

The Everlastings

By

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FADE INTO, THEN OUT OF, A QUOTE IN BRIGHT RED LETTERING AGAINST A BLACK BACKGROUND:

"All things truly wicked start from innocence."

-Earnest Hemingway

FADE IN

EXT.- NIGHTTIME - JUST OUTSIDE THE FLEUR DE LA CAMPAGNE PLANTATION ON THE RURAL OUTSKIRTS OF NEW ORLEANS, LA

As the scene opens, a caption appears at the bottom of the screen that says, "Fleur de la Campagne Plantation, New Orleans, Louisiana, Spring, 1978." Following the caption's disappearance moments later, a young couple, Kurt and Denise, pull their car off to the side of a rural road and shut off the engine. Getting out on the passenger side, Denise walks up to Kurt as he gets out and shuts the driver's side door.

DENISE

So you're sure nobody's living here?

KURT

As far as I know, nobody's ever lived here.

DENISE

What...you mean, never? Like, ever?

KURT

(Chuckles)

No, never.

DENISE

So, why'd they ever build it then?

KURT

(As the two of them start walking down the side of the road)

I don't know. But it's been here for years.

DENISE

How'd you hear about it?

(CONTINUED)

KURT

Tommy Fuller told me about it. He said he heard that it's secretly guarded but if you can get past the guards, it's really cool on the inside. He said it looks like an old haunted house or something.

DENISE

(Suddenly skeptical)

Okay Kurt, you remember when Tommy Fuller saw The Runaways and The Ramones in Baton Rouge three months ago? And he came back saying that he got Joan Jett's phone number?

KURT

(Laughing)

Well, how do you know he didn't?

DENISE

Because I don't know any girl who'd give Tommy her number, let alone Joan Jett.

KURT

(Laughs again)

Come on Denise, he's not that bad.

DENISE

That's a matter of opinion.

KURT

(Laughing and taking Denise's hand, leading her toward the woods that run alongside the road as the only way they can see anything is by the light of a brightly full moon)

Come on. I think there's a way in over here somewhere.

DENISE

Okay. But if anything weird happens to us, I'm blaming Tommy.

After making their way through the foliage, Kurt and Denise find what looks like an old path that's just a few feet from a road inside the property itself. For a moment, they both stop as Kurt looks for any guards.

(CONTINUED)

DENISE
See anything?

KURT
(Still looking around for
another moment)
No...I think we're okay.

As the two of them start walking further in down the path, Denise is more skiddish than Kurt, but both of them are unsure. Hearing nothing but the wind and the branches that they push aside as they make their way down the path, the look diligently for any kind of structure on the property. For minutes, they find nothing, until Denise happens to notice something through the trees up ahead.

DENISE
(Pointing forward)
Kurt, look...over there.

KURT
(Looking in the direction
she's pointing)
Where?

DENISE
(Still pointing)
There, Kurt. See it? Looks like
the top of a house.

KURT
(Continuing to look, finally
seeing it after a few seconds)
Okay, yeah. I do see it. That's
probably what Tommy was talking
about. It should be, if it's big
enough that we can see it over the
trees.

DENISE
Yeah. A lot of these old
plantations have big, old houses on
them - lots of them are well over a
hundred years old.

KURT
I know. That's what's cool about
them. (He looks back) Well, let's
hurry up and get over there before
any of the guards come by.

As the two of them continue down the path, they both start to feel a sense of excitement at the fact that what they

(CONTINUED)

heard about the property is true - there is actually something there. Moving a little faster than before, they try to get to the old house quickly as the path continues further into the property until suddenly, Kurt slows down.

DENISE

(Also slowing down as she tries to figure out what Kurt is doing)

Hey, what's the matter? You okay?

KURT

(Obviously spooked by something)

Yeah, I'm okay...

DENISE

Then why'd you stop?

KURT

Because...I kinda got this weird feeling. All of a sudden.

DENISE

(Starting to get a little nervous)

What kind of weird feeling?

KURT

Well...I don't want to scare you but...it's like we're being watched.

DENISE

(Starting to become alarmed)

Watched?! By who? One of the guards?

KURT

(Trying to look through the trees off to the right)

No. I don't think so.

DENISE

Then who?

KURT

I don't know. But I think something's there...on the other side of the road about fifteen yards away or so.

(CONTINUED)

DENISE

What do you mean some
thing? Like what, an animal?

KURT

(Moving closer to the trees to
get a better look)
No...I mean, I don't know. But I
don't think it's an animal.

DENISE

(Getting really nervous)
Okay, Kurt, you'd better not be
playing around with me because if
you are-

KURT

(Still looking and moving
forward into the trees next to
them)
-No, seriously. I'm not playing
around. (He looks for another
moment as whatever he sees moves
subtly into the moonlight) What
the hell is that?!

DENISE

Kurt-

KURT

(Grabbing her hand as he backs
out of the trees and starts
heading the way they came in)
Run!

DENISE

(Following Kurt as he leads
her back)
Kurt, what are you doing?!

KURT

(Still hanging onto her hand
as they really start to pick
up speed)
RUN!

As the two of them begin running at increasing speed back up the path, they can suddenly hear that whatever is on the other side of the trees has begun chasing them. Rapidly increasing speed, Kurt and Denise try desperately to outrun it but it seems like no matter how fast they go, the thing keeps getting closer and closer. Finally, as Denise has run slightly ahead of Kurt and reaches the secret entrance where

(CONTINUED)

they came in, she runs back out onto the grass at the side of the road near the property but then realizes - Kurt's no longer behind her.

DENISE

(Stopping, out of breath and terrified as she turns around and slowly makes her way back toward the entrance)

Kurt? (She pauses to hear if he's on his way out, but instead, hears nothing.) Kurt, baby, you there? (Again, hears nothing, and starts getting upset.) Kurt, come on. Please talk to me.

Slowly making her way even closer to the entrance, Denise becomes more and more terrified as there's still no sign of Kurt. Hoping that maybe he just fell behind and is about to reach the entrance, Denise says his name one more time.

DENISE

(Quietly)

Kurt? You there, baby?

Seconds later, Denise is suddenly grabbed and pulled into the entrance, screaming for barely a moment - then silenced.

CUT.

OPENING TITLES

FADE IN

INT. - DAYTIME - PRODUCTION OFFICE OF ANALYSIS FILMS, NEW ORLEANS, LA

As the opening scene begins, we see a shot of a small, corner building with downtown New Orleans visible in the distance and a caption at the bottom of the screen that reads, "New Orleans, Summer, 2017." Moments later, we cut to a small group of documentary filmmakers working at a variety of jobs around their production office. Just then, a man in his mid-twenties, Mike Trainor, walks through the front door, holding a case and stopping for a moment to look around. One of the filmmakers, a woman about Mike's age named Joss Patterson, sees him and speaks up.

(CONTINUED)

JOSS

(To Mike)

Hi. Can I help you?

MIKE

(Stretching his hand out to shake)

Yeah, hi. My name is Mike Trainor. I'm actually here to see Billy Park. Is he around?

JOSS

(Shaking Mike's hand as she motions toward the other end of the room)

Yeah, he should be in his office.

MIKE

(Also motioning toward the other end of the room)

Great. You mind if I...?

JOSS

Go right ahead. His door is open. Is he expecting you?

MIKE

(As he heads toward Billy's office)

No, but he'll probably be happy to see me. We've known each other since college.

Moments later, Mike heads into the doorway of Billy's office and knocks on the door frame.

MIKE

(As Billy looks up at him)

Hey Billy.

BILLY

(Pleasantly surprised to see Mike, getting up to meet him)

Mike? Hey, man. Been a long time.

MIKE

(As he and Billy give each other a friendly hug)

Yeah, it has. How've you been?

BILLY

Good, really good. Busy.

(CONTINUED)

MIKE

Yeah, I know. You guys are like, the best documentary filmmakers in the New Orleans area.

BILLY

(Modestly)

Well, we do try. (He suddenly changes the subject and leads Mike to a chair in front of his desk) But hey, man, have a seat. Tell me about your life. After all, it's been like, what, three...four years?

MIKE

(As he and Billy both sit down, with Billy sitting in his chair behind the desk)

Yeah, something like that.

BILLY

So what have you been up to?

MIKE

(Opening his case)

Well obviously, like you, I decided to stay local after graduation. But I have still been up to quite a lot - which is actually why I'm here. (He pulls out what looks to be some kind of case file and hands it to Billy who immediately starts to look at it.) Take a look at this.

BILLY

(Flipping slowly through the pages as he looks at them)

What is it?

MIKE

It's an opportunity for both of us. A chance to make some money of course, but more importantly, a chance to do something that could turn out to be very big - a chance to solve a mystery.

BILLY

(Looking at Mike with interest)

What kind of mystery?

(CONTINUED)

MIKE

You know that sprawling, secluded plantation about an hour so from here that was in the news last week?

BILLY

Yeah, the place near where those two hitchhikers disappeared. "Fleur de la Campagne," wasn't it?

MIKE

Yes. (He sits forward) Back in 2002, an investigative journalist actually came across an old story involving that plantation.

BILLY

Okay...

MIKE

(Continuing)

Even though its' official history never really has it being owned or operated by anyone, apparently, back in 1978, two college students decided to venture onto the plantation but never came back. A local investigation was opened, although strangely, it was very brief.

BILLY

Why?

MIKE

Well, see, that just adds to the mystery. At one point, the journalist questioned some of the police officers who had been assigned to the case and was told that they were given a strict order from an unknown but well-connected source to "Leave well-enough alone." Then, those same investigators carefully advised the journalist that he might want to do the same. But of course, he couldn't just leave it alone so he proceeded with his investigation and found out that no information regarding the fate of the students

(MORE)

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MIKE (cont'd)
was ever found. Still, over the course of a few months, the journalist continued his research, looking for more information about the case - including the history of the plantation itself - until finally, he received a mysterious phone call one day telling him that he needed to drop the investigation and destroy all information he'd collected or the consequences against him would be nothing less than catastrophic.

BILLY
(Shocked)
Seriously?

MIKE
Absolutely.

BILLY
So, um...how did you come across this information?

MIKE
As you know, my field is forensics.

BILLY
Yeah.

MIKE
Well, have you ever heard of United International?

BILLY
The human rights group?

MIKE
Yeah. They actually got in touch with me recently because I guess before the journalist dropped his investigation, he had sent them some of the info he'd collected. After looking at it, they didn't feel there was enough evidence for them to do anything solid with so what they had was archived - until recently, when the hitchhikers disappeared near the plantation; and again, the police seem to be keeping it very

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MIKE (cont'd)
quiet. Almost like they're afraid to really look into it, you know? Even the media coverage this recent case has gotten seems to only be limited to that one broadcast just after it happened. I mean, I don't remember seeing anything else about it after that, do you?

BILLY
(Thinking about it)
No, to be honest. I didn't really think about it until now, but you're right. It was only that one broadcast.

MIKE
Exactly. So I guess, between this, the threats the reporter received in 2002 and the incident in 1978, United International decided it was time for them to start looking into the place a little further themselves - but inconspicuously. As a result of that decision, they called me.

BILLY
Okay.

MIKE
Because I'm one of the few independent forensic investigators that's located this closely to the plantation, they've hired me to go in and take a look around. The only thing is that for whatever reason, any access to the property is being closely but subtly and privately guarded, which means that this has to be very much under the radar. So really, when I go in there, it's a one-shot deal. I have to be able to quickly and thoroughly collect as much information as possible, then get right out - all without being seen. Which is why I came to see you. Because having solid video footage in addition to whatever physical evidence we might find

(MORE)

(CONTINUED)

MIKE (cont'd)

would be absolutely ideal in being able to look at everything and figure out exactly what's going on at that plantation. And of course, because we're looking into this from two different but corresponding directions, we can split the overall fee in half.

BILLY

(After thinking for a moment)

Well, I'd be lying if I said I wasn't really interested. (He starts looking through the file again) I mean, this is really compelling stuff. When do they want you to go in?

MIKE

As soon as possible. I'm actually meeting a local historian of that area who also works as a guide. He's ready to go in as soon as I tell him when I'm coming. Are you guys available?

BILLY

I'd like to be. I mean, we have a project we're in post-production on right now, but we're also running ahead of schedule. How long will your thing take?

MIKE

One night. We're planning on going in well after dark and getting out before sunrise. Considering the nature of this investigation and the fact that it basically involves trespassing and possible prosecution if we're caught, we need to make absolutely sure we're there but we're not there. Know what I mean?

BILLY

Yeah, I know what you mean. (He thinks about it for a few seconds) Okay. How about tomorrow night?

(CONTINUED)

MIKE

Can you be ready that soon?

BILLY

Absolutely. That's not a problem at all. You do what you have to do to prep on your end and I'll talk to my team and get them all caught up. Then we can meet here tomorrow night at about...what, eleven?

MIKE

Eleven works. Then we'll get there around midnight and get started right away. But remember, we need to pack as lightly as possible. I mean, we'll bring what we need, but that's it. Just because of all the sneaking around we'll have to do - and just in case we need to get off the property fast, you know?

BILLY

Definitely.

MIKE

(Getting up from his seat as he and Billy shake hands)
Okay then. Until tomorrow night.

BILLY

It'll be an adventure, I'm sure.

Moments later, Mike leaves Billy's office and Billy just sits there for a few seconds, thinking. Then, he gets on his laptop and tries to Google the recent local report on the disappearance of the hitchhikers but to his surprise, nothing comes up. Perplexed and suspicious, Billy thinks for another few seconds, then proceeds to get up and head out of the office.

CUT.

