

NEW MOON

By

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FADE IN:

EXT. LUMBERTON LAKE -- NIGHT

A small mountain community. The kinds of place that's so sparsely populated you don't see your neighbor unless it's planned.

EXT. SAM AND RONA'S -- NIGHT

A small Mom 'N' Pop General Store with living quarters attached to the back.

INT. BEDROOM -- NIGHT

A night light casts a dull, orange glow across two elderly figures that sleep in a large bed. They are SAM and RONA.

Somewhere in the darkness glass breaks.

Rona opens her eyes.

The sound of cans falling to the floor.

She nudges Sam.

RONA
Sam. Wake up.

Sam moans and rolls over.

She elbows him in the back.

SAM
What the hell?

RONA
There's someone in the store.

Sam opens his eyes and sits up.

More cans fall.

He climbs out of bed and heads for the closet where he retrieves a shotgun.

He turns back. Rona grabs a baseball bat from beside her nightstand.

SAM
Stay in the God damn room.

RONA
God Damn yourself.

Sam sighs.

SAM
Just call the Sheriff, would you?

She sits the bat down and picks up the phone.

INT. STORE -- NIGHT

Wooden shelves hold a wide variety of items from hardware to food.

Sam follows the shotgun through a doorway. He looks around.
Nothing.

He takes a few steps forward.

To his left a jar shatters against the floor.

He whips around and aims for the sound.

SAM
Whoever you are you best get outta
here. I'll blast your ass.

Silence.

He moves slowly forward.

A pair of red eyes peers from the dark.

Sam stops cold.

The eyes rush toward him. Cans tumble from the shelf in a
wave as - -

A Raccoon rushes past.

Sam lowers the shotgun and sighs in relief. Laughing softly
he heads back through the doorway.

INT. BEDROOM -- NIGHT

Curtains blow by an open window.

SAM (O.S.)
You're not gonna believe this.

He enters.

And stops dead in his tracks.

Fear hits his face like a heavyweight.

EXT. ROAD -- NIGHT

A winding trail of two lane asphalt.

A sports car sits by the side of the road. An SUV sits behind the car. A bank of blue emergency lights on its roof bathes the area.

ADAM FRONT (30's) stands by the car's driver's side. He wears civilian clothes with a gun belt. A Sheriff's Star is pinned to his shirt. His face has the look of a man who has seen more of life's dark side than anyone should.

Adam looks over the DRIVER's license and registration.

DRIVER

This gonna take much longer?

ADAM

Will now.

Adam flips open a citation book and pulls a pen from his shirt pocket.

The two-way radio on his belt crackles.

DISPATCHER

(two-way)

You out there, Sheriff?

Adam grabs the two-way.

ADAM

Go ahead.

DISPATCHER

(two-way)

CHP received a 911 from Rona Sinclair about a possible intruder. The call cut off before they could get any details.

ADAM

On my way.

He half hands, half tosses the Driver's documents back to him.

ADAM
Slow it down.

Adam runs toward his vehicle.

EXT. SAM AND RONA'S -- NIGHT

The SUV slides to a stop in the small parking lot and Adam jumps out.

The vehicle's headlights fall across the broken front door.

Adam grabs a flashlight off the car seat and draws his pistol.

INSIDE

Adam enters.

His flashlight sweeps across downed shelves near the far side of the room.

Adam moves across the store. He checks each aisle with flashlight and pistol as he goes.

He reaches the doorway to the house and leans his back against the wall.

ADM
Sam. Rona. It's Sheriff Front.

Silence.

Adam slips through the doorway.

BEDROOM

Blood on the walls.

Adam enters.

He pans the flashlight around illuminating the blood.

He finds the light switch and flicks it on.

His eyes shoot down.

ADAM
Christ.

EXT. SAM AND RONA'S -- NIGHT

A police cruiser and coroner's wagon have joined Adam's SUV.

INT. STORE -- NIGHT

Adam stands just inside with a cell phone to his ear.

INT. HALL (ADAM'S HOUSE) -- NIGHT

A closed door with a hand-lettered sign "JULIE'S WORLD. NO ADMITTANCE."

INT. JULIE'S ROOM -- NIGHT

Filled with the cluttered mess that only a teenager can call order.

JULIE FRONT (17) lays on the rumped bed and watches TV.

The phone on her nightstand rings.

She looks at the Caller ID which displays Adam's name and number. She rolls her eyes and then snatches up the phone.

JULIE

What?

INTERCUT PHONE CONVERSATION ADAM AND JULIE

ADAM

Something's come up.

JULIE

Big surprise.

ADAM

I'll be home as soon as I can.

JULIE

Don't rush.

She hangs up.

A glance at the clock shows her 11:15.

She picks up the phone and punches numbers.

JULIE

The Overseer is gone. . . Probably all night. . . Give me an hour.

INT. BEDROOM -- NIGHT

It's a crime scene now. Bloody sheets cover God knows what in several places on the floor.

PAM BERRY (30's), beauty school tomboy, snaps photos of the walls. She's dressed in the same manner as Adam except for the Deputy's Badge on her shirt.

CALVIN CANN (40's) makes notes on a legal pad.

Adam enters.

CAL
Can I move them out?

ADAM
What do you think happened?

Cal crouches down and pulls back one of the sheets.

Adam looks at the exposed remains with the expression of a seasoned cop.

Cal points at the remains with his pen.

CAL
This is just preliminary, but it looks like bite wounds. An animal attack.

ADAM
Wolves?

CAL
EPA relocated our wolf population a few years back. Best guess would be a bear, but they don't normally come this close to town.

ADAM
All right. Let me know when the autopsy's done.

CAL
Sure.

Cal replaces the sheet and leaves. He returns moments later with a gurney and body bags. He sets about collecting the remains.

PAM
I've got about all I can get.

ADAM
Drop the pictures by the station and
head home. I'll make sure the scene
is secured.

PAM
Don't have to tell me twice.

ADAM
Didn't think I would.

EXT. ADAM'S HOUSE -- MORNING

Adam drives up a dirt road to the small cabin.

He sees Julie slip in through a side window.

He stops out front and slams the gear into park.

INT. JULIE'S ROOM -- MORNING

Julie closes the window.

She grabs a long nightshirt and throws it on over her clothes.
Then she musses her hair and jumps into bed.

A knock on the door.

A moment. Then- -

The door opens and Adam sticks his head in.

He looks at her and notes the lipstick and eye shadow.

ADAM
Nobody wears make-up to bed.

He pulls his head back out but leaves the door open.

Julie throws back the covers.

INT. LIVING ROOM -- MORNING

It looks like the maid died.

Adam occupies an easy chair.

Julie stalks in and plops on the couch.

Adam takes a deep breath.

ADAM
We've been through this before.

JULIE
(deadpan)
Yes, Father.

ADAM
Darn it, Julie, you can't be sneaking
out like this. Something killed two
people last night.

Shock crosses her face, but she hides it fast.

JULIE
I thought you moved us up here to get
away from that.

