

FACE THE DAY

By J. Franklin Evans

Jeffrey F. Evans
12633 Fair Oaks Bl Apt 154
Citrus Heights CA 95610
(912) 655-3691 jeffrey1222@gmail.com
Copyright (c) 2019 All rights reserved

FADE IN:

EXT. CLARKE HOUSE - DAY

It's a mid-sized house on a mountainside, with a neat yard. There's a weathered SUV and an even more weathered pickup truck parked there. There are roughly similar houses on either side.

In the yard is a small satellite dish, the cable from it running along the base of the house to eventually disappear into a hole drilled for it.

Nearby, visible from the yard but not the front porch, are the skyscrapers and other tall buildings of a large city.

It's early morning, only a few minutes past dawn.

INT. TABITHA'S ROOM - DAY

It's a small, messy room. The curtains are closed and the lights are out. There are posters of various K-Pop bands on the walls.

A cluttered desk nearby has a school back-pack on top of it.

In the single-wide bed is TABITHA CLARKE (14). She's asleep, her laptop on the bed next to her like she'd gone to sleep watching the screen and entering text on the keyboard.

There's a knock on the door.

MARIA (O.S.)

Tabitha!

Then another knock.

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

Tabitha? Are you up?

Then the door opens.

Tabitha's mother, MARIA (45) steps into the room.

MARIA (CONT'D)

You need to get up. Tabby? Up!

Tabitha rolls over and goes back to sleep. Maria stomps over to her and shakes her shoulder.

MARIA (CONT'D)

Up. Now. You'll be late for school.

TABITHA
 (muttering)
 I'm sick. I want to stay home.

MARIA
 I don't care what you want, you're
 going to school. Now, up. Hit the
 shower.

Tabitha doesn't move. Maria is mentally counting. She doesn't
 count all that high.

MARIA (CONT'D)
 I said now!

Tabitha sits up, rubbing her eyes.

TABITHA
 Okay, okay. No need to yell.

Tabitha gets up and exits as Maria looks at the darkened
 laptop. Maria picks it up and plugs in the cable to recharge.
 The screen lights up, showing it's at five percent charge.

INT. CLARKE'S KITCHEN - DAY

It's a family kitchen and looks like it, with some dirty
 dishes in the sink and trash that needs to be taken out.

There's a dining room table, which has a breakfast of cereal
 and some toast and juice. There's a pot of coffee in the
 middle of the table.

Sitting at the table already are Tabitha's father, BOBBY (50)
 and her older brother, KEN (19).

Maria is also at the table, pouring herself a bowl of cereal.

BOBBY
 (to Ken)
 So, what's on the schedule for
 today?

KEN
 Well ... I was thinking --

BOBBY
 You're not going to town to spend
 the day with that Heather girl.

KEN
 But Dad --

BOBBY

When you either start school of some kind or get a paying job you can do what you want, but for right now you are going to live like a monk.

KEN

Nobody's hiring! I've been everywhere!

BOBBY

I can tell you one place that's hiring. The United States armed forces.

MARIA

Bobby!

BOBBY

What? He's got to do something with his life! It opened a lot of doors for me.

Tabitha enters, dressed for school, carrying her book bag. She's just gotten out of the shower.

KEN

I don't want to join the military.

BOBBY

Why not?

KEN

And get sent to some foreign country to get my legs blown off? Or worse? No, thank you.

MARIA

Bobby, we need to talk about this --

BOBBY

Then go to a Vo-Tech school. Learn a trade.

KEN

And become a plumber? No, thank you.

BOBBY

Don't you look down your nose at plumbers, Kenny. Your granddaddy made a damned good living as a plumber. Respectable work.

Tabitha goes over to her place and sits, sullen and silent.

KEN

Yeah. Up to his elbows in other people's shit all day.

MARIA

Kenneth! Language at the table!

BOBBY

That's why they make so much money. No shame in that. I'd be damned proud of you if you became a plumber, son.

Bobby looks at Tabitha, who is pouring herself some cereal.

BOBBY (CONT'D)

And good morning to you, little Ms. Sunshine.

KEN

She was up all night chatting online with Sanjay.

BOBBY

(to Tabitha)

What? After we told you --

TABITHA

(to Ken)

You were on your phone with Heather! I could hear you!

BOBBY

(to Ken)

Is that true?

KEN

Dad --

TABITHA

Dad --

MARIA

Quiet! All of you! Jesus Christ, I just want to have a nice, peaceful breakfast for once! Is that asking so much?

She looks around the table at her family. None of them, including her husband, will meet her gaze.

MARIA (CONT'D)

I swear to God, somebody better answer me.

TABITHA
 (quietly)
 No. It's not.

MARIA
 What, Tabitha?

TABITHA
 It's not. I'm sorry.

MARIA
 Good. Now, Tabitha, eat your cereal. I'm going into the office today so I'll give you a ride to school.

BOBBY
 And since I'm off today, I think I'll take my oldest child by the local vo-tech school and let him see what they're all about.

KEN
 Dad, I was

Bobby is looking at Ken with a withering glare, a "go ahead and try me" smile on his face. Ken finally notices.

BOBBY
 You was what?

KEN
 Sounds good.

BOBBY
 Good! It'll be fun. Quality father-and-son time.

EXT. MOUNTAIN ROAD - DAY

Maria's car motors down the twisting, curving two-lane road. There isn't a lot of other traffic, but there are a few deer grazing here and there. There is a "DEER X-ING" sign next to the road with an icon of a leaping buck.

There is a cell phone tower looming over the road that they pass, a cluster of electronic equipment near its top.

INT./EXT. MARIA'S SUV - DAY

Maria is dressed for her job as a legal secretary, and Tabitha, in the seat next to her, is dressed for school. Tabitha's backpack and lunchbox are in the back seat.

They are in the middle of a long, awkward silence.

MARIA

What Ken said was true, wasn't it?

TABITHA

What?

MARIA

You were up all night chatting with that Indian boy.

TABITHA

His name is Sanjay.

MARIA

We talked about this.

TABITHA

You don't like him because he's Indian. That's racist.

MARIA

I don't like him because you stay up all night talking to him online and you have trouble getting ready for school the next day. And you neglect to do your homework.

TABITHA

I don't need school anyway.

MARIA

Yes. You need school.

TABITHA

No I don't. School's stupid. I'm going to be a singer. How is school going to help me do that?

MARIA

That's ridiculous, and you know it. No school, no singing.

TABITHA

I can sing anywhere. I don't need to be in school.

MARIA

But you want to make a living as a singer. You won't be able to do that.

TABITHA

Yes, I will! You just don't have any faith in me!

They sit in silence again, Tabitha's face twisting a bit in anger. Maria is struggling not to burst out in tears.

MARIA

Honey, I need to tell you something.

TABITHA

What?

MARIA

You know things have been really hard for us lately. Your dad's only working three days a week, and I can't find anything other than temp work.

TABITHA

I know.

MARIA

It's getting harder and harder to make ends meet. We're all making sacrifices. And ... we need for you to make a sacrifice, too.

TABITHA

What are you talking about?

MARIA

Your singing lessons. I cancelled them.

TABITHA

What?

MARIA

I called Elise yesterday to let her know.

TABITHA

You can't cancel my singing lessons!

MARIA

You never practiced or did the exercises Elise told you to do anyway, Tabitha.

TABITHA

I did! All the time!

MARIA

I haven't heard you. And that's two hundred dollars a month. We need that money for other things.

TABITHA

This is crazy! Why do you hate me?

MARIA

I don't hate you. I --

TABITHA

What did Kenny give up?

MARIA

What?

TABITHA

You said "we all had to make sacrifices." What did Kenny sacrifice?

MARIA

You have to understand that he --

TABITHA

Nothing! He didn't give up anything at all, did he? Because he's your favorite!

MARIA

You know what? I'm done talking about this.

The awkward silence returns. Maria keeps her head turned to Tabitha can't see the tears streaming down her cheeks.

INT. TABITHA'S ROOM - NIGHT

Tabitha's book bag -- unopened -- is back on the desk. Tabitha is lying on her unmade bed, wearing a T-shirt and a pair of shorts.

Her laptop is on the bed next to her, a chat window opened. The name of the person she's chatting with is "Mumbai Sanjay 1067."

His last message is "Something weird is going on here."

Tabitha types, "Isn't it like four in the morning there?"

He responds. "Yes. There's a lot of noise. People shouting."

INT. CLARKE HOUSE, KITCHEN - NIGHT

Bobby is sitting at the table, a stack of bills and a checkbook in front of him, along with a calculator. He's paying bills.

Ken enters from the den, opening the refrigerator.

BOBBY

Your mother is about to walk through that door with a pizza. Just so you know.

KEN

I thought we were cutting back.

BOBBY

It's supposed to be a surprise. So act surprised when she gets here, okay?

KEN

Sure thing.

Ken closes the refrigerator and exits and Bobby goes back to paying bills.

INT. TABITHA'S ROOM - NIGHT

Sanjay hasn't responded since his last message. Tabitha enters, "Sanjay? Are you okay?"

INT. CLARKE HOUSE, KITCHEN - NIGHT

Maria enters the kitchen, carrying a takeout pizza box, and a couple of bags of groceries. Bobby gets up and comes over to her.

BOBBY

Let me help you with that, darlin'.

MARIA

Oh, you are so smooth, cowboy.

He grins as he takes the pizza box from her.

INT. TABITHA'S ROOM - NIGHT

Tabitha types, "Sanjay?" She hits "Enter" and, after a couple of seconds, gets the message, "Unable to connect to server."

TABITHA

What the fuck?

She tries to log onto a webpage and gets the message, "NOT CONNECTED TO THE INTERNET."

MARIA (O.S.)

Tabitha! Dinner's ready!

TABITHA

Be right there!

INT. CLARKE HOUSE, KITCHEN - NIGHT

Bobby has moved the bills and other stuff away while Maria puts dishes in place. The pizza box is in the middle of the table.

Ken is pouring himself a soda while Bobby is grabbing a couple of slices.

MARIA

Tabitha! It's getting cold!

TABITHA (O.S.)

Coming!

Tabitha enters.

TABITHA (CONT'D)

The Internet is down.

BOBBY

Are you sure?

TABITHA

Yes. I can't get logged on. And that red light is on the modem.

KEN

Probably just need to reset it. You and Mumbai Boy probably overheated it.

TABITHA

Shut up! It's not like that. He's my friend.

BOBBY

As long as I can watch the game tonight I -- shit, let me go check.

Bobby gets up and exits into the den.

INT. CLARKE HOUSE, DEN - NIGHT

The den is cluttered, with a large TV mounted on the wall. In one corner is a metal gun safe, closed and locked. There are comfortable looking, if old and used, chairs and a sofa.

Bobby picks up the remote for the TV from the coffee table, points it at the TV, and hits the "ON" button.

The screen lights up but it's nothing but snow with the words "NO CONNECTION" near the bottom.

Ken follows behind, looking at his phone.

BOBBY

Goddammit! As much as I pay those people --

KEN

My phone's out, too.

TABITHA

If the Internet's out that stuff will be out, too, dumbass.

KEN

I'm using 4G.

BOBBY

And the TV is on the satellite. Let me go check the dish.

MARIA

Like you could fix it even if you saw a problem.

BOBBY

Babe, these two hands can fix anything!

Bobby puts the remote down and exits.

INT. CLARKE HOUSE, KITCHEN - NIGHT

Bobby goes outside, the rest of the family standing near the door. He doesn't go far, though -- he's standing in the doorway.

BOBBY

What the fuck?

MARIA

Language!

Bobby heads on out of the doorway.

EXT. CLARK HOUSE - NIGHT

While the rest of the family watches Bobby walks over to where the small satellite dish was.

"Was" being the operative word. The cable is still there but it looks like it's been ripped out of the dish. Bobby holds up the torn and frayed end and turns to face his family.

MARIA

What happened to the dish? It was there a few minutes ago when I got home.

BOBBY

No idea. Damn. This is so weird.

Bobby turns towards the horizon, facing the big city nearby.

There are visible fires and, as he watches, an explosion. Helicopters are flying around and, as he watches, one of them crashes.

The family can't see this from their vantage point, and the noises weren't quite loud enough for them to hear.

BOBBY (CONT'D)

(whispering)

Holy shit. Holy shit!

He turns and starts running for the door.

KEN
What's going on?

BOBBY
Get in the basement!

KEN
What --

BOBBY
I said get in the fucking basement!

He reenters the house.

INT. CLARK HOUSE, DEN - NIGHT

Bobby runs over to the gun cabinet, taking out his keychain and locating the key to unlock it.

The family has followed him, still confused.

Bobby unlocks the gun cabinet and opens it, showing four handguns, a couple of deer rifles, and a couple of shotguns, along with boxes of ammo.

