

DEMETER

FADE IN:

INT. APARTMENT/WORK SPACE - NIGHT

Red paint is spread across a white surface.

DEMETER, late twenties, earthly, with kind brown eyes, is painting on her canvas.

JOHN, mid thirties, broad shoulders, rugged good looks, comes into the room and walks right up to Demeter. His arms wrap tenderly around her waist, and his mouth lightly touches upon her neck.

He breathes in her scent and sighs.

DEMETER
I'm working.

JOHN
You still upset?

DEMETER
Not upset. Just - disappointed.

JOHN
It's my job.

DEMETER
I know.

JOHN
It's only a few weeks.

DEMETER
I - I like having you around.

JOHN
I like being around.

DEMETER
Yeah, sure.

JOHN
Right, not upset.

DEMETER
All I know is that we've just barely moved...

John starts kissing her neck and Demeter stops talking and painting.

He kisses her again.

DEMETER (CONT'D)
What are you doing?

John continues.

JOHN
Nothing.

DEMETER
(smiling)
Nothing?

JOHN
Nope.

DEMETER
I'm trying to work.

JOHN
Not stopping you.

Demeter puts down the brush.

DEMETER
You are.

JOHN
Am not.

Demeter turns around and pushes him.

DEMETER
Let me be.

They stare at each other.

JOHN
You want to be alone?

Demeter shakes her head NO.

Demeter reaches for him, they start kissing and undressing each other.

INT. APARTMENT/BEDROOM - DAY

Demeter and John are holding each other in bed as soft light enters the room. Demeter's stroking John's chest and he gives her soft kisses on the top of her shoulder.

DEMETER

I love you.

Demeter looks up at him and John looks back uncomfortably.

JOHN

Cool.

They stay as they are, in silence.

Demeter explodes:

DEMETER

What do you mean cool? Is that all
you have to say to that?

John starts laughing.

DEMETER (CONT'D)

Idiot.

Demeter tries to slap him and they start wrestling.

JOHN

Wait, wait...

John gets on top of her and pins her hands down.

JOHN (CONT'D)

I'm sorry. Demeter listen, really,
I'm sorry. I love you too, I'm
crazy about you.

They kiss and John starts playfully biting all over Demeter's
belly, making her giggle.

JOHN (CONT'D)

Hmm, gonna eat you up.

DEMETER

(Panting)

Oh God.

EXT. FRONT OF BUILDING - DAY

John is walking back home with the DOG Bruce, a golden
retriever, and stops in the front door entrance of the
building. He takes his keys out and unlocks the door. He pats
the dog and gives it a hug, then lets it walk inside and he
follows through too.

INT. APARTMENT/WORK SPACE - DAY

Demeter is working on her painting as Bruce goes to her and rubs his head on her hand. She gives him a pat and scratches the neck.

DEMETER

Oh, I love you too, you cute little monster.

The phone RINGS.

John moves to pick it up.

Demeter looks up.

DEMETER (CONT'D)

It's Penelope.

John looks at the caller ID.

JOHN

Yep, it's your ever loving sister alright.

John answers.

JOHN (CONT'D)

Nice of you to call, Penelope. Yeah, alright, thanks. Yourself? That's good. Right, well, do you want to speak to Demeter? Oh OK, right, hmm yes, OK. Sure, that's great. See you then. Yep.

John hangs up.

DEMETER

She's coming over tomorrow?

JOHN

Yes.

DEMETER

I'll make biscuits.

JOHN

She never eats them.

DEMETER

I'll make them anyway.

INT. RESTAURANT - NIGHT

John and Demeter are sitting at a dining table together with another couple, PETER and VERONICA. They are all drinking wine, red for one couple and white for the other.

VERONICA

Yet there's no point complaining
De, That's what we get for choosing
bloody army brats to be our loving
partners.

DEMETER

Yeah, I suppose.

VERONICA

But to be honest, I don't mind one
bit if Peter is gone for a few
weeks.

PETER

Thanks, love.

VERONICA

Don't mention it.

DEMETER

Well, they do say absence makes the
heart grow fonder.

VERONICA

Boy can't it ever. See De, we
haven't recently moved in like you
guys, we already had our honeymoon
phase, brief as it was.

Demeter looks at John and smiles.

DEMETER

We have moved in, sure, but
honeymoon though, I don't know what
that is.

PETER

Oh, the siren is ringing loud, bro,
big red lights are flashing. This
was all one big ruse to get you
feeling guilty about that ring she
wants from you.

The women smile.

PETER (CONT'D)

It's like Dark lord Sauron shit
with them, mate. One ring to find
you, bring you, rule you and in the
darkness bind you.

VERONICA

Why do guys think that we're always
plotting against them?

JOHN

Do we?

PETER

They don't give us a choice mate,
it's not our fault.

VERONICA

You guys are so up your own asses.
There are so many things out there
better than men. Right De?

DEMETER

Correct.

The waiter arrives with some plates.

VERONICA

Juicy slice of steak for instance.

Peter and Veronica have chosen meat dishes while John and
Demeter have opted for vegetarian ones.

CUT TO:

Food has been eaten and more wine bottles have been opened.

PETER

(Looks at Veronica)
Tell them your news honey.

VERONICA

My - oh yes, of course.

Demeter is suddenly alert and excited. She looks as if she
was suddenly woken up from a daze.

DEMETER

Senior editor.

Peter and Veronica stare at her, first surprised and then
slightly disappointed.

VERONICA

Oh, thanks De.

PETER

Spoiler alert much.

DEMETER

Oh no, I did it again didn't I? I'm so sorry.

JOHN

It's still a surprise.

VERONICA

Not the same though. But anyway yes, I have been made senior editor for the mag. Yeah me. There, no impact whatsoever.

JOHN

She can't help it, guys.

DEMETER

Really, I'm so sorry.

PETER

You're the one that should be in the military, Demeter. What is that thing anyway? I think you need to donate yourself to science, that's like superhero shit right there.

VERONICA

Yeah, it's incredible and kinda spooky too.

DEMETER

I don't know, I was always this way, more or less, since I was little.

PETER

I got a question.

JOHN

Oh no.

PETER

How do you get away with things, John?

JOHN

Here we go.

PETER
Come on, we're all friends here.

JOHN
I don't need to get away with things.

DEMETER
John's always honest.

PETER
Sure he is. Come on, no man is always honest, that's insane.

VERONICA
I concur.

JOHN
Dude, you're killing me here.

PETER
We're only messing about.

VERONICA
It's a hobby of ours.

John picks up a glass.

JOHN
Yeah, tell me about it. Anyway, that's great news Veronica, congratulations.

They all pick up a glass.

DEMETER
We are all so very happy for you, you really deserve the best of success. Always.

VERONICA
Thanks. It's true, I do.

PETER
So very modest.

They drink then John motions to one of the waiters.

JOHN
I'm getting us whiskey.

DEMETER
Arrgg, not whiskey.

PETER
Best idea ever.

CUT TO:

A whiskey bottle stands almost empty on the table. John now sits next to Peter on the table and in turn the two women sit next to each other. The two men are excited and animated, Veronica looks on amused and with a quite flirtatious demeanor, while Demeter can't seem to handle her liquor as well as the rest.

VERONICA
So what are you two cowboys going to be doing exactly for the next few weeks?

Peter down a shot of whiskey.

PETER
You know, the usual really. Playing 'Battlefield 4', playing ping-pong, playing with ourselves.

JOHN
Lots of playing in general.

PETER
Smoking one cigarette after the other.

DEMETER
No. Not that. Boo.

Peter fills up John's glass and they cling glasses.

PETER
Not to mention worrying about what our better halves are up to alone back home.

DEMETER
That's sweet.

VERONICA
Binge watching shows most likely.

John and Peter down their shots and make drunken celebratory sounds.

VERONICA (CONT'D)
Look at them De, look at who's defending our freedom. Shit hits the fan, we're screwed.

Demeter lays her head on the table.

DEMETER

They should just stay in the
bathroom and be safe.

They all laugh.

JOHN

Bathroom?

PETER

You were always the lucky one mate,
and look you ended up with the
cheaper date.

They two men laugh.

VERONICA

And we ended up with bloody Beavis
and Butthead, didn't we De?

DEMETER

Who did I get?

VERONICA

Butthead I think.

They laugh some more.

DEMETER

I don't want Butthead to go away.

Demeter raises her head, for a second she seems sober and focused. Then her eyes become alert, almost fierce, like she has come upon a revelation.

DEMETER (CONT'D)

They're going to shed their skin
like snakes in the dessert but
it'll be a painful re-birth and
tears will fill their eyes.

Demeter passes out on the table. John, Peter and Veronica give each other a 'what the fuck was that?' Kind of look, then they burst out laughing.

PETER

Waiter, another bottle.

John and Peter resume their drunken celebratory cries.

INT. APARTMENT/LIVING ROOM - DAY

John and Demeter are both on the couch. In front of them are hot cups of coffee. Golden light is sneaking in through the window-blind. Demeter is on top of John, legs wrapped around him in embrace as they are making slow passionate love.

INT. APARTMENT/KITCHEN - DAY (LATER)

Demeter is putting dog biscuits in a food-finding puzzle and setting in on the floor in front of Bruce.

DEMETER

Come on, Bruce, you've got this,
get the biscuits, come on, that's a
good doggie.

Bruce sniffs at the puzzle and starts turning the pieces of the puzzle over, finding and eating the biscuits.

DEMETER (CONT'D)

That's it, who's a smart dog then
eh? You are, yes you are, yes you
are.

Demeter pats Bruce and scratches under his chin.

The door buzzer RINGS.

INT. APARTMENT/LIVING ROOM - DAY (CONTINUOUS)

Demeter's sister PENELOPE comes through the door dressed in a short dress, showing off cleavage and legs in equal measure.

She greets John by embrace, then by kissing him twice, then she quickly, fleetingly, kisses Demeter.

DEMETER

You're looking good, sis.

PENELOPE

Really? I was up all night dancing,
heavily intoxicated I might add.

JOHN

Hitting the town hard again were
we?

Demeter sits down on a couch chair, puts one leg over another and looks directly at John.

PENELOPE
Well, you know me, John, always a
bundle of energy.

Demeter brings over a plate with biscuits and places them on
the table near Penelope.

PENELOPE (CONT'D)
Oh, you made biscuits again, how
cute.

JOHN
They're a new recipe, give them a
go.

PENELOPE
Maybe later, I had a late
breakfast.

DEMETER
What would you like to drink?

PENELOPE
Do you have oranges?

DEMETER
Ah, sure.

PENELOPE
A glass of fresh juice would be
great.

JOHN
I can make it.

DEMETER
No, no, it's fine, I'll do it,
won't be a moment.

Demeter puts her hand on John to stop him and turns heading
for the kitchen.

PENELOPE
Thanks little, sis. Oh, John,
you're so far away.

Penelope gets up and sits right next to him and John looks
slightly uncomfortable.

PENELOPE (CONT'D)
That's better. So, Demeter
mentioned you're going away for a
while?

JOHN
Um, yeah, I have been called in
again, it's-

INT. APARTMENT/KITCHEN - DAY (CONTINUOUS)

Demeter takes some oranges and a big knife and starts cutting them in the middle, on a chopping board. She looks to the living room and sees Penelope laughing away and keep placing her hand on John's thigh.

CUT TO:

Demeter returns to the living room and offers Penelope the juice.

PENELOPE
So that's definitely one for the
books, isn't it?