ADAM
That's not the point. Ever since
your mom died- -

JULIE
Died my ass.

ADAM
I don't like that kind of language.

JULIE
Why don't you just say it? You mean
after you fucking killed her!

ADAM
You don't honestly think- -

JULIE
One thing. That's all you had to
do, and she'd still be here. But
noooo. You had to spend all your
time playing hero to the masses.

ADAM
You have no idea how I feel about- -

JULIE
How you feel? How you feel?

She leaps to her feet.

JULIE

If anyone knows anything, it's how
you feel.

She storms down the hall.

A moment later a door SLAMS.

Adam rubs his temples. Then he stands.

He gets two steps toward the hall- - then his cell phone
rings.

He snatches the phone from his belt.

ADAM

What?

INT. SHERIFF'S STATION -- MORNING

Pam sits at one of four desks in the large room.

PAM

Pleasant phone manner.

INTERCUT PHONE CONVERSATION ADAM AND PAM

ADAM

Sorry. What's up?

PAM

Made the mistake of staying to develop
the film.

ADAM

And you wanted to advertise that?

PAM

Call came in about damage at the
construction site on Copper Road.
Said it looks like an animal went
through.

ADAM

I'll meet you there.

EXT. CONSTRUCTION SITE -- DAY

A wooden frame sits in a large clearing. Pam walks along
one side of it with her eyes on the ground.

A CONSTRUCTION CREW leans against their vehicles killing time. Adam is near by with a pissed off looking FOREMAN.

FOREMAN

I understand what you're saying, but I can't afford to lose time.

ADAM

You called us.

FOREMAN

Only because insurance requires it. Can't you just write up a report or something?

ADAM

No.

FOREMAN

It's just a couple of boards.

ADAM

You can either sit your men out while we look for tracks, or I can call this a crime scene and shut you down for days.

FOREMAN

You wouldn't.

ADAM

Got nothing better to do.

FOREMAN

Bet you don't.

He stomps off toward his Crew.

Adam walks toward the road.

Pam walks between the frame and the Crew.

CREWMAN

Nice tits!

Pam's eyes never leave the ground.

PAM

Thanks. I grew them myself.

The guy's peers give him hell.

ROAD

Adam spots a clump of bushes that look trampled.

CONSTRUCTION SITE

Pam continues her search.

ADAM
(two-way)
I need you up the road.

PAM
On my way.

ROAD

Pam spots Adam crouched by the bushes and heads over.

PAM
Thought I told you to go before we
left the house.

ADAM
Didn't have to go then.

She stops by him and looks down.

She sees tracks in dried mud. They look like wolf tracks
but are the size of a human foot.

PAM
What the hell?

Adam stands.

PAM
Thing would have to weigh two hundred
pounds from the depth.

ADAM
That's not all.

She looks harder.

PAM
Shit.

ADAM
Yep. Spacing. Gait. Not made by
four legs.

PAM
Not bad tracking, City Boy.

ADAM
I was an Army Ranger before I was
L.A.P.D.

PAM
Where do we go from here?

ADAM
I want you to go home and get some
rest. Before you close your eyes,
call Brad. I want you both at the
station at six.

PAM
I wasn't hired for my looks.

ADAM
Two years without a partner.

PAM
What?

ADAM
Nothing...Go over your photos. See
if we missed anything last night,
okay?

PAM
Will do.

INT. HOME OFFICE -- DAY

A converted bedroom holds a desk and electronic equipment.

Adam sits at the desk with the phone to his ear.

ADAM
No. We haven' seen it, but we've
got some strange tracks.

INT. COMMUNICATIONS CENTER -- TIMELESS

No windows. Florescent lights shine down on banks of high
tech equipment and the SOLDIERS who man it.

A Soldier near the back speaks into a headset.

SOLDIER

Sir, there's really nothing we can do at this point. The tracks you've described don't belong to any animal known to man.

ADAM (V.O.)

So we just wait for more people to die?

SOLDIER

Sir, we're Fish and Game, not the F.B.I.

ADAM (V.O.)

Thanks for nothing.

Adam hangs up.

The Soldier looks around. His closest peer is three seats over and paying him no attention.

The Soldier punches numbers on a keypad in his equipment bank.

INT. SCOTT'S OFFICE -- DAY

Very high end decorating. Great view of the landscape out large windows.

SCOTT THOMAS (50's) sits behind the desk with his eyes locked on a computer monitor.

A phone rings.

Scott pushes a button on the desk.

SCOTT

Yes.

RECEPTIONIST (V.O.)

Sergeant Simmons on line three.

SCOTT

Put him through.

Scott picks up a compact headset from the desk and puts it on.

SOLDIER (V.O.)
Sir, we've had contact in the target
area.

SCOTT
Any sightings?

SOLDIER (V.O.)
Only tracks.

SCOTT
Stay in Phase One and keep me
informed.

INT. HOME OFFICE -- DAY

Adam's fingers fly across a keyboard.

ON THE MONITOR An e-mail server in compose mode.

Adam's message reads "DAVE, HOW'S LIFE IN THE F.B.I.? TAKE
A LOOK AT THIS PIC. EVER HEAR OF ANYTHING LIKE THIS?"

A couple of mouse clicks, and a picture of the tracks is
attached to the e-mail. Another click and the message is
sent.

INT. LIVING ROOM -- DAY

Julie lays on the couch watching TV.

Adam enters.

ADAM
You hungry?

She doesn't even look at him. She just gets up and heads
down the hall.

Adam snatches up the remote and flicks off the TV.

ADAM
Me either.

He plops in the easy chair and closes his eyes.

EXT. GENETIC ASSIMILATION UNIT -- EVENING

A multistory complex surrounded by razor wire topped chain
link. There are no windows past the first floor. ARMED
GUARDS patrol the grounds.

INT. TERRI'S OFFICE -- TIMELESS

Plainly decorated. No windows.

TERRI SMITH (30's) sits behind the desk pouring over paperwork. She wears an Army Dress Green Uniform with Captain's Bars on the shoulders.

She flips through several pages in a folder. Then she stops and flips back a page.

TERRI
Son-of-a-bitch.

INT. SCOTT'S OFFICE -- EVENING

Scott is still at his desk. He studies a 3-D strand of DNA on his monitor.

Terri enters with a look of triumph on her face and a sheet of paper in her hand.

TERRI
We've got him.

SCOTT
Positive?

Terri hands him the paper.

He looks at it. It's a copy of Adam's e-mail.

TERRI
Carnivore captured this earlier today.

SCOTT
Where?

TERRI
Same area we got the samples.
Territorial instinct must have been
greater than we thought.

SCOTT
We'll deploy at zero-four-hundred.

TERRI
With all due respect, I'd like to
lead a contingent tonight.

SCOTT

Caution is the better part of valor.
We've got to move slow and stay within
the mission's perimeters.

EXT. SHERIFF'S STATION -- EVENING

The structure sits near the Town Center.