EXT. - NIGHTTIME - THE RURAL HOME OF LOCAL GUIDE PHILIPPE LEVRON, JUST OUTSIDE NEW ORLEANS, LA

As Mike, Billy, Joss and Billy's other crew member Sandy Tripp pull up outside the home of Mike's guide, they all get out and start prepping as the guide, Philippe, comes out and meets them.

(CONTINUED)

MIKE

(Meeting with Philippe first
as they shake hands)
Philippe, how are you?

PHILIPPE

(Speaking with a slight Cajun
accent)
Good to see you, Mike.

MIKE

(Introducing Billy)
This is Billy Park, a friend of
mine from college. He and his
associates here make up Analysis
Films, widely recognized as the
best documentary filmmakers in the
region.

PHILIPPE

(Shaking Billy's hand)
Mr. Park.

BILLY

(Shaking hands with Philippe
and introducing him to Joss
and Sandy)
Please, call me Billy. These two
ladies are the co-producer and DP
of Analysis Films, Joss Patterson
and our sound designer and editor
Sandy Tripp.

PHILIPPE

(As he shakes hands with Joss
and Sandy as well)
Ladies, a pleasure. (He turns to
Mike and Billy) So, it's just
about midnight. Are we ready?

MIKE

Yes, just about. Now, you told me
that none of the guards really stay
in one spot on the property?

PHILIPPE

That's right. (He pulls out an old
map of the plantation) I've
managed to very subtly do some
homework about this place and I've
noticed that for some reason, the
guards never go into the
interior. But, they do move around

(MORE)

(CONTINUED)

PHILIPPE (cont'd)
pretty consistently across the
perimeter. I've actually timed
their patrols so as long as we're
quick and quiet, we should be able
to make it in.

JOSS
What about surveillance? Cameras,
things like that?

PHILIPPE
From what I can make out, there are
some cameras and motion sensors
located around the outer perimeter
as well that we should also be able
to avoid if we're careful but
again, for some reason, nothing as
far as the interior goes. Not even
a cell tower, so our phones
probably won't have any service
once we really get in there. (He
thinks for a second, then
continues) I don't know, it's
almost like they're trying to keep
the whole inside of the property as
secluded as possible.

MIKE
That's really strange.

PHILIPPE
This whole situation is really
strange. I'll tell you Mike, we'd
better collect enough information
to blow whatever this is wide open
because if even one of us gets
caught and we don't have the
protection of public opinion behind
us, I don't even want to think
about what might happen.

BILLY
That's why we don't get caught.

PHILIPPE
I hope you're right.

SANDY
(Lifting some gear)
Well, right or wrong, nothing's
gonna happen at all if we don't get
moving. We're spending valuable
darkness out here.

(CONTINUED)

MIKE

She's right, we should move. (He motions toward Philippe to lead the way) Monsieur Levron, if you please...

With that, the group transfers themselves and their gear into one SUV and heads out of the driveway with Philippe in the driver's seat.

CUT.

EXT. - NIGHTTIME - THE RURAL EXTERIOR OF THE FLEUR DE LA CAMPAGNE PROPERTY LINE

As Mike, Philippe and the group from Analysis Films quietly pull into a spot on the side of the road outside the plantation, Philippe shuts off the headlights so none of the guards on the plantation will see them coming. Coming to a stop, Philippe quickly shuts the engine off as the group immediately gets out and starts to gather their supplies as quickly but quietly as they can.

PHILIPPE

(Just above a whisper)

Okay everyone, this is the area where the guards do the most patrolling. Now, for some reason, the guard activity seems to double at night, so we need to be as quiet as possible because once we get past all the security, we should be good. Getting through seems to be the only real challenge.

BILLY

(Looking over the property line as everyone finishes preparing)

Seems pretty dark in there.

MIKE

You guys have night vision on your cameras, right?

SANDY

Yeah.

MIKE

Good. Philippe and I also have some night vision equipment so we all should be able to navigate

(MORE)

(CONTINUED)

MIKE (cont'd)
pretty well without any light;
although we do have some
flashlights just in case we happen
to need them.

JOSS
So once we get to the interior, is
it like, a house or something?

PHILIPPE
It is, but it's also a complex of
buildings. The house is the
largest single structure, but then
it seems to be attached to a number
of other, interconnected buildings
that all sit in the immediate
vicinity of the house and the
closest fields. It's almost like a
small village.

BILLY
Wow. Sounds really...

SANDY
Big.

BILLY
(Yeah, to put it mildly.)

JOSS
Once we get there, are we gonna
stay together or split up and look
around?

MIKE
I would normally say split up just
because of the sheer size of the
place, but considering how dark it
is and the potential of being
caught by some possibly shady
people, I think in this case, we
should probably stick together.

BILLY
Yeah, that's a good idea.

PHILIPPE
It is. Because frankly,
considering everything we're facing
here, anything could happen in a
moment and none of us would even
realize it until it was too late.

(CONTINUED)

JOSS

Okay then. So we stick together. Are we all ready to head in?

SANDY

Probably as ready as we'll ever be.

With that, everyone turns on their night vision and Philippe quietly leads the group through an unintended entrance to a section of the property that's covered with such dense foliage and subsequently, shrouded in such pitch blackness, no one would even be able to see their own feet if it weren't for the equipment they're using.

CUT.

EXT. - NIGHTTIME - THE OUTSKIRTS OF THE FLEUR DE LA CAMPAGNE PLANTATION

Shortly after entering the property, the group quietly moves west on a road toward the interior. Looking around, they can see a few cameras and motion sensors and one or two subtly-located guard posts but they also notice that as long as they stay quiet and move along quickly but steadily, they seem to be successfully managing detection.

PHILIPPE

(Trying to keep track of everyone while making sure they get to the interior without detection)

Everyone still here?

MIKE

I'm good. Billy?

BILLY

Good here. Sandy, Joss, you guys okay?

JOSS

I'm okay, Billy.

SANDY

I'm fine.

PHILIPPE

Good, everyone's accounted for.

Suddenly, the group hears the sound of a vehicle coming in from around the corner.

(CONTINUED)

PHILIPPE

(Motioning toward the woods on
the side of the road)

Everybody get into the woods and
get down! Everybody down!

As everyone in the group hides, a private security vehicle appears moments later and heads steadily down the road, obviously doing a routine patrol of the area. After a minute or so, Philippe listens and looks around cautiously, then signals to the rest of the group to continue on after realizing that there are no more patrols coming.

PHILIPPE

(Signaling to the group as he
heads back out onto the road)

Okay everyone, looks like the coast
is clear.

MIKE

(As he and everyone else
ascend from the woods and
continue on behind Philippe)

That was close.

PHILIPPE

Yeah. Hopefully we'll make it to
the interior before the next one
comes around.

JOSS

How often do they come around?

PHILIPPE

According to what I've been able to
find out, maybe every half hour.

BILLY

Well, then we'd better hurry
up. Because we might not be so
lucky next time.

PHILIPPE

I agree.

SANDY

What about the surveillance cameras
and motion sensors?

PHILIPPE

Like I said before, for whatever
reason, whoever owns this place is
trying to keep things as secretive

(MORE)

(CONTINUED)

PHILIPPE (cont'd)
possible - that seems to include limited surveillance. Now I've noticed since we've been here that the cameras and sensors are set up to do the job that the patrols don't do. You know, detecting anyone who might try to come through here by less obvious means. That's why I'm keeping us on this road. Because the security on these outskirts of the plantation seems to be done almost entirely by patrol. So as long as we can get to the interior without them seeing us, we should be fine continuing the way we're heading.

CUT.

EXT. - NIGHTTIME - THE OUTSKIRTS OF THE FLEUR DE LA CAMPAGNE PLANTATION

A little bit later, as the group continues to walk, Billy notices that it's been a while since they've seen the last patrol vehicle.

BILLY
I didn't look at the time when that last patrol came around but, hasn't it been about a half hour?

PHILIPPE
Yeah, close to it, I'm thinking.

JOSS
Okay then. So, should we be looking for another one, or...?

PHILIPPE
(Trying to look for any signs that their destination is in the area)
Actually, we should be just about at the start of the interior.

SANDY
How are we gonna know when we're there?

(CONTINUED)

PHILIPPE

(Looking around to the right
of where they're walking, just
as the road curves)

If my research is right, there
should be a very subtle entrance
around here somewhere that-

MIKE

(Noticing a sound coming from
behind them)

-Wait...you guys hear that?

PHILIPPE

(After a moment, as everyone
stops to listen)

What does it sound like?

MIKE

(Still listening)

It sounds like-

PHILIPPE

(Interrupting, as Mike says
the same thing)

-A motor, right?

MIKE

Yeah, that's right...

PHILIPPE

(As the sound gets louder)

Damn; it's another patrol! (He
starts looking around as everyone
starts to get nervous) Everybody
look for the entrance to the
interior, quick! It should be...it
should be like, uh, like I was
saying a minute ago, like a very
subtle entrance to another
road! It's somewhere on the
right! Look through the foliage!

SANDY

(Looking desperately, as the
rest of the group does the
same)

Where?! I don't see it!

BILLY

Neither do I!

(CONTINUED)

MIKE

Are you sure it's here?!

PHILIPPE

(Watching for the approaching patrol)

Yes, I'm sure! (Goes back to helping look for the entrance)

Suddenly, Joss speaks up.

JOSS

(Looking into a section of bushes and foliage a couple of yards off the road)

Here! I found it!

As everyone rushes over to where Joss is, the sound of the patrol gets ever closer.

PHILIPPE

(Looking at the spot that Joss is referring to)

Yeah, I think you're right. it looks like this is it! Everybody, come on! Hurry up; that patrol is just about here!

As everyone scrambles through the foliage and into the entrance to the inside road, the patrol comes around just after Philippe is the last of the group to make it in, with everyone successfully managing to avoid detection - but only by the skin of their teeth.

MIKE

(Relieved)

Wow, that was really close!

PHILIPPE

Yeah. Too close!

BILLY

(Looking around through his night vision)

Is everybody here?

JOSS

Yeah. Right here.

SANDY

All good.

(CONTINUED)

MIKE

Yeah Billy. We're here.

PHILIPPE

Okay, good. Thank God we all made it. Because now we have to make it across the interior and do what we came here to do.

BILLY

(Still looking around through his night vision)
Any idea what's in here? What they're trying to keep secret?

PHILIPPE

Not a clue.

MIKE

That's why we have to be even more careful in here than we were on the main road. Because whatever the big secret is, it could be anything - possibly dangerous.

PHILIPPE

Well, we might as well start walking. The sooner we get done, the sooner we can get out of here.

SANDY

Okay. So, where are we going?

MIKE

We should probably follow this road.

JOSS

Any idea where it goes?

PHILIPPE

As far as I've been able to tell, it just heads to the very interior of the property.

BILLY

What, you mean to the house itself?

PHILIPPE

And the corresponding structures, yeah.

(CONTINUED)

MIKE

Okay, good. Isn't that where we want to go?

PHILIPPE

(Unsure)

Yeah.

JOSS

(Noticing Philippe's uneasiness)

What is it, Philippe?

PHILIPPE

I'm just not sure what they're hiding in there.

BILLY

We know. But isn't that what we came to find out?

PHILIPPE

Yeah. But that's the thing. We're taking this road directly to it, but we have no idea what it is. Like I said before, it could be something...really bad.

MIKE

Well, you think we should try and be a little more inconspicuous? Like, maybe see if there's a less obvious way in?

PHILIPPE

There isn't, I checked. We're just gonna have to go this way and hope that whatever we find doesn't find us first, you know what I mean?

With that, everyone proceeds carefully and quietly down the road, completely unsure of what's at the end of it - or of what they might encounter on the way.

CUT.

EXT. - NIGHTTIME - THE INSIDE ROAD OF THE FLEUR DE LA CAMPAGNE PLANTATION

A short while later, as the group continues down the road, they're relieved and even a little disappointed at how underwhelming their walk has been. So far, there's nothing

(CONTINUED)

but darkness and overgrowth. But that's all. Not even a creepy sound to rattle their nerves a little. And it's bugging Mike.

BILLY

(As they all continue down the road)

Hey, Mike. You okay, man?

MIKE

Yeah. I'm fine.

BILLY

Well, you just seem unusually quiet. Like, bothered almost.

MIKE

I'm just a little concerned that the serenity of this walk through the interior is gonna throw us off our guard. Because I'll tell you, other than being a little dark, so far, this really isn't all that mysterious at all. (He thinks for a moment) I don't know. I guess I'm just starting to wonder if we're gonna get to the end of the road and all we're gonna find is an old, abandoned plantation, you know? Nothing more.

JOSS

What's wrong with that? It would show that there probably isn't anything questionable going on here then.

MIKE

But that's just it. There is something going on here. The two hitchhikers, the couple in 1978, the cover-ups. There is something going on and we need to find out what it is. But as of right now, the strangest thing about this place is that it's guarded but abandoned. And that could just be because the owner is trying to keep squatters out while he or she renovates and plans to sell.

(CONTINUED)

SANDY

But what about the people that have gone missing then?

MIKE

Exactly. That's why I think there's more to meet the eye here.

BILLY

Like what?

MIKE

I have no idea. And that's what's bothering me the most. Because that could mean that if there is something going on, it could be so bizarre, so terrifying, that they need to go to really incredible lengths to keep it hidden.

Just then, Philippe is suddenly spooked and stops everyone from talking.

PHILIPPE

(Looking in the woods to the left)

Hold on! Did anybody hear that?

JOSS

(As everyone stops and looks at Philippe)

Hear what?

PHILIPPE

(Listening attentively)

It sounded like something moved.

MIKE

(Also looking into the woods)

Where?