JOHN
Never a dull moment when you're
about, Penelope, that's for damn
sure.

Penelope looks at Demeter and a disapproving look comes over her face.

PENELOPE
You didn't go to the guy I
recommended, did you?

DEMETER
What do you mean?

PENELOPE
Your hair, love, it's still a bit
of a mess. Why don't you do
something about it?

DEMETER
I don't know, I - I kinda like it
the way it is. I mean - I...

JOHN
What else have you been up to then
Penelope? How's the sculpturing
going?

PENELOPE
Better than ever, going to have a
big exhibition night quite soon as
a matter of fact.

DEMETER
That's great, sis.

JOHN
Yeah, that's great, well done.

PENELOPE
Thank you.

Penelope looks straight at John again, her eyes are slightly lustful.

PENELOPE (CONT'D)
You know you've been a tremendous help, John, couldn't have done it without you.

JOHN
What have I done?

PENELOPE
Everything. You're practically my muse, don't you know that? You inspire me so much.

JOHN
I - I don't know what to say.

PENELOPE
No need. You say everything you need just by being you.

Penelope gets up and looks towards Demeter with a somewhat pitiful look.

PENELOPE (CONT'D)
Don't worry, Demeter, I'm sure your exhibition is just around the corner too. If anything just take strength and courage from my work ethic and from my accomplishments.

Demeter is about to say something but stops herself and lowers her head.

JOHN
Demeter is doing tremendous work, Penelope, you'd be impressed.

PENELOPE
I would? Oh, well that would be something indeed.

John gets up fast and stands near Penelope.

JOHN

Well thank you very much for the visit, let me show you out.

PENELOPE

Oh my, aren't you the perfect gentleman.

Penelope turns her head and smiles at Demeter.

PENELOPE (CONT'D)

Have a pleasant day, little sister.

DEMETER

I will try, big sister.

Penelope takes John by the hand and they make their way to the door. Penelope hugs and kisses John, then leaves.

John returns to the leaving area and falls to the couch next to Demeter.

JOHN

God, she gets worse each time.

DEMETER

No, she's always been like this. There's a certain consistency in the level of her rottenness.

JOHN

Boy, growing up with her must have sucked.

DEMETER

It was - challenging.

INT. APARTMENT/HALLWAY - DAY

John is dressed in his military clothes and has a rucksack over his shoulder as he opens the front door. Demeter runs to him wearing his shirt and hugs him tight.

DEMETER

What if you don't go?

JOHN

Prob lose my job.

DEMETER

That's OK. We can run away together. We hit the road, reach an old mountain town and start over.

(MORE)

DEMETER (CONT'D)

I'll sell a painting or two, keep us afloat.

JOHN

You watch way too many films, don't you?

DEMETER

I just have a bad feeling about this one. Please be careful, OK, promise you will.

JOHN

Honey, I'm not going on a bloody tour in - Burma or someplace. It's probably just going to be some new weapons training; that's all.

DEMETER

I don't care, it still sounds scary and stupid.

JOHN

I'll be back before you know it.

DEMETER

Promise?

JOHN

I promise I'll be careful. OK?

DEMETER

OK.

They kiss warmly and John walks out. Demeter keeps watching him until he's out of sight. Then she closes the door and rests her head on it.

INT. APARTMENT/WORK SPACE - NIGHT

Demeter is painting on her canvas. She is barefoot, listening to light MUSIC on the radio, sipping red wine and snacking on almonds.

EXT. FRONT OF SHOP - DAY

Demeter comes out of a pet grocery shop holding on to a bag. She unties Bruce and gives him a pat.

DEMETER

I wasn't long was I?

They start walking away.

DEMETER (CONT'D)

You know what's in the bag? Do you know? Delicious treats for you that's what. Yes, that's right, we are heading home right now so you can have your treats.

INT. APARTMENT/BATHROOM - NIGHT

Demeter comes out of the shower and wraps a towel around herself. She starts to dry her hair and puts some cream on her face and hands.

She opens the part of the cabinet that belongs to John and is full of male care products. She picks up the aftershave, twists the top off and takes a good sniff of it which makes her sigh sensually and nostalgically. She then puts a few drops of it on her neck and places it back.

INT. APARTMENT/LIVING ROOM - DAY

Demeter is putting soil into a new pot and plants some seeds in it, under the curious and soft eyes of Bruce.

INT. APARTMENT/BATHROOM - DAY

Demeter's in the bathroom and is putting clothes from the basket into the washing machine. She picks up a tee-shirt that belongs to John, smells it and pauses. She decides to put it aside and continues on with the rest of the clothes.

INT. APARTMENT/LIVING ROOM - NIGHT

Demeter is on the couch reading a novel, she's wearing John's tee-shirt and Bruce is curled up by her feet. Suddenly Demeter feels frightful, she puts the book down, Bruce whines sensing her discomfort. A line of thick blood starts coming down her nose. Demeter feels it with her fingers, she gets up and applies some tissue and it soon becomes soaked in red. She takes another one and applies pressure on her nose.

EXT. COFFEE SHOP - DAY

Demeter and Veronica are sitting outside a cafe having hot drinks and pastries. Bruce is lying on the ground beside their table.

Veronica looks very fresh and relaxed, Demeter carries an air of melancholia, seems slightly tired and stressed.

DEMETER

But don't you feel lonely?

VERONICA

Not when I have Noah for company.

DEMETER

Noah?

VERONICA

Yes, my trusted buddy that lives in my bedside drawer. He's always there for me.

DEMETER

Oh- well, OK, what I mean-

VERONICA

Kept me company all morning actually.

DEMETER

God.

VERONICA

That's what I kept saying.

Veronica laughs and Demeter smiles politely.

They sip some coffee.

DEMETER

I have this - type of feeling that something is wrong. It - worries me.

VERONICA

Look De, it's the first time you're away from each since you love birds moved in together. I think it could be as simple as that.

DEMETER

I don't know, maybe.

VERONICA

I bet money it is.

Veronica has the last bit of bagel.

VERONICA (CONT'D)

I think I need to tell you something.

DEMETER

What is it?

VERONICA

I'm surprised you didn't *X-Men* it out of me.

DEMETER

It's not how it works. What's wrong?

VERONICA

When Peter comes back, we might try a break from each other for a bit.

DEMETER

What?

VERONICA

It's not serious, OK. Don't start panicking or nothing.

DEMETER

It sounds serious. It sounds like separation.

VERONICA

It's just - look, we've been together a lot longer than you and John, and don't know, things don't feel the same as they used to.

DEMETER

Oh.

VERONICA

Look, we'll all still hangout together, that will never change.

Demeter goes very quiet.

Veronica finishes her coffee.

VERONICA (CONT'D)

God, I hate telling you things sometimes, you always take them so - badly.

DEMETER

Sorry.

VERONICA

Don't say sorry, De, I actually love that about you, you always feel so deeply.

DEMETER

You do too.

VERONICA

Nowhere near like you, nowhere near.

Veronica motions to the waiter.

VERONICA (CONT'D)

Want to walk for a bit?

DEMETER

I'd love to.

INT. APARTMENT/BEDROOM - NIGHT

Demeter is awake in bed, turning and tossing. She gives up on trying to sleep, gets up and opens a drawer full of John's clothes. She picks up a jumper and smells it, unsatisfied, she puts it back.

INT. APARTMENT/BATHROOM - NIGHT

Demeter locates the large tee-shirt she kept from washing. She smells it and smiles. She disrobes her nightgown and puts it on.

She gets back in bed and gets comfortable. Her hand travels down and rests between her thighs, which she pushes tight together. She starts breathing heavier and soon soft MOANS escape her.

INT. APARTMENT/WORK SPACE - NIGHT

(Dream sequence)

The brush is placed in paint and then moved across the canvas as Demeter works on her painting. She keeps repeating the movement over and over again but soon she notices thick strains of red slide down the painting and dripping to the ground. Demeter turns to look at the paint-holder and sees slabs of bloody raw meat on it and realizes that she's been painting with blood. She lets out a short CRY and drops her paint brush to the ground.

INT. APARTMENT/HALLWAY - NIGHT

Demeter walks down a dark hallway and stops in front of a door. Reluctantly, she opens it and notices that there's a figure standing there in the dark. She switches on the light and the bathroom is revealed and with it she sees John with his head lowered in the sink. He seems to be SOBBING away.

DEMETER

John?

John's crying becomes louder.

DEMETER (CONT'D)

John, what's wrong?

His crying is louder still and he seems deep in anguish.

DEMETER (CONT'D)

John?

John turns to her.

JOHN

Help me, Demeter.

John opens his mouth wide and blood starts pouring out of it.

(Dream sequence ends)

INT. APARTMENT/BEDROOM - NIGHT

Demeter wakes up with a SCREAM and switches on the bedside lamp. Bruce is at the foot of the bed and looks up at her with a worried expression. Demeter opens up her arms.

DEMETER

Come here you.

Bruce goes to her and she holds him tight in her arms.

INT. APARTMENT/HALLWAY - DAY

John enters the apartment and Demeter runs and jumps on him and starts kissing him all over his face. John drops his rucksack to the ground and kisses her back.

DEMETER

Few weeks my butt. Took forever.

JOHN

I'm here now.

DEMETER
Yes, yes you are.

They kiss for a long time.

DEMETER (CONT'D)
Do you want some water?

JOHN
No.

DEMETER
Are you hungry, you want some food,
I've made loads of things.

JOHN
No, I'm fine.

DEMETER
OK, good. Come on then.

Demeter grabs his arm and takes him to the bedroom.

INT. APARTMENT/BEDROOM - DAY (CONTINUOUS)

Once in there, passion overwhelms them, the kissing resumes hungrier than before, and Demeter takes his jacket off and unbuttons his shirt. John starts to undresses her but then stops and moves away.

DEMETER
What is it?

JOHN
Maybe we should stop.

DEMETER
What's wrong?

JOHN
Nothing, nothing's wrong.

DEMETER
Are you sure? It's OK, we don't
have to do anything.

John pulls his trousers back up.

JOHN
I'm sorry, I'm just really tired
and my head's killing me.

DEMETER

I'm so sorry. You must be exhausted.

John starts to cry and buries his face in his hands. Demeter slowly moves towards him, places her hands on his head and softly caresses him.

DEMETER (CONT'D)

John, what's wrong?

JOHN

I'm sorry.

DEMETER

It's OK, shh, it's alright.

John continues to cry.

DEMETER (CONT'D)

It's alright sweetie. It's OK, everything's OK.

CUT TO:

Demeter and John are sitting at the dining table in the kitchen. There's a plate of fruit, honey yogurt and assorted nuts in front of John and a glass of orange juice but he hasn't touched any of it.

They are just sitting there in silence, John with his head hang low, Demeter looking at him in worry and discomfort.

DEMETER (CONT'D)

Won't you eat anything?

JOHN

I told you I wasn't hungry.

DEMETER

Sorry.

Demeter picks up the plates and puts them on the counter, then sits back down.

DEMETER (CONT'D)

John?

John seems lost in thought.

DEMETER (CONT'D)

John, did something happened while you were away?

John lifts his head and looks at her. He tries a smile.

JOHN
No, look I'm just tired, that's
all.

John gets up and leaves the kitchen.

INT. APARTMENT/BEDROOM - NIGHT

Demeter wakes up in bed by the sound of loud YELLING.

John is asleep next to her, drenched in sweat and still
yelling from experiencing some sort of bad dream.