Adam and Pam stand in the parking lot with another deputy,
BRAD WALKER (20'S).

ADAM

State Police couldn't care less.
Fish and Game thinks we're chasing a
myth.

BRAD

So we're on our own.

PAM

When has anyone cared about what
happens up here?

ADAM

I want hourly check-ins from both of
you. If you see anything, and I
mean anything, out of the ordinary,
you get back-up before you leave
your car.

PAM AND BRAD

Roger that.

EXT. WOODS -- EVENING

Animals move about their business.

Except near the entrance to a cave where all is silent.

The entrance is low and narrow enough to require a person to
crawl through. It widens out

INSIDE

Into a system of tunnels.

CHAMBER

Fish hooks hang from fishing line wrapped around stalagmites
at the entrance to the large area.

Rats squeal and fight inside a crude cage of rope and tree limbs.

Something lays near the back of the chamber. It moans - - an almost human sound.

EXT. FLASHBACK/ DREAM -- NIGHT

A desert combat zone.

We see and move from the camera's POV.

AMERICAN SOLDIERS charge toward an enemy position under heavy fire.

A SOLDIER runs past us from behind. He stops and looks back.

SOLDIER

Come on! We've got to breach the perimeter!

A loud WHISTLE. Then an explosion.

CHAMBER (PRESENT)

The shadow encased figure leaps to its feet.

It's huge.

WOODS

The echoing howl of something not quite animal- - Not quite human.

EXT. LAKE -- NIGHT

The moonless sky reflects on the lake transforming it into a pool of darkness.

Julie sits near the water's edge with her back against a log.

CAMERA'S POV: We move toward her from behind. Slow. Silent. She seems unaware that she is not alone. We close the gap. A hand reaches out and grabs her shoulder.

Julie nearly jumps out of her skin. She turns and sees - -

DAVID HUNTER (17), all American jock, burst with laughter.

DAVID
You should see your face.

JULIE
Fuck you.

DAVID
Okay.

He hops over the log and sits next to her. He tries to put his arm around her but she pushes him away.

She stares across the water as if he isn't there.

DAVID
I'm sorry.

JULIE
You ever look across the lake after dark and wonder what's on the other side?

He gives her a look.

JULIE
It's like I'm stuck in a boat and the current is carrying me toward God knows what.

DAVID
Graduation ain't that big of a deal.

JULIE
Life is.

DAVID
The Overseer still riding you?

JULIE
Don't you ever get scared?

He puts his arm around her. This time she lets him.

DAVID
You don't have to be afraid of anything.

EXT./INT. TRUCK -- NIGHT

An old pick-up bounces across a cattle range.

A RANCHER (60's) is behind the wheel. He looks tired and concerned.

He sees a set of headlights through the windshield. Blue lights flash on then off on the other vehicle.

Rancher stops beside the other car and rolls down his window.

He sees Brad in the car.

RANCHER

Hey, Brad.

BRAD

You hear about last night?

RANCHER

Yep.

He thumb gestures at the seat beside him.

RANCHER

Got a shotgun riding shotgun.

They enjoy the joke.

BRAD

Seen anything out here?

RANCHER

Just dirt, but something's got my herd spooked.

BRAD

Mind if I look around?

RANCHER

Please do.

BRAD

Be careful.

Rancher nods and drives away.

The radio in Brad's car crackles.

PAM

(two-way)

Four-thirty check. All's clear.

BRAD
(two-way)
Same here.

ADAM
(two-way)
Roger.

Brad leans back in his seat and fires up a cigarette.

BRAD
This is such crap.

EXT./INT. TRUCK -- NIGHT

The headlights illuminate a calf which lays in the grass.

It bleats weakly.

Rancher stops and climbs out of the truck.

A LARGE SHAPE watches him from behind a group of rocks.

Rancher trots over to the calf and crouches down. He strokes its side.

RANCHER
What you doing way out here?

The calf bleats louder and tries to get up.

The sounds of movement catch Rancher's attention. He squints at the night.

Nothing.

With a grunt he lifts the calf. He carries it as quickly as he can and deposits it in the truck bed.

He moves to the cab and grabs his shotgun and a flashlight.

He scans the dark with the light.

Fear coats his face.

He fumbles with the shotgun and tries to take aim.

A LARGE HAND- - hair covered fingers tipped with talon like claws.

The hand grabs the barrel of the shotgun and rips it from Rancher's hands. The weapon booms a wild shot as it comes free.

BRAD'S CAR

Brad jumps as the weapon's retort reaches his ears.

The cigarette tumbles from his lips. He snatches it from his lap and "hot potatoes" it out the window.

He slams the car into gear and tears off in the direction of the sound.

He keys his radio.

BRAD

I just heard a shot. Shane's ranch
near the irrigation ditch.

He lets the hand mike drop.

INT. ADAM'S SUV -- NIGHT

Adam snatches up his handset.

ADAM

Stay in the car until one of us can
get to you, copy?

Silence.

ADAM

Brad, come back.

Nothing.

ADAM

Pam, come in.

PAM

(two-way)
Already in route.

RANCH

Rancher runs toward his truck.

Two of the horrid hands are on the shotgun. A finger accidentally triggers the second barrel firing a wild shot at Rancher.

The shot takes him in the legs knocking him off of his feet. Blood soaks his pant legs.

The creature catches the blood's scent. It tosses the shotgun aside and charges the wounded man.

EXT. RANCH -- MOMENTS LATER

Brad spots Rancher's truck and slides to a stop.

He jumps out of his car with his flashlight in one hand and pistol in the other.

His eyes scan the night.

He sees movement just beyond the flashlight's beam.

BRAD
Shane? That you?

A shape moves away.

BRAD
Shane?

He follows the shape panning his light as he goes.

His foot hits something.

He looks down and sees Rancher's severed head staring up at him.

BRAD
Holy shit!

He takes two quick steps back.

Footsteps behind him.

He turns.

Nothing.

The sounds come from his left.

He turns.

Only night.

He turns in a slow circle. Nothing but the night beyond the light's beam.

He heads toward his car. Fast.

He reaches the vehicle.

BANG.

Something lands on the car's roof almost collapsing it.

Brad looks up in horror.

Something jumps off the car and takes him to the ground.

He screams as claws tear into him.

EXT. RANCH -- MORNING

The sun has begun its ascent.

Adam's SUV slides to a stop near Pam's sedan.

Adam leaps out.

He sees Pam standing by Brad's vehicle. He runs over to her.

He looks at the damaged roof of Brad's car. Then at Pam.

ADAM

What happened?

She gestures at the ground.

He looks.

He sees a blood soaked clump of clothing.

ADAM

We've got to find him.

She looks at him.

PAM

Already did.

Anger and grief mix on Adam's face.

PAM

Think I found Shane too.

ADAM

Think?

PAM

About twenty yards that way.

She points.

PAM

Body parts...Blood. . . Everywhere.

Adam heads that way.

PAM

Careful where you walk. I've never
seen that much blood before.

