's totally stupid and reckless.
(leans closer, grins)
When do we start?

Bella face spreads into something we haven't seen in a while... a wide smile. As they pull the bikes off the truck, they laugh and joke; it's as though Jacob has brought Bella back to life. But --

UNKNOWN POV - ON BELLA AND JACOB FROM A DISTANCE

-- someone's watching as the two of them wheel the bikes into the garage. REVERSE on the watcher to discover --

EXT. EDGE OF THE WOODS - SAM ULEY - SAME

Next to Sam stand two others, JARED, 17, and PAUL, 18. All three have cropped hair, sleeveless shirts, cut-offs. It's unsettling how they watch Bella and Jacob; the ferocity in their eyes, the danger.

Sam turns; the others follow his lead. The three slink soundlessly into the darkness of the woods...

SMASH TO:

EXT. FOREST - DAY

Two hikers, NATE and TIM, 20's, as they tromp through the shadowy, mist-laden woods. Tim studies his iPhone GPS --

TIM

We're going the wrong way.

NATE

Who cares? Enjoy the scenery.

37.

TIM

(slapping a mosquito)
And the West Nile virus.

Tim hears a RUSTLE. Stops.

TIM

You hear that?

NATE

If I knew you were such a wuss, I'd
have brought my grandma.

TIM

Could be one of those giant bears.

NATE

There are no giant --

RUSTLE. Nate stops. Then, from the opposite direction,
another RUSTLE. Then another, and another, from behind,
from in front. It's either more than one creature or it's
moving with extraordinary speed. The guys are terrified.

TIM

What the hell is that?!

NATE

I don't know!

The guys, faced away from one another, search the trees.
STAY ON TIM as suddenly, there's an eerie SILENCE. Beat.

TIM

Think it's gone?

No answer. He turns to find that Nate has vanished.

TIM

Nate? Nate!?

Nothing... then the RUSTLING starts again. And intensifies.

Tim BOLTS! CLOSE ON TIM - tearing through the woods, too
scared to feel the branches SMACK him in the face. Breath
ragged, he looks over his shoulder --

TIM'S POV - BEHIND HIM - something gives chase, flattening

foliage and bending thin trees in its path. Tim runs harder --

TIM'S POV - UP AHEAD THROUGH THE TREES - THE HIGHWAY

A couple cars pass. Civilization. Safety. Tim races for it --

38.

EXT. HIGHWAY (CONTINUOUS)

Tim bursts from the tree-line, he's almost to the pavement, he's going to escape --

BAM! Something YANKS him out of frame at an unnatural angle. His SCREAM is abruptly choked off, leaving nothing but a disturbing silence...

DISSOLVE TO:

INT. JACOB'S GARAGE - ANOTHER DAY

Motorcycle parts are spread out on blankets. Jacob moves among them excitedly, piecing them together. Bella watches.

BELLA

If we're going to be working on this every day, we should probably include some homework. Don't want the Dads to think I'm a bad influence on you.

JACOB

You influence me? Please.

BELLA

I am older than you.

JACOB

Age ain't nothin' but a number.

BELLA

And I convinced you to secretly build us two-wheeled death machines.

JACOB

(sudden mock-horror)
God, you're right, you're like Satan --

QUIL (O.S.)

Yo, Jake, you in there?

Bella abruptly sits up, starts to pull a tarp over the bikes.

JACOB

It's cool, it's just my boys.

QUIL ATEARA and EMBRY CALL enter, both 16. Quil is short, stocky and feisty, with short hair. Embry is tall, thin and laid back, with chin-length black hair.

EMBRY

Hey, Jake --

39.

They stop when they see Bella. The two guys share a smile.

JACOB

Hey. This is Bella. Bella, that's
Quil and Embry.

QUIL

So the bike building story is true.

BELLA

Taught him everything he knows.

QUIL

What about the part where you're his
girlfriend?

BELLA

Oh, we're just friends.

EMBRY

Ooh. Burn.

JACOB

(scrambling)
I said she's a girl and a friend.

QUIL

Embry, you remember him making that
distinction?

EMBRY

Nope.

Bella rescues Jacob --

BELLA

So I guess you guys have girlfriends.

JACOB

(laughs loudly)

Right. Quil took his cousin to prom.

Embry chuckles, as well.

QUIL

Yeah, that's still a riot. You want funny, Black? I'll give you funny.

Quil makes a run at him, he dodges; a playful scuffle ensues. Embry, amused, saunters over to Bella.

EMBRY

I got five bucks on Quil.

40.

BELLA

You're on.

The scuffle continues. Off Bella, enjoying them...

A SERIES OF SCENES...

INT. JACOB'S GARAGE - OVER THE COURSE OF SEVERAL DAYS

The bikes begin to take shape, the parts on the blanket thin out.

BELLA (V.O.)

I never forgot my reason for doing what I was doing...

Jacob clowns for Bella's amusement, pretends to skewer himself with a pipe. She laughs.

BELLA (V.O.)

But being with Jacob was a bigger perk than I expected...

He constantly touches her, playful, affectionate. It's effortless in contrast to Edward's intense restraint. We can see her spirits beginning to lift.

EXT. JACOB'S GARAGE - NIGHT

Bella and Jacob exit, make their way across the yard to her truck. Bella seems lighter, happier than before.

JACOB

Quil keeps asking to come over. I think he likes you a little too much.

BELLA

Tell him I'm not into the cougar thing.

JACOB

What is it with you and age? I mean, that Cullen guy was young, didn't seem to... bother you.

He instantly regrets saying Edward's name as he sees it crush her spirits. Off Bella, retreating into herself...

BELLA (V.O.)

Not even Jacob could keep away the nightmares...

41.

EXT. WOODS - NIGHT (NIGHTMARE)

Bella TEARS through the forest, searching desperately. Then she turns -- finds Edward a few yards away, his face cold. She steps toward him -- but he BOLTS backward, suddenly twenty yards away --

BELLA (V.O.)

... the terror, the loneliness.

-- he rapidly retreats further until he disappears, leaving Bella utterly alone, darkness closing in on her...

INT. BELLA'S BEDROOM - NIGHT

Bella SCREAMS in her sleep. The light turns on and Charlie hurries to her side, gently shaking her awake.

CHARLIE

You're alright, Bells. You're okay.

Her eyes open, tears streaming down her cheeks. He doesn't quite know what to do, so hands her a glass of water from her bedside table. She sits up, sips. He pulls the dreamcatcher from her bedpost.

CHARLIE

This thing's not working very well.

BELLA

It's... not as bad as it was.

CHARLIE

Yeah right.

(beat)

I know what it's like, you know. When your mom left me. I had a hell of a time. Imagined doing all kinds of crazy things, just to stop the pain.

She avoids his look.

CHARLIE

But hanging out with Jacob seems to help get your mind off... things.

BELLA

He's been keeping me afloat.

CHARLIE

That's good. He's a good guy.

Off Bella...

42.

INT. BELLA'S TRUCK - DAY

Bella drives along the La Push cliffs. Jacob rides shotgun. He studies a grease-blackened motorcycle crankshaft.

JACOB

We got lucky at the dump. You know how much a new crankshaft goes for?

BELLA

Sure, I spend all my free time on crankshaft-dot-com.

JACOB

I think that's a porn site.

(then)

These bikes are gonna be rolling soon. Where should we ride first?

BELLA

Someplace sunny.

JACOB

Like there's any place sunny around here.

BELLA

I know a place above the cloud line --

The second she says it, she regrets it -- off her --

FLASHPOP TO - THE MEADOW, Bella lying in the grass with Edward ("Twilight"), flowers surrounding them.

JACOB (O.S.)

Where is it?

BACK ON BELLA - her face falls.

BELLA

Actually, it's... too hard to get to.

He brings his easy smile and optimism to the rescue.

JACOB

So we'll find our sunny spot, right?

She smiles, grateful. Then she looks out the window at the cliffs... and notices --

43.

BELLA'S POV - IN THE DISTANCE BY THE CLIFF

FOUR MEN stand on the rocky ledge of the cliff (Sam, Jared, Paul, and a fourth). They wear nothing but cut-off shorts. They push each other, rough-housing.

BELLA

Isn't that... Sam Uley?

JACOB

(bitter)

And his cult.

Suddenly, two of the guys throw a struggling Jared over the cliff! BELLA SLAMS on the brakes. Jumps out of the truck -- Jacob climbs out after her --

BELLA

Oh my God! Stop them! --

EXT. LA PUSH CLIFFS (CONTINUOUS) - DAY

-- Bella runs toward them. But Jacob's laughter slows her.

JACOB

They're not really fighting, Bella.
They're cliff diving.

BELLA

What, on purpose?

JACOB

Scary as hell, but a total rush.

BELLA'S POV - A DIVER (Paul) takes a running start and
FLINGS himself into the air, twisting and cartwheeling down.

Bella is intrigued, sees the potential for adrenaline - for
Edward.

JACOB

Most of us jump from lower down.

BELLA

Think I could?

JACOB

Man, first motorcycles, now cliff diving?

BELLA

You said it was a rush.

44.

JACOB

Maybe on a warmer day. And not from
the top. We'll leave the showing off
to Sam and his disciples.

There's that bitter edge again. She looks at him.

BELLA

You don't like them.

JACOB

They think they run this place. Acting
all bad ass, calling themselves
"protectors."

BELLA

What are they protecting?

JACOB

The tribe, the land, their right to be
jerks. Embry used to call them hall

monitors on steroids; now look at him.

Bella looks closer, SEES the fourth guy is Embry, hair now shorn, thin frame filled out, laid back expression gone. It pains Jacob to see him.

BELLA

That's Embry? I didn't recognize him.
What happened to him?

JACOB

He missed some school - then, out of nowhere, he's following Sam around. Same thing happened with Paul and Jared. They weren't even friends, now Sam owns them.

(beat)

Sam keeps giving me this look, like he's waiting for me or something; it's kinda freaking me out.

BELLA

Maybe you should just avoid them.

JACOB

I try but...

She sees he's unnerved, instinctively hugs him reassuringly.

BELLA

Hey. If it gets worse, we'll go to my Dad. Or you can come stay with us.

45.

JACOB

Thanks.

(beat, holding her)

If this is how you're going to react, I'll freak out more often.

Bella realizes she crossed a line and covers, playfully shoving him. As they head to the truck, Bella looks back --

BELLA'S POV - ON SAM

-- but now he's looking directly at her. Then he turns and DIVES over the edge, cutting a clean line into the water.

INT. HIGH SCHOOL - CAFETERIA - DAY

Bella carries her tray to an empty table, but looks over at Mike, Angela, Jessica and Eric. Bella takes a breath, then casually joins them. They take note, but keep talking.

JESSICA

I'll kill Tyler if he gave me his flu.

ANGELA

It's going around. My sister was so sick she couldn't come on our hike this weekend... so she didn't see it.

ERIC

(sotto)

Ang, maybe you should keep that to yourself --

ANGELA

We saw something, Eric.

ERIC

I believe you.

JESSICA

No he doesn't. He's just trying to get lucky.

ERIC

(suddenly hopeful)

Is that an option?

ANGELA

(ignoring him)

It was jet black and huge; on all fours it was still taller than a person. A bear maybe.

46.

JESSICA

Or Big Foot.

MIKE

Or an alien. Lucky you didn't get probed.

ANGELA

(quietly)

... We saw it.

She's serious. And a little scared. Bella see that.

BELLA

You're not the only one.
Everyone stares. Did Bella just speak?

BELLA

My dad's been getting reports at the
sheriff's station. A couple hikers
went missing. People are scared.

Now everyone's chilled.

MIKE

I did hear some guy talking about it
at the store.

ERIC

Last time you clowns doubt my
girlfriend.

As they continue, Angela mouths "thanks" to Bella. They
share a smile and join in, Bella becoming part of the group.