He starts grabbing weapons.

BOBBY
Ken, grab a couple of pistols and as many boxes of ammo as you can carry.

MARIA
Bobby, so help me, if you don't tell me --

BOBBY
Sh. Listen.

They grow quiet. The only sounds are their breathing.

MARIA
(whispering)
Bobby, I --

BOBBY
Sh!

Then there's the sound of another explosion. Then another. Then another one, close and powerful enough to shake the house. The lights go out as the power dies.

MARIA

Fuck! Grab the guns and head for
the basement! Now!

As they flee there are more explosions, and the sounds of
people and animals screaming in pain and fear.

EXT. MOUNTAIN ROAD (11 DAYS LATER) - DAY

It's a twisty road winding around a mountain, nearly sunset.
The Clarke's SUV is making its way up the mountain.

They drive past the remains of the cell tower. The bottom is
still intact but the top part, including the electronics, is
gone, ripped away.

EXT./INT. CLARKE'S SUV - DAY

Ken is driving. Tabitha is sitting next to him.

In the back are gas cans and groceries. The SUV is equipped
with a CB radio.

Between them are a couple of large caliber handguns and boxes
of ammo.

On the floorboard behind Tabitha's seat is a "go-bag," a gym
bag full of emergency supplies.

They are listening to music on a CD, classic punk and post-
punk rock.

TABITHA

I hope Sanjay's okay.

KEN

He probably is.

TABITHA

It would be nice to know for sure.

KEN

One day we'll have the Internet
again and you'll be able to check
on him.

Ken negotiates a sharp curve, the tires screeching in
protest.

TABITHA

You need to slow down!

KEN

Do you want to get home before
sundown or not?

TABITHA

I -- oh, never mind.

KEN

What?

TABITHA

Can we listen to my CD now?

KEN

No. I'm driving. Driver picks the
music.

TABITHA

But we've been listening to this
crap since we left town.

KEN

I've been driving since we left
town.

TABITHA

I could be driving.

KEN

You don't have a license. And I
don't want to listen to that K-Pop
crap you like, okay? We're almost
home anyway.

TABITHA

Fine.

KEN

If you're going to whine like this
every time I go to the supply depot
I'm leaving your ass at home next
time.

TABITHA

Mom and Dad said I need to know the
routine. Just in case.

The CB squawks, Maria's voice.

MARIA (O.S.)

(filtered)

Baby bears? What's your twenty?

Tabitha takes the microphone and keys it.

TABITHA
About ten minutes away, Mom.

MARIA (O.S.)
(filtered)
Ten-four. Please be careful. It'll
be dark soon.

TABITHA
We know. We'll be there before
sundown.

MARIA (O.S.)
(filtered)
Ten-four. See you in a few.

Tabitha puts down the mic.

TABITHA
She's worried.

KEN
So?

TABITHA
We should have been back hours ago.
But you had to linger over coffee
with Heather.

KEN
We have plenty of time.

TABITHA
We can't call anymore to let Mom
and Dad know we're going to be
late. Or spending the night in town
and coming back tomorrow.

KEN
I told Dad I was meeting Heather.

TABITHA
You cut things too close.

KEN
I said we got plenty of time!

TABITHA
I'm putting in my CD.

Tabitha reaches for the CD player to press the "eject"
button. Ken grabs her arm.

KEN
You're not driving, dumbass!

TABITHA
I want to hear my music now!

They struggle over the CD player, Ken's attention wandering from the road.

EXT. MOUNTAIN ROAD - DAY

They round a curve. There are several deer standing in the road right in front of the car.

Ken's attention snaps back to his driving and he swerves and the car goes off the road, barreling down the mountainside.

They both scream as the car plummets.

EXT. CRASH SITE - DAY

The SUV sails off the side of the mountain, crashing hood first onto a stretch of ground, deploying the air-bags.

It's quiet.

Tabitha begins to stir.

TABITHA
Ken? Ken? Are you okay?

Ken moans and raises his head, looking around, dazed.

KEN
What happened?

TABITHA
We had a wreck. Are you okay?

KEN
I'm okay. Are you?

TABITHA
I'm okay. I think.

KEN
Fuck!

Ken unbuckles his seat belt and tries his door. It won't budge.

TABITHA
I smell gas.

KEN
I think one of the gas cans is
leaking. Open your door. Mine's
stuck.

Tabitha tries the door. It doesn't budge, either.

KEN (CONT'D)
Come on!

TABITHA
It won't move! It's stuck!

KEN
Don't be such a weeny!

Tabitha puts her shoulder into it and it finally opens and she crawls out, Ken grabbing the go-bag and a couple of the handguns before climbing out after her.

The rear of the SUV starts burning.

KEN (CONT'D)
Oh, shit! Come on!

TABITHA
What about the --

KEN
Leave it! We have to go! Now!

They run as the flames ignite the gas in the gas cans, fire enveloping the SUV. They stand a few feet away, watching it burn.

KEN (CONT'D)
There's no way we're going to make
it home before dark now.

TABITHA
Shit.

KEN
Yeah.

TABITHA
What do we do?

KEN
Find a place to hide.

They start walking down the road, carrying the weapons and the go-bag. Then there's the sound of gunshots, and some ricochets.

TABITHA
Who's shooting?

KEN
The fire's setting off the ammo.
Come on!

They start running towards a big boulder against the mountain next to the road when there's another shot and Ken falls, clutching his left leg.

TABITHA
What's wrong?

KEN
I think I've been shot.

Tabitha looks at his leg and sees blood seeping through his pants leg.

There's a bloody hole there, in the middle of the back of his thigh.

TABITHA
Oh, my God.

KEN
What? It's feels like I've been
stabbed by a hot ... something.

TABITHA
What do I do? What do I need to do,
Kenny?

KEN
Help me up.

She helps him up but stops, straining under all the weight she's having to support.

TABITHA
I can't do it. I can't carry you
and all the other stuff at the same
time.

KEN
Put the stuff down and help me over
to that boulder.

Tabitha puts the gear onto the ground and takes his arm over her shoulders, helping him towards the boulder.

EXT. BOULDER NEAR CRASH SITE - DAY

They reach the boulder and she helps him settle down on the ground next to it. There is some other cover here, like broom-sage and several scraggly bushes.

A few feet above them, up the side of the mountain, is the beginning of the tree line, with a forest and some thick undergrowth.

It's too steep for Ken to climb with his injured leg.

TABITHA
Okay, now what?

KEN
Now, run back out there and get the rest of the stuff.

TABITHA
I'm scared, Kenny.

KEN
I know. Look, it's not even sundown yet. You got time. Hurry.

TABITHA
Okay. Okay.

EXT. CRASH SITE - DAY

Tabitha runs back onto the road, and gathers up the bag and the weapons.

The sky is getting darker, the sun setting behind the mountains.

The gunfire has stopped and now another noise can be heard. It's the sound of approaching helicopters.

Tabitha stops what she's doing to watch the choppers.

It's an approaching formation of military helicopters. Most are Apache Longbows, with a couple of Hueys and with a Skyhook in the middle of the formation.

They are approaching the mountain, slowly.

KEN (O.S.)
Hurry up! What are you doing?

Tabitha turns and runs back to Ken.

EXT. BOULDER NEAR CRASH SITE - DAY

KEN
What the hell's wrong with you? You were scared to death but you get out there and just stand around?

TABITHA
What would helicopters be doing out here?

KEN
I don't know. Anybody who is flying helicopters around this close to nightfall is crazy.

TABITHA
They look military.

KEN
They're probably from Archer. Not that it matters. They'll all be dead soon.

TABITHA
What do we do? It'll be dark in a few minutes.

KEN
See if you can find a better spot. We're too out in the open here.

TABITHA
Kenny --

KEN
I know you're scared, okay? I am, too. You can do this. Just don't go all that far away. And remember that I won't be able to climb if it's really steep.

TABITHA
Okay.

KEN
Give me the bag.

Tabitha hands him the bag and he unzips it, and starts digging through it.

There are a couple of flashlights, some bottled water, a pair of walkie-talkies, and a few candy bars.

There are also emergency flares, and a hunting knife.

TABITHA

Think you can reach Mom or Dad on those?

Ken takes one of the walkie-talkies and turns it on. He slips the earphone into his ear.

KEN

Probably not. These don't have the range of the CB. Now go and find us a better place. And don't take too long.

TABITHA

What if I don't find anywhere else?

KEN

Then come back here. We'll make this place do. We'll hunker down and be really still and really quiet all night. Right here.

He hands her a pistol and the other walkie-talkie.

KEN (CONT'D)

Remember your training. Don't use the gun unless you have to. It'll make a lot of noise. And make sure of your target if you have to shoot, okay? And watch your background.

TABITHA

Okay. Got it. I'm not stupid.

KEN

I'll see if I can get Mom or Dad on this thing, or maybe somebody else. Now go. Sundown's only a few minutes away.

Tabitha begins walking away, carrying the pistol, hooking the radio onto the waist of her pants.

KEN (CONT'D)

Don't go too far away.

TABITHA

Got it. Okay. I can do this.

She slips the earpiece for the radio into her ear as she walks away.

INT. CLARKE BASEMENT - DAY

The basement is not well-lit, with piles of non-perishable food and other supplies, along with some furniture and light sources and batteries.

There are a few rifles, shotguns, and pistols, along with boxes of ammo.

There's a gas powered generator, with some gas cans like the ones in the SUV.

The CB is set up on a table, Maria holding the mic. Nearby is Bobby.

MARIA

Baby Bears? Baby Bears? Got your ears on? Mama Bear's worried. Come back. (to Bobby) I told you one of us should have gone with them.

BOBBY

We can't be in two places at once, and we had to be here. Kenny can handle it. And Tabitha needs to know what to do. We can't wait around for them to grow into their responsibilities now.

MARIA

Tabitha's not ready. She's too young --

BOBBY

She's got to grow up, fast.

MARIA

And Kenny's so irresponsible. I bet he was talking to that girl and lost track of time.

BOBBY

Kenny's smarter than you think, Maria. They probably got their music turned up too loud to hear the radio.

MARIA

Maybe

BOBBY

(sighs) Okay, you win. I'm going to look for them.

MARIA

No! It'll be dark in a few minutes.

BOBBY

I don't care. I'm going.

MARIA

Not unless I come with you.

BOBBY

You are going to stay right here.

MARIA

If you don't let me go with you then I'll follow you.

BOBBY

What if we both go out there and they come home, huh? And those things get us?

MARIA

I

BOBBY

Right.

Bobby grabs a walkie-talkie, a flashlight, and slings a deer rifle -- a 30.06 semi-automatic with a scope -- over his shoulder.

The walkie-talkie has an ear piece that he slips into one of his ears. He hooks the walkie-talkie onto his belt.

BOBBY (CONT'D)

Lock the door behind me. I'll give you a squawk every few minutes to let you know I'm okay.

MARIA

Be careful.

BOBBY

Don't worry. I'll just go up the road a bit and look around.

MARIA

Right.

BOBBY

They're fine. I just know it.

MARIA

Right. You're right.

BOBBY

I'll be back in a few minutes.

He kisses her and she pulls him into a tight hug. He finally pulls away from her embrace.

BOBBY (CONT'D)

Okay. Lock the door behind me, now.

Bobby exits and Maria closes the door and starts locking it.

INT. CLARKE HOUSE, HALLWAY OUTSIDE DOOR TO BASEMENT - DAY

Bobby pauses on the other side of the door, listening to Maria engaging the locks. Then he exits.

EXT. BOULDER NEAR CRASH SITE - DAY

Ken is laying in a spreading pool of his own blood as the day darkens into night.

Tabitha returns and squats down beside him.

KEN

Did you find anything?

TABITHA

Nothing better than here. That's a lot of blood.

KEN

When did it get so cold?

TABITHA

There's blood everywhere. I need to make you a ... whatever.

KEN

What?

TABITHA

One of those things that goes around an arm or a leg? When you're bleeding?

KEN

A tourniquet.

TABITHA

Yeah. Like the Evanescence song.

KEN

Whatever. Use my belt.

Ken unbuckles his belt and slips it off, handing it to Tabitha. She wraps it around his thigh above the bullet hole and then tightens it.

TABITHA

How's that?

KEN

I don't know. I can't feel anything except wet and cold.

Tabitha gives the belt another couple of yanks to be sure it's really tight.

TABITHA

I can't tell if it's still bleeding.

KEN

There's a really big artery in people's legs.

TABITHA

The femoral artery. We learned about it in anatomy.

KEN

I think mine has a hole in it. The bullet probably broke my leg and the bone punctured it or something.

TABITHA

Please don't say stuff like that.

KEN

There's a lot of blood, Tabby. Do you know what that means?