SCENE OF THE SLAUGHTER

Adam stops short and grimaces.

Blood is everywhere.

Chunks of flesh barely identifiable as human litter the
ground.

He takes a deep breath and lets it out slow.

Then he moves carefully forward.

He sees several sets of tracks. The ones that haven't been
destroyed by struggle match those at the construction site
though there is no discernible pattern- - No way to track
the route it took.

CARS

Adam strides back to Pam.

ADAM

Can't tell which way it went.

He looks at her. Her face is pale. She stares blankly at
her feet.

He moves over to her and puts a hand on her shoulder.

ADAM

Pam, I need you right now.

Her eyes stay on the ground.

PAM

I know. I'm trying. It's just. . .
It's. . .

A silent tear rolls down her cheek.

Adam puts a consoling arm around her shoulders.

ADAM

I feel it too.

He gently leans her head back with a hand under her chin and meets her eyes.

ADAM

But we can't stop for that now.
We've got to get this thing before
someone else gets hurt.

She collects herself and nods.

EXT. MOUNTAIN HIGHWAY -- MORNING

A string of vehicles, which includes trucks and windowless vans, winds its way along the four lane black top.

EXT. VAN -- MORNING

Terri and the DRIVER, both in civilian clothes, occupy the front.

The passenger area contains a bank of electronic equipment monitored by a MAN also in civilian dress.

MAN

Captain, we've got a situation.

Terri slips between the seats and moves over to him.

TERRI

Report.

MAN

I've tracked a radio transmission
from the target area. Local Sheriff
calling for the coroner. He stated
two victims.

TERRI

Divert a team to the coroner's office.
(MORE)

TERRI (CONT'D)
I want all evidence collected and
transported to GAU.

MAN
Roger.

Terri goes back to her seat.

She punches numbers on a cell phone.

SCOTT(V.O.)
Thomas.

TERRI
Sir, we've got two more victims.

SCOTT (V.O.)
To be expected.

TERRI
Request permission to contact local
law enforcement to obtain any
evidence.

SCOTT (V.O.)
This is black ops, Captain.

TERRI
Yes sir, but it is my opinion that
civilian control of evidence presents
a clear and present danger to our
operation.

A moment of silence. Then - -

SCOTT (V.O.)
You have the go ahead. Make your
contact brief.

INT. CAL'S LAB -- TIMELESS

Two autopsy tables contain sheet covered masses.

Cal is in the lab area.

He uses a syringe to place a specimen in a test tube.

As he is putting the plastic cap back on the needle, the
door bursts open behind him.

He's startled and pokes the end of his finger with the needle drawing a spot of blood through his rubber glove.

He spins on his heel.

Two MEN in suits stride toward him.

He slips the needle into the pocket of his lab coat.

They reach him. One shows an F.B.I. Badge and ID.

INT. SHERIFF'S STATION -- DAY

Adam and Pam are at their desks writing reports.

Terri enters followed by a pair of MEN. All are in professional dress.

They stride over to Adam.

TERRI
Sheriff Front?

Adam gives her a once over.

ADAM
Last time I checked.

Terri shows him F.B.I. credentials.

TERRI
I'm Agent Baker.

Pam looks over.

ADAM
What can I do for you?

TERRI
Agent David Green forwarded an email
you sent him.

She shows him a copy of his e-mail.

ADAM
And?

TERRI
For several months we've been trailing
a nomadic serial killer who leaves
(MORE)

TERRI (CONT'D)
tracks similar to these at crime
scenes.

ADAM
First I've heard of it.

TERRI
We've kept it under wraps. Fake or
not tracks like these would have
every myth hunter in America trying
to tramp their way through crime
scenes and every glory hound
salivating.

Pam walks over and leans against Adam's desk.

PAM
What's the murder weapon?

TERRI
I'm not at liberty to say.

ADAM
What do you want from us?

TERRI
I need you to turn over all evidence
you've collected. Photos. Reports.
All of it.

ADAM
Why not just work with us?

TERRI
Our task force is a tight knit group
of specialists. We've been chartered
by the federal government to work
without outside interference.

Adam gets to his feet.

ADAM
Interference?

TERRI
I'm not asking.

ADAM

This town's lost four people in two days. Now you expect me to just walk away?

PAM

That's bullshit.

Terri glances at her then places her hands on Adam's desk and leans toward him.

TERRI

You will also inform residents of a dusk to dawn curfew covering all areas outside the town's central hub. We want to make sure no one else gets hurt.

ADAM

How do I reach you?

TERRI

You don't. I'll come to you if I need any assistance. Otherwise I'll return at noon to collect your findings.

She turns away.

Adam grabs her arm.

ADAM

I don't know who the hell you think you're dealing with - -

She turns on him.

TERRI

You will do as you have been instructed, or you will be charged with impeding a federal investigation. End of story.

Pam puts her hand on Adam's arm.

PAM

I need you right now.

A moment. Then - -

Adam releases Terri's arm.

She leads her Men out.

After they are out the door Pam turns back to Adam.

PAM
Don't think I've heard you cuss
before.

ADAM
Sometimes my mouth forgets I'm not a
soldier anymore.

PAM
We really going to sit by for this?

ADAM
Only on the surface. I don't know
her story, but I know she's full of
shit.

EXT. SAM AND RONA'S -- DAY

A Fire Crew works on a blaze which engulfs the store and
attached home.

Pam parks across the road.

PAM
So much for going back over the crime
scene.

EXT. TOWN CENTER -- DAY

Shops and offices combine in a medium sized complex which
surrounds a court yard.

INT. GIFT SHOP -- DAY

Geared toward the tourist trade.

Adam stands by the counter with the OWNER (60's) who has a
sheet of neon pink paper in her hand.

OWNER
This is going to kill the tourist
trade. We've got less than a week
before Spring Break.

ADAM
There's nothing I can do.

OWNER

You might want to watch Tom's back
forty. I've heard rumors of a
graduation party. Be a lot of kids
in the woods.

ADAM

We'll be on it.

INT. HOME OFFICE -- DAY

Adam enters.

There is a fax on the machine. It reads "CALL ME ASAP CAL
559-555-6702."

Adam sits down dials on his cell phone.

INT. LAB -- DAY

At least twice the size of Cal's.

Cal sits at a long table with his eyes glued to a microscope.

A SCIENTIST sticks his head in the door.

SCIENTIST

Adam Front on three.

Cal pulls his eyes from the scope and waves his thanks.

He strips off rubber gloves as he walks to a phone on the
back wall.

INTERCUT PHONE CONVERSATION ADAM AND CAL

CAL

We've stepped into some serious crap.

ADAM

That's not news.

CAL

Some guys- -

ADAM

From the F.B.I.

CAL

I figured something wasn't right, so I kept a tissue sample and copies of my reports on back up disk.

ADAM

What did you find?

CAL

The bite wounds were all wrong, man. They showed evidence of both human and canine teeth.

ADAM

Fakes?

