

TSE

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ECLIPSE

FADE IN:

A1 EXT. SEATTLE - AERIAL SHOT APPROACHING THE CITY - NIGHT A1

1 EXT. PIKE PLACE MARKET, SEATTLE - NIGHT (1 YEAR AGO) 1

RAIN comes down in sheets, slapping the cobblestones. Bright lights from the surrounding bars, reflect off the wet stones. The dull thud of rock MUSIC wafts out. A BAR DOOR opens - the music briefly BLASTS OUT as a young man exits --

-- he is RILEY, 22, genial, handsome, a university student full of promise. He pauses under the awning, preparing to face the rain. He slings a messenger bag over his shoulder laden with thick school texts. He waves to his FRIENDS in the window before heading into the downpour.

BELLA (V.O.)

"Some say the world will end in fire.  
Some say in ice..."

ANOTHER STREET -- Dark, deserted. Riley makes his way up it -- Suddenly, a SHADOW flies past him, moving at an inhuman speed. Riley pauses... what was that? Unnerved, he speeds his step, about to round a corner but suddenly --

Something leaps over him, knocking him backward to the ground! It moved so fast we, again, saw only a brief SHADOW. Riley panics now --

RILEY

Who's there?!

No response. Riley BOLTS in a different direction --

YET ANOTHER STREET - RILEY RUNS, beelining toward the end of the street at which stands AN APARTMENT BUILDING with a brightly lit lobby and a SECURITY GUARD, safety --

But something grabs him by the neck and SLINGS him into a building window. It CRACKS. Riley drops. The Shadow won't let him reach the security guard.

Riley's terrified anew by this creatures's strength. He drops his book bag and staggers off, running for his life down a different street. He looks over his shoulder, stumbling, desperate --

2 EXT. WATERFRONT (CONTINUOUS) - NIGHT 2

-- Riley finds himself on the deserted boardwalk. Beyond the rail, black water. A dead end.

He turns, realizing he's utterly alone. He's been herded here. He searches the darkness for whatever's chasing him --

RILEY

What do you want?! Why are you -- ?

-- the shadow DARTS past him; Riley YANKS his hand back --

RILEY

-- OH GOD!

-- He grips his hand in pain, looks at it to FIND a crescent moon shape on his palm, blood seeping out. He's been BIT!

His confusion and terror turn to agony as the venom from the bite crawls up his arm. Riley drops to his knees, CRYING OUT in pain. Then falls, writhing as the venom spreads throughout his body, changing him, killing his humanity.

His tortured CRIES go unheard as we PUSH IN ON the crescent moon on his hand, OVER WHICH WE HEAR...

BELLA (V.O.)

"... From what I've tasted of desire,  
I hold with those who favor fire. But  
if I had to perish twice..."

MATCH CUT - BELLA'S forearm - ON HER crescent moon scar

-- whiter than her already pale skin. EDWARD'S LIPS move into frame, kissing the scar. INCLUDE --

3 EXT. MEADOW - DAY (PRESENT DAY)

3

-- BELLA and EDWARD, lying in the grass. Bella reads aloud from a book of ROBERT FROST poetry...

BELLA

"... I think I know enough of hate to  
say that, for destruction, ice is also  
great, and would suffice..."

Edward teasingly pulls her book away, moves to kiss her. She stops him --

BELLA

English final. Gotta focus.

-- He grins, kisses her anyway. The SUN BRIEFLY COMES OUT from behind clouds, causing Edward's skin to SPARKLE, making the kiss appear magical. He pulls away, smiling...

EDWARD

Marry me.

She laughs. It's not the first - nor fiftieth - time he's asked. This is clearly a game between them.

BELLA  
No.

He kisses her face --

EDWARD  
*Marry me.*

BELLA  
Change me.

Kisses her neck --

EDWARD  
Where I come, it's the way one says,  
"I love you".

\*  
\*  
\*

She affectionately pushes him away, jumping up --

BELLA  
Where I come from it's the way one  
says, "I got knocked up."

\*  
\*

She starts to gather up her coat and books.

He's suddenly right in front of her - we didn't see him move. He playfully grabs her stuff from her --

EDWARD  
You're worried about what people will  
think.

\*

BELLA  
I'm worried that two out of three  
marriages end in divorce.

EDWARD  
The divorce rate amongst immortals is  
much lower.

They're inches apart, the game laced with their attraction.

EDWARD (CONT'D)  
Marry me.

BELLA  
Not yet.  
(then)  
It's almost four. I'm supposed to  
come straight home from school.

He pulls her close. Kisses her.

EDWARD

You'll be on time. I won't give your father another reason to hate me.

As he easily SLINGS her around onto his back --

4

INT. BELLA'S HOUSE - DAY

4

START ON CHIEF CHARLIE SWAN, still in uniform from a day at the station. His brow is furrowed with concern as he reads the Seattle Times --

INSERT HEADLINES - "Murders, Disappearances, Possible Work of Serial Killer..." etc.

The article worries him. He checks his watch -- just as THE FRONT DOOR OPENS. Bella enters, throws down her book bag. Charlie is looking at his watch.

CHARLIE

Four o'clock on the dot. Does he have a stop watch or something?

\*  
\*

BELLA

His name is Edward. And now he's too punctual for you?

-- as she starts toward the stairs --

CHARLIE

Wait a sec, will you? Sit down.

She pauses, then moves to a chair, sits. He faces her.

CHARLIE

You understand why you're being punished, right? Three days. No word. You come back on Edward's arm like nothing happened --

\*  
\*

BELLA

Yes. I'm sorry. But Edward's in my life. That won't change.

CHARLIE

I'm getting that. So I'll make a deal with you. No more being grounded... if you use your new freedom to see your other friends, too... like Jacob.

Bella darkens; a painful subject. Charlie notes this.

CHARLIE  
What? Edward can't handle a little  
competition?

BELLA  
There is no competition.

CHARLIE  
Well, I'm sure Jake would rather be  
"just friends" than nothing at all.

BELLA  
(rising)  
Then he should return my phone calls --

CHARLIE  
His Dad's worried about him, Bells.  
Jake's having a really hard time.

Bella stops. This hurts her to hear.

CHARLIE  
I remember when that was you. You  
needed a friend and Jake was there. \*  
He might be worth another try. \*

5 INT. BELLA'S BEDROOM - DAY 5

Bella opens her desk drawer and pulls out a FOLDED NOTE.  
It's worn, having been read many times. She unfolds it --

INSERT - THE HANDWRITTEN NOTE. Several sentences have been  
crossed out. Only one line at the bottom is legible. It  
reads: "I miss you, too. Doesn't change anything."

Off Bella, deeply troubled. But deciding something...

She takes out her fashionable, desirable, hip Nokia phone ;) \*  
and holds down a button (speed dial). The work "Jake" comes \*  
up on the screen, and possibly ? a shot of him happy, in \*  
former days (maybe before he cut his hair). Straight to \*  
voice mail. \*

6 EXT. BELLA'S HOUSE - NIGHT 6

Bella exits the house, heads to her truck, climbs in --

7 INT. BELLA'S TRUCK (CONTINUOUS) - NIGHT 7

Bella turns the key - nothing. She tries again. It's dead.  
With a slight gust of wind - suddenly, Edward is sitting  
next to her. She jumps, catching her breath. \*

EDWARD

You frightened me.  
(off Bella's look)  
Deciding to go down to the  
reservation.

BELLA

How'd you -- ? Alice had a vision.

His guilty face is her answer. He tries to make light of  
it.

EDWARD

I'm afraid my studies have never  
extended to fixing cars. Just  
disabling them. I'll send Emmett  
around in the morning.

BELLA

Jacob could fix that. He's good with  
his hands.

Edward seems unprovoked by this.

EDWARD

The wolves aren't in control of  
themselves.

BELLA

He'd never hurt me.

EDWARD

Not intentionally.

BELLA

After graduation I'll be one of you  
and that'll be it. He'll hate me for  
good.

EDWARD

Bella, you have to understand. Your  
safety is... everything to me.

BELLA

Edward. I will be safe.

Deeply conflicted, he looks down with regret, resignation.

EDWARD

I'm sorry.

\*

She looks at him. Then gets angry, forces open her door --

8 EXT. BELLA'S HOUSE (CONTINUOUS) - NIGHT 8

-- Bella climbs out, slams the truck door. Edward appears next to her. \*

EDWARD  
(beat, torn)  
I want you to be happy...  
(quietly)  
... but alive is more important.

Frustrated, she pushes past him and heads to the house. He appears on the stairs before she reaches them.

EDWARD  
I'll understand if you're too angry  
for me to come to your room tonight.  
Just close the window.

9 INT. BELLA'S BEDROOM - NIGHT 9

ON THE OPEN WINDOW - Bella closes and locks it. Beat. Another beat. Then she unlocks the window, opens it a bit. Looks at it. Opens it as WIDE as it will go.

10 INT. FORKS HIGH SCHOOL - CAFETERIA - DAY 10

Bella and Edward sit with ANGELA, ERIC, MIKE, and JESSICA. Edward and Bella are on the end, slightly apart. Angela is busy addressing a pile of note card envelopes. Mike writes what he's saying on a legal pad --

MIKE  
My fellow students. We are the  
future. Anything is possible if we  
just believe, blah, blah, blah --

He rips the page off, hands it to Jessica.

JESSICA  
Yeah, this will be my speech. If I  
want people to throw their diplomas at  
my head.

She crumples the paper. Tosses it at him.

MIKE  
Ya gotta embrace the clichés, Jess.

ERIC  
They are the bread and butter of all  
valedictorians.



ANGELA

This is why you're not valedictorian.

ERIC

I chose to exit the political arena to spend more time with my family.

BELLA

Jess doesn't need clichés. She's gonna rock that speech.

JESSICA

Rock? It'll change lives.

ALICE and JASPER have abruptly appeared carrying trays of food they won't eat. As they sit --

ALICE

-- I've decided to throw a party.

JASPER

After all, how many times will we graduate high school?

Edward stifles a smile.

ANGELA

A party? At your house?

JESSICA

Whoa. I've never seen your house.

ERIC

No one's ever seen their house.

EDWARD

Another party, Alice?

ALICE

It'll be fun.

BELLA

That's what you said last time. \*

Suddenly, Alice FREEZES, her eyes glazing over. She's having a vision. Mike hasn't noticed yet.

MIKE

Well, cool, that's really uh...normal of you. What time?

(nothing from Alice)

Dress code?

(still nothing)

Bring anything? Cheetos?

A beat as Alice still looks into the distance. Awkward. Bella looks at Edward, concerned. Edward shrugs it off -- nothign to worry about. \*

EDWARD  
Wake up, Alice. \*

JASPER  
She hasn't been getting much sleep lately. Senior jitters. \*

This sounds weird and weirdly fluent coming from Jasper, but it serves to break the moment. \*

11 INT. SHERIFF'S STATION - EVENING 11 \*

Bella and Edward enter. Charlie is behind the counter talking with a middle-aged couple, DOUG & NANCY BIERS, whose faces are etched with grief and worry.

BELLA  
So -- what was that at school? What did Alice see? \*

EDWARD  
Nothing. Something about Jasper. It was innocuous.

BELLA  
Didn't seem that way. \*

EDWARD  
I was just worried that everyone would notice how strange Alice is. \*

BELLA  
I think that ship sailed a long time ago. \*

Charlie looks up at Bella and Edward and subtly gestures for them to keep their distance. It could be interpreted as hostile.

BELLA  
He'll get over it someday. Don't worry.

EDWARD  
No. That's not what's bothering him. Those people. Their son has gone missing. \*

Bella can read their feelings on Edward's face. \*

BELLA

Do you know something about this? \*

EDWARD

(nods)

Seattle. Unexplained disappearances, killings - we've been tracking it for a while. \*

BELLA

Really? You think...

EDWARD

(nods)

Our kind generally stick to victims who won't be missed. Or they move on quickly. But whoever's in Seattle isn't playing by the rules.

BELLA

You said - if vampires kill too conspicuously, the Volturi step in --  
(off his look)

But - if they go to Seattle, they could come up here, see I'm still human --

He turns to her, strong, reassuring.

EDWARD

We won't let it get that far. We'll protect you, whatever it takes.

CHARLIE (O.S.)

You ready, Bells?

-- as Charlie approaches. Off Bella watching the anguished BIERS exit...

CHARLIE

(to the Biers)

I'll call if I hear anything at all.

Charlie puts a picture into his case. It's RILEY, from the opening.

12 EXT. SHERIFF'S STATION - EVENING

12 \*

Bella exits, flanked by Charlie and Edward. There's palpable tension between the two men.

CHARLIE

It is just us two for dinner, right?

BELLA

Dad --

EDWARD

I'm just dropping Bella off, sir.

(to Bella)

I'll see you tomorrow.

(heads off, then stops)

Oh. Bella, my parents wanted me to remind you about that airline ticket they gave you for your last birthday.

Bella eyes him with suspicion, but he appears guileless.

CHARLIE

What airline ticket?

BELLA

A round trip to Florida to visit Mom.

CHARLIE

That was... generous.

EDWARD

It expires soon. They thought you might want to use it this weekend.

BELLA

I can't just drop everything and go.

EDWARD

It could be your last chance to visit with her before you... graduate.

This lands with Bella.

CHARLIE

It wouldn't hurt you to get away for a couple days. Get some time away.

BELLA

I would like to see Mom. Maybe I will go...

(to Edward)

If you'll use the companion ticket.

CHARLIE

Wait, there are two tickets?

CLOSE ON BELLA'S FACE - illuminated by BRIGHT SUNLIGHT --

13

EXT. RENEE'S BEACH BUNGALOW, FLORIDA - DAY

13

-- Bella's face is turned upward to soak in the WARM SUN.

RENEE (O.S.)

Aren't you going to miss this?...

INCLUDE her mother, RENEE. They lie in chaise lounges pushed tightly together on the deck of this funky bungalow.

RENEE

... The warmth on your skin. The vitamin D soaking into your pores.

BELLA

I will.

RENEE

Colleges in Florida are a lot sunnier.  
(off Bella's look)  
What? I'll never see you if you go to University of Alaska.

Which is the point. Guilt washes over Bella. She takes Renee's hand, absently plays with the bracelet on her wrist, trying to soak up her mother as much as the sun.

BELLA

They have a good science program.

RENEE

If by science program you mean Edward program.

Rene nudges Bella who smiles, looks inside the house --

14 BELLA'S POV - INT. BEACH BUNGALOW - THROUGH WINDOW 14

Edward sits in an easy chair with a clear view of Bella. He offers a small wave, then turns back to his conversation with PHIL, who lies on his back on the couch.

15 BACK TO SCENE 15

Renee squeezes her hand a beat, then glances back at Edward.

RENEE

The way he watches you. It's like... he's ready to leap in front of you and take a bullet or something.

BELLA

... And that's a bad thing?

RENEE

It's... an intense thing. And you, you're... *different* with him. If he moves, you move - like magnets.

BELLA

We're just, you know...

RENEE

In love, I get it. I just want to make sure you're making the right choices for you. 'Cause you're the one who has to live with them.

Bella takes this in - her choice much bigger than mere geographical location. Renee sees her face cloud.

RENEE

Alright, enough with the heavy --

She reaches under chaise and pulls up a large box.

RENEE

-- Happy graduation!

She sets the box on Bella's lap. Bella is dismayed.

BELLA

Mom, I asked you not to waste your money --

RENEE

-- I didn't. I swear.

Bella opens the box - to find a QUILT. As she unfolds it, realizes what it is, emotion wells up --

BELLA

Our trip T-shirts!

RENEE

Thought they'd make a nice quilt. To keep you warm up there.

REVEAL that each square of the quilt is cut from T-SHIRTS bought at various roadside attractions from around the Americas. Renee points --

RENEE

Remember that one? From Ensanada --

BELLA

Saul's Snake Farm and Taqueria --

RENEE

God knows what was in those tacos.

BELLA  
(re: another patch)  
The three-headed lobster in Maine!  
Thing gave you nightmares --

RENEE  
But you were all, "Wow, cool!"  
Already the science geek at ten.

They laugh together, remembering their past.

BELLA  
This is amazing, Mom.

RENEE  
We'll add to it when you have kids.  
We'll take them to the world's tallest  
catsup bottle. And the chewing gum  
art museum...

Renee wraps the quilt around Bella as --

RENEE  
I didn't want you going to Alaska  
without me -- or some part of me.

Bella suddenly hugs her as if for the last time, and perhaps  
it will be.

BELLA  
I'm going to miss you. So much.

Renee's a little surprised by Bella's emotionalism, but hugs  
her back. Off the two of them...

16 EXT. FOREST - NIGHT

16

START ON ALICE - her eyes glazed over, intently watching  
something in her mind. The woods are all mist and shadows -  
a stark contrast to previous bright scene.

INCLUDE EMMETT, then Jasper. Then the other Cullens,  
CARLISLE, ESME and ROSALIE. They're spread out, still as  
statues, waiting for Alice, ready to spring --

JASPER  
You're sure this is where you saw her?

ALICE  
She's almost here...

17 ANOTHER PART OF THE FOREST

17

CLOSE ON A PAIR OF FEMALE FEET in boots RUNNING in the rain wet mud. But they falter, slowing to a stop... PAN UP TO INCLUDE none other than VICTORIA! She inhales... something smells wrong. She abruptly BOLTS in another direction --

BACK ON ALICE - she spins to Emmett --

ALICE

On your left!

Emmett explodes to his left, Rosalie right behind him. Jasper and Carlisle go wide, looking to cut Victoria off, Esme and Alice following up the rear --

INTERCUT with Victoria racing through the trees, tense but not afraid. Escaping is what she's good at. She reaches --

A RAVINE - she doesn't break stride, just LEAPS across it -- Carlisle pulls up short, yells to Emmett and Rosalie --

CARLISLE

Wait! She's in their territory.

ROSALIE

She'll get away.

JASPER

(hearing something)

No she won't --

ON THE OTHER SIDE OF THE RAVINE - THREE GIANT WOLVES LEAP onto the scene and take up the chase after Victoria. The leader is black, enormous (SAM-WOLF).

A parallel chase ensues, the wolves and the Cullens keeping to their sides of the ravine, which we realize is the line that demarcates the territories. Victoria leaps back over --

EMMETT

All ours now.

The Cullens close in.

