

CHIMERA

Written by

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CHiMERA

FADE IN.

2041, AFGHANISTAN

EXT. VILLAGE ROAD - EVENING

A US Marine armament-reconnaissance vehicle, an LAV-25, bumps along the rocky road. Dust peels up from the flat brush-lands and covers everything. Inside is the Chimera squad--a group of super-soldiers--with futuristic, tan camouflage-patterned tactical gear.

Among the members is SYDNEY "Sid" BASKERVILLE, mid 20s, sarcastic, funny, and blunt, often all at the same time. JEROME CHAVEZ, 30s, cynical jokester, looks around, scanning the hills. ALICIA RAMIREZ, late 20s, a tough woman, stares out at the horizon. TARA WALTERS, early 20s, the rookie, rides in the back with Sid.

Chavez keeps looking at Tara in the rearview mirror.

RAMIREZ

Why do you keep doing that?

CHAVEZ

Doing what?

Chavez blushes and changes the subject.

CHAVEZ (CONT'D)

How about we have a bonfire on Sunday?

RAMIREZ

(flatly)

I'll have to check my schedule.

SID

Sounds good.

TARA

I'll be there!

They laugh. Chavez continues looking at Tara in the mirror. They hit a bump in the road. Ramirez grabs the wheel and steers around the next one.

RAMIREZ

Are you making googly eyes at Tara?

Chavez shushes her.

CHAVEZ

What? No.

Ramirez crosses her arms and smirks. Sid looks around inside the war-weary vehicle.

SID

Man, these Marines are not the cleanest... or the neatest. I hope the engine's in better shape than...

She finds an old newspaper. The HONOLULU TIMES. 2039.

Top story reads: HUMAN EXPERIMENTATION RESEARCH FUND GIVEN MORE.

SID (CONT'D)

...This.

RAMIREZ

Boy, we're lucky. We get to go back to THAT.

Chavez darkens.

CHAVEZ

It's not all luaus and hula dancers, y'know.

Ramirez punches his shoulder.

RAMIREZ

Hey, lighten up. You've been on edge since we dropped last night.

TARA

Intel said there was an agent here.

RAMIREZ

An agent? That's what they're calling them now? More like a bureaucrat.

Chavez gets distracted again and they hit another bump.

SID

What's going on up there?

Ramirez puckers her lips, holding her hands up, hitting each thumb and forefinger to form facsimiles of Chavez and Tara kissing. He pushes her hands away.

CHAVEZ

Shut up. You're distracting me.

Ramirez smirks.

EXT. VILLAGE IN AFGHANISTAN - EVENING

Early evening. Shadows like long, inky tendrils reach for the village as if trying to overtake it. The squad arrives and sets up camp behind an abandoned mud house.

They carefully venture out to the main dirt road between rows of similar houses. The villagers are wary and inhospitable. Most are emaciated. Sid sees a young BOY and offers him her canteen. He looks at them as he takes it.

BOY
(in Pashtu)
Why are you here?

SID
(in Pashtu)
We're here to protect your village
for a little while so bad guys
don't come and hurt you.

BOY
(in English)
The eagle sees the hunter but
cannot avoid a well-placed shot.

He takes her hand and guides her down the road.

RAMIREZ
Sid...

SID
Cover me.

Ramirez and Chavez follow at a distance, while Tara finishes unloading gear. Sid keeps a hand on her weapon. They hurry through the darkening village, growing more wary as they reach the outskirts of town.

SID (CONT'D)
Can't the eagle fly away to safety?

BOY
The eagle is too proud to flee. So
it is shot down and killed.

SID
If the hunter kills the eagle, then
what happens to the hatchlings?

He tosses the canteen in the dirt at her feet. She slowly picks it up and looks up, to see:

10 yards away is what appears to be a crucified MONSTER. They approach cautiously and notice multiple stab wounds. There are bowls under the body with liquid that has an orange tint.

Its features are lupine, with a full wolf head on a furry Hulk's body, with a tail, similar to the forms into which the super-soldiers morph. Even in death, its eyes pierce hers. She flicks her flashlight beam in its eyes. It reflects back.

SID (CONT'D)
(under her breath)
Chimera. Like us.

The boy's expression darkens.

BOY
The hatchlings peck him to death.

SID
(comms)
We need to go, now. They killed---

GUNFIRE!

Sid looks back. The boy is gone. Everyone scrambles to safety among the buildings.

Sid and company fight the intruders--al-Qaeda--as night falls. Enemy reinforcements swarm the streets, burning buildings to flush them out. The squad enters a Mosque.

INT. MOSQUE

Sid's sniping through shattered windows. She's very accurate. Chavez and Ramirez barricade the door and return fire. Tara hides behind the stairs near the Mihrab.

CHAVEZ
You thought you'd get weekends off?

RAMIREZ
It was a long shot.

In moonlight, THE BOY blocks Sid's scope. She jumps and double-checks it. Nobody.

RAMIREZ (CONT'D)
What, never been in combat before?

SID
Just a shadow.

Sid grits her teeth and shoots a few rounds. More al-Qaeda appear and pin them down, throwing cocktails into the mosque. The whole village is burning. Tara runs out the back and into the animal pens. Sid, Chavez, and Ramirez start evacuation and prepare for death.

As the enemy overtakes the mosque, they join Tara in the animal pen out the back. They hide amongst the herd, keeping their weapons close.

EXT. VILLAGE IN AFGHANISTAN

The ambushers become the ambushed. Eyes glow from panicked, wildly swinging flashlights. Flashes of similar Chimeras emerge from mud houses, rimmed with an orange glow, they spread out, entering different buildings. The al-Qaeda hostiles are slaughtered as Sid, Ramirez, Tara, and Chavez remain still. The Chimeras pass the animal pens.

The hostiles' screams fade, one by one, as the Chimeras rip them apart.

RAMIREZ

Chavez? That's what we look like
when we morph.

He doesn't respond.

RAMIREZ (CONT'D)

Chavez...?

She shakes him.

CHAVEZ

(weakly)
Yeah, we do.

Silence. Sid and Ramirez watch the Chimeras run after a straggler hostile. Many of the Chimeras go down, but the hostile is quickly overtaken by more of them. Sid watches the Chimeras leave the animals alone. Sid tries to calm Tara, who hyperventilates and starts morphing.

An enemy Chimera comes very close to Sid. It stands 8 feet tall. As Sid's fear response takes over, she morphs into her Chimera form. Her height is increased by two feet and her musculature is increased by a factor of two. Her clothes rip at the seams but don't fully rip off--her armor is designed to increase as her body does.

She holds her breath and motions to Tara to stay silent. Tara nods. Ramirez runs out, drawing it away from Sid and Tara.

Chavez shoots toward the Chimera, drawing its attention. It chases him into another burnt building. Ramirez comes up behind it.

SID-CHIMERA
Stay hidden here, Tara.

Tara nods, whining like a dog.

Ramirez stabs the Chimera in the back. It turns on her and grabs her, throwing her against a wall. She begins to morph into her Chimera form as she struggles to get up. Sid enters and throws a grenade toward the back wall of the building.

SID-CHIMERA (CONT'D)
Fetch!

The Chimera chases after it, but wises up before the grenade explodes as Sid and Chavez help Ramirez up and into an adjacent building.

SID-CHIMERA (CONT'D)
Alicia?

RAMIREZ-CHIMERA
Give me a second! He knocked the wind out of me.

Sid and Chavez huddle around Ramirez. Yells and howls fill the air. Sid pulls out her knife. Gunfire. A scream pierces the night.

SID-CHIMERA
Tara!

The three run to the pen where Sid confronts the Chimera. It holds a human Tara with one arm and begins to grapple with Sid, biting into her shoulder. Her knife falls. Chavez scrambles for it. The Chimera knocks him away. Chavez begins to morph into his Chimera form.

While the Chimera grabs Tara's ankles and drags her backwards, Sid grabs the knife and takes a wild stab at its throat. It begins bleeding profusely, gasping. Its blood has an orange-tinge to it.

It falls forward on Sid, letting go of Tara. Sid pushes it off to the side and gets up. She helps Chavez and Ramirez fight off two Chimeras as they attempt to enter the pen.

Ramirez throws a grenade at the entrance of the pen. Goats scatter and the squad runs into a nearby concrete house, ascending to the roof.

They watch Chimeras massacre the remaining al-Qaeda and villagers. The BOY appears at the entrance to the roof and stares at Sid. She looks away for a moment. He's gone.

INT. ARC FIELD HOSPITAL - MORNING

SOME DAYS LATER.

Everything's foggy, as if looking through smeared grease. White beds, lights, doctors, nurses. Ramirez is in the bed next to Sid's. Sid tries to clear her vision. The four of them are human.

She sees Chavez in the bed next to Ramirez, sleeping. Tara is next to Chavez. All of them wear wire-thin holographic collars around their necks with small restraints--which prevent morphing.

Sid grabs at her neck, feeling the collar, and begins to panic. Two nurses are quick to subdue her. As she falls asleep, she glimpses the BOY, in the doorway, staring at her. Then a doctor passes in front of him and he's gone.

ONE MONTH LATER.

NEW HAWAII

EXT. THE ISLANDS - MAGIC HOUR

A drone shot of the islands. Their natural beauty coexists with sleek industrial cities. Zoom in on Honolulu, which is covered with futuristic arched elevators connected to vertical terrariums and office buildings high above parks and trails. One arch rises above the rest. A neon sign labeled ARC HEALTH AND WELLNESS is displayed on the side.

A futuristic plane flies over.

EXT. HONOLULU AIRPORT

Sid descends the steps of the plane along with the others. Flashes of crowds heckling her and her squad as they disembark. Cops holding the lines back. Sid adjusts her collar under her tan fatigues. They are hustled into a long white van and driven through the protestors.

PROTESTORS

You're not human! Go back to the
zoo! We don't want you! You're
monsters!

ONE WEEK LATER

INT. SID'S STUDIO APARTMENT - EARLY EVENING

The shadow of the arch of Arc covers part of the western side of Sid's apartment. On her door's a notice for LATE RENT PAYMENT. Sid's wearing the collar from the hospital. She growls and struggles with it.

Her phone dings and she sees a hologram showing a check for \$25,000, which has been deposited in her bank account.

She's on the phone with a secretary at Arc.

The TV's on in the background, showing disastrous footage of the Chimeras attacking an al-Qaeda base in Afghanistan.

SECRETARY

I'm sorry, we'll get back to you after--

SID

I'm sorry? That's all you have to tell us? I'm sorry? After throwing us under the bus, fitting us with these dog collars, and trying to pay us off--

The secretary drops the call.

She feels for the collar and slams herself back against the wall. Both the plaster and the collar crack. The restraints falter and disengage.

But the collar is tight enough that it won't come off.

She slides down the wall, slumping to the floor. Her phone rings. She sees the caller's number and answers.

SID (CONT'D)

Yes?

She stands up and, after a beat, hurries to her closet and tries to frantically decide on what to wear.

SID (CONT'D)

Uh, no, I-I didn't forget! I'm just... running a bit late.

Sid forces a smile and sits down next to Ramirez, noting the reserved seat next to her. Ramirez tosses the sign to the floor and gulps down half of her mug.

RAMIREZ

So, how's your dad? I hear he's more accepting...

SID

We really haven't talked.

She looks at Ramirez's expression and stops herself. Moe checks on her. She raises two fingers and Moe brings over a martini and a beer.

RAMIREZ

Heh, wouldn't have pegged you for a sissy drink.

SID

It's not a sissy drink. It's a "sophissy" drink.

RAMIREZ

What...?

SID

A "sophissy", you know, a sophisticated sissy drink.

RAMIREZ

You're a "sophissy".

They laugh.

RAMIREZ (CONT'D)

How'd your detective's exam go?

SID

Just trying to get my mind off it.

RAMIREZ

Eh, you did good, I'm sure.

Ramirez claps her on the back. They turn to watch Tara and Chavez dance.

SID

Who would've thought?

RAMIREZ

(smirks)

I knew in the desert.

SID

What? No...

Ramirez nods.

RAMIREZ

I'm going out for a smoke.

She leaves towards the deck. Sid sighs. Moe comes over and leans on the counter opposite her. He clears his throat.

MOE

What's on your mind?

SID

What's your take on all of this...
this mess we're in? The
protesters...

MOE

When I came home from the war,
there were protests going on all
over the country. My mom joined one
of them.

Sid quietly passes her untouched beer to Moe.

MOE (CONT'D)

I'll never forget the look in her
eyes when I came home wearing the
uniform.

I/E. MOE'S BAR AND GRILL - NIGHT

Sid walks out on the deck. Ramirez is there, smoking.

SID

Aren't you on the patches?

RAMIREZ

Like they work on me. Besides,
smoking's like alcohol to us--no
long-term effects.

Ramirez gets a coughing fit. Sid claps her on the back as she passes.

SID

(joking)

Yeah, right. Am I going to have to
breathe you back to life? Cause I'm
not into that. Besides, you've got
dog breath.

RAMIREZ

(smirks)

Hey, at least we don't need designated drivers anymore! And so do you by the way!

SID

I'm beat, I'm going to call it a night. See you later.

Sid passes through the bar and says her goodnights to Tara and Jerome, then walks out to her car.

INT. CAR

Sid's driving back to her apartment.

Her phone rings, interfacing with a HUD projected above the dashboard. It's POLICE CAPTAIN AKIRA BASKERVILLE, late 50's, tough and uncomfortable with emotion--her father.

She sighs and answers the call.

SID

Hey, Dad.

CAP (O.C.)

Hey. We missed you at dinner. Uh, did you take care of that thing you had?

Sid grimaces.

SID

You mean you and... Chewy... missed me? Yeah, it was fine.

CAP

Good.

There's an uncomfortable silence.

CAP (CONT'D)

Can you come to dinner tomorrow night? There's a couple of things I'd like to talk about. If you're free.

SID

Uh, yeah... I think I can.

INT. SID'S STUDIO APARTMENT - EARLY MORNING

3AM. The lights are off. Moonlight shines through a window, illuminating a bone charm hanging on Sid's lamp.

HOLLOW, 50's, a serial killer, holds a knife against Sid's neck. She's sitting up, wearing pajamas. Her breathing is short and panicked, her hair messy, like she was sleeping. Her tail hangs from a hole in her pajamas. Her gun's on her nightstand.

Her collar's restraints are engaged. Hollow holds her tight and fingers the bone charm.

HOLLOW

Did you like my gift? I feel it perfectly encapsulates my feelings toward you.

She fights him, but can't get out of his grip. The collar's crack sparks. Fur grows out from her neck in the back. He keeps the knife against her throat. They struggle, but her collar restrains her. With it, she's as weak as anyone. His strength overpowers hers as he drags her over to the kitchenette.

HOLLOW (CONT'D)

And then there will be one. It'll all be over soon.