CAL

Hell no. I came down to run some tests in a friend's lab. Man, you won't believe this.

ADAM

Try me.

CAL

The tissue sample shows traces of DNA that's both human and canine. It's saliva from whatever killed them.

ADAM

Couldn't the sample be tainted by the victim's DNA?

CAL

Not only doesn't it match the victim, but the DNA types are actually intertwined. They are from a single organism.

ADAM

Not possible.

CAL

I've checked the results four times.

ADAM

Keep this between us until I can find out what we're dealing with.

CAL

Given the looks of the guys I saw today, I'm saying nothing to nobody.

ADAM

Phone's could be tapped. I've used my cell, but keep you're eyes open and keep a copy of everything hidden. You don't hear from me within seventy-two hours, go public.

CAL

Count on it.

Cal hangs up.

INT. REAL ESTATE OFFICE -- DAY

Small but welcoming.

Adam sits by the AGENT who sits leaned back in his desk chair.

AGENT

Nobody's been in here this week.

ADAM

Is there anyway they could rent or purchase without going through you?

AGENT

Only corporate accounts go through the main office.

ADAM

Check their records against your available list.

AGENT

My list hasn't changed.

ADAM

Please.

Agent leans forward.

AGENT

Whatever makes you happy.

He goes to work on the keyboard.

After a moment, he looks confused.

AGENT
This can't be right.

ADAM
What?

Agent hits a few more keys. His confusion grows.

AGENT
Main Office has a rental record for
a cabin up on Old Forks, but my list
still shows it as available.

ADAM
Who rented it?

AGENT
Cinecorp.

ADAM
Can you print that out?

AGENT
Sure.

EXT. SHANE MARTELL HIGH -- DAY

The forest is so close that the school seems almost a part
of it instead of an intrusion.

BASEBALL DIAMOND

The Team is at practice.

Julie walks by the bleachers with a plain looking sixteen-
year-old named GWEN.

JULIE
Why the hell do they have to give us
progress reports this close to Spring
Break?

GWEN
Can't be that bad.

JULIE
Bad enough.

GWEN
If you needed help, you should have
asked.

JULIE
Didn't need help.

Gwen glances toward the Team.

GWEN
David won't like it.

JULIE
Grounded or not I'll see him.

Julie looks at David who occupies the Short Stop position.

He sees her too. He's captivated. So much so that he doesn't see the pitch - - Much less the hit.

It's a short hopper that hits him square in the gut.

David hits the ground.

Julie and Gwen crack up as the COACH strides toward David.

COACH
Get your head out of your ass!

BUSES

Students load.

Julie and Gwen stop at the edge of the crowd.

GWEN
You going to the party?

JULIE
Wouldn't miss it.

They hug then move in separate directions through the crowd.

EXT. CABIN -- EVENING

A large structure in a huge clearing. The convoy vehicles are clustered around. Several large military tents have been erected.

Cows graze back and forth through a downed section of fence at the edge of the clearing.

EXT. CABIN -- EVENING

The living room serves as a Command Center. Electronic equipment sits on two rows of folding tables.

MEN and WOMEN monitor the equipment while Scott oversees the operation.

On the far side of the room a dozen SOLDIERS in black fatigues check over their weapons and equipment.

Terri enters and walks over to Scott.

TERRI

All sensors are in place. Three squads on stand by until night fall.

SCOTT

Make certain they understand that I want him alive at all costs.

TERRI

All costs?

SCOTT

Several million dollars are tied up in this project. I have no intention of reporting such a loss to my superiors.

TERRI

I'll give the order.

INT. SHERIFF'S STATION -- NIGHT

Adam enters.

He waves to the DISPATCHER at the Comm Center in the back of the room.

ADAM

How're things?

DISPATCHER

Slow. F.B.I. has all emergency calls re-routed.

ADAM

At least you still get paid.

Adam goes to his desk and sits down.

He opens a drawer and pulls out a fingerprint kit. He dusts the area where Terri leaned.

EXT. LAKE -- NIGHT

A twelve-year-old BOY slumbers on the shore. A fishing pole and tackle box sit on a log next to him.

He is watched from the wood line.

CAMERA'S POV: Moving toward him.

A stick snaps.

The Boy opens his eyes. He finds himself looking into a set of eyes which float in the darkness.

He crawls backward.

The eyes move closer.

The Boy sees that they belong to a Man wearing black clothing and face paint.

MAN

There's a curfew. You need to come with me.

INT. CABIN -- NIGHT

Terri is in charge.

A Radio Operator turns to her.

RADIO OPERATOR

Alpha Team reports a child by the lake.

TERRI

Have them escort him to town. Call the parents for pick-up and issue a citation on curfew violation. Then radio check with Bravo and Charlie Teams.

Terri walks up behind a Woman who faces a bank of monitors.

TERRI

Anything?

WOMAN

Plenty of nocturnal movement, but nothing even close to our target's heat signature.

TERRI

Where the hell is he?

EXT. WOODS -- NIGHT

The Creature stalks through the night. Silent. Deadly.

It stops and sniffs the air.

EXT. FLASHBACK -- NIGHT

A group of SOLDIERS moves single file through the woods. We move as one of them from the CAMERA'S POV.

The Pointman dives to the ground.

POINTMAN

Ambush!

Gunfire and muzzle flashes from both sides of the formation.

RETURN TO SCENE

The Creature growls softly and moves off.

EXT. WOODS -- NIGHT

Charlie Team moves through the tress in a loose formation. In their dark clothes and face paint they are mobile shadows.

Their Leader stops and holds up a fist at shoulder level.

His Team halts and faces outward in a hasty perimeter.

A voice filters through the Leader's headset two-way.

VOICE

Charlie Team, location and status.

LEADER

We've reached the perimeter of Delta Sector. Preparing to cross sensor boundary.

VOICE

Be advised we will be unable to track you. Radio contact must be made every ten minutes.

LEADER

Roger. Switching to hand held sensor.

He motions to one of his Team Members.

Soldier 1 joins him. He pulls a small device about the size of a palm pilot from a pouch on his Web Gear and activates it.

The sensor's screen shows a black background with a green digital arm which sweeps in a continuous circle. The arm sweeps across several white dots.

SOLDIER 1

On line. Negative contact with target.

LEADER

Take point.

Soldier 1 moves out.

Leader waves the others forward then follows his Pointman.

CABIN

The Woman's console bleeps. Terri strides over.

WOMAN

Sensor hit in Delta Sector. Headed right for Charlie Team's last known location.

Terri grabs a headset and throws it on.

TERRI

Charlie, watch your six.

WOODS

Soldier 1 spins on his heel.

His sensor emits a solid BEEP.

He looks at the screen.

The arm rests on a mobile red dot which moves toward the bottom of the screen.

SOLDIER 1
Positive hit. Coming right at us.

The others rush to him and form a line with their weapons pointed toward the sound of running footsteps.

CABIN

Terri stares at the Woman's SCREEN where the red dot disappears.