Emmett GRABS HOLD OF HER SHOULDER AND HAIR! They roll head over keester - Victoria uses the momentum to her advantage and FLINGS Emmett off and over her into a tree.

She takes the split second he's down to leap back over to wolf-land and keeps running. Emmett is *pissed* --

ESME

Emmett, don't! --



-- but Emmett, seeing red, FLIES over the ravine -- the second his feet hit the other side -- PAUL-WOLF turns to face him.

There's a moment of standoff. It would be simple enough for Emmett to defuse the situation by jumping back -- but that's not his style. Paul GROWLS with bravado. That just makes Emmett smile.

ANGLE ON VICTORIA, at a safe distance now. She slows, looks back, surprised to see what's happening. She studies the conflict with curiosity, her mind working...

Paul and Emmet CHARGE each other. BAM! They roll a dozen yards in the dirt. (Alternately, for effect, we cut off of their cacophonous, sumo-esque impact).

18 EXT. FORKS HIGH SCHOOL - PARKING LOT - MORNING 18

Edward pulls his Volvo into a parking spot.

19 INT. EDWARD'S VOLVO (CONTINUOUS) - SAME 19

Bella's in the passenger seat, sadness in her face. Edward strokes her cheek, comforting her.

EDWARD

Are you sorry you went?

BELLA

No. It was great seeing mom. Just... hard saying goodbye.

EDWARD

It doesn't have to be goodbye.

BELLA

Is that why you wanted me to go?  
Hoping I'd change my mind?

He offers a gentle smile --

EDWARD

I'm always hoping for that --

-- then abruptly he looks up; stiffens. Hearing something.

BELLA

What?

EDWARD

Would you stay in the car if I asked you to?

She looks at him, concerned, then pulls open her door --

EDWARD  
Of course not.

20 EXT. SCHOOL PARKING LOT (CONTINUOUS) - DAY 20

Bella and Edward emerge from the Volvo to SEE Jacob climb off his motorcycle and stride toward them. He wears a tight black T-shirt, grease-stained jeans. No jacket in the cold.

His hard expression causes other students to give him a wide berth. He looks almost dangerous. But Bella is delighted --

BELLA  
Jake! --

Edward subtly, protectively pulls Bella back. Students watch from a distance, out of earshot.

JACOB  
Charlie said you left town.

BELLA  
To see my mother. Why?

EDWARD  
He's here to make sure you're still human.

JACOB  
You want to read my mind? Enjoy.

Jacob concentrates on something, and suddenly Edward seems to be distressed.

BELLA  
What are you doing?!

JACOB  
Just taking a walk down memory lane.

EDWARD  
He's reminding me. Of what it was like for you when I went away.

BELLA  
Jacob. Please.

Jacob takes a breath to calm himself. Then faces Edward.

JACOB  
I'm here to warn you - if your kind come on our land again --

BELLA  
Wait, what?

JACOB  
(realizing, to Edward)  
You didn't tell her.

EDWARD  
Leave it alone, Jacob.

ANGLE ON ALICE AND JASPER

-- who gracefully and swiftly climb from their car, place themselves in proximity, just in case.

ANGLE ON MIKE, ERIC, JESSICA AND ANGELA

-- who watch the goings on. Angela clearly fears a fight; the others seem more intrigued by one.

BACK ON EDWARD, JACOB AND BELLA

BELLA  
Tell me. I want to know.

EDWARD  
There was a stupid misunderstanding between Emmett and Paul. Nothing to worry about. \*

JACOB  
Man! Listen to you. Slick. Did you lie to get her out of town, too? \*

EDWARD  
Leave. Now.

JACOB  
She has a right to know. She's the one the red-head wants.

BELLA  
*Victoria's back.*  
(spins on Edward)  
Alice's vision - it wasn't about Jasper, was it? It was Victoria --

EDWARD  
I was trying to protect you --

BELLA  
By lying to me?

He can't respond. There are no words to express his concern and frustration. A beat... then she turns --

BELLA  
Jake, wait up --

Edward's hand is on her arm so fast she's barely moved. She turns to him with controlled anger.

BELLA  
Edward, you have to trust me.

EDWARD  
I do. It's *him* I don't trust.

Bella just looks at Edward; strong, independent, not about to acquiesce. Finally, he releases her. She jogs to Jacob. Climbs on the back of his bike. Jacob grins.

JACOB  
(for Edward's benefit)  
Hold on tight. \*  
\*

BELLA  
Lose the grin, Jake. We're just taking a ride.

He kick-starts the bike, then ROARS off with Bella on the back. Edward watches them go; off his apprehension -- \*

21 EXT. LA PUSH - EMILY'S HOUSE - DAY

21

Jacob pulls up; he and Bella climb off the bike.

BELLA  
I don't think this is a good idea.  
I'm you know, "vampire girl".

But the front door BURSTS open and JARED, PAUL, EMBRY & QUIL pile out, shoving the last of a meal down their throats. Bella tenses, but much to her surprise and relief, Embry smiles when he sees her.

EMBRY  
Hey! Look who's back.

QUIL  
Whatup, Bella?

BELLA  
Quil -- you too?

QUIL

(sighs)

Yeah. Me too. Glad you're here.  
We'll finally get a break from Jake's  
obsessive inner monologue --

\*

\*

PAUL

(mimicking Jacob)

"I wish Bella would call --"

JARED

"I wish Bella *wouldn't* call --"

EMBRY

"Maybe *I* should call Bella --"

JACOB

You can all shut up now --

QUIL

"Maybe I should call Bella and hang up --"

JARED

"Maybe I should call Bella, say  
something, *then* hang up --"

JACOB

(to Bella)

I'm looking for a new pack. Any  
suggestions?

\*

Bella smiles as the guys laugh, push each other, roughhouse.

Behind them a slender girl with cropped black hair exits,  
LEAH CLEARWATER, 19. She'd be gorgeous if not for her  
scowl. Leah sees Bella and the scowl deepens.

JACOB

Bella, this is Leah Clearwater.  
Harry's daughter.

BELLA

I'm... so sorry about your father. My  
dad really misses him.

LEAH

If you're here to torture Jacob some  
more, feel free to leave.

Bella's taken aback. Jacob shoots Leah an angry look; she's  
impervious. As SAM and EMILY exit, Leah abruptly moves off.

JACOB

Fun, isn't she?

Emily gives Bella a hug. Sam offers a pleasant nod hello.

EMILY

Bella. I was wondering when we'd see your face around here again.

JACOB

So?

SAM

We're good. She won't be getting through our line anytime soon.

The guys AD LIB macho challenges as they make their way to the forest's edge. Sam turns to Emily to say goodbye, looks into her eyes. Their connection is deeply intimate. As Sam gently kisses her, Bella politely looks away... to SEE --

BELLA'S POV - ON LEAH

-- at the edge of the woods. Leah glances at Sam and Emily's kiss, then abruptly FALLS FORWARD - before her hands hit the ground, they become PAWS! Leah, now a LIGHT GREY WOLF disappears into the woods. Off Bella's surprise...

22 EXT. JACOB'S HOUSE - DAY

22

Jacob and Bella climb off the bike, and start wheeling it toward the garage as --

BELLA

When did Leah... you know --

JACOB

Around when her Dad died. Her brother, Seth, also phased. He's only fifteen. One of the youngest we've had. Sam keeps him home studying, but the kid's chomping at the bit. Wish it was Leah who'd stay home.

BELLA

Don't be such a guy.

JACOB

It's not a chick thing. It's a love triangle thing. We all have to live the Leah-Sam-Emily pain-fest. Wolf telepathy, remember?

\*

BELLA

Sam...dumped Leah for Emily?

JACOB

It wasn't like that. Sam hates himself for hurting Leah, but... Emily was The One.

BELLA

Yeah, I guess sometimes it chooses you.

Jacob knows she's talking about Edward, won't go there.

JACOB

It's more than some crush. Sam *imprinted* on Emily.

BELLA

... Do I want to know what that is?

JACOB

(bitterly)

Just one more thing we have *no* control over. Even our damn soul mates are chosen for us. Thanks to your bloodsucking buddies.

BELLA

Come on, you can't blame *this* on them.

JACOB

I sure as hell can. If we weren't wolves, we wouldn't imprint. And we wouldn't be wolves if the damn vampires would stay away. But they keep coming back.

BELLA

(getting it)

... And when they do, you change.

JACOB

We lose everything. Our lives, our futures, our free will -- You know Quil imprinted on someone. Claire. She's two years old.

BELLA

Um... that's just creepy.

JACOB

You don't get it. There's nothing romantic about it. It's... a spiritual thing. All the same, Quil won't even date anyone for two decades. Until Claire catches up to him.

BELLA  
(beat)  
Still a little creepy.

JACOB  
(laughs)  
Still not getting it.

He continues on in to the garage. She follows --

23 INT. JACOB'S GARAGE (CONTINUOUS) - DAY 23

Jacob and Bella enter. Jacob rolls the bike to its spot. She notes her old motorcycle in the corner, collecting dust.

JACOB  
It's like, when you see her...

As he finds his words, he slowly moves toward her.

JACOB  
... everything changes. Suddenly,  
it's not gravity holding you to the  
planet anymore. It's her.  
(very close to Bella now)  
Nothing else matters. You would do  
anything - be anything. For her.

He's looking into Bella's eyes. She's afraid to ask, but...

BELLA  
It sounds like you know the feeling.

JACOB  
I do.

BELLA  
Have you... imprinted on someone?

He weighs the loaded question - the truth versus what he wishes was the truth. She waits, emotions conflicting. Finally, he turns away, regret in his voice --

JACOB  
You'd know it if I had. I just have a  
direct line to Sam and Quil's thoughts.

She's relieved. And confused at her relief. He picks up a wrench, tightening something on his bike as --

BELLA  
So for now, you're still you.



JACOB  
And you're still you.

BELLA  
Yeah.  
(hesitates; then)  
Until after graduation --

JACOB  
(anger abruptly flashing)  
*Graduation?*

BELLA  
Jake, I told you it was going to happen --

JACOB  
Not in a *month*. Not before you've -  
you've even lived! Before I could --

-- He abruptly THROWS his wrench across the garage. HEAR it SMASH into the wall --

JACOB  
-- For a *second* - just a second I thought - but he's got his hooks in you so deep --

BELLA  
-- He didn't decide this; I did --

JACOB  
-- And now you're gonna be - *that*. They're not even alive - it makes me sick. Better you were really dead than one of them.

BELLA  
(reeling)  
You did not just say that.

He's too angry to take it back. She heads for the door.

BELLA  
Edward was right, this was a bad idea.

JACOB  
Bella, I don't want -- *please*.

She slows, turns back to him. He tries to calm himself.

JACOB  
I'll -- I'm gonna try not to think about -- I -- man.  
(MORE)

JACOB (CONT'D)  
(takes another breath)  
I'm sorry, I shouldn't have said that.

It takes a long beat for her to recover from the hurtful comment. Finally, she nods. She moves to her dusty motorcycle, brushes off the seat.

BELLA  
We should stick to safer subjects.  
Like... motorcycles.

JACOB  
Only thing safe about you on a  
motorcycle is when you turn it off.

She smiles, as does he. The tension slowly dissipates as they dust off the bikes, shifting back to friends mode.

24 INT. BELLA'S BEDROOM - NIGHT

24

CLOSE ON BELLA'S DREAMCATCHER as a MAN'S HAND moves into frame, turns it. INCLUDE THE MAN'S BACK as he moves around the room, touching her stuff. Picking things up, curious, setting them down just a little out of place. It's creepy.

Finally, his hand falls on a RED BLOUSE draped over a chair. As he brings it to his nose, we SEE HIS FACE -- IT'S RILEY! Pale white, chiseled features, eyes BLOOD RED. A vampire.

He inhales Bella's scent then stuffs it into his jacket and exits her room. We FOLLOW HIM DOWN THE STAIRS and into --

25 INT. BELLA'S HOUSE - LIVING ROOM (CONTINUOUS) - NIGHT

25

Riley soundlessly enters to find Charlie asleep on the couch. He's in uniform, a case file spread out, some of it resting on his chest. Riley leans over him, SEES a PHOTO of himself (it's his case file), and a newspaper article --

INSERT NEWSPAPER -- SERIAL MURDERS RISE IN SEATTLE

OFF RILEY, intrigued, taking in the news and his own file, and Charlie who's unaware of the danger just inches away...

Riley stares casually at Charlie's holster. Silently, uncannily smoothly, removes his gun. STARES right down the barrel. Yep. There's a bullet. \*

Riley points the gun at Charlie's head. Smiles. This could be fun. How far can he pull the trigger without it going off? He squeezes -- the hammer goes back -- \*

Then Riley notices the picture on Charlie's chest...his smiling, human self. Reaches out to it. \*

26 INT. BELLA'S HOUSE - LIVING ROOM - NIGHT

Bella comes in the front door. The living room is empty and quiet. Eerily so. Suddenly --

CHARLIE (O.S.)  
Edward could at least respect meal times.

Bella turns, startled. Charlie leans in the kitchen doorway, indicating his watch.

BELLA  
Actually, I was with Jake.

CHARLIE  
(pleased)  
Good. That's good.

There's a KNOCK on the door. Charlie knows who it is, heads back into the kitchen with a small, self-satisfied smile.

CHARLIE  
I'll just give you two some privacy.

Bella girds herself. Then opens the door to find Edward.

EDWARD  
Do you have any idea how worried I've been?

BELLA  
-- I was perfectly safe --

EDWARD  
-- I nearly broke the treaty to make sure of it --

Abruptly he stops. Inhales. His face alarmed.

BELLA  
I know, I smell like dog --

EDWARD  
-- Something's -- wrong.

He moves into the living room. DARTS throughout the first floor, checking it. Charlie doesn't see... he's concentrating on the photo of Riley, whose FACE has been SCRATCHED OUT.

BELLA  
What? What is it?

EDWARD  
Stay here.

And he bolts upstairs. She hurries after him --

27 INT. BELLA'S ROOM (CONTINUOUS) - NIGHT 27

-- Bella enters to find Edward holding the dreamcatcher.

BELLA  
Edward. What's wrong?

EDWARD  
(grim)  
Someone was here.

28 INT. CULLEN HOUSE - LIVING ROOM - NIGHT 28

Edward paces, frustrated. Alice is stressed. Bella tries to track their fast-paced conversation with Carlisle, Rosalie, and Esme. \*

EDWARD  
No, Alice -- It was a stranger. I didn't recognize his scent.  
(beat)  
That's not helpful, Rosalie. \*

BELLA  
Could you guys please, like -- speak out loud?

EDWARD  
Sorry.

ESME  
A nomad passing through? --

ROSALIE  
-- A passer-by wouldn't have left Bella's father alive.

Bella's chilled by the thought. Esme wraps an arm around her just as the door bursts open. Jasper enters.

JASPER  
His scent disappeared about five miles south of Bella's house.

EDWARD  
Someone orchestrated this --

CARLISLE  
-- Victoria --

EDWARD  
-- No, it has to be the Volturi --

BELLA

-- Checking to see if I've been changed?

ALICE

-- I don't think it was the Volturi either. I've been watching Aro's decisions.

EMMETT

We gotta find this fool and get some answers out of him.

CARLISLE

We also need to take shifts at Bella's house --

ROSALIE

-- Another protection detail? --

ESME

-- Rosalie --

BELLA

-- She's right. You can't watch over me and Dad, and search for the intruder, and for Victoria, and keep yourselves fed. Your eyes are black - when's the last time you went hunting? You're already too busy protecting me --

EDWARD

-- I'm not about to let you fend for yourself --

BELLA

-- I'm not about to let you starve.

She stops... a beat. An idea occurring. She looks at him, a tiny glimmer of optimism flashing on her face.

EDWARD

(wary)  
... What?

29 EXT. BELLA'S HOUSE - FRONT YARD - DAY

29

Edward stands at the curb, frozen in place, waiting, eyes unblinkingly watching the front door. Finally, it opens. Bella exits. Behind her, Jacob.

Edward meets them halfway. Edward is cool, calculating; Jacob hotheaded, fractious.

JACOB  
Whoever it was, he left his stink  
behind. It'll be hard to miss when we  
cross it again.

JACOB  
(to Edward)  
We'll handle it from here.

EDWARD  
We don't need you to "handle"  
anything. Or anyone.

Jacob steps toward Edward who doesn't move.

JACOB  
I couldn't care less what you need --  
Bella moves between them.

BELLA  
(forced enthusiasm)  
Great, so we'll all work together.  
-- Hey, we all have the same goal,  
right? To catch the bad vampires --

JACOB  
Like there's a distinction.

EDWARD  
Jacob, I feel that some day you and I  
are going to have words. \*  
(ALT) \*  
That's it. I -- \*

Bella tries to push them apart; it's like pushing boulders.

BELLA  
-- Stop!  
Jacob simmers. Edward just looks at him.

BELLA  
Just stop it. I'm tired of being in  
the middle of a territorial dispute \*  
between mythical creatures. From now \*  
on I'm Switzerland, okay? \*

Jacob starts to speak --

BELLA  
I don't expect you guys to chuck a  
football around together. Fine. But \*  
we have a lot of problems. \*  
(MORE)

BELLA (CONT'D)

And this is one *temporary* solution.

(then)

Are you willing to at least try?

A long, tense beat. Finally, Edward nods. Then Jacob.

BELLA

Alright, so you need to coordinate.  
You know, schedules and stuff.

Neither says anything. Bella sighs. Turns to Jacob --

BELLA

Would the pack prefer days or nights?

JACOB

(beat)

Nights.

BELLA

(to Edward)

Will days work for your family?

(off Edward's nod)

Good. See? How hard was that?

Agonizing. Off Bella, determined to make this truce work.

30 BELLA'S POV - EXT. BELLA'S HOUSE - NIGHT 30

FROM ABOVE, looking down at the dark, silent forest beyond the yard. Stillness. Suddenly, we SEE a movement in the trees. THEN TWO GLEAMING EYES peer out, belonging to... a WOLF skulking at the edge of the treeline. It looks up at --

31 INT. BELLA'S BEDROOM - ON BELLA (CONTINUOUS) - NIGHT 31

-- she stands in the window, looking down at her protector. Then, in contrast to the danger that surrounds her --

ANGELA (O.S.)

U.W. sent me and Eric our dorm assignments yesterday...

Bella turns to the room where Angela lies on the floor, a massive stack of graduation announcements in the "done" pile. Angela is blithely unaware of Bella's situation.