DEMETER
John?

She puts her hand softly on his shoulder.

DEMETER (CONT'D)
John, it's OK.

John yells louder still.

DEMETER (CONT'D)
John, wake up, you are having a
nightmare.

She softly shakes him.

DEMETER (CONT'D)
John!

John wakes up terrified.

DEMETER (CONT'D)
It's OK baby, it was just a bad
dream.

Demeter leans in and holds him.

JOHN
No, don't do that, I can't fucking
breathe.

Demeter moves away from him and John gets out of bed. He
takes his tee-shirt off and throws it on the ground.

JOHN (CONT'D)
Jesus.

DEMETER

Do you want me to get you some water?

JOHN

No, go back to sleep.

John starts dressing.

DEMETER

What are you doing?

JOHN

Need some bloody air that's all, gonna go to the park. Stop acting like a goddamn drill sergeant.

DEMETER

What? I - I didn't mean to.

John gets fully dressed.

JOHN

Just sleep OK, I'll see you in the morning.

DEMETER

Be careful out there.

John leaves.

INT. APARTMENT/WORK SPACE - NIGHT

Demeter has an apron around her waist and is preparing and mixing her colors in front of the canvas. She picks up a glass and sips some wine as John comes in and picks up the leash for the dog.

JOHN

Bruce?

Demeter starts stroking the canvas with the brush.

DEMETER

He was here a minute ago.

JOHN

Bruce, walk time, buddy.

Bruce doesn't appear.

JOHN (CONT'D)

What's up with that dog?

DEMETER
Seemed a bit jumpy this morning.

Bruce walks in the living room and stops a few meters before John.

JOHN
There you are. Come on, you know
the drill.

Bruce doesn't move but lowers his head and makes a whiny SOUND. Demeter stops working on her painting and looks at the dog.

JOHN (CONT'D)
What's going on with him?

DEMETER
Don't know, he's never acted like
this before.

John walks up to Bruce and the dog moves back an inch.

John reaches out puts the leash around the dog's neck.

JOHN
Come on now, don't have all day.
Let's go already.

John takes Bruce and exits the apartment and Demeter continues with her painting.

INT. APARTMENT/BEDROOM - NIGHT

John is restless in bed, he is sweating and looks to be getting more and more frightened. He starts making weird NOISES, the kind of sound that comes from someone who's terrified.

Demeter wakes up and looks over at him in worry.

DEMETER
John?

John lets out a large CRY and wakes up.

DEMETER (CONT'D)
Oh honey, you OK?

John gags for air and is visibly really shaken.

DEMETER (CONT'D)
Everything's fine, you're safe.

Demeter reaches for him but he pushes her arm away.

JOHN

Don't.

DEMETER

Honey it's me, you had another nightmare.

JOHN

Give me some space, damn it.

DEMETER

I'm sorry.

John sits up on bed, places his feet to the ground and takes in a deep breath.

JOHN

Can hardly breathe.

DEMETER

What did you see, what do you keep seeing?

JOHN

I don't know, I can't fucking remember, OK. I can never remember.

John gets up, opens the door and slams it behind him.

INT. APARTMENT/LIVING ROOM - DAY

Demeter enters the room holding two hot cups and approaches John who is sitting on a sofa chair and looking lost in thought. She places the cups on the table, positioning one cup near John.

DEMETER

Your coffee, sweetie.

John doesn't say a word, still lost in thought. Demeter picks up her hot cocoa and sips it.

DEMETER (CONT'D)

John?

John doesn't reply.

DEMETER (CONT'D)

John!

John turns to her.

JOHN
What is it?

DEMETER
I want you to know that I am here
for you and that I love you very
much.

JOHN
OK.

DEMETER
I know something happened and maybe
it's difficult for you to talk
about it with me and you don't have
to but - you should maybe see an
expert or something because I can
tell that you're suffering and...

Demeter starts to cry.

DEMETER (CONT'D)
I'm sorry, I really didn't mean to
start crying again, I'm just
hopeless.

John gets up, goes over to her and kisses her on the side of
the face.

JOHN
I'm fine, I don't need to see
anyone because there's nothing
wrong. Honestly I feel pretty good
now.

DEMETER
John, I-

JOHN
Nothing happened when I was away.
Get that out of your mind now.

DEMETER
But the nightmares?

JOHN
Just dreams, is all. Stop worrying
so much. OK?

DEMETER
I don't-

JOHN
OK?

DEMETER

OK, John.

JOHN

Good.

John sits back down, picks up his cup and drinks from it.
Soon he is lost in thought again.

EXT. PARK - DAY

John and Demeter are walking in a park holding each other, Bruce is in front of them, tail wagging in excitement.

John picks up a stick and throws it at Bruce, and the dog runs off to pick it up and bring it back.

CUT TO:

John and Demeter are sitting on the grass, a tablecloth spread in front of them as they are having a picnic, while Bruce is off chasing squirrels that run up trees in fear.

INT. APARTMENT/BEDROOM - NIGHT

John is in bed reading a magazine as Demeter comes in fresh from a shower with a towel wrapped around her body.

Demeter takes a bottle of skin-cream and starts applying some on her face and neck, then all across her thighs. She looks over at John whose face seems buried in the magazine.

Demeter throws her towel away and gets in bed next to John. She turns and moves up close to him, her left hand resting on his stomach. She kisses his shoulder and lightly bites on it.

John puts the magazine on the side table and Demeter gets on top of him and starts kissing him.

DEMETER

God- I want you so much.

John is lying there, unreceptive to her and Demeter soon realizes it and stops.

JOHN

I'm sorry, I'm just tired.

Demeter gets off him.

DEMETER

It's OK, I've just - missed you very much.

JOHN

Stop pressuring me like this, you're stressing me out. I'm always exhausted and annoyed, that's why I can't fuck you. Do you even realise that?

DEMETER

I didn't mean to upset you. I just-

John throws the sheet off him and gets to his feet.

JOHN

Way to go for making me feel shitty and taking me to guilt city. Thanks so much.

DEMETER

Don't get so upset, please.

John locates his boxers and puts them back on.

JOHN

Don't get upset? Really, like you give me a choice.

DEMETER

John, please, just come back to bed, lets talk about this.

JOHN

I don't want to talk. I just want to sleep.

DEMETER

OK, just don't be mad at me.

John picks up a pillow.

JOHN

I can't be around you right now.

He turns and walks out of the room.

Demeter seems in shock, then turns to her side and a tear starts rolling down her face.

INT. APARTMENT/KITCHEN - NIGHT

Demeter's in the kitchen, cutting some vegetables on the chopping board and placing them in a bowl. John comes in holding a plastic bag which he places eagerly on the counter.

DEMETER

What's that?

John opens the bag and takes out a wrapped item. He unwraps it revealing large slices of raw meat.

JOHN

Organic beef.

Demeter looks at him as if he has gone mad.

DEMETER

But...

JOHN

What?

DEMETER

You've never brought anything like this before.

JOHN

I felt like something different. I want mine very rare, almost raw please.

DEMETER

I can't cook these?

JOHN

Why?

DEMETER

I don't want to, I hate it.

JOHN

I want it. What about thinking about my needs for once?

DEMETER

You can have it all you want, I just don't want to go anywhere near it.

JOHN

Fine, don't then, I'll cook it myself.

INT. APARTMENT/LIVING ROOM - NIGHT

Demeter and John are sitting on the dining table, Demeter having roasted vegetables with bread and John with a big piece of very rare-cooked beef steak on his plate.

They are both silent, Demeter stealing looks at John and his dish, a perplexed and worried look on her face.

John cuts into his meat, a look of anticipation evident on his face. He picks up a piece with his fork, looks at it then places it in his mouth. He starts chewing enthusiastically, the meat in his mouth rare and red.

Demeter looks on disgusted and apprehensive.

EXT. CAFE - DAY

Demeter and Veronica greet each other outside a cafe. Veronica is wearing sunglasses and looks quite pale.

INT. CAFE - DAY (LATER)

The two women are sitting at a table and are having hot drinks and muffins. Veronica is still wearing the glasses.

VERONICA

Sorry for being out of touch for so long. Didn't mean to. It's been - you know, sometimes just things happen and time passes and you don't realise it.

DEMETER

Don't worry about any of that, I'm just so happy to see you again now.

VERONICA

I look like shit, don't I?

DEMETER

No, you look beautiful, you're always beautiful.

Veronica smiles.

VERONICA

Liar.

DEMETER

How's things?

Veronica stays silent, she lowers her head.

Instinctively, Demeter places her hand on top of Veronica's and squeezes tenderly.

Veronica starts to cry, she lowers her glasses and a black eye becomes visible on her face. Demeter gets up, goes to her and hugs her.

EXT. RIVER PARK - DAY

Demeter and Veronica walk among the river path inside a park, plastic cups with hot drink in their hands.

VERONICA

He came over two nights ago, said he wanted to talk things through. He became agitated, edgy, suddenly erupted in violence. He's never done this before, hardly ever raised his voice at me. He's not the same man.

DEMETER

John has changed too.

VERONICA

What?

DEMETER

Yes, I feel he could turn violent at any moment. He's been having nightmares and he's been edgy and angry. And Bruce has been avoiding him.

VERONICA

Seriously?

Demeter nods her head yes.

VERONICA (CONT'D)

What the hell happened to them?

DEMETER

Something terrible, I fear.

The two women stop and look out to the water.

VERONICA

Yeah, well we need to find out what that is and do something about it.

DEMETER

Let's pay someone a visit, speak to someone in charge.

VERONICA

Can we even trust what they say?

DEMETER

It'll be a start, what else can we do?

Veronica shrugs her shoulders.

VERONICA

Right, lets get to the bottom of this then.

INT. APARTMENT/WORK SPACE - NIGHT

Demeter is working on her painting when John comes in the room, out of breath and holding on to Bruce's leash. He has a worried and guilty expression on his face. Demeter turns and looks at him.

DEMETER

What happened?

JOHN

Bruce - he got away from me. Just run away the crazy thing. I couldn't find him, I kept looking everywhere but he was gone.

DEMETER

How could this happen?

JOHN

I don't know, he just started running and didn't stop.

Demeter stops everything and grabs her coat.

DEMETER

We need to go look for him.

They both exit the apartment.

INT. APARTMENT - MORNING

Demeter and John come back into the apartment completely exhausted and miserable. Bruce is not with them.

INT. APARTMENT/BEDROOM - MORNING (CONTINUOUS)

Demeter is in bed with her clothes on and is crying away.

John stands by the bed, his head lowered.

JOHN
Demeter? You OK, can I get you
something?

Demeter doesn't reply, she just keeps on crying.

JOHN (CONT'D)
I'll take that as a 'no' then.

John sighs, walks over to the bed, grabs a pillow and leaves the room.

INT. APARTMENT/LIVING ROOM - DAY

Demeter is sitting by the window looking out and having a hot cup of tea. Her face is a portrait of melancholia.

John walks into the room.

JOHN
I'm going to go look for Bruce. You
wanna come too?

DEMETER
There's no point, Bruce is gone
now.

JOHN
More pessimism, just what we need
right now.

Demeter sips her tea.

JOHN (CONT'D)
Whatever, just sit there and cry
like you always do.

John leaves. Demeter continues looking out, barely holding tears at bay.

INT. APARTMENT/LIVING ROOM - NIGHT

Demeter is still sitting by the window.

John walks in.