CUT TO:

ECU ON JACOB AND BELLA'S FACES

-- just inches apart.

JACOB

You look scared.

BELLA

I'm not.

She's lying. PULL BACK to see she's straddling the now
completed motorcycle. Jacob stands next to her, holding the
bike up. There's an intimacy to their proximity. INCLUDE --

47.

EXT. LA PUSH - CLEARING IN THE FOREST (CONTINUOUS) - DAY

The bike is aimed down a dirt road. Jacob runs through the
instructions:

JACOB

Brake?
(she taps it)
Clutch?
(she squeezes it)

Right. Gas?
(she grips it)
You ready?

Bella nods. Jacob grins... then KICK-STARTS the bike.

JACOB

Slowly... release the clutch.

She does... the bike moves forward an inch -- Jacob cautiously steps back. She moves forward another inch --

EDWARD (O.S.)

Stop.

Bella turns to find the apparition of EDWARD standing next to her. Her hand slips off the clutch, the bike BUCKS and falls on top of her. Jacob quickly lifts it off her as the apparition of Edward disappears.

JACOB

You okay? Bruises, breaks -- ?

BELLA

I'm going again.

JACOB

I'm not sure that's a good --

Bella quickly rises and hops back on.

JACOB

Guess we're going again. Now what are you going to do with the clutch?

BELLA

Release it. Slowly.

Jacob nods. Then kick-starts the bike again. She releases the clutch and moves forward. Slowly at first -- EDWARD reappears at her side, glowering.

48.

She keeps going, a little faster. EDWARD appears on her left now; she passes him. He reappears ahead; she passes.

ON BELLA'S FACE as the wind flings her hair back. She gathers speed... and for a moment, experiences pure freedom, exhilaration... then she sees Edward standing at the curve in the road ahead, and realizes --

BELLA

(yelling to Jacob)
I don't -- how do I turn!?

JACOB

Bank it! Bank - hit the brake!

Jacob races toward her. She reaches the turn, doesn't bank, goes straight... and flies right into a wall of trees.

As she lies on the ground dazed, Jacob hurries up.

JACOB

What, are you training for the X-games?

She looks around for Edward. He's gone.

BELLA

I want to go again.

JACOB

Forget it. I'm revoking your motorcycle privileges. Man, look at your head.

Indeed, blood drips down her forehead. He pulls off his shirt to mop it up. She shrinks away --

BELLA

God, I'm sorry.

JACOB

You're apologizing for bleeding?

BELLA

It doesn't... bother you?

JACOB

It's just blood, Bella.

He bends over her, carefully tending her head. She finds herself looking at him. His dark eyes, his bare chest and smooth skin. He glances at her.

49.

JACOB

What are you staring at?

BELLA

Just, you're actually... good looking.

He's surprised; there's a moment between them. He smiles.

JACOB

How hard did you hit your head?

BELLA

(realizing)

Oh I - yeah.

He offers her a hand, helps her up. She holds onto it, alarmed.

BELLA

Jake, you're hot.

JACOB

Upgraded from good looking?

BELLA

No, temperature hot.

(feels his forehead)

You're burning up.

JACOB

I feel fine.

He takes her hand from his forehead. Holds it. She tries to pull it away.

JACOB

What? I can't hold your hand?

BELLA

It just... means something else to you than it does to me.

JACOB

One, that's my problem. But two... we have fun, you think I'm hot --

BELLA

Good looking.

JACOB

I know you like me.

50.

BELLA

More than anyone. But... that's all.

JACOB

Because of Cullen?

The name stings her. He takes both her hands now.

JACOB

Look, I know what he did to you. I can see it in your face every time his name comes up. But you need to know - I would never, ever do that to you. I promise I will never hurt you. You can count on me.

BELLA

I already do. You don't know how much. You're my best friend but... I don't think my feelings will change.

He takes this in, it's hard. A wave of something sweeps over him. He sits back. Closes his eyes, takes a breath.

BELLA

I'm sorry. I should've said something right from the start --

JACOB

No. That's not -- I just feel... weird.

BELLA

I told you, you have a fever. Probably that flu everyone has.

JACOB

It doesn't... feel like flu. I don't know what it is.

Off Jacob, rattled, and Bella, concerned...

INT. BELLA'S HOUSE - LIVING ROOM - ANOTHER DAY

Bella does homework. Charlie watches a game. She's on edge. Anxious. HEAR A BEEEEP --

BELLA (O.S.)

Hey Jake. Just checking to see how you're doing. And to say I'm sorry, about, you know... how I feel and... hope the flu passes fast. Call me.

EXT. FORKS HIGH SCHOOL - PARKING LOT - ANOTHER DAY

Bella climbs out of her truck, SEES the empty spot where Edward used to park. SEES Eric and Angela canoodling. Couples everywhere. She puts her head down, hurries to class. BEEEEEP --

BELLA (O.S.)

Hi Jake. Your dad said you have mono.
He won't let me visit but... would you
call me?

INT. BELLA'S BEDROOM - NIGHT

Bella paces her room, not wanting to sleep/dream. She eyes the phone, waiting for it to ring. BEEEEEP --

BELLA (O.S.)

Me again. I just... need to hear your
voice...

INT. BELLA'S HOUSE - KITCHEN - DAY

Bella's on the phone, leaving yet another message, her desperation having reached its peak. In the living room, Charlie and Harry check their fishing gear.

BELLA

Jacob. Please. Call me.

She hangs up, leans her forehead against the phone. Charlie enters --

CHARLIE

Harry and I will be back by three --

He stops when he sees her. Puts a hand on her shoulder.

CHARLIE

It's mono, Bells.

BELLA

He's too sick to even call?

CHARLIE

You just gotta wait it out.

(then)

You know, I don't have to go fishing...

BELLA

(forcing a smile)

No, go. I'll call Jess or someone.

CHARLIE

Good. But stay here or at Jess's. No hikes or anything. We're issuing a warning about those bears.

Off Bella's nod --

EXT. THE WOODS - DAY

SERIES OF CUTS - Bella tries to navigate her way to the meadow. She refers to a map, a compass.

BELLA (V.O.)

I was more afraid of the hole in my chest than I was of bears. Without Jacob, I needed Edward more than ever...

Bella tries a trail; it doesn't look familiar. Backtracks. Tries another.

BELLA (V.O.)

... I needed to know he existed. There was only one place I might find him, or the feeling of him...

FLASHPOP - THE MEADOW - Edward and Bella lie in the grass surrounded by flowers, sunlight dappling them. They look lovingly into one another's eyes...

BACK ON BELLA - the memory and her desperation fuel her. Finally, she sees a clearing ahead, hurries toward it --

EXT. THE MEADOW (CONTINUOUS) - DAY

-- Bella steps into the clearing, hopeful... but her face falls. In contrast to the warmth of her memory, the meadow is cold, gloomy, cloudy. And no Edward. She closes her eyes, trying to force Edward here.

Nothing. Her eyes open on the empty, overcast meadow.

Bella sinks to her knees. Tears threatening. But then she hears a RUSTLING noise. She turns toward it, peers into the woods.

Another RUSTLING NOISE comes from another part of the woods.

She spins toward it -- nothing. Then she turns and JUMPS when she finds --

Vampire LAURENT standing just ten yards away. Dreadlocks, chiseled face. Bella can't believe it.

53.

BELLA

Laurent?

LAURENT

Bella.

She beams, realizing he's real.

BELLA

Laurent!

LAURENT

I must admit, I didn't expect to find you here.

BELLA

I live here. But you - I thought you were in Alaska with Carlisle's friend.

LAURENT

Tanya, I was. It was kind of him to arrange, given my association with James and Victoria, "The Enemy."

BELLA

You tried to help us.

Laurent begins to stroll in a slow arc around her, his eyes assessing her as --

LAURENT

I went to visit the Cullens, but their house is empty. I'm surprised they left you behind. Weren't you sort of a pet of theirs?

Bella's smile falters, fear beginning to dawn on her.

BELLA

Um... something like that.

LAURENT

Do the Cullens visit often?

Suddenly, EDWARD'S apparition appears between them.

EDWARD

Lie.

BELLA

Absolutely. All the time.

54.

EDWARD

Lie better.

BELLA

I'll tell them you stopped by.

Edward fades (throughout, he'll reappear when he speaks, then fade again). Bella tries to look relaxed.

BELLA

Will they be able to reach you in Alaska?

LAURENT

I don't think so. Tanya's "vegetarian" family was pleasant enough. But the dietary restrictions were difficult - living on nothing but animals.

Suddenly, he's standing inches from her. She now sees his EYES. Dark blood-red.

LAURENT

(conspiratorial)

Tell me Bella. Do you ever feel compelled to... cheat?

Bella involuntarily takes a step away from him.

LAURENT

But that's not why I left. I came back here as a favor to Victoria.

BELLA

... You're still friends.

LAURENT

(shrugs)

More or less. She asked me to get the lay of the land with the Cullens.

Because, well... I'm afraid Victoria is quite put out with you.

BELLA

That's... too bad.

LAURENT

Yes. She feels it's only fair to kill Edward's mate, given he killed hers. Eye for an eye, mate for a mate.

And now Bella knows. Terror overwhelms her. Edward appears --

55.

EDWARD

Threaten him.

BELLA

Edward will know who did it. He'll come after both of you.

LAURENT

I don't think he will. After all, how much could you mean to him if he left you here unprotected?

(then)

Victoria sent me here for information. She won't be happy about my killing you.

BELLA

No, Laurent...

LAURENT

(sincere)

No, no, no. Don't be upset. I'm doing you a kindness. Victoria plans on killing you slowly, painfully - whereas I'll make it very quick.

(inhaling)

And you smell so... mouth watering.

He faces her, taking in her scent, bloodlust building. Her eyes dart around, escape is impossible --

The only thing she SEES is the apparition of Edward, looking at her with alarm...

BELLA

(whispering, barely

audible)
Edward. I love you.
Laurent is milliseconds from biting - then abruptly, his expression changes. He sees something in the forest behind Bella - and it terrifies him.

LAURENT

I... don't believe it.

He steps back. Bella's confused as she realizes he's no longer focused on her... she follows his eyes, slowly turning... to find behind her --

AN ENORMOUS BLACK WOLF skulking out of the darkness of the woods. It stalks towards them, a low disturbing GROWL in its throat, sharp teeth gleaming.

56.

Bella is trapped between the two killers. Edward whispers in her ear --

EDWARD

Don't. Move.

The wolf slinks closer to Bella, a mere twenty feet from where she stands, then --

FOUR MORE WOLVES soundlessly emerge from the trees, flanking the black wolf. They're the size of small horses, all of different hues: dark silver, chocolate, ash and russet-brown. Their hackles are up, lips curling, bodies crouched, ready to spring.

Bella is frozen with fear as they come toward her. The RUSSET-BROWN WOLF is the closest and looks directly at her. Laurent continues to retreat - then suddenly, almost simultaneously --

-- Laurent BOLTS across the meadow --

-- The wolves SPRING toward Bella -- and leap right over her in pursuit of Laurent! Their thunderous SNARLS and SNAPS shake her as the pack sprint after the vampire, surrounding him before he reaches the treeline --

Laurent SWINGS at the dark silver wolf, SMACKING the wolf half-way across the meadow. Another wolf lunges at Laurent - he kicks it and it sails into a tree, SPLINTERING it.

The two wolves recover, lurch back to the pack which closes

in on Laurent. It's impossible to know who will prevail --

Bella doesn't stay to find out. She RACES into the woods --

EXT. WOODS (CONTINUOUS) - DAY

-- Bella runs frantically, tearing down the hillside, tripping, quickly picking herself up -- running, running --

EXT. WOODS/ROADSIDE - DAY

-- Bella DASHES out of the treeline and to her truck parked on the shoulder. She jumps in, PEALS out --

INT. BELLA'S HOUSE - DAY

Bella BURSTS in, out of breath. Charlie and Harry Clearwater are washing their fishing gear. Charlie spins.