PHILIPPE

(Continuing to look to the left)

There...sounded like, maybe about ten feet in or so.

BILLY

(Also looking)

I don't see anything there. No movement. Not even anything that could be an animal.

(CONTINUED)

MIKE

No, you're right. Everything's pretty still. Philippe, are you sure you heard something?

PHILIPPE

Positive. It was brief but unmistakable. There was definitely something in there.

SANDY

Well if there was, it's gone now.

JOSS

Could've been a deer or something.

PHILIPPE

It could've been. It wasn't anything small, I know that.

MIKE

(After a moment)

Okay everyone. We should probably keep moving.

With that, the group continues down the road - cautiously.

CUT.

EXT. - NIGHTTIME - THE INSIDE ROAD OF THE FLEUR DE LA CAMPAGNE PLANTATION

A short time later, the group comes to the end of the interior road; and what they find is not at all unexpected - but still more bone-chilling than they could've imagined.

BILLY

(Staring through his camera at the frighteningly magnificent group of abandoned buildings that sit in a ghostly glow from the light of the full moon)

Wow...just this shot alone is enough to give you goosebumps.

PHILIPPE

Goosebumps...chills...

SANDY

This is both, terrifying and beautiful.

(CONTINUED)

As the group stands for a few more seconds, they can hear the wind blowing gently through the trees, which reminds them all that the next sound could be security - so they need to get moving.

JOSS

(Looking uneasily at everyone else)

Well...shall we?

With that, the group heads toward the colossal main house, stepping carefully around the large branches that litter the ground in front of the house from the incredible Spanish Moss trees that virtually consume the interior of the property.

CUT.

INT. - NIGHTTIME - THE INSIDE OF THE MAIN HOUSE

As the group heads into the main house a few minutes later, it looks exactly as they expected. Hauntingly quiet and partially illuminated by the moonlight that's being cast through the windows and an array of holes in the walls, the mansion looks as if it jumped off the pages of a horror story.

JOSS

(As they all look around in awe of the place)

You know, as creepy as this place is, I've never seen its' equal.

BILLY

I have to agree. This is incredible.

PHILIPPE

Well, as we were discussing before, if my study of the property is right, this should only be the beginning.

MIKE

Yeah. Well, even on the outside, we could see that there was more to this place than just the main house. So, where should we start?

Just then, Philippe happens to notice something on the other side of the main room.

(CONTINUED)

SANDY
(Noticing the expression on
Philippe's face)
Philippe...hey, you okay?

PHILIPPE
(Looking straight across the
room)
I see something...

He starts moving toward it as the others follow.

MIKE
Philippe...hey, man...what is it?

Suddenly, Philippe gets to the other side of the room and pulls down a large tapestry that uncovers a huge pair of glass doors. Pushing them open, he and the rest of the group are shocked to see an immense courtyard that's almost entirely surrounded by the other buildings indicated on the map - only they're significantly more detailed in real life, even in their dilapidated state.

JOSS
(As everyone walks out into
the courtyard)
Wow. Look at this craftsmanship.

PHILIPPE
I've seen many plantations across
this area...(He shakes his head as
the group continues on, looking at
the incredible detail on the
buildings that surround them) But
this...

SANDY
You're right, Philippe. I've been
across the South and I've also seen
a lot of beautiful properties. But
I don't think I've ever seen
anything like this.

MIKE
I'd have to agree.

PHILIPPE
Thing is though; there's something
about this place. All this -
everything about it. It just
feels...(He stops and looks all
around them) Wrong.

(CONTINUED)

Just then, a loud bang, followed by the sound of someone or something running across the inside of one of the buildings makes them all jump.

JOSS

(Terrified)

Okay, please tell me I'm not the only one who heard that!

BILLY

(Also very alarmed)

No, we all heard it! (He turns to Mike) Mike, dude, please tell me you at least have an idea what the big secret is about this place!

MIKE

(As they all try to figure out what to do next)

Sorry man, everything I told you is what I know. It's the most anyone knows. That's why we were sent in here.

PHILIPPE

(Still very spooked)

I have a feeling we're already in over our heads...

CUT.

EXT. - NIGHTTIME- THE COURTYARD OUTSIDE THE GLASS DOORS OF THE MAIN HOUSE'S MAIN ROOM

Later on, as the group tries to ignore their jitters from the episode in the courtyard just a short time earlier by setting up a temporary base station in the middle of the courtyard itself, Philippe takes a moment to speak to Mike while Billy, Joss and Sandy are off to the side, looking over the footage they've gotten so far.

PHILIPPE

(As Mike is setting up a makeshift forensics collection table)

I don't like this, Mike.

MIKE

(As he continues his work)

Don't like what?

(CONTINUED)

PHILL

This. Here. I mean, we shouldn't be here, you know?

MIKE

Yeah. I know. I think this is a little (He looks around) stranger...and creepier than we expected. But we still have to get what we came for. Besides, the faster we can get going on this stuff, the faster we can get out of here.

PHILIPPE

I know but see...you don't understand. I think we're in danger here.

Mike stops and looks over at him.

PHILIPPE

Whatever that was in the building before...whatever that was in the woods as we were walking in here, whatever it is that's been going on here. This weird history we're investigating...I think it's all connected. It's all a part of why this place has been abandoned for so long and why we really need to get out of here.

MIKE

So, what, are you suggesting that we abandon this project?

PHILIPPE

No. I'm just saying that I really don't think we should stay here any longer than we absolutely need to. In other words...if there's anything you don't absolutely HAVE to do...don't do it. Understand?

MIKE

Philippe, I'm pretty creeped out being here as well. But you seem a lot more jittery than you've been when we've been in stranger places than this. Why?

(CONTINUED)

PHILIPPE

Because I don't think this is like
any of the other places we've been.

Just then, there's another bang, followed by the same
running sound as they heard before, only this time, in the
opposite building.

SANDY

(As everyone is now really
nervous again, all of them
looking around, trying to
figure out what's making the
noise)

Okay, there has to be an
explanation for this!

MIKE

Yeah. But I'm not sure if we want
to find out what it is!

Just then, the group hears a sound coming from inside one of
the windows closest to them, while at the same time,
noticing a strange odor.

JOSS

What is that smell?!

MIKE

(Trying to figure out what it
is)

Smells almost like moss, but
stronger. A lot stronger.

Just then, inside the window, Billy happens to notice a
shadow; almost like whatever's watching them is doing it
from off to the side, in an attempt to keep from being seen.

BILLY

Hey...did you guys see that?!

SANDY

See what?!

BILLY

(Pointing to the window)
There, in the window where that
last sound came from! I saw
something!

MIKE

(Looking at the window)
Like what?!

(CONTINUED)

MIKE

I don't know..like, a shadow or something...

PHILIPPE

A shadow...of what? Did it look human?

BILLY

I couldn't tell.

Suddenly, they hear another sound like running, starting at the window, then moving through the building and quickly drifting off, with the odor dissipating shortly after as well.

JOSS

(As everyone is clearly nervous)

Okay, we can't waste any time; let's get what we need and get out of here!

CUT.

EXT. - NIGHTTIME- THE COURTYARD OUTSIDE THE GLASS DOORS OF THE MAIN HOUSE'S MAIN ROOM

A short time later, as the group cautiously explores the courtyard with the use of their night vision and by the illumination of the full moon, Mike himself is working at a makeshift field lab he set up at their temporary base station, analyzing different types of samples he collected earlier.

MIKE

(Looking closely at one of the samples through a hand-held microscope)

This is really strange.

PHILIPPE

(Standing nearby, looking at his map of the property)

What is it?

MIKE

I have some residue here that I collected over near the window where that shadow was before, and not only does it give off that mossy smell, but its' chemical structure is really strange.

(CONTINUED)

PHILIPPE

What do you mean, "Strange?"

MIKE

Well, it seems to be biological in nature but its' almost like its' replenishing from other sources.

PHILIPPE

(Confused)

Other sources?

MIKE

Yeah.

PHILIPPE

What other sources?

MIKE

Well, foreign biological material, to be honest.

PHILIPPE

Foreign?

MIKE

Yeah. It's like it's somehow changing the molecular structure of the foreign material to be able to adapt to its' own properties. Actually, It's almost like it's absorbing the original properties of the foreign material in order to be able to change it, in which case, the mossy smell makes sense.

PHILIPPE

Why?

MIKE

Because moss is known for its' ability to absorb liquids up to 20 times its' own weight.

PHILIPPE

So, what, you're saying this sample is some kind of weird moss?

MIKE

I'm saying I don't know what it is but if it is moss, it's not like any that I've ever seen.

(CONTINUED)

Just then, Billy, Joss and Sandy come over, obviously alarmed.

BILLY
(Switching to the playback
function on his camera)
Hey. You guys have to see this.

MIKE
What is it?

BILLY
We were just over shooting some
footage near the opening to the
courtyard when we caught something
big moving among the foliage about
150 yards away.

PHILIPPE
How big?

BILLY
About human-sized.

MIKE
You sure it wasn't maybe a guard
spotting us? Because if it was, we
have a problem.

BILLY
Trust me - this was no guard.

PHILIPPE
Maybe it was another investigator.

BILLY
Honestly...I'm not even sure
whether or not it was human at all.

At that moment, Billy starts playing the footage, which is recorded in night vision, and the group watches in bewilderment as what appears to be a hairy, muscular, humanoid shape with what look like iridescent features near the area of its' eyes moves subtly through an area of trees, obviously trying to get a look at the group.

MIKE
What the hell is it?

PHILIPPE
I have to tell you, my friends-
I've lived in this area all my
life, but I've never seen anything
like this.

(CONTINUED)

JOSS

I've never seen anything like it, period. Especially because, although it's hard to see through the night vision, its' hair is completely white. I mean, really white; a shade that I've never seen before in any kind of animal that even slightly resembled a human. I wonder if it's something cryptozoological.

SANDY

What, like the Loch Ness Monster or something?

JOSS

Well, yeah. I mean, there are all kinds of unidentified creatures that fall within the realm of Cryptozoology. The Jersey Devil, the Skunk Ape, the Chupacabra; many of which have at least certain humanoid features.

PHILIPPE

And you think this could be something like that?

JOSS

I don't know. I mean, it's a possibility but, I was just making a suggestion. You said you've lived here all your life and you've never heard of anything like this?

PHILIPPE

Nothing.

JOSS

See, and that's what's strange. Usually, something cryptozoological develops a following, you know? Some kind of notoriety, usually because of sightings and different encounters over the years. But even though this place is known for never being occupied but for whatever reason, closely guarded, there's never been any mention of any unidentified creatures here.

(CONTINUED)

SANDY

So what are you thinking then?

JOSS

I'm thinking that this is probably the whole reason why this place has been so closely guarded. Like maybe whoever owns this place is specifically trying to keep this thing a secret.

MIKE

Okay. But why?

JOSS

I don't know. But then again, I'm not sure if we want to find out, either.

At that moment, the creature slowly begins to descend back into the darkness behind it until no trace of it is visible except its' eyes - and after a moment, even they disappear, indicating that the creature has apparently decided not to come any closer - at least, for now.

BILLY

(Shutting the camera off)

So there it is. The reason why we're here.

JOSS

We think so, anyway.

BILLY

Honestly Joss, if there's something else here that they're trying to hide besides that, then we're in a lot of trouble.

MIKE

Whether there is or not, between this video and the samples I collected, I think it's safe to say that we've probably got enough to give United International. So unless you guys think there's anything else we should be looking for-

SANDY

-No, I think you're right, Mike. It looks like we're pretty much done here. (She looks around

(MORE)

(CONTINUED)

SANDY (cont'd)
at everyone else) Are we all in
agreement?

As everyone else agrees and begins to disperse, Mike immediately starts heading over to his makeshift lab to pack up the samples.

MIKE
Okay then. Let's get the hell out
of here before something else
creepy or bizarre shows up.

With that, the rest of the group also gets to work on packing up their supplies - as quickly and cautiously as possible.

CUT.

INT. - NIGHTTIME - THE INSIDE OF THE MAIN HOUSE

A short time later, the group ventures back into the main house with their supplies and findings in tow. As they head toward the front door however, Mike has a sudden thought. Immediately, he stops the group.

MIKE
Hey, you know, if that thing was
looking at us while we were in the
courtyard, there's a possibility
that the guards might know about us
as well. But even if they don't,
there's still the...whatever that
was and let's face it - we have no
idea what it could be capable
of. It could be some kind of rare
primate that gets territorial and
could attack us on our way out now
that it knows we're here.

BILLY
Okay. So then, what do you think
we should do?

MIKE
I think we should split up
momentarily. Maybe, three of us
stay in here with the supplies and
two of us go out to look around and
make sure everything's okay.

(CONTINUED)

PHILIPPE

Fine. That's a good idea. So,
who's gonna do what?

MIKE

Well, I was thinking that Philippe,
you and I can go out and look
around while Billy, Joss and Sandy,
you all stay here and keep watch.

BILLY

Okay. I'm all right with that as
long as everyone else is.

As everyone else agrees, they all place their supplies near
the front door, with Mike and Philippe heading out to take a
look around. At the same time, Billy and the girls stay
vigilant while they wait for Mike and Philippe to return.

CUT.

INT. - NIGHTTIME - THE INSIDE OF THE MAIN HOUSE

Not long after, Billy and the girls are still in the house,
waiting. Trying to stay alert but keep themselves from
getting bored at the same time, they all just sit and look
around, still admiring the incredible design of the house.

BILLY

This place should be made into a
museum or something.

SANDY

Seriously. It's definitely big
enough.

JOSS

Yeah. But they'd still have to
figure out what to do with
that...whatever it is outside
first.