ANGELA

I'm in the furthest dorm from campus.  
Eric's in the closest, of course. Has  
Alaska assigned you guys dorms yet?

Bella looks at her, missing her already. She lies next to Angela, takes up a card to address.

BELLA  
Not yet.

ANGELA  
Where is Edward tonight anyway?

BELLA  
Out looking for trouble.

Angela hears the worry in Bella's voice. Looks at her.

ANGELA  
Is something wrong?

BELLA  
No, why?

ANGELA  
One, Edward's always with you. Two, you keep looking out that window like you're hoping he'll show up with a mariachi band.

BELLA  
Angela, what if Eric was like, secretly a member of this... violent gang, and... your brother was in this other gang, and they wanted to kill each other, and you couldn't tell anybody?

\*  
\*  
\*  
\*  
\*  
\*  
\*

Bella's slightly odd remark just kind of sits there.

\*

ANGELA  
It's okay. You don't have to talk about it.

BELLA  
There's nothing to...  
(beat)  
I mean, there is but...

How can she talk about it? Bella debates, then sits up, cross-legged, choosing her words carefully.

BELLA  
Okay. You remember Jacob Black?

ANGELA  
Ah. Edward's jealous.

BELLA  
(surprised)  
You say that like it's so obvious.



ANGELA  
(apologetic)  
Oh. It's not?

BELLA  
Edward just thinks Jacob's dangerous  
or something... a bad influence on me.

Angela smiles. Shakes her head.

BELLA  
What?

ANGELA  
I've seen the way Jacob looks at you.  
Edward's seen it, too, and he's only  
human. He's going to react like any  
other guy.

Bella manages to curb her reaction.

BELLA  
It's... more complicated than that.

ANGELA  
Say the words Bella: Jeil-oh-see.

BELLA  
I've told Jacob how I feel. He  
accepts it. He'd...rather be best  
friends than nothing.

ANGELA  
Okay, so the words are Dee-nigh-ul.

BELLA  
You're saying I'm an idiot.

ANGELA  
Just a little oblivious.

BELLA  
Well, I don't want this. Every move I  
make hurts someone.

ANGELA  
They're big boys. They make their own  
choices.  
(then)  
Don't worry, it'll work itself out. It's  
not life or death or anything.

Off Bella, glancing back at her window, at her reality...

32 EXT. BELLA'S HOUSE - ON THE WOLF - SAME 32

-- off the wolf's EYES, eerily refracting the light... \*

33 EXT. ROAD - DAY 33

Edward's silver Volvo pulls over to the side of the road. Bella and Edward emerge from the car. They SEE - 30 YARDS DOWN THE ROAD, a shirtless Jacob leaning against his red Volkswagen. Waiting. The two guys exchange a tense look.

EDWARD

Doesn't he own a shirt?

Bella looks at Edward a beat, realizing --

BELLA

Angela is a wise woman.

EDWARD

What does Angela have to do with -- ?

BELLA

You should go. No rush. I'm good here. \*

Which doesn't make him feel better. He pulls her closer.

EDWARD

I hate being away from you.

Then he surprises her with a particularly passionate kiss. DOWN THE ROAD Jacob scowls. Edward pulls away, leaving Bella a little dizzy.

BELLA

well -- you could rush just a little. \*

He smiles. She offers a reassuring look, then walks off. \*

ANGLE ON JACOB -- As Bella reaches him, he smiles broadly --

JACOB

Hey, beautiful.

He pulls her into a big HUG. She HEARS Edward's car PEEL out; he's obviously pissed. As she watches the Volvo disappear, Jacob opens the car door. She takes her seat as --

JACOB

Whaddaya wanna do today? Bike, hike, hang? It's your call - but tonight we're going to a very chill party.

Off her curious look and the THUNK of her car door closing --

34 EXT. LA PUSH BEHIND JACOB'S HOUSE - BONFIRE - NIGHT 34

A group is gathered around the fire, eating hot dogs, laughing. Billy sits at the natural head of the circle. OLD QUIL, Quil's ancient grandfather sits on one side of him, SUE CLEARWATER on the other. The three Council leaders.

The whole pack is there; Paul, Quil, Embry, Jared and Sam, with Emily at his side. Leah sullenly stares into the fire. Meanwhile, a young Quileute girl about Quil's age is definitely giving him the eye. He SIGHS, annoyed that in another life he might be able to fulfill his promise as a Casanova. \*

ACROSS THE SAND - Jacob leads Bella toward a roaring fire. \*

BELLA

You sure this is okay? I hate being a party crasher.

JACOB

Technically, you're a Council Meeting crasher. But you're okay. I thought - I mean, they think it'll be good for you to hear the histories.

BELLA

(stops)

Wait, the history histories? Of the pack? Aren't they... secret?

JACOB

We all got a role to play. And you're a part of this. It's the first time Quil, Seth and Leah are hearing them, too. But you're the first outsider. Ever.

BELLA

Wow, I... should have dressed better.

SETH (O.S.)

Jake!

They're interrupted by a gangly-limbed boy, SETH, 15, who trots up like a puppy. He clearly idolizes Jacob.

SETH

'Bout time you got here. Paul's been hoovering the grub. But I saved you some burgers.

JACOB

Good looking out, Bro. Bella, this is Seth Clearwater, Leah's brother. Newest member of the pack.

SETH

Newest, bestest, brightest --

JACOB

Slowest --

He grabs Seth in a headlock, the two tumble to the sand. Seth laughs, absolutely loving this guy. A WHISTLE comes from the circle. It's Sam. Seth jumps up.

SETH

Come on. Your dad's about to start.

As Seth drags Jacob and Bella toward the bonfire...

BILLY (O.S.)

The Quileutes have been a small tribe from the beginning...

35 EXT. LA PUSH BEHIND JACOB'S HOUSE - BONFIRE - NIGHT 35

ON THE FIRE, burning lower.

BILLY (O.S.)

... But we have always had magic in our blood.

INCLUDE THE CIRCLE, PANNING everyone's faces, their attention wholly on Billy, his voice commanding.

BILLY

We were great spirit warriors, shape-shifters who could transform into the powerful wolf. This enabled us to scare off our enemies and protect our tribe.

ON BELLA who absorbs the story, its images alive in her mind. Jacob glances at her, gauging her reaction as --

BILLY

One day our warriors came across a creature...

36 INT. FOREST CLEARING - DAY (1750'S) 36

TWO QUILEUTE WARRIORS (all in human form) emerge from the trees, horrified to find a MALE VAMPIRE (wearing the clothing of a mid-1700's Spaniard) bent over two lifeless TRIBE GIRLS. His eyes are blood-red, feral. A terrifying image.

BILLY (V.O.)

It looked like a man, but it was hard like stone and cold as ice...

*The two warriors PHASE INTO WOLVES and charge the Vampire.*

*He grabs one of them, strangling it. The second wolf gets his teeth into the Vampire's neck and tears off its head. But the strangled wolf falls dead to the ground.*

BILLY (V.O.)

Our warriors' sharp teeth finally tore it apart... but only fire would completely destroy it.

37 EXT. LA PUSH BEHIND JACOB'S HOUSE - BONEIRE - NIGHT 37

BACK ON BELLA - the horrible visuals alive in her mind. Jacob watches her, gratified by her somber reaction.

BILLY

They lived in fear that the Cold Man was not alone. They were right.

38 EXT. QUILEUTE VILLAGE - DAY (1750'S) 38

*A BEAUTIFUL VAMPIRESS in a tattered 1700's Spanish gown, moves through the Quileute village of long houses and teepees. A TRAIL OF DEAD BODIES; tribes-people screaming.*

BILLY (V.O.)

She took her vengeance on the village. Our elder chief, Taha Aki, was the only spirit warrior left to save the tribe, after his son was killed.

*TAHA AKI, 60's - anguished, stands over his dead SON, 20. His THIRD WIFE, 40's, weeps inconsolably next to his body. Taha Aki spins toward the Vampiress and takes a running LUNGE at her, TRANSFORMING into a great wolf. They CLASH!*

*THE THIRD WIFE watches with horror as the Vampiress quickly gets the upper hand --*

BILLY (V.O.)

Taha Aki's Third Wife could see he would lose...

*The THIRD WIFE pulls out a knife and RUNS toward the VAMPIRESS who barely acknowledges the impending attack --*

39 EXT. LA PUSH - BEHIND JACOB'S HOUSE - NIGHT 39

BACK ON BILLY, who looks at Bella as he says --

BILLY

The Third Wife was no magical being, with  
no special powers but one: courage...

ON BELLA'S FACE as we go INSIDE her thoughts --

40 EXT. QUILEUTE VILLAGE - DAY (BELLA'S IMAGINATION) 40

-- MATCHCUT BELLA'S FACE - now transformed into the Third  
Wife! Bella charges the Vampiress, dagger raised high --  
but as she nears, shockingly, she plunges the knife into her  
own heart! BLOOD flowers on Bella's chest. The Vampiress  
catches the scent and spins toward her, ravenous --

BILLY (V.O.)

The Third Wife's sacrifice distracted  
the Cold Woman long enough for Taha Aki  
to destroy her. She saved the tribe.

As the Taha Aki-wolf leaps onto the Vampiress, tearing her  
apart, Bella lay dying, her expression at peace...

BILLY (V.O.)

Over time, our enemies have disappeared.  
But one remains - the Cold Ones...

41 EXT. LA PUSH - BEHIND JACOB'S HOUSE) - NIGHT 41

BACK ON BELLA - emotions conflicting as she sees all this  
from the wolves point of view. Billy continues --

BILLY

Our magic awakens only when they come  
near. And we sense it now, feel the  
threat in our blood. Something  
terrible is coming, and we must be  
ready. All of us.

Off Bella... and the FIRE --

REPORTER (O.S.)

Seattle is in a state of terror...

42 INT. CULLEN'S HOUSE - DAY 42

TIGHT ON A TELEVISION SCREEN tuned to CNN - A FEMALE  
REPORTER with a mic does a stand-up in front of Pike Place.

REPORTER

... Police are baffled by the  
escalating murders and disappearances.

INCLUDE Carlisle and Jasper who watch with concern. Emmett  
is draped over the couch. Bella and Edward enter as --

REPORTER

Theories range from a vicious new gang to a wildly active serial killer...

EMMETT

(grinning, to Bella)  
Look who survived the dog park. Need something for those flea bites?

BELLA

I'm good, thanks.

EDWARD

(re: the newscast)  
Seattle?

CARLISLE

It's getting worse. We're going to have to do something.

EDWARD

Alice still hasn't had any visions about who's doing this.

EMMETT

So we track him down and kick his bloodthirsty ass. Let's go now. I'm bored as hell.

ROSALIE (O.S.)

(from upstairs)  
*Emmett.*

EMMETT

She's such a pessimist.

Edward abruptly looks at Jasper, reading his mind a beat --

EDWARD

I didn't think of that. But... yes, it makes sense.

BELLA

*Guys.*

\*  
\*

CARLISLE

Tell us, Jasper.

As Jasper speaks, Bella is surprised when he continues beyond the one or two sentences he usually utters. His slight Southern lilt becomes more obvious.

JASPER

It takes more than one of our kind to cause the damage they're reporting. Quite a few more. They're undisciplined, conspicuous --

EDWARD

Newborns.

BELLA

Like... new vampires?

EDWARD

In their first months after the change.

JASPER

That's when we're at our most vicious, uncontrollable, insane with thirst --

EMMETT

(another grin to Bella)  
Something to look forward to.

Bella blanches.

JASPER

No one has trained these newborns, but this isn't random...

CARLISLE

(realizing)  
... Someone's creating an army.

Jasper nods. Emmett rises, enthusiastic.

EMMETT

Oh, now we *definitely* gotta go.

BELLA

Wait, an army? Of vampires?

CARLISLE

There haven't been any newborn armies in over a century that I know of.

JASPER

There is now. And they've been created to fight *someone*.

EDWARD

We're the only clan even close to Seattle.



CARLISLE

Regardless, if we don't put a stop to it, the Volturi will. I'm surprised they've let it go on this long.

EDWARD

(idea occurring)

Maybe they're purposely ignoring it. Or even... behind it.

(off their looks)

When we were in Italy... I read it in Aro's mind...

43 EDWARD'S VISION

43 \*

TRACKING TOWARD EDWARD'S FACE - as we enter his memory, his environs drop out, blackness surrounding him, suspending him -- as he turns, we go OVER his shoulder to SEE --

EDWARD (V.O.)

He didn't want me to see, but it was there...

EDWARD (V.O.)

He wants Alice and me to join him. Our gifts would shore up his power --

A FLASH of EDWARD and ALICE, each in one of the Volturi "thrones" formerly occupied by Marcus and Caius.

\*  
\*

EDWARD (V.O.)

But he knows we'd never choose him as long as our family is alive...

44 RESUME EDWARD - PRESENT

44

EDWARD

An army could solve that for him.

Bella takes this in, then --

BELLA

We can't wait two weeks for graduation; you need to change me now --

JASPER

You'd be a liability as a newborn. Unable to control your instincts. An easy target.

\*  
\*

Carlisle puts an empathetic hand on Bella's shoulder.

CARLISLE

There's also your father to consider.  
And your mother. How terrible would  
it be for them if you suddenly  
disappeared?

Bella can't argue, considers. Emmett looks confused...

EMMETT

But... we are gonna kick *someone's*  
ass, right?

45 INT. ABANDONED CANNERY, SEATTLE HARBOUR FRONT - NIGHT 45

SMASH! A NEWBORN VAMPIRE careens into the wall, CRACKING  
bricks. He falls to the ground at the feet of Riley, who  
spins on A SECOND NEWBORN --

RILEY

Next one who starts a fight gets his  
arms ripped off!  
(to Newborn #2)  
Now get your own damn snack.

-- as Riley steps over A HUMAN MAN lying on the ground,  
barely alive. Newborn #2 watches hungrily as Newborn #1  
dives on the man, taking what's left of his life.

INCLUDE another DOZEN NEWBORNS of both genders, all  
ethnicities and backgrounds, who feed, lounge, fight. What  
they have in common is ferocity, strength and *thirst*.

Riley goes to a pretty girl, BREE, 15, who lies in a corner,  
just awakening. As he squats to check on her, she suddenly  
jumps up, backs against the wall, disoriented and profoundly  
thirsty. Her hand flies to her neck where she was bitten.

BREE

What -- what did you do to me!?

Behind Riley, the TWO NEWBORN VAMPIRES start pushing each  
other again, the fight reigniting, irritating Riley.

BREE

I'm so -- so...

RILEY

Yeah, I know. We'll find you someone  
to drink. The thirst will calm down  
after a while. I've got a year under  
my belt and I'm okay --

Just then Newborn #1 RIPS Newborn #2's head completely off.  
Bree SCREAMS. Riley shakes his head, exasperated.

He leaves Bree in confusion as he walks away. Off his FACE -- \*

46 INT. BELLA'S HOUSE - KITCHEN - NIGHT 46

ON RILEY'S FACE - xeroxed onto a FLIER that reads "Have you seen me?" INCLUDE Charlie who sits at the table staring at it. Bella enters, dropping her backpack, coat.

BELLA

Hi Dad. You already eat dinner?

CHARLIE

Huh? Um... no... not yet.

She looks over his shoulder and sees the flier.

CHARLIE

Riley Biers. His parents are papering Seattle with these. Fifth time they've tried.

BELLA

...Do you think they should give up?

CHARLIE

I wouldn't, if it was you. Not ever.

Bella swallows her guilt - she was about to put him through that... and may still. Then he unexpectedly wraps an arm around her waist, pulling her close. After a beat, he releases her, rising to cover his emotionality.

CHARLIE

So, one large, extra cheese?

BELLA (V.O.)

I have to figure out what to tell people... \*

47 INT. BELLA'S ROOM - NIGHT 47

Bella's cocooned in her bed in the dark. Edward lies next to her, her mother's QUILT between them.

BELLA

... How to explain why I won't be home for Christmases. Why I won't visit. Why they'll never see me again.

EDWARD

After a few decades, everyone you know will be dead. Problem solved.

She flinches at his brutal honesty. Then faces him.

BELLA

Why are you so against me becoming like you?

EDWARD

I've told you.

BELLA

There's more to it. You can be honest.

EDWARD

(beat, quietly)  
The choice you're making. I know the consequences of it - the loss, the isolation. I've lived it. To let you suffer that...

(shakes his head)  
And I know you believe I have a soul, but I don't. And to risk yours, just so I'll never have to lose you... it's the most selfish thing I'll ever do.

BELLA

Then I'm just as selfish.

She rests her head on his chest.

BELLA

I thought maybe you were afraid I'll be too different --  
(off his look)  
I won't be, you know... warm anymore. Won't smell the same...

He lifts her face to his --

EDWARD

You'll always be my Bella.

-- and kisses her. She kisses him back. It grows more passionate. She locks her arms around his neck. Edward pulls away, both of them reining in their desire.

EDWARD

My Bella, just less fragile. \*

He pulls the quilt around her. As they nestle in, CAMERA PULLS BACK... until we're OUTSIDE LOOKING IN THE WINDOW...

48 EXT. BELLA'S HOUSE (CONTINUOUS) - NIGHT

48

-- still PULLING BACK - INCLUDE the edge of the treeline where we FIND Emmett and Alice standing several paces apart. Stone still, keeping watch, listening.

They hear a sound, both SPINNING at once - to FIND BEHIND THEM - TWO WOLVES. Here to take over sentry duty. Slowly, Emmett and Alice back away, the wolves eying their every move. A truce, but a tense one...

49 EXT. LA PUSH - BEACH - DAY

49\*

Bella and Jacob walk along the sand. Jacob seems distracted, like he wants to say something but can't. Bella's too busy worrying to notice.

BELLA

They keep saying "Everything's fine," but it's complete bull. Alice is even going ahead with that stupid graduation party - which I'm inviting you to, by the way.

(off Jacob's scoff)

Yeah, I figured. The whole situation is a mess, and I can't even help. If I was one of them already --

JACOB

(that's it - stops)

I want to say something.

BELLA

Right. Sorry. We agreed not to talk about that.

JACOB

No, it's - I wanted to do this differently. Smoother. But I'm out of time and you need to hear the truth, understand all your options. You probably already know what I'm going to say but...

BELLA

(she does)

Jacob, don't...

JACOB

I'm in love with you, Bella. And I want you to pick me instead of him.

