

**DON ' T COME LOOKING**

FADE IN

EXT. DARK WOODS - NIGHT

A beaten up old Winnebago rambles down a dirt road. It bounces from the potholes as Barry Manilow music fills the night air.

It reaches a long, overgrown driveway and turns.

Elk antlers, bear skulls and NO TRESPASSING signs cover the surrounding fences.

The Winnebago stops at the residence, next to an old pickup truck. A decades old double wide trailer and a small house sit among the high weeds.

TARKEN, 70'S, exits the rig. His wild hair and distinct round glasses place him as a child of the 60's. He opens the side door and grabs two medium-sized animal carrying cases.

We see the two animals in the cases are foaming at the mouth and rabid as hell. They look like deformed raccoons.

EXT. DOUBLE-WIDE TRAILER - NIGHT

As he nears the trailer we hear numerous yips and different animals howling like crazy.

He carries the cases towards the side house as the vicious barking noises fill the air.

INT. TARKEN'S SMALL HOUSE - CONTINUOUS

As he enters the small house, the barking suddenly stops. Broken down animal cages and ten gallon drums litter the front area. He looks around and everything is still.

TARKIN

Mara?

He enters another room, we see a rustic birthing chair that sits in the middle of a make-shift medical room.

Run-down equipment and shelves full of mason jars and bottled up animal fetuses fill every corner. A mad scientists lab to say the least.

He sees a large girl, wearing filthy clothes, MARA, 25, on the ground, blood behind her head on the floor. He rushes to her.

TARKIN (CONT'D)

Mara?

He holds her head, she stirs awake.

MARA

Papa? Papa?

TARKIN

What happened? Where is she?

MARA

She tricked me, she said she was my friend, then she hit me.

He sees a bloodied hammer off to the side and notices the leather straps on the birthing chair have been sliced off.

TARKIN

How long ago?

MARA

I don't know, right after supper.

Tarken gently sets her back down and rushes over to the birthing chair. He grabs a dirty shirt off the floor. He moves to the corner of the room where two massive animal cages sit.

He opens the door of the house and unlocks the cages and slowly we see a little glimpse of two large creatures. It's very dark in the corner and we can only make out pieces of what we are seeing.

TARKIN

Come here boys, smell this. Smell this god-damnit and go get her. GO GET HER!!!

The animals quickly tear off out the door and are gone into the night.

Tarken goes back to Mara and helps her up into the chair. He hands her a dirty cloth and they hold it against her wound on her head.

MARA

I'm sorry, Papa, she said she was my friend.

TARKIN

It's ok honey. You stay here. Hold that against your head. We will go bring her back. You stay here. If anybody comes, you know what to do.

EXT. DOUBLE-WIDE TRAILER - NIGHT

Tarken hustles back outside and jumps in the pick-up truck and tears out.

EXT. BACK COUNTRY ROADS - MOMENTS LATER

Tarkens truck burns down the back roads.

INT. TARKEN'S TRUCK - CONTINUOUS

He scans the area, looking for any signs of the runaway.

EXT. BACK COUNTRY ROADS

The truck kicks up dust as it tears down another road.

INT. TARKEN'S TRUCK - CONTINUOUS

From inside the truck, he sees a flash of a dirty white dress up ahead. He guns it.

INT. WOODS - CONTINUOUS

We see quick flashes of the two animals as they bound through the thick woods. We hear their growls and heavy breathing but never truly get a good look as they hunt down their prey. They separate and go off in different directions.

EXT. WOODS - NIGHT

We hear branches breaking, sudden movement. We hear a truck's engine as it approaches.

A flash of someone hurried, panicked. A WOMAN running, scrambling, desperate.

She moves as fast as possible considering she is VERY pregnant.

She holds her stomach as her muddied dress rips on a sharp branch. The branch digs deep into her arm. Her once beautiful, but now dirty red hair sticks to the bloody branch. She barely notices as she rambles on.

She looks back, knowing something or someone is gaining on her. She sees the moon's shadow of her stalker moving closer.

Her strained face shows the exhaustion and pain. She sees a light scanning the trees near her, a truck's headlights, a sign of hope. She presses on with all she has left.

She reaches the edge of the highway, where a big rig is quickly approaching. She positions her feet at the edge of the road.

She looks back over her shoulder into the woods: her attacker is closing in. She looks back at the oncoming headlights. She turns her body toward the dark woods.

She puts her hands on her protruded belly. Her feet slowly move as she shuffles backwards into the road.

The long-haul truck speeds by, never even blinking. As the truck moves away we see Tarkin dragging the woman away by her bloody red hair.

WOMAN

Nooooooooo!!!

EXT. PAVED ROAD - DAY

A late afternoon sun shines down on a vast open area of planted corn. The shucks sway in a light breeze. Silence and calm paint a perfect picture on this country day. We hear a siren in the distance.

VRRROOOOOM...

Blowing through this serene setting is a gun metal-gray 1977 Pontiac Firebird. Closely behind is a county sheriff SUV vehicle with lights and sirens blazing.

INT. FIREBIRD - CONTINUOUS

Driving is COLTEN JAMES, 30's a true county boy. He is having the time of his life. Looking in his rearview mirror the sheriff's SUV starts gaining.

EXT. GRAVEL ROAD - CONTINUOUS

The Firebird turns hard onto a gravel road.

INT. FIREBIRD - CONTINUOUS

The car vibrates from driving over the gravel and we can hear it in Colten's voice.

COLTEN

(laughing)

Now hold on to that pie or your  
momma will be pissed at me.

Riding shotgun beside Colten is his 11 year-old niece, HANNAH. She's cute as a bug and wears an Oklahoma Sooners football helmet for safety. She's buckled in tight and holds a bakery pie box in her lap. It's hard to tell who's having more fun.

HANNAH  
I'm trying.

COLTEN  
Want to have some fun with Officer  
Buzz-Kill?

HANNAH  
Heck, yeah!

Colten turns another hard corner.

EXT. PAVED ROAD - CONTINUOUS

The Firebird breaks into frame while dust fills the air as it's backlit by the late afternoon sun.

INT. FIREBIRD - CONTINUOUS

Hannah holds onto the cake box tightly and laughs. Colten downshifts the Firebird as it makes another turn.

FAST CUTS: Clutch, RPM Gage, Up Shift, RPM Gage.

EXT. PAVED ROAD - CONTINUOUS

The Firebird blows past. Fast and furious, country style.

EXT. PAVED ROAD - MOMENTS LATER

The Firebird comes to a quiet rest on the side of the road as the Sheriff's SUV pulls up behind it. A friendly faced Deputy JENKINS, 20's, exits the SUV with his hand on his pistol.

JENKINS  
Okay, joyride is over. I need you  
to place your hands out the window.

Two small arms poke out. Jenkins approaches, seeing Hannah, who has made a quick switch and is now in the driver's seat, still wearing the Sooners helmet.

HANNAH  
(smiling)  
Hi!

JENKINS  
Hannah?

Jenkins leans in, sees Colten.

JENKINS (CONT'D)

Real funny. For god's sake, Colten, come on! You can't do this shit.

HANNAH

Hey, don't say "shit."

JENKINS

Sorry. Colten, you knew I was behind you.

COLTEN

Ah, just having some fun. We tuned up the engine and wanted to give it a whirl.

JENKINS

You know, I should give you bunch of tickets. Take your pick, we got reckless driving, endangering a minor...

HANNAH

I'm not a minor, I'm eleven going on twelve tomorrow. We had to pick up my birthday cake and I asked uncle Colten to go fast.

JENKINS

Hannah, he knows better. We have rules...

HANNAH

If my momma finds out that uncle Colten got in trouble with me in the car, she will put a snow boot up his ass.

Hannah's expletives throw off Both Jenkins and Colten.

HANNAH (CONT'D)

Pretty please?

JENKINS

Alright, Hannah. For you. But knock it off, Colten. Russell ain't gonna be happy if he gets wind of this.

COLTEN

I don't give a shit about what your dick-head boss thinks.

Hannah salutes. Jenkins cracks a smile.

HANNAH

Thank you.

She smiles big. Jenkins walks off.

COLTEN

"Snow boot"?

Hannah shrugs.

EXT. HAL AND DORI'S HOUSE - DAY

Front and center stands a beat-up mailbox. Reflective letters on the side spell out the name LARSONS. The Firebird approaches and turns up a driveway, revealing a beautiful home nestled against two hundred acres of corn.

The Firebird makes its way up to a large barn just a stone's throw from the house. On the front of the barn hangs a sign that reads, COLTEN'S GARAGE. IF WE CAN'T FIX IT, WE'LL BUY IT.

INT. BARN - DAY

Colten and Hannah get out of the Firebird.

HANNAH

Hey, Daddy.

Working on an hoisted up engine is Colten's brother-in-law, HAL, 50's.

HAL

Hey, baby girl. You all have fun?

HANNAH

Yeah. Daddy, but he drives like an old man.

Out of the barn comes Colten's best friend, jovial country boy, FETCH, 30's.

FETCH

Then maybe let her take a spin with me, show her how a real man can handle a machine.

COLTEN

Oh, really? I wouldn't let her cross the street with you.



HANNAH

And I love you, Fetch, but I can't ride with you because your music is terrible.

FETCH

Hey, the 80's produced some of the greatest...

HANNAH

I'm gonna take this box in to Mom. I'll see you at the party tomorrow, Fetch.

She exits the barn.

COLTEN

She's funny.

HANNAH (O.S.)

I know.

HAL

Full of sass, that one. Almost twelve going on sixteen.

COLTEN

You're gonna have your work cut out for you.

FETCH

You have to learn how to handle the female species.

COLTEN

Oh, really? How many are you handling right now?

Fetch thinks for a second.

FETCH

Shit! Gotta go! See you tomorrow, boys.

Fetch hops in his jacked up, souped up station wagon and tears up the driveway on his way out.

HAL

Thanks for taking Hannah out, that girl adores you, Colten, you'd make a great dad. Don't know why you keep dragging your feet.

COLTEN  
You starting on me?

HAL  
Just saying...

COLTEN  
So, she ran pretty good, pulled a little to the left on the hard turns. I'm going to check the wheel bearings but other than that she purrs. She's ready to sell. Unless you want to keep it.

HAL  
Well, I let you run your business out of my barn, I should get something out of the deal.

Colten tosses him the keys.

COLTEN  
There you go, that's my rent for the rest of my life.

HAL  
Sounds fair.

DORI (O.S.)  
Colten Austin James I need to have a talk with you right now!

HAL  
Oh no, she used the middle name.

COLTEN  
And the last.

INT. KITCHEN - HAL AND DORI'S HOUSE - DAY

Colten enters through the kitchen door. Facing him sits MAX, a large chocolate Lab.

COLTEN  
What do you want Max? You want to go outside?

Colten kicks the flap of the oversized doggie door. Max doesn't move.

COLTEN (CONT'D)  
Go dog go, use the door.

Colten opens the kitchen door and Max bolts out.

COLTEN (CONT'D)  
That is one strange dog.

Colten heads to the dining room.

COLTEN (CONT'D)  
What did I do now?

INT. DINING ROOM - HAL AND DORI'S HOUSE - DAY

The cake box is open on the table. Next to it stands Colten's older sister, DORI, 40s. Inside, the cake is smashed up against one side.

DORI  
What in the good lord happened here? This was for her party tomorrow.

COLTEN  
Um, well, I don't know. Wow.

Hannah sits across the table behind her mom's back, gesturing to Colten. She pretends to be a deer.

COLTEN (CONT'D)  
Oh, yeah, a deer did jump in front of..

HANNAH  
A dog.

COLTEN  
Right, a dog jumped in front of a deer that was in front of the car. Stopped fast. Everyone was OK except the cake, it seems.

DORI  
Like two peas in a pod, you two.

COLTEN  
I promise, sis, I'll grab a new one before I come over tomorrow.

DORI  
You had your chance, I'll make one.

COLTEN  
(to Hannah)  
I gotta run, I'll see you tomorrow, you cake wrecker.

HANNAH  
Is auntie Josie coming by tomorrow?

COLTEN  
No, but Fetch is.

DORI  
And why not Josie?

COLTEN  
You said it was going to be close family.

HANNAH  
But she is close family.

COLTEN  
Well, right now she's not acting like family, it's just weird... OK? I gotta go. Come here, girl.

Colten gives Hannah a massive hug.

HANNAH  
Love you.

COLTEN  
Good work today, kid.

EXT. BACK PORCH - HAL AND DORI'S HOUSE - DAY

Colten heads out through the kitchen door. Dori follows.

DORI  
Hold on. I know things are tough right now with you and Josie.

COLTEN  
Yeah, they are! We ain't even divorced yet and Russell's already moving in on her! She's still my wife, sis.

DORI  
Everyone knows he's a prick and he's a shitty sheriff, but she's moving on. Russell has no chance with her. But it's her choice.

Colten gets into his decked out 1995 Ford Bronco, starts it up.

COLTEN  
Well, it's the wrong one.

DORI  
If you believe that, then you just  
keep fighting for it.

COLTEN  
Have you not met me?

DORI  
You sure you don't want to stay for  
dinner?

COLTEN  
No, 'cause I saw that dessert, I  
ain't eating that.

Dori smiles. Colten honks his horn and waves to Hal as he  
moves down the driveway.

EXT. BO AND LUKAS'S HOUSE - DAY

Two redneck brothers, BO, 35 and LUKAS, 28, are loading some  
gear into their truck. Next to them sits a large hog cage.

Lukas is filming Bo with a small sized video camera.

BO  
Quit filming me, your idea ain't  
gonna do nothing for us.

LUKAS  
Oh, yeah? People love to see what  
country boys are up to. I even got  
a name for our own show. It's  
called BACKWOODS BOYS. It's a  
redneck huntin', cookin' show.  
Wait, I got a better name,  
Backwoods Country Cookers.

Lukas directs his brother.

LUKAS (CONT'D)  
Now stand right there, I need a  
testimonial. Tell the camera what  
you're doing.

BO  
What I'm doing is wondering why Mom  
never used plan B on your stupid  
ass.

LUKAS

Well, I don't know what that means,  
but it don't sound nice. I'm not  
gonna use that.

BO

Good.

Lukas turns the camera on himself. He counts down, 3,2,1...

LUKAS

Welcome back to Backwoods Country  
Cookers. What me and my brother are  
doing is trying to catch feral  
pigs. Some people call them wild  
boars. Mean and nasty sum-bitches,  
but, make some good eating when  
cooked up right.

Bo walks behind the camera.

BO

Help me with the damn cage, would  
ya?

EXT. SIDE OF THE ROAD - DUSK

The sun sets over a vast corn field. Colten is deep in  
thought leaning on a fence post at the edge of the field. He  
sets his beer bottle on the post.

INT. HAL AND DORI'S HOUSE - DUSK

Dori sets a plate of fried chicken down before Hal. Hannah  
rushes in.

DORI

You finish your homework?

HANNAH

Yep, always do.

DORI

That's almost true.

HANNAH

Where's Max? I gotta feed him.

HAL

He's probably out there getting  
into something.

EXT. BARN - NIGHT - CONTINUOUS

Max is poised barking at the front of the barn.

INT. HAL AND DORI'S HOUSE - CONTINUOUS

They all hear Max barking.

HAL  
And there he is.

HANNAH  
Can I go feed him?

DORI  
Just wait until we are done, honey.

EXT. BARN - CONTINUOUS

Max continues to bark, growls a little bit, then slowly heads inside the barn.

INT. HAL AND DORI'S HOUSE - CONTINUOUS

The family is at the table.

HAL  
Who's turn is it to say the  
blessing?

HANNAH  
Mine.

Hannah reaches over to hold Dori's hands, Hal grabs her other hand for the family prayer.

HANNAH (CONT'D)  
Please bless this meal that Momma  
made for us. Bless the mash  
potatoes might survive when Daddy  
goes in for seconds...