TABITHA

No.

KEN
Blood will draw them.

TABITHA
You don't know that.

KEN
It would make sense.

TABITHA
I'm not leaving you.

KEN
You have to.

TABITHA
I'm not.

KEN
Then what do we do?

TABITHA
We stay here, we be really still
and really quiet, like we decided.
Tomorrow morning I'll walk home and
get Mom and Dad.

KEN
Okay. Sounds like a plan.

TABITHA
Next time we go into town you can
tell Heather all about it. She'll
think you're this bad-ass hero.

KEN
I like the sound of that.

TABITHA
And I won't tell her how you were
really a big fat baby.

KEN
Shut up.

They sit and watch the helicopters, that are now stationary
in a circular formation, the Skyhook in the middle.

INT./EXT SKYHOOK HELICOPTER - DAY

The PILOT (30), sits in his seat, wearing a headset and
helmet with visor, holding the big chopper steady and
stationary.

Behind him the crew is maneuvering some huge speakers through the open bay doors, where they will hang underneath the aircraft. He speaks into his microphone.

PILOT
Command, this is Archangel, do you copy? Over.

The communications officer for Archer Army Air Force Base, LIEUTENANT ADRIENNE HOOKS (25), replies via the radio.

HOOKS (O.S.)
(filtered)
We copy, Archangel. Over.

PILOT
I've got T minus ten seconds to sunset. Over.

HOOKS (O.S.)
(filtered)
Roger that. Over.

The pilot scans the horizon as the sun dips below it.

HOOKS (O.S.) (CONT'D)
(filtered)
Archangel, radar shows bogies are converging on your position. Do not engage until we give the order. Over.

PILOT
Roger. Do not engage until ordered. Copy that. Over.

The Pilot continues scanning the horizon until he sees tiny figures in the distance, drawing closer fast. There are hundreds of them.

PILOT (CONT'D)
Visual contact with the bogies. Jesus Christ there's an awful lot of them. Over.

HOOKS
Roger that, Archangel. Over.

The flying creatures draw closer and closer, the Pilot growing more and more nervous.

HOOKS (O.S.) (CONT'D)
(filtered)
Archangel, deploy the device.
Deploy. Over.

PILOT
Deploying. Over.

The pilot turns to watch the CREW-MATE who had helped set up the speakers. He's sitting at a console. The pilot gives him a thumbs-up.

Crew-mate hits a big red button and the panels light up.

There's an oscilloscope that shows a line going from flat to cycling between peak and valley rapidly.

A faint humming starts that can be heard along with the sound of the helicopter's rotors.

PILOT (CONT'D)
Device is deployed and operational.
Over.

EXT. BOULDER NEAR CRASH SITE - NIGHT.

Tabitha and Ken are still watching the helicopters. The sky around the copters is full of winged figures, too far away to be seen clearly, advancing towards the formation.

Ken is getting worse. His breathing is labored and he's trembling.

KEN
What -- what are they doing?

TABITHA
They're just sitting there.

KEN
Morons.

TABITHA
It looks like there's something hanging from the big one in the middle.

KEN
What does it look like?

Tabitha squints at it.

TABITHA
Like some kind of speakers?

KEN
Maybe they're going to blast that K-
Pop crap at 'em. That'll scare 'em
off. Or kill 'em.

TABITHA
Shut up.

INT./EXT. SKYHOOK - NIGHT

The creatures are still advancing and the Pilot is getting extremely nervous.

PILOT
They're still coming. It appears
the device is ineffective.
Permission to engage bogies? Over.

HOOKS (O.S.)
(filtered)
Negative, Archangel. Over.

PILOT
I hope you know what you're doing.
Over.

The pilot is staring through the window, glancing around at the other choppers, and at his crew-mates, who are all sweating and nervous. They've taken out assault rifles and one has set up a CHAIN GUN at one of the open bay doors.

PILOT (CONT'D)
Permission to engage? Over.

HOOKS (O.S.)
(filtered)
Archangel, disengage the device and
engage the bogies. Engage. Over.

PILOT
Roger. Disengage device and engage
the bogies. Engage, repeat, engage!

The Crew-Mate hits the red button on the console again and grabs an assault rifle.

The faint hum stops.

The line on the oscilloscope goes flat, then the scope itself goes dark.

EXT. BOULDER NEAR CRASH SITE - NIGHT

Tabitha relaxes, settling next to Ken, watching the battle.

She hasn't noticed yet that Ken's not moving at all now.

Fire storms erupt from all of the choppers, chain guns, machine guns, small FFLIR missiles, all of them targeting the blips on the radar.

The flying creatures converge on the formation, engaging each chopper, seemingly oblivious to the danger to them posed by the chopper's weapons. One by one, the helicopters crash, setting the underbrush on the ground on fire.

Finally, the only one left is the Skyhook. After a moment it, too, starts spinning down, no longer under control.

The winged creatures begin swirling around the area of the sky where the battle occurred before turning to head back towards the mountain, and Tabitha.

EXT. CLARKE HOUSE - NIGHT

It's quiet, no activity apparent in the other houses nearby. Lawns are not mowed and trash is scattered everywhere.

Bobby is standing there, after watching the battle in the sky. He can see the fires on the ground caused by the crashing helicopters.

Then, he turns and starts walking down the side of the road, keeping to the shadows.

INT. CLARKE BASEMENT - NIGHT

Maria is listening closely to her CB.

INTERCUT - RADIO COMMUNICATION, OUTSIDE CLARKE HOME, CLARKE BASEMENT

Bobby clicks the transmit button on his walkie-talkie twice, then moves on.

Maria hears the squawks caused by Bobby clicking the transit button.

MARIA
(whispering)
Thank you, God. Please stay safe.
Everybody, please be safe.

EXT. BOULDER NEAR CRASH SITE - NIGHT

Tabitha is also watching the fires.

Distant, triumphant screeches and cries can be heard.

TABITHA

Wow. I know the good guys lost, but
that was amazing. Like a movie or
something. Right? Ken?

Ken doesn't respond and she shakes him.

TABITHA (CONT'D)

(whispering)

Ken? Kenny?

He still doesn't respond.

TABITHA (CONT'D)

(whispering)

Kenny wake up. Wake up! You can't
leave me here alone. You can't!
Dammit! Kenny! Wake up!

She shakes him and then touches his throat, checking for a pulse.

TABITHA (CONT'D)

(whispering)

Kenny. Kenny I'm so scared.
You can't leave me here by myself.
I don't know what to do!

There's a loud screeching sound from nearby, similar to the cries from the scene of the battle.

There are the sounds of large creatures moving quickly through the underbrush.

Tabitha leans over and kisses her dead brother on his forehead.

TABITHA (CONT'D)

(whispering)

Blood will draw them ... I'm so
sorry, Kenny. I'm so sorry. Oh, my
God

Tabitha grabs the go-bag and a pistol and runs.

EXT. TREE LINE - NIGHT

Tabitha makes for the darkness underneath the trees.

She hears more screeching, from several different locations close by as she gets to the tree line.

Tabitha stops and turns to watch.

Several large somethings are approaching through the broom-sage, staying low and moving very fast, converging on Ken's body.

The area where Ken's body lies becomes a whirling maelstrom of rending and tearing, multiple creatures finding the fresh corpse at the same time and ripping into it.

After a few seconds the activity pauses and then there is a single long trilling call that is soon joined by several others, forming a chorus of unearthly howling.

Tabitha turns and, as quietly as she can, slips into the nearby trees.

Near the spot where Tabitha had paused a cowed and robed figure emerges from the shadows, turns, and follows her trail into the forest.

EXT. FOREST NEAR THE HIGHWAY - NIGHT

Tabitha hides at the base of a big tree. She's still quietly weeping.

She's watching the sky, as creatures flit across it. There's the occasional scream of something getting caught and killed.

The only other noises are high-pitched chirping sounds as the creatures fly around the night sky.

One quadrant of the sky changes with what looks like thousands of the creatures emerging from a place close-by.

TABITHA

(whispering)

Kenny. I'm so sorry. I'm so scared.
What am I going to do?

She turns and sees, several yards away, a small clearing with an old shack at the back, with a rusty tin roof and an old porch. It's sitting up on concrete blocks and is surrounded and partially enveloped by overgrown trees.

She takes a deep breath and then runs for the shack.

EXT. OLD SHACK - NIGHT

Tabitha gets to the porch of the shack, which protest with creaks and groans under her weight, and glances around behind her.

There are some creatures flying around, and something large is moving through the brush nearby. It's sniffing loudly, as if trying to track her by smell.

Tabitha pushes on the door which is hanging crooked in the jamb and it opens. She slips inside, pushing it shut behind her as best she can. The door and the boards around it are warped and won't let it close all the way.

INT. OLD SHACK - NIGHT

The sound of flies buzzing. Tabitha wrinkles her nose as she glances around the room which is dark except for the meager light coming through the windows.

There's an old rocking chair, laying on its side on the uneven boards that make up the floor, along with other damaged, aged, and cheap furniture.

There are bloodstains on the floor and the walls.

TABITHA
(whispering)
Hello?

Suddenly, the boards on the porch creak in protest, as if something heavy is walking on them.

The sniffing sound from the forest is now right outside the door, whatever making it walking on the protesting boards of the porch.

Tabitha freezes and holds her breath, listening as it sniffs. There are some high-pitched trills, as well, like a bat's echolocation.

A few bloody, clawed fingers grip the edge of the door and start pulling it open.

Tears are running down Tabitha's cheeks and she's trembling in terror.

In the distance there's a strange call, a high-pitched trilling, like one of the creatures sounding an alarm.

The creature on the porch snorts. Then it releases the door and it sounds like it runs along the porch and then leaps off of it.

EXT. OLD SHACK - NIGHT

The creature is barely visible as it runs through the darkness into the trees.

A figure steps out of the darkness under the trees, someone wearing a cowl and robes. The figure is holding what looks like a hand-carved call or whistle that it slips into a deep pocket.

The figure stares at the house then steps back into the shadows beneath the trees.

Tabitha peeks out through the door, glancing around. Then she goes back inside.

INT. OLD SHACK - NIGHT

Tabitha goes over to a corner of the shack and sinks to the floor, dropping the go-bag, pulling her knees up and hugging them, rocking back and forth, tears running from her eyes.

She's struggling to keep her sobbing quiet and is only partially successful.

EXT. HIGHWAY NEAR THE CLARKE HOUSE - NIGHT

Bobby is walking down the shoulder of the highway, a wooded area on his left. He's walking as quietly as he can, carrying the rifle.

MARIA (O.S.)
(filtered)
Papa Bear? Give me a couple of
squawks.

Bobby jumps, startled. Then he clicks the mic a couple of times.

MARIA (O.S.) (CONT'D)
(filtered)
Thank you, Papa Bear.

He pauses, stepping off the shoulder into the shadow of some trees when he hears the sound of something moving around in the darkness ahead.

He lies down on his stomach, belly-crawling over towards the noise, holding the rifle.

A couple of the creatures -- the winged variety -- have caught and killed something and are tearing into it.

It's so dark it's hard to make out many details.

Bobby crawls a little closer, trying to get a closer look.

BOBBY
(whispering)
Please don't be one of my kids. Oh,
God, please ...

One of the creatures pauses and Bobby freezes, holding his breath, as the creature glances around.

Then it resumes eating. Bobby exhales quietly and crawls a little closer.

He can see now that the creatures are tearing into a large deer, and he exhales in relief.

One of the creatures pauses eating and lifts its head from the carcass, bloody nose up in the air, sniffing.

Then it pauses and turns towards Bobby, its eyes reflecting red in the meager light as it looks right at him.

BOBBY (CONT'D)
(whispering)
Oh, hell.

He gets up and starts running and the creature extends its wings and takes off.

CREATURE POV: it can see Bobby in infrared, his body outlined in gold. The sound of his breathing makes a wave signature, as does the walkie-talkie on his belt.

The creature pursues him and then swoops down, wrapping its muscular arms around his torso, sharp talons digging in.

It sinks its teeth into the back of his neck.

Bobby screams, dropping the rifle, as it flies away with him.

INT. ROOKERY - NIGHT

The rookery is inside the mountain in a network of tunnels, a series of nests made of twigs and other materials, full of eggs of various sizes and colors.

Here and there are a few dead trees, apparently brought here by the creatures. Some have been shaped into strange wooden sculptures.

There's miscellaneous junk, mostly now useless electronic devices, everywhere. Along the stone walls are the stripped down corpses -- mostly just skeletons -- of the victims imprisoned there in fibrous cocoons.

One of those there now is Bobby, who is just awakening.

His hand is cocooned close to the walkie-talkie on his belt. He's still wearing the earpiece.