Bella stares at him, momentarily speechless. Finally --

BELLA

Jake, I... thought you understood. I don't feel that way about you.

JACOB

I don't buy it.

BELLA

What don't you buy? It's how I feel.

JACOB

Do you want me to go away? Never see me again?

BELLA

Of course not.

JACOB

See? You feel something else for me, you just won't admit it.

(deciding)

And I'm not giving up. I'm gonna fight for you. Yeah. Until your heart stops beating.

BELLA

Then you won't have to fight long --

JACOB

-- you're rushing into it because you're afraid you'll change your mind!

This strikes a nerve - which makes her angry.

BELLA

It's what I want.

Jacob takes her by the arms, emotionally charged --

JACOB

You wouldn't have to change for me. Or say goodbye to anyone. I can give you more than him. He probably can't even kiss you without hurting you.

(pulling her closer)

Feel that? Flesh and blood and warmth

--

BELLA

= Jacob --

Suddenly, spontaneously, he kisses her. Bella pushes against him angrily, but he pulls her tighter to him.

Finally, Bella goes limp, drops her arms, opens her eyes, waiting for him to stop. He does; lets go. She turns away. He waits, gauging her reaction. Did she feel what he felt?

But Bella spins back toward him and PUNCHES him in the mouth! There's a horrible CRUNCH on impact. Jacob doesn't even flinch. But Bella grabs her hand in pain --

BELLA  
OW! Owowowowowow!

50 EXT. BELLA'S HOUSE - DAY

50

Bella, pissed, climbs from Jacob's car holding her injured hand, as Edward's Volvo SCREECHES to a stop. He gets out, moves directly for Jacob. Bella gets in his path --

BELLA  
Not here, Edward. Please.

-- He goes around Bella, getting directly in Jacob's face.

EDWARD  
If you ever touch her against her will again --

JACOB  
She's not sure what her will is --

EDWARD  
Oh, she can speak for herself.  
(a bit ruefully)  
I guarantee you.

\*  
\*  
\*

JACOB  
Fine. Some day, she'll speak for herself, and ask me to.

\*  
\*

BELLA  
Stop it, Jacob, just go --

But Jacob faces-off with Edward. Behind them Charlie exits, sees the hostility between them. Heads for them --

CHARLIE  
(getting between them)  
Okay, guys, let's take it down a notch. Come on. Simmer down.

The two guys could crush him, but they back off.

CHARLIE  
Now what the hell is going on?

\*

JACOB  
I kind of...kissed Bella.

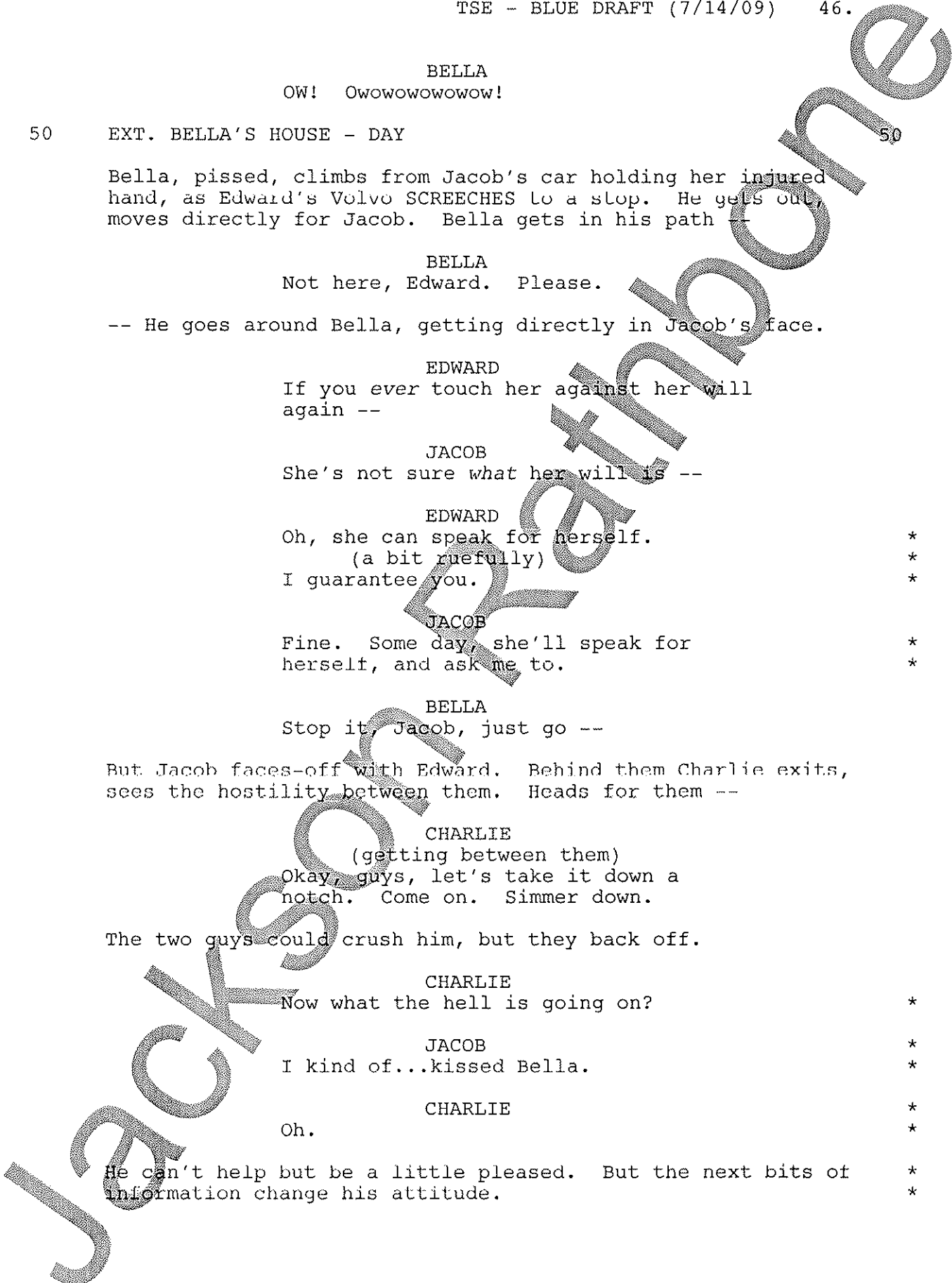
\*  
\*

CHARLIE  
Oh.

\*  
\*

He can't help but be a little pleased. But the next bits of information change his attitude.

\*  
\*



JACOB

Against her will. So she hit me. And  
broke her hand. Accidentally.

Charlie's expression turns into a glare that even the cocky  
Jacob shrinks under.

51 INT. CULLEN HOUSE - KITCHEN - EVENING

51

Edward looks on with concern as Carlisle finishes setting  
Bella's hand in a splint. Rosalie, at the counter in the  
b.g., peruses several newspapers, looking for updates.

CARLISLE

It's just a small fracture. You're  
all set, Bella.

Emmett and Jasper breeze in, see Bella's splint.

EMMETT

Trying to walk and chew gum at the  
same time again, Bella?

BELLA

Punched a werewolf in the face.

EMMETT

(impressed)  
Bad ass. You're gonna be one tough  
little newborn.

BELLA

Tough enough to take you on --

Rosalie SLAPS down the newspaper and abruptly walks out,  
throwing a fierce scowl Bella's way. Bella is thrown.

EMMETT

Don't worry about it.

EDWARD

Did you find any leads?

JASPER

No sign of the intruder. But Victoria  
continues to make appearances.

CARLISLE

She's toying with us. Keeping us  
distracted.

EMMETT

From Seattle?



CARLISLE

Or the intruder. Or something else. \*

EDWARD \*

Alice can keep tracking her decisions but  
we have to track her on the ground. \*

Tired of being ignored, Bella heads out to the deck -- \*

JASPER \*

We've already covered the entire  
southern peninsula down to Quinault. \*

EDWARD \*

We'll search the northwestern trail... \*

52 EXT. CULLEN HOUSE - DECK - EVENING 52 \*

The sun sets over the river as Rosalie looks out. Bella  
exits. Rosalie knows who's behind her without looking. \*

ROSALIE \*

Go blather to someone else about the  
joys of becoming a newborn. \*

BELLA \*

I know how bad it'll be. \*

ROSALIE \*

(contemptuous)  
You don't have a clue.

Now Bella's had it. She straightens, pissed.

BELLA

Rosalie, I'm trying here. I've been  
trying with you. But I can't figure  
out what I did to make you hate me --

ROSALIE

(faces her, surprised)  
Hate you? I don't hate you. I don't  
particularly like you but... Bella, I  
envy you.

BELLA

That's... ridiculous.

ROSALIE

You have a choice. I didn't. None of  
us did. But you do. And you're  
choosing wrongly. I don't care how  
miserable your human life is -- \*

BELLA

My life isn't miserable. It's not perfect but no one's is.

ROSALIE

Mine was.

BELLA

It was a long time ago, maybe you're forgetting the bad --

ROSALIE

I remember. And it was perfect. Till the end...

She turns toward the river again. Bella slowly moves to Rosalie's side, but at a careful distance.

ROSALIE

I had... almost had... everything, even though it was the Great Depression. I was eighteen, beautiful -- everyone in Rochester envied me.

PUSH IN ON ROSALIE as --

ROSALIE

There's only one thing I wanted that I didn't have...

SMASH TO:

CLOSE ON A BABY'S FACE

Curly black hair, dimples, cherubic. He's being held by --

53 EXT. ROCHESTER, NEW YORK - PARK - DAY (1933) 53

-- HUMAN ROSALIE, rosy skin, stunning, but naive, vain. We SEE her longing as she hands the boy back to his mother, VERA, 18. \*

ROSALIE (V.O.)

I wanted a child badly. A home of my own, a husband to kiss me when he came home from work. And I thought I was going to have all of that... \*

54 EXT. ROCHESTER NEW YORK - STREETS(PARK) - DAY (1933) 54 \*

Rosalie walks on the arm of the handsome, well-dressed ROYCE KING. Passersby eye her admiringly. Royce enjoys the attention she brings him. But it's clear from their looks that Royce himself is not well-liked.

ROSALIE (V.O.)

Royce was the most eligible bachelor in town. I barely knew him - we were never alone. But I was in love with the idea of love.

Rosalie doesn't see Royce eyeing a PRETTY WOMAN across the street. The Pretty Woman, appalled, hurries along; he wipes the leer off his face. Rosalie blithely sees only her perfect man. \*

ROSALIE (V.O.)

I was young...

55

EXT. ROCHESTER NEW YORK - STREETS - NIGHT (1933)

55

Rosalie heads down the empty lamp-lit streets. She pulls her coat close in the chill night air.

ROSALIE (V.O.)

On the last night of my life, I left a friend's house late. I wasn't far from home...

She slows as she sees a GROUP OF FIVE MEN, gathered under a streetlight. They laugh drunkenly, passing a bottle. Rosalie veers away to avoid them but then hears --

ROYCE

Rose! We've been waiting for you.

Rosalie relaxes a little as she realizes it's Royce.

ROSALIE

Royce, you're drunk.

ROYCE

(to his FRIEND)  
Isn't she lovely, John? Told you she was a looker.

JOHN

(leering)  
Hard to say with all those clothes on.

Rosalie, uncomfortable, looks to Royce but he just snickers.

ROYCE

Show him what you look like, Rose.  
Take off a few layers.

ROSALIE

I'll see you tomorrow. Sober.

She starts off, but Royce abruptly YANKS her hat off - she CRIES OUT in pain as the hat pins wrench her hair out. Royce grins, the sadist in him unmasked now. The men laugh.

ROYCE

You'll do as I say.

Then he grabs her coat. She fights him, scratching his face, but he violently RIPS the coat off her --

ECU ON THE BRASS BUTTONS - they POP OFF (SLOW MOTION). FOLLOW the buttons as they scatter onto the street...

ROSALIE (V.O.)

I didn't see who he was until that night. Who they all were...

56 EXT. CULLEN HOUSE - THE DECK - EVENING

56

Bella reels at the horror of Rosalie's assault. Empathy fills her as a stoic Rosalie continues...

ROSALIE

They left me in the street, thinking I was dead. Believe me, I wanted to be. Carlisle found me - smelled all the blood. He thought he was helping me.

BELLA

I'm... so sorry that happened to you.

But Rosalie won't be pitied.

ROSALIE

I did get revenge on them... one at a time.  
(ever-so-slight smile)  
I saved Royce for last... so he'd know I was coming.

57 FLASH TO - INT. HOTEL CORRIDOR - NIGHT (1933)

57

TWO LARGE MEN guard the doorway to a room. They look up as a specter in white appears at the other end of the hall. As it nears we realize it's Rosalie, in her wedding dress --

58 INT. HOTEL ROOM (CONTINUOUS) - NIGHT (1933)

58

Royce is terrified as he HEARS the sound of the two guards' bodies falling heavily to the ground. He backs into a corner - the door SPLINTERS open and Rosalie enters. Off Royce's horror as she closes in on him --

59 BACK ON ROSALIE PRESENT

59

ROSALIE

I was a little... theatrical back then.

A flash of amusement. But it quickly disappears.

ROSALIE

Things got better after I found Emmett. But we'll always be... *this*. Frozen, never moving forward. That's what I miss most... the *possibilities*. Of sitting on a front porch somewhere, Emmett gray-haired by my side, surrounded by our grandchildren, their laughter...

Rosalie is silent a beat. Bella turns to her, empathetic but holding her ground...

BELLA

I understand that's what you wanted, but... there'll never be anything I want more than Edward.

ROSALIE

Wrong again. After you've been changed, there's one thing you'll want more, one thing you'll kill for: *blood*.

Seeing her point has landed, Rosalie walks off. Bella, shaken, turns back toward the house --

SEE EDWARD standing in the window, looking out at her...

JESSICA (O.S.) (PRE-LAP)

When we were five, they asked us what we wanted to be when we grew up...

60 INT. FORKS HIGH SCHOOL - GYM - GRADUATION CEREMONY - DAY

60

CAMERA PANS ACROSS THE CAPS AND GOWNS, families and teachers. Umbrellas are on hand in case the clouds open up.

JESSICA (O.S.)

Our answers were things like astronaut, president...

FIND Jessica at the podium, class valedictorian.

JESSICA

... Or in my case, princess.  
(chuckles from the crowd)  
(MORE)

JESSICA (CONT'D)

When we were ten, they asked again and we answered - rock star, cowboy, or in my case, gold medalist. But now that we've grown up, they want a serious answer. Well, how 'bout this: who the hell knows?!

LOUD HOOTS AND HOLLERS from the audience, in which we FIND BELLA. Jessica's words are sinking in.

JESSICA

This isn't the time to make hard and fast decisions, it's the time to make *mistakes*. Take the wrong train and get stuck somewhere chill. Fall in love - a lot. Major in philosophy 'cause there's no way to make a career out of that. Change your mind. Then change it again, because nothing is permanent...

Off Bella, knowing there will be no changing her mind once she makes her decision. The speech CONTINUES OVER --

61 INT. HIGH SCHOOL GYM - GRADUATION CEREMONY - DAY 61

ON THE STAGE - Bella walks to the SCHOOL PRINCIPAL and shakes his hand while receiving her diploma. OUT IN THE AUDIENCE Charlie CLAPS loudly, beaming with pride. \*

JESSICA (V.O.)

... So make as many mistakes as you can. That way, someday, when they ask again what we want to be... we won't have to guess. We'll know.

62 EXT. SCHOOL - POST GRADUATION CEREMONY - DAY 62

Charlie and Bella walk away, Bella awkwardly shouldering out of her gown and mortarboard. Ad-libbed "see you at the party's" with various students including the usual suspects if possible. Charlie wraps an arm around Bella's shoulder, emotional.

CHARLIE

I'm so proud of you, Bells. I can't wait to see what you do next. You're my biggest accomplishment.

BELLA

... Dad, that's not true.

CHARLIE

Yeah, it is. And it's...

(amazing)

Well. You'll see, when you have kids.

Off Bella...

RILEY (O.S.) (PRE-LAP)

What did I say about a low profile!

63 EXT. SEATTLE - ISOLATED STREET - NIGHT

63

Riley, exasperated, stands next to a late model sedan that lies UPSIDE DOWN in the dark street. Smoke comes from the engine, a FIRE ignites. Inside the car, a WOMAN SCREAMS --

RILEY

You call this low?

A MALE NEWBORN ignores him, as he pulls the screaming Woman from the car and begins to feed on her. Nearby, two other NEWBORNS feed on prizes of their own - a PROSTITUTE and a BIKE MESSENGER. Riley gives up.

RILEY

Just -- clean up after yourselves.

CAMERA CRANES UP AND BACK TO --

AN OVERPASS IN THE DISTANCE

-- where we find FOUR PEOPLE, utterly motionless, looking down at the mayhem.

PUSH IN TO FIND they're the VOLTURI: JANE with her misleadingly angelic face. The hulking FELIX, elegant DEMETRI and cherubic ALEC. All wear dark coats with hoods. Jane is calling the shots.

ALEC

(with distaste, to Jane)

How... indiscreet.

FELIX

They've already drawn too much attention.

DEMETRI

So has our "inaction." Others may begin to question the Volturi's... effectiveness.

JANE

Let them.

FELIX

Maybe we should consult Aro.

Jane shoots Felix a look - SEARING PAIN shoots through his body. The massive Felix drops to the ground writhing silently. Jane is one scary little girl.

JANE

Aro's decisions are being watched. We must decide.

Alec carefully, gently touches her shoulder, interceding.

ALEC

Then decide, sister. It's time.

She releases Felix. Demetri helps him up. She smiles at Alec, utterly uncaring of the agony she just caused Felix.

JANE

Yes, it is.

(looks at the newborns)

Either we let them do what they were created for, or we end them. Decisions, decisions...

BACK ON RILEY - He senses something. Looks up.

RILEY'S POV ON THE OVERPASS - The Volturi are gone. We begin to HEAR THE POUNDING OF DANCE MUSIC as we go to --

64 INT. CULLEN'S HOUSE - GRADUATION PARTY - NIGHT

64

It's wall to wall teenagers. Dancing, celebrating. Alice has transformed the place into a magical nightclub.

ANGLE ON THE FRONT DOOR - as Bella enters, immediately overwhelmed by the crowd. She weaves her way through the throngs, searching for Edward. She finally spots him --

BELLA'S POV - THROUGH THE KITCHEN DOOR

Edward is deep in consultation with Carlisle, Emmett and Jasper. Their mood is intense.