EXT. SIDE OF THE ROAD - DUSK

We see Colten's beer bottle get blasted into a thousand pieces. Then the same thing happens to the bottle next to it, then the next.

Colten lowers his rifle, sets it in the back of the Bronco on top of two other weapons.

HANNAH (V.O.)  
Bless our friends and other family  
like Uncle Colten.  
(MORE)

HANNAH (V.O.) (CONT'D)  
Please keep a close eye on him.  
He's my favorite uncle and we love  
him very much.

INT. HAL AND DORI'S HOUSE - NIGHT - CONTINUOUS

Hannah finishes her prayer.

HANNAH  
And I hope Aunt Josie and Uncle  
Colten can work things out. And I  
pray that daddy finally listened to  
me and got me a Suzuki ATV Quad  
Runner.

Hal and Dori smile at each other.

HANNAH (CONT'D)  
Amen.

The family digs in.

EXT. BAR AND GRILL - TOWN SQUARE - NIGHT

Neon lights flash outside the local bar. Colten sits in his  
Bronco, watching the entrance. He sees a woman, JOSIE, 30'S,  
a sexy, strong country girl, get out of her car.

He rushes over to her.

COLTEN  
Hey, Josie, wait up.

JOSIE  
Oh no, not now, Colten. I ain't got  
time for this.

COLTEN  
Just give me a minute, I've been  
doing some of that meditation crap,  
I mean it's not crap, it's self  
care stuff and it made me realize  
that there are some things I need  
to get out.

JOSIE  
I hear I'm not invited to Hannah's  
party tomorrow. You been drinking?

COLTEN  
Maybe.



Josie reluctantly listens.

COLTEN (CONT'D)

Listen, I'm not sure how to spit all this out, you know I've loved you since the sixth grade. And when I finally got you to marry me I just felt like we had it all laid out in front of us. Then...then...

JOSIE

You can say it, Colten: we lost our child. It's terrible, but it happened, it broke me too.

COLTEN

Well Hannah is turning twelve tomorrow and we...and we...and we got ten god-damned minutes to hold our daughter before she was gone! Ten minutes! I CAN'T SHAKE IT! I JUST CAN'T!

JOSIE

I know, Colten! It completely wrecked my world too. Worse thing that's ever happened to me ever. But it happened. Now we have no choice but to move on. You kept putting up roadblocks in front of everything we were doing. I wanted to keep trying but you just gave up. You gave up and then you gave up on us. It's been a year...we have to move on.

COLTEN

I tried, I tried.

JOSIE

Well, you didn't try with me. You spent all your time working on cars and drinking with Fetch. I warned you I was moving out long before I did. You quit on us, you been quitting on everything good that ever happened to you.

Colten can't speak, he just stares at her.

JOSIE (CONT'D)

I'm sorry, I have to go.

Josie heads into the bar. Colten watches her go. Slowly he slinks away back towards his car. He gets in, watches Josie through the windows of the bar.

INT. COLTEN'S BRONCO - NIGHT - CONTINUOUS

Colten sees Josie being greeted by locals inside. He lowers the visor. Taped to the visor is a picture of him and Josie in happier days.

Behind the happy photo, he slides out a faded picture of a sonogram. He looks down at the drivers side seat and sees a yellow manila envelope. On the front it reads DIVORCE CRAP.

EXT. BACK ROAD - NIGHT

The full moon reflects on a still puddle of water. A tire plows through. Bo's gray Chevy Truck moves down the road.

INT. BO'S TRUCK - NIGHT

Bo drives the truck, Lukas rides shotgun.

LUKAS

Did you hear about the teacher down in Larimer country? She was giving weed to some high school senior boys and then molesting them.

BO

Was she hot?

LUKAS

I don't know, what does that have to with it?

BO

Well, if I was a teenage boy, and I was getting fiddled by a hot teacher, I wouldn't call that molesting.

LUKAS

What would you call it?

BO

Christmas morning.

EXT. BACK ROAD - NIGHT

The truck turns off the road, continues down off-trail into a clearing in the woods. It stops near a large hog cage, nestled in the brush.

INT. BO'S TRUCK

The headlights illuminate the silhouette of something moving inside of the cage.

INT. BO'S TRUCK - NIGHT

The boys try to make out what they see.

LUKAS

Oh shit, we got something.

They can't believe what they see.

LUKAS (CONT'D)

What the hell is that?

BO

I don't know. It ain't no boar.  
Grab my rifle out of the back.

LUKAS

I didn't bring it.

BO

You didn't bring it?

LUKAS

Nope.

BO

I told you to bring it.

LUKAS

No you didn't, I got it on tape.  
You didn't say shit. I was filming  
you for my TV thing.

BO

You and your stupid show.

Frustrated, Bo gets out, moving closer to the cage. He gets a better view of what's in there.

BO (CONT'D)

Good lord. Grab your camera, now we  
got ourselves a show.

INT. BO'S TRUCK - NIGHT

Lukas grabs his camera, flips open the LCD screen, turns on the power. He mumbles as he gets out.

LUKAS

A minute ago, it was MY stupid show. Now it's OUR show. Pretty soon you're gonna say it's YOUR show.

EXT. CLEARING IN WOODS - NIGHT

Lukas films as he walks up next to Bo.

LUKAS

Sweet Jesus.

He lowers the camera, in awe of what he sees. Bo pushes his arm back up to film.

BO

Video this shit. Whatever it is, it's strong as hell. It pulled them stakes up outta the ground and turned that cage upside down.

LUKAS

You know what I think it is?

BO

What?

LUKAS

I think we got one of those area 51 kind of aliens.

Lukas moves closer as we reveal the back of a pale creature, hunched over in the cage.

BO

Damn boy, you may be right. Grab a stick and poke it.

LUKAS

Why in the hell am I gonna poke it? It might shoot me with it's laser beam eyes.

BO

Laser beam eyes is for the movies. Poke it to see if it's alive.

LUKAS

You poke it, I'm filming.

Bo snatches the camera from Lukas' hand.

BO

No, I'm filming. You poke it.

Lukas grabs a stick, pokes it through the cage.

VIDEO CAMERA POV

The camera moves in closer on the panting creature.

BO (O.S.) (CONT'D)

Do it.

LUKAS (O.S.)

I'm doing it.

The camera zooms in on Lukas face.

BO (O.S.)

Now don't get too close! Looks like  
he broke that latch.

Bo pans over to Lukas.

LUKAS

You told me to poke it!

Lukas pokes the creature, it LUNGES and rips into Lukas arm.  
The cage door falls open and the camera falls to the ground.

INT. BAR AND GRILL - NIGHT

Country folk mixed in with blue collars on a busy night.  
Josie lands at the bar carrying a tray full of empty glasses.

JOSIE

Kenny, I need two IPA's and three  
whiskey's.

KENNY, 20'S BARTENDER, looks past her.

KENNY

Hey, Colten.

Josie turns to see Colten approaching and shakes her head.

JOSIE

Colten, I'm begging you, don't do this here. Not at my work.

COLTEN

I need to tell you something.

JOSIE

I can't do this now.

COLTEN

You have to hear this.

JOSIE

No!

Josie goes over behind the bar and grabs the phone off the wall. She quickly dials a number.

INT. FETCH'S HOUSE - BEDROOM - NIGHT

Face down, sprawled out on the bed, Fetch is awoken by a hard knocking at his front door.

He reaches over, trying to quiet his radio, which plays Huey Lewis's "I Wan a New Drug" as the knocking continues. He rolls over, taking the sheets off the mildly attractive gal next to him, CANDY, 25. He taps on her butt.

FETCH

Hey, can you go get that?

CANDY

Why would I get it? It's your damn place.

Fetch stumbles out of bed, taking all the sheets with him wrapped around his waist. He moves through the living room, stops to take a long swig of Jack Daniels. He swishes it around in his mouth for a second, then spits it back in. Country boy mouthwash.

EXT. FETCH'S HOUSE - NIGHT

Fetch opens the door. Before him stands KELLY, late 20's.

FETCH

Ah, crap, what are you doing here?

KELLY

Is my sister Candy in there?

FETCH

No, haven't seen her.

Candy comes out through the living room, wearing only a wife beater tank top and undies.

CANDY

Yeah, little sister, I'm here, what's up?

KELLY

Is that my thong?

Candy turns around, showing her ass.

CANDY

Maybe.

INT. FETCHES HOUSE - CONTINUOUS

A corded, wall mounted phone RINGS in his kitchen. Fetch grabs it as the girls argue.

FETCH

This is Fetch... Hey, Josie... he what?

He passes the girls with a mile long phone cord and enters his bedroom.

The girls continue to bicker as Fetch is on the call.

FETCH (CONT'D)

Yeah? What? No shit? OK, yeah I can get there, on my way.

Fetch comes back into the room, fully dressed, hangs up the phone. He grabs his car keys next to the door.

FETCH (CONT'D)

You gals lock up then you're done?

KELLY/CANDY

Where you going?

FETCH

I'm giving you all some space, you obviously got some shit you need to work out.

CANDY/KELLY

Damn you Fetch! You can't be sleeping with both of us and just get away with it!

FETCH

It don't look like I got away with anything.

Fetch smiles and waves to the gals as he heads out.

INT. BAR AND GRILL - NIGHT

Josie hangs up and heads back to the bar. A heavysset waitress, CAROL, 40's, arrives at the bar, next to Colten.

CAROL

Kenny, I need three drafts.  
Josie, could you please take over table fifteen for me? Every time I walk past, they keep slapping my ass.

COLTEN

It's hard not to, when it takes up half the room.

JOSIE

Stop it!

CAROL

Real nice Colten.

COLTEN

Ok, I'm sorry. But I want to say something.

(to Josie)

I'm scared. I'm scared of everything. I'm scared of what I saw, I'm scared of what I did, of who I am, and most of all I'm scared of walking out of this room and never feeling the rest of my whole life the way I feel when I'm with you.

This effects Josie, she stares at Colten, a hint of forgiveness in her eyes.

CAROL

Wow, that's the best you got for her? You're gonna roll in here and quote Dirty Dancing? Pathetic.

Carol walks off. Josie's happy face turns sour.



JOSIE  
Really, Colten?

COLTEN  
What?

JOSIE  
Pathetic.

She takes the three drinks from the bartender and walks off.  
Colten yells to her.

COLTEN  
It's still what I felt, it's just  
that Swayze says it better.

Josie arrives at table fifteen. Three blue collar men smile  
up at her.

JOSIE  
Hello, boys, this round will be it  
for you tonight if you can't keep  
your hands off my wait staff.

MAN #1, sizes her up, looks directly at her ass.

MAN #1  
Does that mean I have to keep my  
hands off of you? From what I'm  
seeing, that behind needs a slap or  
two.

His friends chuckle as he smiles at them.

MAN # 2  
Ah, is this one of those "Me Too"  
moments? I hope so.

MAN # 3  
Me too!

COLTEN  
Get your dumb asses out of here.

JOSIE  
I can handle this prick.

Man #1 stands up in Colten's face.

MAN #1  
Yeah, she can handle this prick.  
I'll bet she can handle more than  
one at a time, huh?

Josie SUDDENLY grabs Man #1's hair with both hands and SMASHES his face DOWN into the table.

He gets back up, nose bleeding.

MAN #1 (CONT'D)  
You little...

Colten steps in front of Josie as Man #1 takes a big swing. Colten sidesteps the swing and unloads a hard punch to his stomach, doubling him over. Colten shoves him to the ground.

Josie grabs Colten and yells in his face.

JOSIE  
Get the hell outta here. Now!

COLTEN  
I'm just trying to...

Man #2 grabs Colten's shoulder and spins him around. He punches Colten solid in the face. Colten returns a massive punch to Man #2, whose knees buckle.

Man #3 and Man #1 tag team against Colten, tangling him up. Man #2 gets back up on his feet. With Colten's arms pinned behind his back, #2 unloads a series of knockout punches to Colten's face.

EXT. BACK PORCH - HAL AND DORI'S HOUSE - NIGHT

Hannah picks up Max's dog food dish, filled with table scraps.

HANNAH  
Max, come here! Time to come inside!

Dori comes out.

DORI  
Hannah, come on in, it's past your bedtime, girl.

HANNAH  
But Mom, he hasn't come back yet, he hasn't touched his food.

DORI  
He's probably out running somewhere, he's done it before.

HANNAH  
 He's my dog, Mom, please? Just let  
 me find him.

Dori heads back inside. Hannah hears a rustling in the barn  
 and heads towards it.

Hannah arrives at the entrance of the barn, stopping under a  
 single light attached above the doors.

HANNAH (CONT'D)  
 Come on, Max! Good food tonight. Is  
 that you? Are you in there?

Hannah looks into the dark barn. Silence. Then she looks  
 around and checks the area behind her. She hears a subtle  
 growl, and sounds like chewing and tearing. She turns.

INT. BARN - HAL AND DORI'S HOUSE - NIGHT

SOMETHING watches Hannah from inside the barn.

EXT. HAL AND DORI'S - BARN - NIGHT

Hannah keeps staring into the dark barn. She slowly leans  
 into the opening.

HANNAH  
 Max! What are you doing?

Suddenly, two hands grab her.

HAL  
 Hey!

HANNAH  
 Dad, you scared me.

HAL  
 I'm sorry, baby, but you need to go  
 inside and get ready for bed.

INT. KITCHEN - HAL AND DORI'S HOUSE - NIGHT

Dori puts water in a tea kettle and sets it on the stove  
 burner. She looks out the back window, checking on Hal and  
 Hannah.

EXT. HAL AND DORI'S - BARN - NIGHT

Hal takes the dog food bowl from Hannah.

HANNAH

Max is in there, but he's chewing  
on something and won't come out.

HAL

That damn dog, if he's killed  
another one of our neighbor's cats  
there's going to be shit on the  
moon. I'll take care of him. You  
just get your butt inside. Big day  
tomorrow.

Hannah walks off slowly towards the house. Hal takes a small  
step into the barn.

He looks down and sees the bloodied carcass of poor Max. He  
turns to Hannah.

HAL (CONT'D)

Get yourself inside.

HANNAH

What is it Daddy?

HAL

Get inside now!....

Suddenly a creature POUNCES at Hal's neck, tearing a huge  
chunk out.

HAL (CONT'D)

ARGGGHHHHHHHH!

BLOOD SPURTS everywhere as Hal goes down. His body partly  
falls into the darkness of the barn. The humanoid creature  
tears away at him.

CLOSE ON HANNAH:

HANNAH

DADDY!

INT. KITCHEN - HAL AND DORI'S HOUSE - NIGHT

Dori looks up, hearing the scream.

EXT. BACK PORCH - HAL AND DORI'S HOUSE - NIGHT

Dori comes out the back door, sees Hal struggling under the  
attack.

DORI

Hal!

The creature stands up on two legs, pulling Hal's body into the dark void of the barn.

DORI (CONT'D)  
Hannah, come to Mommy.

Hannah is frozen with fear.

DORI (CONT'D)  
Hannah, run to Mommy. Now!

Dori takes off running towards her. Hannah snaps out of it, turns and runs towards her mother.

Right as Dori grabs Hannah's arm, the creature EMERGES from the barn. It looks only partly human, deep protruding blue veins rise up through it's pale skin. This thing is fully terrifying as it takes a step out of the barn. Then it goes back on all fours, HAULING ASS towards them.

Dori frantically drags Hannah towards the back porch.

The creature moves quickly, leaping over the hood of a parked truck like a Parkour athlete.

Dori holds Hannah's hand, but loses her footing and they both go down hard.

The creature lunges at them and bites down on Hannah's leg with violent force. She struggles but the creature's jaw holds on.

HANNAH  
MOMMA!!!

Dori grabs a nearby shovel, she SLAMS it into the creature's face, knocking it off of Hannah.

DORI  
GET OFF HER GODDAMMIT!

Dori grabs her. Hannah is hurt, but they move toward the house.

Stunned, the creature shakes off the hit, then chases them full speed.