BILLY

They could use it as a draw, you
know? Train it to sit at the
entrance and sell tickets or
something.

JOSS

(As the three of them laugh at
Billy's comment)
Billy, you have a twisted sense of
humor.

(CONTINUED)

BILLY

(Laughing)

What? You don't think they could do that? What if Mike's right and it is some kind of primate? They've taught apes to sign before, haven't they?

SANDY

I think this might be a little different from an ape, Billy.

BILLY

Maybe, or maybe not. You never know.

JOSS

I do know that I've never seen an ape like that before.

Suddenly, the three of them hear what sounds like uneven footsteps coming from the other room just past the entrance to the courtyard, inside the section of the building where they heard the sounds coming from previously.

JOSS

(With the three of them clearly alarmed)

I'm not the only one who heard that, right?

BILLY

No, I definitely heard it.

SANDY

I heard it too. What do you think it is? That thing maybe?

BILLY

(Getting up to go and check)

I sure as hell hope not.

As Billy slowly and cautiously makes his way toward the other room where the sounds came from, he looks around, trying to make sure that no one - or nothing - takes him by surprise. Slowing down and coming to a stop as he gets to the entrance to the other room, he looks around for a few moments but doesn't see anything unusual - although he does notice a strange, mossy scent in the air that wasn't there a moment ago. Looking around for one more moment, he then starts to carefully make his way back to Joss and Sandy. However, just as he turns to look at them and tell them that he didn't notice anything in the other room, he

(CONTINUED)

sees Joss standing, frozen in fear as the thing they saw on camera looks at her in an almost curious manner while it holds onto Sandy, who it obviously sneaked up on and grabbed from behind, as she seems to be unconscious and convulsing merely by its' touch. Immediately, Billy springs into action.

BILLY

(Lunging toward the thing)

SANDY!

At that moment, the thing lifts Sandy almost effortlessly and carries her away, jumping onto the main staircase of the house and heading up, then back into the far section of the upstairs while Billy gives chase. Suddenly however, another one comes charging out of the room that Billy just checked and lunges toward he and Joss, who begins screaming. Pulling off a half-broken piece of the banister from the staircase, Billy jumps down and takes a swing at the thing, striking it hard and stopping it in its' tracks. As he goes to hit it again though, it backhands him defensively - rendering him unconscious and causing him to go into convulsions as well - and sending him flying into one of the pillars in the room with such force that he cracks it on impact. Surprised by Billy's strike however, the thing decides to abandon Billy and Joss, quickly making its' way back through the other room as the one that grabbed Sandy has obviously taken off with her and is long gone by now. Immediately, Joss runs over to Billy, who's lying up against the cracked pillar.

JOSS

(Trying to wake him up as his convulsions subside while attempting to get herself under control at the same time)

Billy! Are you okay?! Billy!

BILLY

(Waking up after a moment and feeling sore but okay as Joss tries to help him up)

I'm okay; what happened?

JOSS

One of those things took Sandy - and-

BILLY

(Suddenly remembering)

-Okay, yeah. I remember. Another one came out and I hit it. Then it hit me back.

(CONTINUED)

JOSS

Yeah, are you okay? You were convulsing.

BILLY

I'm okay. I don't know why I was convulsing though, but from as soon as that thing hit me, I just, don't remember anything until you woke me up.

JOSS

The same thing seemed to happen with Sandy. As soon as that one grabbed her, she was unconscious and convulsing. I mean like, as soon as it touched her.

BILLY

That's really strange. (Suddenly, he looks around) Wait; where is she? And where's the one I hit? Where'd they go?

JOSS

(Pointing down into the other room)

The one you hit must've been startled because it ran off in that direction. But the other one took off with Sandy.

BILLY

Where'd it take her?

JOSS

Upstairs somewhere.

BILLY

Okay. Well, we have to find her; and God willing, she'll still be alive when we do.

Suddenly, Mike and Philippe come rushing back into the house.

MIKE

What happened?! We heard screaming in here.

BILLY

That thing we caught on camera grabbed Sandy and took off with her.

(CONTINUED)

MIKE

What?! Where'd it take her?!

BILLY

Upstairs someplace. And there's more than one of them.

MIKE

More than one?!

BILLY

Yeah. I managed to fight the other one off before it got to Joss and I.

MIKE

Good. But now we have to get Sandy.

JOSS

Wait, shouldn't we call the police?

MIKE

The police have been involved in investigations having to do with this place before, but whoever owns it has such high connections that their authority here seems to supersede the police. Besides, even if we did call the cops and they could do something, by the time they got here, who knows where Sandy could be - or if she'd even be alive?

JOSS

So what are we gonna do then?

MIKE

Look for her ourselves.

BILLY

Yeah. I was just saying that when you guys came in. (He points upstairs and to the left) It took her into the connecting building on this side.

JOSS

Okay. So, if we're gonna do this, do we have anything to use as weapons?

(CONTINUED)

MIKE

(Reaching into one of his bags; a long one he had been carrying in addition to his usual supply pack since they left Philippe's vehicle and ventured onto the plantation on foot)

Considering the nature of this mission and the fact that we had no idea what to expect, I decided to bring these with us.

At that moment, he pulls out four pump-action shotguns, handing them out to everyone in the group.

BILLY

Wow, Mike. Good thinking.

MIKE

Thanks. Now, I know Philippe knows how to use one of these. Billy, Joss, what about you?

BILLY

Not really.

JOSS

I went to a firing range once with an ex-boyfriend, but he just showed me how to use a pistol

MIKE

(As he loads one and starts going through the steps on how to use it)

Okay. You load it here, pull back on the pump, aim and fire. But keep in mind, it's not as easy as it looks in the movies. These things have a strong recoil so make sure you're prepared for it. Otherwise, it could affect your aim and knock you off your feet. And given our present situation, you don't want to be caught off guard.

JOSS

(As everyone takes their weapons from Mike)

Yeah, speaking of guards, what about the ones outside? If we end

(MORE)

(CONTINUED)

JOSS (cont'd)

up having to use these guns, I'm sure they'll hear the shots.

MIKE

We'll cross that bridge if and when we come to it. But right now, that thing has Sandy, so we have to move.

With that, the four of them head up the stairs and in the direction that the thing took Sandy, all armed with shotguns, night vision and flashlights, hoping they'll find her before it's too late.

CUT.

INT. - NIGHTTIME - THE UPPER LEVEL OF THE NORTH BUILDING OFF THE MAIN HOUSE

A short time later, as the group heads down a long corridor through the upper level of the creepy north building. With the doors to all the rooms sitting wide open, the tension the group feels is so thick, they can almost see it.

JOSS

I hate this.

BILLY

What?

JOSS

I feel like something can jump out at us from inside any one of these rooms.

MIKE

I hate to reinforce your fear, Joss, but you feel that way because you're right. Anything can jump out at us.

JOSS

I just can't help but think about what Sandy could be going through right now.

PHILIPPE

I don't want to think about it.

(CONTINUED)

BILLY

Well, hopefully, Sandy's not actually going through anything. Not to her awareness, anyway.

PHILIPPE

What do you mean?

BILLY

When that thing grabbed her, just its' touch alone seemed to instantly render her unconscious. If she hasn't woken up yet, then she probably doesn't know that anything's going on.

MIKE

Well, if that's the case, then hopefully she'll stay that way until we find her. If she were to wake up and have whatever that is that took her be the first thing she sees, the shock of the situation could be too much for her. I think it would be too much for anybody-

Suddenly, a weak spot in the floor underneath Mike gives out and he falls through, dropping his gun about a foot ahead and grabbing onto a stronger beam inside the floor at the last second, with the rest of his body hanging from the ceiling below.

BILLY

(Dropping his gun and rushing ahead as he, Philippe and Joss rush to grab onto Mike, trying to pull him out of the floor while keeping him from losing his grip and falling all the way through)

Mike! Shit, hold on!

MIKE

(Trying not to let go)

Damn!

JOSS

(As they all try to pull him up)

Come on Mike, don't let go!

(CONTINUED)

MIKE

I'm trying not to! I think this beam might be starting to crack!

PHILIPPE

(Also helping)

Let us hold your weight then! Don't rest it on the beam!

MIKE

(As he reaches for them)

This thing is gonna break!

Just then, the beam cracks and the piece that Mike was holding onto breaks and falls to the floor below as Mike grabs onto the arms of Billy, Joss and Philippe at the last second, allowing them to pull him to safety.

BILLY

(As they all sit away from the hole in the floor, trying to catch their breath)

You okay, Mike?

MIKE

Yeah...I'm okay. (He starts to get up) I almost wasn't though. Thanks, you guys.

PHILIPPE

(As everyone starts to get up as well)

Don't mention it, my friend.

BILLY

(As everyone picks up their guns and gets themselves together)

Wow. This place is full of surprises.

JOSS

Yeah. Just not good ones, unfortunately.

PHILIPPE

(Taking off his night vision for a moment and shining a flashlight on the hole in the floor)

Speaking of surprises, look at this.

(CONTINUED)

BILLY

(Also taking off his night vision and shining a flashlight on the hole)

What is it?

PHILIPPE

Look around the hole. You see them?

MIKE

(As he and Joss look as well)

Yeah, I see them. Footprints.

PHILIPPE

That's right. Partial footprints on and around the hole. With damage to the floor around them.

MIKE

Pretty recent, too. It looks like someone stomped on this spot a couple of times.

JOSS

What do you mean, "Someone?" Like, a person?

MIKE

Well, the prints look human.

JOSS

You think there's someone else here?

MIKE

No. I think these were made by the thing that grabbed Sandy as it was coming through here. We've seen it. It has a humanoid look, doesn't it?

JOSS

Yeah. But, you really think-

MIKE

-It was intentionally trying to weaken the floor? Yeah, I do. It just seems that way.

PHILIPPE

Exactly. Almost like it was-

(CONTINUED)

MIKE

-Trying to set a trap.

BILLY

Seriously?

MIKE

Yeah. Seriously. It looks like it was setting a trap for us. Somehow, it figured we would come after Sandy and being as this place is falling apart anyway, the thing probably realized, coming through here, that this spot was considerably weak and decided to try and slow us down by helping it along.

JOSS

You really think it has that kind of intelligence?

MIKE

We don't know what these things are, Joss. So for all we do know, they could be smart enough to set up a whole system of traps for us.

BILLY

(Sarcastically, as the four of them stand there for a moment, thinking about the frightening level of this new development in their situation)

Wow. Okay, well this makes things a whole lot more interesting.

PHILIPPE

Yeah. And a whole lot harder. So, what are we gonna do now?

MIKE

The same as we've been doing - only a lot more carefully.

With that, the group proceeds down the corridor, hoping for no more unpleasant surprises - but knowing that their hopes could be in vain.

CUT.

INT. - NIGHTTIME - THE UPPER LEVEL OF THE NORTH BUILDING OFF
THE MAIN HOUSE

Not long after, the group comes to a section of the building where most of the walls on the upper level have apparently collapsed some time ago. Immediately, they duck down as they head through that part of the corridor, trying to avoid being seen by the guards - or anything else - due to the exposure of the elevated position they're at.

MIKE

(Stopping ahead of everyone else for a moment as everyone stops behind him)

Okay, just wait a second. (He peers from behind the end of the outside wall before it opens up, trying to make sure everything's clear.) Okay...looks clear. Let's go; but everybody be very quiet - and very careful. If this wall couldn't even stay up, I'm not sure how stable the floor's gonna be.

As the group starts to move as quietly and carefully as possible down the open part of the corridor, they notice that the wind is blowing more intensely than before. Just then, a brilliant flash of light illuminates the sky.

JOSS

(Just above a whisper)
Was that lightning?

BILLY

Looked like it.

A few moments later, thunder follows the lightning, rolling across the sky above the plantation.

MIKE

Well, looks like we've got it all now. A dark and stormy night, monsters, a creepy old abandoned house...

BILLY

(Feeling his heart pounding in his chest at the idea that any of those things, or the guards, could be watching them)

Thanks for pointing that out, Mike.

(CONTINUED)

MIKE

(Watching carefully as they
continue steadily moving
forward down the open
corridor)

You scared, Billy?

BILLY

If you're not, there's gotta be
something wrong with you.

MIKE

Oh, there's nothing wrong with
me. (He chuckles) I'm scared out
of my mind.

JOSS

(Almost relieved)

Good. I'm glad I'm not the only
one.

PHILIPPE

Trust me Joss, you're definitely
not the only one.

After another minute or so, the group comes to the end of the corridor where the wall continues again for a few steps, leading to an old, solid wooden door - the only door that is, in fact, closed on the entire level. Momentarily, the group stops.

JOSS

(As everyone stands, just
looking at the door)

Should we open it?

MIKE

Well, being as Sandy's obviously
not in any of the other rooms up
here, odds are the thing probably
took her through this door.

BILLY

Or it could've jumped down to the
ground from where we just
were. These things are incredibly
strong.

MIKE

It could've. But even if it did,
we can't. So this is the last
place up here for us to look.

(CONTINUED)

JOSS

And if she's not behind this door, then unfortunately, our only other option seems to be going back the way we came and maybe trying another part of the building.

MIKE

Yeah, well something tells me Sandy doesn't have that kind of time.

At that moment, Mike reaches out and starts to open the door. To his surprise however, the doorknob is turning but the door won't open.

MIKE

(Turning the knob and pulling on the door)
This is weird.

BILLY

What is it? What's the matter?

MIKE

It won't open.

JOSS

Is it locked?

MIKE

No. It just won't open. It's like it's stuck.

PHILIPPE

If the thing that grabbed Sandy did go through there, it must've really shut it hard.