Bella heads toward them but Jessica and Angela swoop in.

ANGELA

You're finally here!

JESSICA

What'd you think of my speech? Too easy-breezy, self-helpful?



BELLA  
(genuine)  
Actually, you pretty much nailed it.

JESSICA  
Like I was born to lead, right?

ANGELA  
I love this song! Come on --

She pulls them to the dance floor where Eric and Mike find them.

MIKE  
Time to dance, Bella. Don't make me  
get my robot on.

ERIC  
You *wish* your robot looked this good.

Mike and Eric start a robot battle. The girls laugh. Their celebratory mood is in striking contrast to the atmosphere in the kitchen. A dance floor is Bella's idea of hell, but she forces a smile, shuffles a bit. Then she SEES --

BELLA'S POV - ON THE FRONT DOOR

Jacob enters, calm, confident. Quil and Embry flank him, looking tense, eyes darting around the room. Bella maneuvers off the dance floor and into Jacob's path.

BELLA  
What are you doing here?

JACOB  
You invited me, remember?

BELLA  
Was my right hook too subtle? 'Cause that was me uninviting you.

JACOB  
(genuinely remorseful)  
Bella, I'm sorry about, you know, the kiss and your hand and... I'd blame it on the whole inner animal thing but... it was just me. Being an ass. Really, I'm sorry.

She sees he's sincere. She softens, nods.

JACOB  
I brought you a graduation present.  
Made it myself.

\*  
\*  
\*  
\*

He takes her hand and clasps to her wrist a CHARM BRACELET. \*

INSERT - The charm: an intricately hand-carved figurine of a miniature WOLF. Bella looks at it, moved -- \*

BELLA  
It's... beautiful. You made this? \*  
(off his nod) \*  
Wow, I... thank you. \*

Jacob's pleased. But then Bella's eye is caught by -- ALICE \*  
- standing by THE STAIRCASE, frozen. She's having a vision. \*  
Alarm clouds Bella's face. Jacob sees it --

BELLA  
I'll be right back.

JACOB  
Why? What's going on?

BELLA  
Nothing. Just wait here a sec.

Jacob shares a suspicious look with Embry and Quil as Bella pushes through the crowd. \*

ANGLE ON THE STAIRCASE - Bella reaches Alice just as she comes out of her vision, her face alarmed. \*

BELLA  
Alice, what is it? What did you see?

Jacob appears.

JACOB  
Okay, something is going on. Tell me.

ALICE  
I... need to talk to Jasper.

Jacob puts an arm against the wall, blocking her.

JACOB  
Why don't you talk to me?

Suddenly, Jasper is there. His expression lethal.

JASPER  
I suggest you remove - your - arm.  
Before I do.

Jacob does so, slowly, carefully.

JACOB  
Just looking for info --

ALICE  
The decision's been made.

BELLA  
You're not going to Seattle, are you?

ALICE  
No... They're coming here.

Off Alice we SMASH TO --

65 ALICE'S VISION: SEATTLE - ABANDONED CANNERY 65

*Riley passes Bella's red blouse amongst the newborns. As they inhale, picking up her scent --*

66 EXT. CULLEN HOUSE - BACK DECK - NIGHT 66

The party continues inside. But outside, the discussion is tense. Bella, Alice, Edward, Jasper and Carlisle debate as Jacob tries to follow. Quil and Embry are nearby, on guard.

EDWARD  
How long?

ALICE  
They'll be here in four days.

CARLISLE  
(sickened)  
This could turn into a blood bath.

JASPER  
There aren't enough of us to protect the town.

JACOB  
Someone's going to attack Forks?

EDWARD  
(ignoring him, to Alice)  
Who's behind it?

ALICE  
I didn't see anyone familiar - maybe one --

EDWARD  
(reading her mind)  
Yes, I've seen his face - he's local.  
Riley Biers --

He catches Bella's eye as she recognizes the name, shaken.

EDWARD

-- But he didn't start this.

ALICE

Whoever did is staying out of the action.

CARLISLE

So someone's playing with blind spots  
in your vision.

EDWARD

Only the Volturi could know how Alice's  
gift works. Aro would have found out,  
when he read Alice's mind...

JASPER

Either way, the army is coming and our  
odds aren't good.

JACOB

Alright, hold up! What damn army?

He's about to explode. Carlisle and Edward share a look.  
Edward shakes his head no, but Carlisle decides differently --

CARLISLE

Our kind. Newborns.

QUIL

How many?

JASPER

Enough.

EMBRY

What are they after?

ALICE

They were passing Bella's scent  
around, a red blouse --

BELLA

That's what he was doing at my house --

\*  
\*

JACOB

Okay, what the hell does this mean?

CARLISLE

(anguished)

It means an ugly fight. With lives lost.

The weight of it lands on all of them. Beat. Jacob shares a sober look with Embry and Quil. An imperceptible nod.

JACOB  
We're in.

BELLA  
What? No, you'll get yourself killed!

JACOB  
Please, it's what we were made for.

EDWARD  
Forget it.

JACOB  
Wasn't asking permission --

CARLISLE  
-- Alright.

The guys back off. Carlisle turns to --

CARLISLE  
You believe Sam will agree to this...understanding? \*

JACOB  
If that's a fancy word for fighting together, yeah. We happen to live here too.

Edward looks at Carlisle who's still weighing it.

CARLISLE  
Jasper?

JASPER  
They'll give us the numbers. And the newborns won't know werewolves even exist. That'll give us an edge.

BELLA  
Carlisle, don't. They'll get hurt.

Jacob scoffs. They all look to Carlisle. Finally, he nods.

CARLISLE  
We'll have to coordinate --

Edward's not happy, but resigns himself. Bella is panicked.

CARLISLE

-- Fighting newborns requires knowledge that Jasper has. We were already planning a strategic meeting. You're welcome to join us.

JACOB

Name the time and place.

67 INT. CULLEN HOUSE - PARTY - A MINUTE LATER 67

Jacob, Quil and Embry head for the door. Bella catches Jacob.

BELLA

Jake, wait - you don't know what you're getting into --

JACOB

-- It's what we do. You should be happy. Look at us, working together. You're the one who wanted us to get along.

-- and Jacob strides out leaving her amid the revellers. As the MUSIC grows louder, PUSH IN on Bella's worried face --

68 EXT. CLEARING IN WOODS - DAWN 68

The eerie silence contrasts the previous scene's noise. It's a large field surrounded by dense forest. The mist is heavy; it's overcast, grey. Suddenly, the quiet is broken by --

EMMETT BEING FLUNG THROUGH THE AIR, FLAILING IN SLOW MOTION. He lands HARD on his back, but immediately springs up to face Jasper, the person who threw him.

EMMETT

Again.

INCLUDE Carlisle, Esme, Alice and Rosalie who watch them spar.

ANGLE ON AN ARRIVING VOLVO -- as it skids to a halt next to Jaspers JEEP. Edward and Bella climb out, head into the field together. Halfway across, Edward stops.

EDWARD

They're here.

ON THE TREELINE - From out of the mist skulk EIGHT GIANT WOLVES, as wary and on-edge as the Cullens are. Emmett recognizes Paul-wolf; their eyes meet, both itching for a rematch.

BELLA  
(sotto to Edward)  
Two more have joined the pack.

EDWARD  
They're young. Very young.

Carlisle joins Edward who reads the pack's minds.

EDWARD  
They don't trust us enough to be in  
human form.

CARLISLE  
They're here. That's what matters.

Bella sees the RED-BROWN WOLF as it turns toward her.

BELLA  
Jake...

He seems to almost smile, tongue lolling. A sharp look from  
Sam-wolf gets Jacob-wolf to focus. Carlisle asks Edward --

CARLISLE  
Will you translate?

Edward nods. Carlisle moves slowly toward the pack. Sam-  
wolf, the biggest and blackest, steps forward.

CARLISLE  
Welcome.

EDWARD  
(reading Sam-wolf's mind)  
He says they'll watch and listen, but  
that's the most we can ask of their  
self-control.

CARLISLE  
That will be fine. Jasper has  
experience with newborns. He'll teach  
us how to defeat them.

EDWARD  
They want to know how these "newborns"  
differ from us.

CARLISLE  
They're a great deal stronger than us,  
because their own human blood lingers  
in their tissues. Our kind is never  
more physically powerful than in our  
first several months of this life.

The pack takes this in. Carlisle nods to Jasper to take over. Jasper is initially uncomfortable with both the wolves and the attention. But steps forward --

JASPER

Carlisle's right. That's why newborns are created for armies.

EDWARD

One of them -- Quil -- he wants to know how many vampires constitute an army. He seems to be made...nervous by the term.

If it's possible for a wolf to look embarrassed, Quil does. Jasper laughs.

JASPER

"Army" is an expression for a large number of newborns. The good news is, they are not in the thousands, like a human army.

(beat)

The bad news is, no human army could stand against them. But they're untrained, and their thirst will make them wild. Volatile. That can work in our favor.

\*  
\*

As Jasper moves to the center of the field for a demonstration, he grows more commanding, the long dormant leader in him resuming control.

Bella watches with surprise as this new Jasper emerges. The pack sit or lay to observe, ready to spring if need be.

JASPER

The two most important things to remember are, first, never let them get their arms around you. They'll crush you so fast your head will spin. Second, never go for the obvious kill. They'll be ready for that. And you'll lose. Emmett?

(gestures for him to attack)

Don't hold back.

EMMETT

Not in my nature.

Emmett charges Jasper with impossible speed, but Jasper is a virtual BLUR. Emmett lunges several times, his strong arms grabbing at air. Jasper stops long enough to say --



JASPER

You have to come at them from the side, and keep moving. Always moving.

Emmett lunges again with similar results, until suddenly he FREEZES -- Jasper has him from behind, his teeth an inch from Emmett's throat.

Bella is taken aback by Jasper's skill. And there's an impressed RUMBLE among the watching wolves.

TRAINING SEQUENCE - A SERIES OF SHOTS:

Everyone takes turns sparring with Jasper, or pairing off against each other. They're all blurs, which become visible as we shift to SLOW MOTION to SEE a violent but extraordinary dance.

-- Alice and Jasper spar, spiralling, twisting. Jasper launches at her but with her eyes GLAZED OVER, not looking at him, she sees his moves before he makes them. Out of nowhere, Alice is perched on his back; she kisses his neck.

ALICE

Gotchya.

-- Edward and Carlisle attack one another, but Edward can read Carlisle's mind which gives him the advantage. He twirls beyond Carlisle's grasp, then SLAMS into him delivering a vicious body blow.

JASPER (V.O.)

Focus on speed, agility, keep your opponent off guard...

-- The wolves rise on pace, watching intently, itching to get into the fray but holding back.

JASPER (V.O.)

Use their momentum against them -- yes, good...

ANGLE ON BELLA -- anxiously watching these fierce, life and death war games. A portent of the violence to come:

A FURRY MUZZLE brushes her face. Jacob-wolf is beside her, his eyes conveying concern. She pensively looks back out at the field --

BELLA

It will be a hundred times worse than this, won't it?"

BELLA'S POV - PANNING ACROSS THE FACES OF THE CULLEN'S and the WOLVES...

BELLA

Some of you might not be here.  
Afterward. Because of me.

A beat - then Jacob nuzzles her face again. She pets him. Leans against him.

EDWARD (O.S.)

We're done for the day.

Edward has suddenly appeared next to her. His expression is calm, but firm. Jacob-wolf eyes them... then rejoins his pack as they retreat into the woods.

69 EXT. CLEARING IN THE WOODS - LATER DAY

69

The Jeep pulls away carrying Carlisle, Esme, Rosalie and Emmett.

Bella sits on the hood of the Volvo. Jasper approaches, kicking the mud from his shoes, brushing dirt off. Bella looks at him as if for the first time.

BELLA

Jasper... Is there *anything* I can do to help?

JASPER

Your presence alone, your scent will distract the newborns; their hunting instincts will take over, drive them crazy.

BELLA

Good. I'm glad.

(then)

How do you know so much about all this?

JASPER

(beat, reluctant)

I didn't have quite the same... fine upbringing as my adopted siblings.

Hoping to end the conversation, he starts to move away but she jumps off the jeep, following him --

He pauses, sees her inquiring look. Beat. He slowly rolls up a sleeve. Shows her --

BELLA'S POV - CLOSE ON JASPER'S ARM

At first we SEE nothing in the overcast grey light. Then it becomes clear -- his arm is feathered with hundreds of white, half-moon shaped scars. Bella is aghast.

BELLA

Those are bites. Like mine.

JASPER

Battle scars. All the training the Confederate Army gave me was useless against newborns. Still, I never lost a fight.

BELLA

This was during the civil war?

He nods as he starts to walk. She walks apace with him.

JASPER

I was the youngest major in the Texas cavalry. All without having seen any real combat, until...

BELLA

(prompting)

... Until...

JASPER

... I crossed paths with a certain immortal. Maria...

OFF JASPER'S FACE, darkening with the past --

70

EXT. DESERT OUTSIDE HOUSTON, TEXAS - NIGHT (1863)

70

MATCH CUT - JASPER'S HUMAN FACE, tan and flushed with the exertion of riding his horse full throttle down the dirt road. He looks dashing in his confederate uniform.

JASPER (V.O.)

I was riding back to Galveston after evacuating a column of women and children... when I saw her...

He slows when he sees THREE WOMEN in frayed dresses and bare feet. Their beauty overwhelms him. MARIA, Mexican, black-haired, porcelain-skinned is flanked by two blondes, LUCY and NETTIE. He dismounts, politely bows. Maria scrutinizes him.

JASPER (V.O.)

Southern Gentleman that I was, I immediately offered her aid.

LUCY  
(inhaling his scent)  
Mmm. Lovely. And an officer.

NETTIE  
You'd better do it, Maria. I can  
never stop once I've started.

Jasper is confused but mesmerized as Maria moves closer.

MARIA  
What's your name, soldier?

JASPER  
Major Jasper Whitlock, Ma'am.

MARIA  
I hope you survive. You'd be an  
excellent addition.

71 EXT. CLEARING IN THE WOODS - DAY 71

BACK ON JASPER who stops walking, the painful memory washing  
over him. Bella moves to a fallen log, sits. Prompts him --

BELLA  
Maria was creating an army?

JASPER  
I became her second in command. Back  
then, armies were common in the South.  
There were constant... brutal battles  
for territory...

72 EXT. TEXAS DESERT - NIGHT (1860'S) 72

MATCH CUT JASPER'S FACE, EYES RED - he's almost  
unrecognizable in his ferocity as he TEARS through an  
opposing ARMY OF NEWBORNS, ripping off limbs, arms, heads.  
He's a terrifying warrior.

JASPER (V.O.)  
Maria won every battle. She was smart  
and careful. And she had me. My ability  
to control emotions served her well.

73 INT. BARN - DAY (LATE 1800'S) 73

Jasper trains a group of NEWBORNS, demonstrating defensive  
and attack maneuvers. They're a feral-looking bunch.  
Jasper's eyes are burgundy-red, his face hard, cold --

-- until he crosses a YOUNG, INNOCENT-LOOKING BOY, 15. Jasper softens ever so-slightly as he encourages the Boy who clearly looks up to him.

JASPER (V.O.)

I trained her newborns - an endless occupation since she never let them live beyond their first year...

-- A STRONGER NEWBORN easily pins the Boy. MARIA appears behind Jasper, grabs him into a kiss, dominant and salacious. She whispers to him regarding the Boy --

JASPER (V.O.)

It was my job to dispose of them.

74 INT. BARN - NIGHT (LATE 1800'S)

74

Jasper approaches the Boy who looks up and smiles at his friend and mentor. So he's surprised when Jasper throws an arm around his throat --

JASPER (V.O.)

I could feel... everything they felt.

-- SEE Jasper's despair as he restrains the Boy in a chokehold, almost an embrace before twisting the Boy's head off.

75 EXT. CLEARING IN THE WOODS - DAY

75

BACK ON JASPER - His despair as acute as if it was yesterday. Alice has appeared next to him.

JASPER

I thought what Maria and I had was love. But I was just her puppet. She pulled the strings. I didn't know there was another way... until I found Alice. She'd seen me coming, of course.

ALICE

Kept me waiting long enough.

JASPER

(tipping his head)  
My apologies, Ma'am.  
(then)

I don't know what I'd have become without her.

Alice wraps her arms around Jasper from behind him.

ALICE

Ssh. You'll never have to be that again.

Alice tries to kiss the ghosts away. Off Bella, taking it all in...

76 EXT. BELLA'S HOUSE - NIGHT 76

PUSH IN ON the second story... Bella's darkened window...

77 EXT. CLEARING IN THE WOODS - NIGHT (DREAM SEQUENCE) 77

FIND Bella back in the field, only now she's alone. CAMERA CIRCLES around her until it's over her shoulder and we SEE --

Jasper in front of her. Then MARIA steps next to Jasper, whispers seductively into his ear; we don't hear it --

But we PUSH IN CLOSE ON JASPER'S EYES - they begin to TURN BRIGHT BLOOD-RED, thirst-crazed...

PULL OUT AGAIN to discover that it's no longer Maria next to him. It's VICTORIA.

She LUNGES for Bella, but for once instead of running she faces her enemy and SWINGS --

78 INT. BELLA'S ROOM - NIGHT 78

ON BELLA IN BED - MID-SWING - Edward catches her fist. She was dreaming, but the fist was real. Her eyes focus, realizing she swung at Edward. Her heart is racing.

BELLA

The intruder, the newborn army.  
They're all her puppets.  
(off Edward's look)  
Victoria.

EDWARD

...Alice would have seen Victoria's decision to make an army.

BELLA

Unless she's hiding behind them.  
Letting someone else decide. Maybe she found out how Alice's visions work.

Edward rises, considering.

EDWARD

Trust me -- I want it to be her. I want her that close. To end her myself, with my own hands.

She sees the darkness in his face. Not certain what to make of his murderous side.

79 EXT. SEATTLE - UNDER A BRIDGE - NIGHT 79

It's dark. Riley appears in the shadows DRAGGING by the collar a barely conscious, athletic young man, TRISTAN, 18. Riley effortlessly pulls Tristan's weight behind him as he traverses the long stretch of the underpass.

ON TRISTAN'S FACE - he tries desperately to focus. The BUMP on his head prevents lucidity.