INT. KITCHEN - HAL AND DORI'S HOUSE - CONTINUOUS

With the creature on their heels, Dori pushes Hannah through the back door. Once inside, Dori quickly locks the door. The creature bangs violently against the wood. Dori leans hard against it. Dori sees Hannah's leg is bleeding badly.

DORI

Hannah, grab that towel and wrap it  
around your leg, above the blood,  
you HEAR ME! Do it NOW!

Hannah grabs the dishcloth off the counter, quickly wraps it  
tight above the bite wound.

DORI (CONT'D)

Grab daddy's pistol out of the gun  
case, NOW!

INT. DINNING ROOM - NIGHT

Hannah limps over to the front of a large solid oak gun case.  
She tries the doors, which are locked. She grabs a  
candlestick from the dining room table and quickly breaks the  
glass, grabbing a .38 revolver.

Hannah comes back into the kitchen, moving towards Dori.

DORI

Stop! No! Slide it to me.

Hannah slides the gun over towards Dori, just out of her  
reach.

DORI (CONT'D)

Now grab the phone and call 911!

Hannah gets to the phone on the wall and dials. She waits.

HANNAH

It keeps ringing.

DORI

Go hide...now!

HANNAH

But Mommy...

DORI

Go!

Hannah drops the phone and moves away, looking back to her  
mother as the creature bangs away. The flap of the large  
doggie door swings back and forth from the pounding.

Dori looks at the gun. As she leans toward it, the creature  
reaches through the dog door, grabbing her legs. She crashes  
to the floor and the creature jerks her legs through the  
doggie door, but her torso gets caught. She's thrashed around  
violently.

DORI (CONT'D)  
ARGHHHHHH! RUN HANNAH!

Hannah turns and dashes out of the kitchen. She looks back as her helpless mother gets thrashed about.

INT. LIVING ROOM/CLOSET - HAL AND DORI'S HOUSE - CONTINUOUS

Hannah slams the door and dives into the closet. She cowers down, wincing in pain from the deep bite on her leg. The closet door unlatches and slowly creeps open on it's own.

She quickly reaches over and closes it.

INT. KITCHEN - HAL AND DORI'S HOUSE - CONTINUOUS

The brutal attack is over, Dori pulls herself inside, revealing her mutilated lower half. She struggles to move further, but finally passes out.

INT. LIVING ROOM - HAL AND DORI'S HOUSE - MOMENTS LATER

The room is still. A family picture of Hal, Dori and Hannah sits on the fireplace mantle. From the kitchen, the tea-kettle WHISTLES a deafening scream.

INT. KITCHEN - HAL AND DORI'S HOUSE - NIGHT

The shrill from the boiling kettle is in full force.

ANGLE ON: Top view of the back door looking down, we see the bloody doggie door flap move. A piece of the creature's head pokes through. The creature contorts itself through the flap and moves towards Dori. The foot of the creature lands next to Dori's face.

The creature hits the screaming kettle, knocking it to the floor. It lets out a terrifying wail.

INT. LIVING ROOM - HAL AND DORI'S HOUSE - CONTINUOUS

Light spilling out from the kitchen illuminates the living room. The shadow of the creature grows larger as it enters the room.

CREATURE'S POV: The creature scans the area. The subtle creaking of the closet door opening draws its attention.

The closet door slowly opens, revealing terrified Hannah, who's covering her mouth, trying not to scream.

The creature moves towards her. A gunshot rings out as a bullet hits the creature's shoulder. It winches in pain.

Dori, bleeding profusely, has propped herself up against the dining room doorway. She continues to fire at the creature.

The wounded creature crashes through the living room window and runs off.

Dori drags herself into the living room, leaving a trail of blood. Hannah rushes out of her hiding place.

HANNAH  
Momma..you're hurt!

Dori hugs her, then pushes her back into the closet and shuts the door.

DORI  
You stay in there baby, stay in there. Keep that wrap on your leg, pull it tight.

HANNAH  
But momma, no, please!

With Hannah inside, Dori slowly slides down onto the floor, bracing herself against the door.

INTERCUT Hannah inside the closet with Dori outside the door.

HANNAH (CONT'D)  
Please! Momma! Please! I wanna be out there with you.

DORI  
I gotta keep you safe.

HANNAH  
I'm scared. What was that, Momma?

DORI  
I don't know, I don't know what it was.

HANNAH  
What about Daddy? What happened to Daddy?

DORI  
Just focus on me baby. I'm here, and I'm not going anywhere.



HANNAH

I don't want to be in here.

Hannah starts to cry. Dori opens up the revolver, checking how many rounds she has left.

DORI

You remember that song I used to sing to you when you got scared sleeping alone in your room?

HANNAH

Yeah.

DORI

How did that go?

Dori struggles not to pass out from the blood loss. She reaches up and slides the outside door lock into place.

DORI (CONT'D)

You'll be safer in there, honey.  
Sing to me.

HANNAH

(singing softly)

"Tender shepherd, tender shepherd,  
let me help you count your sheep."

DORI

"One in the meadow, two in the  
garden."

They sing the chorus together.

HANNAH/DORI

"Three in the nursery, fast asleep.  
Tender shepherd, tender shepherd,  
let me help you count your  
sheep..."

Pulling back through the living room doorway, they continue to sing their lullaby.

INT. HOLDING CELL - SHERIFF STATION - MORNING

Colten slowly raises his face up into frame. He rubs his head, fighting off the bad night before. He looks around seeing his surroundings. The drunk tank.

COLTEN

Okay, I'm up, time to let me out of here.

Around the corner comes the local arrogant sheriff, RUSSELL, 45. He drags a chair across the floor and sets it in front of the cell.

COLTEN (CONT'D)

I wasn't the only one fighting, why am I the only one in here?

RUSSELL

We got some things to discuss.

COLTEN

This should be fun.

RUSSELL

You have a real problem with authority, don't you?

COLTEN

What I have is a real problem with you. There are two things you shouldn't take away from a man. His girl, and his dog. I'm lucky I ain't got a dog.

RUSSELL

I didn't take your girl. You lost her first. You best get over Josie. Let's be honest, you've got nothing to offer her. You're just a broken down mechanic.

Russell gets up, stands next to the cell.

RUSSELL (CONT'D)

I'm telling you for the last time, leave her alone. She's with me now.

COLTEN

Is that you talking or her talking?

RUSSELL

Well, you're not the one crawling in bed with her anymore are you?

Colten bangs his open hand on the jail cell bars.

RUSSELL (CONT'D)

I'm feeling like tonight might be my lucky night.

(MORE)

RUSSELL (CONT'D)

She's so pissed off at you she might take it out on me. I'll let you know what color panties she's wearing.

COLTEN

Why don't you come in here with me and we can settle this?

JOSIE (O.S.)

Where is he?

Russell smiles.

JENKINS (O.S.)

He's in the back.

Josie enters, steaming mad.

JOSIE

You jack-ass. You put on a god-damned shit show last night. You almost got my sweet ass fired.

Colten gently touches his busted up lip.

COLTEN

Well, you're welcome.

JOSIE

Enough's enough. Time for you to move on and find another place to cause trouble.

She hands Colten a manila envelope.

JOSIE (CONT'D)

I don't know if you wiped your ass with the last one or not, but here's another copy of the divorce papers that you were supposed to sign three months ago. Let me guess, you tried to fill them out but then you quit...I'm shocked.

COLTEN

(to Russell)

Hey, cowboy, you might want to put some earmuffs on.

Russell glares at him.

COLTEN (CONT'D)

You can't say we still don't have something special between us. Remember that night in the KFC parking lot last week?

JOSIE

He's kidding.

COLTEN

(to Russell)  
Is he?

RUSSELL

(to Josie)  
You better reel your boy in, or I'm going to. I'll be waiting for your next stupid move.

Russell winks at Colten as he walks out.

COLTEN

Hey, why don't you grab those handcuffs and we can play dirty, sheriff?

(to Josie)  
You're really sleeping with him?

JOSIE

It's none of your business, but no I'm not. We had one lunch date, one. I didn't even sleep with you on our first date.

COLTEN

Well that wasn't due to a lack of effort on my part.

Josie can't help but smile.

COLTEN (CONT'D)

There's that smile, haven't seen that in a long while.

JOSIE

This has to stop, please sign them.

COLTEN

Look, I'll sign the papers right now, if you can tell me you don't love me anymore, and you'd truly rather be with him. Just say it.

Josie stares right through him.

EXT. PARKING LOT - SHERIFF STATION - MORNING

The front door opens, out walks Colten with the manila envelope in hand. He sees Fetch, who is leaning against his Station wagon, picking under his finger nails with a Bowie knife.

COLTEN  
Josie call you?

FETCH  
Yep. She called me last night. By the time I showed up you were already out cold. Tell me, were you knocked out before you passed out, or did you pass out first?

COLTEN  
I gotta pick up something for Hannah.

Fetch holsters his knife, reaches into the car, pulling out a present.

FETCH  
Already got it.

COLTEN  
You trying to make me feel like shit?

FETCH  
Is it working?

COLTEN  
Yep

FETCH  
Good. Get in. What's in the folder?

COLTEN  
The big divorce papers, she didn't make me sign them, I guess that means there's still hope.

FETCH  
There's always hope, just not for you.

EXT. COUNTRY ROAD - LATE MORNING

The sun beats down on the beautiful rolling hills and surrounding countryside as Fetch's wagon cruises along.

INT. FETCH'S STATION WAGON - CONTINUOUS

Somber Colten sits in silence. After a moment...

FETCH

Now, I don't want to keep going over this like a skip in the record. You and Josie are like moonshine and collard greens. On their own, they are both fine. Put them together, sometimes you get the shits. You gotta cut bait, pull your pole outta the water. Enough is enough.

EXT. HAL AND DORI'S HOUSE - AFTERNOON

Fetch's wagon rambles up the driveway. They pull up to the front of the barn and get out.

COLTEN

Hey Hal, Dori!

FETCH

Maybe they went into town.

COLTEN

Their cars are here. Hannah!

They walk into the barn, Colten sees a trail of blood that leads back to Hal's body, face down on the ground.

COLTEN (CONT'D)

Hal?

They rush to his side.

COLTEN (CONT'D)

Hal?

They roll him over, his shredded neck covered in dried blood.

FETCH

Oh my god!

EXT. HAL AND DORI'S BARN - CONTINUOUS

Colten moves to the tool area, grabbing a hidden AR-15 from underneath a bench. They head towards the back porch. Fetch has his knife out.

COLTEN/FETCH

Hannah! Dori!

The doggie door and the surrounding area is covered in blood.

INT. KITCHEN - HAL AND DORI'S HOUSE - CONTINUOUS

The kitchen door breaks open. Colten with rifle at the ready. He follows the trail of blood into the living room.

Dori is slumped over against the closet door.

COLTEN

Dori?

Fetch comes in right behind him, he sees Dori.

FETCH

Oh, my lord.

Colten sets his gun down next to her, holding her lifeless body. Her revolver is still in her dead hand.

COLTEN

No...No...NO...No!

Fetch searching around the house, gun drawn.

FETCH

Hannah! Hannah!

Inside the closet, Hannah lets out a weakened moan.

Colten moves Dori's body away from the closet door, further into the living room. Fetch undoes the lock and jerks open the closet door.

Colten goes into the dark closet, brings out Hannah. She is sweating profusely, her lips are horribly chapped and her skin and eyes are showing sign of jaundice.

Vomit covers her clothes, she's muttering.

HANNAH

Momma? Momma?

COLTEN  
It's OK, it's uncle Colten, it's  
Ok.

She vomits next to Colten. He looks to Fetch. Fetch grabs the still hanging phone and quickly dials 911. This time they pick up.

Colten stares down at Hannah, who looks half-dead.

FETCH (INTO PHONE)  
I need an ambulance at 412  
Ponderosa Drive Right now! Two  
people were attacked. 412 Ponderosa  
Dr. This is Fetch Pickett. OK?

Fetch hangs up, stares at Colten...WTF?

COLTEN  
I gotta get her outta here.

FETCH  
Take her. I'll stay here and wait  
for the ambulance..

They both turn and see a deep trail of blood leading up the broken living room window.

FETCH (CONT'D)  
Whatever did this got away.

COLTEN  
Looks like Dori put a few in him  
first.

Colten scoops up Hannah, he heads towards the door. He looks at Fetch.

COLTEN (CONT'D)  
Somebodies gonna pay for this.

FETCH  
You god-damned right.

EXT. HAL AND DORI'S HOUSE - DAY

Colten carries Hannah, rushing towards the station wagon. He cradles Hannah and sets her in the back. Colten cranks the engine and tears off.

INT. EMERGENCY ROOM - HOSPITAL - AFTERNOON

A gurney crashes through the emergency room doors. Hannah covered in sweat. Agitated, her eyes locked in position.



The ER staff is headed by the sharp DR. SLATER, 40's, who evaluates her as they move quickly down the hallway.

DR. SLATER  
What happened?

COLTEN  
Her mom and dad were attached by something. I found her this way. Whatever it is, it tore the shit out of her leg.

Dr. Slater pulls back the sheet. Hannah's leg has a chunk torn out of it. Puss oozes from the wound as Dr. Slater examines it.

DR. SLATER  
Where are they?

COLTEN  
Who?

DR. SLATER  
Her parents.

Colten shakes his head.

The gurney lands next to another bed. TWO E.R. NURSES transfer Hannah over to it. Frantically they work hooking her up to the surrounding medical equipment.

DR. SLATER (CONT'D)  
Status?

E.R. NURSE #1  
Bp 160 over 100. Pulse 92.

E.R. NURSE #2  
Temp 103.

E.R. Nurse checks Hannah's eyes with a small flashlight. Her pupils are different sizes.

E.R. NURSE #1  
Pupils are showing Anisocoria.

Hannah starts shaking.

COLTEN  
What's happening?

DR. SLATER  
She's in shock.

Dr. Slater moves closer to Hannah, examining some red blood vessels appearing on her face.

DR. SLATER (CONT'D)  
What attacked her?

COLTEN  
I don't know, we found her hiding  
in a closet, been in there all  
night I think.

DR. SLATER  
Run a full CBC. IV push normal  
saline bolus, one milligram Imovax  
and two milligrams Versed, stat.

E.R. Nurse #2 runs out pulling the curtain across blocking Colten and Fetch's view of Hannah.

INT. WAITING ROOM - HOSPITAL - EVENING

The always depressing hospital waiting room is even worse than usual tonight. Colten and Fetch are standing next to Deputy Jenkins.

JENKINS  
So is there anything else you can  
think of?

FETCH  
I told you everything we saw.

JENKINS  
How about you, Colten?

Colten shakes his head no.

As Jenkins walks off, Josie and Russell come around the corner. Josie continues towards Colten, hugs him as Russell and Jenkins talk in the background.

JOSIE  
I can't believe what happened.  
Russell told me they were attacked?  
By what? Who did it? I'm so sorry.  
How is Hannah doing?

COLTEN  
Haven't heard yet.

JOSIE  
Any idea what could've done this?

FETCH

Whatever it is, it's still out there.

JOSIE

What can I do?

COLTEN

I don't know. I don't know.

Russell joins them.

RUSSELL

I know a lot is going on, but I need to go over the statement you made with my Deputy, compare it to what I saw out there.

COLTEN

Compare what? You were there. I gave my statement.

RUSSELL

I'm just trying to do my job.

COLTEN

Really, it looks like you're in my face talking bullshit. You want to do your job, find out what the hell did this!

DR. SLATER approaches.

COLTEN (CONT'D)

How is she?

DR. SLATER

She's a brave little girl, been through a lot. Her leg was pretty torn up, she lost a lot of blood. She's resting right now. Her vitals are stabilized. She's hanging in there.

COLTEN

When can I see her?

DR. SLATER

Let's let her rest for the rest of the day and tonight.

The Doctor walks off. Colten moves away.

RUSSELL  
I'm not done with you.

Russell puts his hand on Colten's shoulder. Colten pushes him.

COLTEN  
Get off me.