JOHN

Still sitting there? Jesus. Right, it's going to be one of those nights, isn't it, you're going to give me the special silent treatment and then cry and cry and cry. Great.

Demeter doesn't say anything, she just keeps looking out the window.

JOHN (CONT'D)

There we go. Look, whatever. I'm gonna have a fucking shower. Try and get all the wailing out of the way while I'm in there, OK sweetie?

INT. APARTMENT - DAY

(Dream sequence)

Demeter's watering and taking care of her plants that are by the window in the living room area.

As she continues to do so, she starts to hear BARKING coming from some place inside the apartment. She stops watering the plants and concentrates on listening.

All seems quiet for a few seconds.

The BARKING returns again. It is very faint.

DEMETER

Bruce?

The barking stops, Demeter doesn't seem sure about it, so she continues on with the watering of the plants.

CUT TO:

Demeter has fallen asleep on the couch with a book on her chest, and reading glasses on her face.

She is woken up as Bruce starts licking her hand. She's confused but also ecstatic to see the dog and she embraces and gives him kisses.

Demeter is lying on the couch with Bruce, rubbing the dog's belly and stroking the fur. As she continues doing so she suddenly feels something on her hand, so she looks at it and sees that it has blood on it. She then looks at Bruce and sees that his side is half eaten up.

Demeter SCREAMS as loud as she can.

(Dream sequence ends)

INT. BEDROOM - NIGHT

Demeter wakes up SCREAMING.

John wakes up next to her in worry.

JOHN
What is it?

Demeter stops screaming but she is breathing in deep and is unable to talk. John leans towards her.

JOHN (CONT'D)
You just had a nightmare, honey,
it's OK.

He puts his hand on her shoulder but she flinches and moves away from him.

JOHN (CONT'D)
Calm down, you're awake now, it's
over.

Demeter looks at him in fear and disgust.

DEMETER
You hurt him, didn't you?

JOHN
What, what are you on about?

DEMETER
You hurt Bruce, I know it.

JOHN
How can you accuse me of that?

DEMETER
You hurt him.

JOHN
It finally happened, you lost your
fucking mind.

Demeter gets out of the bed as tears run down her eyes.

JOHN (CONT'D)

Yes, that's right get the fuck away
from me. Go to your special window
and cry the fucking night away.

A crying Demeter rushes out the of the room.

EXT. SMALL PARK - DAY

Demeter is sitting on a bench, alone in a small park. She looks around but all she sees is concrete and tall buildings. There is street noise, pollution and people walking quickly, stressfully, on a mission to get to work on time, while others are chatting away on their cell-phones.

Demeter takes out her own phone and dials a number. It RINGS but no one picks up and it goes to an answering machine.

DEMETER

Oh Veronica, where are you?

DEMETER (CONT'D)

(Speaking on the phone)

Hi Veronica, I hope you're well,
give me a call back as soon as you
get this. We should go to that
place we talked about. Call me...
please be OK. Call me.

INT. APARTMENT/WORK STATION - DAY

Demeter is working on her painting while listening to MUSIC on the radio.

The news programme comes on the air, the music going on hold.

NEWSCASTER

(on radio)

We interrupt this programme to
bring you news of a large oil
tanker explosion and spill
occurring roughly 800 nautical
miles off the coast of Florida. The
estimated amount of spillage is
close to 70 million gallons, which
would make this one of the worse
oil spillage disasters in modern
times, with scientists and
environmentalist anticipating wild
life casualties to reach the many
thousands. Containment and
emergency crew have...

INT. APARTMENT/LIVING ROOM - DAY (LATER)

Demeter walks in the living room holding two cups of hot chocolate. She places them on the table in front of John, who's sitting there looking lost in thought, then takes a seat next to him and sips her drink.

Soon she notices John scratching his left arm over and over again.

DEMETER
What's wrong with your arm?

JOHN
Just feels itchy.

DEMETER
Insect bite?

JOHN
Maybe.

John rolls his sleeve up and the sight of his arm makes Demeter gasp in worry. A small chunk of his skin has come off and his flesh underneath looks raw and unhealthy.

DEMETER
What is that, what happened to you?

JOHN
Don't know, I don't remember hurting it.

DEMETER
You have to have it checked.

John rolls his sleeve back down.

JOHN
It's probably nothing.

DEMETER
How can you say that? You need to go to the doctor.

JOHN
I don't need to do shit, stop ordering me around all the time.

DEMETER
What? I - I don't, I've never done that.

John gets to his feet.

JOHN

You know how annoying that is,
Demeter? I already have to take
orders in my job, I don't need to
take them at home as well.

DEMETER

I don't know what you're saying.
You're acting crazy.

John moves closer to Demeter and leans down.

JOHN

You're saying I'm crazy, that I've
lost my fucking mind, is that what
you're saying to me?

Demeter gets afraid.

JOHN (CONT'D)

Is it?

DEMETER

No, God no, please John, you're
scaring me.

JOHN

You think this is scary? Ha. This
is not scary you stupid bitch, I'm
trained to kill people with my bare
fucking hands, believe me when I
tell you that you don't want to see
me being scary.

Demeter breathes deep, then places her hands on either side
of John's face.

DEMETER

John please, we will go together,
you need to see a doctor,
something's happening to you.

John pushes her hands away and raises his hand to hit her.
Demeter flinches back and John hesitates.

He moves away from her.

JOHN

Can't take this anymore.

INT. APARTMENT/BEDROOM - DAY (CONTINUOUS)

John storms into the bedroom, takes out an army rucksack from the closet and starts throwing clothes in it. Demeter walks into the room and looks on.

DEMETER
What are you doing?

JOHN
What's it fucking look like?

DEMETER
Where are you going?

JOHN
Away from you.

DEMETER
I just want to help you. Let me help you.

John keeps packing the bag.

JOHN
Help me? Right.

DEMETER
John, please.

JOHN
Oh God, you're going to start crying again? Look, I told you a million times, I'm fine, but no, you don't listen, you never listen to me.

John finishes packing the bag and walks towards Demeter.

JOHN (CONT'D)
What happened Demeter, what's this all about?

John starts laughing sarcastically.

JOHN (CONT'D)
And to think - I was going to propose soon. Yeah, I was. Jesus, what a fucking mistake that would have been. I think I dodged a bullet here.

Tears appear in Demeter's eyes.

DEMETER

John, I love you. No matter what.

JOHN

Bullshit.

John walks out of the room while Demeter stands in spot in the bedroom softly crying away and hears the front door SLAM shut.

INT. MILITARY OFFICE - DAY

Demeter is sitting in the reception area of the army headquarters and is waiting nervously. A young attractive woman in uniform, the RECEPTIONIST, comes up to her.

RECEPTIONIST

The Colonel will see you now.

Demeter gets up and follows the young woman into an office.

A man in his late fifties, COLONEL SMITH - a big boned man with rough features, and a casual pleasant demeanor that fails to hide behind it a history of violence - gets up from his chair and shakes Demeter's hand.

COLONEL SMITH

Pleasure to meet you miss
Aggelopoulos, please take a seat.

Demeter does so.

COLONEL SMITH (CONT'D)

Would you care for a coffee, some
tea?

DEMETER

I'm fine thank you.

The Colonel looks at the Receptionists and she nods, leaves and closes the door behind her. The Colonel takes a seat as well and looks straight at Demeter.

COLONEL SMITH

So if I am not mistaken, this
pleasant visit pertains to Corporal
John Williamson? You are his
fiancee, am I correct in assuming
that?

DEMETER

Yes, I'm in a relationship with John, we live together, well until very recently.

COLONEL SMITH

Oh, sorry to hear that. So what is it I can help you with this fine morning?

DEMETER

It's John, since he came back from that - I don't know what it really was, that special training of sorts you had him be part of?

COLONEL SMITH

The A.W.T.T.

DEMETER

What's that?

COLONEL SMITH

Advanced Weapons and Tactics Training. Very standard stuff really.

DEMETER

Well, he came back from that completely changed.

COLONEL SMITH

What do you mean?

DEMETER

He was having nightmares, really intense ones, he was stressed out, edgy, angry. He - he really seemed to have had an awful experience that fundamentally changed him. At the very least he's badly suffering from PTSD.

COLONEL SMITH

Hmm, I see.

DEMETER

What happened to him during those weeks he was training?

The Colonel smiles but it comes off slightly twisted.

COLONEL SMITH

I'm not at liberty to answer that, it's information that's withheld from civilians but let me assure you that it's standard training, nothing to worry oneself about.

DEMETER

Obviously something bad happened.

COLONEL SMITH

Miss - sorry I forgot the name.

DEMETER

Demeter is fine.

COLONEL SMITH

Demeter, we have spoken to John since the training, we keep a close eye on our boys, we care deeply for them. He seemed fine, he only mentioned however that things weren't all roses and petals on the home front and that you had been arguing and having some personal issues.

DEMETER

It's nothing like that.

The Colonel rises angrily from his chair and slams his fists on the desk.

COLONEL SMITH

Listen here you little cunt. You walk in here with your ankle length dress, all naturale, no make up, hiding the fact that you're the dirtiest of whores, asking about things that not concern you. I ought to bend you over this desk and rip your ass up good.

Demeter looks on in a dazed shock.

COLONEL SMITH (CONT'D)

Demeter?

The Colonel is sitting in his chair, calm as before.

COLONEL SMITH (CONT'D)

Miss?

DEMETER

Sorry, yes.

COLONEL SMITH

Look, I have seen this scenario countless times. You were unfortunately targeted by the arrows of Eros to fall for one of our fighting boys and that is a type of relationship that always brings with it unwelcome difficulties. John's number one duty will always be to honor and serve his country and everything else will come second to that. Well, that is something that many women find hard to accept and live with.

DEMETER

His arm.

COLONEL SMITH

What about it?

DEMETER

It was awful, skin was coming off, it was raw.

COLONEL SMITH

Bug bite, or perhaps he hurt it somewhere?

Demeter can't utter any words due to frustration. The Colonel smiles at her and gets to his feet. He walks to her and Demeter gets up too.

COLONEL SMITH (CONT'D)

Look, I'll tell you what, we will bring John in and give him a full physical and a psychological evaluation. That will put an end to any and all concerns you might be feeling. OK?

The Colonel puts his hand on her shoulder, Demeter feels it heavy there but doesn't flinch.

DEMETER

Yes, that would be good.

The Colonel brings his hand all the way from the shoulder to the lowest bit of Demeter's back, and Demeter quickens her footsteps.

COLONEL SMITH

Great, so do not worry about a thing, John's in good hands, we take care of our own, trust me.

The Colonel opens the door for Demeter, she nods and walks out but can feel the Colonel's eyes on her bottom.

RECEPTIONIST

Have a nice day.

Demeter doesn't reply, she keeps walking till she exits the building.

INT. APARTMENT/BATHROOM - NIGHT

Demeter is in the bathtub, in the water, knees up to her chest, arms around herself in a self embrace. Her eyes are heavy and she's trying to keep the tears at bay.

INT. APARTMENT/BEDROOM - NIGHT

Demeter, towel wrapped around her body, picks up the phone and dials it but it goes into the answering machine. Demeter ends the call and sighs.

EXT. HOUSE - DAY

Demeter walks up to a house and KNOCKS on the front door.

No one answers so she KNOCKS again, harder this time.

DEMETER

Veronica?

She KNOCKS one last time, turns to leave but finally the door opens. Peter appears, hair wet and towel around his waist, like he is right out of the shower. Demeter notices some gushes over his torso, similar to the one John had on his arm.