With a lot of effort, he is able to move his hand enough to key the device.

BOBBY

Hello? Can anybody hear me? Hello?

EXT. OLD SHACK - NIGHT

Tabitha is still sitting on the floor of the shack when she hears Bobby's voice over the walkie-talkie earpiece.

TABITHA

(whispering)

Dad? Daddy? Is that you?

INTERCUT - OLD SHACK AND CAVE ENTRANCE RADIO CONVERSATION

BOBBY

Tabby? Are you all right?

TABITHA

(whispering)

I'm okay. But Ken is ... Ken's dead.

BOBBY

What happened?

TABITHA

(whispering)

We had a wreck, and the car caught on fire, and the ammo started going off and it shot him and I tried, I tried to help him, but I couldn't ... I'm so sorry, Daddy.

BOBBY

I know you did everything you could, baby. I know you did. Where are you?

TABITHA

(whispering)

I'm hiding in this old shack I found. I'm so scared.

BOBBY

You have to be close or you wouldn't be able to hear me.

TABITHA

(whispering)

Where are you?

BOBBY

I'm in some kind of hatchery. There are nests, full of eggs. I think I'm underground.

TABITHA

(whispering)

How did you get there?

BOBBY

I went out looking for you and Kenny and one of those things grabbed me. I passed out and woke up here. I think I'm supposed to be the first meal for whatever comes out of those eggs.

TABITHA

(whispering)

Oh, Daddy. Please don't say that.

BOBBY

I know you're scared. Just stay where you are, okay? Just stay there until sunup.

TABITHA

(whispering)

Where's Mom?

BOBBY

She's at home. She's safe. I need you to go to her after the sun comes up.

TABITHA
(whispering)
Not without you.

BOBBY
You listen to me, girl. You stay
right there. When the sun comes up
you go home. Your Momma is going to
need you. More than ever.

TABITHA
(whispering)
No. I'm not. I'm coming to get you.
Right now.

BOBBY
No.

TABITHA
(whispering)
I'm not going home to tell Mom that
I could have saved you and I
didn't. You have to be pretty
close, right? Like you said.

BOBBY
Right.

TABITHA
(whispering)
I think there's a cave or something
they use to go underground around
here.

BOBBY
Okay. But you stay away from
anything that moves. And you be
really quiet. If you can't find me
in a few minutes you hide until
dawn and then go home. Deal?

TABITHA
(whispering)
Okay. Deal.

Tabitha gets up, picks up the go-bag, takes a slow, deep
breath, and looks out the door again.

Then she exits the shack.

EXT. OLD SHACK - NIGHT

Tabitha carefully steps out into the night, sees a cloud of creatures darkening the sky and heads towards where they came from.

From the shadows the cowed figure watches. Then, it follows her.

EXT. CAVE ENTRANCE - NIGHT

The entrance is a hole in the side of the mountain, the floor slanting downwards.

It's dark and the air is full of the clicks, hoots, whistles, and other noises the creatures make. Creatures are coming and going in small groups or individuals.

Tabitha stands at the edge, hiding in some bushes, watching, trying to gather her nerve. She takes a deep breath, getting ready to dash in, when a human hand, the arm in a billowing dark cloak, appears from behind her and grabs her shoulder.

She stifles a shriek as the hand spins her around to face the dark robed and cowed figure.

The figure lowers the cowl. This is JUDE (16, unshaven and filthy). He holds a finger to his lips and gestures that she come closer.

Tabitha reluctantly does so, allowing him to whisper in her ear.

JUDE
(whispering)
What are you doing?

TABITHA
(whispering)
My father is in there!

JUDE
(whispering)
If he is then he's dead.

TABITHA
(whispering)
No, he's not! I talked to him on
the radio.

JUDE

(whispering)

Then he'll be dead by the time you could get to him. And then you'll be dead, too.

TABITHA

(whispering)

I don't care. I'm saving him.

Tabitha tears her shoulder out of his grasp and turns to go into the cavern.

JUDE

(whispering)

Wait!

Tabitha pauses, turning back to face him.

JUDE (CONT'D)

(whispering)

Maybe I can help.

TABITHA

(whispering)

I don't need your help.

JUDE

(whispering)

I go in there with my father all the time. And they haven't eaten me yet. Or him.

TABITHA

(whispering)

Do you know where they keep their eggs?

JUDE

(whispering)

Yeah. I know where that is.

TABITHA

(whispering)

Take me there.

JUDE

(whispering)

I don't know ...

TABITHA

(whispering)

Then I'll go in by myself.

She turns to go.

JUDE

(whispering)

Wait! (Tabitha pauses) Okay. I'll take you there. But you have to be really quiet and do exactly what I say or they'll get you and tear you to pieces. Okay?

Tabitha stares at him, then nods. Jude steps past her, towards the cavern, pulling the cowl back up over his head.

JUDE (CONT'D)

(whispering)

Okay. C'mon.

Tabitha pulls out the pistol and follows him.

INT. CAVERN - NIGHT

They enter the cavern, Jude leading Tabitha. It's dark, and there is junk of all sorts scattered about.

The walls have illegible writing that could be runes or pictograms in some places, as well.

Jude suddenly turns and puts his back to the wall. Tabitha mimics him, holding her breath, as three huge bogies fly casually past.

One of them pauses, landing and facing Jude and Tabitha and sniffing the air. It looks at Tabitha and Jude quietly steps fully in front of her.

CREATURE POV: yellowish light outlines Tabitha, and the noises her faint breathing makes cause shimmering, but when Jude steps in front of her she vanishes.

The creature snorts, then takes off again to catch up to its comrades.

Jude and Tabitha remain still until the creatures are gone, and then move silently down into the main cavern.

INT. EGG CHAMBER - NIGHT

Tabitha and Jude enter the egg chamber.

Tabitha sees Bobby up on the wall with the other bodies. His eyes are closed and his head is lowered.

Tabitha runs to him. Jude remains near the entrance, to one side, hiding. With the cowl pulled up and in the darkness he's nearly invisible.

TABITHA

Dad!

Bobby raises his head and opens his eyes.

BOBBY

Tabby! Be quiet!

She runs up to him, trying to free him from the fibrous cocoon.

BOBBY (CONT'D)

(whispering)

I don't think that's going to work.
You need a knife.

TABITHA

(whispering)

I got one.

She puts down the pistol and opens the go-bag, taking out the hunting knife. She starts working on cutting him loose as one of the eggs in the nest behind her starts to move.

BOBBY

(whispering)

Tab? Tabby? Look behind you.

Tabitha turns as a crack forms on the side of the egg.

She runs over and leaps into the nest.

As the hatchling begins to emerge she stomps on it, hard, over and over.

It squeals a little as it dies, stomped into pudding.

Then she turns and starts stomping on the other eggs, until they're all destroyed and she's covered with their contents.

She returns to freeing her father. She cuts his upper body loose and starts working on his lower body.

BOBBY (CONT'D)

(whispering)

Tab?

TABITHA

(whispering)

I'm almost done.

BOBBY

(whispering)

Tabby? I think that thing that brought me here must have done something to me. I feel so weak.

TABITHA

(whispering)

You're probably dehydrated.

She finishes cutting him loose and catches him as he starts to fall. She lowers him to a seated position, then digs through the bag until she finds a bottle of water. She opens it and tries to hand it to him.

Bobby's unable to close his hand on the bottle, so she holds it to his lips and pours it into his mouth. He gulps the water greedily.

After a few swallows he nods and she takes the water away.

He lowers his head and she sees a circular bite mark on the lower part of the back of his neck.

TABITHA (CONT'D)

(whispering)

Looks like it bit you.

BOBBY

(whispering)

Yeah. Maybe it's poison.

TABITHA

(whispering)

Don't be silly. Come on. Let's get out of here.

He tries to get up and collapses. Tabitha supports him but she can't carry the gun, the bag, and him, all at the same time.

Tabitha looks at Jude. Jude finally enters the chamber, coming over and helping Bobby to his feet as Tabitha gathers the gun and the bag.

BOBBY

(whispering)

Who are you?

JUDE

(whispering)

My name is Jude.

TABITHA
(whispering)
Help me get him out of here.

JUDE
(whispering)
Not now. You'll never make it. Wait
until sunup. I have a place we can
hide until then. It's not far.

TABITHA
(whispering)
Okay.

Bobby throws his arm over Jude and Tabitha's shoulders and they support him as they head back the way they came.

INT. TUNNEL - NIGHT

Tabitha and Jude, supporting Bobby, walk carefully and quietly, hugging a wall. They pause, holding very still as three creatures pass by.

Jude lowers his head and Tabitha holds her breath. Bobby barely notices, his head lolling as he fades in and out of consciousness.

INT. JUDE'S CHAMBER - NIGHT

The three humans enter a small chamber. A low-pitched rumbling can be heard, vibrating and constant.

There are some journals and sketchbooks on the ground, along with pens, pencils, and other drawing materials. On the ground are candy wrappers and empty soda cans and water bottles.

There's an old, large book there, as well, with glyphs on the cover.

JUDE
We can talk here. Just not too
loud. I think the echoes confuse
them or something.

He helps Tabitha guide Bobby towards the back of the chamber and ease him onto the ground, where he can rest his back against the wall.

Bobby's breathing is labored, and the bite marks are inflamed.

TABITHA

Who are you?

JUDE

I'm an acolyte in the Church of the Eternal Goddess. This is where my father and I come to meditate and pray. We live near here.

TABITHA

Is that some kind of cult?

JUDE

You might say that. I saved you, back at that shack. I drew the messenger away with a call my dad made. And I don't know your name yet.

TABITHA

I'm Tabitha. And I thought you were going to show us the way out.

JUDE

I am. But I can't right now. They're awake. We'd never make it.

TABITHA

Then when?

JUDE

After sunup. They get slow and sleepy. If we don't do anything to wake them up we can get out then.

TABITHA

I don't think dad has that long.

JUDE

Their bites are poison.

BOBBY

Tabby? Baby?

Tabitha goes over and kneels next to him.

TABITHA

Daddy? I'm here. It's going to be okay.

BOBBY

No, it's not. It's not, baby.

TABITHA
Don't say that.

BOBBY
It's true.

TABITHA
I'm going to get you out of here.
I'm going to save you.

BOBBY
You already saved me, sweetheart.

JUDE
You committed a sin.

Tabitha looks at him, puzzled.

TABITHA
What?

JUDE
Saving him. The Goddess had chosen
him for a sacrifice.

TABITHA
Shut up. (to Bobby) We'll get you
out, dad.

BOBBY
No, you won't. Don't even try. Just
stay here, with me, until the end.
It won't be long.

TABITHA
(louder)
Dad! Don't --

JUDE
Keep your voices down!

Jude peeks out of the entrance to see if Tabitha's outburst
had attracted any attention.

TABITHA
Dad, you'll be fine. Dad? Dad,
please don't ...

BOBBY
I'm good, baby. I'm dying, but I'm
good.

TABITHA

Dad ... Jude, he can't wait. Help me get him out of here.

JUDE

Let me get my dad. He can help.

TABITHA

Your dad?

JUDE

Yes. I think I can find him.

TABITHA

Okay. Go get him.

Jude starts out and Tabitha calls after him.

TABITHA (CONT'D)

Jude -- be careful.

Jude pauses and looks back at her.

JUDE

Don't worry. I know what I'm doing.

He pulls the cowl back over his head and leaves. Tabitha turns back to Bobby.

BOBBY

I don't trust that guy.

TABITHA

I don't, either.

Tabitha sits on the floor, paging through some of the books Jude had left there.

Many of them are journals filled with a small, spidery-looking handwriting, with some sketches of the creatures.

BOBBY

What is all that stuff?

TABITHA

It looks like he comes down here a lot and watches those things. Lots of stuff here about a Goddess. Crazy stuff.

BOBBY

About what?

TABITHA

He thinks the things were sent by some Goddess. Gaea? Something. To purify the world.

BOBBY

My God.

TABITHA

He's crazy. What do we do?

BOBBY

He obviously knows how to move around down here. Let's see if he comes back. Unless you want to leave me here.

TABITHA

No. No way. I'm not leaving without you.

BOBBY

Then keep looking through that stuff.

LATER

Bobby is struggling to breathe. Tabitha is sitting next to him, thumbing through the big book of scripture.

TABITHA

I don't understand the language this is written in. Latin, or something.

BOBBY

It probably wouldn't make any sense even if you could read it.

TABITHA

He may not be coming back.

BOBBY

Maybe you need to think about heading out on your own.

TABITHA

I can't leave you.

BOBBY

I'm dying, baby. I don't have much time left.

TABITHA

Dad, no.

Bobby takes a long, shuddering breath.

BOBBY

Promise me that you'll leave me here if I die.