Russell SLAMS him against the wall, gets up in his face.

RUSSELL  
Stop fighting me, Colten, I'm  
trying to help you.

COLTEN  
Are you?

Colten stays silent, staring right through him. Fetch steps between them.

FETCH  
I think you got everything you  
need, Russell.

COLTEN  
He sure does.

Colten looks to Josie's tear filled eyes. Russell releases his grip. Colten walks down the hall alone.

FETCH  
Just let him be for now.

EXT. TARKINS RUN-DOWN HOME - SUNDOWN

Tarkin stands in his backyard. He holds a shotgun and looks out into the woods behind his place. He points the shotgun towards the sky and fires it three times.

The shots echo across the woods and back. He is definitely trying to signal something. After a moment, he heads back inside.

INT. TARKENS RUN-DOWN HOME - MOMENTS LATER

Tarkin enters the house, carrying the shotgun. The red-headed pregnant woman is strapped to a table. She has a ball gag in her mouth and is tied down tight.

Mara is hosing down the rusty birthing chair and looks at the woman. Mara has a bandage on her forehead from her wound.

Tarken approaches the pregnant woman and stares down at her. He slowly takes off the ball gag.

TARKIN

You shouldn't have done what you did. Now I can't find my boys and it's your fault. I warned you.

Tarken leaves the room. The woman takes a deep breath. She is battered and bruised to say the least and dirt and little branches are still in her hair. She looks at Mara.

WOMAN

I'm sorry I hit you. I didn't mean to hurt you.

MARA

You said we were friends.

WOMAN

We are, but you couldn't let me go so I had to hit you to get away. It's not your fault, it's mine.

MARA

Daddy is really mad at you.

WOMAN

Well, I'm mad at him too. He hurts me so I had to hurt you and I didn't want to run but I had to.

MARA

Daddy don't want to hear any of that. You won't be running anywhere when he's done with you. I can't help you anymore.

Mara gets up and leaves the room, the woman is massively screwed and she knows it.

INT. WAITING ROOM - HOSPITAL - MORNING

Most of the hospital sits quiet. Stark contrast from the chaos of last night. The clock reads 6:30 a.m. Beneath the clock Fetch is putting quarters into a vending machine. He gets a pack of cinnamon buns and a Mountain Dew.

He walks over to Colten, who has his trucker hat down over his eyes, sprawled over a couch.

Fetch plops down beside him, unwraps the cinnamon buns. Digs in. Colten wakes up from the noise of the wrapper.

FETCH  
You want something?

COLTEN  
I'm good.

An alarm goes off down the hallway and a VOICE comes over the intercom.

VOICE (V.O.)  
Code grey, code grey, room 237.

Two nurses quickly run past the boys.

COLTEN  
That's Hannah's room.

INT. HANNAH'S HOSPITAL ROOM - MORNING

An E.R. NURSE struggles with Hannah, trying to prevent her from pulling out her IV's and heart monitor wires.

NURSE #1  
No, no, you can't take those out,  
they have to stay in or you'll hurt  
yourself.

Hannah gets agitated, pushes the nurse off of her and rips the IV's out of her arm.

HANNAH  
Where am I? Get these snakes off  
me!

Two other nurses from the hallway come into the room, and try to restrain Hannah.

HANNAH (CONT'D)  
Get off of me! I don't belong here,  
who are you? Why are you trying to  
hurt me? Mommy! Where's my mom?  
Leave me alone!

Colten and Fetch enter the room and rush to her side.

COLTEN  
Hannah, Hannah. It's me.

Hannah stops resisting, she's confused, then recognizes him.

HANNAH  
 Uncle Colten? What's happening to  
 me? I don't feel right. Where's  
 mommy and dad?

Dr. Slater enters. He moves quickly and injects a syringe  
 full of sedatives directly into her arm.

HANNAH (CONT'D)  
 Ahhhhhh!

Her eyes roll back in her head, her body goes limp in  
 Colten's arms.

DR. SLATER  
 Let's get her strapped down.

The nurses take her away from Colten and lay her on the bed.

COLTEN  
 What the hell is going on?

DR. SLATER  
 I need to talk to you in the  
 hallway.

COLTEN  
 Is she going to be okay?

DR. SLATER  
 I sedated her. Outside, please.

INT. HALLWAY - HOSPITAL - MORNING

Colten, Fetch and Dr. Slater exit Hannah's room.

COLTEN  
 What just happened?

DR. SLATER  
 Her labs came back. What we're  
 seeing is signs that normally would  
 take twenty to thirty days to  
 surface after contact.

(beat)  
 It's happening in less than twelve  
 hours.

COLTEN  
 What's happening?

DR. SLATER

She's starting to show advanced signs of rabies, but it's not following it's own pathologic stages that we diagnose by.

FETCH

Rabies? From what attacked her? She was just doing better a few hours ago.

DR. SLATER

Yes she was, we started her on a round of immune Globulin. Since we didn't know what kind of animal attacked her, the treatment we gave her should have been working if this was a normal case, but it's not.

COLTEN

So if that's not working, then what?

DR. SLATER

I've contacted the CDC. They're sending somebody.

COLTEN

The CDC? So what do we do, just sit around and wait for them to show up?

Colten looks through the window at little Hannah who is now bound to the bed.

DR. SLATER

Right now she is on an antiviral, trying to control the progression of the virus. Because she was bit in the leg and the tourniquet it bought us time. If she had been bitten in the neck or anywhere above the heart, she might be dead already. The virus has to travel a longer distance to the brain before it's fully in the central nervous system. I'd like to keep her pretty sedated. This would give her body a chance to fight it and slow it down.



COLTEN

You gotta do all you can. She's the only family I have left.

DR. SLATER

Listen, you need to prepare yourself. With rabies, once a person begins to exhibit signs of the disease... survival is rare.

COLTEN

How much time?

DR. SLATER

It's hard to say. But the best way to help that little girl is find out exactly what attacked her.

COLTEN

I need to see her.

INT. HANNAH'S ROOM - HOSPITAL - MOMENTS LATER

Colten pulls a chair up next to her bed. Hannah can barely open her eyes due to the sedation. Her lips are chapped, face very pale.

COLTEN

There she is, my little champ.

HANNAH

Why am I strapped down?

She starts to cry. She's remembering.

HANNAH (CONT'D)

Did mommy save me?

COLTEN

Damn right she did.

HANNAH

She's gone?

Colten is silent. He tries to keep it together but he can't. He sobs and buries his head in Hannah's hand. He looks up finally.

HANNAH (CONT'D)

And daddy? He's gone too?

Colten nods.

COLTEN

I'm here honey, I'm gonna take care of you. Okay? I promise.

Trying to sooth her, Colten runs his hand through her hair. He looks out at the half-open door, where Josie talks with Fetch.

Barely able to keep her eyes open, Hannah mumbles.

HANNAH

What was it, why did it attack us? Max tried to warn us...I'm scared.

She gently falls asleep.

COLTEN

I am too.

Josie enters.

JOSIE

How's she doing?

Colten rises up and meets her at the door. He hugs Josie as hard as he can, still sobbing.

COLTEN

What the hell am I gonna do?

JOSIE

It's okay, it's okay. We will do whatever it takes. I'm going by work to get someone to cover my shifts. I can help you with whatever you need after that.

COLTEN

I don't know what to do. I've got to go see my sister.

JOSIE

Russell told me they moved the bodies to the morgue downstairs. Do me a favor, stop fighting with him and see if you two can work together.

Josie leaves and Colten goes back to Hannah's bedside. He just stares at her, helpless.

INT. HALLWAY - HOSPITAL - MOMENTS LATER

Colten comes around the corner, landing in front of an elevator. He hits the down button.

INT. MORGUE HALLWAY - DAY

Colten tries the door, locked. He bangs on it, yelling.

COLTEN  
Anyone in there?

Colten takes out his lock blade, jimmy's the door.

INT. MORGUE - DAY

Colten enters, two bodies are under sheets.

Colten slowly approaches one body. He gently takes a peek and sees Hal's torn up face. Colten just stares down at his brother in law, helpless.

He moves over to the other body. He knows what he has to face. He moves a stool over beside him and sits down next to the table. He reaches under the sheet and gently takes his dead sister's hand. He kisses it and squeezes it hard.

COLTEN  
I'm so sorry, sis. I should have been there. You saved me so many times, I should have been there.

He sobs for a moment, still hard to believe.

COLTEN (CONT'D)  
Whatever did this is going to pay.  
You can believe that, payback is coming.

He hears voices in the hallway. Russell and the creepy old CORONER, 60's, enter.

CORONER  
Between the bite-marks and the lacerations, this is unique. I've never seen anything like this.

They see Colten standing there.

CORONER (CONT'D)

How did you get in here? You can't be here!

RUSSELL

What the hell are you doing?

Russell charges over towards Colten, who rises.

COLTEN

I came down here to get answers. Hannah is infected with some new kind of rabies virus. The only way I can save her is to find the thing that murdered her parents.

(to coroner)

Do you have any idea what could have done this?

CORONER

We have thousands of square miles of woods at our back door, filled with wild animals looking for food. They are definitely animal bites and lacerations. But I'm telling you, this is something I've never seen before. The samples from the crime scene show lots of blood from your sister and Hannah. But there was also a sample of blood from an unknown source. Possibly whatever attacked them.

COLTEN

My sister had a pistol in her hand when I found her. Probably got a shot off. And I saw the blood trail. And if it bleeds, we can track it.

CORONER

I'll know more when I get blood and saliva results back in a few days.

COLTEN

Hannah doesn't have a few days.

Colten looks over at his sister's body. Takes a deep breath.

COLTEN (CONT'D)

I don't like this idea any better than you do. Let's team up and find this thing so I can save Hannah.

RUSSELL

I don't need your help. If you truly want to help Hannah, step back and let me do my job.

COLTEN

Let me help you!

RUSSELL

I got a handle on it.

COLTEN

I believe my sister would disagree.

Colten exits.

RUSSELL

Colten! Colten!

INT. HOSPITAL HALLWAY - DAY

Colten movies quickly down the hallway, Fetch joins him.

FETCH

Why do I get the feeling we're going hunting?

COLTEN

Damn straight. My Bronco is still downtown with everything we need.

EXT. PHARMACY - TOWN SQUARE - LATE AFTERNOON

Bo's beat up truck races down the road. It comes to a screeching halt in front of the pharmacy.

Bo gets out and quickly moves around to the passenger side. He opens the door revealing Lukas. This poor kid looks half dead with deep, dark circles around his eyes and vomit all over his shirt. The wound on his arm is wrapped but deep purple blood seeps through.

LUKAS

I need a doctor, Bo.

BO

The pharmacy people are doctors. All you need is some antibiotics. They're gonna help you, little brother. I promise.

Lukas holds up the video camera.

LUKAS

We need to show them our alien that bit me.

BO

If we show them or I take you anywhere else, they're gonna ask a thousand questions and take that thing away from us. We're gonna lose all that money we can make off this thing and you'll never get that show. You want that?

Bo yanks him out of the truck. The camera falls to the floorboards.

INT. COUNTER - PHARMACY - DAY

There's a line at the counter as Bo sets Lukas in a chair. Bo cuts in front of an OLD LADY, 70'S, and calls out to the PHARMACIST, 40'S.

BO

I need some help here. My brother needs some antibiotics for an animal bite.

OLD LADY

I was here first.

BO

I got that, lady. But my brother needs help.

Other CUSTOMERS look at Lukas. His eyes are closed, his face pale.

PHARMACIST

Sir, I can't give you medication without a prescription.

EXT. BAR AND GRILL - TOWN SQUARE - DAY

Just up the street from the pharmacy, Fetch's station wagon pulls up before the Bar and Grill, next to Colten's Bronco.

Colten and Fetch quickly get out. They open the back door of the Bronco and start checking their weapons.

FETCH

You know what we're about to do ain't gonna be easy.

COLTEN

You and me is all we got. You Okay with that?

FETCH

I wouldn't have it any other way.

Josie exits the Bar and Grill to meet them.

JOSIE

Colten, what's going on?

COLTEN

Can you look after Hannah for awhile? We need to track down whatever bit her and fast, before this rabies thing kills her.

JOSIE

Rabies?

COLTEN

Or something like it.

JOSIE

You should let Russell handle that.

COLTEN

You may not think much of me right now, but you know me well enough to know that's there's no way in God's hell I'm leaving it up to that guy. Can we agree on that?

INT. COUNTER - PHARMACY - DAY

Bo still battles with the pharmacist.

PHARMACIST

Sir, you can't be back here.

BO

Here, take my money and grab me something, goddamnit!

Labored breathing sounds come from Lukas. The Old Lady notices and steps closer to him.

OLD LADY

(yelling)

Something is really wrong with your brother.

Dark saliva drips from his mouth.

SUDDENLY Lukas LUNGES at the Old Lady, violently digging his teeth into her throat.

Blood rushes out in spurts as he tears away at her like a Pit Bull on a toddler. She falls to the ground with Lukas still chomping away on her neck.

Bo and the Pharmacist both freeze in horror. The other customers panic, scream and scramble for the exit.

Lukas straddles the old lady and tears at her flesh with his hands and mouth. She fights for all she's worth, pushing him away and hitting him to no avail.

EXT. BAR AND GRILL - TOWN SQUARE - CONTINUOUS

People are frantically running and screaming away from the pharmacy. From down the street Colten and Fetch notice.

FETCH  
What the hell?

COLTEN  
Grab the rifle.

The boys each grab a weapon and move across the street. Colten yells back to Josie.

COLTEN (CONT'D)  
Stay here!

Colten passes people running for their lives. He stops and grabs the PHARMACY CASHIER.

COLTEN (CONT'D)  
What happened?

PHARMACY CASHIER  
Some man inside attacked a woman.  
He just started biting her.

Colten takes off towards the Pharmacy.

INT. PHARMACY - DAY

Colten slowly opens the door, then moves inside staying low. He runs down an aisle towards the back of the pharmacy. He stops at the end and peeks around the corner.

Fetch enters the pharmacy holding a rifle.



Colten looks down the aisle where Lukas is tearing into the old lady.

COLTEN  
(to himself)  
Good lord...

Colten looks past Lukas and notices Bo crouching terrified in the next aisle over. Bo sees him. Colten gestures to stay put.

Colten looks back to Fetch and gestures for him to move one row across. Fetch understands and moves off.

Lukas continues gnawing away on the poor woman.

Colten darts across the aisle towards Bo. Lukas looks up just as Colten crosses out of sight. He's in the clear.

Fetch peeks around and sees Lukas.

FETCH  
(mumbling to himself)  
I always knew there was something wrong with that kid.

Colten kneels next to Bo.

COLTEN  
What the hell is going on?

BO  
I told him to stop videoing it. He got distracted and it bit him yesterday in the basement, that's what made him sick.

COLTEN  
What bit him?

BO  
(losing it)  
Our alien thing we trapped up near Cross-Creek. We filmed it.

COLTEN  
What do you mean alien thing? You trapped something?

BO  
Yeah, we caught it but we don't know what it is. The cameras in the truck. He's a good kid. He just got too close.

A growl comes from Lukas. Colten goes to peek, but Lukas is gone. Colten looks to Fetch, who has a better perspective. Fetch sees Lukas up and wandering in the nearby aisle.

Fetch gives the thumbs up to move. Colten peeks to see if all is clear. We see the pharmacist looking out from the end cap near Lukas. The pharmacist, scared shit-less, wants to run.

Colten gestures to him to stay put, but he wants nothing of that and gets up to move just as Lukas comes out into the aisle. The pharmacist, startled, takes a step back, bumping into the aisle knocking over a row of shaving cream containers.

Lukas stares at the pharmacist for a moment before he ATTACKS with hard speed and force. The pharmacist tries to fight but falls. Lukas engulfs his groin, ripping and tearing at his frank and beans.

COLTEN

Let's get outta here.

BO

I can't leave my brother.

COLTEN

You're gonna have to. Fetch, coming your way!