CHARLIE

Bella? What's wrong?

57.

BELLA

They're not giant bears -- I saw them.
Up in a meadow --

CHARLIE

Damn it, I told you not to go into the woods!

HARRY CLEARWATER

What did you see, Bella?

BELLA

Wolves. They're wolves, Dad.

We might note, though they don't, that Harry Clearwater sighs ever-so-slightly.

BELLA

Five of them. The size of - of cars.
I swear. They went after -- something -
- and I ran.

Charlie grabs up the phone; as he dials --

CHARLIE

Harry, can you get some men from the rez?

HARRY CLEARWATER

Sure. Yeah. I'll just --

Harry seems more concerned than gung-ho as he slips out.

CHARLIE

(into phone)

Jerry? Put a hunting party together --
tranq guns, large caliber shotguns --
there's something dangerous out there.

BELLA (V.O.)

Something dangerous. Victoria.

Her eyes dart around the house, their vulnerability spinning
in on her. As Charlie hangs up, goes to his gun cabinet --

BELLA (V.O.)

If she came after me, Charlie would
try to protect me -- and he'd die.

CHARLIE

I've gotta go to the station.

BELLA

Good! -- That's good.

58.

CHARLIE

You okay here? You want to come with?

BELLA

Actually, I -- need to see a friend.

EXT. JACOB'S HOUSE - DAY

Bella knocks. Then knocks again. Finally, Billy answers.

BELLA

Hi, Billy. I know Jacob's sick but --

BILLY

He's out with friends.

BELLA

(taken aback)

Oh.

BILLY

I'll let him know you came by.

Billy starts to close the door, but Bella stops him.

BELLA

Wait -- he's got mono, right? That's
what you told my dad.

BILLY

(with compassion)
You should go on home, Bella.

And he closes the door. Off Bella --

INT. BELLA'S TRUCK - DAY

Bella climbs in, slams the door, pissed. Starts the truck.
Then turns it off. Deciding, she tosses the keys aside and
sinks down into her seat to wait...

BELLA'S POV - EXT. JACOB'S HOUSE - ON THE WINDOW - LATER

RAIN now pours down. Billy, inside, pulls the curtain back,
looks out at Bella with sympathy. Then closes the curtain.

INT. BELLA'S TRUCK - ON BELLA - SAME

Bella looks out the passenger window at Billy. Suddenly,
there's a KNOCK at the driver's window. She spins to find --

JACOB standing there. But his face is shockingly different.
His hair is cropped short. No friendly smile.

59.

No warmth in his eyes. Just a hard, brooding resentment.
Bella is taken aback. She climbs out of the truck to FIND --

EXT. JACOB'S HOUSE (CONTINUOUS) - DAY

-- behind Jacob stand Sam Uley, Jared, Paul and Embry.
They're oblivious to the rain, wear minimal clothes.

BELLA

You cut your hair.

JACOB

Go away.

Jacob turns away. Sam leads the group toward the house.
Jacob follows. She, and we, note his sure-footed strides;
his awkward growth spurt disappeared overnight. She grabs
his arm.

BELLA

What happened to you?

He stops, turns back. The others wait on the porch for him. They're out of earshot, but won't leave him alone with her.

BELLA

(lowers her voice)

I can help.

His face is hard as he shakes his head. He's not talking.

BELLA

Sam got to you. What did he do?

JACOB

Sam's trying to help me, don't blame him.

BELLA

Then who?

JACOB

(bitterness seething)

How `bout those filthy, reeking bloodsuckers you love? The Cullens.

BELLA

(thrown)

I... don't know what you're --

JACOB

You know exactly what I'm talking about.

He's shaking, almost convulsing with anger. She regroups.

60.

BELLA

The Cullens are long gone. How are they to blame?

JACOB

They started all this by existing. Goddamn leeches --

SAM

Jacob.

Jacob glances at Sam, who gives him a look. Jacob takes a

breath, trying to calm himself.

JACOB

I can't be friends with you anymore.

BELLA

Jake, I know I hurt you. I should have been more up-front but -- I needed you, I still do. I don't know what that means yet, but if you give me time --

JACOB

Stop. Don't. It's not you --

BELLA

-- "It's not you, it's me?" God.

JACOB

It's true. I'm not... good.

BELLA

You're wrong --

JACOB

It doesn't matter. This is over --

BELLA

I can't take losing my best friend, too.

JACOB

You already have --

BELLA

Don't say that -- you promised --

JACOB

Go home, Bella. Don't come back.

He practically runs away, joining the gang who all disappear inside. Off Bella, standing in the rain...

61.

INT. BELLA'S HOUSE - NIGHT

Bella enters, dripping wet, too listless to close the door. Charlie's face falls when he sees the pain and lifelessness returned to her. He grabs a blanket, wraps her in it.

CHARLIE

Billy called, said you and Jacob had a

fight. But, hey, you guys will work it out, I'm sure of it.

BELLA

I'm... going to change.

Bella heads upstairs. Charlie sags, helpless. He moves to the open door --

UNKNOWN POV - EXT. BELLA'S HOUSE (CONTINUOUS) - NIGHT

-- It paces, watching Charlie slowly close the door...

SMASH TO:

INT. FOREST - NIGHT

Bella TEARS through the forest again, searching. She turns -- finds Edward, cold, distant. But his face begins to MORPH...

... and becomes Jacob's. She reaches for him but he BOLTS backward, suddenly many yards away.

BELLA

Why!?

He, too, retreats further, disappearing until Bella is alone.

BLACKNESS encroaches, the moonlight becoming a tiny spotlight on her. She searches the dark - then SEES a pair of EYES, female, blood-red - coming toward her; HEAR a loud SCREECHING NOISE --

INT. BELLA'S BEDROOM - NIGHT

-- Bella tosses herself awake, slowly realizing it was just a dream. But she HEARS the SCREECHING noise again! Fingernails on her window. Bella bolts upright, looks around for a weapon --

JACOB (O.S.)

(whisper shouting)

Bella! Ouch - damn it; open the window.

Bella cautiously moves to her window to find --

62.

EXT. BELLA'S HOUSE (CONTINUOUS) - NIGHT

Jacob, shirtless, clings to the top of a tree which bends

with his weight. Bella opens the window, whisper-yelling --

BELLA

What the hell are you doing?

JACOB

Get out of the way.

He begins to swing his legs, increasing momentum. She realizes what he's about to attempt --

BELLA

No!

He launches himself THROUGH the window with great agility --

INT. BELLA'S BEDROOM (CONTINUOUS) - NIGHT

-- Jacob lands on the balls of his feet. Bella is stunned. He freezes, listening for Charlie. Nothing. A bitter, self-satisfied grin spreads on his face. It pisses Bella off. He takes in her room.

JACOB

I pictured your room more... cluttered.

BELLA

Why are you here?

JACOB

I had to talk to you. Alone.

BELLA

To kick me in the gut again? It was bad before, but you made it so much worse.

JACOB

I know. And I want to explain. But... I can't.

BELLA

Then leave.

He stays put. She tries to push him but he's immovable.

BELLA

You're done with me, remember? Get. Out!

JACOB

Bella, I literally can't explain...

She becomes aware of her hands on his bare skin and muscular chest. The intimacy of their touch. She pulls away.

JACOB

I broke my promise not to hurt you, I know. But I'm trying to keep it now. I need you to understand... even if you don't want to see me when you find out --

BELLA

Find what out?

He starts to speak -- but can't. It's agonizing. She sees he's in pain. Is concerned.

BELLA

What's wrong?

JACOB

I can't do it.

BELLA

Yes, you can. I'll help you. We can... we can leave. Leave home, leave Sam.

JACOB

It's not something I can run away from.

(then)

I would run with you though. If I could.

(beat, realizing)

Wait. Wait, I already -- I told you. You know this -- you can guess.

BELLA

I don't want to play games with you --

JACOB

You have to! I can't tell you, but if you remember - it was that day I ran into you at the beach. I told you a story -- come on! I told you a story... about?

BELLA

... about... "The Cold Ones?" You said it was a stupid tribal myth.

64.

JACOB

(pointedly)

Was it? Are the Cold Ones a myth?

She doesn't answer.

JACOB

What else did I say?

BELLA

That... the tribe made a treaty with them. They can't come onto your land and... I don't know, I don't remember.

JACOB

Try, Bella.

BELLA

You have to give me more. Tell me where to look. Is there something I should see -- ?

JACOB

No, that's too dangerous --

BELLA

I'll take the risk. Jacob, show me.

He looks at her, doesn't want to but knows it's the only way. Beat.

JACOB

Where was the last place you saw me... the way I used to be?

BELLA

The motorcycles - that clearing in the woods.

He nods slowly, then turns to go. She stops him.

BELLA

Don't go. There are dangerous things out there; more than you know.

He looks at her with a wry smile. Then pulls her into a hug. Her cheek against his bare chest. She takes in the

closeness... then he soundlessly heads out her door. A beat -- Bella starts pulling on clothes.

INT. BELLA'S TRUCK - NIGHT

Bella drives through the darkness.

65.

BELLA (V.O.)

If I was going to lose someone else, I needed to know why.

She pulls off the road, and drives into the forest.

EXT. LA PUSH - CLEARING IN THE FOREST - NIGHT

Bella parks. Climbs out of her truck. The moon eerily illuminates the clearing. Forest NOISES encroach.

She hears a RUSTLE amid the trees. Spooked, she freezes -- then SEES JACOB emerge from the trees. A moment as their eyes meet. Then --

Sam Uley, Paul, Embry and Jared step into the clearing, as well, half-clothed, movements almost synchronized. Their expressions simultaneously alter into fury when they see Bella. Paul spins on Jacob.

PAUL

What the hell have you done?!

JACOB

I didn't tell her. You'd know if I did.

PAUL

She's here, isn't she?

SAM

Bella, there's nothing to see here. You should go home.

BELLA

Not until I know what you did to Jacob.

PAUL

(advancing on Bella)
What we did?!

Jacob moves in front of Bella protectively, facing Paul.

SAM

Both of you, calm down --

JACOB

Sam, she knows things about the bloodsuckers. She's been on the inside. She can help --

PAUL

Like a leech lover's gonna help us.

66.

JACOB

Watch what you call her.

EMBRY

Get a grip, guys --

But Paul and Jacob are so angry, their bodies begin to shake, nearly convulse. It unnerves Bella --

BELLA

It's alright, Jacob, I'll go --

Paul and Jacob are beyond hearing.

PAUL

All you care about is her --

SAM

(commanding)

Paul, back off.

PAUL

-- and she doesn't give a crap about you --

Jacob flashes anger, PUSHES Paul, hard. Paul FLIES backward.

SAM

Jacob.

Paul rises, outraged, throws his head back in a growl, vibrating violently --

JARED

Too late.

SAM

Bella, get back!

Paul FALLS FORWARD but halfway to the ground there's a loud RIPPING noise and Paul explodes in silver-gray fur, becoming a massive wolf crouched and ready to spring!

Bella, horrified, grabs Jacob's arm, pulling him --

BELLA

Run, Jacob! --

But he yanks away from her, runs directly at the Paul-wolf --

BELLA

Jake, no! Stop -- !

67.

Jacob DIVES headfirst into the air - with another sharp TEARING sound, shreds of cloth blast into the air, fur BURSTS from Jacob's skin - he lands on the ground a gigantic russet-brown wolf, charging the Paul-wolf.

Bella reels as the two wolves CRASH into each other, snarling and RAMMING one another. The sound is DEAFENING. Their teeth flash at each other's throats.