She tries to knock a glass off the counter. He slams her against the counter and holds her tighter, assuming his prior stance. Her breathing quickens and her eyes dart, settling on the gun atop her nightstand. Hollow pulls out a chair from the small dinette.

HOLLOW (CONT'D)

Sit at the table.

He guides her, snatching up the handcuffs. He smirks at a badge with a bow on it, snapping the bow off. The badge reads: New Hawaii Police Department -- Homicide Detective.

HOLLOW (CONT'D)

Hunting civilians is... enjoyable. Cops... enticing. Detectives... exhilarating. But a Chimera... Why would anyone want you as their protector?

He forces her to sit at the table. She keeps her neck as far away from his knife as she can. He handcuffs her hand to the chair. Sid's eyes rest on the badge.

Sid grabs her badge with her free hand and stabs her with the open pin. He drops the knife and recoils. She lunges for her gun on the nightstand, but he grabs the back of the chair and slams her into the wall.

Hollow regains control of the situation and pulls her back, picking up the knife and pressing it against her neck.

HOLLOW (CONT'D)

Not so fast. I want you good and desperate.

Blood trickles down Sid's neck. She begins to tremble. Hollow shoves her down in the chair and handcuffs her other hand to it. Sid's eyes dart everywhere. This is it. She's going to die. She begins to panic, attempting to induce a morph. Nothing happens. Hollow soaks it up.

HOLLOW (CONT'D)

Give me something to work with, darling. Make it hard.

SID

Why?

HOLLOW

Why do I kill? Or... why do I want to kill you?

Sid motions with her head, as little as she can.

HOLLOW (CONT'D)

I like to see them squirm. You most of all!

Shadows against the open, moonlit window. Sid's collar sparks and shuts off, disengaging its restraints entirely. She begins convulsing. Growing taller. Furrrier. Toothier.

HOLLOW (CONT'D)

You're not supposed to--

He gulps as his knife slips down to her chest. She's bipedal and lit by the neon-soaked buildings through the window behind. He tries to get away.

Wet, heavy breaths. The hunter is now the prey. She blocks his escape and bites his hand, taking off his finger, long and hard. He drops the knife. She smashes the chair into him, breaking it. He slams into the wall and falls. She growls at him and advances.

Sid grabs the key from the nightstand as Hollow scrambles to get to the window. She lunges for him, but--

He escapes.

Sid uncuffs herself and walks over to her phone. Texts to a contact named "Cap", OID. Officer in Distress. Gets a response. OW, on way. She pulls her gun from the nightstand, taking deep breaths as she walks to the window.

He's long gone. She begins to sob. Sid sneers at her reflection and smashes the mirror.

SID-CHIMERA

(husky)

Monster hunting monsters. Poetic.

Her collar reactivates and reengages the restraints, forcing her to the ground as she reverts to human form. She spits out his finger. Her backup arrives, consisting of a dozen cops and Cap.

Cap sends the cops to scour the buildings nearby. He shakes his head as he supports Sid, who leans on him and breaks down.

CAP

Bad enough with the riots. Now crazies coming out of the woodwork.

Sid grabs her collar, looking down at the finger. Cap follows her gaze, disgusted, and watches a gloved cop bag it.

ONE WEEK LATER.

I/E. ABANDONED CABIN - MORNING

Kāne-ohe Forest Reserve, near an abandoned cabin.

Sid strides to LT TOM KEKOA, 30s, of Old Hawaiian descent.

SID

What's the sit-rep?

KEKOA

ME just arrived.

He looks at her badge.

KEKOA (CONT'D)

Congratulations on passing your detective's exam. Where's Chu? He's been following you like a lost puppy all week. Tell me you didn't... you sent him on a wild goose chase?

Sid waves dismissively.

SID
Don't need him.

Kekoa hands her a report. Sid walks through the cops scanning the grounds and enters the lodge, reading the report.

SID (CONT'D)
Hiker found pool of blood on an off-trail near the cabin. Remote locale. Footprints. Blood smear across threshold leads to fireplace.

Grimaces at smell. Sees DR. KATE HUDSON, 30s, Medical Examiner -- ME. Examining blood. Sid squats down to look at blood spots.

KATE
No sign of a body. Where's your par...?

Kate turns to see CHU, 20s, covered in goose feathers and worse. Sid stands to face him.

SID
(snickering)
Try not to contaminate the crime scene with your feathers.

He saunters angrily up to Sid, glowering, making a slit throat motion and stomps away. Laughter from CSU outside.

Angry yelling from Chu.

KATE
You could at least try to get along.

Sid looks around, sniffing everything, and huffs.

SID
Have you gotten anything back on the finger I... procured... from the creep who tried to kill me?

She struggles to keep it together.

KATE
Whoever he is, he's not in our database. Or anyone else's. I'm sorry, Sid. He's a ghost.

Sid lets out a frustrated sigh.

KATE (CONT'D)

You know you won't have anyone if you keep doing this.

SID

Doing what?

KATE

Obsessing over work to the detriment of your social life and coworker relations.

SID

Sometimes I want to look inside that brain of yours and see if you're not a robot.

KATE

Ha.

SID

Anyway, I think I have a pretty decent relationship with you. And I'm like an aunt to Melodie.

KATE

I'm hardly a cop and she's only seven.

SID

You don't babysit me. That's a start.

Kate chuckles. Sid sees a dried blood puddle on the hearth and looks up.

KATE

A blood trail seems to begin there. Looks several days old, but until we get CSU in here, we can't remove that head.

Sid sniffs and grimaces. She glares at the mounted head above the mantle. It's a stuffed moose head. Something's off. She growls. Kate looks up at her, concerned.

KATE (CONT'D)

Sid... You really should've taken more than a couple of days off.

Sid snaps.

SID
I'm fine!

Kate winces. Sid bites her lip, apologetic, and follows the blood trail. She pulls a stool over to the head.

KATE
Don't even think about touching it.

Sid sniffs and a look of terror rises on her face.

SID
Get everyone out of here. Now.

KATE
What? Why?

SID
Do it.

Kate gets the others out. Sid pulls at the base, straining.

KATE
(mutters)
You ARE nuts.

SID
Did you photograph it?

KATE
Yes, but...

SID
That's good enough for me. You can video me while I'm doing this.

KATE
But--

SID
I'll field things with Dad.

Kate gets her camera and begins to video Sid dismounting the head. Sid braces against the mantle. She pulls, hard. The head comes off, revealing:

A bloody, skinned human head stuffed inside the moose head. It's Chavez. A bone charm is hung on what's left of his neck along with the collar, restraints still engaged.

The head falls on Sid, who goes white. She stumbles back, falling off the stool and throwing off the head. She runs outside, vomits, and rushes to her car.

Kate stares. Kekoa runs into the cabin.

KATE
It's him.

KEKOA
Who?

KATE
Go check on her, please.

Kekoa leaves to find Sid. Kate calls Cap.

Sid is in the drivers's seat. She freezes upon seeing a bone charm hung on the rearview mirror. She begins to hyperventilate while trying to calm herself down. She carefully bags the charm. Kekoa meets up with her with a bottle of water.

KEKOA
Here, this will help. Do you need assistance, Detective?

Sid can't respond.

KEKOA (CONT'D)
Detective...?

She shakes her head, taking the bottle.

SID
Thanks...

She returns to the cabin, shaken. Kate compares the charm with the one she bagged. They're identical.

KATE
Still think you don't need a partner?

SID
He was my partner.

EXT. MEMORIAL - MAGIC HOUR

The mountains, with a nice view of the city. A memorial park. Sid's sitting on the capital of a column, one of four leading to a large memorial statue. The statue depicts a woman holding out her hand. There are other graves below and off to the side of it. Sid fiddles with a lei she brought.

SID
Keep coming here, trying to
understand...

She sighs and examines her hand, which morphs into a paw,
then back. Her collar is malfunctioning. Sid hops down and
sets the lei on a grave: LEONA BASKERVILLE. The wind picks up
and grabs a loose petal. Her eyes begin to well with tears.

SID (CONT'D)
Chavez...

Cap arrives.

CAP
You didn't come in today. Thought
this was where you were.

Sid's crying.

SID
Dad? Why?

CAP
"Why"...?

SID
Why him? Why me? Why this?

She tugs at her collar.

CAP
I wish I knew but, I don't have
answers.

Sid's frustrated.

SID
(curtly)
Well, what do you have?

Cap pulls Sid closer and wraps his arms around her. He stares
at the gravesite.

INT. CAR - LATER

Outside her apartment.

CAP
Do you want me to stay?

Her voice is numb.

SID

No, I... I gotta work through this.

CAP

I'm here if you need me. I'm keeping the guard on your apartment until I feel you don't need one.

SID

Thanks.

She trudges inside. Cap watches her and sighs.

INT. SID'S STUDIO APARTMENT - NIGHT

Sid glares at her reflection in the broken mirror and tugs on her collar. She opens a shoebox and looks at some photos of her childhood--all of them with her clinging to a stuffed giraffe, the police academy, Afghanistan, etc.

One of the photos is of her, Cap, and Leona at the beach. They look happy.

INT. SID'S STUDIO APARTMENT - MORNING

Sid's in a restless sleep and wearing chain-link restraints on her wrists and ankles, like those for night terrors. She's clutching the old, now-patched-up stuffed giraffe.

A helicopter passes by outside. She wakes up in a cold sweat. The restraints have snapped. She examines her hands. Half-morphed.

Her collar's malfunctioning again. She checks the time. 6 AM. She hugs the stuffed giraffe, breathing its scent deeply as she looks at a photo on her nightstand, of her mother and her on a rollercoaster.

She sighs and turns on the TV. The news reports riots about the Chimeras and ongoing genetic experiments by ArC Laboratories, headquartered in the giant arch from before.

NEWSANCHOR

--the second phase of super-soldier development, hopefully less disastrous than that of the Chimeras.

The smug, aristocratic CEO of ArC, ANDREW MYLES, mid-30s, comes in view. He's dressed in casual clothing and he smiles.

MYLES

Rest assured, the second-phase Chimeras will be vetted even more carefully this time. We have taken every precaution to ensure the safety of--

SID

(disdainful)

--the rich armchair activists funding our paycheck while collaring our hated attack beasts. No rehabilitation, no effort.

Sid looks out the window and throttles her collar. It won't come off. She shuts off the TV and glares at her reflection.

SID (CONT'D)

Monster.

She falls back into bed, defeated, and tosses a tennis ball up and down.

7 AM.

In front of the mirror. She wears casual-wear under a leather jacket. She pulls the collar of the jacket up to cover her Chimera collar. Her tail's tucked into her pant leg. She's exhausted.

I/E. ALTERED RECLAMATION CORPS LAB

The ArC has rooms on the lower contour of the structure and an elevator throughout. It's the largest structure on the island--a health spa and research center. Below the arch is a large resort.

CHIEF SCIENTIST SAMUEL ROSS--Hollow, missing a finger--glares as he walks past customers and masseuses. He reaches a private section with armed guards, who part to let him pass.

Myles is getting a massage.

HOLLOW

Sir.

MYLES

What is it? Why did you see fit to interrupt me right now?

HOLLOW

Two of the collars went out. Another has no vital signs.

Myles sits up and motions to the masseuses. They leave. He's deceptively casual, but in reality a philanthropic sadist.

MYLES

Which are out?

HOLLOW

Chavez and Walters, Chavez is in the city morgue, Walters is unknown.

MYLES

Inform her to pick up the body immediately. Which one's alive?

Hollow pulls up a photo of Sid.

MYLES (CONT'D)

Ah, the detective. Let's get her another one, shall we? Bring her in.

He leans back. Hollow adjusts his collar and leaves. An android secretary enters.

SECRETARY

The Mayor is calling.

MYLES

Patch him through.

The MAYOR, early 60's, white hair, nervous, slightly overweight, appears on the big screen. Myles turns his head to see him. The Mayor is panicking.

MAYOR

People are still rioting. My programs are being boycotted. Can't you do something?

MYLES

Science is a risky business. You should expect that not everyone will be on board with your enhancements.

MAYOR

What are you going to do? I've given you more than enough funds and prisoners to--

MYLES

You should just relax. I will ensure your upcoming reelection goes smoothly.

MAYOR

The people... they hate the Chimeras.

MYLES

Don't worry about it. They'll like them soon enough.

He looks at Sid's picture, drops the call, and clicks his tongue.

MYLES (CONT'D)

So insecure.

INT. MOE'S BAR AND GRILL - LATER

Sid enters and looks around. She's fidgety. Moe shrugs and tilts his head in the direction of JOHN WATSON, 30s, new at the precinct, impeccably dressed.

He's wearing a full suit and tie, sweating in the heat. He strips his jacket off and sips a beer. Sid slips onto the seat next to his and orders.

JOHN

Forgot how hot it is here.

SID

Might want to lose the tie.

John examines her.

JOHN

Sydney, right?

SID

Call me Sid.

Moe gives them both another beer.

JOHN

Alright, Sid. I'm John. Captain Baskerville said I might find you here. I noticed that traffic was crazy. What is all the protesting about?

SID
The public's not pleased at the
super-soldier program--Chimera.

JOHN
Guess I've been gone too long.

SID
Your accent. Chicago?

He's impressed.

JOHN
You've got a good ear. How long've
you been a detective?

SID
Three months. You?

JOHN
Well, I've been on the island a
week.

Sid begins to relax somewhat.

SID
What did you do in Chicago?

JOHN
I worked vice.

She raises an eyebrow at Moe, who returns the gesture.

JOHN (CONT'D)
I guess you know the Captain wants
me to tag along with you and learn
the ropes at this precinct.

Sid stares at her beer.

SID
I work better alone.

He shrugs.

JOHN
Well, I met Chu at the station. He
won't even mention your name. So, I
can only imagine what kind of
gauntlet you have in mind for me.

They both laugh.

JOHN (CONT'D)
But, you're stuck with me for now.

Sid finishes her beer.

SID
Maybe. See ya later.

Sid hops off the stool and leaves.

EXT. MOE'S BAR AND GRILL

She walks to the side deck of the bar and releases her tail from her pant leg. She looks around nervously. As she steps off the deck she is immediately assaulted by RODNEY FAULKNER, 40s, her former partner and current stalker. He's drunk. Everything he says has a suggestive undertone.

RODNEY
Heard you got a new partner.

Sid's nervous and submissive around him, like he has assaulted her many times before. She's silent as she tries to walk quickly past him.

RODNEY (CONT'D)
Oh, now, is that any way to treat your old partner?

He grabs for her arm. She dodges.

FLASHES of him assaulting her.

SID
Leave me alone.

He grabs her tail and chuckles.

RODNEY
That's right, you're one of those things now. Bet you're even better than you were before.

He grabs her and pushes her into the metal handicap railing on the side of the bar. Sid's collar falters. She shoves him back and he slams into the railing on the other side. His feet lift off the ground as she chokes him, growling.