They take off running, but Lukas jumps off the pharmacist and chases after Bo.

Lukas catches Bo and bites down hard into his leg.

BO

AHHHHHHHH!!

Colten turns around, grabs Lukas by the back, pulling him off of Bo. They tumble into the next aisle's end cap.

Colten wrestles with Lukas on the ground, holding his bloody face away from his.

In the next aisle over, Bo twitches and convulses.

Colten reaches over and grabs an OLD LADY WALKER from the bottom shelf. He shoves Lukas's head against the end cap with the walker.

Lukas takes a bullet to the head from the AR-15 in Fetch's hands. His limp body drops on Colten.

COLTEN

Go check on Bo.

Fetch runs past Colten, turning into the aisle. Bo, who is fully infected, attacks Fetch, knocking him into some shelves.

Fetch's rifle is the only thing between him and Bo. He shoves the rifle in Bo's face, blocking his teeth from biting him.

Bo bites down hard at the stock of the rifle. His teeth break off at every chomp, but he doesn't stop.

With a hard shove, Fetch throws Bo off into the aisle. He gets a shot off, striking him in the shoulder.

Unfazed, Bo runs off. Colten and Fetch follow. Colten yells back to the hiding customers.

COLTEN (CONT'D)  
Somebody call an ambulance!

In the background, the pharmacist twitches on the ground.

EXT. PHARMACY - TOWN SQUARE - DAY

CRASHING THROUGH THE FRONT DOORS, Bo hits the ground. Not down for long, he gets up and moves into the street.

Colten and Fetch run outside. Pedestrians run frantically away from infected BO.

Colten jumps onto the roof of Bo's truck.

COLTEN  
I got him.

Fetch tosses him up the rifle. Colten tries to get a clear shot as Bo moves down the street.

The INFECTED PHARMACIST comes out the front door.

FETCH  
Oh, shit.

COLTEN  
You got him?

FETCH  
Yep!

The pharmacist moves towards Fetch.

FETCH (CONT'D)  
Hey, listen dude. I don't wanna do this.

The infected pharmacist CHARGES. Fetch SLAMS him face down on a hood of a car.

Colten turns his full attention back to Bo.

ACROSS THE STREET

Josie watches the events unfolding across from her. She sees Colten atop Bo's truck, trying to find his shot.

Bo moves through the street, looking for his next victim. He heads towards a lady getting her baby out of a stroller.

Josie sees what Bo is after. She RUNS into the street and whistles to get his attention.

JOSIE  
Hey! Asshole!

Bo sees Josie. He changes direction and heads towards her.

COLTEN ON TOP OF BO'S TRUCK

COLTEN  
Josie! Nooo!

With Bo in pursuit, Josie runs between Colten's Bronco and another car. She swiftly opens Colten's driver side door.

Bo rams into the open door. She quickly slams the door shut, pinning him upright. He struggles but she pushes against him with all she's got.

COLTEN ACROSS THE STREET...

...looks through the rifle scope. He sees Bo fighting hard to bite at Josie. He can't get a clean shot.

Fetch struggles to keep the pharmacist held down against the hood. Losing the battle, Fetch pulls out his Bowie knife and rams it into his attacker's spinal cord. The paralyzed pharmacist falls to the ground.

AT COLTEN'S TRUCK

Josie fights to keep Bo pinned against the Bronco but Bo shoves hard and breaks free. He moves toward her and SUDDENLY his head ROCKS FORWARD as Colten's bullet rips through his skull from behind. Blood splatters on Josie, Bo drops to the ground.

ACROSS THE STREET

Colten lowers the rifle, looks to Fetch standing over the struggling, but still alive, pharmacist. They share a look of WHAT THE HELL?

Josie runs towards the boys. Colten jumps down off the truck to meet her. They hug.

COLTEN

You okay? Did he bite you? There's blood on you.

JOSIE

It's not mine, I don't think so. Why?

COLTEN

DID HE BITE YOU?

JOSIE

No! What is happening here? Are you OK? You just killed that guy.

COLTEN

Well, he wasn't leaving us much choice was he?

(to Fetch)

Is the pharmacist okay?

FETCH

Hell no! He was trying to finish me off too! I tried to stop him but he's like a goddamned rabid dog.

COLTEN

And what the hell was Lukas doing? He was tearing at that lady.

JOSIE

What is going on?

COLTEN

I don't know, it's some type of infection. It started with what bit Lukas. Bo told me they were filming up by...SHIT! They have a camera! What kind of truck does Bo drive?

FETCH

It's that gray Chevy.

Colten hands the rifle over to Fetch. He turns and opens the driver's side door of Bo's truck.

INT. BO AND LUKAS'S TRUCK - CONTINUOUS

Colten frantically searches their truck, knocking trash off the seat. He reaches down onto the passenger's side floorboard, moving more clutter away, he sees Lukas's small camera.

EXT. STREET - TOWN SQUARE - CONTINUOUS

Holding the camera, Colten exits the truck.

FETCH

What are you doing with that?

COLTEN

This camera is the key to what started all this.

Two Sheriff's cruisers barrel around the corner.

Colten shoves the camera down into the back of Fetch's pants. Fetch looks back over this shoulder.

FETCH

Go easy back there.

COLTEN

I need to see what's on this camera before Russell does.

The approaching cars come to a screeching halt.

Colten grabs the rifle from Fetch and steps forward as Russell and Jenkins jump out quickly, sidearms drawn.

RUSSELL

Drop it, Colten!

COLTEN

All right, I'm doing it!

Russell looks over, sees Bo's dead body.

RUSSELL

What the hell just happened here?

JOSIE

That guy was trying to kill me, he went crazy..

FETCH

His brother started tearing into people in the pharmacy, we had to stop him..

RUSSELL  
Everybody shut up!

Russell and Jenkins lower their sidearms.

COLTEN  
Everything started inside that  
pharmacy, you're gonna find...

They all hear a moan from the behind the cars.

EXT. PHARMACY - TOWN SQUARE - CONTINUOUS

Russell and the others look down upon the paralyzed  
pharmacist whose infection has taken hold.

JOSIE  
Oh my...

FETCH  
Yeah, gnarly right?

RUSSELL  
What in god's name...

FETCH  
This guy and another lady were  
attacked inside by one of the McKee  
brothers, Lukas. We just happened  
to be here, he attacked us and we  
had to stop him. He went bat-shit  
crazy.

COLTEN  
More like infected. Bo told me that  
they trapped some type of creature.

RUSSELL  
What do you mean, creature?

COLTEN  
That's what he said. Out near cross  
creek yesterday. It bit Lukas and  
made him sick. I bet it's the same  
thing that bit Hannah.

RUSSELL  
Where's Lukas?

FETCH  
He's inside, really dead.

JOSIE

Wait a minute, if this is the same creature, why isn't Hannah this sick?

COLTEN

I don't know. Maybe it's because she's being treated in the hospital and it's slowing the infection down? The only difference is Hannah and Lukas were both directly bitten. So, maybe their infection is much slower. It looks like when an infected person bites another person, it's almost instantaneous. This creature, monster, whatever it is, that's what we're looking for. That's what started all this. We gotta find it.

Colten moves towards his Bronco.

RUSSELL

Hold on, where the hell you going?

COLTEN

I'm going to walk over there, move Bo's dead body away from my Bronco, and head out to McKee brothers' place. He said they trapped it.

Colten grabs the rifle off the ground, takes a few steps...

Russell QUICKLY draws his sidearm on Colten.

RUSSELL

Drop it, Colten. Jenkins cuff them. Take them down to the station.

JENKINS

Cuff them? Why? We don't even know all the details yet.

RUSSELL

CUFF THEM YOU IDIOT! Do it NOW!

Jenkins SLOWLY gets out his cuffs, but when Colten turns around, he holds the rifle at his hip, pointing at Russell.

RUSSELL (CONT'D)

You better lower that weapon.

JOSIE

Colten, listen to him.



COLTEN

You gonna shoot me right here?

RUSSELL

If I have to I will. You can't cause a goddamn bloodbath in the middle of town and just walk away. You been getting away with too much bullshit for too long.

COLTEN

If this thing is still out there and attacks anyone else and does what it did here, you're gonna have a bona fide shit show on your hands.

Colten and Russell stare each other down in a Mexican standoff. Fetch steps in front of Colten, pushing his rifle down.

FETCH

You're not going to do Hannah any good if you're dead in the street. This shit has already led to two people getting killed today, and that's not even counting yesterday. Let's just do what he says and we'll figure shit out later. We always do.

COLTEN

What if there is no later?

FETCH

We'll figure it out. Listen to me, there's no way we lose her, no way.

After a tense moment, Fetch takes the rifle and sets it down. He sets his knife and sheath on the ground as well.

Jenkins moves in, cuffs them both then puts them in the back seat of the cruiser.

JENKINS

I'm sorry boys.

RUSSELL

Don't be sorry for doing your job you dumbass.

Russell throws the rifle and knife in Jenkins's trunk.

RUSSELL (CONT'D)  
 I'll meet you back at the station.  
 Don't do anything stupid until you  
 hear from me.

JOSIE  
 (to Colten)  
 I'm sorry.

Jenkins drives away, Colten stares at her through the window.

RUSSELL  
 Your ex isn't getting out anytime  
 soon.

JOSIE  
 Colten and Fetch saved people's  
 lives! You just can't lock them up!

RUSSELL  
 I can do whatever the hell I want.  
 Why don't you go get yourself  
 cleaned up and let me do my job. I  
 can't believe you take that guy's  
 side over mine. Go home!

Josie glares at him as she walks away. Russell's attention is drawn by the moaning of the infected, paralyzed pharmacist on the ground who reaches out, trying to bite at his leg. Russell places his boot on the pharmacist's neck and SNAPS it.

INT. TARKENS' SMALL HOUSE - NIGHT

The pregnant woman is still strapped down to table. Her eyes are closed but they open when Mara enters the room.

WOMAN  
 Hi, Mara.

Mara wheels in a IV station and a heart monitor on wheels. Two bags hang on the IV stand.

WOMAN (CONT'D)  
 Mara, what is that for?

Mara gets close to her and makes sure all of her straps are on tight.

WOMAN (CONT'D)  
 Please forgive me, I'm so sorry.

MARA

I forgave you already, but daddy  
didn't.

Tarken enters the room, holding a massive ax and a large first aid kit. Mara moves up near the woman's upper body and holds her down. The woman tries to wriggle free, but it's no use at all.

WOMAN

Please no!!! I won't run again, I  
swear, PLEASE!!! DON'T DO THIS!!!

Tarkin sizes up his swing of the ax. Mara holds tight as the woman screams but the ax never hesitates and comes down hard, completely searing off the foot.

The woman shrieks, then goes silent, her face freezes as her body enters the shock phase. She can barely keep her eyes open as the ax is raised again. Mara can barely watch but still she does. The ax comes down hard on ankle number two and the foot falls to the floor.

Tarken immediately takes a knee and gets to work stopping the massive blood flow. He pulls out a butane lighter and cauterizes the wounds. He moves like a skilled surgeon and quickly has the two gaping injuries covered and secured.

Mara finds a vein and inserts the IV needle in the woman's arm. She then hooks up the heart monitor onto her finger and the machine lights up. The heartbeat indicates that somehow this tortured woman is stable.

INT. SHERIFF STATION - EVENING

Colten and Fetch are secured to a long metal pipe on the holding bench. Jenkins sits at his desk.

COLTEN

You saw what's happening in town.  
Russell is going to need our help.  
We ain't doing anybody any good  
sitting in here. Jesus, I had to  
shoot two people!

JENKINS

I have to follow orders. No matter  
what I think.

Fetch with his head down, starts to breathe deeply.

COLTEN  
Fetch, you okay?

His breathing becomes more labored.

COLTEN (CONT'D)  
(quietly)  
Get me away from him. He's  
infected. Must have gotten bit.

Colten frantically moves as far away as he can down the bench. Fetch is panting, saliva dripping from his mouth.

COLTEN (CONT'D)  
Jenkins!

Jenkins runs to Colten, then stops.

COLTEN (CONT'D)  
Get me out of these cuffs!

Fetch coughs from all the fake growling and hissing. He catches his breath, growls again, but less convincing.

JENKINS  
I ain't that stupid, nice try  
Fetch.

Fetch gives up.

FETCH  
I tried.

JENKINS  
You boys really think I would fall  
for that?

COLTEN/FETCH  
Yeah.

JENKINS  
And then what? You just gonna take  
my gun?

COLTEN  
No, not me.

A hand grabs Jenkins sidearm, puts it up to his head.

JOSIE  
But I will. Unlock them.

JENKINS  
Shit, really?

Jenkins unlocks the boys. Josie hands the gun to Colten.

COLTEN  
(to Fetch)  
Put him in a cell for now.

Fetch leads Jenkins to a cell. Josie quickly gives Colten a quick hard kiss.

COLTEN (CONT'D)  
You didn't have to do that.

JOSIE  
I know, that was for saving me  
earlier.

Colten kisses her back, soft and sweet.

COLTEN  
That's for saving me now.

Colten notices a loving gaze in her eyes for the first time in a long time.

COLTEN (CONT'D)  
I need you to stay safe, you should  
get that blood off you. Get what  
you need from your place and I'll  
meet up with you at the hospital  
once we come back from the McKee  
brothers place.

JOSIE  
Make sure you come back.

COLTEN  
I'm planning on it.

Josie exits.

JENKINS  
You know, you guys are in lots of  
trouble.

COLTEN  
What else is new? Let's check out  
that camera.

Fetch reaches in the back of his pants and pulls out the video camera.

Colten opens up the viewfinder and hits rewind.

COLTEN (CONT'D)  
What do we have?

ON VIDEO VIEWFINDER SCREEN:

LUKAS HAS CAMERA ON HIMSELF, leaning against Bo's truck. His pupils are large, eyes sunken, and lips horribly chapped with pools of saliva in the corners of his mouth.

LUKAS  
It's been about twelve hours since I got bit. It's getting worse. The Bactine Bo gave me ain't working so good.

The camera shows his horrible arm wound, clearly more infected.

LUKAS (CONT'D)  
I've been throwing up all night. I don't feel right. I just want to be better.

In the distance, Bo is seen running out the front door.

BO  
Get in the truck already.

Colten stops the playback and rewinds the tape more.

COLTEN  
There's gotta be something further back.

Colten presses play again.

ON VIDEO VIEWFINDER SCREEN:

IN THE WOODS the camera points at the cage. As we saw earlier, the camera, held by Bo, shows Lukas moving towards the Alien creature trapped in the cage.

LUKAS  
You told me to poke it.

As Lukas pokes the creature it LUNGES and rips into Lukas's arm. The cage door slides open. Unlike before, we see Bo quickly come into frame and lock the cage again. Then the camera drops to the ground and glitches.

BO (O.S.)  
Bring the truck up, load up this bitch, we're gonna make some money off our alien friend.

Lukas runs in the direction of the truck.

BACK ON...

Colten and Fetch as they watch the video in amazement.

COLTEN

What in God's name is that?

EXT. BO AND LUKAS' HOUSE - EVENING

Russell's cruiser rolls past the mailbox that reads, "McKee." Approaching their dilapidated house, he grabs his Walkie Talkie.

RUSSELL

Jenkins, you there? How we doing over there? You copy?

INT. SHERIFF'S STATION - NIGHT

Jenkins radio and his duty belt sit on his desk. His radio squawks and we hear Russell.

RUSSELL (O.C.)

Jenkins, you there? How we doing over there? You copy?

Fetch reaches over and turns off the walkie.

FETCH

He's doing just fine.

Embarrassed Jenkins looks on from the holding cell.

INT. BO AND LUKAS' HOUSE - CONTINUOUS

Russell enters the house, flicks on a light in the living room. The place is a shit-hole. Dog food cans litter the floor. He moves through the dump of a house into the...

KITCHEN...

He reacts to the RANK smell of empty food cans and dirty dishes piled high in the sink.