Bella stumbles backward as the fight carries the two wolves beyond the clearing and into the woods --

CAMERA FOLLOWS THEM, as they fight deeper and deeper into the darkness... until they disappear. The horrible SOUNDS of the fight still ECHO --
BACK IN THE CLEARING -- Sam starts after them, kicking off his shoes.

SAM

Take Bella to Emily's place.

Sam disappears leaving an eerie quiet. A long silence...

EMBRY

Guess the wolf's out of the bag.

Off Bella, stunned.

EXT. LA PUSH - EMILY'S HOUSE - NIGHT

Bella's truck, driven by Embry, pulls up to a tiny, weathered house with a window box full of marigolds. Jared,

in the back, jumps out, opens Bella's door. He and Embry head toward the house. She doesn't move.

EMBRY

(to Jared)
Pay up. She didn't puke.

Jared, annoyed, hands Embry five bucks.

EMBRY

Told you she was tough. She does run
with bloodsuckers.

BELLA

Wait. We should go back, make sure
Jacob's okay.

JARED

I hope Paul gets some teeth in him.
Serve him right.

68.

EMBRY

No way. Jake's a natural. You see
him phase on the fly? I gotta fiver
says Paul doesn't touch him.

JARED

Easy money. Paul's been at it longer.

Bella looks at them, appalled. They realize she's not
following them.

EMBRY

Come on in. We won't bite.

JARED

Speak for yourself.
Bella warily climbs out of the car, joins them. Embry
pauses at the door --

EMBRY

Oh, hey, about Emily - Sam's fiance -
just try not to stare. It bugs Sam.

BELLA

Why would I stare? --

-- But the guys are already entering --

INT. EMILY'S HOUSE (CONTINUOUS) - NIGHT

Bella hesitantly enters behind Jared and Embry. She sees EMILY, 20, at a counter, popping fresh muffins out of a tin. SEE only one side of Emily's beautiful face, draped by long black hair.

EMILY

You guys hungry? Like I have to ask...
Emily looks toward them now -- REVEALING the other side of her face: A scar runs from hairline to chin, three red lines that pull down her eye and twist her mouth.

EMILY

Who's this?

As Jared and Embry beeline for the muffins --

JARED

Bella Swan. Who else?

EMILY

So you're the vampire girl.

69.

BELLA

And you're a... you're all...

EMILY

Werewolves? I'm just engaged to one.
But these animals --
(slaps Embry's hand)
Save some for your brothers.

Bella cautiously approaches the counter, keeping an eye on the door for Jacob.

EMILY

Leave it to Jacob to get around Sam's gag order.

BELLA

He didn't say anything, or...
couldn't.

EMBRY

That's a wolf thing. Alpha's orders
get obeyed whether we want to or not --

JARED

How `bout you shut up now, Embry?

EMBRY

You know Jacob's gonna fill her in.

JARED

Yeah, I know every stupid thought he has.

(to Bella)

Wanna know what he thinks of you?

EMILY

Like you need special powers to know that.

EMBRY

(to Bella)

It's another wolf thing. We hear each other's thoughts. Good for hunting. Embarrassing for everything else.

Jared leans to Bella, challenging.

JARED

Freaking out yet?

70.

BELLA

(meets his look)

You're not the first -- mind reader I've met.

EMBRY

(grins)

Jake's right. You are good with the weird.

BELLA

But I don't get -- how? Why? --

SAM (O.S.)

-- Because there are bad things here.

She spins - Sam is now standing behind her, the front door open behind him.

SAM

And they're getting worse.

Bella is chilled. Sam moves past her to Emily - the sight of her instantly warms his face.

SAM

Hey, Em.

He kisses Emily's scarred face adoringly. Bella has to look away. Their utter devotion is a painful reminder of what she has lost. Fortunately, she's distracted by --

Jacob and Paul's arrival. They laugh and jab one another. Bella is relieved to find Jacob unscathed. Jared and Embry crowd them, finding a scar on Paul's arm --

EMBRY

Ha! Pay up.

As Jared reluctantly hands Embry five bucks, Jacob's eyes find Bella's. He nods solemnly to the door; we should talk.

EXT. LA PUSH - CLIFFS - DAWN

The sun is just beginning to rise, reddening the clouds overhead. Bella paces by the cliff's edge, trying to come to grips with this new reality. Jacob keeps his distance, trying to control his anger.

BELLA

You just have to... stop.

71.

JACOB

It's not a life-style choice. It's in my DNA.

BELLA

Killing is in your DNA?

JACOB

Man, I thought maybe you wouldn't be such a hypocrite -- what, I'm not the right kind of monster for you? Can't measure up to your bloodsucking friends --

BELLA

(angry as well)

Hey, they manage to survive without hurting innocent people.

Jacob stops -- a beat as his anger is replaced by confusion.

JACOB

Wait - innocent? -- so... you don't care that I morph into a giant dog. Just that I... kill people?

BELLA

(appalled)
"Just?" Those hikers' lives mean that little to you?

He bursts out laughing.

BELLA

(repelled, turns to go)
Oh my God.

JACOB

Bella -- Bella wait...
(he stops her)
We're not killing hikers. We're trying to protect them.

BELLA

From what?

JACOB

The only thing we do kill: Vampires.

BELLA

(stunned, reels)
Vampires? Jake, no --

72.

JACOB

(steps back, bitter)
Don't worry, we can't touch your precious Cullens - unless they bite someone and violate the Treaty --

BELLA

That's not what I -- you can't fight vampires. They're too dangerous.

JACOB

Please. We took out that leech with the dreads easy enough.

BELLA

You... killed Laurent?

JACOB

(worried)

... He didn't seem like a friend.

BELLA

No, God no. But... how?

JACOB

It's what we do, why we exist. A few "lucky guys" in the tribe have the gene. If a bloodsucker moves to town, our DNA kicks in, we reach the right age and the fever hits --

BELLA

(realizing)

"Mono."

JACOB

I wish. Next thing I know, they're telling me, this is your life now. That future you saw for yourself? Gone.

Desolation fills him. She sees this.

BELLA

It's bad, huh?

JACOB

I just hate feeling... out of control. Like maybe Sam is right; you shouldn't be around me.

BELLA

Like you could get rid of me.

73.

JACOB

You've seen Emily.

That lands with her. She nods.

JACOB

Sam lost it for a split second; Em was standing too close -- he's still messed up about it.

(beat)

I don't want to be that kind of
nightmare.

BELLA

You're not like that. You save
people, right? You saved me from
Laurent.

JACOB

Yeah, didn't mind taking him out. His
red-headed girlfriend will be fun,
too.

Bella stops, chilled to the bone.

BELLA

Victoria. She's here?

JACOB

We chased her all the way to the
border the other night. But she won't
stay gone. Keeps coming back -- if we
knew what she was after...

(sees Bella's face)

... What?

BELLA

I know what she wants. Me.

SMASH TO:

EXT. FOREST HIGHWAY - DAY

A MASERATI with Canadian plates blasts down the highway at a
blinding speed --

INT. MASERATI - SAME

CLOSE ON VICTORIA, easily controlling the steering wheel
with two fingers. She speaks to someone we don't see, her
words laced with longing and fury.

74.

VICTORIA

James hated cars. He liked being
close to the ground. But I'd steal
one occasionally, to throw him off the
scent... See, we played hide and seek
sometimes. No one can hide like me --
(grins to her passenger)

-- but no one could seek like James.

INCLUDE her barely conscious passenger, DENISE, 30's, a pretty bleach-blonde with expensive jewelry. She's just coming to, a bump on her head where she was knocked out.

DENISE

What -- what are you -- ?

VICTORIA

Some games lasted months... but we
always got hungry for each other.
(sly, to Denise)
So I'd let him find me...

Denise now lucid, looks around to SEE --

IN THE BACK SEAT her husband, MICHAEL'S BODY, well-dressed in a turtle neck, 40's, sits upright, his head tilted forward as if he's resting. Denise reaches for him --

DENISE

Michael? Oh my God --

VICTORIA

We never could get enough of each
other...
(seething)
We would have had forever to try.

Denise, scared, shakes Michael's arm --

DENISE

Michael?!

-- which causes Michael's head to roll to the side, revealing his gouged, blood-soaked neck and his vacant, dead eyes. Denise starts SCREAMING. Victoria grins.

VICTORIA

James always loved a screamer.

Victoria's hand jets out, grabbing a fistful of Denise's hair. She yanks Denise over, exposing her neck just as we --

SMASH TO:

75.

EXT. EMILY'S BACKYARD - DAY

ON JARED --

JARED

Excellent. If the redhead's after Bella, we've got bait.

With stunning speed, Jacob grabs a four-pronged spading fork from some garden tools, and FLINGS it toward Jared's head - Jared easily, and amazingly, catches it.

JACOB

She is not bait.

INCLUDE - A picnic table in the middle of this small, quaintly landscaped garden. Jacob, Bella, Embry, Paul, Sam, Jared and Emily are in the midst of a huge breakfast.

BELLA

I should leave town.

SAM

Victoria will follow you and make it harder for us to catch her.

BELLA

No one can catch her. She can escape anything.

PAUL

Ooh. She has special powers.

BELLA

Some of them do.

They all look at her. She instantly regrets saying it.

JACOB

Like... what? Bella?

JARED

The mind reader you said you knew. He was a suckhead? Can they all do that?

EMBRY

That would blow.

BELLA

No, I -- shouldn't have - no.

PAUL

She's still protecting them.

JARED

I don't know why. It's not like they
stuck around to protect you --

JACOB

Guys, back off.

Jacob looks apologetically at Bella. She shrinks, stung.

EXT. BELLA'S HOUSE - NIGHT

Jacob walks her to the door.

JACOB

Don't worry, we've got this place
covered. She won't get near you or
Charlie.

Bella nods. He sees she's blue.

JACOB

Hey, we should do something fun.
Like... cliff diving, right?

BELLA

I could use the rush.

JACOB

Soon. After we catch her.

He offers a reassuring look before jogging into the woods.

EXT. CULLEN HOUSE - NIGHT

Bella tentatively approaches the large, modern glass home.
She climbs the porch steps, approaches the door...

INT. CULLEN HOUSE - LIVING ROOM (CONTINUOUS) - NIGHT

Bella enters to find it perfectly intact, lived-in, warm,
candles glowing... and the Cullen family enjoying the
evening - Carlisle, Esme, Rosalie, Emmett and Jasper.

Bella is overwhelmed with joy at seeing them.

BELLA

You're here.

But they ignore her. Won't even look at her. She starts
toward them but suddenly --

Edward appears and YANKS Bella away, pulling her to the door and pushing her out, slamming it on her --

77.

EXT. CULLEN HOUSE - (CONTINUOUS) - NIGHT

-- Bella runs to the window, peers in at the family who continue to ignore her as they gather around Edward --

INT. BELLA'S ROOM - MORNING

Bella awakens, tears on her face. She can't take it. Gets the hell out of bed, anxious to leave the dream behind. But it stays with her...

EXT. EMILY'S HOUSE - DAY

Bella knocks on the door, rain falling around her, wind blowing strong. Emily opens the door. Sees her.

EMILY

Bella. Are you okay?

BELLA

Yeah, I just... is Jacob here? He wasn't at home...

Sam appears behind Emily.

SAM

He's with Jared and Embry, keeping an eye on things. I'm heading out soon. Should I tell him something?

-- as Sam wraps an arm around Emily. Their deep love is achingly obvious. Off Bella's face --

FLASHPOP to Bella and Edward at her birthday party, in a similar embrace, as Alice SNAPS their picture --

BACK ON BELLA - pained.

EMILY

You want to come in?

-- But Bella's already hurrying to her truck, determination on her face.

EXT. WOODS - DAY

CLOSE ON A RIFLE as it locks and loads. INCLUDE CHARLIE,

who checks it, then notes the position of the SIX MEN in his hunting party, all wearing rain gear. He SEES Harry at the end of the line, pausing, looking down.