More FLASHES, which cause her to drop him. He glares at her and stumbles away.

RODNEY (CONT'D)
Freak.

Sid squeezes the rail, watching it groan and bend under her strength. She glowers at her hands.

INT. SID'S STUDIO APARTMENT - LATER

Sid enters and cleans up, turning on the TV. Another Chimera's been confirmed dead, one from a different squad. She opens an airtight box under her bed and pulls out her Chimera Squad uniform. She smells it and notices a bulge in the pocket.

An acceptance letter, dated three years ago.

INT. CAR - NIGHT

THREE YEARS AGO.

Sid, a much less muscular and shorter beat cop, sits in the passenger seat, fidgeting like an abused puppy. She's holding takeout menus on her lap. Her lip's bleeding and she sports defensive bruises. Her partner Rodney returns, entering the driver's side with a different takeout bag.

She recoils from his touch.

RODNEY

Got you pot stickers.

Sid's watching him like she's a hostage.

SID

Thanks.

He plops the bag on her lap. The juices leak out, staining the takeout menus and her uniform. She tries to clean it up and he grabs her arm.

RODNEY

Here. Let me get that for you.

He cleans it up, obviously getting off by it. She resists as his hand crawls down the outside of her crotch.

He slams her against the window.

INT. POLICE STATION - LATER

In the morgue, Sid's on an exam table, staring at the floor. Kate is giving her ointment and tending to her wounds. She sees Sid's pants have blood on them down the inseam.

KATE
Talk to me, Sid.

Sid fumes but doesn't respond.

KATE (CONT'D)
You need to file an assault report.

SID
I don't want him to think I can't
take care of myself. Besides it
would be a 'he said, she said'
situation. And I don't want anyone
treating me like a snitch.

PRESENT.

INT. SID'S STUDIO APARTMENT - MORNING

Sid wakes up amid a few bottles of wine. She's hungover. The alarm buzzes and she groans. She fumbles for it and knocks it off the nightstand. She hesitates, then gets out of bed and picks it up.

SID
Ugh...

A sizzling sound from the kitchen jolts her awake. She frantically reaches for her gun--it's not there--and scrambles into the kitchen.

Cap's at the stove, wearing casual clothes.

SID (CONT'D)
What the heck--

She frowns and relaxes.

SID (CONT'D)
Dad? What are you--

CAP
I came to check on you. Found you
sleeping and by the look of the
bottles, a little hungover.

Cap turns and hands her a plate of bacon, sitting down at the table. She hesitates but does the same.

CAP (CONT'D)
I'm concerned, Sid. I need to know
what is going on with you.

Sid grimaces as she eats the bacon. He's conflicted.

CAP (CONT'D)

Sid, I want you to take some time off. Go to the mainland. A few days vacation.

Silence. Sid wilts.

CAP (CONT'D)

I know you're... I can't even begin to imagine what you're going through.

He gets up, puts eggs on her plate, and turns off the stove.

CAP (CONT'D)

Look, honey, I'm, uh, I'm sorry about Chavez. Think about it, just 'til all this protesting stuff dies down and we catch whoever...

He places an envelope on the counter.

CAP (CONT'D)

Whenever you feel like talking...

He sighs, turns, and leaves. Sid stares at the door.

I/E. CITY HALL - LATE MORNING

Anti-Chimera and anti-genetic engineering protestors swarm the plaza. The Mayor and his entourage barely make it to the doors.

PROTESTOR

No more monsters! No more experiments!

Inside City Hall. At the Mayor's desk, an android secretary brings in his messages.

SECRETARY

The governor, chief of police, and the heads of ArC and Animal Control all want a word with you.

MAYOR

Tell them I'm busy!

SECRETARY

But--

MAYOR

And get me some tea. Chamomile.

He massages his forehead.

MAYOR (CONT'D)

So much for reelection.

Hollow slips onto his video feed.

MAYOR (CONT'D)

What the--

He tries to shut it off. Hollow smiles.

HOLLOW

All this money, all this power I've
given you... and what do you do
with it?

Hollow sneers and chuckles.

HOLLOW (CONT'D)

You send Chimera Control after
ArC's little screw-ups. Like a task
force will bring them back into
society's good graces.

The Mayor's terrified.

MAYOR

Those collars are supposed to--

HOLLOW

Always someone else to blame.

MAYOR

Why don't you do something, then?

HOLLOW

I already have.

The feed blinks back to the news. The secretary returns with
a tea tray. As the Mayor sips, he sees a slight orange tinge
on the tea.

MAYOR

N-n-n...

EXT. KANE-OHE NATURE RESERVE - NOON

The nature trail snakes around waterfalls and cuts right through a grove of Banyan trees. A high-schooler with a camera is videoing her group.

HIGHSCHOOLER
Isn't this where they filmed
Jurassic Park?

Others heckle, shove each other, and drink, throwing the empty cans on the ground.

HIGHSCHOOLER #2
Yeah, I think so.

He turns and sees one of them smoking.

HIGHSCHOOLER #2 (CONT'D)
Hey, put that out!

The Smoker grins and sallies up to him.

SMOKER
Oh yeah? Why don't you make me?

They get into a shoving match on the slick cliff. The Highschooler tries to intervene, when suddenly the Smoker slips off the edge. He survives but is severely injured. His whimpers of pain are drowned out by the falls. All gather around.

HIGHSCHOOLER
Oh my gosh, Rich! That's gotta be a
100 feet down!

She points the camera at him, then at her face, then at the others, and finally rests it back on him.

HIGHSCHOOLER #2
Someone call 911!

Finally a kid does. As he's rattling off the situation--

Sid's jogging nearby. She's wearing casual jogger-wear with a jacket tied around her waist to help conceal her tail. She has a cap that shades her face and sunglasses on. She stops when she sees the commotion. The highschooler catches her on camera. Facial recognition can't ID her.

SID
What's going on?

HIGHSCHOOLER #2

We called 911. They were shoving
each other and--

Sid immediately goes to the cliff edge. Everyone sees the collar and whispers, backing up.

SID

All right, everyone stay put. We
don't need anyone else going to the
emergency room today.

She grimaces as their whispers become audible. They're fearful and uncertain.

HIGHSCHOOLER

HIGHSCHOOLER #2

Isn't that some kind of super- I heard they're not human.
soldier?

Sid sticks a couple of branches in the jacket. She searches for a foothold, finds one, but hesitates. The Highschooler videos the whole thing.

Sid descends. Closer to the bottom, she gets drenched by the waterfall. Her collar disengages. She slips and slides down the rock, scraping her flesh the rest of the way. She winces and watches her raw hands swell, growing fur, claws, and paw pads. The scrapes on her skin grow fur.

Sid finds another foothold and keeps descending. She grits her teeth, which are sharper than before. Her hair, matted with sweat, grows wilder and longer.

SID-CHIMERA

(repeating)

Keep it together, don't scare the
kid.

Finally, she gets more traction from her claws. She's fully morphed. She prepares herself, then jumps. She slips and lands in the water, clutching the rock the Smoker lays on. The torrent threatens to pull her under.

She struggles onto the rock. Her feet--now paws--have broken through the toes of her shoes, and she sits unnaturally on them as she checks the Smoker. She attempts to yell over the roar of the falls.

SID-CHIMERA (CONT'D)

Hey. I'm a police officer. I'm here
to help.

The Smoker doesn't respond, he has passed out. She takes off her jacket and begins splinting him.

She crawls to shelter him from the downpour of water--they're right below at the front of the waterfall. It batters her--hard. She nearly loses her grip.

A helicopter arrives and hovers over their location. She covers her ears and begins to sob.

FLASHES of AFGHANISTAN.

SID-CHIMERA (CONT'D)
(screaming)
No!

She hears the boy whimpering and is brought back to the PRESENT.

The helicopter lowers a couple of paramedics and a gurney. Sid hides in a small alcove behind the waterfall. She trips on something, a leg, attached to a body.

The decomposing body of TARA WALTERS, with a Chimera collar. Her face is half-gone, showing the truncated hound skull underneath. Sid sees the dog tags, recognizes her and panics. Her collar engages and forces her back into human form.

SID
Tara? Tara...

Sid scrambles over to her body. There's a four-pronged stab wound in her chest. She turns Tara's head and sees a bullet in her temple.

The paramedics finish loading the boy up and look for Sid.

PARAMEDIC
We'll come back for--

Sid pulls her Sat Phone out of the inside pocket of her jacket. She's sobbing as she holds Tara's head on her lap.

SID
Kate! Kate! It's Tara!

The roar of the falls drowns out most of the conversation.

KATE (O.C.)
Sid! Where are you? Take a deep breath, where are you?

SID
She's dead, Kate, she's dead.

KATE (O.C.)
Tell me where you are.

SID
At the Kane-ohe Falls!

Sid sees the bone charm around Tara's neck and clenches her fist around it.

EXT. KANE-OHE NATURE RESERVE - LATER

The roped-off crime scene, most of which has been moved to the riverbank. Cops canvas the area. Kate squats over the BODY. Sid leans on a tree, pale, barely keeping it together.

KATE
Tara Walters. She's been dead for about a week, I would guess.

SID
What was she doing out here?

KATE
The waterfall's washed away all evidence, but with her wounds, I doubt she was killed here.

SID
So she was dumped here.

Silence. Sid looks out over the water.

SID (CONT'D)
Can you take that collar off her?

KATE
You know I can't. I'll have to call ArC...

Sid bristles.

KATE (CONT'D)
I'm sorry, Sid. I know she was your friend.

Silence. Sid broods.

KATE (CONT'D)
So where's that new partner of yours?

SID
I haven't contacted him. Besides, the news caught me on camera. So, I haven't told him yet.

KATE

Sid, I know you. You act all tough, but I think it would be nice to have him around. I think you really need this partner.

SID

I do not need a partner!

KATE

Whatever Tara was doing, she certainly was not sightseeing. Didn't find a camera or her smartphone.

A moment passes.

KATE (CONT'D)

Wait... a minute. Are you the one on the falls with that kid? I heard it over the radio. You are! That's one scene I'm glad I didn't have to process.

Sid mutters something as she examines footprints in a cast of the cavern's mud. There's just one set, larger than Tara's.

Sid checks Tara's broken smartwatch. 2.1 miles run. A rough map of her run. She downloads the map to her holographic earpiece.

Cap arrives and walks over to the bank near them. He frowns when he sees Sid, then softens when he sees Tara.

He takes Sid aside. They stare out over the river.

CAP

Another one of your mates?

Sid nods.

CAP (CONT'D)

We'll find the monster that did this.

He stiffens.

CAP (CONT'D)

It's not safe for you, Sid. Please. I left a ticket in your apartment. It's for Saturday.

He frowns at Sid's scowl.

SID
I just want to find who did this.
Who...

She makes a fist and glares at the ground.

CAP
Let me handle this. Please.

EXT. KANE-OHE NATURE RESERVE

The falls. Sid's retracing Tara's path, guided by her nose. She finds a strand of fabric snagged on a tree limb.

SID
Some sort of polycarbonate. It
looks like the same material on our
fatigues.

A noise in the bushes. She stiffens, drawing her gun and turning to see:

THE BOY. She's unnerved.

SID (CONT'D)
Hey!

He runs. She chases after him.

SID (CONT'D)
(in Pashtu)
Wait!

He leads her to a FARM.

EXT. FARM

He disappears. She looks around, confused.

SID
(in Pashtu)
Wait...

She searches frantically for any sign of his presence. Not even footprints are left. She looks at Cap's message:

Please.

Virtual tickets are attached. She's startled by another text:

R: The usual place at 5?

Sid looks through the high chain-link fence that encompasses a locked gate. She hears dogs barking.

SID (CONT'D)
Lotta security for a farm.

INT. MOE'S BAR AND GRILL - 5PM

Sid sits at the bar, sipping a mojito with a haunted look in her eyes. Next to her sits Ramirez. Several people at the bar hang back from them. Moe is unconcerned.

RAMIREZ
What's with you?

Sid snaps out of it and pulls the strand from her pocket, handing it to Ramirez.

RAMIREZ (CONT'D)
(grinning)
I swear, Sid, you'd show me a rat carcass if you dug it up. Where'd you get this again?

SID
Rami, there's something you should know.

Silence. They finger their drinks.

RAMIREZ
(somber)
It's Tara, isn't it? She didn't show last night. I thought... I don't know what I thought.

SID
(hollowly)
Yeah.

They both look uncomfortable.

RAMIREZ
I thought, finally things were...

SID
Looking up.

They stare at their drinks. Ramirez inspects the fiber.

RAMIREZ
Looks like it's from our jackets.

She swishes her drink.

RAMIREZ (CONT'D)
Ugh, it's like tap water. Gimme
time to check with my suppliers,
alright?

Moe grimaces.

MOE
Darn rioters are disrupting my
imports. I told you to go domestic,
Ramirez.

RAMIREZ
Business has been slow.

Sid puts on a brave face and laughs. Moe smiles and goes to
help other customers.

RAMIREZ (CONT'D)
He was in Iraq. He knows what it's
like to fight for a country that
hates you.

She frowns.

RAMIREZ (CONT'D)
Hopefully it'll blow over soon.

She flinches at the clicks of Sid's collar disengaging.

RAMIREZ (CONT'D)
You might want to get that checked
out. Seriously. What if someone
sees you... you know?

SID
What, get them to re-collar me like
a dog?

RAMIREZ
It's supposed to show people we're
not a danger to them.

She leans back and grins.

RAMIREZ (CONT'D)
You saved that kid, didn't you?

SID
I was in the area.

Ramirez gives her a noogie. Sid resists and finally pushes her off.

RAMIREZ

Always gotta be the hero.

Sid grimaces as she pulls out an airline ticket.

RAMIREZ (CONT'D)

Your dad, huh?

SID

He just wants me safe. But if whoever's behind this can't find me... they might come after him or...

RAMIREZ

Don't worry about me. I can handle myself. You, on the other hand... you're a sniper, not a close-quarters combatant.

SID

I've been practicing.

RAMIREZ

This guy's for real, Sid. I know if it were my folks, I'd leave for the mainland right away. But if I had your dad...

She sighs.

RAMIREZ (CONT'D)

I'd be worried, too. But he's a police chief. Threats are nothing new for him, I'm sure.

SID

What if he goes after Kate? Or my... supposed new partner?

RAMIREZ

There's just too many variables, Sid. You can't worry about them all. Leave the hunt to me. I may not be a cop, but I've got connections.

SID

Alright. Speaking of connections...

She shows her a ripped shoe.

RAMIREZ

Again?

Sid gives her a pleading look.

SID

Please?

RAMIREZ

Fine. I'll reinforce the next batch.

SID

Before we go surfing together this weekend? I'm trying to get Kate to go with us.

RAMIREZ

I'll see what I can do.