DEMETER (CONT'D)

Peter?

PETER

Demeter, sorry I was having a wash and couldn't really hear the door. I'm so glad I finally did though. It has been ages, hasn't it, how have you been?

DEMETER

I'm looking for Veronica. She hasn't been answering her phone at all.

PETER

First of all, you're not a bloody disruption, second of all, aren't I good enough for you?

DEMETER

I'm just really concerned about her, she always gets back to me, this isn't like her.

PETER

Hey, I'm your friend too you know. I'm kidding, I know how women stick together. You just missed her, she said she had some errands to run this morning.

DEMETER

I - I'm surprised to see you here, she told me you were having problems.

Peter looks Demeter over but it is not entirely in a sexual manner, then he notices her looking at his torso.

PETER

We patched things up last night.

DEMETER

Did you hurt yourself?

Peter looks at his gushes.

PETER

I know it looks bad but it does not hurt much, just itches loads.

DEMETER

You should get it looked at.

PETER

Maybe I should.

Demeter looks at her watch.

DEMETER

Well then, if you see-

PETER

I'm being awfully rude, aren't I, why don't you please come in and I will make us both a nice cup of coffee.

DEMETER

No, thank you, I better be going now, I want to try and find Veronica.

PETER

Oh come on, just for a little bit.

DEMETER

Thanks but I can't, I really have to get going, please let me know if you hear from her.

PETER

Sure I will. Just answer me this though?

DEMETER

I'm really in a hurry.

PETER

Have you lost weight? You're looking good enough to eat.

Demeter doesn't reply but starts picking up her pace and walks away as fast as she can.

PETER (CONT'D)

(Calling after her)

What is it they say? I hate to see you go but I love to watch you leave.

INT. APARTMENT - NIGHT

It's evening when Demeter walks into her apartment, stands there in the near darkness and looks around. The place is quiet and so very empty and she shrugs as the feeling of hopelessness that envelops her.

INT. APARTMENT/WORK SPACE - NIGHT (LATER)

Demeter puts on her apron and stands in front of the painting she's been working on. She mixes the paint really well with the brush and applies it softly on the canvas.

She continues on for a while, mixing paint and tracing the brush on the canvas, but soon she pauses and just stares at what she has already painted.

She dips the brush into the paint hard, and starts smudging it all across the canvas in anger, all the while getting quite tearful.

Demeter falls to her knees and cries away in anguish.

INT. APARTMENT/LIVING ROOM - DAY

Demeter wakes up on the couch.

She sits up, but starts to feel physically sick, like she might throw up at any moment, so she puts a hand over her mouth, gets to her feet and runs to the bathroom.

INT. APARTMENT/BATHROOM - DAY (CONTINUOUS)

Demeter reaches the toilet bowl just in time to throw up.

She flushes then sits there next to the bowl looking disheveled and worried.

She calms down and places her hands over her stomach.

Demeter sits up, lifts up her top and touches her stomach again, her bare-skin this time. She strokes there tenderly and realizes what is happening to her body.

DEMETER

Oh.

Demeter smiles and it is now a few tears of happiness that escape her eyes.

Slowly the smiling subsides and the euphoria of the moment dissipates into nothingness. Apprehension reels its ugly head.

The phone RINGS startling her.

Demeter picks up the phone on the fifth ring.

DEMETER (CONT'D)

Hello?

PENELOPE

Hello, little sis.

DEMETER

Penelope, what is it, what's wrong?

PENELOPE

Why should anything be wrong?
You're always such a pessimist,
such a worrier, I'm surprised your
hair isn't grey yet.

DEMETER

I'm not in the mood for this.

PENELOPE

Oh you're not? Well look at you
galloping around on your high
horse, being all noble and
superior.

DEMETER

What do you want?

PENELOPE

We need to meet and talk.

Demeter breathes in deep, sensing something bad has happened.
She tries to remain calm.

DEMETER

What do we have to talk about?

PENELOPE

It'll be much better and
pleasurable if I told you in
person. Let's meet at our usual
rendezvous spot, say nine tomorrow
morning or is that too early for
the delicate little bird?

DEMETER

That's fine but tell me, should I
be worried?

PENELOPE

You'll be anyway, it's your nature.

DEMETER

Is John with you?

Penelope remains quiet.

DEMETER (CONT'D)

Tell me.

PENELOPE

I'll see you tomorrow.

Penelope hangs up, Demeter stands there LISTENING to the dead tone, and then she too places the receiver down.

INT. CAFE - DAY

Demeter is sitting nervously in the cafe, her right leg shaking continuously. She's drinking a hot cup of tea and looking anxiously at the clock on the wall which displays the time of 09:31.

Penelope enters the cafe, she's dressed in skin tight jeans, boots and a slick looking leather jacket. Her hair's thick and shiny and her makeup looks professionally done. She seems younger and livelier than ever.

Penelope reaches the table Demeter is at and Demeter gets up but is unsure about the greeting.

PENELOPE

No kiss for your big sister?

The two women embrace and kiss each other twice on the side of the face, then they sit down.

DEMETER

I started to think you wouldn't show up.

PENELOPE

Am I late? How rude of me.

A young waiter, TOM, comes over to get her order.

TOM

Penelope, it's been a while, how have you been?

PENELOPE

I've been busy, Tom.

TOM

I see. The usual?

PENELOPE

Yes, please, wait, no. I would much rather try something else. Bring me green tea with mint and some gluten free cocoa muffins.

TOM

Going down the healthy route are we?

PENELOPE

I'm done with bad food and bad habits, I only want the healthiest ingredients entering this body.

Tom leans down and whispers in Penelope's ear. Penelope smiles, then looks right at Demeter.

PENELOPE (CONT'D)

You're healthy enough, Tom, sure, but see timing is everything in life.

Tom smiles a 'fair enough' type of smile.

TOM

Let me get you that order.

He leaves.

PENELOPE

Thank you, Tom.

Penelope takes out an e-cigarette and starts smoking.

DEMETER

You've seen John, haven't you?

PENELOPE

Oh my, that witch-y gift of yours.

A further realization grips Demeter.

DEMETER

He's staying with you.

PENELOPE

You're really taking the fun out of this. Yes, John came to me a few days ago, he was distraught and he was upset. I - soothed him. Then I soothed him again. I soothed him this morning in fact.

Penelope smiles slyly and Demeter looks on in utter shock.

PENELOPE (CONT'D)

The look you have right now still made this totally worth it.

DEMETER

Why did he go to you?

PENELOPE

What took him so long is the question I would ask.

Tom brings the order and places each item in front of Penelope.

PENELOPE (CONT'D)

Thanks, Tom.

TOM

Call me sometime.

Penelope smiles at him and Tom walks off.

Penelope looks at Demeter.

PENELOPE

Men eh?

DEMETER

I must tell you something.

PENELOPE

You're still young, Demeter, you'll recover from this, John and I, we were always meant for each other, it was destiny and that's the truth of it.

Demeter has tears in her eyes, she just about manages to hold them back.

DEMETER

Listen, Penelope, John is not the same anymore.

PENELOPE

Of course he isn't, he's finally woken up.

DEMETER

You don't understand. Forget about our - this hasn't got anything to do with us. Something bad happened to John when he went off for those few weeks of training. He came back a different man. He's been having nightmares, he's been anxious and angry, he nearly-

PENELOPE

Fuck you, little sis. Don't go being all bitter and jealous just because I won.

DEMETER

What? No, listen to me, please. Your life might be in danger.

Penelope starts laughing.

PENELOPE

Oh that is rich, that is priceless. Like you would give a damn if my life was in danger.

DEMETER

Of course I would, we're family.

Penelope stands up proud and tall and looks down at Demeter.

PENELOPE

I'll not listen to your pathetic attempts to make me feel bad about this. Things finally make sense and you'll not spoil them for me like you've always done in the past. John's mine - finally, and you better forget him and fast. I'm going to go back home now and me and him will fuck the rest of the day away and long into the night, until our bodies collapse in total, complete and utter blissful exhaustion.

Penelope catches her breath.

PENELOPE (CONT'D)

So goodbye, little sis. Bon Vo-fucking-yage.

Penelope realizes that there's a crowd now that is following this scene and smiles to herself.

PENELOPE (CONT'D)

Be a darling and get the bill, will you?

Penelope grabs her bag and leaves as Demeter lowers her head in an attempt to hide her tears.

INT. APARTMENT/BATHROOM - DAY

Demeter's in the shower, she's just standing there looking lost in thought as water falls on top of her.

She comes out of the shower and wraps herself in a towel. Tears appear and she is about to lose control but she wills herself not to by tensing up.

DEMETER

Don't. Please, just don't.

INT. APARTMENT/BEDROOM - DAY

Demeter finishes getting dressed, grabs a backpack and leaves the apartment like she's on a mission.

INT. LIBRARY - DAY

Demeter is walking into a library and goes from one aisle to the other, looking at the heading of each one. She comes across the section title 'Paranormal, New Age and Conspiracies' and stops to look through it.

CUT TO:

Demeter has collected a large assembly of books that she takes with her to the counter. The book on the top on the pile is titled 'Secret Experiments and Hidden Horrors'.

INT. APARTMENT - NIGHT

Demeter enters the apartment wearing the backpack and holding on to grocery bags.

INT. APARTMENT/BEDROOM - NIGHT (LATER)

She changes into a nice dress and puts on her favorite earrings.

INT. APARTMENT/KITCHEN- NIGHT (LATER)

Demeter is preparing a meal and drinking juice.

INT. APARTMENT/WORK PLACE - NIGHT (LATER)

Demeter puts on her work apron, she places a new canvas in place of the old that she destroyed and she starts mixing colors. She takes a bite from her meal and chases it with some wine.

The radio is playing soul MUSIC in the background.

CUT TO:

Demeter's sitting at a desk reading one of the books she borrowed from the library and making notes in a note-pad.

She looks at the back of the book and sees information about an online blog-page.

INT. CAFE - NIGHT

Demeter's sitting at a stool by a window with the book and her laptop and is looking through the blog. She finds a 'leave a message' section and types in a note:

"Please help. My fiance is a soldier, he came back from a two week training course messed up. Violent outbursts, nightmares, skin gushes. Need advice."

Demeter types in her phone number.

INT. APARTMENT - DAY

Demeter's watering her plants when the phone RINGS. She checks the number but it says: 'private call'.

She answers.

DEMETER

Hello?

WOMAN

I'm calling about the message you left on the blog.

DEMETER

Oh yes, that was me, I really need-

WOMAN

That was stupid of you, leaving your number like that.

DEMETER

Oh I'm sorry. I didn't know how else we could-

WOMAN

What do you want?

DEMETER

I would really like to talk to you.

WOMAN

Is that right?

DEMETER

Yes.

The Woman stays silent.

WOMAN

I admit, I'm curious about your story.

DEMETER

Shall we meet then?

WOMAN

Not sure.

DEMETER

Please.

Woman stays silent.

WOMAN

know Jerry's Bar?

DEMETER

No.

WOMAN

Find the address. Meet me there two hours from now.

DEMETER

Wait, how will you know-

The Woman hangs up the phone.

INT. JERRY'S BAR - DAY

Demeter walks into the bar holding on to a map and a note-pad and looks around apprehensively.