CHARLIE

You got something, Harry?

78.

ON HARRY - he looks down at a large WOLF PAW PRINT.

HARRY CLEARWATER

Nope, nothin'.

The hunting party moves forward. Harry lets them get ahead, stomps out the paw print.

ON CHARLIE as he passes under a huge tree --

WHIP PAN UP THE TREE to find that HIGH ABOVE, crouching on a limb, is VICTORIA. She watches Charlie with a vengeful glare.

She noiselessly SWINGS down to a lower branch, getting ready to pounce on Charlie --

ON HARRY - his eye catches her movement; he looks up, SEES the back of her red head -- his breath CATCHES --

She HEARS the sound, even through the rain and wind. Before Harry can raise his shotgun --

Victoria's standing next to him, WHIPPING the gun out of his hands with superhuman speed. He GASPS, breath stuck in his chest. She grins, about to bite -- but suddenly --

THE RUSSET-BROWN JACOB-WOLF smashes into her, knocking her away. She rights herself immediately and takes off --

THE THREE WOLVES give chase, disappearing. It all happened soundlessly, in seconds, unbeknownst to the others...

STAY ON HARRY - he still can't catch his breath, IN SLOW MOTION he clasps his left arm -- INTERCUT WITH --

EXT. ANOTHER PART OF THE WOODS - SAME

LIGHTNING FAST CUTS of THE CHASE - the wolves are right on Victoria's tail, blasting through the forest --

BACK ON CHARLIE - SLOW MOTION - He turns to SEE Harry clutching his chest. Charlie runs to Harry's side --

SMASH BACK TO VICTORIA escaping at breakneck speed she bursts out of the trees to --

EXT. THE OCEAN (CONTINUOUS) - SAME

-- Victoria beelines for the choppy water, dives in -- when she reappears, she's hundreds of yards offshore --

THE WOLVES prowl the beach in frustration as we go --

79.

BACK ON HARRY - SLOW MOTION - he falls to his knees just as Charlie reaches him. Off Charlie beginning CPR...

SMASH TO:

EXT. LA PUSH - CLIFFS - DAY

Bella's truck comes to a stop; she climbs out. Ignoring the wind and rain, she strides to the cliff's edge; looks down --

BELLA'S POV - THE WATER - steely gray. Rough whitecaps.

EDWARD (O.S.)

Step back.

Bella smiles, tears of relief springing to her eyes. She turns to find Edward's apparition at her side.

She steps back from the cliff's edge - which causes him to disappear.

That's it. She starts pulling off her shoes and coat, adrenaline pumping --

Edward's apparition reappears, but she keeps going --

EDWARD

Stop this now, Bella.

BELLA

You won't stay with me any other way.

She takes a last look at him... then with a running leap -- FLINGS herself over the edge --

ON BELLA SCREAMING with exhilaration as she plummets down, down... then SPLASHES into the water.

EXT. ON THE WATER'S SURFACE (CONTINUOUS) - DAY

No sign of Bella. A beat. Suddenly, she POPS back up.
Inhales deeply -- and laughs!

BELLA

Yes!

She enjoys a moment of elation and empowerment... then turns to swim ashore... but her smile falters when she realizes how strong the current is...

A WAVE crashes over her head. She gasps for breath. Then ANOTHER WAVE hits her. Starts to pull her under...

80.

UNDER THE WATER - Bella struggles --

ABOVE WATER - she pops up, looks around in a panic, SEES --

BELLA'S POV - IN THE DISTANCE - something orange-ish, bobbing on the surface of the water --

Bella goes down - then comes up again - THE ORANGE-ISH thing is suddenly thirty yards closer.

Bella struggles to stay afloat but the current SMASHES her into a rock, the air goes out of her chest. She sinks.

ANGLE ON THE ORANGE-ISH THING -- IT'S VICTORIA, floating effortlessly, hungry anticipation on her face. She dips below the surface, vanishing...

UNDER THE WATER - BELLA SINKS, struggling at first... Edward appears in front of her, his eyes full of longing and love. He reaches to her, she to him, hands almost touching, things going dark... suddenly A HAND GRABS HER COLLAR --

SMASH TO:

EXT. BEACH - DAY

CLOSE ON BELLA - barely conscious.

JACOB

Breathe, Bella! C'mon!

Jacob hits her on the back. She spits up water, coming to.

JACOB

Bella? Can you hear me?

BELLA

... Jake?

She focuses, finally SEES Jacob hovering over her, relieved. Behind him stands Sam.

SAM

She'll be alright.

Sam looks out at the water, scanning it. Sensing something.

JACOB

What the hell were you thinking?

BELLA

I needed... to see... something.

81.

JACOB

What? The pearly gates? If we hadn't heard you scream --

SAM

Get her home. I'm heading to the hospital. I'll meet you there.

Jacob nods. Sam jogs off.

JACOB

Why would you jump? Didn't you notice it's like a hurricane out here?

BELLA

I know. It was stupid --
(realizing)
-- Sam said hospital - someone's hurt?

JACOB

Harry Clearwater had a heart attack.

BELLA

Oh my God - does my Dad know?

JACOB

He and my dad are both over there.

BELLA

Will Harry be okay?

JACOB

I don't know. Come on. I'll find you something dry and drive you home.

As Jacob helps Bella up, we RACK FOCUS out to --

ANGLE ON THE WATER - where Victoria bobs, watching Jacob guide Bella away... then she disappears below the surface.

INT. BELLA'S TRUCK - NIGHT

Jacob drives. Bella wears a fleece jacket but still shivers. He pulls her close, wrapping an arm around her --

JACOB

Hundred and eight degrees over here.

She tucks herself into him.

BELLA

Must be nice, never getting cold.

82.

JACOB

It's a wolf thing.

BELLA

It's a Jacob thing. You're just... warm.

JACOB

(grins)
Like the sun.

BELLA

(meaning it)
Like the sun.

JACOB

Which always comes back. You can count on me.

She nods. Awkward silence. He fills it.

JACOB

There are other cool things about all this, like -- I heal fast. Wanna see me stab my hand?

BELLA

(no!)
Yeah, `cause that would be fun.

EXT. BELLA'S HOUSE/INT. TRUCK (CONTINUOUS) - NIGHT

The truck pulls up to the curb. It's pitch black outside. Jacob's still holding her close as he shuts the engine off.

BELLA

So... this wolf thing's not all bad?

JACOB

It's better. Now that you know.
But...

BELLA

... but...

JACOB

It just... comes so easily to me.
More than the other guys.

BELLA

That's a good thing, isn't it?

83.

JACOB

Maybe. Or maybe it makes me less...
human than the others.
(beat, quieter)
Sometimes I'm scared I might...
disappear, you know? Who I really am.

Bella faces him, looks directly in his eyes.

BELLA

I won't let that happen.

Their faces are close... and stay close for an intimate beat. They could kiss, their lips near... but Bella blinks herself back to reality and pulls away.

BELLA

Thanks for driving - for everything.

-- as she pushes open her door. WIND wafts in -- Jacob reacts to a repugnant smell outside --

JACOB

Holy crap -- !

He abruptly pulls Bella back into the truck, SLAMS her door shut and starts the truck.

JACOB

There's a bloodsucker out there.

BELLA

How do you know?

JACOB

I can smell the stink. I'm getting you out of here.

As Jacob whips the truck around, the HEADLIGHTS ILLUMINATE --

BELLA'S POV - THE DRIVEWAY -- a black Mercedes is parked in front. Bella spins to the rear window as Jacob floors it --

BELLA

Stop! It's not Victoria --

JACOB

Forget it --

BELLA

It's Carlisle's car! They're here.
Go back! --

84.

JACOB

It's a trick --

He's still flooring it -- Bella cracks her door open while they're moving - he SLAMS on the brakes. She jumps out --

JACOB

Damn it, Bella --

EXT. ROAD (CONTINUOUS) - NIGHT

Bella hurries up the road toward her house. Jacob's suddenly standing in front of her, furious --

JACOB

Stop. You gotta come with me.

BELLA

It's okay. They're my friends --

JACOB

Don't you get it? If a Cullen is back here, this is their territory. The Treaty says we can only defend our own lands.

BELLA

-- It's not a war --

JACOB

It is. And you'll only be safe in La Push. I can't protect you here anymore.

BELLA

I don't need you to --

JACOB

-- You're about to cross a line --

BELLA

Only if you draw one.

She starts to move past him, but he stops her --

JACOB

I'm not letting you do this.

BELLA

You don't have a choice. I don't belong to you.

Her words are a knife to the heart. She sees that, but can't take them back. He hands her the keys.

85.

JACOB

Bye, Bella, I hope you don't die.

She flinches at the stinging remark. He disappears into the darkness, leaving her alone on the dark road.

She's closer to her house than her truck. She hurries forward. The NIGHT SOUNDS start to encroach, branches crackling, bushes rustling. She glances behind her... nothing but darkness... she faces forward again ---

And runs directly into a VAMPIRE! Bella SCREAMS -- then realizes IT'S ALICE. Bella is stunned. So is Alice.

BELLA

Alice!

ALICE

You're... alive.

She's clearly confused, but Bella hugs her with tears of joy.

BELLA

Oh my God, Alice. You're here.

ALICE

I heard voices - I didn't think it was you but - you're alive.

BELLA

You keep saying that.

ALICE

I saw you - a vision of you - you jumped off a cliff. I knew I'd be too late but --

(becoming angry)

Why the hell would you try to kill yourself?!

BELLA

I didn't. I was cliff diving.

ALICE

Why?!

BELLA

Um... fun?

ALICE

That was fun for you.

86.

BELLA

Until I hit the water.

ALICE

I have never met anyone more prone to life-threatening idiocy... and what is that hideous wet dog smell?

BELLA

Oh. Probably Jacob. He's kind of a werewolf.

Off Alice's horrified expression.

INT. BELLA'S HOUSE - KITCHEN - NIGHT

As Bella makes herself hot chocolate, Alice paces.

BELLA

Werewolves are not vicious.

ALICE

Until they lose their tempers.

BELLA

They saved me from Laurent, they're protecting me from Victoria --

ALICE

(shocked)

Victoria? I didn't see her. I didn't see you get pulled from the water either.

BELLA

It was Jacob who saved me. More than once. I couldn't have made it without him. You have no idea what it was like.

ALICE

(softening)

Yes. I do. I knew leaving wouldn't be good for you. I tried to tell Edward, but he wouldn't listen.

BELLA

(hesitantly)

... Does he know you're here?

ALICE

No. He's been... away...

87.

INT. TENEMENT APARTMENT - RIO DE JANEIRO - DAY

A dump, empty but for a table and chair. On the table lie THE PHOTOS that once lined Bella's walls. Edward stands in the center of the room, stock still, staring out at the rising sun. His face is as empty and desolate as Bella's was after he left.

A CELL PHONE on the table RINGS jarringly. He doesn't move.

It continues. Finally, he whips the receiver to his ear, exasperated.

EDWARD

What?

ROSALIE (O.S.)

Wow, Edward finally answered the phone. I feel so honored...

INTERCUT WITH:

INT. TANYA'S ALASKAN HOME - DAY

Rosalie, on the phone, stands at the picture window --

ROSALIE'S POV - EXT. ALASKAN HOUSE - Emmett, Jasper, Carlisle and Esme walk away from the house, over the snow to the treeline, on their way to hunt. None wear coats.

EDWARD

I'm hanging up now...

Rosalie turns away from the window.

ROSALIE

Wait!... You should come home.

(no response)

Esme's a wreck, Carlisle never smiles. Even Emmett's depressed. You've really done a number on them.

EDWARD

(pained)

I'm sorry. I am. But they wouldn't be happier with me around. Trust me.

ROSALIE

I... I just miss... us. The family.

EDWARD

I know. But the further away I am, the safer Bella will be. She deserves a shot at a normal life --

88.