TERRI
Charlie, target is off our screen.
How copy?

WOODS

Leader looks at the sensor.

The dot is stationary near the bottom of the screen.

LEADER
Sensor contact, but no visual.

He gestures to his Team and they move into a V-Formation.

LEADER
Moving in.

CABIN

Terri paces to the extent her headset's cord will allow.

TERRI
Bravo Team double time to Delta
Sector.

WOODS

Charlie Team is on the move.

ON THE SENSOR the red dot is in the middle of the screen.

Leader waves them into a horizontal line.

Soldier 1 looks at the sensor.

The dot is near the bottom of the screen.

SOLDIER 1
Ten yards ahead.

Leader signals. They tighten the line and move forward.
ON THE SENSOR the dot moves away.

SOLDIER 1
He's on the go.

LEADER
Double time.

They break into a job.

Soldier 1 hits a trip wire.

A sharpened tree branch zips from the darkness and slams through his chest smashing the sensor on its way.

LEADER
Man down.

The formation halts.

Leader checks the man's vitals then picks up the sensor.

LEADER
He's KIA. Sensor's out too.

CABIN

Terri looks scared.

TERRI
Pull out! Now!

Scott steps up behind her. He pulls off her headset and puts it on.

SCOTT
Belay that order and remain in position.

Terri looks at him. Shocked.

TERRI
Damn, Scott, they're blind.

He shoots her a look.

SCOTT
Dismissed, Captain.

She opens her mouth to respond.

SCOTT
Dismissed.

She storms past him.

WOODS

The remaining members of Charlie Team face the night from a circle formation.

Soldier 2 sees movement.

He taps the butt of his weapon twice attracting Leader's attention. He points at his eyes then in the direction of the movement.

Leader taps Soldier 3 on the shoulder.

LEADER
Let's get this mother fucker.

The pair moves out.

Soldier 2 and Soldier 5 watch them disappear into the darkness.

Silence.

Then - -

A SCREAM.

The two men leap to their feet and run toward the sound.

A few yards out they see Soldier 3 on his back.

His foot is in a hole. He holds his leg and screams.

They run over to him and see that his foot is impaled on sharpened sticks which line the bottom of the hole.

They pull knives and set to work cutting the sticks below his foot.

A rush of movement behind them.

Soldier 5 convulses. Blood trickles from his mouth. He falls face down.

Soldier 2 looks up. Terror strikes him.

A clawed hand wraps around his throat.

Soldier 3 sees this.

He forgets his pain as fear takes over.

He rips his trapped foot free and crawls away.

He gets only a few feet before he is grabbed from behind.

CABIN

The Soldier's screams echo from the radio.

Shock. Horror. On everyone's face except for Scott.

SCOTT

(soft)

Most unexpected.

Terri enters. She strides up to him.

SCOTT

What?

TERRI

We have another problem.

SCOTT

That being?

TERRI

Alpha team found a boy by the lake. They were escorting him in. He heard everything over their radios.

Scott mulls this over.

SCOTT

Have him placed in the hospital tent and keep him sedated. We'll move him to GAU at first light.

TERRI
Our mission doesn't include kidnapping
civilians.

SCOTT
Our mission includes following my
orders. Unless you wish to join the
boy.

He bumps past her and walks out.

TERRI
Dick.

INT. HOME OFFICE -- NIGHT

Adam is asleep in the desk chair.

A BEEP from his PC wakes him.

He looks at the screen which shows a scan of Terri's
fingerprint. A box on the screen reads "NO MATCH".

ADAM
Great.

INT. LIVING ROOM -- MORNING

Adam slumbers in the easy chair.

A trio of hard knocks on the door.

Adam stirs.

The knocks come again.

He bumbles to his feet and heads for the door.

ENTRY WAY

Adam opens the door and sees the tear streaked face of MIA
ASH(40's).

ADAM
What's wrong?

MIA
W. . . Wes. . . Gone.

ADAM
How long?

MIA

Don't know.

Adam steps aside.

ADAM

You better come in.

INT. LIVING ROOM -- LATER

Mia is on the couch.

Adam hands her a glass of waters and sits in his chair.

ADAM

When did you see him last?

MIA

Before I left for work yesterday.
He was going fishing.

ADAM

When did you get home?

MIA

This morning. I worked a double.
His bed hasn't been slept in.

Pam enters from the direction of the entry way.

Adam acknowledges her presence with a nod.

MIA

All this stuff going on. I never
should have left him.

Her tears come again.

Pam squeezes her shoulder.

PAM

I'm sure he's fine. He's a boy.
Probably decided he was grown enough
to stay at a friend's.

ADAM

We'll find him. I promise.

He looks at Pam and motions toward the kitchen.

ADAM

Excuse us.

KITCHEN

The maid's body might be in here somewhere.

Adam and Pam enter.

PAM

Please tell me this isn't happening.

ADAM

We don't know anything for sure.

He glances toward the living room.

ADAM

I need you to make sure she gets home safe.

PAM

What about you?

ADAM

Time to dig beneath the surface.

PAM

What's the plan?

ADAM

I'm going to forget I'm not a soldier again. You're going to forget that you've seen me today.

EXT. CABIN -- DAY

Four Soldiers exit the cabin and head for a truck.

Adam watches from the trees. He wears camouflaged fatigues and face paint.

He watches the Soldiers climb into the truck. Then he heads off on foot.

EXT. FIRE BREAK -- DAY

The military truck turns off the fire break and bumps through some brush.

A hundred yards behind it, Adam pulls his SUV off into the trees and parks. He gets out and heads off on foot.

WOODS

Adam is deep in the trees.

He hears voices ahead.

He moves in a low crouch for several yards. Then he belly crawls to a clump of bushes.

He moves aside several branches with a gentle hand.

He sees the Soldiers and the truck. Though they are too far away to see clearly, he can tell that they are placing something into a -

ADAM

Body bag?

He pulls a pair of compact binoculars from his jacket pocket.

Through them he sees one of the Men place a severed hand into the bag.

He shifts focus to the truck. Three more body bags, lumpy with contents, lay in the truck's bed.

He tries to focus on the license plate. One of the soldiers is positioned in front of it.

He puts the binoculars away and crawls closer.

CABIN

Terri man's a station. She looks much worse for wear.

ON HER MONITOR- A white dot moves across the screen.

She punches buttons on her console.

Another screen shows "CAMERA ON LINE. STAND BY."

A moment then a closed circuit picture of the woods on the screen.

WOODS

The camera, set on the vehicle's roof, pans on it's base.

CABIN

Terri sees Adam on the monitor. The red letters "REC" are in the upper right hand corner.

She glances around. No one is watching.

She pushes a button marked "OFF".

WOODS

Adam stops by a clump of trees.

The Men continue their work in silence.

Adam looks at the truck's license plate and mouths the letters and numbers several times. Then he crawls away.

EXT. ADAM'S HOUSE -- DAY

His SUV and Pam's sedan are outside.