Sid smiles, then darkens. John enters and sits at the bar. Ramirez nods toward him.

RAMIREZ (CONT'D)

That's your partner? He looks kinda scrawny.

Sid laughs, then frowns and shoves her tail in her pant leg.

RAMIREZ (CONT'D)

You haven't told him?

SID

Why should I?

RAMIREZ

It could cause some issues later--

She sniffs Ramirez's face. Lots of make-up.

SID

Are you going to tell your date tonight you're a Chimera?

Checkmate.

RAMIREZ

Well--

Sid rolls her eyes.

SID

Watch your six.

Ramirez sighs.

RAMIREZ

Back at you. Gotta run.

Ramirez leaves. Sid walks over to John and sits next to him, shushing Moe as he raises his eyebrows at her.

JOHN

So, when were you going to tell me you're friends with a Chimera?

Sid nearly spits her drink, but manages to keep it together.

SID

I'm n--

(beat)

Oh, that. Yeah. We were comrades.

JOHN

They put a human and a Chimera together in a squad?

SID

Uh, yeah. Like a handler.

JOHN

Uh-huh. You gonna tell me what they are?

SID

Chimeras are--

Moe slips in.

MOE

Chimeras are beasts on steroids.

Big, furry...

(to Sid)

...bad breath.

Sid picks at her teeth and pops a mint. Her tough facade is shattered. Moe enjoys this.

JOHN

What kind of beast? The Howling? Dog Soldiers? Twilight?

Sid makes a disgusted face at the last one.

MOE

Ever played Final Fantasy?

John chuckles.

JOHN
Cool. The behemoth? Always loved
their designs.

Moe nods. Sid's surprised.

SID
...Cool?

Moe laughs.

JOHN
So they have tails in human form?

SID
Uh... yeah, I guess.

EXT. MOE'S BAR AND GRILL

Sid's walking out. She checks her virtual mail and sees
Myles' summons to the ArC. She laughs curtly.

SID
Like I'd come back to you.

She bins it.

EXT. KANE-OHE CRIME SCENE - NEXT MORNING

The entire section of the park is roped off. Sid's in her
detective wear, with a turtleneck on under the jacket, hiding
her collar, sniffing the area for clues.

She's putting gloves on when John comes up.

JOHN
What do we have?

Sid holds up an orange-tinged feather with a gloved hand
protected by a plastic evidence bag.

SID
Not much. Looks like...

She can't finish and darkens.

SID (CONT'D)
Why don't you take this feather and
check out that farm nearby? I'll
sniff out some more clues here.

JOHN
(amused)
Trying to get rid of me already?

She's silent. He shrugs.

JOHN (CONT'D)
Sure, on one condition: You buy me
a drink later and tell me why
Chimera have tails.

SID
Yeah, that's...

He leaves.

SID (CONT'D)
It's "Chimeras"...

INT. POLICE STATION - EVENING

Sid enters, wearing a leather jacket over a different tank top and jeans. A couple of officers gathered around the video of her saving the kid cheer when they see her.

One throws a tennis ball past her. She's not amused. On her desk is a gift basket of dog toys and treats. She grimaces and feigns happiness. But her tail is wagging, beating up her leg in her pants.

SID
Aww! Thanks... guys. The office
pet, I get it. Ow-ow-ow...

She hesitates and waves as she ducks into the crime lab.

Tara's body lies on the exam table. Kate's prepping her for autopsy. Sid can't stop looking at Tara's face.

KATE
Cap's on the warpath again.

SID
Ugh, really? I just--

She bites off the sentence and searches one of the drawers. She pulls out a dog treat and eats it.

SID (CONT'D)
How's the news reporting the
incident? Still calling me an "it"?

KATE

Well, they're just not that used to the idea.

SID

Guess it's fair. I don't even like me when I...

(mutters)

At least they didn't see my face.

Kate continues working. The convergence of human and animal anatomy continues down the interior of Tara's body. Sid's uncomfortable seeing it.

KATE

I've always been curious about the process that allows Chimeras such as yourself to "morph". Given your relationship with Tara... I'll wait until you leave to begin.

Sid sighs.

KATE (CONT'D)

I'm sorry, Sid.

SID

When they first started looking for volunteers for Chimera, I thought, what the heck, can't be worse than my first year on the force.

KATE

Is it?

SID

(sarcastic)

What do you think?

On the wall monitor, a news anchor shows the video of the rescue.

SID (CONT'D)

Crud.

TV ANCHOR

And a heartwarming story to top off your afternoon: After slipping off the waterfall in Kane-ohe trail, one highschooler was rescued by what at first appeared to be an ordinary jogger--

The video expands to fill the screen.

HIGHSCHOOLER
A Chimera's saving Rich!

Sid blows air through her teeth, snatches a report, and crisscrosses on the floor. Kate snaps her fingers.

KATE
Off!

SID
What...? You could eat off this floor.

KATE
One of these days I'm going to find out your trigger words.

SID
(smug)
You won't.
(reading)
Defensive wounds on her forearms and neck. She fought back. Four-pronged stab wound.

KATE
Seems like a pitchfork, but I'll have to do more analysis on the metal particulates in the wounds.

Kate looks at Sid's disengaged collar and then at Tara's, which is still engaged. Sid fingers hers.

SID
Why her?

KATE
Hmm?

SID
Nothing.

Kate nods for her to leave.

KATE
I need to finish the autopsy, and you're contaminating my body.

SID
(smartly)
I'm not even touching your... body.

Sid freezes and glares at the doors. The sound of multiple footsteps grows louder. The doors burst open.

ArC officers enter, accompanied by nervous cops. Sid gets up and stands back, holding the report behind her. Ramirez heads them, looking embarrassed when she sees Sid. They stare at each other.

SID (CONT'D)

What the heck are you doing with them?

Ramirez doesn't answer. She turns to Kate.

RAMIREZ

ArC's taking command of the body.
(to Sid)
They also want you to come in.

Kate moves to block them.

KATE

I didn't get a memo or a call, so until the paperwork is done--

Ramirez sends her the request on a hologram. Kate reads it and frowns, backing down. Sid doesn't.

SID

I said, what are you doing with them? It's Tara, Alicia. Tara.

RAMIREZ

Sid... don't make this harder than it has to be. Trust me--

SID

Why should I? You're the one doing this.

KATE

Sid...?

Sid and Ramirez get in each other's face. Finally, Sid backs off. The ArC officers wheel Tara's body and personal effects out. Ramirez looks defeated and leaves. Sid fumes.

SID

How much did you get?

KATE

Dental files, a couple of pictures... not enough.

SID

We never recovered a phone.

Kate's confused.

KATE
You mean a cell phone?

Sid nodded.

SID
No, a Sat Phone.

KATE
People still use those?

SID
My squad did. To communicate off
the grid. We all had Sat Phones.

KATE
I didn't have time to grab her
smartwatch before they entered.

SID
Don't worry, I downloaded the info
from it at the scene.

KATE
Sid, you're not supposed to touch
the body.

SID
It was Tara, Kate. I had to know.

Sid shows Kate the data. Kate saves it to Tara's file.

They hug.

KATE
Stay safe, alright?

SID
I will. Send me any info you get.

INT. SID'S STUDIO APARTMENT - EVENING

Sid's packing. A photo falls out of a stack of graphic novels, two of which she puts into her suitcase. She picks the photo up. She and Ramirez, both looking less muscular and shorter, stand outside Arc. She's giving a thumb's up to the camera. It's dated September 3rd, 2037.

PAST.

INT. ALTERED RECLAMATION CORPS LAB - NIGHT

Sid and Ramirez wait behind a glass partition next to two machines, which contain hoops--similar in appearance to the collars--that wrap loosely around the neck, torso, and limbs.

Four scientists hook them into the machines. They're given IVs coupled with serum delivery tubes, and oxygen tubes through their nostrils. Sid nervously watches the scientists. Ramirez gives her a smile, which allows her to relax somewhat.

The scientists finish and exit, entering the control room on the other side of the partition. A computer terminal displays information on the serum, dosage, their heart rates, blood pressure, etc.

A loud siren startles both patients. The glass partitions and exits are reinforced with steel cages.

The LEAD SCIENTIST, 40s, smiles grimly and speaks over the intercom.

LEAD SCIENTIST

All right, ladies. It's showtime.
You still have a chance to back out
of this if you want.

Both take deep breaths.

SID

No, I... I want this.

RAMIREZ

Bring it on.

The Lead Scientist smiles, this time genuinely.

LEAD SCIENTIST

All right, then. Releasing serum in
3... 2... 1...

The orange fluid flows through the tubes connected with their IVs. At first both simply grit their teeth. Then, their veins begin to bulge. Both double over in pain.

Tears stream down Sid's eyes as her muscles begin tightening, then expanding. Ramirez grabs Sid's hand. Both relax a little. Sid's body begins to reshape itself as the restraints press in on her taller, thicker frame. Her skin ruptures and heals rapidly as she grows.

A similar process is happening to Ramirez.

Her screams broaden into a howl as her bones crack and grind. Her spinal column extends into a tail. Her jaw pushes outward and forms a snout. New teeth line her jaw. Her tongue lengthens. Fur covers her body.

Finally, the end comes. Their eyes reflect back the light from the control room. Ramirez faints. Sid glances over at Ramirez, but can't get a good look before she passes out. Silence is punctuated by their heavy breathing and the beeping from the heart monitors.

INT. ALTERED RECLAMATION CORPS LAB - MORNING

Both Chimeras are still in the restraints as they wake up. The scientists in the control room watch them. The Lead Scientist adjusts his collar.

LEAD SCIENTIST

Ladies...?

Both are disoriented, but when they see each other, they jerk backwards in fear and are restrained by the machines.

LEAD SCIENTIST (CONT'D)

How do you feel?

Two mirrors are lowered for them. They stare at their reflections and are horrified.

PRESENT.

INT. SID'S STUDIO APARTMENT - EVENING

Sid's collar has disengaged. She's morphed in response to the memory. She sneers at her reflection in the broken mirror.

SID-CHIMERA

Still hideous. I never thought that I could haunt my own nightmares. At least I had you to bear it with me... now I don't know what to think.

She holds the photo in her palm and curls her fingers around it, but then relaxes them. She places the photo carefully in her suitcase and shuts it.

INT. AIRPORT - SATURDAY NIGHT

9PM. Flight's running late. Sid, now human, paces back and forth in front of the gate, staring at the ticket. Her phone rings.

KATE (O.C.)

Hey. You busy? You're not leaving just yet, right?

Sid looks back at the gate. They're boarding first class passengers.

SID

Uh... right. What is it?

KATE

The tests on the metal particulates came back.

Sid sees something. A glimpse of the Boy. She searches for him.

SID

And?

KATE

They were pitchfork stab wounds, all right. Chu and Kekoa are already interviewing the couple that live at the farm.

A pause. She sees the Boy in the crowd and chases him.

SID

What else?

KATE

They found another body near that farm. A jogger. Same MO. I've got a bad feeling about this, Sid.

SID

No, no, that's not good. I've got to get over there...

Last call rings over the intercom. She loses him.

Sid stares at the spot where he stood as disgruntled passengers swarm around her. A Sat Phone lies on the floor, and when she bends to pick it up, it disappears into smoke.

KATE

Sid? You okay? You're breathing kind of heavy.

SID

Yeah. Listen, I'm going to find that phone. I think it's the key to a lot of this.

KATE

I can get the others on this-- Sid? Sid!

INT. FARM - EVENING

Sid parks her Studebaker down the road from the crime scene. She's wearing reinforced shoes. She grabs and puts on an oversized hoodie from her backpack, then walks to the high chainlink fence and climbs over. Dogs begin barking.

The FARMER, 70's, a grumpy, hostile man, opens the door and lets the dogs out. They find her but retreat with whimpers and whines as they get closer to her.

She grabs a half-eaten jerky stick from her pocket and drops it on the ground, continuing to the barn entrance. Sid ducks inside just as the Farmer leaves his house. The dogs fight over the jerky by the fence.

INT. FARMHOUSE

Meanwhile, John pulls up in his car, gets out, and goes to the gate. He rings the buzzer. He notices the dogs fighting each other over something in the distance--about 20 meters--near the barn and glimpses a shadow slip into the door. Just as he raises his flashlight to the barn, the Farmer appears on the other side of the fence and interrupts him. The Farmer's carrying a shotgun.

FARMER

What do you want?!

John flashes his badge.

JOHN

I just want to ask you a couple of questions.

The Farmer opens it.

FARMER

Make it quick. We have to be up early in the morning. I have enough trouble with the mangy mutts barking at the air.

INT. FARMHOUSE

The Farmer introduces John to his wife, BERNADETTE, 80's, with a walker near her side. She's polite and quiet, the opposite of the Farmer. Even his compliments sound harsh.

FARMER

This here's Bernadette, my beautiful flower.

The decor is old-fashioned like that of the 1950s.

FARMER (CONT'D)

We don't get many visitors, 'specially not coppers.

BERNADETTE

Oh, now, why don't we get you some tea?

FARMER

Detta, he's here on business.

John shifts uncomfortably.

JOHN

(hesitating)

Some tea would be nice. Thank you.

The Farmer sneers. Bernadette gets up and goes into the kitchen using her walker.

FARMER

All right, let's get to it. Did I know that woman? No. Did I see that woman? No.

JOHN

For someone who hasn't had a lot of cops visiting their home, you seem to know what I'm going to ask...

FARMER

I know you'll be needing my wife. Bernadette, how's it coming?

The clatter of dishes jolts John.

JOHN
Everything all right in there?

No response. He starts to walk toward the kitchen, but the Farmer moves to block him. His voice now sounds like that of a Chimera's. A sizzling sound comes from the kitchen.

FARMER
She's fine!

John's taken aback. He looks around. Old photos.

JOHN
You two used to ride horses, huh?

FARMER
Used to, 'til 'thrititis got Detta.
Now we're too old.

John looks past the Farmer as Bernadette struggles with the tea cup and her walker at the kitchen entrance. John goes to help her and glimpses a glass vial with orange spillage on the floor behind her, lightly smoking on the tile. John eyes it and the tea warily. There's an orange film on the tea.

Setting the tea on the coffee table, he pulls out two photos.

JOHN
Uh, yes. Um, anyway... Have you
seen either of these women around
here recently?

He shows them both photos of the two women while they were still alive.

FARMER
No.

BERNADETTE
No. I would've offered them tea if--

FARMER
Bernadette.

John clears his throat and shows them the death shots.

BERNADETTE
Those poor dears.

FARMER
I'm afraid you're wasting your time
here.

JOHN

Yes, I suppose I am. Standard protocol, you see.

He lifts the cup and sniffs the tea.

JOHN (CONT'D)

What kind of tea is this?

BERNADETTE

My own specialty. A bit of orange...