TABITHA

Daddy, I --

BOBBY

Promise me!

TABITHA

I'm not going to leave you. I left Kenny. I'm not leaving you. I came here to rescue you.

BOBBY

You did.

TABITHA

Dad! Please --

BOBBY

You've done everything you can do, baby. You saved me.

TABITHA

Just rest. You need to save your strength.

BOBBY

Promise me.

TABITHA

Okay. I promise. But you're not going to die.

BOBBY

Okay.

TABITHA

Rest.

BOBBY

Okay.

Tabitha lays her head on his chest and closes her eyes as Bobby closes his own eyes and relaxes.

INT./EXT BOBBY'S PICKUP TRUCK (DREAM SEQUENCE) - DAY

Bobby's driving his beat up pickup truck along the twisty, uphill road home. Tabitha is sitting next to him, her book-bag in her lap.

There's an awkward silence. Tabitha is pointedly staring out the window, not looking at Bobby.

BOBBY

Okay. So, what's the problem?

TABITHA

Ms. Grisham hates me.

BOBBY

Try again?

TABITHA

That whole class is stupid.

BOBBY

It's English! How is that stupid?

TABITHA

Diagramming sentences? It's dumb.

BOBBY

Dumb or not, you will not pass that class unless you do it.

TABITHA

Fuck that class.

BOBBY

Tabitha!

TABITHA

Mom would understand.

BOBBY

Your mom asked me to come get you when the school called because she felt like she was too upset with you to talk to you about it.

TABITHA

Upset?

BOBBY

You're failing three classes, Tabby. You're not even trying.

TABITHA

So?

BOBBY

Look, I know it seems to be stupid to you. Hell, a lot of what I learned in school I never use. But I still had to learn it. You got to get that diploma or nobody anywhere will take you seriously.

TABITHA

My talent will make people take me seriously.

BOBBY

Without that diploma people in the music business will think you're lazy and undisciplined. You know what that means? No recording contracts. No tours. Nobody will work with you, because they will feel like they can't count on you. Is that what you want?

TABITHA

I --

BOBBY

And I suppose that you're letting me down with this doesn't even factor into the equation at all.

TABITHA

Daddy, I -- (fighting tears) I'm sorry. I'm so sorry. I didn't mean to hurt you.

Bobby struggles not to burst into tears himself.

BOBBY

But you did. You broke my heart.

INT. JUDE'S CHAMBER - NIGHT

Tabitha opens her eyes, having dozed off. Her eyes are full of the tears she shed in her dream. She sits up abruptly, shaking her head. She tries to wake Bobby.

TABITHA

(whispering)

Dad? Dad?

Bobby doesn't respond, his head lolling over to one side.

TABITHA (CONT'D)
(whispering)
Oh, my God. Daddy! Please wake up!

He doesn't respond and she puts her head back on his chest, at first listening for breathing and a heartbeat, then sobbing, quietly, when she hears neither.

There's a faint noise near the entrance, as two robed and cowled figures enter. One of them is carrying an old, worn staff.

They lower their cowls after they come inside. One of the figures is Jude.

The one with the staff is Jude's father, LEON (60, wild gray hair and a long, shaggy beard).

JUDE
Is he dead?

LEON
Son, a little sensitivity, please.

Tabitha gets up, putting one hand on the hilt of her pistol.

TABITHA
Yes, he's dead. Who are you?

LEON
My name is Leon. I'm Jude's father.
Soon to be your father-in-law.

TABITHA
What?

LEON
It was foretold that Jude would
find his wife here, underground,
among the messengers from the
Goddess.

She draws the pistol, flips off the safety, and points it at them.

TABITHA
I'm not marrying Jude. Or anybody
else.

LEON

Nonsense. It was foretold. Besides, shooting us will bring the Goddess's messengers here, and they'll tear you to shreds.

TABITHA

I don't care, because they'll tear you to shreds, too.

JUDE

The Goddess promised you to me.

TABITHA

I don't remember that.

LEON

I know this is a lot, Tabitha, but soon you'll see it's all right and proper. You met Jude right when you lost your father. One man stepping aside to make room for another. It's like a sign.

TABITHA

No. It's bullshit. You'll let me go.

JUDE

What?

TABITHA

I'm not asking you to help me. Just let me go. Or I'll shoot both of you.

JUDE

You wouldn't do that.

LEON

The noise would draw them here, and they'll kill you.

TABITHA

I don't care anymore.

Tabitha's hand holding the pistol is literally trembling with equal parts terror and rage.

Leon takes a long, deep breath, and lets it out, slowly.

LEON

Very well.

JUDE
 Father, I --

LEON
 Don't question me, boy. She wants
 to go, we'll let her go.

JUDE
 She won't live five minutes and she
 doesn't know the way out.

LEON
 That is not our problem.
 Apparently.

Leon steps to one side. After a moment's hesitation, Jude
 also steps out of the way.

Tabitha squats next to Bobby's body and kisses his cheek,
 cupping the other cheek gently. She looks at him a moment,
 tears in her eyes.

TABITHA
 I'm so sorry, Daddy. I love you so
 much.

She stands and makes for the door, keeping the pistol trained
 on Leon and Jude. She gestures for them to step further away
 from the entrance, and they comply.

She exits, being sure that she's facing the two with her
 pistol pointed at them until she gets outside.

She disappears quickly, darting up the tunnel.

JUDE
 What now?

LEON
 Now we wait. It won't be long. Then
 we go out and find her. Or her
 bones.

INT. TUNNEL NEAR THE TEMPLE - NIGHT

Tabitha is moving stealthily down a tunnel. Suddenly there's
 a wailing sound, the sound of one of the creatures in pure
 agony.

Tabitha finds a niche in the wall and sinks into it, holding
 her pistol ready, holding her breath and trembling, as the
 echoes of the wail die and creatures emerge from one end of
 the tunnel.

She looks around but can't find the source of the desperate cry.

There are the sounds of creatures scrambling, lots of them, pouring from one direction.

They are moving quickly, responding to the shriek. One or two pause, looking at Tabitha and sniffing in her direction, before rejoining the others, heading up the tunnel.

After a moment the creatures have passed and Tabitha emerges from the niche, and heads in the direction the creatures had come from.

INT. TUNNEL OUTSIDE THE ENTRANCE TO THE TEMPLE - NIGHT

Around a curve in the tunnel is an entrance to a chamber. Tabitha pauses, standing to one side and carefully looking into it.

The ground is disturbed with the tracks of the creatures. It looks like many of them came from here.

She starts to continue on her way, then stops and takes another look, finally stepping into the Temple.

INT. TEMPLE - NIGHT

The Temple is a large, domed chamber, with a fast running stream flowing through the middle.

It's dark but growing lighter. Tabitha spins around, holding up her pistol, but there's nothing.

Then there's a rumbling, different from the constant one. This one is closer, and deeper.

The dome above Tabitha starts to glow with a pale, amber light -- the light of the newly risen sun, making it through the carefully polished crystal that composes the dome.

There are paintings along the dome, crude art that shows the winged creatures, others without wings, and still others that she hadn't seen before.

Among the paintings are the corpses of human beings, stuck to the wall and ceiling in bizarre, unnatural poses as part of the overall mural.

There are images of throngs of the creatures surrounding and attending to a symbolic representation of something, a glyph or rune with no literal image of what it might be.

It's all in the colors from the spectrum the creatures can see. It's art that the creatures have created themselves.

TABITHA
(whispering)
Oh, my God.

The rumbling gradually fades, the source moving further away, leaving the quieter constant rumble to fill the silence.

Tabitha returns to the entrance to the chamber, breathing as shallowly as she can, as more creatures have started passing down the tunnel outside, all headed the same way.

Finally, it seems no more are coming, and she exits back into the tunnel.

EXT. CLARKE HOUSE - DAY

Maria emerges from the house, looking like she's spent the whole night worrying.

She walks into the middle of the yard.

MARIA
Bobby? Bobby!

Not getting an answer, she starts walking towards the road.

EXT. HIGHWAY NEAR THE CLARKE HOUSE - DAY

Maria sees the mangled and bloody corpse of the deer the creatures were eating.

As she walks towards it she pauses, seeing something closer on the ground in the tall grass.

She runs to it, bends over and picks it up.

It's Bobby's 30.06.

MARIA
Bobby! Oh, my God. Bobby!

She sits on the ground, the rifle across her lap, as she cries.

She takes a deep breath, gets to her feet, and heads back towards the house, carrying the rifle.

INT. ANOTHER TUNNEL - DAY

Tabitha is lost, moving as carefully and quietly as she can in the darkness. The constant rumbling stops and the sudden silence is deafening.

Tabitha pauses, listening. There is no sign of any of the creatures, or of Jude or Leon.

Then there's a distant explosion, then the sounds of automatic weapons fire. Tabitha hesitates, then starts running towards it.

INT. CAVERN UNDERNEATH ARCHER - DAY

Lieutenant Adrienne Hooks emerges from a tunnel into a larger cavern. The distant chirps and squawks of the creatures can be heard.

Hooks is filthy and covered with scratches and other injuries, along with blood that isn't hers. She's carrying an assault shotgun and an extra drum of ammo.

She's fleeing a battle. One that her side lost.

A walkie-talkie is clipped to her belt, the earpiece in her ear.

The expression on Hooks's face is stony and cold but the tracks of tears in the dirt on her face tell a different story about how she feels.

She reloads her weapon and keys her radio.

HOOKS

(whispering)

CC, do you copy? Over. CC, do you copy? This is Hooks. Over. (Switches channels) CC, this is Hooks, do you copy? Over. (Switches channels) CC, do you copy? This is Hooks. Over?

Tabitha's voice comes over the radio instead.

TABITHA (O.S.)

(filtered)

Is somebody there? Hello?

HOOKS

(whispering)

Hello. Hello! This is U. S. Army Lieutenant Adrienne Hooks. Who are you?

INT. TUNNEL OUTSIDE OF THE NURSERY - DAY

Tabitha is standing at the end of a tunnel, using her walkie-talkie. She's staring ahead at the cavern the tunnel opens into.

TABITHA
(whispering)
My name is Tabitha Clarke.

INTERCUT - RADIO CONVERSATION

HOOKS
(whispering)
Where are you, Tabitha?

TABITHA
(whispering)
I guess I'm pretty close to you
since you can hear me.

HOOKS
(whispering)
Are you underground?

TABITHA
(whispering)
Yes. I'm lost. I've been walking
around down here for hours. I heard
a loud rumbling, then a lot of
explosions, like a battle.

HOOKS
(whispering)
Yes, that was us.

TABITHA
(whispering)
Are you from Archer?

HOOKS
(whispering)
Yes. The base has been overrun. I'm
trying to find our way out.

TABITHA
(whispering)
Me, too.

HOOKS
(whispering)
Stay where you are and I'll come to
you. We can find our way out
together. Okay?

TABITHA
 (whispering)
 Uh, sure. Maybe.

HOOKS
 (whispering)
 Do you see anything close to you?
 Something I can look for?

TABITHA
 (whispering)
 Yeah. I sure do.

HOOKS
 (whispering)
 Describe it to me.

TABITHA
 (whispering)
 Okay.

She looks into the cavern in front of her.

INT. NURSERY - DAY

It's a large, open area, and the floor is covered with thousands of young, preadolescent creatures.

Some are winged, most are not. They are all sleeping, scratching themselves, some of them twitching in dreams.

When they lie still they are nearly invisible, blending into the floor in the darkness.

INTERCUT - RADIO CONVERSATION

TABITHA
 (whispering)
 There's this cavern and there are some baby things in it. They're asleep. Mostly.

HOOKS
 (whispering)
 Things? You mean, like

TABITHA
 (whispering)
 Yeah.

HOOKS
 (whispering)
 How many are there?

TABITHA
 (whispering)
 A lot.

HOOKS
 (whispering)
 Okay. Stay really quiet and really
 still.

There's a large opening in the wall of the tunnel ahead.
 Hooks goes over to look through it.

INT. NURSERY - DAY

It's the same cavern, seen from the other side.

INTERCUT - RADIO CONVERSATION

HOOKS
 (whispering)
 Tabitha? Do you have a flashlight?

TABITHA
 (whispering)
 Yeah.

HOOKS
 (whispering)
 Could you point it up towards the
 ceiling of the cavern and flash it
 a couple of times?

TABITHA
 (whispering)
 Why?

HOOKS
 (whispering)
 Because I think I'm right across
 the cavern from you. I want to know
 your location to be sure.

TABITHA
 (whispering)
 Okay. Hold on.

Tabitha points her flashlight at the roof and starts flashing
 it.

Hooks sees Tabitha's light, across the nursery from her.

HOOKS
 (whispering)
 Okay, Tabitha, I see it.