INT. HOME OFFICE -- DAY

Adam and Pam are both seated near the desk.

Pam's expression is shock.

PAM

My God.

ADAM

Mine too.

PAM

We've got to leak this.

ADAM

Too soon. I've dealt with black ops before. We've got to be sure who we're dealing with. Otherwise we could just be leaking it right back to them.

The PC beeps.

He looks at the screen.

ADAM

Figures.

Pam looks over his shoulder.

ON THE SCREEN A red box flashes. Black letters inside it
"GS CLASSIFIED. ACCESS DENIED".

PAM

What's that?

ADAM

I ran the plates from the truck along
with Agent Baker's fingerprints.

PAM

How'd you get her prints?

ADAM

From the top of the desk she leaned
on.

PAM

She's not FBI?

ADAM

Their database returned nothing.
This is a military database. GS
Classified is top secret. Her prints
come back the same as the plates.

He opens a desk drawer and removes a pair of what look like
two-way radios. He holds one out to her.

She takes it and looks it over.

PAM

Scanners?

ADAM

Got them several years ago from a
friend who shall remain nameless.
They have a chip that let's them
scan almost any channel. Even if
it's secured.

PAM

I take it this means we're on tonight.

ADAM

Curfew only covers civilians, but I
expect they'll give you trouble
anyway.

(MORE)

ADAM (CONT'D)

They pull you over cooperate, but ditch the scanner first. They'll be looking for any excuse.

PAM

What about Julie?

ADAM

I can't afford to have you off the streets. Besides, I know where she'll be.

EXT. WOODS -- NIGHT

A large clearing with a bon fire in the middle.

TEENAGERS and their cars clustered around.

OLD DODGE

Julie is in the back seat with David. He sports a Letterman's jacket and a look of overconfidence.

Their make-out session nears the boundaries of network TV.

Julie pushes him away.

He looks at her. Teen-age lust personified.

DAVID

What's wrong?

JULIE

Not here.

She gestures at the Partying Teens all around them.

JULIE

Someone will see us.

He looks out the window.

He sees Gwen and her BOYFRIEND head off into the trees.

A sly grin on his face.

DAVID

I've got a blanket in the trunk. We could take a walk.

JULIE
And get eaten?

DAVID
That's the idea.

She punches his shoulder.

JULIE
Am I the only one in this town that
watches the news?

DAVID
There's too much noise here for any
animals. Besides, they'd be afraid
of the fire.

She mulls this over. Then a tentative nod.

CLEARING

They climb out and he heads for the trunk.

Julie stares at the dark woods.

DAVID (O.S.)
Ready?

She jumps as if she had forgotten he was there. She turns
to him.

He holds a blanket in one hand.

JULIE
Yeah.
(pause)
I guess so.

He puts his arm around her and leads her toward the woods.

EXT. CABIN -- NIGHT

Adam is in the trees.

He watches two teams of Soldiers exit the cabin. The Soldiers
dance around cow-patties then break off into the woods.

Adam places a pair of night-goggles on his face and follows
one of the teams.

EXT. PARTY -- NIGHT

The Creature stalks the woods just beyond the fire light. It sniffs the air. Then it moves deeper into the trees.

WOODS

CAMERA'S POV: Closing on Gwen and her Boyfriend as they explore each other's bodies.

INT. CABIN -- NIGHT

Scott is in charge. He watches over his people like a teacher during a test.

MAN
(through headset)
Command, this is Bravo.

SCOTT.
Go ahead.

MAN
(headset)
We have a fire about a click to our East.

SCOTT
Investigate. We heard a rumor some kids were planning a party. If that's the case, break it up and issue citations to the parents.

MAN
(headset)
Roger, Command.

Scott moves closer to the equipment banks.

SCOTT
Report.

His people reply down the line.

MAN
Alpha Sector clear.

MAN 2
Bravo Clear.

WOMAN

Charlie clear.

MAN 3

Delta clear.

SCOTT

(in headset)

All teams double patrol radius. I
want this done before I spend the
rest of my life smelling cow shit.

EXT. WOODS -- NIGHT

Julie and David lay on the blanket beneath a tree.

Both breathe heavy as their tongues explore each other's
dental work.

David slides his hand under her shirt and caresses her.

This continues for a moment. Then - -

Julie pulls her face back.

JULIE

Stop.

He doesn't listen. He tries to force his lips against hers.

She pulls away hard.

JULIE

I can't do this.

He doesn't relent.

DAVID

Yes you can.

She tries to push him away, but he's too strong.

She slaps him hard across the face.

That works.

He pulls away with a thin trickle of blood running from his
lower lip.

DAVID

Bitch.

Julie jumps to her feet.

David touches his face and looks at the blood on his palm.

DAVID

Team photos are tomorrow.

JULIE

Fuck you and your photo. You ever touch me again I'll rip your balls off. Six months with you and you treat me like a hooker.

Gwen SCREAMS in the distance.

Julie and David look toward the sound.

DAVID

Let's get out of here.

JULIE

We can't leave somebody-

DAVID

You want you can go have a look.

He gets up and heads back toward the party.

Julie hesitates and then heads toward the sound of the scream.

PARTY SITE

The scream has been lost among the music and voices.

WOODS

A thickly muscled arm, matted with fur, swats Gwen across the side of her head. She hits the ground hard.

Her Boyfriend has balls. He charges her attacker.

He only gets a few steps before it punches through his chest.

CAMERA'S POV: The Creature looks down at the dead boy. Then it stalks toward Gwen. It stops and sniffs the air.

EXT. WOODS -- NIGHT

Bravo Team moves through the trees.

The Pointman comes across the bodies of Gwen and her Boyfriend.

POINTMAN
We have contact.

The Team moves up to him.

Pointman looks at the ground.

POINTMAN
Tracks head West.

Their sensor shows only several white dots.

TEAM LEADER
We move at three meter intervals.
Coletrain, take rear security.

They move out.

EXT. WOODS -- MOMENTS LATER

Coletrain takes a few backward steps while scanning the darkness behind them.

Nothing.

He turns back around.

A section of the ground shifts behind and to the right of him.

Fast.

Silent.

The Creature emerges from a hole.

It grabs Coletrain from behind. It clamps a hand over his mouth and pulls him into the hole.

Pointman's sensor emits a quick beep.

He spins on his heel.

The sensor is silent.

Team Leader looks around.

TEAM LEADER

Where the fuck is Coletrain?

Movement in the trees.

The Soldiers swing their weapons around.

Julie emerges from the woods.

She sees them and stops in her tracks.

JULIE

Oh shit.

EXT. WOODS -- NIGHT

Adam watches the Team he follows break into a run. He keeps his distance and follows.

EXT. PARTY -- NIGHT

David rushes from the woods.

DAVID

Everybody get the fuck out of here!

The Teens closest to the sounds turn their heads.

EXT./INT. PAM'S SEDAN -- NIGHT

She drives with the windows down. She spots the glow of the bon fire and takes the sedan down a fire break.