He stands and walks to the kitchen, where the two try to block his path.

BERNADETTE (CONT'D)

Just a little mess in the kitchen.

FARMER

You remember what happened to the last copper that came here?

BERNADETTE

Oh yes, nice fellow. Shame he had to leave so quickly.

As he lifts the tea to his lips, he hears the ripping of fabric. He stops.

BERNADETTE (CONT'D)

Shame we had to bury him.

He looks up. Bernadette stands up without her walker. Her body grows fur, matted, mangy, and tangled. The Farmer morphs into a Chimera.

INT. BARN

Sid enters, sniffing the air, which is thick with dust and excrement. Her hoodie is covered with an orange dust. Several animals, also covered in the dust, become restless at her approach. They appear mutated, which Sid notes with a perturbed stare.

There's a trail of dried blood droplets leading from one of the two empty stalls to a pile of fresh hay with a pitchfork stuck in it. Sid pulls the pitchfork out. There's blood on the prongs. She takes pictures and places the pitchfork to the side.

Something else in the pile catches her eye. She pulls the hay away to reveal a black Sat Phone with a blood-smearred thumbprint on the cracked screen. It's dead.

SID

Tara's.

She quickly bags and pockets the phone. There's a trail of drag marks leading to a hay bale. She moves the bale to the side and wipes off a dirty metal hatch barred by a large padlock. There are bloody handprints on the surface, but they're strange, half human, half Chimera, as if Tara was in the middle of morphing.

SID (CONT'D)

Her collar was functioning. Then what...?

I/E. FARMHOUSE

A yell from the Farmhouse. Sid runs toward it. John is backing away, gun aimed, at two Chimeras. She charges into the front door. It swings wide open, knocking the Farmer back. John shoots Bernadette, who falls to the floor.

JOHN

Sid? I thought you were going on leave!

SID

What, and leave you to get eaten? I'll admit I was tempted.

John throws the tea in the Farmer's face. He claws at his face as the acid burns his eyes. Sid grabs John's arm and they run out to the car, with the Farmer and Bernadette in pursuit. John guns it as Sid watches the mirrors.

The Chimeras nearly grab the back of the car but are quickly left in the dust.

INT. CAR

Both catch their breath.

SID

I think Tara was killed there. There's evidence in the barn and some kind of tunnel under the hay. I was interrupted before I could investigate it. However, I did find this.

She pulls out Tara's phone. A soft click denotes her collar disengaging. She grimaces and keeps herself calm.

JOHN
You think it's Tara's?

SID
I'll charge it when I get home to
make sure, but yeah.

JOHN
Is that proto--
(sighs)
How'd you get here?

Sid gestures to her Studebaker, 100 feet behind them now.

JOHN (CONT'D)
No use going back for it.

The Chimeras chase them, but eventually give up as the bumpy country road leads onto a highway.

Sid breathes a sigh of relief.

JOHN (CONT'D)
So, those were...

SID
Chimeras. Mangiest ones I've ever
seen.

JOHN
You mentioned you had one for a
partner in the war.

They're driving alongside the beach now. Sid brushes her fingers along her hidden collar.

JOHN (CONT'D)
You still owe me that drink. I'll
waive the fee. Just one question: I
noticed one leg of their pants was
more filled out than the other.
Were they hiding their tails?

Sid shifts in her seat.

SID
Unless they've found a way to get
rid of them for Chimeras 2.0, yeah.

An uncomfortable silence.

JOHN
Are you hiding one?

Her reluctance answers his question.

SID
...That's two questions.

JOHN
You're a Chimera.

She doesn't look at him.

He pulls off into the sand, far enough away from the crowds, and parks, getting out. He draws his pistol and aims it at her head. She barely flinches.

SID
You'd be doing me a favor.

Sid gets out.

SID (CONT'D)
You want to see the monster?

Silence. Just the two of them, in an indirect face-off.

She checks her collar, then forces a morph, clinging to the car for balance. As she morphs, her claws dig into the car. John stares, unable to take his eyes away from her. The only sound is her heavy breathing.

She takes a step forward and he backs up, keeping the gun aimed at her head. She drops to all fours, glaring dourly at him.

SID-CHIMERA
Most of the station likes me better
on all fours. Do you?

JOHN
No. Why didn't you tell me?

She pulls herself up and leans on his car, staring at the sunset.

SID-CHIMERA
When you arrived... Finally there
was someone on the island who
didn't treat me differently. Who
didn't look at me and see a
monster. I didn't want... I
couldn't take...

She sighs.

SID-CHIMERA (CONT'D)
I guess it's over.

John hesitates. He stows the gun, then leans on the car beside her.

JOHN
Well, I like dogs. And I like you.

They watch the sunset together.

EXT. ALTERED RECLAMATION CORPS LAB

Kate and Sid stand outside the ArC. Sid's sulking.

SID
I can do this myself, you know.

KATE
Yeah, but you wouldn't have.

INT. ALTERED RECLAMATION CORPS LAB

The elevator lets them off. They walk into Myles' office. Sid shivers as they pass guards armed with stun batons. Myles grins when he sees them.

MYLES
Ah, finally you deign to come in.
You do realize that we could have
you legally imprisoned according--

SID
--According to the forty-page
document you made me read before
getting the serum, I know.

He motions for a couple of guards. They force Sid to her knees as they replace her collar.

MYLES
I've heard so much about your
exploits.

KATE
Your point?

Myles ignores her and walks to Sid, whose teeth are bared. The stun batons are to her neck. Myles brings himself down to her on his haunches.

MYLES

I want the culprit found just as much as you do, Detective.

He extends a hand.

MYLES (CONT'D)

Why not work together?

Sid snaps at him, but a guard holds her back by her collar.

MYLES (CONT'D)

Huh. Didn't expect you to act so animalistic even as a human...

KATE

If you're quite finished--

He stands and turns to Kate, snapping his fingers. The guards force Sid to her feet and escort her out.

SID

Kate!

The room is empty save for Myles and Kate. He struts around her, circling her like a shark.

MYLES

It's hereditary, you know. The Chimera formula.

KATE

Your point?

MYLES

Remember when we were children? How we snuck into the lab one night...?

He pulls up her sleeve. There's an old injection scar. She shoves his hands off her and pulls her sleeve down.

MYLES (CONT'D)

Your parents had just developed the precursor to the Chimera formula with the help of my father.

Kate glowers at him.

MYLES (CONT'D)

Of course, it wasn't quite so potent then. No muscle growth, no monstrous forms, no lasting animal traits... Physically, at any rate.

(MORE)

MYLES (CONT'D)

It lacked a certain... je ne sais
quoi. But mentally...

He smiles at her.

MYLES (CONT'D)

Are you still keeping those treats
in your desk?

She begins to walk out.

MYLES (CONT'D)

How's your daughter? She's seven
now, isn't she?

She stops at the door.

KATE

Stay away from her.

She leaves. Myles rubs his arm, which has a similar scar.

MYLES

Oh, how I wish you would make me.

He stares at a photo on his desk of him and Kate, as kids.

MYLES (CONT'D)

It seems like we both miss those
days.

EXT. ALTERED RECLAMATION CORPS LAB

Sid leans against the building, glowering at the guards near
the entrance. She tugs at her collar. Kate exits the
building, a similar grimace on her face. They walk to Kate's
car, an old, beat-up, sky blue Pinto.

SID

What did you two talk about?

KATE

Old history, mainly.

Sensing her reluctance, Sid changes the subject.

SID

How come you brought your Pinto?
You drive your Mustang to work.

KATE

Oh no, that one's all mine. You
should see the back seat.

(MORE)

KATE (CONT'D)

I took Melodie and two of her friends to a birthday party yesterday, and I'm still finding chips under the seats. Besides, I don't want these creeps following me.

Sid laughs.

SID

Not a bad plan. You ever get some time to yourself?

KATE

You trying to get me to go surfing again?

SID

(wryly)

I just think we need a distraction.

Sid investigates a photo taped to the dashboard. There's a picture of a younger couple in lab coats. The woman, CATHERINE ROSS, 30's, looks similar to Kate. Hollow is the man in the photo.

SID (CONT'D)

Maybe we could be surf-buddies.

Kate sighs.

KATE

They're my inspiration.

Sid's disdainful.

SID

The founders of the Arc?

KATE

They started out as a pharmaceutical company. Made a lot of innovations in the field of medicine. They started the Chimera project as a way to end the organ donor shortage.

SID

Cool. If only they stayed with that.

KATE

I know just what you mean.

A thought comes to Sid's mind. She grins and reclines in the seat. Kate glances over as she drives.

SID

So, you ever going to upgrade to a minivan, become a soccer mom?

KATE

(calmly)

When New Hawaii is buried in a volcanic eruption and everyone either burns alive or dies from smoke inhalation due to the wrath of the ancient gods.

Sid raises her eyebrows.

KATE (CONT'D)

It was my mom's car.

SID

Like what happened twenty years ago?

KATE

Those ten years... stuck on the mainland while they rebuilt... ugh. I never want to go back. You're lucky you weren't born yet.

SID

On an entirely unrelated note, did you take your meds today?

KATE

Did you?

Sid rolls her eyes.

KATE (CONT'D)

You'd better. Cap wants to see you. He's not happy about you staying here.

Sid frowns.

SID

You couldn't have told me that earlier?

KATE

Going to the ArC was bad enough.

Sid grimaces and pops a couple of pills from her pocket.

INT. CAPTAIN'S OFFICE

Cap reclines at his desk. He frowns when Sid walks in the room. She smiles weakly.

CAP
You're not on the mainland.

SID
Uh, I know, Dad. They found another body.

CAP
I heard what you did. I appreciate that you came to your partner's aid. But you still went out there on your own.

There's an uncomfortable silence. His expression flickers between a grin and a grimace, settling for a thin smile.

Cap frowns and holds up the bone charm, gesturing with it.

CAP (CONT'D)
I won't have you personally pursuing this. You will follow John's lead or take a month's leave off island.

Sid's lip twitches.

SID
Cap, when are you going to let me do anything on my own? I have great instincts.

CAP
When you learn not to do things on your own and to follow police procedure!

He leans back and blows air through his lips, wringing his hands.

CAP (CONT'D)
I've given you a partner that will not leave your side. He has asked to remain with you. Why, I don't know. If you cooperate with him...

Sid looks at the door, sulking.

CAP (CONT'D)
 You've got two choices: Partner or
 leave. Take the former.

Sid huffs and grabs the door handle.

CAP (CONT'D)
 And Sid...

Sid turns to look at him, seething.

CAP (CONT'D)
 Play nice.

EXT. POLICE STATION

Sid leaves the building and walks over to John, who is standing by a row of police motorcycles. She crosses her arms and glares at the air.

JOHN
 Cap told you, huh?

SID
 This is my fight. Not yours.

JOHN
 Look, can we just work together?

Dispatch calls on their comms.

DISPATCH
 All units! All units! A Chimera
 destroying property has been
 spotted near City Hall!

EXT. HONOLULU - EVENING

A Chimera runs through the streets, bashing in cars as cops and ArC struggle to follow. It's bigger than Sid's morphed form and shreds of the Mayor's tattered clothing hangs off it. Sid and John pursue on their motorcycles.

JOHN
 This place is insane.

SID
 Not what you expected to find in
 paradise?

It's not hard to follow the trail of carnage. They ready their guns. Just when they're catching up--

Hollow intercepts on a motorcycle and shoots the Chimera with a dart gun loaded with the orange liquid. It mutates further and stops running. It's 11 feet tall now. Sid's collar disengages.

She sees the wall of flesh in their path before John does.

SID (CONT'D)

John!

Sid rams her motorcycle into John's, grabbing him as she flies off. She morphs, protecting him as they roll across the pavement.

She morphs back as her collar reactivates and she lets him go. The Chimera turns to John and picks him up. It squeezes him until he goes limp, then--

SID (CONT'D)

You're not getting dinner that easily!

Five shots in rapid succession from Sid, all hitting its forehead. It wobbles and falls forward on its hands and knees, dropping John in the struggle.

The Chimera growls and swipes at her. She dodges and grabs its arm. It tries to smash her.

She jumps, dodging its arms, aiming--

She shoots into its open mouth. It recoils in pain, swiping at its throat--knocking her to the ground--then falls backwards, crashing into her apartment building.

Sid runs to John.

JOHN

(coughing)

You don't even... need me.

Sid falls next to him in the same position, revealing a scratch across her entire back. She's panting hard. She sees the apartment and stares in horror.

INT. KATE'S APARTMENT - NIGHT

It's clean, a perfect model luxury apartment. Sid's pulling her suitcase. She's bruised and has healing scratches across her skin. She rolls her shoulder as she waits, grimacing as the bone cracks.

Kate and a wolf-dog-husky mix, BUSTER, greet her at the door. Buster's particularly curious about her. The TV's on in the background.

KATE

At least you were already packed.

Sid sighs and greets Buster.

SID

Thanks for letting me bunk here.

KATE

Not trying to offend you, but...
why aren't you at your dad's?

SID

Me and his dog don't get along.

Kate rolls her eyes. Sid walks in. Kate's daughter, MELODIE, 7, whip-smart, stares up at her.

MELODIE

Who are you?

KATE

She's a coworker of mine who's
staying here for a bit.

MELODIE

Oh.

She peers around Sid, fixating on her tail. She grabs it.

MELODIE (CONT'D)

Why do you have a tail?

Kate pulls her back and releases the tail from her grip.

KATE

I'm sorry about her. She can be
blunt sometimes--

Sid waves her off.

SID

--No, no, she's fine.

Sid kneels down on the floor in front of Melodie, smiling wearily.

SID (CONT'D)

I'm part wolf.

MELODIE

Like Buster?

Sid looks up at Kate, who nods to Buster. Sid follows her gaze and forces a smile.

SID

Yeah. Like Buster.

MELODIE

Mom, can we keep her?

Sid and Kate burst out laughing. Kate fixes the guest room, then makes dinner. Melodie plays as Sid puts up her stuff, biting on a dog treat. Buster tries to steal one. Sid chuckles and lets him eat one out of her hand.

Sid walks into the kitchen and helps Kate with the dinner.

SID

How'd you get a wolf-dog approved here anyway?

KATE

You know the terrarium attached to this apartment complex? My parents left me it. Just enough square footage and containment measures for Buster to enjoy legal custody.

SID

You've got a nice kid. How come you never bring her around the office?

KATE

I just... I don't want her to see what I do. Stuff like that can scare a kid.

SID

Eh, Dad used to take me to horror movies when I was young. Mom used to fight with him all the time about that.

KATE

(joking)
And look how you turned out!

SID

Yeah, I'm my own horror story.

Sid throws flour at her. Kate retaliates. They both laugh.

NEWSANCHOR

Breaking news: The Mayor, who was confirmed missing during yesterday's riots, was allegedly the Chimera that was shot and killed by police after rampaging through the streets.