The bar is darkly lit and decorated with a mixture of metal bands, 30's pre-code cinema posters and Zen Buddhism paraphernalia. There are few customers in the place, they are the hard-core drinkers, the dedicated. Behind the bar is a WOMAN with pink hair and glasses. She's wearing a black singlet and her arms are covered in tattoos.

BARWOMAN

What will it be, hon?

Demeter looks at her and walks towards the bar.

DEMETER

Um, I don't - I'm not drinking, I'm-

BARWOMAN

You're not here to drink? That's a first for this place. Why are you here, then?

DEMETER

I'm supposed to meet someone.

BARWOMAN

Oh yeah, who?

DEMETER

I don't know if I should say. She told me to meet her here.

BARWOMAN

Oh, I think I know the one. Say, why don't you park that cute little ass of yours in one of them chairs over there and wait for her.

DEMETER

Oh OK.

BARWOMAN

How about whiskey?

DEMETER

Oh no, thank you.

BARWOMAN

Come on, it'll be on the house.

DEMETER

I really don't-

BARWOMAN

I insist.

DEMETER
Well, OK then.

CUT TO:

Demeter is sitting at the table waiting anxiously for the Author to appear. She looks around the place, there's all sorts of people there, she wonders if any of the women present is the author. Suddenly she has a revelation and knows.

The Barwoman comes by with a bottle of whiskey and two glasses.

DEMETER (CONT'D)
You're the author.

The Barwoman looks at her surprised.

BARWOMAN
How did you guess?

Demeter shrugs her shoulders.

DEMETER
I'm Demeter.

The Barwoman/Author sits opposite Demeter, takes her wig off - revealing hair that is short and dark brown - and her glasses. She fills up two glasses and passes one to Demeter.

AUTHOR
Drink with me.

Demeter looks at the glass unsure.

AUTHOR (CONT'D)
Come on, the duke never trusted a man who didn't drink. It applies to women too.

Demeter takes the drink. The Author downs her drink and licks her bottom lip, Demeter drinks hers and coughs.

The Author lights a cigarette.

AUTHOR (CONT'D)
So, why don't you tell me your story, Demeter.

Demeter nods.

CUT TO:

The whiskey bottle is half empty now, there's cigarette butts in the ashtray, the Author seems fired up, Demeter looks tipsy.

AUTHOR (CONT'D)

I'm sorry you've been through all that.

The Author lights a new cigarette and inhales deep. She notices Demeter looking uncomfortable with the smoke.

AUTHOR (CONT'D)

My smoking bothering you, hon?

DEMETER

No, no, it's - it's OK.

AUTHOR

Is it? You should speak your mind, Demeter. Is the smoke bothering you? Yes or no.

DEMETER

Yes.

AUTHOR

Then say so.

The Author rubs the cigarette off in the ashtray.

DEMETER

Thank you.

AUTHOR

This is nothing new, you know.

DEMETER

What do you mean?

AUTHOR

Experiments on the populace. It goes all the way back to 1880 in Hawaii, with injections of syphilis to patients in a hospital. Experimentation on soldiers though started around 1930. A decade later it gets more fucked up. Now you have the introduction of chemical agents. Mustard gas, lewisite. And lets not forget mind control too, kicked off around World War II. That's a whole different, messed up, twisted ball-game.

(MORE)

AUTHOR (CONT'D)

Secret tests on soldiers and civilians have gone on for over 100 years straight. So one can only imagine what horrors they could be capable of in our time.

DEMETER

God.

AUTHOR

Biggest sadist of them all.

Demeter looks at the Author.

AUTHOR (CONT'D)

Sorry hon, ain't too hot on religion.

DEMETER

It's fine.

The Author downs another shot.

AUTHOR

So, you haven't been approached by men in suits yet?

DEMETER

No.

AUTHOR

You will.

DEMETER

What should I do?

AUTHOR

Nothing to do. Guess you can go home, pack lightly and move far, far away from here.

DEMETER

I don't want to leave, John, I want to help him. There must be something that I can do.

AUTHOR

He's beyond help now. My guess is he was part of some sort of experimental procedure to create enhanced soldiers that backfired. You need to burn all bridges, you need to run for it.

DEMETER

What if there's a cure?

AUTHOR

There isn't. I'm not pessimistic by nature, it's just I have seen enough in my lifetime to know that shit like this never has a good ending.

DEMETER

Can't give up on him.

Demeter looks into the Author's eyes, sees something, it makes the Author look away.

DEMETER (CONT'D)

You know what it's like, don't you?

AUTHOR

What are you talking about?

DEMETER

To love, deep and hard and wild, and have it all taken from you.

AUTHOR

How did-

DEMETER

I'm sorry, I didn't mean to pry.

AUTHOR

You're gifted.

DEMETER

Doesn't feel like a gift.

AUTHOR

I met someone like you once, years ago, said the same thing.

The author fills up her glass and turns the bottle towards Demeter's.

DEMETER

No, please, I had enough.

AUTHOR

One more glass won't hurt.

DEMETER

I said no!

The Author pulls the bottle back from Demeter's glass, smiles and refills her own.

AUTHOR
Good for you.

The Author downs the shot.

AUTHOR (CONT'D)
Ah, that felt good.

The Author watches as a big man with a gut-belly and a long beard, JERRY, walks behind the bar.

THE AUTHOR
Think our time is up, my ride is here.

DEMETER
Oh, you're going somewhere?

AUTHOR
No, I'm getting my pipes all cleaned up in the back room with big Jerry there.

Demeter looks at Jerry then blushes. The Author stands up, puts the wig back on her hair and wears the glasses.

She turns to Demeter.

AUTHOR (CONT'D)
Last bit of advice. Stop putting other people before you. You matter, OK. Fuck all those assholes out there. Burn all bridges, cut all ties, survive and start fresh somewhere nice and clean. Whole world's going down the crapper, live fully, each and every day, while you still can.

Demeter nods, then watches as the Author turns, walks to the bar and makes out all rough and heavy with Jerry.

INT. APARTMENT/LIVING ROOM - DAY

(Dream sequence)

Demeter's in the living room and is working on her new painting. She's drinking juice and listening to soft MUSIC. Golden light is coming in from the windows, gifting the room with a soft tranquil feel.

Peter comes into the room, right out of the shower, wearing a towel around his waist and drinking from a beer bottle. Demeter's shocked and confused to see him there.

DEMETER
What are you doing here?

PETER
Huh? Good one.

Peter walks over to her and slaps her bottom.

PETER (CONT'D)
Come, lets spend the day in bed together.

Peter winks at her and walks away.

INT. APARTMENT - NIGHT

Demeter starts following the way Peter went but the apartment looks different now and it is nighttime suddenly.

Demeter walks down a long corridor and reaches a closed door. She opens it and walks inside a bedroom.

Demeter looks at the bed and sees Peter on it, crouched over a naked Veronica who seems to have a big bleeding gush over her stomach.

Peter is eating what looks to be her liver.

He looks up, sees Demeter standing there and smiles.

PETER
Oh good, there you are. You want some?

Demeter feels dizzy and mumbles some sort of incomprehensible answer. She holds her head as she kneels to the ground and then passes out.

CUT TO:

Demeter starts to regain consciousness and finds herself naked, rocking back and forth on the bed, Peter on top of her, humping away.

DEMETER
No, no, no.

She tries to push him off.

DEMETER (CONT'D)

Stop.

Peter continues on.

DEMETER (CONT'D)

Please stop.

PETER

Oh don't be shy Demeter, say what you really mean.

Demeter slowly stops struggling, she puts her arms around Peter and she starts to moan softly.

DEMETER

Harder.

Peter smiles and his movements become faster.

Demeter turns her head and sees Veronica stare right at her.

VERONICA

You're such a goddamn whore.

(Nightmare sequence ends)

INT. APARTMENT/BEDROOM - NIGHT

Demeter wakes up feeling horrified from the nightmare she just had. She switches on the light on the night stand and tries to control her breathing. She starts to feel sick so she gets up and runs out the room.

INT. APARTMENT/BATHROOM - NIGHT (CONTINUOUS)

Demeter throws up in the sink.

INT. APARTMENT/WORK SPACE - DAY

Demeter is working on her painting and listening to the radio.

The news come on and the NEWSCASTER breaks in with a new top story.

NEWSCASTER

(On the radio)

We have breaking news at the top of the hour, a gruesome story if I've ever heard one.

(MORE)

NEWSCASTER (CONT'D)

Reports are coming in that police forces have apprehended Mr. Peter Murphy, a Corporal in the armed forces, on charges of first degree murder and cannibalism.

Demeter stops painting.

NEWSCASTER (CONT'D)

The marine is charged with the murders of three people, one of whom is suspected being his wife of many years, Miss Veronica Anderson. The remains of the bodies were found by a concerned neighbor who has preferred to remain anonymous.

Demeter walks over to the radio and stands next to it.

NEWSCASTER (CONT'D)

Police Commissioner Daniels has not made a statement as of yet and further investigations will be conducted in the form of a partnership between the police department and the military. Although there are no official statements made, there are strong indications that Mr. Murphy acted under the influence of the designer drug known as 'bath salt', the active ingredient of which, Methylenedioxypropylamphetamine, is under an emergency DEA federal ban, along with other, similar drugs in the cathinone-

Demeter switches off the radio. She stands there is complete shock.

INT. APARTMENT/BEDROOM - DAY (CONTINUOUS)

Demeter picks up her handbag from a chair and takes out her cell-phone. She frantically dials her sister's number.

She hears the RINGING tone.

DEMETER

Come on, Penelope.

The call goes into the answering machine service.

DEMETER (CONT'D)

No.

Demeter leaves the apartment in a rush.

INT/EXT. TAXI - DAY

A taxi car comes to a stop in front of a house and Demeter comes out and pays the Taxi Driver.

She heads up to a house but notices that the door to the house is open and there are some MEN IN SUITS inside. There is an ambulance parked by the street as well and lots of dark window tinted cars.

Demeter reaches the front door but there are TWO LARGE MEN standing guard.

GUARD A

I'm sorry madam, this area is off limits and restricted to the public. Can you please identify yourself and state the purpose of your visit here today?

DEMETER

What happened, is anyone hurt?

GUARD A

Madam you need to state the reason for being here.

DEMETER

I'm - my sister, she lives here. I wanted to see her, I think her life might be in danger.

GUARD B

Please follow me ma'am.

DEMETER

What's going on, is my sister OK?

GUARD B

Come with me, I'll take you the person in charge, he can answer all and any questions you may have.

Guard B walks into the house and Demeter follows him in.

There are various men in the house, searching the place and looking for clues; military personnel among them. The Guard brings Demeter to the man who seems to be running the show.

He is in his mid forties and dressed in a slick suit. This is SPECIAL AGENT IN CHARGE FRANK COOPER. Guard B whispers in his ear, then walks away.

DEMETER

What is going on here, please tell me is my sister OK?

SPECIAL AGENT COOPER

Miss Aggelopoulos?

DEMETER

Yes and who are you?

Special Agent Cooper takes out his badge.

SPECIAL AGENT COOPER

I'm Frank Cooper with the Federal Bureau of Investigation and I'm the head agent in charge. We are out here today because we had a lead regarding to the whereabouts of your fiancée, Corporal John Williamson. Miss Aggelopoulos, we fear his life is in grave danger and that other people's lives, your sister's included, might be in danger too, as a consequence of John's predicament.

DEMETER

Why? What is happening to him?

SPECIAL AGENT COOPER

I cannot divulge too much information right now but there are strong indications that he might have been accidentally administered with a biochemical agent that can alter over time the subject's psychological make up, promoting violent, psychopathic tendencies, paranoia as well as dementia.