INT. SHERIFF STATION - NIGHT

Colten and Fetch continue watching the video.

ON VIDEO VIEWFINDER SCREEN:

In the McKee kitchen, the camera is on a counter pointed at Lukas, who opens a can of dog food. He dumps the contents into an old plastic Halloween Jack-O-lantern. Lukas has a bandage on his arm and doesn't look well.

Lukas grabs the camera and unlocks the dead bolt on a door that leads to the basement.

INT. KITCHEN - BO AND LUKAS' HOUSE - NIGHT

Russell unlocks the same dead-bolt to the same door that's on the video and opens it slowly. He tries the light switch on the wall. Nothing.

He pulls the flashlight from his belt, points it into the darkness, then follows the beam of light down the stairs.

INT. SHERIFF STATION - NIGHT

Colten and Fetch fixate on the video.

ON VIDEO VIEWFINDER SCREEN:

Lukas continues down the same basement stairs as Russell. He gets to the bottom of the steps, revealing a cage covered in burlap.

COLTEN

You have to be kidding me.

JENKINS

What? What is it?

INT. BASEMENT - BO AND LUKAS' HOUSE - NIGHT

Russell gets to the bottom step and pans the flashlight around. The basement is filled with shelves full of junk. He sees the cage topped in burlap and slowly approaches.

INT. SHERIFF'S STATION - NIGHT

Colten and Fetch have taken position in front of the jail cell, so Jenkins can see.

ON VIDEO VIEWFINDER SCREEN:

Lukas lifts up the burlap, his flashlight shines on the creature.

COLTEN

They caught it...whatever it is.



FETCH

Sum bitch.

COLTEN

Holy shit. They must have trapped  
it after it attacked my sisters  
place.

BACK ON VIEWFINDER they see the thin, lanky and muscular creature in the cage. Deep purple veins show through its dirty, bloodied pale skin. Its eyes are dead black. It looks right at the camera and lets out a terrifying wail.

The boys truly cannot believe what they are seeing.

INT. BASEMENT - BO AND LUKAS'S HOUSE - NIGHT

Russell shines his flashlight around the cage. He sees the half eaten dog food in the Jack O' Lantern. His flashlight shorts out. He hits it and it glows bright again.

He shines his light toward the stairs. Beneath them, there is an unfinished wall with a two foot square opening.

INT. SHERIFF'S STATION - NIGHT

BACK ON VIEWFINDER:

Lukas holds the camera with one hand and slides the Jack O' Lantern towards the beast.

LUKAS

Come on buddy, we can help you get  
home.

The creature quickly moves towards Lukas. Bo zaps it with a cattle prod. The creature goes crazy and rattles the cage.

BO (O.S.)

Go, go, go!

The camera follows Bo, running up the stairs, SLAMMING and dead-bolting the door.

The camera angle changes to see the gash on Lukas' arm. Blood trickles through the bandages.

LUKAS (O.S.)

Shit. This doesn't look good.

BO (O.S.)  
 Put it under the faucet and clean  
 it off again.

INT. BASEMENT - BO AND LUKAS'S HOUSE - NIGHT

Russell nears the opening in the wall, the flashlight flickers again. He bangs the light causing it to fall out of his hand and roll deep into the opening.

RUSSELL  
 Damn it!

Russell gets on his knees and reaches into the opening. His fingertips brush the flashlight. It moves and illuminates the area where the creature is hiding, though Russell can't see it.

He finally manages to grab the flashlight and pull his arm out. He stands up, turns away, but hears something coming from the opening.

He squats down and shines the flashlight inside.

The creature LUNGES OUT.

INT. KITCHEN - CONTINUOUS

Shots ring out from the basement below. The flashes from Russell's pistol light up the entryway to the basement.

BACK TO:

INT. SHERIFF'S STATION - NIGHT

Colten hands Jenkins the video camera thru the bars.

JENKINS  
 You just gonna leave me here? This  
 ain't gonna make me look good when  
 Russell gets back.

COLTEN  
 When he gets back, make sure he  
 watches this.

Colten holds up Jenkins' keys.

COLTEN (CONT'D)  
 Which one of these is to your  
 vehicle and the gun room?

JENKINS  
You can't take those.

EXT. ROAD - NIGHT

Jenkins' cruiser, with Colten at the wheel, blows by.

INT./EXT. JENKINS' CRUISER / BO AND LUKAS' HOUSE - NIGHT

The cruiser comes to a stop in the driveway.

FETCH  
What are we gonna do if we find  
this thing?

COLTEN  
We'll start by tearing it a new ass-  
hole. Then go from there.

Fetch gets out of the car. BAM! The bleeding creature drops onto the hood of the cruiser, snarling.

COLTEN (CONT'D)  
Fetch, watch out!

Fetch jumps out of the way.

Colten slams the cruiser into reverse and knocks the creature to the ground... but it gets back up.

Colten throws the car into drive, hitting the creature again, carrying it a few feet until it disappears under the car.

Colten looks through the rear window and sees the creature on the ground. Distracted, he runs the cruiser into the side of an old tractor. He tries to open his door but it's pinned up against the tractor's wheel.

OUTSIDE, Fetch sees the creature slowly getting up.

FETCH  
Oh, shit!

Fetch takes off running as the creature goes down on all fours. Although obviously hurt, it still gains on him.

Fetch sees an ax stuck in a wood pile ahead. As he runs past it, he grabs the ax by the handle.

IN THE CRUISER...

Colten grabs a tactical rifle, slides across the seat and exits through the passenger door. He jumps out and takes aim.

AT THE WOOD PILE...

The creature jumps at Fetch who turns and SWINGS the ax into its gut. Holding the ax, he spins the creature around and tosses it into a pile of twisted junk, including an old propane grill.

FETCH

Kill this thing!

The creature fights to get to it's feet amidst the junk as Fetch jumps out of the way. Colten unloads a couple rounds into the creature.

The creature SHRIEKS. Colten notices the propane tank.

COLTEN

Take cover!

Colten shoots the propane tank. BOOM! The helpless creature screams and flails around in the twisted pile of burning junk. Colten walks up and puts a bullet in its head.

They watch him burn.

INT. BATHROOM - JOSIE'S HOUSE - MOMENTS LATER

Josie wraps a towel around herself then heads into the empty hallway towards her room.

INT. BEDROOM - JOSIE'S HOUSE - CONTINUOUS

She walks to her dresser and opens a drawer. We see her naked back as she throws on a T-shirt. She leans down to the lowest drawer, grabs some jeans and slides them on. When she turns around Russell stands before her.

JOSIE

Oh, my god! Russell!

She sees his massive wound on his neck and shoulder, part of his shirt is torn off revealing bite and claw marks.

JOSIE (CONT'D)

What happened to you?

RUSSELL  
I need your help.

Russell blows past her, headed down the hallway.

INT. KITCHEN - JOSIE'S HOUSE - CONTINUOUS

Russell bellies up to the sink and violently spews vomit.

She guides him down onto a chair. She helps him take off his bloodied shirt. She sees the huge gaping wound.

JOSIE  
Oh my God. You've been bit.

RUSSELL  
I found it, I shot it but it's not dead, I need more ammo and I can't find my deputy. I did my job! Just clean it, Damn it!

Putting on a pair of yellow rubber dish gloves from the sink, she rushes back to him with a large handful of paper towels.

JOSIE  
Hold this against it. We need to take you to the hospital.

RUSSELL  
(yelling)  
Just do what I said.

JOSIE  
I have to get some bandages from the bathroom.

She heads down the hallway.

INT. BATHROOM - JOSIE'S HOUSE - CONTINUOUS

She quickly enters the bathroom, grabs some bandages and alcohol from under the sink. She steps into the hallway. She pauses, conflicted, should she run or help?

RUSSELL (O.S.)  
What's taking so long?

JOSIE  
I'm coming.

INT. KITCHEN - JOSIE'S HOUSE - CONTINUOUS

She enters with bandages and alcohol. Standing behind Russell, she starts peeling off his bloodied shirt.

JOSIE

Russell you've been bitten. My house is not the place to fix this. You need a hospital. You lost a lot of blood. Let me call Colten.

RUSSELL

I don't need his help damnit! Why do you always run back to that guy? I can do it myself. I've seen Hannah, they can't help her unless we can kill that thing, just help me!

EXT. BO AND LUKAS' HOUSE - NIGHT

Colten wraps up the smoldering creature in a tarp and tosses it in the trunk of the sheriff's vehicle.

FETCH

Colten, check this out. It's Russell's. Got blood on it.

Fetch holds up Russell's walkie talkie.

COLTEN

Son of a bitch was here first. If he's infected, we gotta find him now.

INT. KITCHEN - JOSIE'S HOUSE - MOMENTS LATER

The bandages have been applied to Russell's neck.

JOSIE

This is all I can do.

Russell jumps up QUICKLY and runs to the sink. Violent, long vomit. He turns to face her.

RUSSELL

What? Why are you looking at me like that?

Sweating profusely, Russell moves towards her, backing her down the hallway. His eyes have turned completely bloodshot.

JOSIE

Please, don't get near me. Let me get you help.

RUSSELL  
You ain't leaving me!

With fear in her eyes, he backs her up against the wall. He gropes her breast and rubs his pelvis against her.

JOSIE  
Russell. Please.

He grinds against her as she squirms. She QUICKLY reaches over and grabs his pistol, pointing it in his face.

JOSIE (CONT'D)  
Get away from me. Now!

He wipes some vomit away from his mouth.

RUSSELL  
You better shoot me because I'm  
about to...

She squeezes the trigger. BANG! Russell takes a bullet to the other shoulder. He looks down at the blood oozing out.

RUSSELL (CONT'D)  
You bitch! You can't kill me! I'm  
dead already. I've seen what that  
creature can do, we can't stop it!

Russell takes a wild swing at her, knocking her to the ground she loses her grip on the gun and it spins out of reach.

She gets up, blows past him, heads into the bathroom.

INT. BATHROOM - JOSIE'S HOUSE - CONTINUOUS

She quickly slams the door, tries to lock it but Russell barges in. She screams for all she's worth as he attempts to strangle her, she shoves him into the bathtub. She bolts out.

INT. HALLWAY - JOSIE'S HOUSE - CONTINUOUS

She frantically runs for her life down the hallway, Russell is hurt, but reaches down and grabs the gun, then quickly moves after her.

EXT. JOSIE'S HOUSE - CONTINUOUS

She exits her house screaming. Russell closes the distance behind her, raises the gun and then...BANG!

Russell gets hit in the chest, he staggers. He slowly raises the gun again, but then he falls backwards to the ground.

Colten and Fetch stand in Josie's front yard, Colten holding his AR-15.

They all rush to Russell's side as he slowly dies. Colten stands up, kicks the ground and screams up to the sky.

COLTEN  
God damnit Russell!!! God  
damnit!!!

EXT. JOSIE'S HOUSE - LATER

Josie watches as EMT workers load Russell's body into an ambulance. Colten and Fetch watch from her porch.

FETCH  
'Bout had enough of this bullshit.

COLTEN  
Yeah, let's get to the hospital.

INT. MORGUE - NIGHT

A blanket covering the charred remains of the Alien creature is pulled off it. A waft of smoke rises in the air.

CORONER  
Sweet Jesus, mother of Mary.

The coroner leans in and takes a closer look.

The doors swing open behind them. Dr. Slater enters with HASTINGS 40's, a tall military man sporting a buzz-cut.

DR. SLATER  
Colten, this is Dr. Hastings, a virologist from the CDC. He's up to date on what is happening here.

HASTINGS  
What do we have?

Colten and the others step to the side revealing the burnt creature on the slab.

DR. SLATER  
Good lord.

Hastings slowly approaches the creature. He puts on some surgical gloves.



HASTINGS

So, this is what you believe is the carrier of the virus?

COLTEN

Yep. We caught it, killed it and fried it.

Hastings swings over the examination light as everyone looks down at the creature.

He separates the cleft lips lifting them up to expose the burnt gum-line and jagged teeth. He turns the creature's head to the side. The burnt skin cracks and breaks apart.

Right below the ear he makes a deep cut into the neck. The charred meat of its skin peels back to expose dark, broken, charred veins.

HASTINGS

The skull shows signs of a genetic mutation associated with Cranial Dysplasia.

CORONER

Look at the split hand, split foot malformations.

DR. SLATER

Ectrodactyly?

CORONER

That's what I'm thinking.

HASTINGS

And the arms have elongated, dysmorphic features, which makes me believe this thing could move on all fours if it wanted to.

FETCH

Oh, it does.

COLTEN

And it's fast.

HASTINGS

To be able to go from Bipedality, to Quadrupedality. Amazing.

COLTEN

So, what is this thing?

HASTINGS

I'm having a hard time believing  
that this is punctuated evolution.

COLTEN

Use real words.

HASTINGS

I'm gonna need blood samples from  
everyone who was bitten or killed.

FETCH

So, it's an alien?

HASTINGS

No. This creature is a cesspool of  
mutated genes that doesn't happen  
naturally. Far from an  
alien...looks to me like a mix-up  
of multiple species.

FETCH

Like a Labradoodle?

INT. HOSPITAL LAB- NIGHT

A centrifuge finishes spinning. Hastings pulls out a micro centrifuge tube and inserts a micro pipette in it. He pulls the sample then places it on the target panel of a Mini-ion RNA sequencer located in a small pelican case. Hastings presses a couple letters on his laptop keyboard. Hannah's new virus strain starts to sequence.

On the laptop screen a 3-D model of a negative single strand RNA starts to build. Pieces are fitting together much like a puzzle taking shape.

The sequence is complete and a bullet shaped virus spins on the screen. Sections of the sequence are blinking red.

TEXT reads across the screen: "Antigenic drift of virus surface proteins."

He TYPES on the keyboard: "RNA projection timeline."

The RNA model rebuilds in seconds.

TEXT reads on the laptop: "Four Mutation variants of RABV. Eight to twelve hours until full synthetic protein re-assortment."

HASTINGS

Incredible.

COLTEN

What is?

HASTINGS

The samples from your niece shows the rabies that mutated in her body changed to a new rabies variant that probably affected the two brothers. Once mutated in the new host, it passes on an entirely new strain. One that infects in seconds. Literally seconds. To make a serum to help your niece I need a more viable sample.

COLTEN

You have it in front of you.

HASTINGS

The tests I need to do rely on saliva, in addition to brain tissue to look for the new rabies antigen. This creature could be carrying its own cure through its antibodies.

COLTEN

OK, then get to it.

HASTINGS

Look at it. It's cooked. Most likely the heat destroyed the pathogen and if it didn't it would take weeks to see if I can get that kind of material. Your niece won't survive that long. I need a fresh sample. There are no samples to take here. I can try, but I'm sorry.

COLTEN

Sorry won't cut it, and it won't save her! God damnit! Figure something out.

INT. SHERIFF STATION - NIGHT

CLOSE ON: Jenkins cell keys lie on the edge of his desk. A belt buckle enters frame, trying to pull the keys off.

Jenkins, frustrated, pulls back the belt. Next to him, the video camera is paused on a moment. He picks up the video camera and looks again.

ON VIDEO VIEWFINDER SCREEN:

The camera sits on a counter as Lukas puts the paper plate and dog food in the plastic Jack-O-lantern.

Jenkins watches the video. He notices something. Pause.

CLOSE ON: INSERT VIDEO SCREEN

The time stamp in the corner of the screen reads 7:55 PM.

He rewinds it and plays the moment again. Suddenly...

JENKINS

Oh shit! Oh shit! 7:55? Oh shit!  
7:55.

He quickly snaps the viewfinder shut and grabs his belt.

INT. HALLWAY, HOSPITAL - NIGHT

Colten and Fetch approach Hannah's room. Fetch puts his hand on Colten's shoulder as they process what has led them to this moment.

INT. HANNAH'S ROOM - HOSPITAL - NIGHT

Josie sits beside Hannah as she lies quietly. Colten enters, heads over to sedated Hannah.