TABITHA
 (whispering)
 So, you're close.

HOOKS
 (whispering)
 Right.

TABITHA
 (whispering)
 How are you going to get across the cavern? Those things are everywhere.

HOOKS
 (whispering)
 Just stay where you are.

She climbs through the opening and steps through the tunnel into the cavern.

INT. CARGO BAY, C130 CARGO PLANE EN ROUTE - DAY

The cargo bay holds a single Armored Personnel Carrier (APC), modified to be airtight, with various camera mountings and sensors on the exterior.

Sitting on benches along the wall are LIEUTENANT ROGERS (28, male), SERGEANT GREENE (26, female), CORPORAL GRAVES (20, male), and eight others, all wearing camouflage fatigues.

They're wearing headsets with microphones, so they can talk to each other via the plane's internal comms and be heard over the noise of the engines.

Rogers has a Google Earth map open on a tablet that he's showing to Graves.

ROGERS
 (filtered)
 So, there's an access point right here. We should be able to go off road and drive right on inside.

GRAVES
 (filtered)
 Are they sure it's big enough?

SGT. GREEN

(filtered)

It looks like it's the entrance to a cavern. It'll be plenty big.

ROGERS

(filtered)

So, we get inside, and we deploy the weapon and record the results.

GRAVES

(filtered)

Dead bogies for days.

SGT. GREEN

(filtered)

The hope, Corporal, is that the spray can be used to contain them.

ROGERS

(filtered)

It should form a thick mist, like a ceiling, about twenty feet off the ground. It'll take hours to settle, and by then we'll be gone. It's more of a defensive measure than an offensive one. The creatures learn the spray is deadly to them so they stay away from it.

GRAVES

(filtered)

I see. But the spray is deadly to us, too, right?

SGT. GREEN

(filtered)

It's deadly to everything that we know of.

ROGERS

(filtered)

The sprayers are adjustable so we can hit individuals with a stream, too. Like from a hose.

SGT. GREEN

(filtered)

Just be damned careful if you do that. Even in the suits it would be risky for you to expose yourself that closely to the toxin.

There's a squawk and the C-130 PILOT (30) speaks to Rogers over the headset.

C-130 PILOT (O.S.)
(filtered)
Lieutenant?

ROGERS
(filtered)
Yes, Captain?

C-130 PILOT (O.S.)
(filtered)
Report to the cockpit. General
Pierce is calling for you.

ROGERS
(filtered)
Yes, sir. On my way.

SGT. GREEN
(filtered)
What do you think that's about?

ROGERS
(filtered)
No idea. Be right back.

Rogers gets up, slipping off his headset and exiting.

INT. C130 COCKPIT - DAY

The pilot and CO-PILOT (30) sit in their seats, along with the RADIO OPERATOR (28). Rogers enters and the C-130 pilot turns to face him.

C-130 PILOT
Comm's over there!

He nods at the Radio Operator, who holds up a headset. Rogers takes it, slipping it on and positioning the microphone.

ROGERS
(filtered)
General Pierce, sir? This is
Rogers.

MAJOR GENERAL STANLEY PIERCE (60) answers him over the radio.

GENERAL PIERCE (O.S.)
(filtered)
Bad news, Lieutenant. We've lost
Archer. It's been overrun.

ROGERS
(filtered)
My God.

GENERAL PIERCE (O.S.)
(filtered)
We had word they were under attack,
and now there's nothing.

ROGERS
(filtered)
Are we scrubbing the mission, sir?

GENERAL PIERCE (O.S.)
(filtered)
No. You're being diverted to a
civilian air field in the area
that'll accommodate your aircraft.
The mission is still a go.

ROGERS
(filtered)
How will this impact our time
table?

GENERAL PIERCE (O.S.)
(filtered)
The air field is closer to the
access point than Archer is, so it
should give you more time to
complete your mission.

ROGERS
(filtered)
A mixed blessing, sir.

GENERAL PIERCE (O.S.)
(filtered)
Indeed it is. You are to complete
the mission as planned. Understood,
Lieutenant?

ROGERS
(filtered)
Understood, sir.

GENERAL PIERCE (O.S.)
(filtered)
I will see you again soon, son.
Godspeed.

ROGERS
(filtered)
Thank you, sir.

Rogers removes the headset. His hands are shaking.

ROGERS (CONT'D)
(whispering)
Jesus.

INT. NURSERY - DAY

Hooks steps into the nursery and start moving towards Tabitha's location.

After a few steps it gets difficult to walk without stepping on one of the creatures.

After another few steps she pauses, unable to decide which way to go next.

INT. TUNNEL OUTSIDE OF NURSERY - DAY

Tabitha is watching her and sees where she's become stuck. She unzips the go-bag and takes out an emergency flare.

She closes the go-bag and stands at the entrance to the nursery, holding the flare.

She takes a deep breath and activates the flare and throws it as hard as she can, into the nursery but away from Hooks.

INT. NURSERY - DAY

The flare is a sudden, painful brightness in the darkness of the cavern as it settles against the wall.

There's a screeching from the creatures as they awaken and see the burning brightness.

The creatures move towards the light, screeching their anger as they start to swarm over it.

The floor around Hooks is suddenly clear of creatures, all of them moving to attack the flare.

She runs towards the tunnel where Tabitha stands waiting.

INT. TUNNEL OUTSIDE OF NURSERY

Hooks enters as Tabitha is gathering the go-bag and her pistol. Behind her the creatures are still swarming over the dying flare. There's the occasional shriek of rage and pain.

HOOKS
(whispering)
How did you know to do that?

TABITHA
(whispering)
It's a long story.

HOOKS
(whispering)
Tell me later. Let's get out of here.

TABITHA
(whispering)
Good idea.

HOOKS
(whispering)
Which way?

TABITHA
(whispering)
Well, we know the way out isn't back that way. Let's go this way.

They exit up the tunnel.

EXT. HIGHWAY NEAR THE CAVE ENTRANCE - DAY

Maria is driving Bobby's truck, frantically searching.

She glimpses a trail of crushed bushes and broom-sage, along with tread marks, that leads from the road up the side of the mountain.

It's the trail Rogers' APC made when it left the road to drive up to the cave entrance.

It's too steep for the truck. Maria parks on the road's shoulder, getting out and taking a pistol and flashlight with her. She follows the trail up the mountain on foot.

EXT. CAVE ENTRANCE - DAY

Near the cave entrance Rogers and his team are getting ready, putting on hazmat suits, the APC parked nearby.

Maria approaches them, tucking the pistol into the waistband of her pants.

Green approaches her.

SGT. GREEN

Ma'am, you're going to need to leave.

MARIA

I'm looking for my husband and my children.

SGT. GREEN

There's nobody here but us, ma'am. You need to go.

Rogers comes over.

ROGERS

Is there a problem?

SGT. GREEN

She's looking for her family.

ROGERS

Were they driving a SUV?

MARIA

My kids were.

ROGERS

There's a wrecked SUV just down the road a bit.

MARIA

Oh, my God. Were --

SGT. GREEN

It was abandoned.

MARIA

If that's the case maybe they came here. Have you seen --

ROGERS

Ma'am, you need to leave. We're about spray some toxic chemicals here to combat the threat and it won't be healthy for you.

MARIA

Toxic chemicals? My kids might be in there!

ROGERS

Ma'am, you need to leave. There aren't any children here.

MARIA

Are you sure? Have you been in there?

SGT. GREEN

Ma'am --

MARIA

I'm not leaving. You can't make me.

Green and Rogers look at each other.

ROGERS

I'm just telling you, once we deploy this weapon it will kill any living thing that is not protected.

MARIA

Who is your commanding officer? Somebody at Archer?

ROGERS

My commanding officer is Major General Pierce, and he's at the Pentagon.

MARIA

The Pentagon? Why --

ROGERS

Ma'am, we really don't have time to explain. We're here to test a new weapon on the threat. Now, I need for you to either leave or get out of the way. And remember that once we deploy the weapon, if you are exposed you will die. Do you understand?

MARIA

I understand, Captain.

ROGERS

It's Lieutenant. Okay, Sergeant, back to work.

Rogers and Green turn to back to the APC, as Maria heads back to her car.

EXT. CRASH SITE - DAY

She finds the spot where the burned-out SUV crashed and parks, going over to it and looking inside. Then she turns around, looking for her kids.

MARIA

Tabby? Ken? Tabitha! Kenneth! Ken
... .

She sobs. Then she gets back in the truck and cranks it, making a U-turn.

INT. ANOTHER TUNNEL - DAY

Tabitha and Hooks walk stealthily down the tunnel.

TABITHA

(whispering)
What happened at Archer?

HOOKS

(whispering)
We had one of the creatures. We caught it three days ago. The base C.O. ordered experiments on it after a mission to test a new weapon failed.

TABITHA

(whispering)
Was that with the helicopters?

HOOKS

(whispering)
Yeah. It was supposed to make a noise the bogies can't stand but humans can't hear. It didn't work. We lost a lot of people and hardware. The General got angry and ordered an experiment on the specimen. It let out this horrible screeching noise --

TABITHA

(whispering)
I heard it.

HOOKS

(whispering)
What? I don't see how that's possible.

TABITHA
(whispering)
It was really loud. They all went
crazy after they heard it.

INT. TUNNEL OUTSIDE OF PANTRY - DAY

Tabitha and Hooks are approaching an opening in the wall.

HOOKS
(whispering)
Wow. That's weird. Anyway, they had
something, some kind of big
creature like a giant earthworm or
something, that tunneled up
underneath the base HQ where the
lab was. We tried to fight them off
but there were just too many. I
escaped through the tunnel they
made. I think everybody else is
dead.

Tabitha and Hooks pause at the entrance to the cavern.

Hooks peeks inside.

TABITHA
(whispering)
It stinks worse here than anywhere
else.

HOOKS
(whispering)
I noticed. What do you think is in
there?

TABITHA
(whispering)
Why are you asking me?

HOOKS
(whispering)
You seem to know more about these
things than me.

TABITHA
(whispering)
I don't know. It's been a while
since we've seen anything. Maybe
they're all in here?

HOOKS

(whispering)

Thanks for giving me something else
to worry about. I think I see some
light. Maybe this is the way out.
I'll just take a quick look.

Hooks has her weapon ready as she steps through the entrance.

INT. PANTRY - DAY

Hooks carefully moves to the back wall, and pauses to inspect what she finds there.

Some stray beams of sunlight have found their way into the chamber and have made puddles of intense light on the floor, though the rest of the chamber is in darkness.

Along the sides are row upon row of large, organic looking sacs, stretching up the walls towards the ceiling, with veins leading from them up into the darkness overhead.

The nearest ones are a few feet off the ground, sitting on a stone ledge. There's another stone ledge, like a step, underneath.

Hooks steps up to one of the sacs and gently touches it.

It jerks!

It contracts and expands violently at her touch.

Hooks jumps back, uttering a startled yelp, falling off the step and landing on her back on the ground.

The impression of a human face appears in the side of the sac. It looks like there's something in the person's mouth.

Hidden among the sacs are several creatures, smaller than most, but winged, and almost invisible until they move.

At Hooks's startled exclamation they begin to stir.

Hooks starts crawling away, backwards, as quietly as she can, as the figure in the sac struggles to get free.

The creatures that had started stirring launch themselves into flight, patrolling the chamber, looking for the intruder.

Hooks is in the middle of one of the pools of light when she freezes, watching them.

They utter squeaks and squawks as they hunt, one landing right in front of her, it's back to her.

Hooks stops even breathing, watching the creature as it sniffs, going over to the sac with the struggling figure inside.

The figure stops struggling when the creature gets near.

The creature turns and looks around, still sniffing, and another one lands nearby, also sniffing.

CREATURE POV: the light -- and the heat from it -- causes Hooks to blend into the background so to the creature she looks like an amorphous blob, just part of the ground, matching other amorphous blobs.

Carefully and slowly Hooks grips her weapon, ready to bring it to bear on the creatures.

The creatures launch themselves, going back among the sacs and burying themselves among them.

Hooks finally starts to breathe again and slowly begins moving backwards towards the entrance.

INT. TUNNEL OUTSIDE OF PANTRY - DAY

Tabitha is watching Hooks, oblivious to the fact that Leon and Jude, cowls covering their heads, are hiding in the shadows behind her. She's holding her pistol.

Jude starts moving towards her, taking a couple of slow steps, and then breaking into a run.

Leon reaches for him but he's too late -- Jude is gone.

Jude grabs Tabitha's arm holding the pistol and jerks her around, slamming her arm into the cave wall. Surprised, Tabitha lets go of the pistol and it falls to the ground.

Jude's cowl falls down, leaving his head uncovered. He covers Tabitha's mouth with a grimy hand, holding a finger across his own lips, gesturing for quiet.