TRISTAN

Stop... I...

But he's dragged over a stone, CRIES OUT in pain --

Riley ignores him, finally reaching his destination. He releases Tristan who drops hard to the ground.

Tristan's blinded by the darkness, dazed, terrified - he starts to crawl away. He doesn't SEE a pair of boots step up behind him. He manages to get to his feet, about to run --

-- suddenly, a HAND wrenches him backward... it's Victoria. She forces him to his knees, his back to her (Note: Tristan never SEES Victoria). She shoots a smile at Riley - he returns it, backing away from the coming blood.

She yanks Tristan's head to the side to expose his neck.

VICTORIA

(whispers to Tristan)

Welcome to the army. \*

(then, to Riley) \*

We're ready. \*

80 EXT. BELLA'S HOUSE - DAY 80

Edward exits with Bella on his heels.

BELLA \*

Wait. \*

EDWARD \*

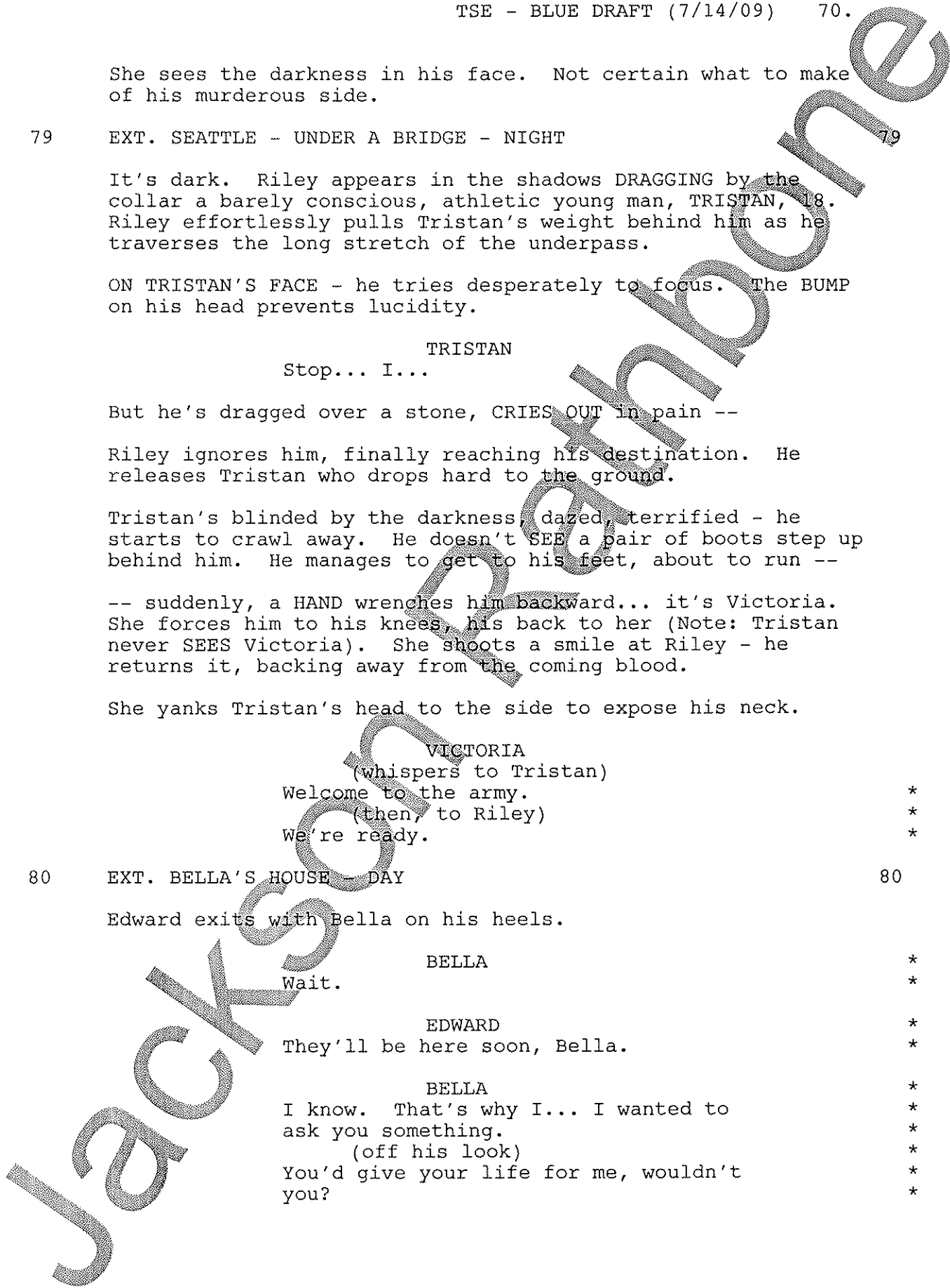
They'll be here soon, Bella. \*

BELLA \*

I know. That's why I... I wanted to ask you something. \*

(off his look) \*

You'd give your life for me, wouldn't you? \*



EDWARD  
Of course.

BELLA  
What else would you give?

EDWARD  
Anything.

BELLA  
Good. Then I feel better about asking  
you this.  
(beat)  
I want you to stay out of the fight.

EDWARD  
...I can't, Bella.

BELLA  
I can't lose you.

EDWARD  
(quietly)  
I won't be far, and it will be over  
quickly. With the wolves in it, there  
won't be enough for the rest of us to  
do.

BELLA  
If there won't be enough to do, then  
you're not needed, are you?

Edward seems caught by his own logic.

BELLA  
-- and it's just pride that's making  
you go. Well I'm asking you to put  
that aside. I know that would take a  
lot of courage.  
(beat; Edward is still  
resistant)  
No more tricks. No more half-truths.  
We'll be together, one way or another.  
Either you come with me or I'll be at  
the battle with you.

Edward struggles. Knows she's right but resists. She sees  
he's wavering, she presses -- reluctantly saying the words  
she knows will land hardest --

BELLA  
Edward, I've already gone crazy once.  
If you leave me again --



Yep. Those were the words that could evoke his guilt. He looks down. She feels terrible but doesn't take it back. \*

BELLA  
There are only two alternatives. Both of us in or both of us out. \*

Edward struggles with his conscience. Loses. \*

EDWARD  
...Then I choose the alternative I can live with. \*

He pulls her to him. Off Bella, both relieved and guilty --

81 EXT. CLEARING IN THE WOODS - DAY 81

Jacob faces Edward and Bella. They're in the center of the field. Jasper stands several paces behind Edward.

JACOB  
(mocking)  
You're not fighting? What, you pull a muscle or something?

BELLA  
He's doing it for me. Okay?

Jacob looks at her, at Edward, shakes his head with disdain.

JACOB  
Whatever. Just tell me the plan.

Jasper steps forward slightly.

JASPER  
This field will give us an advantage in battle. We can lure the newborns with Bella's scent, but it needs to end here.

BELLA  
Edward and I are going to a campsite. But even if he carries me, they'll pick up our scents.

EDWARD  
Your smell, however, is revolting.

JACOB  
Dude, you really don't want to start comparing stinks --

BELLA

-- He means, your scent will mask mine  
if you carry --

JACOB

-- Done.

EDWARD

(to Jasper)  
This is a bad idea --

JASPER

Edward, they won't want to get  
anywhere near his... odor.

BELLA

Let's just test it.

Edward finally nods. She extends her arms to Jacob. He  
grins, picks her up, holding her tight.

JACOB

Eau de wolf, comin' up.

EDWARD

Run.

82 EXT. FOREST - DAY

82

Jacob runs through the trees carrying Bella - not super-  
human speed, but fast, and not breaking a sweat. Some time  
has passed (possibly indicated by cuts?) and Jacob sets  
Bella down. They start to walk, circling back slowly toward  
their distant starting point.

\*  
\*  
\*  
\*

JACOB

We'll see if that works. Personally I  
think I smell great. You ever notice  
anything?

\*  
\*  
\*  
\*

BELLA

Nothing except the usual boy smell.

\*  
\*

JACOB

You gonna ask me to sit out the fight,  
too? Or don't you care about my safety?

BELLA

Of course I care, but you'd say no.  
(hopeful)  
Unless maybe you'd consider...

JACOB

Yeah, right --

(backpedaling)

But that doesn't mean he loves you more. And I don't have a choice anyway. Since I let Sam be alpha, I have to live with the shots he calls.

BELLA

Wait - you let him be Alpha? What does that mean? \*

JACOB

(considers; finally) \*

Technically, I was supposed to be Alpha. It's a lineage thing. It also woulda meant being chief of the whole tribe. But I turned it down when Sam offered.

BELLA

You're kidding.

JACOB

I didn't want to be in a pack, let alone be their leader.

BELLA

(seeing him with new eyes)

Wow. Chief Jacob.

JACOB

Opted out - but every choice has consequences... *Some more than others* --

BELLA

-- Don't start - you're gonna have to accept my choice.

Jacob stops, their proximity intimate.

JACOB

You can love more than one person at a time. I've seen it, with Sam, Emily and Leah...

BELLA

I'm not a wolf, I can't imprint --

JACOB

It's not about imprinting. It's about *feeling* something for someone. And I know you feel something for me.

(MORE)

JACOB (CONT'D)

I can sense how I make you feel.  
Physically. I make you nervous.

Jacob pulls her closer, indeed, making her a little nervous.

BELLA

... Jake, come on...

JACOB

Don't worry, I promised I wouldn't  
kiss you again till you asked.

BELLA

You'll be keeping that promise a long time,  
Chief Jacob.

He sees he's gotten to her, grins. \*

83 EXT. CLEARING IN THE WOODS - DAY 83

BACK ON EDWARD as Jasper jogs out of the woods.

JASPER

All I picked up was wolf stench. No  
Bella. This will work.

EDWARD

(gritted teeth)  
Great.

84 EXT. BELLA'S HOUSE - AFTERNOON 84

Bella climbs from her truck just as Alice exits the house  
with Charlie. The two laugh, enjoying one another. As  
Alice heads down the stairs...

CHARLIE

Don't be a stranger, Alice. Hi ya,  
Bells.

Bella, surprised, waves back as Charlie heads into the  
house. Alice meets a Bella in the yard.

ALICE

Your alibi for the battle is all arranged.

BELLA

Really.

ALICE

I told your father that my whole  
family's going camping this weekend.  
So you and I are having a sleep-over  
at my house. \*

(MORE)

ALICE (CONT'D)

(beat)

Me, he likes. Actually, you and Edward will have the house to yourselves tonight.

BELLA

... Alone?

ALICE

We're all going hunting, powering up for the fight. You're welcome.

Off Bella, flushed with anticipation and nerves...

85

INT. BELLA'S HOUSE - KITCHEN - AFTERNOON

85

Bella enters as Charlie makes a sandwich. He looks up.

CHARLIE

The *sister*, I like.

BELLA

Yeah, Alice is great.

She moves to the sink, starts washing dishes, overly casual --

BELLA

So, Dad, I was wondering... why you never got remarried after Mom.

CHARLIE

I don't know. Guess I never met the right person. Why?

BELLA

I thought maybe it was 'cause you, I don't know - gave up on the whole institution. Of marriage. But... you still think it has value?

CHARLIE

(suspicious)

Sure, marriage has value. When you're older. *Much* older. Like your mom - it worked out great for her the second time. *Later* in life.

BELLA

... I guess.

CHARLIE

You definitely don't want to *have* to get married, because you weren't... careful --

BELLA

... What?

CHARLIE

I mean, there are things you need to know, when you're -- physically intimate --

BELLA

Oh no -- tell me this isn't "The Talk" --

CHARLIE

I'm just as embarrassed as you are --

BELLA

I seriously doubt that. And Mom beat you to it ten years ago.

CHARLIE

You didn't have a boyfriend ten years ago.

BELLA

I think things still work the same way.

CHARLIE

So you two are taking precautions?

BELLA

Please - I mean, really, please don't worry about it. Edward is... old-school.

CHARLIE

I - don't know what that - is that like, a technique or -- ?

BELLA

Oh my God! I'm a virgin! Okay? And I cannot... believe i just had to say that out loud.

Neither can he.

CHARLIE

Really? Huh. Liking Edward a little more.

Bella, mortified, bolts for the door.

86 EXT. CULLEN HOUSE - NIGHT

86

Bella approaches the front door, overnight bag on her shoulder. She's nervous. Awkward. She arranges her hair. Straightens her sweater. Checks her breath --

THE DOOR SUDDENLY OPENS - to reveal Edward, worried.

EDWARD  
Why are you waiting out here? What's wrong?

BELLA  
Nothing.

He looks at her quizzically, but takes her bag, shows her in. She takes a deep breath and enters.

87 INT. EDWARD'S BEDROOM - NIGHT

87

Bella follows Edward into the room to find a large, luxurious, wrought-iron BED. She stops at the sight of it.

BELLA  
There's a bed.

EDWARD  
I thought you might need one. To sleep in?

She tentatively moves to it, sitting on its edge.

BELLA  
A blow-up mattress would have sufficed.

EDWARD  
Too much?

BELLA  
(nervous)  
No... perfect.

Inhaling courage, she scoots to the bed's center. Beat.

BELLA  
I want to ask you something.

He sees something's on her mind. Joins her on the bed.

EDWARD  
Anything.

BELLA  
Is marriage still a condition to you agreeing to... change me yourself?

EDWARD  
(where's this going?)  
... Yes...

BELLA

Okay. Well. I want to negotiate my own, you know, condition.

EDWARD

There's something else you want? It's yours. Whatever it is.

Bella looks at him. Then leans over, kisses him. Awkwardly, she moves closer still, kisses him again, more deeply... he returns the kiss. Passion sweeps over them. But as she attempts to unbutton his shirt -- he pulls back, realizing --

EDWARD

Bella... no. I could hurt you --

BELLA

-- You've said you wanted me to have every human experience --

EDWARD

The ones that don't risk me killing you --

BELLA

You won't, and everyone's so convinced that after I've changed, all I'll want is to slaughter the town and --

EDWARD

-- that part doesn't last forever --

BELLA

I want to be with you while I'm still me, while I want you *this* way.

EDWARD

It's too dangerous --

BELLA

Try. I'll marry you, go to college, let you buy me a car. Just... try.

He sees how important it is to her. Wrestles with his own conflicting desires. A difficult internal debate.

BELLA

*Please.*

She sees he's on the fence. She tentatively moves closer. Kisses his forehead. His cheek. His lips... he allows himself to kiss her back. And he keeps going.



Passion builds again... she successfully tugs his shirt off. Bare chested, he pulls her closer. They fall back on the bed... But when she tries to take off her own shirt - he finally pulls back, trying to retrieve his wits --

EDWARD

Bella - Bella please stop trying to take your clothes off.

BELLA

... Do you want to do that part?

EDWARD

Not tonight.

She shrinks back. Utterly humiliated. Rejected.

BELLA

You don't want to. Wow. Okay, that's --

He quickly moves to her side. Grabs her up, pulling her close, intense desire in his eyes.

EDWARD

Oh, I want to. More than you can possibly imagine. But...

(he takes her hand)

I want us to be married *first*.

He kisses her hand. Bella's trying to sort this out.

BELLA

What, am I like some... perv trying to steal your virtue? \*

EDWARD

It's not *my* virtue that concerns me.

BELLA

You can't be serious.

EDWARD

I'd like to leave this one rule unbroken.

(off her look)

It may be too late for my soul, but I will protect yours. I know it's not a very modern notion --

BELLA

It's not even old fashioned. It's *ancient*.

EDWARD

I'm from a different era. Things were... less complicated. For instance, I was considered a man at eighteen. Had I met you then....

He slides off the bed, still holding her hand -- PUSH IN ON BELLA'S FACE AS --

EDWARD

I'd have courted you... and called on you at home. We'd have taken chaperoned strolls, or had iced tea on the front porch. I might have even stolen a kiss or two. And after asking your father's permission, I'd have gotten down on one knee...

Edward, now on one knee...

EDWARD

... and offered you a ring.

-- as he takes from his pocket a little BLACK BOX, and flips it open to reveal --

INSERT - THE SPARKLING RING - a long oval face with slanting rows of glittering stones, set within a fragile web of gold.

EDWARD

This was my mother's.

The beautiful ring literally takes Bella's breath away. Edward pulls her to her feet as he remains on his knee. Fear and love do battle within her as --

EDWARD

I would have said... Isabella Swan. I promise to love you. Every single moment of forever. Will you do me the extraordinary honor... of marrying me?

As he slips the ring on her finger, she is overcome. Tears spring to her eyes as, finally, love wins out...

BELLA

Yes. Yes, I will.

He rises, overjoyed, and embraces her, lifting her off her feet. He is joyous. She reels, overwhelmed, ambivalence not entirely gone as she takes in the ring on her finger... \*

88 INT. SEATTLE - ABANDONED CANNERY - NIGHT 88

ON RILEY AND VICTORIA - in an embrace, a dark, discomfiting mirror image of the previous scene. They're on a secluded catwalk, away from the newborn army. It's sexy, intimate.

RILEY  
You're not coming with us?

VICTORIA  
It will be a last minute decision. I told you how it works.

RILEY  
(grins)  
Right. The Cullens have "powers."

Victoria pulls away, ever-so-slightly irritated by his tone.

VICTORIA  
Don't underestimate them, Riley.  
You'll have the numbers, but they'll be able to anticipate your every move.

RILEY  
According to your friend.

She looks at him, not sure where he's going with this. She circles him --

VICTORIA  
Yes, my dead friend. Laurent found out about the things they could do and they killed him. But not before he told me.

RILEY  
(carefully)  
Maybe he was wrong.  
(off her look)  
I mean, this is supposed to be Cullen territory. But we've been tearing it up and I've never even seen them here --

Fury flashes in Victoria's eyes. She's suddenly standing several feet away from him.

VICTORIA  
You don't trust me.

RILEY  
With my life. I'm just saying that --

VICTORIA

(emotional)

I'm doing this for us. So we can feed without their retaliation. I can't live in fear anymore, waiting for them to attack --

He's suddenly next to her, wrapping his arms around her.

RILEY

I won't let them. I'm going to end the Cullen clan - I swear.

She looks at him, then kisses him, hard.

VICTORIA

I love you. So much.

He embraces her - but over his shoulder, we see her eyes go flat, the emotion disappearing.