ROSALIE

But see, you don't have to worry about that, not anymore --

She stops realizing she may be making a mistake.
caught it, sits up.

But Edward

EDWARD

Why, Rose? Did something happen?

ROSALIE

I - uh --

EDWARD

Tell me, Rosalie.
(rises, fierce)
Tell me! --

ROSALIE

(blurts)
-- Alice had a vision. She saw Bella -
- throw herself off a cliff... She's
dead, Edward.

Edward reels, uncomprehending.

EDWARD

I... don't believe it.

ROSALIE

Alice is there now. Thought she could
help with the funeral or something.

STAY ON ROSALIE as --

ROSALIE

Come home, Edward. It's time...
Edward...?
She's been disconnected. Off Rosalie, worried...

EXT. BELLA'S HOUSE - DAY

Bella walks Charlie to his cruiser. He wears a dark, ill-
fitting funeral suit. At the car, Bella adjusts his tie --

CHARLIE

Thanks for understanding, Bells. They
wanted to keep the service small.

BELLA

Don't worry about me. Are you gonna
be okay?

CHARLIE

Yeah... but Sue, and those kids --
Leah's only a year older than you.
And Seth's, what, fourteen...

Emotion threatens. She hugs him. He holds on a little too tightly for a beat. Then he bucks up, climbs into his car.

CHARLIE

There'll be a reception after. I
might stay late, see if I can help.

Bella nods, then waves as he drives away. She turns to head back inside but finds Alice suddenly at her side. She jumps.

ALICE

You're not going?

BELLA

I'm not the most popular person on the
werewolf rez right now.

ALICE

(saddened)
Because you're friends with me.

Bella shrugs. Alice hears something, then looks down the road -- JACOB'S RABBIT appears in the distance....

ALICE

Huh. Didn't see them coming. Didn't
see him pull you out of the water -
maybe my visions are allergic to dogs.

BELLA

-- Alice.

ALICE

(jogging off)
I'll go do some hunting.

ANGLE ON THE RABBIT -- as it pulls up. Jacob drives, Embry in the passenger seat. Bella approaches, surprised to find QUIL in the back; same short hair and hard look as the others.

BELLA

Quil... you, too?

QUIL

(aggressive)

Yeah. Me, too.

Jacob climbs out. Embry takes the driver's seat.

90.

JACOB

You alone?

BELLA

Yes. Shouldn't you be at the funeral?

JACOB

Had to talk to you first.

(to the guys)

I'll meet you there. Go on.

They're wary... but pull out. Jacob follows Bella into --

INT. BELLA'S HOUSE - LIVING ROOM - DAY

Jacob enters behind Bella. She turns to him...

BELLA

Look, Jake, I'm sorry I --

JACOB

This place stinks to hell.

She sees he's shut down, cold. She shuts down, as well.

BELLA

You're welcome to leave. In fact --

JACOB

-- How many Cullens are here and how long are they staying?

BELLA

(snapping back)

Just Alice. And she'll stay as long as she wants.

JACOB

Are the rest coming back?

BELLA

Not that I'm aware of. Anything else?

JACOB

That's it.

BELLA

Better go report to Sam.

Jacob turns, starts to leave. He looks back, sees her anger turn to hurt. He stops. Beat.

91.

JACOB

I've done it again. I keep breaking my promise not to hurt you.

BELLA

It doesn't have to be this way.

He moves back to her, looks into her eyes with sadness.

JACOB

Yeah, it does.

BELLA

Am I gonna lose you this time, Jacob?

He can't answer that, but he presses his hand to her cheek.

JACOB

It was easier when we were both human, wasn't it?

They look at one another, Jacob's hand still on her face, his eyes searching hers.

Slowly, he starts to bend toward her lips. She doesn't pull away. She misses him too much, needs him too badly. This time, she'll let it happen. A kiss is a centimeter away...

Suddenly, the shrill RING of the phone makes them both jump. Jacob, the closest to it, doesn't move his face, just keeps looking into her eyes as he reaches for the phone, answers --

JACOB

Swan residence.

She smiles. But he instantly bristles, voice going cold.

JACOB

He's not here. He's at a funeral...

Then the phone goes dead --

INT. TENEMENT APARTMENT - RIO DE JANEIRO - SAME

-- Edward stares at his phone crazed, enraged, grief-stricken -- he HURLS it against the wall, shattering it.

INT. BELLA'S HOUSE - LIVING ROOM - SAME

-- Jacob hangs up the phone.

JACOB

Filthy bloodsucker.

92.

BELLA

Wait, who was it?

JACOB

(spitting it out)
Dr. Carlisle Cullen.

BELLA

You should have let me talk to him.

JACOB

He didn't ask for you --

Suddenly, Jacob's eyes go wild, his body stiffens, starts trembling in the way that precedes a wolf-morph.

JACOB

Step away from me, Bella.

Bella turns to see what he's reacting to - Alice. She stands in doorway looking empty, despairing. Bella immediately hurries to her side.

BELLA

Alice, what's wrong?

ALICE

... Edward.

BELLA

What about him? What happened?

ALICE

I just saw him in a vision. He...
thinks you're dead.

BELLA

(realizing)
That was him calling, not Carlisle.

ALICE

Bella, he's going to Italy... to the Volturi...

OFF BELLA'S FACE -- FLASHPOPS of the CIRCULAR HALL, the THREE VOLTURI - the DISMEMBERING of the rogue vampire --

SMASH TO:

INT. BELLA'S ROOM - DAY

The door SLAMS open and Bella races in, shoving clothes into a bag. Jacob dogs her, protesting.

93.

JACOB

Why do you have to go?

BELLA

He won't believe Alice. He has to see that I'm alive.

JACOB

(stops her)

He left you, Bella. He didn't want you anymore, remember?

BELLA

But I still love him, and I'm not gonna let him kill himself out of guilt.

This wounds him. But she can't stop to soothe him. She pulls away and continues packing.

JACOB

What about your dad?

BELLA

I'm eighteen, legally free to go. I'll leave a note.

Alice enters.

ALICE

Got the airline tickets.

JACOB

(squaring off with Alice)
You Cullens might hunt animals but
those monsters in Italy don't.

ALICE

I'm well aware what the Volturi are.

JACOB

Then why are you taking Bella to them
like a bottle of wine to a party?

ALICE

Right, she's better off here with
Victoria stalking her. The one you
dogs can't seem to catch?

Jacob growls, a shudder ripping through him. Bella
intercedes, stopping him from morphing by grabbing Alice.

BELLA

Let's go.

94.

EXT. BELLA'S HOUSE - DAY

Alice flies to her car. But Jacob catches Bella's arm, not
hostile. Just pleading.

JACOB

Please, Bella. Stay here. For
Charlie... for me.

Bella sees the love in his eyes; this could be last time she
ever sees him. She hugs him, then pulls away.

BELLA

Bye, Jacob.

He watches, agonized as she races to the car, climbs in...

INT. THE MERCEDES (CONTINUOUS) - DAY

Bella tries to pull on her seat belt but Alice stops her --

ALICE

Maybe Jacob's right.
(Bella tries to
interrupt)

No. You need to realize - the Volturi
could easily see me as Edward's
accomplice. And you're a human who

knows too much and tastes too good.
They could kill us all.

Bella's response is to yank her seat belt into its clip. Alice sees she won't change her mind. She shifts into gear and PEELS OUT. Bella looks out the window for Jacob; he's not there... she turns toward the woods --

BELLA'S POV -- THE TREELINE -- SHREDDED CLOTHING FLIES in the air as we SEE the HIND LEGS OF A WOLF disappear into the forest. Off Bella, fighting tears but determined as hell...

INT. VOLTURI HEADQUARTERS - NIGHT

ON EDWARD walking down a seemingly endless corridor. Finally, he reaches a set of intricately carved double doors which open for him. He enters --

INT. CIRCULAR WHITE MARBLE HALL (CONTINUOUS) - NIGHT

-- Edward finds himself facing three wooden thrones, on which sit the ancient Volturi: Aro, Marcus, Caius.

Aro wears an expensive, contemporary, black Italian suit, long black hair in a loose ponytail to his waist.

95.

Marcus and Caius eschew modern clothing for rich silk robes, their long hair loose around them. All three have translucent, onion-like, white skin.

EDWARD

Have you decided?

ARO

It was an intriguing debate. We don't get many suicidal vampires.

CAIUS

Pathetic.

ARO

I'm afraid your gifts are too valuable to destroy. But if you're unhappy with your lot, join us. We'd be delighted to utilize your skills.

EDWARD

So you won't end this.

MARCUS

Not without cause.

Edward registers this, his face setting. Clearly, he's going to give them cause. He strides out. Off Aro...

ARO

Such a waste.

EXT. FLORENCE AIRPORT, ITALY - MORNING

Bella waits impatiently at the curb as --

A YELLOW HARD-TOP PORSCHE with darkly tinted windows SCREECHES to a halt in front of her. The passenger door opens - Alice is behind the wheel, pulling off the chic, white, hooded coat she used for protection against the sun. As Bella climbs in, buckles up --

BELLA

Where'd you get the car?

ALICE

Hope you're not opposed to grand theft auto.

BELLA

Not today.

Alice FLOORS it and the Porsche PEELS OUT --

96.

EXT. TUSCAN COUNTRYSIDE - DAY

AERIAL VIEW - THE YELLOW PORSCHE screams down a highway, cutting lanes, weaving through Peugots and Fiats --

INT. PORSCHE - DAY

Bella grips the dashboard as Alice narrowly misses a car.

BELLA

How much time do we have.

ALICE (O.S.)

He's waiting till noon, when the sun's at its highest...

SMASH TO:

EXT. VOLTERRA - PALAZZO DEI PRIORI - DAY (ALICE'S VISION)

It's jumpy, uneven -- EDWARD stands in shadow, his shirt open, eyes shut. A clock GONGS as he steps into SUNLIGHT --

ALICE

... He's going to make the Volturi change their minds.

INT. PORSCHE - SAME

BELLA

(checking her watch)
It's almost noon now.

ALICE

There's Volterra.

Alice punches it as Bella SEES --
BELLA'S POV - A MEDIEVAL FORTIFIED VILLAGE atop a distant hill. Volterra.

EXT. VOLTERRA - DAY

The narrow, centuries-old streets are crowded with festival revellers who all wear RED. They gaily head toward the town square carrying red pendants, balloons, scarves. The PORSCHE weaves through them, hurrying forward.

INTERCUT INSIDE THE PORSCHE --

BELLA

Why are they all wearing red?

97.

ALICE

San Marcos Day festival. The perfect setting. Large crowds. The Volturi won't let him get far enough to reveal himself - he's counting on that.

BELLA

We only have five minutes --

Alice screeches to a halt at a ROAD BLOCK. Italian POLICE wave her back. Bella jumps out --

BELLA

Where's the square?

ALICE

Follow that lane --

-- Bella's already running --

ALICE

He'll be under the clock tower!

Alice watches her go... then senses something, looks up --

ALICE'S POV - ON THE ROOFTOPS - A FIGURE IN A BLACK HOODED OVERCOAT leaps from building to building, tracking Bella. As he disappears, off Alice --

EXT. VOLTERRA ALLEYS - SERIES OF FAST CUTS - DAY

Bella races down the cobble-stoned alleys, stumbling on the uneven stones. Festival revellers head in the same direction, she maneuvers around them.

ABOVE BELLA - SEE flashes of the FIGURE IN THE OVERCOAT --

As Bella nears the square, the alleys become more populated. She pushes past people AD LIBBING "excuse me," "sorry." Finally, she emerges into --

EXT. PALAZZO DEI PRIORI (CONTINUOUS) - DAY

BELLA'S POV - a sea of scarlet flags, dresses and jackets. On the other side of the crowded square - THE CLOCK TOWER; it reads one minute before noon.