SID

The Mayor, huh? Wonder how that happened.

KATE

That's one less politician in the world. Take that as you will.

SID

...That Farmer and his wife... they became Chimeras, too. Is there some kind of black-market drug on the streets doing this?

Kate stops, serious.

KATE

Wait, they did? How did I not hear about that?

She washes her hands and grabs her purse.

KATE (CONT'D)

Take over for me, will you? The recipe's right on the fridge. I've got to check into something.

SID

Yeah, uh, sure.

She kisses Melodie and walks out. Sid smiles after her.

SID (CONT'D)

You are one heck of a detective, Kate. Don't let anyone tell you otherwise.

INT. ALTERED RECLAMATION CORPS LAB

Kate walks in. The interior is a lavish monument to personal wellness. She's aloof as she rides the glass elevator to the top floor. Two guards block the CEO's office. She flashes her ID and they part to let her through.

Inside, Myles is annoyed but not surprised at her arrival. Kate brings up a holographic news feed of the Mayor as a Chimera.

KATE
Care to explain?

MYLES
Our history does not entitle you to barge in here without an appointment. However, since I am a gentleman...

He offers her a seat, but she ignores him. He scoffs and pours himself a drink.

MYLES (CONT'D)
Care for one?

KATE
No, thank you.

MYLES
There was a theft five nights ago in our labs. A volatile compound still in testing.

KATE
Chimera formula number two?

MYLES
(smiles)
I want the culprit found just as much as you and your ineffectual militia do. If you think I'm responsible for this mess, your little detective is...
(chuckles)
...barking up the wrong tree.

Kate turns to leave and stops.

KATE
As you are well aware, the shares my parents left me entitle me to a seat on the board.

Kate walks out.

MYLES
(mutters)
We'll see about that.

Myles calls Hollow.

HOLLOW

Yes?

MYLES

I have another one.

INT. MOE'S BAR - NIGHT

Cap takes John out for a beer.

JOHN

(uncomfortable)

Captain, I know about...

CAP

Sid's been through a lot that you don't know. Cut her some slack.

JOHN

She's a--

CAP

--I know. She's spirited. She had to be to earn her place here.

John examines him.

JOHN

She's your... daughter.

Cap winces and takes a big swig.

JOHN (CONT'D)

The others don't know?

CAP

Pretend not to. They think I'm soft on her. Maybe I'm the reason she tries so hard.

JOHN

She doesn't really talk to me. I feel like a character from an escort mission.

CAP

Maybe there's something more going on.

Cap shakes his head and gets John another beer. They drink.

CAP (CONT'D)

Partnerships aren't forged in a week. You're new, both here and at this job. Homicide's a different beast.

He sighs. They drink.

CAP (CONT'D)

You know she's the youngest detective in HPD history? Fought my superiors up and down.

John stares at him.

CAP (CONT'D)

She's been through so much. I wouldn't partner my daughter with you if I didn't trust you.

JOHN

If only she did.

I/E. FARM - EVENING

Sid sneaks back by her Studebaker. It's completely trashed.

SID

Great.

She opens John's contact screen on her phone. Her finger wavers over, then hits the Send button.

JOHN

"There's no response. It's just a corpse."

SID

Nice reference. Uh, I'm... back at the farm.

She ends the call and gets out. She sneaks back into the farm.

I/E. FARMHOUSE

She sneaks up to the house to eavesdrop.

FARMER (O.S)

Yeah, she was here earlier.

He's silhouetted, chatting with Hollow.

HOLLOW

And you let her snoop around?

FARMER

She snuck in. Must've bribed the dogs.

HOLLOW

You fool. Can't you recognize a Chimera when you smell one?

The dogs bark. Hollow bangs on the window. The barking stops. A chair scrapes the floor as the Farmer rises. Hollow stabs him with a syringe filled with orange liquid. The Farmer grunts and grasps at Hollow's hand.

He convulses and transforms into a Chimera, with much more farm animal-like features than before. He's aloof, in a fugue state, looking to Hollow for direction, who instead points directly at Sid.

Sid runs. The Chimera smashes through the house and chases down the dogs. Their lives end with a YIP.

INT. BARN

Sid scrambles to the barn and bars the doors shut. Heavy banging on the doors accompanies growling from the other side. Sid searches for another way of escape. The windows have been barred.

SID

That was one... where's the other?

Bernadette, as a Chimera, steps out of the shadows and prepares to pounce on her. She climbs onto a stall, which creaks under her weight.

Sid whirls and jumps out of the way as Bernadette pounces at her. Bernadette's claws scrape the dust as Sid pulls out her gun and aims. The barn doors crack as the Farmer slams his body against them and they buckle inwards.

Bernadette slashes at Sid, forcing her backwards against a stall. Sid tugs at her collar. Bernadette's claws connect with Sid's arm, tossing her gun to the dirt. It goes off, spooking the animals.

Sid's cornered, injured, and afraid. Bernadette advances, licking Sid's blood off her claws. The barn doors finally give way. The Farmer advances, grinning at her.

Then... Bernadette and the Farmer bicker, growling and snapping at each other. Sid uses this distraction to try to reach her gun--

The Farmer steps on her hand. She cries out in agony as he sniffs her and opens his mouth wide, baring his teeth. Bernadette blocks her escape. Sid tries to morph. The collar restrains her.

A gunshot! The Farmer's head spurts orange blood as he falls forward on Sid, dead. Bernadette turns to the intruder and howls. A bullet between the eyes pitches her backwards against the stall.

Sid tries to get out from under the Farmer. The intruder pushes the Farmer off her--

John.

SID (CONT'D)
Who... said I didn't... need you?

John helps Sid up. Sid is trying to catch her breath.

SID (CONT'D)
John, he's at the farmhouse.

John helps steady Sid.

JOHN
Let's go get him.

I/E. FARMHOUSE

They stop at the house. As they enter, they see Hollow in a chair, with his back to the door. John aims his gun at Hollow's head. Sid takes out her handcuffs.

JOHN
NHPD. Put your hands--

Hollow whirls, sweeping John's feet out from under him, then shoots Sid once. Her collar deflects the bullet, which grazes her neck. The crack in her collar deepens and the restraints disengage.

HOLLOW
Pitiful. They're still cutting corners. You know, this is where I brought Tara. No one knows about this place. It's my inheritance.

Hollow laughs aloud.

HOLLOW (CONT'D)

Imagine, me, a farmer. My parents, which you met, have outlived their usefulness. So I have John to thank for that.

EXT. FARM

John struggles to get up as Hollow leaves. Sid's morphing against her will. She keeps it together enough to help John up, then--fully morphed--runs after Hollow.

JOHN

No, Sid, wait!

On his comm, he calls Cap.

JOHN (CONT'D)

There's been an 187 in self-defense at the farm. Sid ran after Hollow into the Reserve. She seems fine, but... she's not herself. I'm in pursuit.

EXT. KANE-OHE NATURE RESERVE

John catches up to her on his motorcycle.

JOHN

Sid!

She growls at him.

JOHN (CONT'D)

...Sid?

Something's wrong. She's acting like a wounded animal. She dashes past him. He tries to follow, but she's too fast.

EXT. HIGHWAY

Kate's at the station lab, live on a holographic feed as John rides.

KATE

We've got to get her back. According to the feed, I'd say she was in flight-or-fight mode for a few minutes.

JOHN

Yeah, she's been shot. I think it was a graze. One of the Chimeras slashed her.

Sid runs onto the highway, through heavy traffic. John swerves through cars to catch up. She loses Hollow as loud horn blasts distract her. John gets close and reaches out to grab her.

Sid attempts to slam him off his motorcycle. John quickly avoids her body and slows to follow her.

EXT. DOCKS

They reach the wharf and pass warehouses. There's a freighter hooking up to port. Sid leaps to it, sending the workers scrambling.

JOHN

I don't know what's gotten into you...

EXT. FREIGHTER

He aims the motorbike and lands it on the boat after her. The workmen see them coming and scatter. Sid growls at him, the feral look in her eyes stronger.

JOHN

But we're going to settle this now.

He rides toward Sid. She lunges for him. He jumps off the motorcycle, letting it zoom forward and pin her to the crates behind her. She howls in pain and struggles to get the bike off her. John pulls out his baton and a pair of handcuffs.

She throws the bike off, snarling at him. She's in fight-or-flight mode, leaning toward flight.

Her eyes dart wildly to the pier. John moves to block her. She tries to run around him and he slaps her with the baton. He notices that she is not attacking.

JOHN (CONT'D)

Sid...

Nervously, cops line up around the freighter. Their guns are trained on her.

JOHN (CONT'D)

Don't shoot! She's not going to hurt me!

One cop shoots at her and misses. Sid howls, grabs John's baton, and tries to pull it out of his hands. He loses it to her and the momentum slams him into the crates. Sid runs. The cops and workers part to let her through. John grabs the bike and guns it, chasing her.

EXT. DOWNTOWN

They race through downtown. Cops begin chasing them. The Arc vans try to head her off. John is on the comms with Kate.

JOHN

They've got a tracking device in that thing, too?

KATE

ArC's animal control for Chimeras. From what I hear they won't mind getting in your way.

JOHN

(comms)

Do not pursue, I repeat, do not pursue. Target is not hostile.

Sid's too smart for the ArC, avoiding the nets and tranquilizers they shoot at her. John aims his gun.

JOHN (CONT'D)

Sid, please don't be mad at me for this.

He aims, then has to swerve as a truck swings around a corner, swerving to avoid Sid. John re-aims and keeps on her tail. He shoots. The bullet hits her left leg.

EXT. CITY HALL

They run straight through a group of protesters crowding City Hall. The protesters scatter and yell. Sid darts out of downtown, heading for the beach. She begins limping as the blood loss increases and looks around wildly for an escape.

Suddenly, John sees an ArC officer down the road. It's Ramirez. She spots them, calling in on comms as she pursues. Their eyes meet.

RAMIREZ

No, she's not this way. I saw her heading downtown.

INT. MOE'S BAR AND GRILL

Sid runs into Moe's Bar and Grill. Ramirez makes it there before John. The waitress holds the door open for a couple, who quickly dart out of the way, and ends up watching Sid squeeze through.

John hops off the motorcycle and enters. Pandemonium ensues as customers run for the exit, except for an inebriated man at the bar.

DRUNK

Issssza monster in here!

Snapping, snuffling, and the scratching of nails on wood come from the kitchen. John bursts in to see Moe brandishing a butcher knife at Sid, who is ignoring his threats and scarfing down raw meat in the refrigerator. Ramirez is between them.

MOE

(trembling)

I'll make mincemeat of you, you beast!

RAMIREZ

Not likely.

JOHN

Not today, Moe. Let me handle her.

Moe and Ramirez step back, out of the way. Moe's relieved.

MOE

Gladly. An appetite like that'll put me out of business!

JOHN

(quietly)

I've been reading up on wolves. Hopefully that's more or less what you are...

John lowers himself to the floor. Sid glances at him and continues eating.

He waits for a few minutes. She begins to relax, drops the food, and goes to him, whining. He hugs her and scratches her fur.

JOHN (CONT'D)
Who's a good girl?

Sid growls.

JOHN (CONT'D)
Right. Sorry.

INT. JOHN'S BEACH HOUSE - LATER

Sid's on the couch, which is covered with bloody towels. She's human and clothed. John's tending to her leg wound. He pulls the bullet out of her. Her wound begins to heal. Her raw skin has since healed as well. He lingers, watching, then cleans up the blood with a wet washcloth.

Sid coughs and wakes up. A few moments of silence. His tenderness surprises her. She briefly drops her tough facade--

SID
Where...?

Sid tries to sit up and grunts a little. She's surprised.

SID (CONT'D)
How many times did I get shot?

He holds the one bullet up in a bloody cloth, trying to wipe it off.

SID (CONT'D)
Just once? It feels like more than that...

JOHN
Only one that stuck.

He dabs alcohol on her wounds. She winces and growls.

SID
Owww! I don't think I need any stitches.

JOHN
You were actually shot twice. Your collar helped deflect the bullet, leaving a scratch on your neck. I don't think you would need stitches if he shot you a little higher.

SID
I don't think we'd be having this conversation if he had.

(MORE)

SID (CONT'D)
Why didn't you take me to the
hospital... or to Kate's?

JOHN
I thought you wouldn't want anyone
to know about, uh...

More silence. Sid winces as he cleans up the cuts on her head. She motions for a towel, and when he gives it to her, clamps down on it with her teeth.

JOHN (CONT'D)
I guess you really did need me.

Sid starts to respond but stops herself. She sighs and notices a scratch on his arm.

SID
I did that, didn't I?

He begins to protest, but keeps quiet.

SID (CONT'D)
Why'd you want to stay with a
monster like me, anyway?

John leans back.

JOHN
Do you still want that drink? I
promise I'll go easy on the
questions.

SID
Yeah, that would be nice. Do you
think Moe will let me back in?

They laugh.

INT. POLICE STATION - NIGHT

Kate finds an envelope on her desk addressed to her. It's from Hollow. She puts it in her bag, finishes up paperwork, and starts to leave, until she sees Cap's light still on.

She knocks on his door and he beckons her in. He's admiring a ten year-old photo of his family: Him, Sid in her late teens, and his wife, 40s, all smiling at the Garden of the Gods in Colorado.

KATE
You miss her, don't you?

CAP

I miss both of them. Sid just hasn't been the same since--we haven't been the same.

Kate sits down on the corner of his desk.

KATE

Maybe you should invite her over for dinner at your place. Make it a weekly thing.

CAP

Yeah, I think you're right.

Silence for a few moments.

CAP (CONT'D)

How have you been holding up?

KATE

They told me it'd take a while, but... I still miss him like crazy. Christmas is right around the corner. Melodie and I just...

She sighs.

KATE (CONT'D)

I don't know if I can handle taking care of all her needs without him.

CAP

Why don't you both come over to my place? I'll invite a couple of the boys, Sid will be there, and hopefully, so will John.

KATE

If she hasn't chased him off the island.

Kate wipes away tears while laughing.

KATE (CONT'D)

I think I might just take you up on that.

INT. MOE'S BAR AND GRILL

Sid and John sit at the bar. They've been there a while. Her leg's bandaged.

SID

So, you grew up here, then moved to Chicago?

JOHN

I was a wreck and had to get away.

SID

I know that feeling. I couldn't help but notice the picture in your wallet. Your daughter?

JOHN

Yeah.

He quickly changes the subject.

JOHN (CONT'D)

My captain back in Chicago wasn't all that different from your dad, either. He told me, "Son, go home."

SID

That's funny. My dad said, "Son, come home."

They both laugh. He watches Moe bring them another round. He picks up her beer and drinks it.

JOHN

You've had a lot of those.
Someone's got to drive us back.

She does the same with his, matching his smile.

SID

I can hold my liquor well enough.