BILLY

That wouldn't surprise me. Like I said, the one that threw me was incredibly strong-

Suddenly, one of the things breaks through the door from the other side and tears it off its' hinges, taking the group by surprise and grabbing Philippe, who had just stepped forward to see if he might be able to open the door. As it takes a hold of him, Philippe drops his shotgun and, just like when Sandy was captured, loses consciousness and starts convulsing.

(CONTINUED)

MIKE

(Firing his gun at the thing as it turns around and takes off with Philippe toward a winding stairwell that's located behind where the door was)

Philippe!

As Billy and Joss also fire off their guns, careful not to hit Philippe, the thing seems to take a couple of non-lethal hits but, to everyone's amazement, heals almost instantly and still takes Philippe, jumping down through the middle of the stairwell to the floor below and running out of sight.

BILLY

(As they all stand there for a moment, looking down through the stairwell, then to each other)

I can't believe that just happened! Seriously...what the hell are these things?!

JOSS

Obviously, they're the reason why this place has been guarded for so long. Actually, considering the circumstances, you think we should go and find the guards? I wouldn't be surprised if they heard the gunshots anyway. But they're the ones who've been keeping this place so secure. Maybe they can help us get Sandy and Philippe back.

MIKE

Honestly Joss, the other people who are known to have come even close to this place within the past four decades have all wound up disappearing. So I'm thinking that the guards are probably just as dangerous as the things they're guarding. Really, we should just keep trying to avoid the guards and figure out a way to beat their monsters. Because if we don't, there's a good chance that none of us will get out of here alive.

Frustrated but determined, the remaining members of the group begin heading down the stairs, all of them clearly

(CONTINUED)

noticing the presence, yet again, of the unusual mossy smell in the air.

CUT.

EXT. - NIGHTTIME - JUST OUTSIDE THE NORTH BUILDING

A few minutes later, the group comes to the bottom of the stairs and finds an open doorway located at the very back of the north building on the other side of the opening to the courtyard. Looking around for a moment as the storm they noticed shortly before continues to roll just outside the area, bringing continued wind gusts, lightning, thunder and occasional, light rain to the plantation, the group doesn't see anything else but the dark woods in back of the plantation, with a few smaller buildings and overgrown fields scattered around their position.

BILLY

(Looking around)

Well, the good news is that there don't seem to be any guards or monsters around. But the bad news-

JOSS

-Is that there's no sign of Philippe or Sandy, either.

BILLY

Exactly. So, where do we start looking, then?

MIKE

I think we should, first, figure out the most likely place that those things would've taken Philippe and Sandy to.

BILLY

Okay. Well...that's a really good question, actually. Where would they have taken them to?

JOSS

I guess it depends on why they took them in the first place.

MIKE

That's right. So, how do we figure that out?

(CONTINUED)

BILLY

You know, now that I think about it, the fact that they seem to render whoever they touch unconscious indicates that they could be some kind of predator, but something that stores up its' prey. Like a spider.

JOSS

Okay. So then, where might they store up their prey?

BILLY

I don't know. (Looks around for a moment) Maybe one of the other buildings.

MIKE

I guess we should start looking then. (He motions toward the closest one; it looks almost like a cottage, but with the same creepy element as the main house) We should probably head over there.

With that, the three of them head over to the cottage, not sure what to expect - but still trying to be ready for anything.

CUT.

INT. - NIGHTTIME - THE COTTAGE

As Mike notices that the front door is locked and kicks it a few times to get it open, the three of them walk in and discover that although there's no sign of Sandy, Philippe or the creatures, there is an old desk in the middle of the main room with an equally as old file cabinet sitting in the corner behind it.

MIKE

(As they all look at the newly-found furniture)
Okay. Well, I have to admit, I didn't expect this.

BILLY

No, we didn't either.

(CONTINUED)

JOSS

I wonder if there's anything in there.

MIKE

I was thinking the same thing. Like, maybe something that might help explain what's been happening on this plantation.

BILLY

(Starting to head over to the desk)

Okay. Let's take a look then.

As the three of them begin looking at the desk and file cabinet, they notice that all the drawers are locked. However, not caring so much about property damage at this point considering the circumstances, Mike, Joss and Billy waste no time in breaking the drawers open and rummaging through the papers and other types of files they wind up coming across. Looking through everything, they find tons of information on the creatures that took Philippe and Sandy, along with a very big surprise.

BILLY

(Examining one old file)

Um, guys...

JOSS

(Also looking through some files)

Yeah, Billy?

BILLY

You're not gonna believe this.

MIKE

(Who's standing over at the file cabinet while Billy and Joss look through the desk)

What is it?

BILLY

These are old medical charts. At least, that's what they look like. And you know what?

JOSS

What?

(CONTINUED)

BILLY
Those things are human.

JOSS
What?!

MIKE
Seriously...

BILLY
No kidding. Take a look at them.

As the three of them examine the charts together, they can't believe what they're seeing.

MIKE
(Looking at one specifically)
According to this, they started out perfectly normal, but then progressively became the way they are.

JOSS
How?

MIKE
Experimentation. Actually, it looks like an old but radical form of genetic experimentation. These materials listed here are all biological, but they're a combination of human, animal and botanical.

BILLY
Okay. Hasn't there been talk of like, human-animal cloning in recent years?

MIKE
Yeah, but that's cloning. This is...different. And it looks like it's been going on for a really long time. Much longer than any projects I'm aware of that are going on right now.

BILLY
How long, exactly?

MIKE
(Looking for more specific information in the file)
(MORE)

(CONTINUED)

MIKE (cont'd)

Let me see...wait; hold on. This can't be right.

JOSS

What is it?

MIKE

Well, it says here that this specific project has been going on for the past two hundred and fifty years.

BILLY

(Laughing with disbelief)

What the hell?! Two hundred and... are you sure you're reading it right?

MIKE

Yeah. (He shows them) Look. It says it right here. The entry down here shows that an experiment was done, um, earlier this year, actually. But look at the first one. Apparently, this is the "Everlasting" project, whatever that means, and the first experiment was on...September, 12, 1768." And then, look at the progression. A continuous stream of experiments over the past two and a half centuries, with the most recent one being now. See? February 8th.

JOSS

(Looking)

But how can that be right? Did they have the technology for this kind of thing that long ago?

MIKE

No. Genetic code wasn't even deciphered until the Nirenberg and Matthaei experiment in 1961.

BILLY

Okay. So then how can this be possible?

(CONTINUED)

MIKE

I have no-

Joss and Billy notice that something has suddenly gotten Mike's attention.

JOSS

What is it, Mike? What's wrong?

MIKE

(Looking at the chart with a stunned expression)

Wait a second...

As he looks closer at the chart, Billy and Joss wait for him to explain what he's so wrapped up in.

BILLY

Mike, what is it, man?

MIKE

Okay, this says that the, um, project "leader" was Dr. Henry Grey.

JOSS

Who's that?

MIKE

When I first started college; actually Billy, it was even before you and I met; I took an elective course about local conspiracies and urban legends. And during the course, one of the legends we discussed was Dr. Henry Grey. According to the legend, Grey was a genius - literally centuries ahead of his time. He lived and worked in London around the mid-1700's and was known to be a man of science, trying to discover the physical secret to greatly extending life - as many scientists have tried to do throughout history; even now. But his drive eventually overshadowed his ethics and even though he was supposedly successful at achieving human longevity, it came at a terrible price - actually resulting in a few of his test subjects losing their lives. Because of

(MORE)

(CONTINUED)

MIKE (cont'd)

this, Grey was accused of study into parts of nature that man wasn't meant to understand. After being banished from England as a result, he moved to France where his studies attracted the welcome attention of certain groups responsible for the French Revolution in 1789.

JOSS

(Intrigued by the legend)

Wow. This guy has some story.

MIKE

Just wait - it gets better. After a while, Grey apparently felt that he could do his work more efficiently in a relatively unsettled area. You know, someplace that didn't have as much in the way of bureaucracy or government oversight. Someplace like what was then the Louisiana territory; specifically right here in the New Orleans area. It's said he moved here as quietly as possible and lived modestly but worked as a private physician for some of the more "connected" residents who had also come from Europe to settle in the territory - although, he never gave up on his original project, secretly continuing the life-extension experiments indefinitely.

JOSS

(Still intrigued)

Okay. So...what, that's it?

MIKE

That's it. Any knowledge of his history pretty much ends there.

JOSS

(Slightly perplexed)

Wow. Well, that's weird.

BILLY

So, you're saying that this, Dr. Grey created these monsters?

(CONTINUED)

MIKE

I'm saying that according to the information on these charts, Dr. Grey is credited for being the leader of this project, which makes sense. Because he was the originator. But he also lived hundreds of years ago. So if somebody now, with enough money and, well, arrogance, has been continuing his work here, that could be why this place is guarded so heavily.

BILLY

Okay. Well, let's say that's true. What then, does any of what's been happening tonight have to do with extending life?

MIKE

(Looking at the charts again)
According to this information, Grey used custom-made observational instruments - early microscopes - to be able to see what we now know as being the smallest aspects of biological structure; cells, DNA, things like that. And apparently, Grey's test subjects who did take to the administering of a longevity serum he actually developed were able to receive the serum itself artificially - but then, as a result, their bodies established the chromosomal mutation necessary to achieve longevity through a type of dermatological transmission; almost like osmosis. The process uses a specific variety of DNA from multiple types of organisms to interfere with cellular mitosis and redistributes the properties necessary for consistently sustaining life - but it also regresses the hosts to...well, instinct mode.

BILLY

Like animals?

(CONTINUED)

MIKE

Yeah. More or less. That would explain why these, "Everlasting" things act like animals and don't seem to have certain primarily human abilities any more, like reasoning. I'd say that's also why - Billy - you, Sandy and Philippe were rendered unconscious by the mere touch of these things. Because with continued exposure, the process seems to begin at the hosts' main sense of consciousness, then it works back from there.

BILLY

(Astonished by what Mike is telling them)
This is unbelievable.

MIKE

That's an understatement. (Reading on) This would also explain the nature of some material I found in the courtyard before. It seemed to be left behind by one of those things and was doing, at its' biological base, exactly what this chart describes.

BILLY

Did that material happen to have anything to do with moss?

MIKE

Yeah, it did. At least, a similarity to certain biological functions of moss. You've noticed that smell too, haven't you?

BILLY

Yeah. Every time these things are around.

MIKE

That would probably explain the botanical base of some of the chemicals in this process. I'm assuming the utilization of moss DNA - most likely the ability of moss to absorb relatively large amounts of water - is what helps

(MORE)

(CONTINUED)

MIKE (cont'd)

the process to function the way it does. The moss DNA seems to be vital in allowing the process to overtake and manipulate foreign biological systems. So obviously, the process is working to at least some extent here.

JOSS

So, what, you're saying that these "Everlasting" things could be hundreds of years old?

MIKE

For all we know, yeah. I mean, with them being clear proof that there is something to this longevity process, who knows how long they've been here? The keeping of this place might even be a generational thing, designed to contain all of this while it's being developed by whoever's doing it now.

JOSS

Okay. That's frightening. And speaking of frightening, why do these things look the way they do? You know, instead of like regular people.

MIKE

(Continuing to look at the chart)

Because, according to this, an unexpected side effect of the dermatological function in the longevity process was the development of Xeroderma Pigmentosum - that is, an allergy to sunlight - but in this case, at an otherwise unseen level of severity, which, I'm assuming, is why the hair they're covered with is so white. Because this dermatological function has made their skin so sensitive, even their body hair has no pigmentation. This is probably why the guard activity here increases at night. Assuming these things

(MORE)

(CONTINUED)

MIKE (cont'd)

have become nocturnal, which might be why their eyes look the way they do, they've probably developed the ability to see really well at night. And coupled with that is also the potential threat they pose because of their unusual strength.

BILLY

Yeah; as you know, I got to experience their strength before. Where the hell does that come from?

MIKE

It's another side effect - enhanced adrenaline output. Apparently, it's needed for the process to do what it does. That's probably why they have so much hair, and why they seem to regenerate from injury so quickly. It's like the longevity process has sent many of their biological functions into complete overdrive.

JOSS

(Frustrated)

This is great. So how are we supposed to overcome these things with enough time to get Philippe and Sandy back before they also turn?

MIKE

(Folding up the chart and putting it into his backpack)

We just have to step up our efforts.

BILLY

And if they have turned by the time we find them?

MIKE

I actually have a contact who works in a high-ranking position at the CDC in Atlanta. As soon as we find Sandy and Philippe - and as long as they aren't so far-along yet that they'd be a threat to us - we'll grab them and get to safety, then

(MORE)

(CONTINUED)

MIKE (cont'd)

I'll call my contact and tell her everything that's going on here.

BILLY

What about United International? They're the ones who sent us in here, right? Maybe we should call them as well.

MIKE

We'll get in touch with them also, of course. But first, the feds need to know about this place - especially the CDC. This is bigger, way bigger than a human rights issue. This is more like a global security issue. Definitely something my contact at the CDC should know about. Once I call her, she'll show up here with the proper authorities pretty quickly and between her resources and this chart we now have, I think the CDC should be able to create something that counters the effects of this longevity serum.

JOSS

(Looking at her watch)

I hope you're right. Because this night is already more than half over and so far, we still don't even have a clue as to where Sandy or Philippe might be. And I'm honestly starting to get nervous about what kind of condition they might be in by the time we do find them - if we do.

MIKE

(Confidently as they all get ready to head out)

Don't worry. We'll find them.

With that, the Mike, Joss and Billy make their way back outside, hoping that they will indeed find Philippe and Sandy - before the Everlastings find them.