Bella battles her way through the square; the crowd shoves back, shouting at her in Italian --

ITALIAN MAN

Fare attenzione!

98.

Bella charges forward to find herself blocked by --

A FOUNTAIN - Suddenly, GONG! The clock tower bells chime. It's noon!

Bella jumps into the fountain, wades through the shallow water to the other side -- she jumps out and barrels through the crowd. Finally, she SEES --

BELLA'S POV - BENEATH THE CLOCK TOWER

Edward, in the shadows, just inches from the sunlight.

BELLA

Edward! --

-- GONG! Bella's cry is drowned out by the BOOMING CHIME. She pushes toward him, fighting to reach him as --

CLOSE ON EDWARD (IN SLOW MOTION) - as he unbuttons his shirt, exposing his bare chest --

ON BELLA (IN SLOW MOTION) - calling his name --

ON EDWARD'S FACE - he closes his eyes, welcoming death -- then slowly --

Edward takes a step into the sunlight, the rays hitting his shoe, but before the sun touches his skin --

BELLA SLAMS into him - it's like running into a brick wall --

BELLA

No, Edward! Don't!

Edward opens his eyes and looks at Bella as the clock booms its final CHIME. He's amazed, already dead in his mind.

EDWARD

Carlisle was right... heaven...

BELLA

No, I'm here. I'm alive.

EDWARD

(confused)
You're... not real.

BELLA

Look at me! Alice was wrong.

He begins to realize... she is real.

99.

EDWARD

Bella?

BELLA

Please, step back. I'm alive, I'm --

He suddenly kisses her, stepping back into the shade with her. They soak each other in like starved people suddenly nourished. He pulls away to look at her...

EDWARD

You're here.

BELLA

I'm here.

They share a long look, he's about to kiss her again... when suddenly, he stiffens -- and abruptly PUSHES Bella behind him, taking a protective stance in front of her --

They face the DARK ALLEY that runs under the clock tower. Out of the alley's shadows emerge --

TWO FIGURES IN HOODED OVERCOATS. Both stunningly handsome males in their 20's: FELIX, huge, strong; and DEMETRI, slender, elegant. Both have unsettling burgundy red EYES.

EDWARD

I won't be needing your services after all, gentlemen.

FELIX

Aro wants to speak with you again.

EDWARD

No rules were broken.

Demetri's smile suggests he doesn't agree. He's the more gracious of the two. But no less dangerous.

DEMETRI

We should take this conversation to a more appropriate venue.

EDWARD

Fine. Bella, why don't you stay and enjoy the festival?

FELIX

The girl comes with us.

EDWARD

That's not going to happen --

100.

ALICE suddenly appears, lightly tripping through the alley

toward them, pulling back the hood of her white swing coat.

ALICE

Come on, guys, it's a festival.

She reaches Edward and Bella, positioning herself in a protective stance, as well.

ALICE

We wouldn't want to make a scene.

FELIX

There won't be any scene. And we'll
still win.

EDWARD

But not easily --

JANE (O.S.)

Enough.

A very tiny, young woman appears, JANE. She also wears a dark overcoat, her Botticelli angel-like face peering out from under the hood. SEE her CRIMSON IRISES.

Felix and Demetri are back off immediately. Edward and Alice step back, as well. Bella can see they're afraid of this small girl.

EDWARD

(nodding to her)

Jane.

BELLA

(sotto to Alice)

Who is she?

ALICE

(sotto to Bella)

Just do as she says.

Jane tosses Edward an overcoat. He dons it.

JANE

Follow me.

Jane simply turns and heads up the alley, confident they'll follow. Felix, smirking, gestures for them to go ahead of him. Edward takes Bella's hand...

EXT. VOLTERRA STREETS - DAY

Jane leads Edward, Bella and Alice through several narrow, dark alleys. Felix and Demetri bring up the rear. Edward never loosens his grip on Bella's hand.

Their path dead ends at a WALL OF BRICK. Jane just strides forward and, without breaking pace - drops down into an OPEN HOLE in the street; it's a drain. Alice follows Jane. Bella looks down, sees nothing but BLACKNESS.

EDWARD

It's alright. Alice will catch you.

Edward takes her wrists, dangles her over the hole --

INT. SEWERS (CONTINUOUS) - DAY

-- ON BELLA as she drops through the darkness, to be caught by Alice. Edward lands beside them, then Felix and Demetri.

Edward pulls Bella close as they follow Jane through the sewer. He meets Bella's eyes, trying to look reassuring, but he's tense as hell. Finally, they reach --

A FOLDING IRON ELEVATOR DOOR. Jane easily pulls it aside. They all enter. As the door CLANGS shut on them --

SMASH TO:

CLOSE ON MODERN ELEVATOR DOORS OPENING. They all exit into --

INT. VOLTURI HEADQUARTERS - LOBBY (CONTINUOUS) - DAY

An elegantly decorated space with old world charm. They're greeted politely by GIANNA an attractive (human) receptionist.

GIANNA

Buon pomeriggio.

They head through the lobby to --

THE LONG CORRIDOR that Edward traversed earlier. Finally, they reach the carved double doors which open --

INT. CIRCULAR WHITE MARBLE HALL (CONTINUOUS) - DAY

Bella, Edward and Alice enter to face the three ancients: Aro, Marcus, Caius.

Eight VOLTURI GUARDS (including Jane, Felix, Demetri) line the walls in a variety of modern dark overcoats.

BELLA'S POV - THE FLOOR - there's a depression in the center that leads to a drain. Bella shivers.

Aro rises, greets them like old friends, taking Edward's hand and shaking it --

ARO

What a happy surprise! Bella is alive after all. Isn't that wonderful?

Caius responds with a sour expression. Marcus could care less. Aro doesn't release Edward's hand, looks at him as --

ARO

Her blood appeals to you so much it makes me thirsty. How can you stand to be so close to her?

EDWARD

It's not without effort.

ARO

(laughing)
I can see that.

Off Bella's look, Edward explains --

EDWARD

One touch and Aro can see every thought I've ever had in my life.

ARO

You're quite the telepath yourself, Edward. Though... you can't read Bella's thoughts. Fascinating.

He releases Edward's hand and turns to Bella.

ARO

I would love to see if you are an exception to my gifts, as well.

He reaches for Bella's hand. She hesitates, does she have a choice? Aro laughs at her reluctance, further extends his hand. Bella finally takes it.

A beat as he holds her hand... confusion sweeping over him.

ARO

Interesting.

He releases her, moves back to his chair, deep in thought.

103.

ARO

I wonder if --

EDWARD

(reading Aro's thoughts)

No!

ARO

Let's see if she's immune to all our powers, shall we Jane?

Jane turns toward Bella but Edward springs in front of her --

Jane instead focuses her gaze on Edward which FLINGS him across the room where he collapses, writhing in agony. Jane concentrates on him with a small smile, enjoying his pain.

BELLA

Stop!

Bella and Alice rush to his side. As soon as Jane looks away, Edward's pain ceases.

ARO

Jane, dear. The girl?

Jane's gaze now turns toward Bella who cringes, awaiting the pain... but nothing happens. Jane's grin is replaced by anger. Aro laughs like a child with a new toy.

Jane, infuriated, moves toward Bella, but Aro stops her with a tiny gesture.

ARO

Remarkable! She confounds us all. So what do we do with you now?

MARCUS

(seemingly bored)

You already know what you'll do, Aro.

CAIUS

She knows too much; she's a liability.

ARO

That's true. Unless Edward intends to give her immortality...

(looks at Edward)

But that's not your intention, is it. Shame.

He nods to Felix who moves toward Bella, but he only takes a step before Edward tackles him.

104.

BELLA

Edward, don't!

Alice leaps to help but several Volturi guard hold her back, which is no easy job. As she struggles mightily --

Edward is David to Felix's Goliath. Edward will lose, but he'll go down fighting.

-- Edward is fast, anticipating Felix's moves before he makes them, but Felix is stronger --

-- Felix grabs Edward, throws him into the ceiling, SMASHING against the marble; he drops like a stone. Is then immediately KICKED across the room.

BELLA

(to Aro)

Stop this! Please!

But Aro ignores her, leans forward to study Edward. Jane is itching to step in. Aro gestures her back.

-- Felix takes some hits, but then lifts Edward overhead, CRACKING him like a nut, then flinging him against a wall --

Bella runs toward Aro but a Volturi Guard flings her away; she flies HARD against the wall.

The guard is then occupied by the thrashing Alice --

Bella, bruised, but not broken, makes another attempt to get to Aro -- finally reaches him, kneels in front of him --

BELLA

Do it! Kill me! Just leave them alone!

-- as she yanks her collar back, exposing her neck to him. Aro is surprised and intrigued. A beat.

ARO

Enough.

Felix immediately releases Edward who manages to look up. He sees Bella kneeling in front of Aro.

EDWARD

Get away from her -- !

Edward moves toward Aro but is quickly immediately pinned by Jane's invisible powers; he writhes in agony. Alice can no longer bear Edward's suffering --

105.

ALICE

Edward, stop. I've already seen it.

EDWARD

(through gritted teeth)
Alice, stay out of it.

ALICE

I know what to do.

Aro, intrigued, gestures for Jane to stop; Edward goes limp.

ARO

Ah yes, the clairvoyant. I saw your gift in Edward's thoughts. What is it you've seen?

EDWARD

... don't...

ALICE

I'm the one who will change Bella.

Bella is taken aback by this. Aro is surprised, as well.

ARO

(beat, then gestures)
Please. Be my guest.

ALICE

Not here. Her father is in law enforcement. If she goes missing, there will be questions.

CAIUS

He is easily dealt with.

ALICE

It will happen, Aro. See for
yourself.

She thrusts out her hand. Aro nods to the Guards who
release her. She gives him her hand. He closes his eyes --

SMASH TO:

EXT. FOREST - DAY (ALICE'S VISION)

Edward hunts a deer. Matching his pace is another vampire -
Bella! She's pale and beautiful - she and Edward smile at
each other as they take a last grand leap for the kill --

SMASH BACK TO:

106.

INT. CIRCULAR WHITE MARBLE HALL - DAY

BACK ON ARO, utterly delighted. He releases Alice's hand.

ARO

Mesmerizing! To see the things you've
seen, that haven't happened yet!

Alice moves to Edward's side, helps him up.

ALICE

I'm so sorry.

ARO

(to Bella)

Your gifts will make for an intriguing
immortal. Go make your preparations.

Bella hurries to Edward's side, too. Caius is put out.

CAIUS

You're letting them leave?

ARO

Dear Caius, the girl's disappearance
will be conspicuous at best. And
surely you see her potential.

MARCUS

(dispassionately)

Let us be done with this. Heidi will
arrive any moment.

Aro gestures - Demetri throws open the carved double doors.
Caius glares at them threateningly.

CAIUS

We will make sure she follows through.
I would not delay. We do not offer
second chances.

Edward, recovered now, takes Bella by the arm and, with
Alice, they cautiously back toward the door --

INT. VOLTURI HEADQUARTERS - LONG CORRIDOR (CONTINUOUS) - DAY

-- Demetri leads Bella, Edward and Alice out of the hall.
As they make their way up the corridor, they see coming
toward them --

A GROUP OF TWO DOZEN TOURISTS, led by a beautiful vampire,
HEIDI. Edward, Alice and Bella stop to let them all pass.
As Heidi passes Demetri, he gives her a flirtatious smile --

107.

DEMETRI

(sotto)
Nice fishing, Heidi, save some for me.

Heidi smiles. She gives Bella a curious once-over, then
continues on.

HEIDI

(to the group)
This way, please. Stay together...

A HUSBAND and WIFE, 60's, cameras around their necks, pass
Bella. The Husband winks at Bella --

TOURIST HUSBAND

Unusual tour, isn't it?