Her head drops. John takes her home to Kate's.

INT. CAPTAIN'S OFFICE - MORNING

Sid and John walk in. Sid's still a little bruised and limping, but her weary smile is only eclipsed by the donut she's munching on. There's an open box of them on her desk in the bullpen, with a signature-filled card. Multiple cops look relieved to see her safe. Cap himself sighs in relief when he sees her.

CAP

Glad you're alright.

SID
Who, me? You can't keep me down.

CAP
That was a very dangerous stunt you pulled.

SID
You can yell at me after we catch him.

JOHN
Captain.

He clears his throat. Sid munches, quiet.

CAP
This joker calling himself Hollow has hijacked the news feeds.

He shows them. Hollow's holographically-masked, hooded face fills the screen.

HOLLOW
You think you're safe from the Chimeras. You think the collars will protect you. You think ArC has your best interests at heart, do you?
(laughs)
Ignorant fools! He has lied to you. This is the narrative he wants you to believe.

A video feed of:

INT. ALTERED RECLAMATION CORPS LAB

Three years ago. A doctored video of a Chimera killing Catherine while scientists try to intervene.

HOLLOW (O.C.)
Tell me what's wrong with this video and I'll give myself up. I give you 48 hours.

INT. POLICE STATION

The feed cuts off, resuming the news. Sid and John stare at the monitor, thinking hard.

JOHN (CONT'D)

You shouldn't be morphing, anyway.
Not with that collar. Not that it's
stopped you before.

A pause. He smiles in a sheepish manner. Sid waves her hand dismissively and pats her injured leg.

SID

I might be able to take a bullet,
but I'm not invincible. You've got
the flak vest, you go in first.

John's not amused.

JOHN

Really? The super-soldier wants me
to--fine.

Sid snickers as they walk to the Lead Officer.

SID

What's the sit-rep?

LEAD OFFICER

We've got a Chimera in there. One
of our own.

JOHN

Anyone else?

LEAD OFFICER

That's what's so strange. Witnesses
reported a man in black leaving the
scene before everything hit the
fan. Looked like the guy on the
news.

The Lead Officer grimaces.

SID

What happened in there?

LEAD OFFICER

We don't know. We got a distress
call from one of our officers, but
as you can see, the Arc ordered us
to wait for them to subdue it.

SID

(snarls)
Him! Not it, him!

Arc looks her way. The lead officer recoils.

LEAD OFFICER
(stammers)
S-s-sorry. He--he's, uh...

Sid huffs and walks to the entrance. The policemen let her through the barricaded entrance, until an Arc officer pulls her back.

ARC OFFICER
Where do you think you're going?

Sid glares at her.

SID
I may be able to subdue him.

ARC OFFICER
That won't be necessary. We have the situation under control.

SID
Oh yeah, I can see th--

John steps in.

JOHN
Whoa, look, look. Maybe we should let them--

She takes him aside and tugs on her collar.

SID
(seething)
Do you know what they do to Chimeras?

John turns to the Arc officer.

JOHN
Let us go in there. If he mauls us, you can have all the glory.

The officer begrudgingly obliges.

ARC OFFICER
Take Ramirez with you, then.

SID
Ramirez?

Ramirez looks sheepish as she enters.

SID (CONT'D)

How could you betray me--betray all
of us?

RAMIREZ

Look, Sid, this isn't personal.
Times have been tough, alright?

Sid and John enter the warehouse with Ramirez. Sid's sulking
as her collar disengages.

No answer. It's dark. A growl comes from the shadowed corner.
Sid and John both aim their guns. Ramirez shines a flashlight
around. Sid returns the growl with one of her own. Ramirez
breathes deeply as they advance.

JOHN

I don't think that's helping.

SID

It's a reflex.

The creature lurks in the darkness. It's either a gigantic
dog or a hideously mutated human. Any semblance of sapience
is long gone. Its entire front is covered in blood. A body is
mutilated and half-eaten. Sid winces at the Feral's shriek.

JOHN

I don't think he's in there
anymore.

Sid glimpses a fur-covered badge on the floor. She picks it
up. It has a thin film of some kind of orange moisture on it.

SID

Likens. He was a good man.

The Feral pounces toward John. Sid morphs and intercepts.
They wrestle.

John shoots the Feral. It doesn't wince. Whatever made Likens
feral begins affecting Sid. Their fighting becomes more
animalistic and savage. Ramirez trains her tranq gun on the
Feral, but accidentally shoots Sid as they tussle.

RAMIREZ

Oh my--Sid!

Sid turns on Ramirez and growls. John tackles Sid to the
ground.

JOHN

Sid! Sid!

She bucks him off and charges the Feral, which Ramirez subdues with a tranq gun.

Sid's collar engages and forces her to revert to human form. She stumbles over to John and helps him up. He helps her into the back of his car as Ramirez's tranquilizing dart takes effect.

ArC takes the tranquilized Feral to the waiting van. John waits for Kate to take what's left of the body.

KATE

Welll, I'm certainly glad I didn't have anything to eat today.

John hands Kate a plastic baggie with the badge.

JOHN

This is what Sid grabbed from the "Feral". It seemed to have an effect on her when she morphed.

Kate looks over to Sid, who's fast asleep.

INT. POLICE STATION

John and Kate pore over the evidence from the warehouse as a recording of the earlier video broadcast by Hollow plays in the background.

Something catches Kate's eye in it and she stops the video, then rewinds it. The movement of Catherine in the video is stilted, artificial.

KATE

Some slight distortion around...

Her face flushes. John walks over.

JOHN

What's wrong?

KATE

Nothing. Hey, you look awful. Go get some rest.

JOHN

What about you?

KATE

I'll keep plugging away at this.

John leaves. Kate plays back the video again.

INT. KATE'S APARTMENT

Kate checks Sid's door. It's closed. Kate goes into her own bedroom and digs out the envelope addressed to her. Melodie comes up to her.

KATE

Go play with Buster, honey.

MELODIE

Sid went to her room. Is she in time-out?

Kate chuckles.

KATE

Yeah. Don't disturb her, honey. Just go play, alright?

Melodie complies. Kate opens the envelope. Inside is a universal flash-drive. She plugs it into her laptop and a video feed pops up and plays. Her face drains of all color.

The video shows a pregnant Catherine Holloway being restrained by scientists and injected with the serum.

It shows her dying as she morphs and a human baby being cut from her womb.

EXT. JOHN'S BEACH HOUSE - NIGHT

John's beach house is actually an old two-bedroom, solitary house on a beach cliff.

He's alone, kneeling before a memorial marker. He drapes a lei over it. A loose petal lays below the marker, on the grave. He watches while the trade-wind picks it up and it blows out toward the sea. He reminisces.

PAST.

EXT. JOHN'S BEACH HOUSE - NIGHT

Six years ago. SIDA, 6, cute half-islander and John's daughter, sits on top of the roof, looking at the waves. She has the same flower as the one from the lei in her hair. John walks out and looks up.

JOHN

Sida, what are you doing?

SIDA
Looking at the waves. It's cooler
from up here.

He climbs up and sits next to her.

JOHN
Cooler? Re-
(stops himself)
Really. Yeah, they are.

SIDA
Is Mommy okay?

JOHN
Mommy's...

He grimaces but hides it from her.

JOHN (CONT'D)
Mommy's...

PRESENT.

EXT. JOHN'S BEACH HOUSE

FLASHES of a wild boar charging Sida.

Tears roll down John's cheeks as he breaks into sobs.

EXT. KATE'S APARTMENT

The tears drip to Sid's feet as she exits Kate's apartment and walks toward the beach. She turns the radio up on her earpiece.

The news reports two more Chimera rampages and deaths.

NEWSANCHOR
...identities confirmed to be Kamea
Iona, 49, and Luke Giani, 32, both
members of the Beta Chimera Squad.
Witnesses stated that their ArC-
issued restraints appeared to
disengage before the Chimeras went
berserk--

Neon-drenched protesters riot. Rowdy tourists are all in bars and on the beaches. Suddenly, Hollow appears from an alley.

He follows her discreetly. Finally, rounding a corner draped in shadow--he prepares to strike with the serum-filled syringe. He reaches for Sid's collar.

Ramirez arrives on a motorbike, panicked.

RAMIREZ

Sid!

Ramirez sees Hollow and slams the bike into him. The syringe clatters on the ground. They both go flying. Sid rushes over. Hollow and Ramirez fight. He grabs the syringe and injects her in the back with the serum. Sid watches Ramirez in horror as she begins to mutate with avian features.

Hollow picks up the bike and escapes. Sid grabs her gun and fires a few shots, hitting the tires, which blow out. Hollow hijacks a passing car, pulling the driver out. Dispatch reports the noise, recording the event on Sid's body cam.

RAMIREZ (CONT'D)

I'm... sorry... Sid...

She's in extreme pain. Sid's gun shakes in her hands. She puts her hand on Ramirez's paw. Ramirez at first accepts it, then...

Her claws tear deep into Sid's chest. Sid stumbles backwards, coughing out blood.

EXT. BEACH HOUSE

John's moping with beer. Dispatch crackles over his gear.

RAMIREZ (O.S.)

I'm sorry... Sid...

He runs to his motorcycle and guns it in their direction, dodging pileups, traffic, and cop cars.

EXT. KATE'S APARTMENT

He makes it in time to see Sid and Feral Ramirez (FR) standing off and Sid's blood pooling around their feet. FR is less hideous than the others. Sid's gasping for breath.

SID

I'm not going to let it take you!

FR advances, snarling at her. Sid falters as she tries to take a step forward.

JOHN
Sid, she's not in there anymore!

SID
You... saved me. I can... save her!

Her breathing is heavy, but her collar's engaged. She falls forward on her knees, dropping her gun. He runs toward her.

JOHN
This isn't the same!

John comes behind Sid and shoots FR four times in the head. FR tumbles backward and dies. John holds Sid as she sobs.

EXT. ALTERED RECLAMATION CORPS LAB - NEXT DAY

Tourists fill the spa below the arch. One WOMAN and her husband, HAROLD, lounge while Hollow hands her a mai tai in a glass. The liquid leaves an orange rim around its sides.

HAROLD
Still think we could've gotten a better deal at the Waikiki.

WOMAN
Harold, come on. We're here to relax. Can you quit thinking about business for five minutes?

Harold huffs. The woman is just about to take a sip when-- Screams break out as tourists morph into Chimeras and rampage. Many escape the complex before ArC's task force can respond.

INT. ALTERED RECLAMATION CORPS LAB

Hollow enters Myles's chamber. Myles puts on an aloof air, but fidgets.

MYLES
What do you want?

HOLLOW
You know very well.

MYLES
This little tantrum of yours isn't going to bring her back. How can you blame me for what happened on your watch?

Hollow lunges forward and grabs Myles by the throat, choking him.

HOLLOW

It was your design that killed her!
Your lack of safeguards! You killed
her!

MYLES

How do you... know... she's not...
still alive?

He pulls up a holographic feed via voice control. It's of Kate. Hollow stares at it and lets him go.

EXT. MEMORIAL

Kate eats lunch at the picnic tables and watches Melodie run around. They look happy.

Melodie disappears. Kate looks around, worried.

KATE

Melodie? Melodie?

She frantically searches the park. Finally--

Hollow comes up behind her. He's holding Melodie, with a hand over her mouth. She squirms but can't get out of his grip. His voice is soft and loving.

HOLLOW

Catherine.

Kate whirls.

KATE

You're the--Melodie! Give me back
my baby!

Hollow stares. Throws back his hood. She doesn't recognize him.

HOLLOW

You don't... recognize... me?

He clenches his arm, cracking one of Melodie's ribs, then loosens it immediately.

HOLLOW (CONT'D)

You would have been...

Kate tries to grab Melodie. Hollow pushes her off him-- softly.

HOLLOW (CONT'D)
Life's been hell without you.

KATE
You've got me confused for someone else.

She's recording it all on her comms.

HOLLOW
No. You... You're the only one who could keep up with me.

He sobs. Melodie's afraid and in pain.

MELODIE
Mommy...

Kate tries to grab Melodie from him. He again pushes her back and pulls Melodie toward the Monument. He points to it.

HOLLOW
I tried for so long. Tried to fill the void. It consumed me. Don't you see, Catherine? It wasn't my fault.

Sid and John arrive, along with other cops. He puts Melodie down, with a hand remaining on her shoulder.

HOLLOW (CONT'D)
I guess... there really isn't anything left...

With the other hand he stabs Melodie with the serum-filled syringe. While she begins to morph, he disappears behind the statue and memorial bushes.

Kate runs to Melodie, calling for an ambulance.

By the time everyone reacts, he's gone. Multiple cops chase after Hollow, with four remaining behind to keep an eye on Sid, Kate, and Melodie.

KATE
Yes, I'm fine.

Kate holds Melodie, who coughs out blood. She's dying.

MELODIE
Mommy, my chest hurts...

KATE
 You stay still, honey. You're going
 to be fine.

The ambulance arrives and Kate rides with Melodie to the hospital. Sid seethes.

SID
 You... you...

Sid leaps onto a police motorcycle and guns it, chasing Hollow.

JOHN
 Sid!

John gets in his car and chases after her.

I/E. ALTERED RECLAMATION CORPS LAB

Feral Chimeras run amok. ArC officers struggle to subdue them.

Meanwhile:

Sid, human and geared-up with a sniper rifle, enters the service hatch.

John arrives on his motorcycle at the site, but stops before the security checks and Chimeras stalking the grounds. He stashes his bike off the road.

JOHN
 (comms)
 Alright, I'm here. Talk me through it.

Kate's on the other end at the hospital waiting room. Her makeup's running.

KATE
 You've got the vial of antidote. I haven't tested it yet.

JOHN
 I sent a second one with Chu to the hospital. Let's hope it works. How's Melodie?

KATE
 Doctors say she has internal bleeding.

(MORE)

KATE (CONT'D)

That she's losing too much blood for the Chi--I-I don't know how to handle this. I don't know what's going to happen. I don't know--

JOHN

Hey! Hey. Deep breaths, okay? We've got to focus on what's in front of us, alright? She's got the best doctors on the island working on her.

KATE

O-okay. Okay.

She takes deep, sobbing breaths.

JOHN

How do I get in the back door?

KATE

There's a service entrance dug into the drainage grate. It's from the original building, which was renovated three years ago. It hasn't been used since then, so be careful. My feed's going to cut out when you go in.

JOHN

Kate... go be with your daughter. I've got this, alright?

John shuts off the video feed and reaches the service hatch. It looks like the plants and the deteriorating metal have been disturbed. There are footprints and wheel marks.

He slips on gloves and pulls the grate open, then shuts it behind him. Switches on his flashlight. The sewer is exactly as grimy as the exterior of the ArC is clean. A couple of extra-large rats squeak and scamper away.