Tabitha stares at him a moment, shocked, before her expression changes to rage and she bites the hand he's using to cover her mouth, hard. He jerks his hand away, squirting blood on Tabitha and the ground.

He puts his other hand in his own mouth and bites it to stifle his scream of pain.

There's a big bloody hunk of Jude's palm still in Tabitha's mouth, and she spits it at him.

Tabitha squats onto the ground to pick up the pistol. She stays down and screams, one long, drawn out wail, and then stops, sitting very still on the ground.

INT. PANTRY - DAY

Hooks, who can see what's happening and is on her way to help Tabitha, freezes when she hears the scream. Behind her creatures begin to stir again.

INT. TUNNEL OUTSIDE OF PANTRY - DAY

A look of horror crosses Jude's face as he hears the creatures, too. He turns and starts running back toward his father, holding his bleeding hand, blood dripping on the ground.

Leon watches, cowl still covering his head, holding his staff, not moving.

CREATURE POV: Jude running. All that can be seen is his head and hands, and blood dripping from his injury, and the panting and moaning in pain. It's enough.

The smaller winged creatures swarm over Jude, tearing into him. More and more join the swarm as he struggles and falls to the ground.

There's wet tearing and rending, and Jude screaming in pain.

Tabitha and Leon both watch. Tabitha is now standing, holding the pistol. Jude is now gasping in agony.

Hooks joins Tabitha, watching the creatures devour Jude alive, before she nudges Tabitha and gestures with her head up the tunnel, away from the creatures and their feeding frenzy. They begin walking that way, carefully and quietly.

Leon continues to watch, unmoving, from the shadows.

EXT. CAVE ENTRANCE - DAY

The soldiers are almost done gearing up. All are wearing hazmat suits.

Some of those are carrying a sophisticated, powered sprayer that can be adjusted, with a harness for tanks of the toxin on their backs. Others are carrying assault rifles.

A couple of the hazmat-suited soldiers begin filling portable tanks with the toxin from a hose on the side of the APC. The hose is covered with a layer of frost.

Maria watches from a distance.

Maria has the pistol in the waistband of her pants again, and she's holding a big flashlight.

All of the soldiers are communicating using radios built into the suits. Graves starts securing the filled tanks of the toxin into the harnesses of the soldiers equipped with sprayers.

ROGERS

(filtered)

So, if we give the disengage signal you know what to do.

SGT. GREEN

(filtered)

Yes, sir. Fall back to the APC.

ROGERS

(filtered)

Once I give the order you'll have fifteen seconds to get inside before it closes and seals.

SGT. GREEN

(filtered)

Yes, sir.

Rogers walks over to Maria. He has to shout to get her to hear him through the faceplate of his helmet.

ROGERS

(muffled)

You will need to leave the area, ma'am!

MARIA

I'm not leaving.

ROGERS

(muffled)

If you get exposed to this spray we're about to use you will die!

MARIA

I'm not leaving, Lieutenant.

ROGERS

(muffled)

You understand that you are making the decision to expose yourself to lethal chemicals of your own free will?

MARIA

I understand.

ROGERS

(muffled)

And if you should become exposed or otherwise become imperiled, my people will not be able to assist you! We have a mission here and that takes priority over everything else! Everything! Do you understand?

MARIA

I understand, Lieutenant. Look, just let me go in there and take a -

-

ROGERS

(muffled)

No, ma'am, I can't allow that!

MARIA

You might kill my children.

ROGERS

(muffled)

If your children are in there then they are dead already!

MARIA

You don't know that.

ROGERS

(muffled)

I've said everything I'm going to say!

Rogers turns and walks back to the rest of his people, and they start gearing up, the APC's quiet engine starting as they prepare to invade the nest.

INT. JUNCTION OF TUNNELS - DAY

The tunnel Tabitha and Hooks are running through forms a fork with another tunnel.

There is the usual junk littered here, along with bits and pieces of human remains.

Tabitha and Hooks are panting, trying not to do it too loudly.

HOOKS
(whispering)
Which way? Up that way, or down
this other tunnel?

TABITHA
(whispering)
I don't know. I've never been here
before.

Hooks looks around.

HOOKS
(whispering)
Is it getting warmer to you?

TABITHA
(whispering)
Warmer?

HOOKS
(whispering)
Yeah.

TABITHA
(whispering)
Maybe. I don't know.

Hooks stares up the tunnel, thinking about it.

HOOKS
(whispering)
Okay. I think it's warmer up that
way. Let's see if that means it's
the way out.

Hooks begins walking that way, Tabitha following.

INT. APC - DAY

Everyone is in hazmat suits. Graves is driving the APC.

There are several monitors showing the walls of the cavern as they enter the network of tunnels.

ROGERS
(filtered)
Anything so far?

GRAVES
(filtered)
Nothing. No sign of any creatures.

ROGERS
(filtered)
Switch to infrared.

Graves makes the adjustment on his console. The screens all go dark.

GRAVES
(filtered)
Nothing, sir. Nothing at all.

ROGERS
(filtered)
We'll need to find a large grouping of them in order to test the spray.

SGT. GREEN
(filtered)
You wouldn't think that would be much of a problem.

ROGERS
(filtered)
Yeah, I know. Okay. Switch to visual spectrum with a passive IR overlay, Corporal.

GRAVES
(filtered)
Yes, sir.

Graves makes the adjustment again, switching back to the standard view, with the view from IR overlaid.

On the rear view monitor Maria can be seen entering the cavern, though there is considerable distance between her and them.

SGT. GREEN
(filtered)
She's following us.

ROGERS
(filtered)
She's been warned. There's nothing we can do about her now.

EXT. TUNNEL - DAY

The tunnel here is a little wider, the walls more worn and smoother. There's not as much junk here, as well.

Tabitha and Hooks are walking but Hooks pauses, causing Tabitha to stop, as well.

TABITHA
(whispering)
What is it?

HOOKS
(whispering)
It's definitely getting warmer.

TABITHA
(whispering)
Yeah. You're right. What does that mean?

HOOKS
(whispering)
Maybe that's because it's warming outside.

TABITHA
(whispering)
So maybe we're close to the way out?

HOOKS
(whispering)
Yes. Maybe. Okay, come on. I think I can see something up ahead.

They continue on their way.

EXT. CAVE ENTRANCE - DAY

Maria is following the APC into the tunnels. She's several yards back, pausing every few feet and looking around, pistol at the ready.

INT. CAVERN NEAR ENTRANCE - DAY

The APC breaks into the cavern and stops.

INT. APC - DAY

Rogers and Green are looking at the monitors. They're still as dark as they were before.

ROGERS

(filtered)

You'd think, with all the noise we're making, they'd be all over us by now.

SGT. GREEN

(filtered)

I believe the thinking is they're torpid during the day. Sir.

ROGERS

(filtered)

Torpid?

SGT. GREEN

(filtered)

That's the word I heard used, sir.

ROGERS

(filtered)

Well, we can't test the spray if we don't have any of them to spray it on.

INT. CAVERN NEAR ENTRANCE - DAY

Maria starts waving her arms at the APC

INT. APC - DAY

GRAVES

(filtered)

What does she want?

SGT. GREEN

(filtered)

Who?

Graves points at the monitor showing Maria.

ROGERS

(filtered)

Who knows? Let's keep moving.

GRAVES
(filtered)
Yes, sir.

Graves prods the APC back into motion.

INT. CAVERN NEAR ENTRANCE - DAY

MARIA
(whispering)
What the fuck? Idiots!

She stops waving her arms and follows the APC. Around her the noise of awakening creatures can be heard.

INT. MAIN TUNNEL - DAY

The tunnel Hooks and Tabitha walk down is now wider. There's almost no junk or debris here, and the walls are smooth.

The constant rumbling noise is noticeably louder, and both Tabitha and Hooks are sweating.

The tunnel suddenly ends in a wall of rock. On the ground is a large, dark hole.

On the wall behind the hole is the same symbol that Tabitha saw in the temple.

HOOKS
(whispering)
What is that?

TABITHA
(whispering)
I don't know. I've seen it before,
though.

Hooks carefully leans over, shotgun at the ready. She makes a face.

HOOKS
(whispering)
My God it stinks down there. It
feels warm, too.

TABITHA
(whispering)
Maybe this goes to where they came
from?

HOOKS
 (whispering)
 Maybe. That would be nice to know.

Hooks leans over a little closer, trying to see better.

There's the sound of creatures screeching behind them. Both Hooks and Tabitha spin around, looking for a possible attack.

Behind them, emerging from the hole, is one of the winged creatures. This one is huge, bigger than any of the others seen so far.

It hovers in the air, preparing itself to strike.

Tabitha catches a glimpse of it out of the corner of her eye and spins around.

TABITHA
 Hooks!

Hooks turns as the creature starts to lunge at them, and opens fire with the shotgun.

The noise is deafening but she kills the creature, which falls back down the hole.

HOOKS
 Okay, they know we're here now. And I'm out of ammo.

TABITHA
 I still have some.

HOOKS
 Don't use it until you have to.

TABITHA
 I think I'll have to really soon.
 Look!

Tabitha points up the tunnel.

The walls, floor, and ceiling, are all alive with the creatures, all shapes and sizes, advancing towards them.

TABITHA (CONT'D)
 Do we run?

HOOKS
 Where would we run to? We'll make a stand right here.

Hooks shifts her grip on the shotgun, preparing to use it as a cudgel.

INT. CAVERN - DAY

The APC stops in the middle of another cavern. Several yards away Maria also stops, kneeling onto the ground, watching.

INT. APC - DAY

All of the people in the APC are staring at their screens.

GRAVES
(filtered)
Still nothing, sir.

ROGERS
(filtered)
That makes no sense.

SGT. GREEN
(filtered)
Unless

ROGERS
(filtered)
Spit it out, Sergeant.

SGT. GREEN
(filtered)
This is probably an alien species
we're dealing with here, right?

ROGERS
(filtered)
Right.

SGT. GREEN
(filtered)
What if they don't radiate waste
heat in infrared?

Rogers looks at the screens again.

ROGERS
(filtered)
Okay. Deployment team, get ready.
We're going to go out there and see
with our eyeballs.

The team begins arming themselves, checking their equipment, and checking their hazmat suits over one more time.

SGT. GREEN
(filtered)
Good to go, sir.

ROGERS
(filtered)
Okay. Corporal, unseal the door.

GRAVES
(filtered)
Yes, sir.

Graves hits a switch and there is a faint hiss as the big door in the back unseals and opens.

The team exits through it.

EXT. MAIN TUNNEL - DAY

Hooks and Tabitha are among the creatures, Hooks using the shotgun like a club.

A small creature leaps onto Tabitha, trying to bite her, digging into her arm with its claws.

She flings it against the wall, hard, and it lets go, leaving bleeding gashes in her arm. She kicks it, crushing it against the wall.

Hooks is covered with bleeding wounds from scratches. She uses the stock of the shotgun to pommel one larger creature in the face, causing it to fall onto the ground.

It reaches out and slashes with its clawed hand as it falls, leaving three deep gashes on Hooks's cheek.

Hooks stands over the creature and starts pounding its head with the butt of the shotgun, grunting and moaning in rage, oblivious to the blood streaming down her face.

Tabitha pauses, looking around, confused, as suddenly there are no more creatures attacking.

Hooks looks up, as she notices the same thing.

The creatures are leaving, going back the same direction they had come.

TABITHA
What's happening? Did we scare them
off?

Hooks manages a grim laugh.

HOOKS

No. Something called them off. Must be ... oh, shit. The VX mission! I bet that's what it is!

TABITHA

The what?

HOOKS

A weapons test. Nerve gas. I forgot all about it. I'll tell you as we go.

TABITHA

Which way?

HOOKS

Follow them.

TABITHA

Are you sure?

HOOKS

Yeah. I'm sure.

EXT. CAVERN - DAY

The team deploys around the perimeter, two per position. One with a sprayer, the other with an assault rifle.

Rogers and Graves remain inside the APC.

Maria is watching from a distance as the team kneels on the ground, looking around for the enemy and not seeing any.

INTERCUT - APC AND CAVERN, RADIO CONVERSATION

ROGERS

(filtered)
Still nothing?

SGT. GREEN

(filtered)
Nothing, sir.

Rogers finally sees it on one of this screens, giving a view of the ceiling. Infrared begins lighting up as individual creatures awaken and sense danger.

It's like a time-lapse of a pointillist painting being filled in, dot by dot.

ROGERS
(filtered)
Damn. They were there the whole
time.

SGT. GREEN
(filtered)
Say what, sir?

ROGERS
(filtered)
Look up. We're about to have
company.

The infrared is getting brighter and brighter, individual dots filling into the picture. Then a few of the dots begin to grow larger, rapidly.