CUT.

EXT. - NIGHTTIME - THE OUTSIDE OF THE COTTAGE

Quietly heading out the cottage door as the tail end of the storm makes it's way across the outskirts of the area, Mike, Joss and Billy wait in relative hiding near the doorway as a guard patrol slowly drives down the interior road, shining a spotlight across the interior of the property from his vehicle, clearly having heard the gunshots earlier and now obviously trying to pinpoint where they came from. Moments later, he keeps going, thankfully not having seen Mike, Joss or Billy. After he's out of sight, the three of them head away from the cottage and look around at some of the other structures, trying to figure out exactly where the Everlastings might have taken Sandy and Philippe. After a few moments however, they start getting frustrated.

BILLY

You know, I'm looking around here and I don't see anything but nothingness. Seriously, I mean, look at these places. You really think one of these "Everlastings," as aggressive as they are, could really be waiting this quietly in one of these structures, while holding two people against their will, and we wouldn't be able to hear them? Even a little bit?

MIKE

(Looking around)

If they're predators, Billy, they could be really good at staying quiet until the right moment.

BILLY

But what about Philippe and Sandy? You don't think they'd be making any noise?

JOSS

Not if they're still unconscious.

Suddenly however, their discussion is interrupted by a surprise discovery. Looking down, Mike notices that not only are they all standing in what seems to be the exact center of the property's interior, but there's also something loose under their feet; almost like a hatch or a door.

MIKE

Woah, what is this?

(CONTINUED)

JOSS

(Leaning down to inspect it)
It looks like some kind of
door. And old one...but pretty
solid and well-crafted. Wow.

BILLY

(Also looking at it)
Yeah, but if it is a door, where
does it lead to?

MIKE

There's only one way to find out.

Just then, he drops his things, squats down, grabs the
handle on it and begins to pull, obviously using a
considerable amount of strength.

BILLY

(Watching as Mike tries really
hard to get the door open)
Maybe it's locked.

MIKE

(Still trying)
No, it's not locked. I can feel it
starting to move.

Just then, Billy puts his things down and grabs onto the
handle as well. Suddenly, the two men give the door one
more, really strong pull, loosening it enough to pull it
open like the hatch of a submarine. Standing back for a
moment and looking down into the pitch-black and
ominous-looking hole that sits underneath the door, the
three of them pretty much know what they have to do next.

JOSS

Okay. Well, that looks like a
ladder running down the wall.

MIKE

That it does.

(Pause)

BILLY

Not absolutely sure, but...I'd say
this is probably where the
Everlastings took Sandy and
Philippe.

(CONTINUED)

MIKE

Yeah. I think you're probably right.

At that moment, they all just look at each other, trying to muster up the courage to go down. After a few seconds, they all put on night vision gear, grab their guns and packs and, without saying anything else, proceed down the ladder, one after the other, starting with Mike, then Joss, and with Billy coming down last.

CUT.

INT. - NIGHTTIME - THE BOTTOM OF THE HOLE

A short time later, the three of them reach the bottom of the hole and look around, finding themselves in what seems to be an enormous series of very old catacombs that look like something out of a horror story and appear to run underneath pretty much the entire stretch of the plantation.

MIKE

(Immediately noticing a very strong gathering of the mossy smell that fills the air whenever the Everlastings are nearby)

Well, it sure smells like we're on the right trail.

BILLY

(Sarcastically, as the group looks around at the catacombs)

I think I had a nightmare about this place once.

JOSS

(Also being sarcastic)

You sure you're not still having it?

MIKE

Okay. Well, I guess we should get moving.

BILLY

(Looking at the three tunnels immediately in front of them)

So, which one should we take?

(CONTINUED)

MIKE

I have no idea. Joss, what about you?

JOSS

Not a clue. I mean, there's nothing really indicating exactly which way they might have gone.

MIKE

That's right. So then, we should probably start with this one right in front of us. I think if we wander around down here long enough, we'll probably find them sooner or later.

BILLY

(As the three of them start walking)

If that's the best plan we have right now, I think we're really in trouble.

JOSS

Well, trouble or not, this is probably our best option right now.

Left with no other choice, the three of them head down the corridor nearest to them, hoping to avoid the Everlastings - and find Sandy and Philippe as soon as possible.

CUT.

INT. - NIGHTTIME - THE CATACOMBS UNDER THE PLANTATION

Not long after, the three of them are cautiously walking down the corridor, looking for any sign of Sandy and Philippe, and also looking out for any of the Everlastings, who they've already learned are very good at taking their victims by surprise.

MIKE

I can't believe how dark it is down here.

JOSS

I know what you mean. At least when we were in the house, even though we used the night vision, there was also the moonlight. But down here, it's just pitch black.

(CONTINUED)

BILLY

Well, if I didn't say it before,
I'll say it now - thank God for
night vision.

Suddenly, the group walks past a room where the door is open and what's inside quickly gets their attention, causing them to stop and look in.

MIKE

(Turning left to look into the
room)
What the hell...?!

BILLY

(As he and Joss both stop and
turn to look as well)
What, what is it?!

As they look, they see that the room is filled state-of-the-art medical equipment and a table with thick straps on it.

MIKE

(Slowly but cautiously walking
int the room, as the others
follow)
Wow, look at this.

JOSS

It looks like someone could perform
a full operation in here.

MIKE

They can. Seriously.

BILLY

I guess this is where they
administer the longevity serum.

MIKE

Or maybe test different changes and
advances in the process.

JOSS

Whatever it's for, I'm sure it
isn't good.

BILLY

I'd definitely agree there.

Suddenly, the three of them hear a sound, like a combination of a roar and a scream in the same voice, echoing loudly from someplace further down the corridor.

(CONTINUED)

JOSS

(As the three of them look in the direction of the roar)
Okay, this place has me just about over the edge.

MIKE

Yeah. Me too.

BILLY

All right, let's just continue on and find Joss and Philippe so we can get out of here.

Just then, they hear a loud bang coming from the same area of the roar just a minute or so earlier.

MIKE

All right, we can't let this freak us out because then, we'd get weak and sloppy and that would make us vulnerable because it would throw us off our rhythm.

JOSS

So then what do you suggest we do? Those things could be anywhere.

MIKE

I know. That's why we have to stick together and literally watch each other's backs. It's like we have to become the eyes in the backs of each other's heads. That's the only way we're gonna do this and make it out successfully.

JOSS

So what are we gonna do then? Form a circle as we walk or something?

MIKE

More or less. We have to if we're gonna cover our entire position all at once.

Having no other choice, the three of them march ahead, covering every direction around them in a nightmare of claustrophobic, night-vision dependency; a trek through otherwise pitch-blackness where the nocturnal monsters they know are there could jump out and capture them at any

(CONTINUED)

moment, rendering them all unconscious with a single grasp and taking away any chance they'd have for escape - or for saving those who have already fallen into the clutches of the longevity process. For what seems like an eternity, each member of the group tries to see every spot from every direction, feeling their hearts pounding as the threatening sensations of panic attacks boil up inside them, knowing that there is no escape from this very moment. Making their way through the terror of the situation is the only possible thing they can do. There is just no other way out.

JOSS

(Really feeling the tension)

Guys...I'm not sure how much I can take this...

BILLY

Hang in there, Joss. I know this is hard but we have to find Sandy and Philippe.

Suddenly, they hear the roar again, but this time, it's accompanied by the same kind of running they heard in the buildings surrounding the courtyard earlier.

MIKE

Okay, look sharp, you guys! They know we're here!

Just then, Joss starts praying as they as they continue moving through the corridor.

JOSS

(With tears streaming down her face)

I thank you, Lord God Almighty, for keeping us safe and protecting us, watching over us and for giving us the guidance we need to find our friends, for letting them be safe and for giving us the strength to fight off the terror that surrounds us, and for exposing those who have violated the sanctity of your law by perverting Creation for their own selfish and evil purposes!

Suddenly, one of the Everlastings jumps out at them from one of the rooms but Mike fires his shotgun, sending it flying against the wall. Immediately, it gets up and runs in the other direction, but more can be heard roaring and running through the back corridors of the rooms around them, clearly indicating that the danger is far from over.

(CONTINUED)

BILLY

(Astonished, almost to the point of panic)

Did you see that?! Mike scored a direct hit with a shotgun, and the thing just got up and took off! Man, this is not what I came here for! This isn't right!

MIKE

We'll be okay, Billy! Just keep moving!

Just then, another one comes out but Joss fires her shotgun, hitting it in the shoulder and causing it to spin around and fall, then get up and run away as well - but there are still more running through the corridors and roaring, reinforcing the terrifying fact that regardless of how long they continue heading down the corridor, Mike, Joss and Billy are effectively surrounded.

JOSS

(Starting to panic)

I don't know how much longer I can do this, guys! I'm starting to lose it!

BILLY

I know, Joss, but just hold on! We're gonna find Sandy and Philippe and we're gonna get out of here! It is gonna happen!

As the group continues on for another few minutes, they can feel that the Everlastings seem to be closing in on them. With each passing moment, it seems their sanity is quickly diminishing - as if they know that regardless of how much they fight back, they're not going to escape this corridor. Finally, Mike decides that something needs to be done. Quickly looking around for any kind of way out, he suddenly sees what seems to be some kind of an old walk-in cooler at the end of the corridor. Pushing ahead for a just a minute more, Joss and Billy expect to turn down the next corridor when Mike surprises them by grabbing the cooler door and swinging it open just as another one of the Everlastings comes running up about ten feet behind them.

BILLY

Mike, what are you doing?!

MIKE

Hopefully giving us more time!

(CONTINUED)

As the three of them run into the cooler which, surprisingly, is in full operation and stocked with a variety of cases, boxes and crates filled with pharmaceuticals and biological samples, Mike slams the door shut, hearing it lock just as the Everlasting that was behind them smashes into the other side of it.

JOSS

(As the three of them stop for a very quick rest while the Everlasting tries very hard to break in through the door)

Okay, so now what are we gonna do?! That thing's gonna get in here sooner or later!

MIKE

(Searching around the inside of the cooler)

We're gonna look around for another way out.

JOSS

Another way out? Of a cooler?

MIKE

(Going up and starting to feel different spots on the walls)

Yeah.

BILLY

Mike, I've been in walk-in coolers before and I don't remember too many of them having back doors.

MIKE

(Still feeling along the walls)

I know.

BILLY

So then what are you looking for?

MIKE

(Stopping and pushing up against one particular area of the wall)

Weak spots.

BILLY

Weak spots?!

(CONTINUED)

MIKE

(As he turns and picks up a large crate)

Yeah...stand back!

Suddenly, as Billy and Joss move out of the way, Mike takes the crate and starts slamming it into the spot he was just pushing on the wall. After a few more times, Mike breaks a large hole in the wall that reveals an empty room on the other side of the adjoining corridor.

JOSS

(Briefly glancing into the room)

I don't believe it! Mike, how'd you know this was here?!

MIKE

(Laughs as he drops the crate and heads toward the hole in the wall)

I didn't...that was just a guess! Come on, let's go before those things cut off our escape route!

Immediately, the three of them enter the other room and start looking for another way out. Just then, Joss sees a door.

JOSS

(Pointing it out)

There! Guys, a door, over there!

Quickly, the three of them head to the door, then stop as Billy cracks it open to make sure there are no more Everlastings on the other side while in the cooler, a few of them can be heard starting to break through.

JOSS

(Looking back at the hole they just came through, then back at Mike and Billy)

Hey, Billy, we've got trouble! How's everything look out there?

BILLY

(Turning back to Joss and Mike)

As far as I can see, it's all clear.

(CONTINUED)

MIKE

Okay, well let's get going before
it's not clear anymore.

BILLY

(As they all prepare
themselves)

Three...two...one!

With everything they have in them, Mike, Billy and Joss take off out into what is apparently another corridor, heading to the right, away from where the Everlastings seem to be. After a few moments, Joss notices something on the left-hand side.

JOSS

Guys! Hey! Look, to the left
here! A staircase!

As the three of them stop and look into the stairwell, they can all pretty much tell what each other's thinking.

JOSS

Should we take it?

BILLY

We don't know where it leads,
though. I mean, it could bring us
right into a group of Everlastings.

MIKE

You're right, it could. But we
don't know that for sure. What we
do know is that it'll get us off
this level, and considering what's
behind us, I'm willing to give the
staircase a try.

JOSS

Good idea.

Right away, the three of them tear up the stairs, coming to another level that seems to be halfway between where they just were and the plantation up above. Noticing that the stairs do continue up toward the surface, they all stop, having reached a brief moral dilemma.

BILLY

Okay, we don't know what's behind
this door, either. But we do know
that if we keep going up, that
might get us out of here. And
considering the severity of this

(MORE)

(CONTINUED)

BILLY (cont'd)
situation and the evidence we've collected, I'm sure we'd be able to get the feds down here pretty fast like you were saying before, right Mike?

MIKE
That's right.

JOSS
But, we also don't know how much time Sandy and Philippe have.

BILLY
Yeah, but if the Everlastings get to us as well, then nobody will be getting out of here.

MIKE
Which is why I have an idea.

JOSS
What is it?

MIKE
I'm gonna divert the Everlastings so you guys can look on this level for Sandy and Philippe. Hopefully, I'll be able to lead them away from you and get to the surface. After that, I'll try to get past security and to a place where I can get service on my phone. Then I'll call the CDC.

JOSS
(Shocked at Mike's suggestion)
Wait, hold on Mike. How are you gonna divert the Everlastings?!

Suddenly, Mike fires his shotgun three times in the direction of the bottom level. Immediately, the screaming roars of the Everlastings can be heard on bottom level as they rapidly approach the stairwell.