89 EXT. TRAIL IN THE WOODS - MORNING

89

CLOSE BELLA'S FINGER (sans ring) - A PIN PRICKS IT and a single drop of BLOOD appears.

INCLUDE BELLA who touches her finger to the side of a tree. She moves up the trail to the next tree, touching it as well. A cold wind blows. The clouds above are dark. She continues, making her way to --

90 EXT. THE CLEARING (CONTINUOUS) - MORNING

90

Bella emerges into the empty field. She touches another tree. Edward comes up behind her.

EDWARD

You're going overboard.

BELLA

If this is all I can contribute, I want to be thorough.

EDWARD

Jasper will be very impressed and the newborns will be frantic. Now let me put a bandage on that.

He reaches for her left hand. She pulls it away, worried --

BELLA

I can do it. You don't have to make yourself uncomfortable.

EDWARD

Don't worry. This doesn't bother me anymore.

BELLA

Since when?

-- as he takes her hand. Puts a bandage on it.

EDWARD

Since I survived thinking you were dead.

He continues to hold her hand. Gives her a quizzical look.

EDWARD

You're not wearing your ring.

BELLA

(busted)

I didn't want to risk losing it.

EDWARD

... Or letting Jacob see it?

BELLA

(beat)

It would be better if I told him, you know, later. After tomorrow's fight.

EDWARD

If you're having second thoughts --

BELLA

No. I just want him to have a clear head --

JACOB (O.S.)

Whose head is unclear?

\*

They spin to find Jacob across the clearing. He approaches--

BELLA

No one's, I hope.

Edward and Jacob nod curtly to one another. Jacob eyes the cloudy sky. Edward does the same.

EDWARD

Alice says there's a storm coming.

JACOB

I can feel it. We should get going.

EDWARD  
I'll take a longer route. But I'll  
get there first. Set up camp.

Jacob nods. Edward turns to Bella, searching her face for  
ambivalence or surety. Finally, he kisses her forehead --

EDWARD  
I'll see you in a few hours.

He grabs her bag and some gear, leaves. Jacob eyes Bella.

JACOB  
Something up?

BELLA  
(covering)  
The usual; bunch of vampires trying to  
kill me.

JACOB  
Same old, same old.

They share a smile as he slings her onto his back...

A SERIES OF SHOTS:

91 EXT. ABANDONED LUMBER YARD ON THE WATER - DAY 91

Riley leads the ARMY OF NEWBORNS across this ghostly yard.  
They move at a trot, LEAPING over pyramids of rotting logs.  
As they head for the water, FIND BREE, doubt on her face...

92 EXT. WOODS - DAY 92

Jacob runs with Bella, maintaining a steady jog,  
effortlessly carrying her weight. She holds on to him, her  
mind heavy with concerns --

93 EXT. PUGET SOUND BEACH - LATER DAY 93

ON THE MISTY, DESERTED BEACH... eerily, Riley rises from the  
water. Muddy and drenched but unfazed by the frigid water.  
He doesn't break stride, simply heads for the woods.

One by one the rest of the army appears behind him. They  
follow Riley, picking up speed. First walking, then running  
-- an unstoppable force.

At the rear is BREE...

94 EXT. WOODS - LATER DAY 94

BACK ON JACOB CARRYING BELLA, climbing the mountainside, going up and up.

INTERCUTTING ENDS as Jacob and Bella reach --

95 EXT. MOUNTAINS - EVENING - AERIAL SHOT TO ESTABLISH 95

Jacob & Bella reach the peak where Edward waits near the tent.

96 EXT. MOUNTAIN PEAK - EVENING 96

Snow falls in earnest now, glacial winds blow. Jacob sets Bella down. They hurry to the lee side of a peak to FIND --

A CAMPSITE - erected against the sheltering face of the peak. Edward stands by the tent pacing, waiting. He's acutely relieved to see her. He hugs her. Turns to Jacob --

EDWARD

Thank you.

Jacob nods. Bella turns to Jacob as well --

BELLA

You should get home before the storm hits.

JACOB

I'm staying. You'll need my connection to the pack to keep tabs on what's going on.

Edward looks down, none-too-happy but knowing Jacob's right.

BELLA

(hopeful)

You're... not going to fight?

JACOB

Seth will spell me in the a.m. He's not happy about missing the action, but it'll keep him out of trouble.

Edward notes her disappointment. But he covers, guiding her toward the tent --

EDWARD

Let's get you inside.

97 EXT. TENT - NIGHT 97

Snow blows sideways as the wind batters the tent. A light glows from inside --

98 INT. EDWARD AND BELLA'S TENT - SAME 98

A lantern burns. Bella's wrapped in her down sleeping bag, fully dressed. But her teeth still rattle. It's that cold.

EDWARD

I should have chosen a site lower down.

BELLA

I'm f-fine. It's - kay.

EDWARD

What can I do?

She can only shake her head. Edward is in hell.

99 INT. EDWARD AND BELLA'S TENT - SAME 99 \*

Suddenly, the front ZIPPER opens -- to reveal Jacob.

JACOB

Can't sleep with all that teeth chattering going on.

Jacob starts to climb into the tent. Edward reads his mind.

EDWARD

Forget it.

JACOB

She might need her toes someday. And let's face it -- I'm hotter than you.

Jacob begins to crawl to Bella's side but EDWARD'S HAND is suddenly hard on his shoulder. Jacob's jaw clenches --

JACOB

Take. Your hand. Off me.

EDWARD

Keep your hands off her.

BELLA

(pleading)  
D-don't fight.

Edward sees her severe discomfort. He very reluctantly pulls his hand away. Jacob looks at him in all seriousness.



JACOB

She gets sick, it's on you.

Edward debates, then makes a hard choice... he nods. Jacob climbs into the sleeping bag next to Bella. Edward seethes.

JACOB

(to Bella)

You'd warm up faster if you took your clothes off.

BELLA

- J -

JACOB

Hey, survival one-oh-one.

Edward glares. But quickly sees that BELLA shivering begins to lessen, and the relief of warmth sweep over her. Off Edward, envious...

100 INT. TENT - LATER NIGHT

100

ON BELLA, no longer shaking. Her eyelids are losing the fight against sleep. INCLUDE JACOB, spooned behind her, resting on one elbow, facing Edward across the tent. Edward glares at him.

EDWARD

Get Bella out of your little fantasies, dog. Or we're going to have a problem.

JACOB

Payback for listening to my thoughts.

EDWARD

Trust me, I'd shut you out if I could.

JACOB

I really get under that ice cold skin of yours, don't I. What, you doubting her feelings for you?

ON BELLA - Her eyes flicker open slightly. The guys don't see she's awake. When Edward doesn't answer, Jacob scoffs --

JACOB

Nice. Picking through my brain's okay, but letting me into yours, forget it.

(no response)

Look. I know she's in love with you --

EDWARD

-- Good --

JACOB

-- But she's in love with me, too.  
She just won't admit it to herself.

EDWARD

(long beat)  
I can't tell you if you're right.

Jacob's taken aback by his honesty. Beat.

JACOB

Then let me ask you something. If she  
chooses me--

EDWARD

She won't --

JACOB

-- If she did. Would you try to kill me?

ON BELLA - she waits for the answer.

EDWARD

An intriguing idea. But I'd never  
hurt her that way.

JACOB

No, you'd just turn her into a  
bloodsucking demon like you.

EDWARD

I don't want that. I never did.

JACOB

So stop her.

EDWARD

I tried. From the beginning I tried.  
I started with the hope that she'd  
outgrow me. Lose interest. That  
didn't happen.

JACOB

You gave up too quickly.

EDWARD

Then my aim was to stay with her  
throughout her natural life but... My  
world is too dangerous for her as a  
human. So I took myself out of her  
world.

JACOB  
That I remember.

EDWARD  
I was trying to force her to let go of  
me. But it nearly killed us both.  
Which leaves only one choice. To do  
what *she* wants --

JACOB  
-- Or thinks she wants.

ON BELLA - taking this in. But her eyelids grow heavier.

JACOB  
Go back to option three. If you'd  
stayed away another six months, she'd  
have been fine. Give me more time.  
(beat, quietly)  
You have to consider the idea that I  
might be better for her than you are.

EDWARD  
I have considered that.  
(then)  
I know you can protect her. But also...  
you could give her a life. A human life.  
I want that for her. But... I won't  
force her into anything again.

Jacob nods. A beat.

JACOB  
Thanks. For letting me in your head.

EDWARD  
I suppose I'm feeling... grateful  
tonight. For your presence in her life.  
(amused at a thought)  
Actually, if it weren't for the fact  
that we're natural enemies... and if you  
weren't trying to steal away my reason  
for existing. I might... like you.

JACOB  
Well, if you weren't planning to suck  
the life out of the girl I love, I  
might -- no, not even then.

Edward has to laugh. As we PUSH IN ON BELLA'S FACE - sleep  
taking over...

JACOB (V.O.)  
There's still a chance, you know.  
That she'll change her mind.

EDWARD (V.O.)  
Then... I'd let her go.

CLOSE ON BELLA'S FACE - SUDDENLY IN BRIGHT LIGHT

Her eyes open, MORNING LIGHT blinding her. INCLUDE --

101 INT. TENT (CONTINUOUS) - MORNING 101

The sun outside illuminates the tent. Bella is alone...

102 EXT. TENT - MORNING 102

The wind has died. The ground is white with snow, the campsite eerily quiet. The tent unzips and Bella climbs out... to FIND -- A YOUNG WOLF staring at her, sitting on his haunches.

BELLA  
Right. Seth. Hi.

Seth-wolf pants a little; it passes for a "hello."

BELLA  
Where's Jacob? Did he already --

EDWARD (O.S.)  
Not yet.

She turns as Edward rounds the peak, joins her.

EDWARD  
He's making sure the woods are clear before he goes.

He wraps his arms around her. Seth-wolf jogs off.

BELLA  
Sorry about last night. Couldn't have been easy on you.

EDWARD  
It definitely won't make my list of top ten favorite evenings.

BELLA  
You have a list?

EDWARD

All ten were spent with you. Number one was when you said you'd marry me. Mrs. Cullen.

BELLA

This is the twenty-first century; I'm at least hyphenating my --

JACOB (O.S.)

You're *marrying* him?

She spins to find Jacob has reappeared. His face is devastated, fighting tears of rage, betrayal.

BELLA

Oh no, Jake --  
(realizing, to Edward)  
You... knew he was listening.

EDWARD

He deserves to know.

-- which confirms for Jacob that it's true. He turns, strides toward the woods. Bella starts to run after him.

BELLA

Stop! Jake --

EDWARD

Bella -- let him --

BELLA

(spins on Edward)  
*Don't.* Just let me talk to him alone.

Edward sees her desperation. He sinks, resignedly, and heads into the woods, disappearing. Bella races to Jacob --

BELLA

Jake, please --

JACOB

(spins on her)  
I'm done. I'm *so* done --

BELLA

How can I fix this?

JACOB

You can't. *I* can. By going down there and killing something --

BELLA  
No. Not like this. You're not  
thinking clearly --

JACOB  
Maybe I'll get killed and make things  
simple for you --

BELLA  
What? No! - Jake, just stay here.

JACOB  
Why, Bella? Give me one damn reason?

BELLA  
I don't want to lose you.

JACOB  
(heading off)  
Not good enough --

BELLA  
-- Because - you're my best friend --

JACOB  
Still not good enough.

BELLA  
You're too important - please --

He keeps moving. She searches for something to convince him --

BELLA  
Kiss me.

He stops. Looks back at her.

BELLA  
I'm asking you to --

He doesn't need to be asked twice. He grabs and kisses her.  
His anger melts into passion. As the kiss continues, Bella,  
to her surprise, finds herself surrendering to it...

PUSH IN CLOSE ON HER FACE as a wave of repressed feelings  
rises up, flooding her mind...

103 EXT. BELLA'S HOUSE - DAY (BELLA'S FANTASY)

103

A SERIES OF FAST DISSOLVES, ONE INTO ANOTHER - YEARS PASS:

-- Bella and Jacob, arm in arm, sitting on the stoop in the  
bright sunlight...

-- Now they're in their late 20's - They rock an INFANT. RENEE appears, takes the child, joyously tosses her grandchild in the air.

-- Early 30's - There are TWO KIDS now. Jacob roughhouses with the oldest boy as Bella and a happy, aging CHARLIE help the TODDLER GIRL to walk.

-- 40's - Their TWO GROWN KIDS pile out of Jacob's car. Home for a holiday. Gray-haired Charlie and Billy are there with Bella to welcome them...

-- 60's - It's Bella and Jacob who are graying now, playing with their own grandchildren. Contented. A family --

104 EXT. CAMPSITE - ECU ON BELLA - MORNING

104

-- as she abruptly snaps out of it. Pulls away, reeling. Jacob whispers in her ear.

JACOB

That should have been our first kiss.

Jacob is torn, doesn't want to leave --

JACOB

I have to go -- I won't be long.

Jacob heads out to the fight. Bella's eyes water with guilt, confusion, emotion -- she hurries back to the tent --

BELLA

Edward --

He appears from around the rock, comes toward her. She sees his face, stops. Knows.

BELLA

You saw.

EDWARD

No. But Jacob's thoughts are very loud.

BELLA

I - don't know what happened --

EDWARD

You love him.

BELLA

I love you more.

EDWARD

I shouldn't have forced you to choose  
between us --

BELLA

Please don't be understanding. I  
don't deserve it --

EDWARD

It's my fault. When I went away, I  
left you bleeding and he stitched you  
up. I can't blame you for something I  
made necessary --

BELLA

Don't you dare blame yourself.

EDWARD

I just want you to be happy, no matter --

-- But he stops abruptly - turns to SEE Seth-wolf loping out  
of the woods, growling. Edward reads his thoughts --

105 FLASHPOP TO - EXT. CLEARING IN THE WOODS - MORNING 105  
(SETH'S/EDWARD'S VISION)

A PAIR OF MALE BARE FEET step onto the wet grass. PAN UP TO  
FIND A NEWBORN. Hungry. Ready for a fight --

106 BACK ON EDWARD - HIS EXPRESSION GRAVE. HE TURNS TO BELLA. 106

EDWARD

It's starting.

107 EXT. CLEARING IN THE WOODS - MORNING 107

BACK ON THAT MALE NEWBORN - a beat, then suddenly from  
behind him --

THE ENTIRE NEWBORN ARMY BLITZES out of the woods and into  
the field! SEE the frenzy in their eyes. Their rabid  
thirst as they follow the scent of Bella's blood. But the  
scent trail ends here. They're confused...

Suddenly, something BOLTS from the trees WITH LIGHTNING  
SPEED and TACKLES A NEWBORN --

THE OTHER NEWBORNS spin to find a lethal-looking JASPER in a  
crouch beside his victim's body, holding its disembodied HEAD --

They RUSH Jasper but -- BAM! BAM! BAM! THREE OF THEM go  
down, tackled by Esme, Rosalie, Carlisle, Emmett and Alice --



Out of nowhere lunges SAM-WOLF flanked by two wolves. They TEAR a newborn to pieces. Four other wolves dive into the fray --

WE SMASH FROM ONE SAVAGE CONFLICT TO ANOTHER, RAW, BRUTAL --

-- Emmett sprints full-bore into the fight, relishing the battle.

-- The wolves work as a pack, coordinated, deadly.

-- Jasper controls the field - strategy and speed vs. strength.

-- Rosalie fights with icy calm. Alice with precognition. Esme and Carlisle fight side-by-side.

-- But the newborns are brutal and strong as hell. Our vampires/wolves are taking some vicious hits -- then --

IN SLOW MOTION -- Jacob-wolf charges into the clearing, tackling a newborn, going for its neck --

108 EXT. CAMPSITE - SAME

108

ON EDWARD reading Seth-wolf's mind, translating for Bella.

EDWARD  
Jacob just got there -- he's good.

STAY ON EDWARD'S FACE as he SEES the action through Seth-wolf's mind. CAMERA CIRCLES EDWARD as Bella and his surroundings DISAPPEAR - DISSOLVING INTO --

109 THE BATTLE FIELD (INSIDE EDWARD'S MIND)

109

*Edward stands amidst the fight, the action all around him:*

-- Sam-wolf and Jacob-wolf charge a Newborn - each wolf grab an arm in their mouths and RIP --

-- Paul-wolf is surrounded by THREE NEWBORNS; Emmett comes to his aid. They share a look, a battlefield rapprochement.

-- Carlisle and Esme move in on BREE -- but she backs up frightened. Esme and Carlisle share a look. They relax their attack stance, try to calm her, talk to her...

-- Alice darts from newborn to newborn, not even looking at them, knowing their next move. She sweeps their feet, keeping them off balance, confusing them -- it's a dance.

-- Jasper is a step behind her, trying to give her cover --

*Edward sees a NEWBORN take note of Jasper's protective actions. Edward yells at Jasper, though he can't hear --*

EDWARD

Jasper - back off -- you can't be everywhere at - watch out!

-- as a NEWBORN appears behind Jasper and BITES his shoulder. Alice spins, FLINGS the newborn to Rosalie, Emmett and Carlisle who KILL him. Alice tends to Jasper, angry --

ALICE

I can handle myself.

110 EXT. MOUNTAIN CAMPSITE - BACK ON EDWARD AND BELLA 110

BELLA

Is Jasper alright? Edward --

But he sees only Seth-wolf's thoughts, talks to himself --

EDWARD

Don't let them protect each other -- good, go around --

-- suddenly Edward stops, blinks, briefly disoriented as his mind is cut-off from the battlefield. He looks around, finds Seth-wolf frozen, as well. They share a tense look.

BELLA

Someone's hurt --

EDWARD

Seth, go.

Seth-wolf BOLTS away from the campsite, fast.

BELLA

Is it Jasper?

Edward whips Bella behind him against a cliff wall and takes a defensive stance in front of her.

EDWARD

She's close - I can hear her thoughts. She saw we weren't there but she caught my scent --

111 EXT. CLEARING - TREELINE/BATTLEFIELD - MINUTES EARLIER 111

VICTORIA searches the battlefield from the treeline. She abruptly turns away from the fight, and starts running, following Edward's scent --

EDWARD (V.O.)

She knew I'd be with you, knew Alice would be too busy to see her decide --

112 BACK ON BELLA AND EDWARD

112

BELLA

Victoria found us.

EDWARD

And she's not alone.