Loud snuffling and squeaking echoes through the sewer. John covers his nose with his collar.

He rounds the corner to see:

A pair of titanic rats glaring at him through cages. The locks look like they could come off at any moment. He jolts as they ram their cage doors.

John breathes heavily and turns to see a very tall exit ladder. He climbs up. Through the small, filtered grate he hears two ArC scientists chatting just outside the door.

JOHN (CONT'D)

No dice.

He climbs down and looks at the rats again.

John wrenches the loose pipe free. Some gross liquid spills out. He uses the pipe to bash the cage locks and runs and climbs the ladder, opening the door.

The two scientists are surprised.

SCIENTIST #1

Who are you?!

JOHN

You got a rat problem down there.

He pulls the first down the ladder, then the second tries to push John back down. He dodges and pulls him down the ladder, too. Squealing and horrifying noises echo and are cut off when John pulls himself up and slams the door.

John rolls his shoulders and looks around. Security cameras patrol everywhere except his location by the door.

INT. ELEVATOR SHAFT

Sid climbs the cable and hitches a ride on the bottom of one of the carriages. She waits until the scientists inside get off, then slips in via the hatch and presses the button for the roof. It won't light up. She looks at it, confused.

There's a keyhole underneath. She tries to pick the lock and gets jolted. Frustrated, she slips out the door and runs to the stairs. The alarm sounds and a reinforced barricade begins to lower over the stairwell door. She dashes for it, slides, and--

Makes it.

INT. ALTERED RECLAMATION CORPS LAB

John runs down the hall and reaches a barricaded door. A stairway sign is next to it. He can't access the control. A howl reverberates through the structure, accompanied by screams.

Chimeras pour through the halls, fought by Arc security, who are losing. They're encroaching on John's position. Several scientists flee to the Sewer door, only to get pulled down by the rats.

The door to the stairs starts to open, then closes. The fight gets too close. He runs down a side hallway.

John takes a detour to Gene Testing and swipes two vials of the orange liquid. He avoids Ferals and guards alike.

He enters the inner chamber and passes penned Ferals. They screech and growl at him. Scientists work at their monitors. One bangs on the glass. The alarm's inaudible here. The scientists appear entirely unconcerned with the intruders.

SCIENTIST #3

Shut up! Can't work with all this racket.

Some of the Ferals appear more human than others. Those track him with their eyes, potentially alerting the scientists' to his presence. The danger passes, however.

SCIENTIST #4

Ignes, get me more coffee, will ya?

SCIENTIST #5

Yeah, yeah.
(mutters)
With a bit of cyanide.

John enters a hallway, which is more akin to a maze.

The door is much stronger than the others, with a highly-advanced lock. He sneaks back through the containment sector, but now the doors have been reinforced.

JOHN

They're cutting their losses and running.

The containment pens open. Multiple scientists try to override and fail. John dashes out of there. Screams and screeches echo down the halls. Several Ferals chase him. He hides around the corner. Two Ferals drop out and chase easier prey. The third, a Rhinoceros-looking Feral, searches for him. John jumps out right in front of the barricaded door.

JOHN (CONT'D)

Hey, ugly! Over here.

He dodges as the Rhino charges and slams into the door, busting it and burying its horns. The door has bent towards John at the top. He boosts himself off the Rhino and slips in, pressing a keypad. He stares at the metal rail on the floor and doorway in expectation, but the metal wall drops on the other side, crushing the Rhino. He winces at its dying cries as he runs up the stairs.

EXT. ALTERED RECLAMATION CORPS LAB

The rooftop Observation Deck. Smoke billows from the lower and middle sections of the Arc. A rotor-less helicopter hovers over the side, with Myles inside. He has placed a bomb with a timer, 8 minutes, on it. Hollow and Myles eye each other.

MYLES

You... what do you want?

HOLLOW

You will pay for Catherine. You knew she was pregnant! You knew what that serum would do to her!

MYLES

That was within the terms of her contract.

Hollow thrusts his face at a video feed. It's being broadcast all over the island. It's the unedited one, like the one Kate had.

HOLLOW

Everyone on the island knows what you did. But your punishment isn't over.

Myles has a thin smile on his face. Hollow roars and slams into him. Myles stumbles onto a seat in the helicopter. The helicopter pulls away, knocking Hollow off his feet.

MYLES

Nothing a few well-placed calls won't--

A bullet hole in the metal appears on the side door to his left. He groans as blood pours from a bullet hole in his heart. Sid's on the roof with her sniper rifle. She puts her pistol to Hollow's head.

SID

You're not the only one who wants revenge.

Myles struggles to put down on the roof of the parking garage. While she watches him, Hollow gets out of her grasp and turns the pistol on her.

HOLLOW

You're the last thing on my agenda.
If it weren't for Arc's
incompetence, you'd already be in
the ground.

They struggle.

INT. ALTERED RECLAMATION CORPS LAB

The structure groans and reels. John's running up the stairs.
He dodges debris and the scientists and Ferals running the
other way.

John makes it to the top.

EXT. ALTERED RECLAMATION CORPS LAB

Hollow lunges to inject Sid with the serum. She dodges him.
John reaches the roof of the arch. Sid sees him.

SID

Stay out of this!

JOHN

Sid!

Hollow smiles.

HOLLOW

Come to join the party. Oh, I do
have some left for you!

He smiles and lunges for John with the syringe.

HOLLOW (CONT'D)

Within the first few minutes of
being affected by the serum,
Chimeras become quite open to
suggestion, particularly that of
"KILL".

Sid intercepts and pins Hollow to the metal. In doing so, she
accidentally knocks John off his feet. He hangs by his
fingers off the edge of the Arc.

Hollow smiles at Sid, who snarls at him. The look in her eyes
as she morphs is the same as the Feral they subdued earlier--
pure animalistic rage.

SID-CHIMERA

You killed my friends. You
threatened my family. You've caused
so much death on this island.

Her saliva drips to his face.

HOLLOW

Ah... now you show your true
colors.

She flinches. Her attention shifts between Hollow and John,
who's straining to keep from falling.

JOHN

Sydney!

She looks at him and sees Ramirez, as a human.

RAMIREZ

Don't let it take you.

Finally...

Sid knocks Hollow out. She reverts back to a human and grabs
John, straining to pull him up. Just as she does...

The metal buckles under them. The section they're on breaks
off and sends them both tumbling down the structure.

INT. UNDERGROUND LAB

Meanwhile:

Myles limps to a barricaded door and opens it with a retina
scan. Inside, there are three chambers.

He goes to the middle chamber. This one is much more
elaborate than the rest. Amid a mess of tentacles, he
glimpses an eye glaring at him. Orange ink shoots from its
center, clouding the chamber.

The monitor lists: MOTHER.

He catches himself on the chamber as he begins to cough out
blood. He presses a button on the keypad and watches as a
small window in the chamber opens. The creature inside
tentatively pokes an orange-tinged tentacle out. Myles
presses the button again, and before the creature can retract
its tentacle, the glass slides closed, severing it.

Myles grabs the severed limb and thrusts it into his wound, which closes. His muscles convulse as the tentacle shrivels up inside the wound.

There are a row of MOTHER embryos in tiny jars against the wall. He straightens, invigorated, grabs one of them, and stuffs it into his coat. He heads back to the chopper.

EXT. ALTERED RECLAMATION CORPS LAB

Smoke wafts up from below. The fires have nearly reached their location. It's blazing hot and hard to breathe. John wakes up, coughing. He's on his back, with Sid's bloodstained hand under his spine. Her fingers are broken. He follows the limb up to:

Sid, impaled through her chest on a piece of twisted metal, similar to the crucified Chimera in the opening. Blood leaks out of her mouth and chest. She's not breathing. John scrambles over to her and performs CPR.

She finally responds, gasping and coughing. Her hands go to the piece of metal impaling her, but she's too weak to do more than look at him. He reaches for the syringe of antidote. The broken syringe's contents seep through his pocket.

John tries to call Dispatch. On the third try he gets a crackling, weak response.

JOHN

Need a chopper, sending you our exact location.

DISPATCH

10-4.

The helicopter arrives, but Hollow, twisted and mutated into a half-Chimera, leaps upward and grabs onto the helicopter's landing rail. His weight sends it crashing into the Arc.

Myles' helicopter is hit by the debris from the explosion, causing alarms to go off. The helicopter smokes as it heads south.

John stares as a figure emerges from the fiery hole in the structure. Sid follows his gaze.

SID

No. That's not... possible...

Hollow walks out from the explosion, even more hideously and unevenly mutated.

One human arm hangs limply as his powerful, fur-covered Chimera hand propels him forward. John reaches for the serum-filled syringes in his pocket. Both are missing. Sid holds one loosely in her unbroken hand and takes the cap off with her teeth.

SID (CONT'D)

John... If I don't turn back...

JOHN

No--

SID

Run, John.

Sid injects it into herself, screaming as she convulses. Her form becomes more lupine and svelte as she morphs violently, surpassing her previous height. She's 9 feet tall.

She pulls herself off the metal and howls as the wound begins to close. There's a dim flicker of humanity in her eyes. She gently sweeps John back, her eyes lingering on him for a second.

There's no humanity left within the frame of Hollow.

Sid and Hollow fight. John tracks Hollow with his gun, trying to get a good shot.

EXT. ALTERED RECLAMATION CORPS LAB

The ArC breaks and collapses. Sirens blare and flashes of blue and red illuminate the collapsing structure.

The media and crowds run for cover as the leaning structure hits the ground with a loud BOOM. Debris falls on a news helicopter, causing it to explode. A shockwave, ground tremor, and cloud of dust as small explosions occur and smoke rises, covering the area.

INT. HELICOPTER

Meanwhile, Myles switches to auto-pilot and puts on a parachute. His helicopter is losing altitude quickly.

I/E. MAYOR'S HOUSE

A gathering of politicians, from the Deputy Governor on down to all the councilmen of the city, are paying their respects to the deceased mayor's widow.

DEPUTY GOVERNOR
 (on the phone)
 Tell them I can't do anything until
 I know the situation.

SECRETARY
 I've got 50 people wanting to talk
 to you RIGHT NOW!

DEPUTY GOVERNOR
 Later!

He ends the call and walks outside, lighting a cigarette,
 pacing until he sees the burning helicopter, heading straight
 for--

DEPUTY GOVERNOR (CONT'D)
 Oh my go--

The helicopter slams into the Mayor's house and explodes. Far
 away, a solitary parachute opens.

EXT. ALTERED RECLAMATION CORPS LAB

Cap arrives with a squad of cops and K9s. They're wearing
 protective gear and masks. Firefighters are putting out the
 last of the fires. Rescuers pull injured people from the
 rubble and lay them on gurneys. Several ambulances are loaded
 up and sent off.

Cap, a K9 officer, and his dog check the dead and injured for
 Sid and John.

CAP
 They're not here.

K9 OFFICER
 We might still find them in the
 rubble.

They search the rubble. There are a lot of dead bodies under
 the metal and concrete debris, Chimera and human. They
 unearth a ghastly-looking dead Chimera--Hollow--and the K9
 officer with Cap vomits at the sight.

K9 OFFICER (CONT'D)
 My god, what are these things?

CAP
 One of them's my daughter.

The K9 Officer clams up. Cap gives the dog a whiff of the stuffed giraffe. The dog leads them to a raised section of the debris. They dig and find:

Sid, unconscious, still a Chimera. She's holding John in an embrace. Rubble surrounds them, but her frame protects him. They're both breathing.

K9 OFFICER
Is this...?

Cap nods grimly.

They dig around her, but the structure's unstable. Dust and rubble falls on John's head, waking him up.

JOHN
Sid...?

She slowly comes around. He feels for her and touches her cheek. Her breathing is weak as her eyes follow him.

JOHN (CONT'D)
Sid.

Just when it seems she's incapable of speech--

SID-CHIMERA
Guess you can keep... treating me
as subhuman... after all.

John shakes his head.

JOHN
Can you forgive me?

She licks his face. He grimaces.

JOHN (CONT'D)
There are less disgusting ways to
say yes!

Sid weakly chuckles. The rescue workers break through.

Sid stands, unsteady, and pushes the final piece of rubble out of the way. She helps John up first and gets help climbing out.

Tears roll down Cap's face. He hugs her big frame, dry-sobbing. Sid's surprised and confused.

CAP
I love you.

Sid smiles a little. Her tail wags.

JOHN

I could sure go for some pizza and
a beer.

CAP

Yes, I think we all could.

Sid looks back at the rescue workers with determination. Cap sighs.

CAP (CONT'D)

...If you're feeling up to it.

Sid helps them dig out other survivors.

TWO DAYS LATER.

EXT. JOHN'S BEACH HOUSE - EVENING

Sid, still a Chimera, John, Cap, and Kate stand at the grave site next to Sida's. The gravestone reads:

MELODIE JOY HUDSON

BELOVED DAUGHTER

2037-2044

JOHN

She is always here for you.

Kate embraces him, sobbing.

KATE

Thank you, John. Thank you.

Sid and Cap turn to leave. Sid turns back and sees THE BOY standing between the graves. He waves and fades away.

THE NEXT DAY.

EXT. BEACH - MAGIC HOUR

Sid, John, Cap, Kate and a procession of cops attend a funeral for Ramirez, Walters and Chavez. Sid's speaking at a podium. She has only a scar where she was impaled. The crowd looks trepidatious as she steps up to the podium, but relaxes when she speaks.

SID-CHIMERA

Finally, I would like to remind the public that Alicia Ramirez, Tara Walters, and Jerome Chavez were heroic soldiers that served their country well.

I/E. CAP'S HOUSE - EVENING

It's a nice water's edge property. Cap and Moe are barbecuing ribs. Sid sits on the shore by the water, away from the festivities. John, Kate, and a squad of cops are celebrating on the deck. The five cast worried glances at Sid.

Cap frowns as he watches her, but smiles a little as John walks down to sit beside Sid. They stare out at the water.

JOHN

You know, if you really wanted a new partner, there are more subtle ways to get one than sending your last one on a wild goose chase.

Sid smiles. John pulls out the goose feather from the farm.

SID-CHIMERA

I'm not sorry about that one.

They laugh.

JOHN

The sacrifice you made for me...

SID-CHIMERA

John, please--

JOHN

...After all we've been through...
do you still want a new partner?

She stares at him.

SID-CHIMERA

I didn't eat you.

Both grin. John sticks out his hand.

JOHN

Partners?

Sid takes it.

SID-CHIMERA

Partners.

Shot of the Honolulu Times on a table. The headline reads:
HUMAN EXPERIMENTATION TERMINATED AT ARC. Underneath, a
picture of Kate, with the words:

...heir to the Arc property plans to rebuild the structure as
a health clinic specializing in organ donation. Hudson also
is working with officials to reverse the damage done by the
raging Chimeras and to develop a permanent antidote...

FADE OUT.