JOSS
Mike, what are you doing?! Are you crazy?! Those things will catch up to you in minutes!

(CONTINUED)

MIKE

(Confidently)

So we'd better move then! Go find Sandy and Philippe!

JOSS

(As Billy opens the door to the next level)

But what if you don't make it out, Mike?! How will we know if we have to find you, too?!

MIKE

(As the three of them can hear the Everlastings quickly approaching the stairwell)

Don't worry about me! You guys just find Sandy and Philippe, get out of here and head for safety like we planned! When your phones have service, call the CDC, ask for Miranda Samuels, tell her that I told you to call and explain everything that's been going on here!

JOSS

(Desperately)

Mike, wait...

MIKE

(Pushing her through the door)

Get going!

BILLY

(Quietly, just as he heads through the door)

Mike, you know there's a chance we might not even find Sandy and Philippe.

MIKE

I know. But check as much as you can along this level. It's at least worth one more shot. If you don't find them, take Joss, get up to safety and make that call.

BILLY

Okay. (He puts his hand on Mike's shoulder) Hey man, thanks. You have more guts than I do.

(CONTINUED)

MIKE
(Laughs)
Or stupidity.

BILLY
(Also laughing)
You said it. Not me.

MIKE
You're funny. Now go. Get out of
here before those things show up.

Immediately, Billy heads through the door after Joss as Mike quickly starts up the stairs.

JOSS
(Yelling out the door as it
closes behind them)
We'll see you soon, Mike!

Suddenly, as the door closes, Billy and Joss quickly head down the corridor as the Everlastings can be heard entering the stairwell. Just then, Mike can be heard firing another shot in the Everlastings' direction as they go charging up the stairs after him. Moments later, a combination of the Everlastings' roars and shots from Mike's gun can be heard simultaneously at the top of the stairs. Looking back as they continue down the corridor, Joss and Billy feel sorrow and frustration at the obvious probability that Mike's valiant effort has instead, turned into a noble sacrifice.

CUT.

INT. - NIGHTTIME - THE CATACOMBS UNDER THE PLANTATION

A short while later, as Joss and Billy come to the last room along that corridor, they look for Sandy and Philippe while trying as hard as possible to be completely quiet, hoping to avoid detection as they still hear the general activity of the Everlastings on the other levels around them.

JOSS
(As they look in one of the
rooms)
This is really starting to get
frustrating, Billy.

BILLY
(Also looking, but still to no
avail)
I agree.

(CONTINUED)

JOSS

(Giving one last glance before they continue on down the corridor)

We don't even know if Sandy and Philippe are in this area. And you know it's only a matter of time before those Everlastings find us again. (She looks at Billy) So what do you think we should do? I mean, are we better off getting out of here and going to the authorities or do we keep looking? Because you and I are the only ones left so if they get us...

BILLY

I know. Mike and I were both afraid it might come to this.

JOSS

(Surprised that neither of them brought it up before)
You were?

BILLY

Yeah. We didn't say anything to you because you seemed pretty determined to keep looking. And I was also, but I wasn't so sure we'd find them on our own so I mentioned it to Mike just before he went up the stairs. He said that if we didn't find Sandy and Philippe after looking on this level for a bit, we should get to safety and call that woman at the CDC - and at this point, I think he's right. Bringing federal authorities in here would probably give us a much better chance at finding them than we seem to have right now. Especially considering the threat we're up against just by being here alone.

JOSS

Okay then. So let's find the closest way out.

With that, Joss and Billy head to the nearest exit. Coming to a door at the very end of the corridor, the two of them stop as Billy slowly opens it and checks to see if there are

(CONTINUED)

any dangers. After taking a moment to see that everything seems to be okay, the two of them begin to move into the hallway and toward another ladder that appears to head up to the plantation grounds. Suddenly however, something unexpected gets their attention.

JOSS
(Listening closely)
Wait a minute...you hear that?

BILLY
(Also listening)
Yeah, I do. What is that?

JOSS
It sounds like...

BILLY
Like a helicopter.

JOSS
Yeah. (She listens closer) Is it getting louder?

BILLY
(Also listening closer)
Sounds like it.

Suddenly, the air in the catacombs is filled with the almost jubilant roars and howls of the Everlastings.

BILLY
(As the two of them start looking around almost frantically)
What the hell?!

As the Everlastings continue to roar and howl, the sound of the helicopter gets louder until it's finally so loud that Joss and Billy can tell it's landing right outside.

JOSS
(As the two of them have to yell over the roars of the Everlastings and the helicopter's rotors)
I don't like this, Billy!

BILLY
Neither do I! Something tells me we're about to have some company down here! We have to find a place to hide!

(CONTINUED)

Immediately, the two of them start looking for someplace to hide out before anyone, or anything, comes around and discovers them.

JOSS

(Noticing an open door just
into the nearest corridor)

Here! Billy, right here!

Immediately, the two of them enter the room and notice that it seems to be used for storage. Finding a good hiding spot behind a group of crates, they stop and listen as the Everlastings seem to converge on the area near the exit where they just were. Moments later, the lights to the corridor come on and Joss and Billy hear the voices of people coming down the ladder from the opening to the plantation grounds above. At first, they can't really tell what the voices are saying - until it seems that they're getting closer. Becoming more and more nervous as the combination of the voices and the activity of the Everlastings gets closer, Billy and Joss are suddenly able to breathe a sigh of relief when whoever the voices belong to stop, then unlock and open the door to the room across from where Billy and Joss are and turn on the lights in that room as well. Listening carefully however, the two of them can't believe what they hear. Immediately, Joss pulls out a hand-held camcorder and begins recording as two men in suits, one older British man and one younger man who speaks clear English but with what seems to be a combined French-German accent, engage in a conversation that reveals the shocking truth of exactly what's been going on there.

YOUNGER MAN

...You may be right, Dr. Grey. And it's not that we don't trust you. You know that we've trusted you for over two centuries. But even if it's just once or twice, grabbing people randomly without allowing any real public theory as to what might have happened to them poses a serious security risk. Not to mention leaving your creations to roam around here as opposed to keeping them in a secure location; especially in light of this possible breach that the guards reported tonight...

DR. GREY

(As the Everlastings
voluntarily take their places
in what seems to be a lab

(CONTINUED)

where Dr. Grey immediately hooks them all up to a central machine that gives them what appears to be a type of nutrient-filled plasma through one tube while taking a pre-set amount of biological material through another)

If you trusted me, then you wouldn't worry about such things. Providing any type of public theory or allowing a local investigation would bring unneeded attention to this place, which is something we don't need. I mean, you want to talk about security issues. Keeping the existence of this place as quiet as possible is the best kind of security. And I couldn't keep the assets locked up in some bunker - especially the original assets. They need to be stored carefully because they manufacture the base form of the serum. The lack of primal freedom that would come from keeping them in the surroundings you're suggesting would cause a mental breakdown that would dangerously compromise the integrity of the serum.

YOUNGER MAN

A breach exposing everything here would compromise it even more, Doctor.

DR. GREY

(Seemingly un-phased by the potential issues that his associate is concerned about)
Look, the guards have combed every spot where they have jurisdiction on this property and found nothing. So what they heard was probably the assets developing tribal rituals or something. Believe it or not, they've been doing that for a while now. And that's just one possibility. I mean, anything could've drawn the guards' concern. They don't even know what

(MORE)

(CONTINUED)

DR. GREY (cont'd)
it is they're guarding. Besides,
the fact that they're so on top of
things should give you comfort.

YOUNGER MAN
I'll be comfortable when you start
showing some real concern for these
security issues.

DR. GREY
You can be comfortable now. Thanks
to the "contributions" of the
original subjects here and
the people who we've "randomly
grabbed," as you put it, we finally
have enough base serum to complete
the mass update and launch the
Thousand Year Process. So before
long, security won't even be an
issue. The expansion will be
initiated and we'll all be in
paradise, ruling over a world of
assets that will feed our eternal
life through their very existence,
one millennium at a time. (He
looks at the younger man) That is
what you and your people have
always wanted, right? To rule the
world? I know the conspiracy
theorists believe so.

YOUNGER MAN
Regardless, Dr. Grey, we don't want
anything to happen that could even
slightly threaten this
plan. That's why security is such
a concern - even down to the last
second. Because we have a lot of
time and resources invested in this
project.

DR. GREY
(Finishing his work,
disconnecting the Everlastings
from the central machine and
collecting the base serum in
one large container)
And you will receive a tremendous
return on those investments. But
you need to stop worrying and trust
me because I know what I'm
doing. Now, shall we go? The time
is quickly approaching.

(CONTINUED)

Upon concluding their conversation, Dr. Grey and the younger man leave the room as the Everlastings disperse and head out into different parts of the property while Dr. Grey turns out the lights in the lab, shutting and locking the door. Moments later, the two men take the serum container to the surface, where they shut off the lights to the corridor again, then head outside and board the helicopter, taking off as Joss stops the video recording and she and Billy turn on their night vision again, carefully emerging from their hiding spot.

JOSS

(Absolutely shocked at what just took place)

Did we really just witness that?!

BILLY

I think so but...I'm not even sure if I believe it! Henry Grey is still alive! He's got to be almost three hundred years old! And did you see the way he controlled the Everlastings without even trying?!

JOSS

That was incredible! It's like they see him as their alpha or something! This is unreal! (She thinks for a second, then looks at the camcorder and shows it to Billy) But also, what's even more incredible is that we got it all on video! Indisputable evidence, even better than everything we got before!

BILLY

I know, that's fantastic! (He motions toward the camcorder) Check it though, make sure you definitely got it!

JOSS

(Looking at the display as she plays a few moments of the footage back)

Yup. We got it!

BILLY

(Overjoyed as he gives Joss a jubilant hug, lifting her off the ground)

YES! (He puts her down as the two of them try to compose themselves

(MORE)

(CONTINUED)

BILLY (cont'd)
while figuring out what to do
next) Okay, we have to get out of
here now.

JOSS
You sure you don't want to try and
find everybody else before we go?

BILLY
No, too much of a risk - especially
now that we have this last
video. We need to call that woman
at the CDC as quickly as
possible. She'll bring the cavalry
and we'll be able to find the
others with a lot more probability
that way.

JOSS
Okay.

As quickly as possible, the two of them head back into the hallway below the closest exit and immediately begin climbing the ladder. Suddenly, one of the Everlastings ambushes them and takes a swing at Billy as he moves to avoid its' swipe, grabbing Joss and pulling her off the ladder at the same time.

BILLY
Joss! Run!

As Joss takes off down the nearest corridor, Billy runs behind her - with the Everlasting trailing them very closely.

JOSS
(Noticing how close the
Everlasting is)
Billy! Come on, move! Don't let it
touch you!

BILLY
I'm trying! These things are
really fast!

Continuing to run as fast as they can, Billy tries with difficulty to pull out his shotgun and pump it, managing to succeed just as the Everlasting reaches out to grab him. Immediately, Billy fires off a shot, sending the Everlasting a good four or five feet backwards as Billy and Joss continue running down the corridor until they get to an open door at the end.

(CONTINUED)

BILLY

(As the two of them stop at the doorway just in case of any possible dangers on the other side)

Clear, Joss?!

JOSS

(Quickly looking around through the doorway)

Clear!

Quickly entering the hallway between corridors however, Joss and Billy realize that this hallway doesn't have an exit to the grounds above.

BILLY

(Realizing there's no exit)

Damn! There's got to be another way out!

JOSS

Maybe on the other side of the next corridor?!

BILLY

Hopefully, because I think that's our only option right now.

He turns and looks down the corridor they just ran through and sees the Everlasting that was chasing them heading in their direction again. Hoping to slow it down, he shuts and locks the door at the end of the corridor just before it gets there. Moments later, it slams up against the door from the other side, trying desperately to break through. Frustrated, Billy and Joss can see that because of the Everlasting's strength, it won't be long before that door will be ripped off its' hinges.

JOSS

This is starting to get really discouraging.

BILLY

I know...but it'll be all right. (He looks down the next corridor, then back at the door as the Everlasting continues trying to break it down) Okay, we have to go, now!

Immediately, the two of them take off down the other corridor as the Everlasting tries a few more times, but

(CONTINUED)

then, strangely, seems to give up, still leaving the door heavily damaged but intact.

BILLY

(Looking back at the door as he and Joss continue heading down the corridor)

That's weird.

JOSS

What? What is it?

BILLY

That Everlasting stopped trying to break through the door.

JOSS

So? Maybe the door was even too solid for even their strength.

BILLY

I don't think so. You can tell just by looking at the door, if that Everlasting had gotten the help of another one, or even kept trying itself, it would have gotten through.

JOSS

Okay. So what are you saying then?

BILLY

I'm saying that either something spooked it, or...

JOSS

(After Billy thinks for a moment)

Or what?

BILLY

...Or it's trying to get to us another way!

JOSS

(Starting to get very nervous at the idea)

Oh...no. That's not good.

BILLY

(Starting to look around, hoping to be able to figure out where the Everlasting

(CONTINUED)

might come from before it
surprises them)
No, it isn't.

JOSS
(As Billy continues to look
around)
So, what do you think it might do
then?

BILLY
I don't know. They know these
catacombs better than we do. It
could come from anywhere.

JOSS
Okay. And here we are, pretty much
like a couple of sitting ducks!

BILLY
Well, first things first...we'll
watch each other's backs again. It
worked last time.

JOSS
(As she complies and the two
of them start moving down the
corridor)
There is something else I don't
like about this though...

BILLY
What is it?

JOSS
Listen...you hear that?