DEMETER

Oh God. Our friend Peter - the news said - they were in the same unit...

Demeter draws a breath and is close to crying.

DEMETER (CONT'D)

Veronica was my best friend.

SPECIAL AGENT COOPER

I'm really sorry Miss Aggelopoulos, you have clearly been through a lot. Corporal Murphy was a victim of the same agent as your fiancée. We were hoping we would find him here today and your sister but the house is empty. There are no signs of struggle or fighting though, that's one positive we can take away.

DEMETER

You said he was administered a biochemical agent accidentally?

SPECIAL AGENT COOPER

That's what the first assumptions point to but of course it's still early days in terms of having complete assessment. But rest assured that a full criminal investigation is already underway and that we will get to the bottom of this and that the guilty culprits of this dreadful accident will be held accountable. As of right now though, it is paramount that we find John and help him before he hurts himself or someone else. Do you have any idea where he might be?

DEMETER

All I know is that he was staying with my sister and when she didn't answer my call today, I rushed over here.

SPECIAL AGENT COOPER

When was the last time you saw John?

DEMETER

About a week ago.

SPECIAL AGENT COOPER

And how did he seem?

DEMETER

How did he seem? Changed, agitated, angry. Had an awful skin condition. He didn't seem himself, that's for sure.

SPECIAL AGENT COOPER
I see, and is there anywhere you
think he might have gone to now?

DEMETER
No, I don't, if I knew I'd be
there, I'd...

Demeter holds back tears.

SPECIAL AGENT COOPER
I'm sorry, I know this is a really
trying time for you.

DEMETER
Mr. Cooper, do you think my
sister's still alive?

SPECIAL AGENT COOPER
If she's still with John, she's in
danger, I won't lie to you. But we
are trying our best to locate her
and John and bring them both to
safety.

DEMETER
OK. Thank you.

Special Agent Cooper motions to two of his agents standing
by.

SPECIAL AGENT COOPER
Miss Aggelopoulos, we really need
your cooperation now, you need to
go with these agents, they will
take you to a private hospital,
where you will undertake a few
simple tests.

DEMETER
What?

SPECIAL AGENT COOPER
You were in close proximity and in
direct contact with the corporal
and there are some - very small
concerns of possible contamination.

DEMETER
Oh God, you're saying I might have
now what he has?

SPECIAL AGENT COOPER

No, believe me, it's a very small concern, a better safe than sorry scenario. We are following protocol here, we need to make sure that you are completely healthy, this is for your own good.

A man and a woman, AGENTS RUSSELL and VEGA stand next to Demeter.

DEMETER

Am I even allowed to refuse this?

SPECIAL AGENT COOPER

I'm afraid I would have to insist. Really, there is nothing to worry about, the whole affair will be over with in no time at all.

Demeter looks around to all the people in her sister's home and they all seem slightly strange and off putting. Some look back at her and she looks away.

DEMETER

Can't I go home and pack a bag?

SPECIAL AGENT COOPER

No need for that, the facility will provide you with anything you might need. We will take good care of you Miss Aggelopoulos, I promise.

AGENT VEGA

If you can follow us now please, we will take you to your destination.

AGENT RUSSELL

Everything is going to be fine ma'am.

Demeter reluctantly follows them out.

INT. PRIVATE MILITARY HOSPITAL - DAY

A NURSE, middle aged with a very stern face and hair pulled back in a ponytail, brings Demeter into a small hospital room that has a bed, gray wallpaper, a small window and a walk-in toilet.

DEMETER

How long will I be in here for?

The Nurse stays silent, and hands Demeter a hospital garment.

NURSE

Put that on and wait, they will
come in soon to give you further
instructions.

The Nurse leaves.

Demeter puts the hospital garment on, she sits on the bed and
looks apprehensively around the room which is very bare and
impersonal, its walls seeming somewhat oppressive.

There's a quick KNOCK on the door and agent Russell with
agent Vega come into the room. Agent Russell is holding on to
some forms.

AGENT VEGA

Settled in?

DEMETER

How long am I detained for?

AGENT VEGA

We only require your presence and
assistance for a few days.
Hopefully after that you will be
free to go about your life.

DEMETER

Hopefully?

AGENT VEGA

Depending on the test results.

Agent Russell hands the forms to Demeter.

AGENT RUSSELL

Please fill these in and hand them
to the nurse when you are done.

AGENT VEGA

Just get comfortable, the first
examination is scheduled in a few
hours time. If you need anything, a
book, music, a film, anything at
all, please do not hesitate to let
the staff know.

DEMETER

OK.

AGENT VEGA

Good. Well goodbye then.

AGENT RUSSELL

Good luck.

Demeter looks up at him in apprehension and Agent Vega gives him a 'I'm with stupid' type of look.

Agent Vega opens the door and Demeter sees two big Military Guards waiting outside. The two agents leave the room and close the door behind them.

Demeter lies back on the bed, places her head on the pillow and sighs.

INT. PRIVATE MILITARY HOSPITAL/ROOM - NIGHT

The Nurse wipes Demeter's skin, at the joint between her lower and upper arm, with a cotton wool piece as Demeter looks on, trying to control her fear.

NURSE

This will sting.

The Nurse take a large syringe, pricks into Demeter's arm and starts taking her blood, filling up the entire syringe as Demeter winces away from the sight of her own blood.

The Nurse packs away the equipment she used and gets ready to leave.

NURSE (CONT'D)

Food will be in shortly.

DEMETER

I need you to bring me something.

NURSE

What?

DEMETER

I want some items and I want them here by tomorrow please.

NURSE

What sort of items?

DEMETER

Cartridge paper, I want it in size A3, in a pad and I want it around the 200g/mx2 mark. And I want two 2H pencils, two 6B pencils and three HB pencils.

NURSE

I don't know if-

DEMETER

The agents told me I should let you know if I wished for anything, anything at all. Feel free to check with them if you like.

NURSE

That won't be necessary. I will get you the items.

Demeter smiles sweetly.

DEMETER

Wonderful. I can write it all down for you if that makes it easier.

CUT TO:

The Nurse comes in holding a big tray with food. There are some meat dishes and some vegetable ones that do not look very appetizing. Demeter sits up on the bed and the tray is placed in front of her.

Demeter hands her a paper with the items she desires.

DEMETER (CONT'D)

Here are the items. You are very kind.

Demeter looks at the food.

DEMETER (CONT'D)

Sorry, I don't eat meat.

NURSE

Just leave what you don't want on the plate.

DEMETER

I don't want to have to look at it.

NURSE

Then don't.

The Nurse turns to leave. Demeter lifts one of the veggie meals with a spoon and lets it drop.

DEMETER

I'm not really hungry to be honest.

NURSE

You must make sure to eat something. I'll be in later on to take the tray away.

The Nurse exits and Demeter stares at the food in disgust.

INT. BEDROOM - DAY

(Dream sequence)

Demeter is under the sheets with John, both looking at each other tenderly.

They kiss.

Demeter strokes his hair, then traces her fingers through his face.

DEMETER

You're so beautiful.

They are in a loving embrace, kissing in between heavy breathing.

They stare at each other lovingly.

As they keep looking at each other, Demeter's shoulder starts to move awkwardly and the room seems to get darker and darker still.

(Dream sequence ends)

INT. PRIVATE MILITARY HOSPITAL/ROOM - DAY

The Nurse wakes Demeter up by shaking her shoulder. She holds a plastic leaded tube in front of her.

NURSE

You need to fill this up with urine.

DEMETER

Huh?

NURSE

You need to fill this up with urine.

DEMETER

Good morning to you too.

INT. PRIVATE MILITARY HOSPITAL/ROOM - AFTERNOON

It's the afternoon and Demeter is drawing in her paper-pad.

The Nurse comes in holding on to a small cup of pills and a plastic cup of water.

Demeter looks up at her, smiles and continues with the drawing.

DEMETER
Give me a second please.

The Nurse sighs, as Demeter continues drawing.

NURSE
You need to take these.

DEMETER
Yep.

The Nurse's leg starts shaking.

NURSE
I don't have all day.

DEMETER
Almost done.

Demeter puts the drawing away and takes the pills and water. She looks at them apprehensively.

DEMETER (CONT'D)
What are these?

NURSE
Pills.

DEMETER
Obviously.

NURSE
Just a blend of antioxidants,
vitamins and minerals.

DEMETER
I should tell you, I'm pregnant.

NURSE
We know. It's fine, go ahead and
take them.

Demeter does so.

DEMETER

You know, we haven't really been introduced yet. I'm Demeter.

The Nurse just looks at her.

DEMETER (CONT'D)

And you are?

The Nurse turns to leave.

NURSE

It doesn't matter.

INT. PRIVATE MILITARY HOSPITAL/ROOM - NIGHT

A man in his early thirties, DOCTOR ADAMS, is physically examining Demeter. The Nurse is standing by.

Doctor Adams finishes checking her stomach area.

DOCTOR ADAMS

Very good, it's all looking very good Miss Aggelopoulos. Just need to ask, did the conception occur before your fiance went off for those few weeks of training or after?

DEMETER

Before. Definitely before.

The Doctor nods at the Nurse and she applies gel on Demeter's body which is connected to electronic devices. The inside of her womb is visible on the monitor.

DEMETER (CONT'D)

Is that my baby?

DOCTOR ADAMS

Yes, that little tiny thing there in the center. It's still early days of course. I mean we're talking here only 2 millimeters long.

DEMETER

So small.

DOCTOR ADAMS

Indeed.

DEMETER

So does it all look OK?

DOCTOR ADAMS

Everything looks fine, yes, nothing to worry about.

DEMETER

Oh good.

The Doctor takes out a small light.

DOCTOR ADAMS

Let me just check your eyes.

He points the light in turn in each of Demeter's eyes.

DOCTOR ADAMS (CONT'D)

All good. How have you been feeling in general Miss Aggelopoulos?

DEMETER

Like a prisoner, doctor.

The Doctor smiles.

DOCTOR ADAMS

I'm sure you will be home soon enough. How have the nights been, any vivid nightmares, any night terrors?

DEMETER

Night terrors?

DOCTOR ADAMS

Pavor nocturnus, night terrors. Typically occur during the first hours of stage 3-4 of non-rapid eye movement. A person tends to wake up terrified, bolt upright, eyes wide open, and filled with panic. There might be screaming, perspiration, rapid respiration, and rapid heart rates. In extreme examples, hallucinations can occur too.

DEMETER

There hasn't been anything like that. Nothing out of the ordinary really, no.

DOCTOR ADAMS

Out of the ordinary?

DEMETER

Sometimes I have scary dreams but most of us do, don't we?

DOCTOR ADAMS

I guess we do. But it could also be a sign of past trauma or elevated stress levels. Well, anyhow, rest now, I will be back in the morning for one final check up.

The Doctor and the Nurse exit and Demeter takes out her paper and her pencils, sighs deeply and continues drawing.

INT. PRIVATE MILITARY HOSPITAL/ROOM/TOILET - DAY

Demeter is throwing up in the sink of the toilet that is joined to her bedroom.

INT. PRIVATE MILITARY HOSPITAL/ROOM/ - DAY (LATER)

Back in her room, she walks to the window, pulls the curtain and looks outside. The day is gray and cloudy. Sadness comes over her and she pulls the curtains back and goes to the bed.