ROGERS (CONT'D)
(filtered)
Sprayers, get ready!

The sprayers lift their nozzles, pointing them upwards.

There's a quiet splatting sound and a nasty organic-looking substance appears on the hood of the APC. It begins smoking.

SGT. GREEN
(filtered)
Their crap is acidic!

The crap is indeed eating through the armor, even faster as more creatures target the APC with their excrement.

The feces hits some of the hazmat suited figures and begins smoking.

ROGERS
(filtered)
Deploy the spray!

SGT. GREEN
(filtered)
Sir, our suits may be compromised --

ROGERS
(filtered)
Deploy the fucking spray, Sergeant!

SGT. GREEN
(filtered)
You heard him. Sprayers, deploy!

The sprayers deploy and the mist rises from the ground, forming a translucent fog of toxin about twenty feet up. It spreads out until it covers the whole cavern.

Several creatures enter the fog and fall to the floor, spasming and twitching and dying.

The other creatures pull up, avoiding the fog entirely by staying above it.

ROGERS
(filtered)
Looks like it's working.

The creatures start massing together, forming big living clumps up near the roof of the cavern.

ROGERS (CONT'D)
(filtered)
What are they doing?

HARPER
(filtered)
I don't know.

SGT. GREEN
(filtered)
What's happening, sir?

ROGERS
(filtered)
They're all ... clumping together,
or something.

The clump of creatures dims on infrared, fading to a purplish, amorphous blur.

ROGERS (CONT'D)
(filtered)
Whatever it was that made them
light up in IR is done now, it
looks like.

The whole clump lights up again on the screen, then starts growing larger, the creatures free-falling towards the ground.

ROGERS (CONT'D)
(filtered)
What the hell?

ROGERS (CONT'D)
(filtered)
Rifles, open fire! Fire, fire,
fire!

The soldiers carrying the assault rifles open up now, their guns thundering in the enclosed space.

The knot of creatures penetrates the fog, disrupting it. The toxin kills the creatures on the exterior, and they fall to the floor in death spasm.

But many of the others were untouched and now fan out underneath the fog to attack the soldiers.

ROGERS (CONT'D)
(filtered)
Sprayers, adjust to concentrated
spray and fire!

The sprayers adjust their nozzles, and now the spray emerges from them in a stream like water from a hose as they target individual creatures.

Each creature the streams hit falls to the ground, spasming in death throes.

SGT. GREEN
(filtered)
We'll run out of toxin soon at this
rate, Lieutenant.

ROGERS
(filtered)
I know.

One of the sprayers screams and falls to the ground, his suit compromised by the feces from the creatures.

SGT. GREEN
(filtered)
Our suits are compromised. Using
the toxin like this is as dangerous
for us as it is them!

The screens inside the APC go dark.

ROGERS
(filtered)
External cameras off-line! Keep
firing! Fire!

Some creatures are still swirling around, above the fog of the poison now, targeting the hazmat-clad figures of the soldiers now with their acidic feces.

Maria watches, quietly and being very still, and is ignored by several creatures as they fly over her from the tunnel to join the fray.

INT. MAIN TUNNEL - DAY

Tabitha stops walking. Hooks pauses.

HOOKS
(whispering)
What is it?

TABITHA
(whispering)
Do you hear that?

They stand quietly and Hooks can hear it, too -- the sounds of the battle.

HOOKS
(whispering)
That's probably our people. Come on!

They resume heading towards the sounds of the gunfire, as quickly as they can.

EXT. CAVERN - DAY

The battle continues, as Maria watches from cover.

The floor is littered with the bodies of the creatures, some riddled with bullets and others dead from the spray.

Two more soldiers succumb to the effects of the toxin.

Other creatures swirl around the air above the poison fog.

The soldiers cease their firing, watching the creatures flying above the fog.

INTERCUT - RADIO CONVERSATION BETWEEN APC AND CAVERN

ROGERS
(filtered)
What's going on out there?

SGT. GREEN

(filtered)

We're nearly out of ammo and our tanks with the toxin are dry. We have two K.I.A. from the toxin.

ROGERS

(filtered)

What are the creatures doing?

Green looks around.

The ground is littered with dead creatures and soldiers, but there is no movement.

SGT. GREEN

(filtered)

Looks like we got them all, sir. The survivors are staying above the fog.

ROGERS

(filtered)

The toxin shouldn't settle for a little while now.

SGT. GREEN

(filtered)

I think I should mention that, each time they break through the ceiling the toxin forms they disrupt its cohesion.

ROGERS

(filtered)

What?

SGT. GREEN

(filtered)

There are gaps in the fog of toxin. And they're getting bigger.

ROGERS

(filtered)

Maybe they won't figure that out.

SGT. GREEN

(filtered)

Sir, I think these things are a hell of a lot smarter than we thought. I wouldn't count on them not figuring it out.

ROGERS
(filtered)
Fuck.

SGT. GREEN
(filtered)
Can we retreat to the APC?

ROGERS
(filtered)
Negative. We've lost power and electronics.

SGT. GREEN
(filtered)
They're planning something.

ROGERS
(filtered)
Planning something?

SGT. GREEN
(filtered)
What -- what the fuck?

ROGERS
(filtered)
What's happening? Sergeant?

SGT. GREEN
(filtered)
They're massing again. They're preparing another assault! Multiple waves!

ROGERS
(filtered)
There can't be many of them left.

SGT. GREEN
(filtered)
I think we underestimated their numbers, sir. Here they come!

The gunfire starts up again and it's joined, in the intermittent silences, by the shrieks of the creatures as they fly around the soldiers.

SGT. GREEN (CONT'D)
(filtered)
I'm out! We're all out of ammo!

GRAVES
(filtered)
I'm going to try to start the
engine.

Graves tries it but nothing happens when he hits the starter.

GRAVES (CONT'D)
(filtered)
That crap's damaged the
electronics! The starter is off-
line!

The remaining sprayers drop their nozzles as the soldiers start running towards the tunnel, where Maria sits, watching.

SGT. GREEN
(filtered)
I did not order a fall back! Return
to your positions! Return to your
positions!

One by one, the soldiers are either confronted by one or two of the big winged creatures, who savagely tear them apart, or they are caught and carried off down the tunnel, passing over Maria's head.

Then it gets quiet.

Maria gets up and walks towards the APC, carefully glancing around to see if she's drawn the attention of any of the creatures, and avoiding the pools of toxin on the ground.

There are no living creatures below the now broken layer of fog, but more creatures are flying in via tunnels near the ceiling to gather there.

There's a single gunshot, from the interior of the APC.

Maria hurries up to the open rear door on the APC and steps inside, holding her pistol ready.

INT. APC - DAY

Rogers is in his seat, holding a smoking pistol. He's removed his helmet.

In the driver's seat is Graves. There's a bullet hole in the side of his helmet and the faceplate is spattered with blood.

MARIA
(whispering)
Lieutenant?

Rogers' turns towards Maria and grins.

ROGERS

We've lost already. They're smarter and tougher than we are, and they never forget what they're fighting for. This world doesn't belong to us anymore.

MARIA

Why did you kill him?

ROGERS

He tried to stop me.

MARIA

Stop you from doing what?

ROGERS

This.

As she watches he reaches over with his other hand, balling it into a fist, smashing through the glass over the big red button of the self-destruct on the bulkhead next to him.

He presses the button firmly and a high-pitched siren starts. The readout on the screen lights up, counting down from 90.

ROGERS (CONT'D)

You may want to get out of here. The explosion will be intense.

MARIA

Lieutenant? What --

He raises the pistol and uses it to shoot himself in the temple, splattering the bulkhead opposite with blood, brains, and bits of skull. His body sinks in the chair.

Maria glances at the timer, then turns and exits the APC.

INT. CAVERN - DAY

Standing at the same place from where she'd watched the battle is Tabitha, and Hooks.

MARIA

Oh, my God. Tabitha! Baby!

TABITHA

Mom!

MARIA

Stay there! I'm coming!

Maria starts running towards her daughter. The sound of the siren from the APC is getting louder and more insistent.

CREATURE POV: from the roof, looking down, creatures that had settled back down into somnolence are awakening again, looking down and seeing the APC, Maria, Tabitha, and Hooks.

By ones and twos they take off, letting themselves fall towards the ground, through the gaps in the fog, some of them moving to flank Maria and cut her off from the entrance.

Hooks sees them.

HOOKS

They're coming! Look up!

Maria stops, looking up, seeing the creatures in the pale light.

MARIA

Tabby, run! Get out of here!

TABITHA

No! I'm not leaving you!

MARIA

Go! I'll keep them here!

HOOKS

That siren is the self-destruct, Tabitha. The APC is about to blow up. We need to get away from here.

TABITHA

But mom --

MARIA

Go, baby! Go! I love you! Mommy will always love you, my sweet Tabby! You need to go!

TABITHA

Mom! I can't leave you!

HOOKS

Come on, Tabitha. Come on!

Tabitha pauses as Maria points her pistol up at the circling creatures. She opens fire on them, more to draw them to her than in hopes of actually hitting any.

She gets their attention, as they start flying around over her, a steadily shrinking circle of creatures with Maria at the center.

TABITHA

Mom!

Tears streaming from her eyes, Maria empties her pistol at the creatures and reloads quickly.

HOOKS

Tabitha, we need to go! Now!

Hooks drags Tabitha from the entrance.

Maria sees them leaving and smiles. Several creatures land around her, each a few feet away, cutting off her escape.

MARIA

(whispering)

Come and get it, you fuckers... .

EXT. CAVERN ENTRANCE - DAY

As they head down the tunnel Tabitha and Hooks can hear the steadily increasingly intense wail of the siren.

There are a couple of 'bopping' sounds from the siren, like a traffic cop signaling to a driver to pull over, and Hooks grabs Tabitha and shoves her into the wall on the opposite side of the cavern.

Hooks pulls Tabitha into a tight embrace, shielding her as much as she can with her body.

Tabitha sobs quietly into Hooks's shoulder.

TABITHA

Mommy

The self-destruct goes off, the resulting explosion powerful and intense.

The shock wave knocks Hooks and Tabitha to the floor. The tunnel partially caves in, covering them under rock and debris.

LATER

The cavern where the APC had exploded has collapsed, burying everything inside of it under tons of rubble.

In the tunnel next to it, Hooks lies on the ground, covered in dust, on top of Tabitha.

Hooks begins to move. She rolls off of Tabitha, sitting on the ground, dazed.

Tabitha begins to move.

Hooks gets up and reaches down, grabbing Tabitha's hand and pulling her out of the debris to her feet.

They're both covered in dirt and dust and blood from numerous cuts and scratches.

HOOKS

Are you all right? Tabitha?

Tabitha looks at her, as if unable to understand what Hooks had just asked her. Then, she nods.

TABITHA

I'm okay. Mom --

HOOKS

I'm sorry, Tabitha. No way she survived that.

Tabitha sobs but manages to keep herself together.

TABITHA

I've lost everybody.

HOOKS

I'm so sorry, Tabitha.

TABITHA

There's nothing left. Nothing.

LEON

Then you know how I feel.

They turn to see Leon approaching them from deeper in the cavern.

He stops, looking at both of them, holding his staff.

TABITHA

I'm sorry. About Jude.

Leon stares at her, expressionless, though tears have left tracks in the dirt on his face.

Then he drops the staff onto the ground, and takes off his robe and cowl -- he's wearing a pair of filthy jeans, an old T-shirt, and a pair of old army boots underneath it.

He drops the robe and cowl onto the floor. Then, he turns and goes back into the tunnel.

Tabitha and Hooks watch until Leon disappears into the darkness of the tunnel.

HOOKS

Come on. We can follow the tracks
of the APC to get out.

EXT. OUTSIDE CAVE ENTRANCE - DAY

The sun is setting behind the mountains as Hooks is walking away, towards the road below.

Bobby's truck is still parked down next to the road.

Tabitha is standing just outside the cave, watching her. She's holding Leon's staff, and wearing Leon's robe.

Hooks turns to look back at Tabitha, pausing, giving Tabitha a chance to come down and join her. Tabitha does not react.

As Tabitha watches an army jeep drives up the road below. Hooks waves her arms to get the driver's attention. The driver, seeing Hooks, goes off-road and drives up to her.

As she climbs into the jeep Hooks turns back, looking at Tabitha and waving.

Tabitha waves back, no expression on her face.

The jeep turns and heads back to the road.

EXT. OUTSIDE CAVE ENTRANCE - NIGHT

The sun sets behind the mountains, and, in the dying light, swarms of creatures emerge from the cave, flying past Tabitha. Tabitha turns, pulling the cowl up over her head, gripping the staff, and goes back into the cave.

FADE OUT.