His sad eyes tell the story as he fights back his despair. He struggles to speak.

COLTEN

I remember like it was this morning  
how your mom handed you to me when  
you were born. Boy, did my heart  
melt.

Colten sits next to Hannah on the bed. He squeezes her hand even more.

COLTEN (CONT'D)

Being around you has been the best  
part of my broken down life.  
Knowing you only made me want to  
become a father even more. I want  
you to know how much your mommy and  
daddy loved you. How much I love  
you.

Colten and Josie can't keep the tears back.

COLTEN (CONT'D)  
Can you give me a minute?

Josie gets up and kisses Hannah on her forehead.

JOSIE  
I love you, sweet Hannah.

Josie exits the room as Colten moves to the chair next to Hannah.

EXT. HOSPITAL ENTRANCE - NIGHT

Fetch steps outside trying to clear his mind. He sits on a bench, forlorn.

INT. HANNAH'S ROOM - HOSPITAL - NIGHT

Colten looks down at Hannah, he gently runs his fingers through her hair.

COLTEN  
I don't want to say goodbye,  
Hannah, I'm not ready to let you  
go. I'm just not ready. I hope you  
know how hard I fought for you. I  
tried, I swear I tried hard. I'll  
never quit on you, I'm so sorry I  
wasn't there for your family...

Colten falls apart and buries his face on her arms.

EXT. HOSPITAL ENTRANCE - NIGHT

Jenkins pulls up quickly in a Sheriff's truck and jumps out holding the video camera. He sees Fetch and charges towards him.

JENKINS  
The times don't match up! It  
doesn't match up.

FETCH  
Oh shit, I'm sorry dude. We forgot  
about you. My bad.

JENKINS  
It's okay, where's Colten? I have  
to tell him about this.

INT. HANNAH'S ROOM - HOSPITAL - NIGHT

Colten's head is resting in his arms on Hannah's bed. Hannah is resting peacefully.

HANNAH (O.S.)  
Uncle Colten.

Colten jerks awake to the sound of Hannah's voice, but she's still sleeping. He looks over to the heart monitor to see if everything's OK.

Hannah wakes up. Bloodshot eyes and dilated pupils have taken all the cute away. She lunges aggressively at Colten growling, foaming at the mouth.

The restraints hold her for a second, but she breaks free and lurches toward him. He shoves her and she rolls off the bed away from him.

COLTEN  
Help!

He looks back towards her bed, finds her in a crouched position right as she SPRINGS at him.

They tumble to the ground together. He manages to get her face away from his, getting her in a headlock.

She's biting in the air violently thrashing.

COLTEN (CONT'D)  
Help! Somebody help!

He holds her neck in a contorted position as she continues to go after him. In desperation, he turns quickly and we hear her neck snap.

Colten yells out as he releases her dead body.

COLTEN (CONT'D)  
AHHHHHHHH!

SMASH CUT:

INT. HANNAH'S ROOM - HOSPITAL - MOMENTS LATER

Colten wakes up. Fetch is shaking him.

FETCH  
Hey, you okay?

He looks down at sleeping Hannah. She hasn't moved. He tries to shake off the worst nightmare ever.

COLTEN  
Yeah, what is it?

FETCH  
Jenkins found something.

INT. HALLWAY - HOSPITAL - CONTINUOUS

Colten exits Hannah's room.

COLTEN  
What's going on?

JENKINS  
I'm watching the video footage, and something doesn't add up. The coroners report said your sister and Hal died around 8:30 pm.

COLTEN  
Yeah...

JENKINS  
On the tape, it shows that Bo and Lukas had the creature in their basement at 7:55pm that same night. They caught it a few hours earlier, then didn't even get back to their basement till 7:55. So, either the time stamp is wrong, or...

COLTEN  
Or there's another creature. Maybe more. Son of a bitch!

JENKINS  
How in the hell are we going to find two of them?

FETCH  
We already killed one.

JENKINS  
You did?

JOSIE  
It's the same one that infected Russell.

JENKINS  
Russell's infected?

JOSIE  
Not anymore. He's dead.

JENKINS

Wait, what? What do you mean?

JOSIE

He got infected by the creature, I had to stop him.

JENKINS

What the hell is going on?

INT. NURSES STATION - HOSPITAL - MOMENTS LATER

Colten reaches up, wipes clean the nurses whiteboard.

Hastings, Fetch, Jenkins and Josie watch as Colten gets fired up. He marks up the board with a rough map.

COLTEN

Bo and Lukas caught their creature not far from Cross Creek and brought it to their basement. My sister and her husband were killed around the same time that night. There's no way that creature could get all the way across town. There has to be another one, or ten, or shit I don't know!

HASTINGS

I called a team in to help secure the perimeter of the town, to contain the infection. They will be here in about 12 hours. They can find this thing.

COLTEN

I have a second chance to save Hannah, I'm not about to wait on anybody.

JENKINS

Well, where do we start?

COLTEN

So far we only know about two creatures. Last night there were the two attacks, miles apart. There's only been two attacks right Jenkins?

JENKINS

Nothing else reported.



COLTEN

We fried one of them. I know my sister wounded the other one, it's probably licking it's wounds somewhere hiding out. What's the best hiding place between my sisters and the McKee brothers' property?

FETCH

About two hundred acres of corn on your sisters property.

COLTEN

That's where we start.

JENKINS

That's like looking for small needle in a big haystack.

COLTEN

We don't have to find it, it's gonna find us. With the help of its fried up friend.

FETCH

Hastings, when we get this thing, how do you want it?

HASTINGS

Alive would be best. Dead will work as long as it's not cooked.

COLTEN

I'll bring it back in a goddamned headlock. How'd that be?

SERIES OF MONTAGE SHOTS

EXT. PARKING LOT - SHERIFF'S STATION - NIGHT

We see a trucks tailgate get dropped. Colten and Jenkins reach in and pull out panels of a huge wire cage that needs to be assembled.

INT. SHERIFF'S STATION - MOMENTS LATER

Fetch sets an old school boom box down on a desk. He hooks up the video camera audio cables to the back of the boom box.

EXT. PARKING LOT - SHERIFF'S STATION - NIGHT

Jenkins connects two panels together. Colten appears next to him, pulling down his welding goggles. He lights an arc welder and starts welding the cage panels together.

INT. SHERIFF'S STATION - NIGHT

Fetch takes the other end of the audio cables, plugs them into the video camera. He pulls out his mix tape from his pocket.

Fetch presses play on the camera.

ON THE VIDEO MONITOR:

The creature in the cage screams in distress, the same image we saw before.

Fetch presses RECORD on the boom box. Jenkins comes over.

JENKINS

I'm not getting the whole boom box thing.

FETCH

What does a momma raccoon do when it hears it babies cry out?

JENKINS

It comes running like a bat outta hell.

EXT. PARKING LOT - SHERIFF'S STATION - NIGHT

A huge bear trap on the ground in the parking lot. Colten reaches in with a broom handle and the trap snaps shut VIOLENTLY, splintering the broom.

Colten opens up the door of his truck, tosses a set of walkie talkies onto the front seat next to the boom box.

All three boys lift the huge cage into the back of the truck.

The dead creature lies in the body bag as it gets zipped shut.

EXT. CORNFIELD - NIGHT

Overhead shot of the still and silent cornfield.

The recorded scream of the dead creature fills the air.

More screams, the cornstalks move with force.

The BURNED carcass of the first creature is impaled with a steel pole.

The BOOM BOX hangs around it's neck. The recorded scream plays at full volume as the cassette tape turns.

The second creature lurks in the cornstalks.

CREATURES POV:

The char-broiled beast is posted up like a maniacal scarecrow.

INT. FETCH'S STATION WAGON - CORNFIELD - CONTINUOUS

Fetch peeks over his dashboard. He whispers into his walkie talkie.

FETCH

Pretty quiet out here boys. I hope this plan works, I gotta poop within the hour.

Fetch sees the top of some corn stalks moving.

FETCH (CONT'D)

Hold up, I think the fox is in the henhouse, boys. I repeat, the fox is in the henhouse.

INT. HAL AND DORI'S BARN - CONTINUOUS

Colten holds his walkie up to his ear.

COLTEN

Copy that.

EXT. TRAP AREA - CORNFIELD - CONTINUOUS

Out of the corn, from behind the burnt carcass of its brethren, steps a nasty creature. The blood from Dori's gunshot wound still covers it's chest. It stands up on two feet.

INT. FETCH'S STATION WAGON - CORNFIELD - CONTINUOUS

Fetch whispers back into the walkie.

FETCH

Shit, this guy looks pissed off.

INT. HAL AND DORI'S BARN - CONTINUOUS

Colten on walkie, concerned.

COLTEN  
How pissed off?

EXT. TRAP AREA - CORNFIELD - CONTINUOUS

The creature lets out a cry, matching the screams coming out of the boom-box.

INT. FETCH'S STATION WAGON - CORNFIELD - CONTINUOUS

FETCH  
We're gonna need a bigger boat.

EXT. TRAP AREA - CORNFIELD - CONTINUOUS

As the creature's fingers slide down the hanging creature's body, its finger hits the button that flips the tape to the other side.

The shrieking stops as the A side of the cassette tape flips to the B side.

The Brittany Spears's song, "Oops, I Did It Again," plays on the cassette. The creature cocks its head to the side, confused.

INT. HAL AND DORI'S BARN - NIGHT

Colten hears the music coming from the corn field.

COLTEN  
What the hell, Fetch?

INT. FETCH'S STATION WAGON - CORNFIELD - CONTINUOUS

Fetch on his walkie.

FETCH  
What? It's my workout tape.

INTERCUT - WALKIE TALKIE CONVERSATION.

COLTEN  
Get it in the trap!

FETCH  
I got this. Time for plan B.

JENKINS (O.S.)  
What's plan B?

Colten looks up at Jenkins in the rafters of the barn.

COLTEN  
Who knows?

EXT. TRAP AREA - CORNFIELD - CONTINUOUS

The whole area gets illuminated by the KC LIGHTS mounted on his station wagon.

The creature cowers back from the lights. Fetch exits the truck.

They stare each other down. Slowly, Fetch moves from side to side, following the music.

COLTEN (O.S.)  
Give me an update.

FETCH  
(into walkie)  
I'm working on it. Face to face  
with him now. I'm going to  
hypnotize him with my moves.

EXT. HAL AND DORI'S BARN - NIGHT

COLTEN  
Lord help us.

EXT. TRAP AREA - CORNFIELD - CONTINUOUS

Fetch awkwardly dances in front of his station wagon.

FETCH  
Come on, take it in. You know you  
want to chow down on some Fetch.

The creature takes a step backwards away from the bear trap hidden on the ground.

FETCH (CONT'D)  
Not sure you can understand me,  
freak show, but I really enjoyed  
watching your buddy burn.

The creature locks eyes on Fetch.

FETCH (CONT'D)  
Oh, shit!

The creature's mandible moves forward, showing its teeth.

FETCH (CONT'D)

When we catch you, we're gonna cut you up in tiny little pieces and feed you to the dogs, you ugly son of a bitch.

SUDDENLY, the creature rushes at him.

SNAP. The creature's ankle gets snared in the bear trap. It lets out a painful SCREAM. Fetch scrambles back to the station wagon as he yells into his walkie.

FETCH (CONT'D)

I got him! I got him!

INT. FETCH'S STATION WAGON - CORNFIELD - CONTINUOUS

Fetch looks back through the rear window and sees the creature trapped as he revs his engine.

The teeth of the trap have pinched his pale leg in a bloody vice grip. The creature jerks and moves his leg around, but it's no use.

FETCH

Hang on, shit-bird.

Fetch throws the station wagon into gear and tears off through the corn. He looks in his rearview mirror as the thick chain yanks on the trap. The creature goes down.

EXT. CORNFIELD - CONTINUOUS

The station wagon hauls ass through the cornfield. Stalks break by the dozens as he drags the creature as fast as he can go.

EXT. HAL AND DORI'S BARN - CONTINUOUS

Colten watches the wagon approach. He moves around to the side of the barn as it gets close.

The station wagon doesn't slow down a bit as it enters the back of the barn. The thick chain moves by Colten's feet as the wagon passes, dragging the creature.

INT. HAL AND DORI'S BARN - CONTINUOUS

Fetch brings the station wagon to a skidding stop.

Colten quickly enters the barn and sees the creature tossing around on it's back. He grabs the end of the chain off the trailer hitch.

Fetch moves around them, closing all the barn doors.

From above, Jenkins drops down one end of a cable. Colten quickly attaches the chain and the cable together with a carabiner.

COLTEN

We're hooked!

Jenkins reaches out and grabs the hanging chain with both hands. He then jumps out onto the chain, pulling the trapped creature up into the rafters as he slides down from the pulley effect.

The creature thrashes around violently above, trying to get free.

As Jenkins hits the ground, Colten grabs the end of that chain and secures it to a beam near the wall, locking it into place.

Hanging from above them, the creature jerks around.

Fetch hops into the sheriff's truck, the cage secured in the back. Fetch puts it in reverse until the cage is positioned beneath the dangling creature.

Fetch jumps out of the truck. They all stare up at the beast.

JENKINS

Good lord.

The creature does everything in its power to escape, twirling its body in every direction.

Colten hops up into the back of the truck. He reaches over and unlocks the top of the cage, pulling the lid back.

FETCH

You ready for the drop?

COLTEN

Yep.

Blood droplets hits Jenkins in the face. He looks up just in time to see the creature CHEWING through its own leg. Blood pours down as it digs in.

JENKINS

Colten, look out!

Colten looks up just as the creature breaks free. Fetch and Jenkins scramble away.

Colten leaps into the cage, closing the lid above him, just as the creature lands on top. The creature's dangling foot hangs through the cage bars right above Colten's face.

The creature snarls and howls down at Colten, who is safe for the moment. Its bloody mouth drips saliva down through the bars.

BOOM, the creature flinches as it takes a bullet to the shoulder, knocking it off the cage. Jenkins fires again but misses.

COLTEN

Don't kill it if we don't have  
to!!!

The creature hits the ground and scurries away into darkness.

Colten scrambles out of the cage.

Jenkins holds his sidearm, scanning the barn. Fetch and Colten appear beside him, guns ready.

JENKINS

Where the hell did it go?

FETCH

It's not getting out of here.

COLTEN

(to Jenkins)  
You stay here.

Shafts of moonlight break through the wood slats of the barn. Colten and Fetch shine their flashlight mounted rifles all around.

Colten's light peers through the glass of parked cars in the barn.

Fetch walks slowly along the wall of the barn, looking in all directions.

JENKINS

(to himself)  
Okay, keep it together. Just keep  
it together.

FETCH (O.S.)

Jenkins. Watch our backs.

JENKINS

Sure. Who's watching mine?



Jenkins moves slowly around the truck, pointing his pistol at anything and everything.

He hears a shuffling behind him and turns. Nothing.

He slowly gets down on his knees, keeping his pistol poised and ready. He looks under the truck.

He shines his flashlight in one direction, then another when the creature ATTACKS, pulling him under the truck.

JENKINS (CONT'D)  
AGGHHHHHHHH.

Fetch and Colten hear the screams and move quickly to help.

AT THE TRUCK

Colten runs to Jenkins whose legs are sticking out from underneath. Fetch runs around the other end of the truck, but it's clear except for a bloody trail.

Colten pulls on the legs of the Deputy, dragging him out from under the truck. His neck has been torn wide open. Blood gushes out from his artery.

Fetch keeps his rifle drawn, scanning the barn.

FETCH  
Damn it!

Colten holds Jenkins's head in his hands. He props him up against the truck as he struggles to speak.

JENKINS  
How bad is it? Don't lie to me.

COLTEN  
It's pretty bad. We gotta get you outta here.  
(to Fetch)  
Let's get him up.

JENKINS  
No! Getting this thing now is the only chance Hannah's got. You gotta finish this...

Colten and Fetch share a look. Jenkins is gasping for air. He's right, but he's toast.