Which is when RILEY steps out of the woods. Bella immediately recognizes him, is taken aback. Riley edges closer, watching Edward's every move. As they both carefully position themselves --

EDWARD

Riley. Listen to me. Victoria's using you - to distract me. But she knows I'll kill you.

Riley hesitates. Surprised to be addressed.

EDWARD

Actually, she's glad she won't have to deal with you anymore.

VICTORIA emerges from the woods, forming a triangle with Riley - Bella and Edward at the apex.

VICTORIA

Don't listen, Riley. I told you about their mind tricks.

EDWARD

Yes, I can read her mind. That's how I know what she thinks of you. How I know she doesn't love you.

VICTORIA

He's lying --

EDWARD

Her sole purpose for creating you and this army was to avenge her true mate, James. That's all she cares about. Not you.

Riley's beginning to hesitate. He glances at Victoria.

VICTORIA

There's only you. You know that.

Riley focuses back on Edward, positioning himself to attack. Victoria's eyes burrow into Bella's with bloodlust, revenge.

EDWARD

Think about it. You're from Forks, you know the area. That's why she picked you. She's using you like she's using the rest of them --

Riley falters ever-so-slightly, doubt seeping into his mind. But Victoria's face is convincingly emotional.

VICTORIA

Riley, don't let him do this to us. I love you.

Riley needs to believe her. His resolve returns --

RILEY

(to Edward)  
You're dead.

Riley CHARGES toward Edward who doesn't move because he knows --

Seth-wolf is LEAPING from the cliff above to land on Riley, taking a chunk out of Riley's HAND.

Riley ROARS with fury and pain as Seth-wolf circles back for another attack. While Seth-wolf keeps Riley on the defense, Edward starts toward --

Victoria - she backs toward the trees. Edward sees she's about to escape -- DARTS into her path --

EDWARD

You can escape. You always do. But you'll never get another chance like this.

Victoria hisses at him, backs further away.

EDWARD

Don't you want her? Don't you want me to feel the pain you felt when I killed James? When I tore him to pieces and turned him into ashes...  
into nothing.

Victoria finally erupts and CHARGES Bella --

But Edward never lets her get close - he intercepts her and they ROLL down the hill in a death grip --

ON BELLA - watching this battle, desperate to help --

Meanwhile, Riley kicks Seth-wolf hard against the cliff. Sharp SHARDS of rock fall around Bella.

Seth-wolf, battered, goes down. Riley spins toward Bella --

Edward now has to protect Bella from BOTH VAMPIRES! And he does with impressive skill - with lightning fast speed, he bolts to Riley, kicking him back, he darts to Victoria, smashing into her --

As Seth-wolf struggles to rise, Riley joins Victoria's battle providing her with the tiny advantage she needs --

BELLA'S POV ON EDWARD - Riley tackles him to his knees, Victoria grabs Edward from behind --

TIME FREEZES -- SLOW MOTION as Bella's eyes meet Edward's --

CLOSE ON BELLA'S FACE - SEE her clarity, she's never in her life been more sure of what she wants than in this moment -- with purpose she grabs up a sharp piece of slate --

FLASHPOP - To the Third Wife raising her dagger --

-- Bella PLUNGES the shard downward, STABBING HER ARM! Blood immediately flows DRIPPING BRIGHT RED ONTO THE WHITE SNOW --

SMASH BACK TO REAL TIME

ON RILEY spinning toward Bella, the scent making him wild --

ON VICTORIA catching the smell, her head WHIPS toward Bella--

-- Edward seizes the moment - dead drops to the ground while FLIPPING Victoria over his head, across the clearing and INTO A TREE BREAKING IT IN TWO!

-- Edward spins on Riley who's still bedazzled by the blood --

-- HEAR A SCREECHING SOUND like metal tearing, as suddenly, Riley's SCREAMING! His arm is gone! Edward tosses the arm aside and bolts back to Victoria --

-- Seth-wolf, recovered, LEAPS UP, tackles Riley and drags him SCREAMING into the woods --

RILEY

Victoria!

-- Victoria doesn't even glance at him, revealing to Riley the painful truth. The last thing we see of Riley is his tragically betrayed face... then we HEAR the sounds of Seth tearing him apart, the metallic screeching...

As Bella tears her shirt to create a make-shift bandage --

-- Edward CHARGES Victoria -- The two CLASH and begin a blurred battle. Until he pummels her down and, finally, maneuvers himself behind her, getting her in a death grip --

Victoria struggles; Bella is directly in her eye-line. She glares at Bella who glares back, every bit as fiercely --

Edward's lips are at Victoria's neck -- it looks as if he kisses her -- he BITES a huge chunk from her neck, ripping her head off.

AS BELLA WATCHES Victoria's body crumple to the ground...

ALL SOUND DISAPPEARS. The air goes still. The atmosphere changes. This nemesis, this relentless demon, is finally dead. Or almost. Eerily, it still moves slightly.

A long beat. Then Edward looks up at Bella. Their eyes meet. But shame, fear, cloud his face. She moves toward him. Slowly. Purposefully. As she reaches him, he turns away.

BELLA

Edward...

EDWARD

I didn't want you to see that.

She stops him, touches his face tenderly, her eyes telling him it's okay.

EDWARD

I'll get some bandages for that arm.

He starts for the tent but Seth-wolf abruptly lets out a sharp BARK. Edward turns; his expression fills with concern --

BELLA

Something's wrong.

EDWARD

Alice wants us to come. Now.

BELLA

Why? What's happening?

113 EXT. WOODS DAY

113

SLOW MOTION -- The Volturi - Jane, Alec, Demetri, Felix - glide past the trees with effortless grace and speed...

114 EXT. CLEARING IN THE WOODS - DAY 114

A massive FIRE burns as the Cullens and the wolves hurriedly drag what's left of the newborns to it for incineration. A purple-black smoke rises.

Edward and Bella race out of the trees, bee-lining for Alice and the rest of the Cullens gathered near the fire.

EDWARD

How long?

ALICE

Few minutes. Maybe ten.

Bella scans the field for Jacob as --

ROSALIE

They timed their arrival well.

EMMETT

Probably hoping the Newborns took a few of us out.

Edward stops as he sees someone by the fire --

EDWARD

What's she doing here?

Bella looks to THE FIRE -- by which cowers the newborn BREE.

ESME

We offered her safe haven if she stopped fighting. She took it.

CARLISLE

The pack needs to leave. The Volturi won't honor a truce with werewolves.

BELLA

Where's Jacob?

EDWARD

(spotting)  
... There.

BELLA'S POV - ON THE TREELINE CLEAR ACROSS THE FIELD

-- as Jacob-wolf emerges. Bella sighs with enormous relief. He sees her as well, starts toward her -- but suddenly --

ON JACOB-WOLF - he HEARS a VICIOUS SNARL coming from behind him in the woods, spins to SEE --

IN THE WOODS - A LIGHT GREY WOLF (Leah-wolf) cornering one last MALE NEWBORN who was hiding. Leah-wolf charges --

ON EDWARD WITH THE CULLENS - He can't see the conflict, but he can HEAR IT in his mind --

EDWARD

Leah, don't -- !

BACK ON LEAH-WOLF AND THE MALE NEWBORN IN THE WOODS

The Male Newborn maneuvers out of her way, spins and GRABS HER RUFF, fiercely YANKING her off her paws but --

JACOB-WOLF LEAPS ON THE MALE NEWBORN, tackling him -- they roll into --

THE CLEARING - where Jacob BITES A PIECE OF HIS FACE OFF!

But the Male Newborn gets his ARMS AROUND JACOB-WOLF and CRUSHES HIM! Jacob-wolf HOWLS in agony --

Bella sees this from afar --

BELLA

Jacob!

THE OTHER WOLVES are instantly there and pounce on the Male Newborn, their teeth forcing him to release Jacob-wolf who crumples to the ground. As they pull him apart --

Edward and Carlisle appear at Jacob's side --

ON BELLA - RACING across the field to reach Jacob-wolf.

ON JACOB-WOLF AS HE TRANSFORMS INTO A HUMAN, naked, grotesquely twisted and broken, barely able to breathe. Carlisle quickly examines him as he writhes in pain; Edward steadies him, gripping his hand --

EDWARD

Jacob - hold on - Carlisle will take care of you --

CARLISLE

The bones on the right half of his body are shattered.

Jacob, in excruciating pain, squeezes Edward's hand --

Bella reaches them, dropping to her knees beside Jacob. She strokes his face, trying to comfort him.



BELLA

I'm here, Jake, I'm right here.

Sam, Paul, Embry, Jared, Quil and Leah, now in human form (clothed) race up.

LEAH

(guilty, furious)

Jacob, you idiot, I had it --

SAM

Leah --

CARLISLE

I need to set the bones before his accelerated healing kicks in - it's already starting --

EDWARD

(to Sam)

We have to get him out of here before the Volturi arrive. We won't win a fight with them --

CARLISLE

Go. I'll be there as soon as I can.

SAM

We'll bring him to Billy's.

BELLA

Hang on, Jake.

Jacob CRIES OUT in pain as the pack lift him. Bella agonizes as she watches them disappear into the woods. She and Edward exchange a look of shared concern. Then --

ALICE

They're here.

The Cullens gather in the center of the field, converging around Bella. She sees nothing through the oily smoke from the fire. A beat. Then we HEAR a flat female voice --

JANE (O.S.)

It appears you've done our work for us.

From out of the mist and the smoke emerge --

THE VOLTURI - Jane, and behind her, Felix, Demetri and Alec. Jane assesses the scene, taking in Bella, as well.

JANE

Impressive. I've never seen a coven escape an assault of this magnitude.

CARLISLE

We were lucky.

JANE

I doubt that.

ALEC

It appears we missed an entertaining fight, sister.

JANE

Yes. It's not often we're rendered... unnecessary.

EDWARD

If only you'd arrived a half-hour earlier, you could have fulfilled your purpose here.

JANE

Pity.

Jane then SEES the newborn, Bree, crouching by the fire.

JANE

(pleased)

You missed one.

CARLISLE

We offered her asylum in exchange for her surrender.

JANE

That wasn't yours to offer.

As Jane moves to Bree, Esme shoots Carlisle a concerned look. Carlisle subtly shakes his head, don't.

JANE

Why did you come?

Before Bree can answer, Jane focuses her power, sending an invisible searing current through Bree's body. Bree SCREAMS in pain. Bella flinches. Esme quickly steps up --

ESME

They came to destroy us - to kill Bella.

Jane ignores Esme, continues her torture, enjoying it.

JANE  
Who created you?

ESME  
You don't have to do that. She'll  
tell you anything you want to know.

JANE  
(blithely)  
Oh, I know.

Carlisle puts a hand on Esme's shoulder. Bree's screaming  
briefly stops. Jane waits for an answer.

BREE  
I don't -- know. Riley wouldn't  
tell us. He said our -- our thoughts  
weren't safe.

Jane ZAPS her again -- Esme is about to say something but --

EDWARD  
Her name was Victoria... perhaps you  
knew her?

Bree's pain abruptly ceases. Jane faces Edward with an  
innocent smile that's somehow unnerving.

The other three Volturi are suddenly positioned behind Jane.  
We didn't even see them move.

Bella plants herself firmly at Edward's side - she can't  
protect him, but she can die trying. The air is tense.  
This could turn bad, fast. Carlisle intercedes with great  
and purposeful calm.

CARLISLE  
(pleasantly)  
Edward, if the Volturi had knowledge  
of Victoria, they would have stopped  
her. Isn't that right, Jane?

Jane just looks at Carlisle. A long beat.

JANE  
(gesturing re: Bree)  
Felix.

Felix moves to Bree. Esme can't hold back --

ESME  
She didn't know what she was doing.

JANE

The Volturi don't give second chances.  
(to Edward re: Bella)  
Keep that in mind. Caius will be  
interested to hear she's still human.

Bella faces her, strong. Unflinching.

BELLA

The date is set.

Jane is ever-so-slightly taken aback by Bella's confidence. Her look lingers on Bella - this *human*. Edward stands ready to defend her. But Jane turns back to Felix.

JANE

I wonder if you'll still be immune to  
my powers after you've changed, Bella.

Meanwhile Felix, with his enormous strength, easily tears Bree limb from limb. Her SCREAMS quickly cease, though the metallic SCREECHING sound continues.

JANE

Thank you, Felix.  
(to Bella)  
Until next time.

The Cullens can do nothing but stand by, grim-faced. Esme tries not to watch.

Off Bella, fighting revulsion, but standing strong with the rest of the Cullens as the thick plume of SMOKE rises...

115 EXT. JACOB'S HOUSE - NIGHT

115

Billy sits in his wheelchair on the porch, surrounded by the Pack, including Emily, but sans Sam. They wait anxiously.

BELLA'S TRUCK pulls up. She hurriedly climbs out.

As she reaches the porch a LOUD YELL of excruciating pain emanates from inside the house; Jacob. Bella flinches, feeling the pain herself. They all do.

It's all Billy can do to keep it together. Emily, next to him, puts an arm around his shoulders.

QUIL

(to Bella re: the yell)  
It's been going on for a while.

EMBRY

Doc's re-breaking his bones.

Bella reacts to the horror of that. Leah paces.

LEAH

Why'd he have to butt in? -- I could have taken that tick --

PAUL

-- Give it a rest, Leah --

-- Then they all spin toward the FRONT DOOR as it opens. Carlisle exits with Sam.

CARLISLE

The worst is over. He'll be alright.

Billy exhales heavily, tears threatening. Sam puts a hand on Billy's shoulder. Emily wraps an arm around Sam's waist.

CARLISLE

I gave him some morphine but his body temperature will burn it off soon. I'll come back to set up a drip.

BILLY

(with emotion)

Thank you.

CARLISLE

And make sure he doesn't phase until I clear him. The bones need to set.

SAM

We'll keep him in line.

QUIL

Yeah, good luck with that.

CARLISLE

(to Bella)

He's asking for you.

They all look at her. A combination of pleading - "don't hurt him." And threatening - "if you hurt him" -- Off Bella, as she heads inside with trepidation...

116 INT. JACOB'S BEDROOM - NIGHT

116

Bella quietly enters to find Jacob lying in bed. The entire right side of his body is in a series of braces. Bella can't bear to see him this way, but she forces a smile.

BELLA

Hey, Jake.

He looks up with some effort. Breath short. But he smiles.

JACOB

Hey... I've been worried about you.

BELLA

You were worried about me?

JACOB

I guessed Edward would read my mind.  
Or Seth's. Was he hard on you?

BELLA

I wish. He wasn't even mad at me. Or you.

JACOB

He didn't... yell? No ultimatum?

BELLA

It would have been easier if he had.

JACOB

(beat, smiles bitterly)  
Well, damn. Just... damn. He's  
better than I thought.

BELLA

He wasn't playing a game.

JACOB

Right. Bella, he's not as perfect as  
you think.

BELLA

I know exactly who he is --  
(stops herself)  
Can we not talk about this?

JACOB

I'd rather get all the re-breaking  
done at once.

She carefully sits next to him on the bed.

BELLA

... I'm sorry, Jake. But it's like...  
Sam imprinting on Emily. I never had  
a choice with Edward.

JACOB

That's crap. You're not a wolf, remember?

BELLA

Still. It's what it is.

A beat as it sinks in. He struggles to tamp down emotion.

JACOB

Least I know I did everything I could.  
Wasn't easy getting you to admit your  
feelings for me.

BELLA

I think I fought them 'cause... part of  
me knew they wouldn't change anything.

JACOB

(beat, quietly)  
I'm exactly right for you, you know.  
It would have been as easy as  
breathing with me.

BELLA

(nods, then)  
You know I love you.

JACOB

You know how much I wish it was enough.

A long beat. Finally, she rises.

BELLA

Should I come back?

JACOB

I... need some time.  
(then)  
But I'll always be waiting.

BELLA

Until my heart stops beating.

JACOB

(smiles)  
Maybe even then.

She returns the smile. There's a sadness between them, but  
also... a resignation. A rapprochement. Off Bella grateful  
for this tiny opening he's left her... \*

117 EXT. MEADOW - MAGIC HOUR

117

The grass is a welcoming, rich green. The wild flowers are  
in bloom. The light is low. Luminescent. Edward and Bella  
lie in the grass, her head on his chest.

EDWARD

August thirteenth?

BELLA

It's a month before my birthday - I don't need to be another year older than you. And Alice thinks she can put together a wedding by then.

EDWARD

I'm sure she can but... there's no rush.

BELLA

I've chosen my life. I want to start living it.

Concern and suspicion fill him.

EDWARD

And... you're letting Alice plan the whole thing? Dress, reception, guest list? Who knows who she'll invite?

BELLA

Does it matter?

Edward sits up. Looks her in the eyes.

EDWARD

Tell me why you're doing this.

BELLA

What, the wedding?

EDWARD

(abruptly rising)

You're trying to make everyone else happy. But you're already giving up too much.

BELLA

(beat, realizing)

You're wrong.

She rises as well, going to him, clarity washing over her.

BELLA

This wasn't just a choice between you and Jacob. It was between who I should be -- and who I actually am.

She circles him, insight energizing her as she speaks.

BELLA

I've always felt - out of step. Literally - stumbling through life. I've never felt... normal. But now I know.

(MORE)



BELLA (CONT'D)

I'm not normal. And I don't want to be.  
(facing him)  
I've faced death and loss and pain in  
your world. But -- I've also never  
felt stronger, more real, more...  
myself. Because it's my world, too,  
Edward. It's where I belong.

He takes this in. Sees her strength. Has to smile.

EDWARD

You're saying... it's not all about me.

BELLA

Sorry.

She wraps her arms around him, looks up at him.

BELLA

I've made a mess figuring all this  
out. Now I want to do it right.  
Responsibly. And I will tie you to me  
in every way humanly possible.

EDWARD

Starting with a wedding.

BELLA

Actually something much more difficult  
first. Probably even dangerous.  
(off his concerned look)  
It's time to tell Charlie.

EDWARD

(grimacing)  
Highly dangerous.

BELLA

Good thing you're bulletproof.  
(then)  
I'll need that ring.

Edward smiles, pulls the black box from his pocket. He  
removes the ring. Takes her left hand in his...

We slowly begin to PULL UP AND BACK on the two of them -  
silhouetted by the light which reflects off the flowers,  
giving the blossoms a warm, magical glow.

It is against this beautiful, romantic backdrop that Edward  
slips the ring onto Bella's finger... where it will stay for  
eternity...

FADE TO BLACK.

\*