BILLY
(Also listening)
No, I don't hear anything,
actually. Just our footsteps.

JOSS
Exactly. When they chased us
through that first corridor, even
the ones we couldn't see, we could
still hear them everywhere. But
this time...

BILLY
...Complete silence.

(CONTINUED)

JOSS

That's right. Silence. Not like they're chasing us again, but more like they're-

BILLY

-Hunting us!

Suddenly, three of the Everlastings come charging out of a room that sits at the center of the corridor Billy and Joss are in.

JOSS

Billy!

BILLY

(As he starts firing his shotgun at the Everlastings, once again hitting them enough to slow them down but not causing any permanent injury)

RUN!

Furiously, the two of them run down the corridor with the Everlastings not far behind. At the same time, they continue firing their shotguns at the Everlastings to try and buy themselves more time. However, the Everlastings ultimately continue to gain - until Joss sees something up ahead that might give them some hope.

JOSS

Billy! That room on the left! It's got a door that's open!

BILLY

(Continuously firing at the Everlastings)

Great! If we can really get ourselves locked in there, we might actually have a chance!

As quickly as possible, Joss and Billy run into the room and slam the door shut, securing the locks on it and moving a pair of large supply cabinets that are in the room up against the door while they try to figure out what to do next. Suddenly however, Joss notices something in the back corner of the room.

JOSS

Billy! What is that?!

(CONTINUED)

BILLY
(Looking around the room)
What?

JOSS
(Pointing toward the back
corner)
That! Back there!

BILLY
(Also starting to see it now)
What, in the corner?

JOSS
Yeah!

BILLY
It looks like...wait...is that...

JOSS
Bodies! Hanging from the ceiling!

Billy moves forward to get a closer look and notices that indeed, it is a pair of bodies, hanging with their wrists tied to a long steel bar that runs from one wall to the other, with a pile of what seem to be human clothes and belongings sitting against the very back wall; some looking older and more tattered than others. After a moment however, Billy notices something else - he recognizes the two bodies. They look almost like people in mid-transformation from humans to Everlastings, but he does recognize them. Just then, Joss realizes that she recognizes them as well.

JOSS
(Gasping with shock)
It's Sandy and Philippe!

BILLY
(Moving cautiously toward
them)
I know!

JOSS
(Also moving cautiously toward
them, but from a few feet
behind Billy)
Are they alive?!

BILLY
(Looking closely but
cautiously)
I can't...wait...yes! They're
breathing!

(CONTINUED)

Suddenly, the Everlastings in the hallway start slamming against the door, roaring and trying desperately to get in.

JOSS

(To Billy, while wanting to help Sandy and Philippe)
What do we do?! I mean, can I touch them?!

BILLY

(Trying to think while the Everlastings continue trying to break through the door)
I don't know! I mean, they look like they're partially changed into Everlastings so I don't know if you can touch them or not! They could wake up and attack us, so I don't know!

JOSS

Well, we have to do something, Billy!

BILLY

I know. But what?!

JOSS

(Looking around)
Is there another way out of here?!

BILLY

(Also looking around)
I don't see one! (He looks back at the door where the Everlastings are still trying to break through) I might be able to fight them off!

JOSS

What?! How?! You can't even kill them by shooting them!

BILLY

No, but I can at least give you a chance to get out!

JOSS

Billy, what are you talking about?!

Suddenly, as the Everlastings finally break through the door and start coming into the room, Billy stands directly in front of them and begins firing his shotgun over and over, hitting most of them and driving them back as he moves ahead

(CONTINUED)

into the corridor, continuing to fire until he runs out of ammunition. Then, for a few moments, there's nothing but silence. Not sure what to do next, Joss looks at the doorway, hoping that Billy will come back in - but he doesn't. Briefly, she looks back at Sandy and Philippe.

JOSS

(Starting to feel desperate, sweating and breathing heavy, like she's about to panic)
Sandy? (She looks back at the door, then at Sandy and Philippe again) Philippe? Guys, can you hear me? I think...(She looks at the door again, then back at them) I think we're alone here now. (She looks back at the door) Billy? You there? (Pauses then turns back to Sandy and Philippe) Guys, please wake up. (Pauses again, then starts to slowly move toward them) Sandy? (Slowly walks a few more steps) Philippe? Can you hear me? (Walks a few more steps toward them) Please say something.

Seconds later, with only a moment to scream, Joss loses consciousness as the Everlastings rapidly charge into the room and ambush her from behind.

CUT.

INT. - DAYTIME - A MEDICAL RECOVERY ROOM

As Joss wakes up, she finds herself lying in a hospital bed, connected to an IV and surrounded by different levels of medical staff and military personnel who seem to be extremely busy, rushing around and gathering supplies and equipment as if they're preparing to go somewhere. Trying to figure out exactly what's going on, she also can't help but notice that once in a while she can hear what sounds like distant booms and unusual air traffic coming from outside. Slowly, she sits up and tries to get someone's attention.

JOSS

(Looking around and trying to speak with a reasonable volume as she notices that her voice also seems to be recovering from whatever it is she's in the hospital for)

(CONTINUED)

Hello? (Nobody notices so she
tries again) Excuse me? Hello?

Just then, a woman in professional dress who's helping with
whatever prep is going on looks over and sees Joss
awake. The woman is Miranda Samuels.

MIRANDA

(Happy to see Joss awake as
she walks over to her bedside)
Joss, great to see you awake. How
are you feeling?

JOSS

(Trying to get comfortable)
A little sore but otherwise, not
too bad. A little confused
though. What is this place?

MIRANDA

This is the Center for Disease
Control in Atlanta.

JOSS

(Shocked)
The CDC?! (Remembering what Mike
said) Wait...is there a, um,
Miranda-

MIRANDA

Miranda Samuels. Yeah, that's me.

JOSS

You're Miranda Samuels?!

MIRANDA

Yes.

JOSS

(Perplexed and trying to
figure out what's happening)
Okay, wait. I'm confused. How...I
mean, what's going on? And how did
I get here?

Just then, a familiar voice joins their conversation upon
entering the room.

MIKE

(Smiling as he walks over to
her)
I think I might be able to give you
some answers if you want.

(CONTINUED)

JOSS

(Nearly jumping out of her bed)

Mike! You're okay!

MIKE

(Laughing with joy at seeing that Joss is all right)

Yeah, I'm okay.

JOSS

But how?! I mean, I thought the Everlastings caught up with you!

MIKE

They did - but I managed to fire off a couple of last-minute shots that deterred them and slowed them down, then I got to the surface and took off. They chased me for a short time and I had actually run out of ammo so I hit them really hard with my gun whenever they got close but after a few minutes, they gave up. From there, I found the nearest way off the property and saw that my phone had service again so as soon as I was safely away, I called Miranda.

MIRANDA

I'm sure you can imagine our surprise when we showed up with the FBI and raided the plantation. What you guys uncovered there is beyond, well...beyond anything I ever thought existed.

JOSS

Oh, speaking of which, my camcorder-

MIKE

-It's okay. The feds have the footage. They grabbed the camera during the raid and, knowing what was on there already, I suggested they play it back as soon as possible. I'll tell you though, getting that footage of Dr. Grey and his associate there was unbelievable. And, as it turns out, just in time.

(CONTINUED)

JOSS

What do you mean?

MIKE

We've been here for three weeks. And believe me, a lot has happened during that time.

JOSS

Wait, three weeks?! I was out for three weeks?!

MIKE

Sort of. When the place was raided, not only were the Everlastings tranquilized and captured, but you, Billy, Sandy and Philippe were in the transformation process. So you were becoming Everlastings, but you were also still unconscious.

JOSS

So everybody else is here too, then?

MIKE

Yeah. And like you, thank God, they're okay. As soon as we got here, the CDC started working around the clock on creating an anti-serum based on the information we found and biological samples taken from you guys and the Everlastings themselves. Surprisingly, it only took about two and a half weeks to come up with it, so you guys and the Everlastings were given the first doses. Within just a couple of days, the effects of the longevity serum were pretty much gone and everyone was returned to normal.

JOSS

Wow. Well, thank you.

MIKE

For what?

(CONTINUED)

JOSS

For bringing in the cavalry and getting us out of there. Same to you, Miranda. And thanks to the FBI too - and the CDC for creating that anti-serum. I mean, it should've been over for us. (She looks around) So where is everybody else? I thought you said they were here.

MIRANDA

They're all in recovery as well, but we kept everybody separate just to be on the safe side until we knew that everything worked and everyone took to the anti-serum without any problems. You're the last to wake up because you were the last to be exposed to the serum, so we've seen them all already.

JOSS

That's great. So, when can I see them?

MIRANDA

(As she signals to a couple of medical staff members who come over and start wheeling Joss' bed toward the hallway as Miranda and Mike walk with her, continuing their conversation)

Very soon, actually. I'm sure you've noticed all the craziness going on here.

JOSS

(Glancing at the two staff members for a moment, then looking back at Miranda and Mike)

Yeah, what's happening?

MIRANDA

We're moving this whole operation to a secured location out west.

JOSS

Why?

(CONTINUED)

MIRANDA

(Showing Joss videos of corresponding news footage on her phone as she explains while similar news stories play on TVs mounted on the walls in the hallway they're heading through)

Shortly after we recovered you and saw the footage you got, a series of armed drones showed up in the night skies of the biggest major cities in the world. At first, civilian officials thought they might have just been conducting military flight exercises. But then, military forces denied any knowledge of the drones while at the same time, chaos started breaking out across each city and considering what was discovered to be causing it all, we knew that this was what Henry Grey was talking about in the video you took of his conversation.

MIKE

Along with the longevity serum continuing to be spread through the original skin-to-skin contact, Dr. Grey has apparently managed to reproduce an updated version in aerosol form that's sprayed into the air by the drones and administered to the general public through inhalation, with the redistribution of biological material being done through exhalation. Then the drones collect it from the air on a mass scale and bring it back to Dr. Grey and his people.

JOSS

That must have something to do with the "Thousand Year Plan" he was discussing.

MIRANDA

We're thinking the intent of he and his people is to create their own immortality by using this system to pretty much turn the entire world's

(MORE)

(CONTINUED)

MIRANDA (cont'd)
population into Everlastings in order to keep a mass line of the longevity serum in biological production while conducting these airborne collections once every thousand years or so.

JOSS
(Resting her head on her pillow as they continue down the hall)
This is like a nightmare. (She raises her head back up) We're not gonna let them get away with this, are we?

MIRANDA
Not as long as we can help it. Millions of people have already turned into Everlastings because the drones have covered the biggest cities and moved to the less principle cities now so the dermatological and airborne spread of the serum has been almost uncontrollable. However, thanks to the information you and your people gathered in New Orleans, the world's military forces have become very successful in progressively destroying the drones while trying to contain the spread of the serum and hopefully saving as many people as possible; including the ones who have been changed already; so we can use a similar airborne system to administer the anti-serum on a mass scale after we've captured Henry Grey and his people.

JOSS
(As they get into an elevator and head down)
Does anybody know where he is?

MIKE
Remember how, in the video, he told his associate that pretty soon, they'd be in "paradise?"

(CONTINUED)

JOSS

Yeah.

MIKE

Well, the NSA and the Department Of Defense have been working with a global network of top-level hackers on scanning for any kind of unusual communication throughout various regions, especially tropical regions, across the globe, and they've discovered a well-hidden signal that all the drones are operating on which seems to be originating from a previously uncharted island in the Pacific.

JOSS

(Resting her head on her pillow again)

Wow. This is all so surreal when you think about it.

Just then, the elevator stops and they get off, making their way out to the front of the CDC building, which is crowded with medical, administrative and heavily-armed military guard personnel. As Joss is wheeled toward one of the many Army Blackhawk helicopters sitting on standby across the property, she can hear the sounds of explosions and gunfire coming from the streets around them. Looking to the side a minute later, she sees other hospital beds and stretchers being wheeled toward the different helicopters as well. Lying on those beds and stretchers are other familiar faces, like Sandy, Philippe and Billy, who all smile and greet or wave to Joss, obviously happy to see her okay. Other people on the stretchers are more unfamiliar faces however, including one couple who look to be in their mid-to-late twenties - presumably the hitchhikers that went missing near the plantation recently - as well as another, slightly younger couple who, Joss figures, are probably the couple that went missing from the plantation in 1978. Also being wheeled to the helicopters are a few others of various ages who seem to be completely out of place, based on the expressions of confusion and wonder on their faces at everything that's going on around them. These are most likely Dr. Grey's original test subjects - the very first Everlastings. Turning her face to the sky as she's wheeled onto one of the helicopters, Joss thinks for a moment, then turns back to Mike.

JOSS

I guess Dr. Grey's associate was right. He should have been a

(MORE)

(CONTINUED)

JOSS (cont'd)
little more concerned about
security. Because in all his
arrogance, all his misplaced
confidence, he ended up missing one
major obstacle to the success of
his master plan.

MIKE
What's that?

JOSS
(Smiles briefly with her own
sense of well-deserved
confidence as Mike smiles
back)
Us.

As Joss relaxes and Mike sits next to her in the helicopter while Miranda waves to them briefly from outside then turns and continues doing her job, helping other personnel figure out what to do and where to go, the doors of the helicopter that Mike and Joss are in are closed and the helicopter itself lifts above the chaotic scene, as do some of the other Blackhawks - including the ones carrying Sandy, Billy and Philippe - all turning and heading west. As they take off, three Marine fighter jets go roaring by, heading toward downtown Atlanta, where various combat aircraft are already fighting scores of drones and smoke can be seen billowing into the sky over various parts of the city.

FADE OUT.

END CREDITS.