The Nurse comes into the room holding on to a tray with food. There is meat again, salad and fruit.

DEMETER

You guys don't have to worry, I still don't crave meat.

NURSE

Whatever you don't eat just set aside.

DEMETER

They don't really know what they are dealing with here, do they?

The Nurse looks directly at Demeter but stays silent.

DEMETER (CONT'D)

I have to say you look different today. Did you have a make-over, cut your hair?

The Nurse gives her a look, then leaves without saying another word.

DEMETER (CONT'D)

Oh, I was only kidding. I just wanted us to talk for once. I'm sorry.

INT. PRIVATE MILITARY HOSPITAL/ROOM - DAY

(Dream sequence)

Demeter is sitting in bed drawing.

She starts to feel sick so she stands up and walks a bit but there's a SOFT SPLASH sound coming from the ground as she moves about. She looks down and there's seems to be a flooding issue with the room, but instead of water it is blood. The floor is ankle-deep flooded in it.

Demeter looks around in disgust and fear, then rushes for the toilet but as she reaches the entrance she can't hold it in anymore and throws up.

Demeter wipes her mouth with the back of her hand, then she hears a noise, some sort of awful GRUNT, coming from around the bed area. She looks that way in worry but sees nothing.

But then two hands slide from under the bed, in the blood, and Demeter gasps in fear. A body follows out, it seems like a woman in a hospital gown. The woman stands up, she is covered in blood but two things become apparent: The woman is identical to Demeter and she is heavily pregnant.

DEMETER

Oh God.

The woman's eyes are yellowish, some of the skin on her face is peeling off and she looks wild and hungry. She makes a GROWLING noise at Demeter and then moves towards her.

Demeter tries to get away and decides to head into the toilet, which is flooded in blood as well. Once there, she closes the door behind her.

For a few seconds nothing happens.

Then:

Demeter feels and hears a BANG on the door as the feral Woman falls hard on it. She falls on it again and Demeter tries to keep the door from breaking in.

Demeter looks down and realizes that there is no key to lock the door with, so she puts her hands on the handle and tries to keep it in place. The feral version of her realizes this too, grabs the handle and tries to turn it.

Demeter puts in a lot of effort but she can't sustain it, she loses her grip and falls back on the bloodied ground. The door opens and the feral woman comes in and falls on top of Demeter.

Demeter tries to crawl away, and get up but the feral woman grabs her leg and bites into it.

(Dream sequence ends)

INT. PRIVATE MILITARY HOSPITAL/ROOM - DAY

Demeter wakes up, clearly shaken from the dream. She places her feet on the ground to get up, then pulls them up fearing the ground is bloodied. She takes a peek and sees that everything is normal.

She feels sick so she rushes to the toilet and throws up.

INT. PRIVATE MILITARY HOSPITAL/ROOM/ - DAY (LATER)

Demeter is in bed drawing when someone KNOCKS on the door.

DEMETER

Come in.

Special Agent Cooper walks in the room, Demeter sees him but continues drawing.

SPECIAL AGENT COOPER

Good morning, Miss Aggelopoulos.

DEMETER

Good morning, Mr. Cooper.

SPECIAL AGENT COOPER

I hope your stay here wasn't too troublesome or that it proved to be an exercise in utter and all out boredom.

Demeter lifts her paper and pencil.

DEMETER

These helped.

SPECIAL AGENT COOPER

Good, good.

DEMETER

So am I sick too?

SPECIAL AGENT COOPER

No, no, you are fine, you're good to go, really. There are no indications that you have been contaminated. The results show that you are absolutely fine, and in general good health. And the same applies for the fetus growing inside of you.

Demeter puts the drawing away.

DEMETER

Any updates on John and my sister?

SPECIAL AGENT COOPER

Nothing yet. We are still looking, but I have my best men and women on the job. It shouldn't be long now.

Demeter nods her head.

DEMETER

So I'm free to make my way home then?

SPECIAL AGENT COOPER

Yes, of course. And do not worry there are two agents stationed outside the apartment, in case John shows up there.

DEMETER

Oh, OK.

SPECIAL AGENT COOPER

I trust you have been given contact details in case you need to reach us?

DEMETER

Yes.

SPECIAL AGENT COOPER

Good. There's a car waiting downstairs, it will take you back to your place or wherever you may wish to go to this morning.

DEMETER

Thank you.

Special Agent Copper offers his hand to Demeter to shake and she does.

SPECIAL AGENT COOPER

I wish you the very best, Miss Aggelopoulos.

DEMETER

To you too, Mr. Cooper.

CUT TO:

Demeter finishes putting on her clothes.

She combs her hair in the mirror.

She picks up her block of paper and pencils, gives a final look around the room, opens the door and walks out.

INT. PRIVATE MILITARY HOSPITAL/HALLWAY - DAY

Agent Vega is waiting in the hallway for her.

AGENT VEGA

Miss Aggelopoulos.

DEMETER

Agent Vega.

AGENT VEGA

Ready to get back to normal?

DEMETER

Yes, although I'm not so sure what normality is anymore.

They walk towards the exit together but Demeter spots The Nurse standing by the reception area.

DEMETER (CONT'D)

(To Agent Vega)

Just a minute.

Demeter walks up to the Nurse and hands her the sketch she has been working on while staying there. It's an exquisite portrait of the Nurse. It's her with long, flowing thick hair, and a big angelic smile. There's an almost religious glow emanating from her. There's words on the side of it. They say: 'A nameless angel working as a nurse'.

The Nurse looks at the painting, then at Demeter dumbfounded.

DEMETER (CONT'D)

Thank you and goodbye.

Demeter rejoins agent Vega and they exit the hospital.

The Nurse looks at the painting and crumbles it. Then regrets her actions, straightens the paper, folds it carefully and places it in her pocket.

INT/EXT. CAR - DAY

The car comes to a stop outside Demeter's building. She opens the door and steps out and stands there as the car drives off.

EXT. FRONT OF APARTMENT - DAY

Demeter looks around her at the various buildings and people. A mother with her little daughter walk by and a young couple is kissing each other by a bus stop. Demeter breathes in deep, the world seems somewhat familiar once more.

INT. APARTMENT BLOCK - DAY

Demeter walks by the elevator, reaches the stair-landing and takes the steps up.

She walks the corridor until she reaches the door to her apartment. She takes her keys out and opens the door.

INT. APARTMENT - DAY

Demeter walks into the apartment.

She opens the living room curtains and the window to bring some fresh air in the place.

INT. APARTMENT/BEDROOM - DAY

Demeter places her bag on the bed, takes her shoes off and stretches out her legs. She starts to massage them, her movements slow and sensual.

She closes her eyes, feeling almost in a meditative splendor.

Soon though, some inner intuition makes her stop the massage and open her eyes.

Her expression changes into worry as she notices something on the ground where the floor and the closet meet. A trail of blood is sliding out from the closet.

Demeter gets up and looks around in fear. She slowly walks over to the closet and reluctantly opens one of the doors. She lets out a SCREAM as she sees two dead and bloodied up bodies inside.

She hears a NOISE and turns quickly around, and in time to see a pair of hands emerge from under the bed. John works his way from under it and stands in front of a terrified Demeter.

John's clothes are torn and bloodied. His face has gushes on it, as his skin in various places, has fallen off. His eyes have started to turn yellow, his mouth has dried blood on it.

JOHN

Hello honey.

Demeter is in too much of a shock, she tries to form some words but fails.

JOHN (CONT'D)

I knew you'd be back today. Don't know how, just knew. Perhaps you past your gift on to me. Anyhow, I've missed you a great deal.

Demeter is still in shock.

JOHN (CONT'D)

Well, aren't you going to say anything?

Demeter swallows hard and finds her voice.

DEMETER

John, you need help, you've been exposed to something. It's changing you, you're hurting people.

John looks inside the opened closet, then straight at Demeter.

JOHN

None of that matters you know. You are here now and we can have a new beginning together. I won't leave you ever again.

DEMETER

Yes, that's right, we can start over. We'll get you help, everything will be fine.

JOHN

It'll be more than fine, it'll be perfect.

DEMETER

John, my sister - is - is she OK?

JOHN

She's super.

DEMETER

What - does that mean?

JOHN

She's...

John smiles, it is very off putting.

John takes a step forward and Demeter tenses up.

John takes another step, closer still to Demeter who now has tears in her eyes.

JOHN (CONT'D)

Well, you hated her anyway.

DEMETER

I didn't hate her.

JOHN

She hated you.

DEMETER

She was my sister, I only had one.

JOHN

You've changed Demeter. Ha, yes, yes, look at you. You have a fire in your eyes, it wasn't there before. You were so passive, so very weak, such a pushover, it made me feel real nauseated being around you.

DEMETER

Shut up.

JOHN

It's true. Sometimes when I was fucking you, I'd imagine you were Penelope, just so I can keep hard.

Demeter steps close and slaps John.

JOHN (CONT'D)

Wow, that's impressive. I never thought you'd have it in you. Now, since we are finally being so frank and honest with each other, do you think I don't realise you're trying to buy some time? It makes no difference, Demeter, they might be on their way but they won't make it here in time.

Demeter's shaking, fear sticking her to the spot. John goes right up to her. He sniffs her.

JOHN (CONT'D)

You smell different.

He moves his fingers through her hair.

JOHN (CONT'D)

New shampoo? No, no, it's the sweet scent of your flesh that's making my mouth water.

Demeter pushes John back, turns quickly to her right and runs.

John runs after her.

INT. APARTMENT/WORK STATION - DAY

Demeter makes it into her work room but John reaches her and pushes her and she falls knocking down her painting and paint brushes.

Demeter, winded, is on the floor and she tries to crawl away but John grabs her ankle.

JOHN

You don't get it sweetheart, I want you. For the first time since we've been together, I really desire you. I want us to be in our own holy matrimony. Body to body, blood to blood.

Demeter tries to get free of his hand.

He turns her body around to face him.

JOHN (CONT'D)

Listen to me, damn it! We'll be as one. Don't you see, don't you get it? I am going to eat you, all of you and you will be with me forever. Don't you want that?

Demeter is crying away now.

JOHN (CONT'D)

There's the Demeter I know.

Demeter notices a brush near her and tries to reach out for it.

JOHN (CONT'D)

It'll hurt at first I know but there's always pain in labour, there's always agony in birth.

Demeter's fingers are touching the brush. John notices her reaching for it.

JOHN (CONT'D)

What are you doing? There's no time for painting now.

John looks back at Demeter and opens his mouth in a smile, his teeth are red. Demeter is now trying to grab the brush with her fingers.

John gets real close to her face and Demeter's fingers grab hold of the brush.

She swings the back end as hard as she can at him.

FADE TO BLACK.

FADE IN:

There are blood-drops hitting the ground.

John's eyes are right on Demeter who is shaking in terror.

John has a paint brush all the way through his neck and blood is spraying out of the exit side of the injury.

Blood comes pouring out of John's mouth and he falls forward on top of Demeter.

Demeter uses all her strength and pushes John off her and crawls away.

She watches as John takes in his last breath, she then places her hands and knees close to her body in a protective cocoon.

EXT. PARK - DAY

Demeter is sitting alone on a bench in a park. Her stomach has swollen quite a bit now and she is soon to give birth. She seems visibly older and looks quite pale. The day is cloudy and cold. Some people walk by, children are at play and a few squirrels run up and down trees.

Demeter watches all life around her without emotion.

She starts scratching her right arm.

FADE OUT.

THE END