JENKINS (CONT'D)  
Can you just stay with me? Please, just...stay...with...?

COLTEN  
You got it, kid.

JENKINS  
Go get that son of a bitch.

Jenkins takes his last breath. Colten stares down at him. After a moment, Colten stands.

COLTEN (CONT'D)  
That's it, freak show! You had your chance. Bringing you in alive ain't an option anymore.

Colten and Fetch move off together into the darkness. A NOISE erupts from above in the loft area of the barn.

INT. LOFT - HAL AND DORI'S BARN - CONTINUOUS

They move side by side, protecting each other up the stairs. They see a deep bloody trail beneath their feet.

Fetch takes another step and SNAP, he violently breaks through the floorboards, falling to the ground below.

Colten heads to the spot where the planks gave way. He points his rifle down, lighting the area with the mounted flashlight.

COLTEN  
You alright?

Fetch slowly rolls over. He has landed in a pile of old scrap metal and large pipes. He holds up one of the hollow pipes.

FETCH  
(sarcastic)  
Yeah, luckily these soft pipes broke my fall.

COLTEN  
Watch yourself down there.

He raises his rifle up away from Fetch towards the ceiling rafters.

BELOW ON THE GROUND...

Fetch looks up and sees the creature lit up by Colten's flashlight, clinging to the roof above him.

FETCH  
Above you!

The creature lands on Colten from above, bringing both of them down through the snapping floorboards.

In a tangled pile of bodies, they hit the ground hard. Less than a few feet away from Fetch who is still recovering.

Colten rolls over quickly, but the creature moves faster and springs up for another attack. The creature lunges at Colten and lands on top of him again.

He has the ravenous creature by the throat. With all his strength, he battles as the razor sharp teeth snap at the air in front of his face, saliva dripping down.

COLTEN

I could use some help!

The creature turns to see a quick glimpse of a THICK, steel pipe that lands squarely in its face.

Colten scrambles to his feet.

FETCH

You get bit?

COLTEN

I'm clean.

They turn to see a quick glimpse of the creature as it gets to its feet. Colten grabs his rifle and fires away as it disappears behind the half repaired cars.

The clip empties, Colten scrambles to load in a new one as the creature POUNCES.

The attack knocks Colten back, hitting his head hard against the side of a car. Colten is stunned. The creature charges, teeth ready to kill.

SUDDENLY, Fetch hits the creature like a LINEBACKER, knocking him away from Colten.

After they hit the ground, the quickness of the creature is too much for Fetch and it gets the upper hand and CHOMPS down on his left arm.

FETCH

AGHHHH!

Fetch punches the creature in the face as hard as he can, to no avail. Colten slowly gets up, sees the battle taking place.

Fetch grabs the BOWIE KNIFE on his hip and RAMS it deep into the gut of the creature which only seems to piss it off more.

COLTEN

Fetch!!!

As Colten runs towards Fetch, the whole scene RAMPS into SLOW MOTION.

THE CREATURE BITES FETCH'S ARM. COLTEN RUNS TOWARDS HIM. FETCH TAKES HIS BOWIE KNIFE OUT OF THE CREATURE'S BELLY AND UNDERHAND TOSSES IT IN THE AIR TOWARD COLTEN.

THE KNIFE DOES ONE SLOW MOTION ROTATION IN THE AIR BEFORE COLTEN GRABS THE HANDLE.

The scene ramps back to real time as Colten SLAMS the blade into the back of the creature's skull.

Fetch has a front row seat to the blade coming right down into the creature's head. Colten twists the blade around like he's stirring a moonshine margarita. Its body seizes up, then the creature slides off to the side. Fetch rolls over and stands.

FETCH

How'd that feel, bitch?

Colten looks to Fetch's arm.

COLTEN

No, No! Fetch, no. I can't lose you, buddy. Let's get you out of here. We have the creature. They can fix this.

FETCH

I don't need no fixing up. Cause this punk ass didn't do shit to me!

Fetch rolls up his bloody flannel sleeve, revealing a METAL PIPE encasing him arm. He throws it down off to the side.

FETCH (CONT'D)

Didn't feel a thing.

They turn their attention towards the creature, whose dead eyes stare back at them.

INT. HALLWAY - HOSPITAL - DAY

Fetch walks down the hallway, holding two cups of Joe. He moves past some military types and men in suits. There's a heightened buzz in the hospital.

INT. OUTSIDE HANNAH'S ROOM - HOSPITAL - CONTINUOUS

Fetch gets to Hannah's door. Two MILITARY MEN stand outside the room.

FETCH  
How you guys doing?

Their stoic faces do not respond.

FETCH (CONT'D)  
Okay.

INT. HANNAH'S ROOM - HOSPITAL - CONTINUOUS

We see Colten and Josie standing vigil next to Hannah. She's still hooked up to monitors and machines. The new serum drips into her IV.

DR. SLATER  
It's early, but her vitals have stabilized on their own, and that's a great sign.

COLTEN  
That's all I want to hear.

Fetch pops his head in, holds up the coffees.

Colten leans down, kissing Hannah her on the forehead.

JOSIE  
You okay?

COLTEN  
Yeah, been a hard day's night, huh?

JOSIE  
Yeah.

COLTEN  
Thanks for being here through all of this. I still can't believe Hal and Dori are gone. Can you help me plan a service for them? I'm not sure I'm up for that.

JOSIE

Of course. I'm sorry I made things so hard for you lately.

COLTEN

No, I'm the one who's sorry. I'm sorry for everything I screwed up these past few years. And whether you believe me or not, I'm sorry about Russell. He didn't deserve to go out like that. Neither did Jenkins, I loved that kid.

JOSIE

I know. Just know that I'm here. We're in this together from now on. No more roadblocks.

INT. OUTSIDE HANNAH'S ROOM - HOSPITAL - CONTINUOUS

Colten steps outside the room, Fetch offers the coffee.

COLTEN

No, I'm good, buddy.

Fetch hands the two coffees to the military guys.

FETCH

Drink up, boys.

The military boys take the coffee and walk away down the hallway.

FETCH (CONT'D)

How's she doing?

COLTEN

Good so far.

FETCH

In less than twelve hours this place is crawling with camouflage.

Dr. Hastings rounds the corner looking over a folder with an ARMY LIEUTENANT, 40's.

COLTEN

Dr. Hastings. Any news on what the hell kind of creature we're dealing with?

Hastings looks suspicious as he slides the folder behind his back.

HASTINGS

We are still working on that.

FETCH

What's with all the Jar-heads?

Fetch looks at the Lieutenant.

FETCH (CONT'D)

Sorry, Butch.

HASTINGS

The Army's branch of infectious disease research. The CDC implements them during direct transmission protocol.

INT. ARMY JEEP - DAY

A young man in full Camo gear, SGT. TAYLOR, 30's, drives his military jeep down a dirt road. He pulls over to question a farmer driving by on a tractor. He shows him a picture of something, then the farmer waves and drives off.

HASTINGS (V.O.)

They secure the surrounding area making sure no new hosts are spreading the virus. They literally go door to door looking for any clues. There has to be something out there.

EXT. DOUBLE-WIDE TRAILER - DAY

Sgt. Taylor brings the jeep to a stop at the end of a long driveway. He gets out in front of a broken down double-wide trailer: Tarkin's place.

HASTINGS (V.O.)

It's standard procedure when dealing with unknown pathogens. The job now is to find out where these creatures came from.

INT. HALLWAY - HOSPITAL - DAY

Colten tries to take all this in.

HASTINGS

They administered the first test of the serum for Hannah. If it works, we should see real results in the next few hours.

COLTEN

What if it doesn't work?

HASTINGS

Then we have a different set of problems, but it will work. You guys got it done.

LIEUTENANT

Pretty good for country bumpkins.

Colten takes a step towards him.

COLTEN

We're not bumpkins. What's in that folder??

Colten quickly grabs the folder away from Hastings and turns away to look at it. The Lieutenant moves fast but Fetch steps in his way.

LIEUTENANT

Move.

FETCH

Easy, tiger, this bumpkin bites.

Colten opens the folder. It shows a case file and attached photo of a man with long flowing hair and distinct round glasses: it's Tarken, probably twenty years ago.

COLTEN

Who's this guy?

Hastings calmly walks towards Colten, Fetch stands in his way.

HASTINGS

Person of interest. Can you call off your dog and hand me that, please?

COLTEN

Fetch, good boy.

Fetch steps aside. Colten hands the folder over to Hastings. The Lieutenant stares at Fetch.

FETCH

Why you boys wear so much camouflage in the city? You know I can see you, right?



Hastings and the Lieutenant walk away. Colten and Fetch turn back towards Hannah's room.

COLTEN

Do you get the feeling Hastings  
knows more than he's letting on?

Two more military personal pass them.

FETCH

Hell, yeah.

COLTEN

I don't think we're outta the woods  
yet.

EXT. DOUBLE-WIDE TRAILER - CONTINUOUS

Sgt. Taylor knocks on the front door.

SGT. TAYLOR

Hello? Anyone home? I'm with the  
United States Army.

He moves down a bit, presses his eyes up against the window, covered by cardboard. Through a sliver of an opening, he sees "Wheel of Fortune" on TV.

SGT. TAYLOR (CONT'D)

They get cable out here?

He gently taps on the window.

SGT. TAYLOR (CONT'D)

Hello?

EXT. BACKYARD - DOUBLE-WIDE TRAILER - CONTINUOUS

Sgt. Taylor comes around the back of the double-wide.

Rows of tarp covered cages, stacked high. Barking erupts from inside the cages as he approaches.

They are filled with furious, rabid dogs and other small animals losing their minds at this intruder.

At the end of the cages, sits a rather large detached structure. He draws his sidearm, moves towards the door.

INT. DETACHED STRUCTURE - CONTINUOUS

Taylor pushes open the door, inside is a mess of dangling sheets made of thick plastic which are dividing up the room. Dimly lit by a few fluorescent lights.

Taylor pulls out his flashlight and scans the area. He slowly moves through one section of thick plastic. His flashlight lands on some jars displayed throughout the room. He moves closer revealing deformed animal fetuses floating in a urine colored liquid.

SGT. TAYLOR

What the fuck...

Moving through another section of plastic, his flashlight lands on a large work bench covered in sophisticated lab equipment. Several other jars of deformed fetuses line up on a shelf. This time their occupants are more human.

Taylor pushes through more plastic coming into a larger area where a decades-old birthing chair sits upon a wooden platform. Remains of dried amniotic fluid coat the top of it. He moves his flashlight around the room, passing over two large cages covered in burlap, then towards a wall.

Taylor stands in silhouette as his flashlight illuminates dozens of missing women posters plastered like wall paper. Various females from different areas around the southern United States cover the wall.

A muffled sound comes from the platform below the birthing chair. There are circles cut into the platform that look like air holes. Taylor sees a handle and begins to pull open the large drawer. Inside, the pregnant red-headed woman is revealed. A ball-gag is in her mouth and she moans out, even more agitated.

She is lying on filthy newspapers and a disgusting old blanket and pillow. Apple cores and chicken bones lie all around her body.

Sgt. Taylor sees that both her feet have been sawed off. Straps tied around her amputated stubs prevent her from moving and her arms are bound together.

SGT. TAYLOR (CONT'D)

My God.

TARKIN (O.S.)

Oh, God is far away from this place.

Horrified, Taylor turns in to the business end of a sawed-off shotgun pointed in his face. Holding the gun is ANTHONY TARKIN, the man with the flowing hair and glasses from the file, now late 50's.

TARKIN (CONT'D)

You better drop your gun, boy.

Tarkin pumps the shotgun. Taylor slowly sets down his sidearm.

SGT. TAYLOR

I'm putting down my weapon, sir.  
I'm working with the CDC and we  
are... you know... looks like...  
I'll just be on my way.

TARKIN

Son, I can't let you go. I know  
you're looking for me. The day they  
disbarred me from the CDC, I knew  
you would find me.

SGT. TAYLOR

I'll just drive away, nobody knows  
I'm here. Hell, I don't even know  
where I am.

TARKIN

I'm sorry, son, but you're a  
casualty of humanity's folly. I  
told them that viruses would be the  
end of man, I warned them. Now they  
will see.

The pregnant woman struggles in her straps.

TARKIN (CONT'D)

We have taken advantage of this  
planet for far too long with over  
population and pollution. She is at  
her tipping point. This world has  
been trying to get rid of us for a  
long time, but unfortunately  
resilience fills our veins,  
enduring climate change, famine,  
pandemic after pandemic. Now it's  
time to help her.

SGT. TAYLOR

I don't know what the hell you're  
talking about.

TARKIN

I needed to make something to eradicate the problem of us, the human race, which is the real virus on this earth. So I created a race born of viruses. They cannot die from any disease or virus that has ever been discovered. I suppose you found my other two creations. You probably killed them, they were young but not properly trained. You might have tracked them down, but hopefully they did some damage. They were my first creations. They were only prototypes, the real master is about to be born.

The woman in the drawer moans in pain. Tarkin looks to her.

Taylor moves quickly, grabbing Tarkin's shotgun. He points it right back at him.

SGT. TAYLOR

Move away. You sick fuck.

Tarkin and Taylor switch positions. Taylor picks up his side arm.

SGT. TAYLOR (CONT'D)

Who are you?

TARKIN

I used to be like you. Following orders, thinking I was doing the right thing.

Taylor talks into his walkie.

SGT. TAYLOR

This is Sargent Taylor, anyone copy?

Static fills the room.

TARKIN

The radio just can't help out here, boy. You won't be able to stop what's set in motion.

SGT. TAYLOR

I'll figure something out, asshole.

Taylor tries desperately to get through on his walkie.

SGT. TAYLOR (CONT'D)  
This is Sgt. Taylor, anyone out  
there?

Behind Taylor quietly stands Tarkin's daughter, Mara, dressed in overalls covered in God knows what.

SUDDENLY, she thrusts a sharp hay-bale hook into the neck of Taylor, bringing him to his knees. Tarkin grabs the shotgun and side-arm and hands them to his daughter.

MARA  
How did I do, Papa?

TARKIN  
You did good. You did good.

Tarkin looks down at the soldier. The pregnant woman in the drawer cries out.

MARA  
I think it's coming.

Tarkin goes over and unties the straps the pregnant woman. He picks her up and places her in the birthing chair and straps her back in. Her arms and nubbed legs flail around.

TARKIN  
Let's get this party started.

Tarkin goes over to a side table filled with syringes. He grabs one and moves over towards the redhead woman. He injects her.

TARKIN (CONT'D)  
This will speed this up. It's time.

Mara hits play on a CD Player. The song "Mandy" by Barry Manilow plays.

Tarkin slowly dances his way over to Taylor who is bleeding out.

TARKIN (CONT'D)  
You know Barry Manilow had thirteen  
number one hits? Twenty eight in  
the top ten and thirty-six in the  
top twenty.

The pregnant women cries out again in the chair. Mara looks under her gown.

MARA  
Papa, it's here, I can see it.

Tarkin looks back. Grotesque bodily fluids drip down between the pregnant woman's legs. He grabs the handle of the hook, dragging Taylor by his neck until he's underneath the birthing chair.

Pulling up a chair, Tarkin positions himself between the pregnant woman's legs.

TARKIN  
Mara, start pushing!

Mara starts pushing on the pregnant woman's stomach.

REDHEAD WOMAN  
Aghhhhhhhhh....

TARKIN  
Push harder!

Blood and embryonic fluids splatter down on Taylor's face.

PREGNANT WOMAN  
Ahhhhhhhhhh....

The screams and moans of the pregnant woman giving birth fall off in the background as we see flash images of jars containing deformed fetuses, lab vials and the missing person poster of the redhead woman. And just like the song that's playing, we see on the poster that her name is MANDY PEDERSON. This guy is one sick dude.

TARKIN  
Try to hold on, son. You're about  
to witness something glorious.

Terror engulfs Taylor as he clings to his life, which is ending shortly. We hear the screams of a new horrific creature being born.