TOURIST WIFE

Bill, get a picture of that bust there.

As the Tourists file past, we HEAR a variety of languages,
German, Japanese, English.

The group is moved toward the carved double doors which
swing open for them. They file into the marble hall --

Edward pulls Bella forward, but she cranes her neck back as the last of the tourists disappear inside.

As the large doors close... we begin to HEAR SCREAMING --

Edward and Alice rush Bella out - PUSH IN ON BELLA'S TORMENTED FACE as the SCREAMING gets louder... and louder --

SMASH TO:

INT. BELLA'S ROOM - NIGHT

ON BELLA'S SLEEPING FACE as the SCREAMING CRESCENDOS --
Bella sits bolt upright, yelling --

BELLA

-- Stop!

She catches her breath, disoriented, confused. Then she turns to find Edward lying beside her, looking at her.

BELLA

It... wasn't a dream.

EDWARD

Go back to sleep. You've been through a lot.

108.

BELLA

No, you might --

EDWARD

I'll be here when you wake up.

Beat, she looks at him, wary.

BELLA

Why? Out of guilt?

EDWARD

(realizing)
You... think I asked the Volturi to kill me because I felt guilty?

BELLA

Didn't you?

EDWARD

I went to them because I thought I'd

lost you.

BELLA

You didn't even want me.

Now Edward takes her by the shoulders.

EDWARD

Bella. The only reason I left was to protect you. I wanted you to have a chance at a normal, happy life.

BELLA

But it was so easy for you to leave.

EDWARD

I had to be convincing. But easy? In my hundred years, I've never had a harder time than what I just went through.

She's beginning to believe him.

BELLA

I kept seeing you. Visions of you. Always protecting me. I thought I was going crazy.

EDWARD

Your own instincts were speaking to you. I wish it had been me. But you're the heroic one. You saved me.

109.

He moves to kiss her... but abruptly stops. Suddenly --

HER DOOR swings open - she spins toward it as the LIGHTS flip on and Charlie enters. Edward is gone.

CHARLIE

You alright? Another nightmare?

BELLA

I'm okay. You don't have to worry.

CHARLIE

Last time you said that, you disappeared. You want to talk nightmares?

BELLA

(sincere)
I'm really sorry, Dad.

CHARLIE

Just... don't ever do that to me
again. Okay?
(off her nod)
And you're grounded for the rest of
your life.

BELLA

I know.

CHARLIE

Get some rest so I can keep lecturing
you in the morning.

He kisses her forehead. Exits. A beat... she turns to find
Edward sitting on the bed.

EDWARD

He won't forgive me easily.

BELLA

Nope.

EDWARD

Will you? I don't deserve it but... I
hope you will. Because I honestly
have no idea how to live without you.

Bella melts in his eyes. He kisses her.

BELLA

You won't be able to get rid of me
once Alice changes me.

110.

EDWARD

She won't have to. There are ways to
keep the Volturi in the dark.

BELLA

(pulling away)
They'll come after your whole family.
You'd risk that just to keep me human?

EDWARD

Just? You really don't understand
what you'd be giving up.

BELLA

I really do.
They look at each other; an impasse. She decides something,
grabs her jeans, pulls them on--

BELLA

You're not the only one with a say in it.

INT. CULLEN HOUSE - LIVING ROOM - DAWN

CLOSE ON BELLA --

BELLA

You all know what Edward wants. And
you know what I want. But I won't
force myself on you...

INCLUDE THE ENTIRE CULLEN FAMILY who surround Bella. The
house has been restored to it's original warmth and beauty.
Edward sits off to the side as Bella addresses them.

BELLA

I think the only fair way to handle
this is by vote --

EDWARD

You can't be serious --

BELLA

(firmly)
This is my meeting, Edward.

Edward, frustrated, sits back. She faces the family again.

BELLA

However this turns out, I'm not
letting the Volturi hurt you. I'll go
back to Italy alone --

111.

EMMETT

The hell you will. I'm not missing
another fight.

BELLA

That's not up for a vote, Emmett. I
don't want you involved.

ESME

We've always been involved, honey, and we're not going to stop --

BELLA

No, please -- I want you to seriously think about this. If I join you, you'll be stuck with me for a long time - forever. It's a huge decision. And I want - I need your honesty here.

They nod or otherwise communicate agreement.

BELLA

Then let's take a vote... Alice?

Alice jumps up and hugs Bella.

ALICE

Like you're not already my sister. Of course, yes!

Bella smiles. Jasper rises, but keeps his distance.

JASPER

I vote yes. It'll be a relief not to want to kill you.

BELLA

Um. Thanks? Okay, Rosalie?
Rosalie, torn, looks at Edward who's stony toward her.

ROSALIE

Edward, I'm sorry for what I did. I really am. And I know you're not ready to forgive me...

(to Bella)

But this isn't the life I'd have chosen for myself. I wish there'd been someone to vote no for me...

(she exchanges a glance with Carlisle - then...)

So... no.

112.

Bella takes it stoically. Emmett bounds over and lifts Bella into a bear hug.

EMMETT

I vote hell yeah. We can pick a fight with these Volturi some other way.

Esme approaches and embraces Bella warmly.

ESME

I already think of you as part of the family. Yes.

BELLA

Thank you, Esme.
Carlisle moves, not to Bella, but to --

CARLISLE

Edward --

EDWARD

You can't go along with this, Carlisle, you know what it means.

CARLISLE

You've chosen not to live without her, which leaves me no choice. I won't lose my son.

(turns to Bella)

But Alice has never turned anyone. It'd be safer if I did it --

The front door suddenly SLAMS. Edward's gone. Bella blanches but turns to the family.

BELLA

Thank you. Thank you all.

EXT. CULLEN HOUSE - SAME

POV FROM AFAR ON A HILLTOP -- REVEAL IT'S VICTORIA watching the house down below. Off her seething fury --

SMASH TO:

EXT. HIGHWAY - MOMENTS LATER

A FERRARI has pulled over to the side of the road. VICTORIA PEERS IN THE WINDOW. The DRIVER, a middle-aged man smiles --

VICTORIA

Where you headed?

DRIVER

Seattle.

VICTORIA

(a slow grin)
Sounds perfect.

As she climbs in...

INT. EDWARD'S CAR - MORNING

Edward drives Bella home. He is somber. She is resigned.

EDWARD

When?

BELLA

After graduation.

EDWARD

Just two months.

BELLA

It'll be best for Dad that way. I can pretend to be at college somewhere. Carlisle suggested it. But...
(quiet, emotional)
I wish you'd be the one to change me.

EDWARD

(beat)
Would you be willing to trade for that?

BELLA

(hopeful)
Name it.

EDWARD

Five more years as a human.

BELLA

The Volturi won't wait that long.

EDWARD

I'll settle for three.

BELLA

(sadly, shakes her head)
I won't risk it. It'll have to be Carlisle.

He takes her hand.

EDWARD

Why are you so willing to give up your soul?

BELLA

Because I don't believe you've lost yours. And I want to share mine with you forever.

He looks to her, kisses her hand... then suddenly Edward SLAMS on the brakes --

THEIR POV - THE ROAD

-- Someone stands in the road directly in front of them -- it's JACOB. He glares, then turns and walks into the woods.

BELLA

What is he doing?

EDWARD

He wants to talk to me.

BELLA

Well, he can talk to me first.

She pushes out of the car --

INT. WOODS - MORNING

Edward and Bella tramp through the woods to FIND -- Jacob leaning against a tree. His expression is hard.

JACOB

You're still alive.

BELLA

I've been calling you.

JACOB

Couldn't drop by?

EDWARD

He thinks I'm keeping you away.

JACOB

(spinning on him)
Stay the hell out of my head!

BELLA

Dad grounded me, Jake. We're trying to get back before he wakes up.

115.

Jacob doesn't buy it. Bella is frustrated. But Edward takes a step toward Jacob. Calm. Diplomatic.

EDWARD

Jacob, I know you have something to say to me, but I'd like to say something first. Alright?

Jacob leans back against the tree, arms folded, waiting.

EDWARD

(sincere)
Thank you. For keeping Bella alive when I... didn't.

JACOB

No, you didn't. And it wasn't for your benefit, trust me.

EDWARD

I know. I'm still grateful.
(then)
But I'm back now. And I'm not leaving Bella's side till she orders me away.

She looks at him. He returns the look. Jacob sees the devotion between them. It wounds him. But he masks it.

JACOB

We'll see.

EDWARD

Either way, we'll handle Victoria from here on out.

JACOB

She's been laying low. Ever since your freaky sister showed up. Guess she can't stand you Cullens either.

EDWARD

She'll come back.

JACOB

She does, she's ours. She killed on our turf.

EDWARD

We'll see.

JACOB

My turn to talk. I'm here to remind you about a key point in the Treaty.

116.

EDWARD

(reads his thoughts, nods)
I haven't forgotten.

JACOB

Good.

BELLA

What? What key point?

JACOB

If any of them bites a human, the truce is over. That's bite, not kill.

BELLA

(realizing)
But... if I choose it, it's none of your business.

Jacob is horrified, starting to shake with rage.

JACOB

If you... what!? No. No way. I won't let you --

EDWARD

-- Bella, step back --

JACOB

You're not gonna be one of them.

BELLA

That's not your call --

JACOB

(even more intense)
You know what we'll do to you - I won't have a choice --

EDWARD

We're done here --

Edward takes Bella's arm, starts to pull her away. Jacob lunges, trying to extract Bella from him --

JACOB

You don't speak for her!

Edward PUSHES Jacob away; he flies back ten feet in the air, but mid-air he PHASES INTO A WOLF!

117.

-- The Jacob-wolf lands on all fours, spinning to face Edward in an attack stance. Edward shifts stance, as well, readying for a fight --

BELLA

Stop!

Edward and Jacob circle one another, seconds from lunging --

EDWARD

(to Bella)

Get out of here. Now!

But Bella races between them, forceful, insistent.

BELLA

(to both of them)

You do this, you'll be going through me.

A long tense beat, none of them backing down - it could go either way --

BELLA

I swear to God, I'm not moving.

Both rivals see she's dead serious. Edward backs off, ever-so-slightly... the Jacob-wolf does the same.

BELLA

(turning to Edward)

Give me a second. Please.

Edward shakes his head. Doesn't move an inch.

BELLA

Read his thoughts. Is he going to

hurt me?
Edward does, and finally, reluctantly backs away. But his eyes never leave the wolf's. They glare at one another.

Bella carefully approaches the Jacob-wolf, blocking his line of sight. Her voice is kind, pleading.

BELLA

Jacob, I love you. You're my best friend. But... I can't change how I feel. Please don't make me choose.

(quietly, emotionally)

Because it'll be him. It's always been him.

118.

Anguish sweeps through the wolf's fierce face. It's even harder to take than when he's in human form --

BELLA

But you know how important you are to --

Suddenly, the wolf BOLTS out of there...

ON BELLA - fighting tears as she watches him disappear...

BELLA (V.O.)

There were problems ahead. Seemingly insurmountable...

Edward's arms wrap around her from behind.

BELLA (V.O.)

... If I didn't become a vampire, the Volturi would kill me. If I did, my best friend would do the job himself, or get killed in the attempt.

She turns to face Edward, looking into his loving eyes...

BELLA (V.O.)

Victoria was still on the loose, putting everyone I loved in danger...

He kisses her tenderly, washing away her concerns.

BELLA (V.O.)

But I'd already survived the worst -- losing Edward. So I knew I could survive anything...

EDWARD

I'm here. Always.
And she sees that's the truth, believes it. He takes her
hand and together they turn, heading out of the woods...

BELLA (V.O.)

And soon, I'd be like him. We'd face
our fate together. Forever.

Off them, hand in hand, inseparable... as we begin to --

FADE TO BLACK:

... HEAR the agonized HOWL of a wolf in the far distance...

THE END