EXT. PARTY -- NIGHT

Teens jump into cars in a near panic. Several have fender benders as they rush to get away from the area.

Pam slides her sedan to a stop near the fire and jumps out.

She grabs a Teen's arm as he rushes past.

PAM

Is everyone accounted for?

The Teen looks confused.

She lets him go.

Another fender bender nearly takes her legs.

PAM
This is going well.

EXT. WOODS -- NIGHT

Adam follows the Team until they find Bravo Team. The two Teams become one and Adam hides in the trees.

The Soldiers talk, but Adam is too far away to hear. He catches a glimpse of Julie between two of the Soldiers.

He moves in closer. He makes his way down an embankment, but after only a few steps his foot hits a loose rock. He tumbles down the embankment losing his goggles on the way.

He stops rolling to find himself looking down the barrel of an M-16.

Adam nods.

ADAM
What's up?

Another Soldier grabs him by the arm and yanks him to his feet.

Adam pulls away hard. The first Soldier makes a threatening gesture with his rifle.

Adam looks past him.

He sees Julie with a look of concern on her face.

He raises his hands to shoulder level.

ADAM
All right.

The Soldiers lead him toward the others.

CAMERA'S POV: Watching the group move away. Then looking down at Adam's night-vision goggles. The Creature picks them up and sniffs them.

INT. CABIN (MASTER BEDROOM) -- MORNING

The furniture has been pushed aside and a desk has been set up turning it into a makeshift office.

Scott sits behind the desk.

Adam stands across from him flanked by a pair of Soldiers.

SCOTT
You have no idea who's dick you've
stepped on.

ADAM
Didn't know I could hit a target
that small.

Scott's not used to having his authority pissed on and it
shows on his face.

SCOTT
You could spend the remainder of
your life in Federal Prison.

ADAM
There won't be any charges filed.

SCOTT
Why ever not?

Adam grins.

ADAM
You think I turned over everything I
had?

SCOTT
No one will help you.

ADAM
You either.

Scott looks confused.

ADAM
Like your flunky said. Tracks like
these would have every myth hunter
around stomping through here. Think
you could lock up the entire staff
of Animal Planet?

Scott mulls this over.

SCOTT
Your daughter--

Adam's face is stone.

ADAM

You so much as breathe the same air
as her I'll rip out your soul.

Scott studies his face and decides he's telling the truth.

SCOTT

You will both be placed under house
arrest while I consider which charges
to file against you.

Adam chuckles.

SCOTT

You'll both be wearing electronic
anklets. Should either of you attempt
escape you will both be considered
threats to National Security.

The grin slips from Adam's face, but his eyes stay locked
on Scott's.

He adverts his eyes.

SCOTT

Dismissed.

EXT. ADAM'S HOUSE -- DAY

A pair of military vehicles pulls up.

INT. LIVING ROOM -- DAY

Adam and Julie are escorted in by three Soldiers.

The Sergeant motions toward the couch.

Adam nods to Julie. Then they walk over and sit down.

Julie laughs.

ADAM

You find humor in this?

JULIE

You're grounded.

Adam smiles.

ADAM

You're right.

SERGEANT

Leave no stone un-turned.

The Tall Soldier and the Stocky Soldier head for the hallway.

INT. LIVING ROOM -- LATER

As if it could be any more of a mess, the room has been thoroughly searched.

Sergeant and Tall Soldier exit leaving Stocky Soldier on guard duty.

Julie looks around.

JULIE

I'm going to check out my room.

She gets up and strides down the hall.

Adam watches her go. Then he looks at Stocky Soldier and head gestures toward the hall.

Stocky Soldier nods.

INT. HALLWAY -- DAY

Adam walks to Julie's door and looks into her room.

He sees that she's putting her dresser back in order as her room has also been searched. Her back is to the door.

JULIE

Bastard ruins everything.

Adam moves as if to enter.

Julie slams a drawer shut.

Adam walks away.

INT. HOME OFFICE -- DAY

Adam rushes in.

He digs through the contents of his desk which has been dumped onto the floor. He finds a cell phone and quickly dials.

PAM (V.O.)

Hello.

ADAM

It's me.

PAM (V.O.)

Where the hell--

ADAM

I'm under house arrest. I need you
to distract one male guard at noon.

PAM (V.O.)

That won't be hard.

He hangs up.

INT. LIVING ROOM -- DAY

Adam lies on the couch in apparent slumber.

Stocky Soldier is in the easy chair drinking a glass of iced
tea.

A knock at the door.

Stocky Soldier goes to answer it.

Adam cracks one eye open. He sees the guy walk into the
entry way.

Adam gets up and heads for the kitchen.

EXT. PORCH -- DAY

Pam stands in front of the door. She wears a pair of denim
shorts and a tight sleeveless top with a low neckline. She
holds a pizza box.

Stocky Soldier opens the door. He likes what he sees.

PAM

Thought the Sheriff might be hungry
(give him a once over)
But you'll do.

He does what he can to get a professional expression on his
face.

STOCKY SOLDIER

Sorry. No visitors.

INSIDE

Adam comes out of the kitchen carrying an empty glass.

He uses two fingers to pick up the Soldier's glass. Then he pours the contents into the new glass and puts it on the table.

PORCH

Pam has one foot in the door. She leans against the frame.

PAM

You sure I can't come in? It's nice
and hot.

The guy looks surprised.

She opens the pizza box slightly.

Adam peeks into the entry.

Pam glances at him.

He quickly points at the glass, the Soldier, and the hallway.

Pam blinks twice.

Stocky Soldier notices she's looking past him. He turns his head, but Adam is gone.

Pam leans slightly forward exposing cleavage that catches his attention.

PAM

Maybe we can talk here?

INT. HOME OFFICE -- DAY

Adam strides in.

He grabs a small paper bag from the junk on the floor and puts the glass and bag on the desk.

He grabs a pen and jots on the bag: 3W.CONTHEORY.ORG MAY
HELP. TELL ABOUT GUARD HOUSE RAT NAMED FRED.

He picks up the glass and puts it in the bag.

He opens the window and leans

OUT

He stretches his arm and drops the bag onto the grass.

He pulls his head back inside and closes the window.

Then he sits at the desk and picks up the phone.

PORCH

The Soldier's two-way crackles.

VOICE

(two-way)

Zebra One. This is Base.

Stock Soldier keys the radio.

STOCKY SOLDIER

Go ahead, Base.

VOICE

(two-way)

You have a hot land line at your location.

STOCKY SOLDIER

Roger.

He swings the door shut forcing Pam to step back.

Once the door is shut she glances at her cleavage.

PAM

Must be gay.

INT. HOME OFFICE -- DAY

Stocky Soldier rushes in.

He sees Adam at the desk with the phone to his ear.

He stalks over and grabs the receiver. He puts it to his ear.

VOICE (V.O.)

At the tone the time will be --

He hangs up the phone.

ADAM

Just seeing if you were on your toes.

Stocky Soldier puts his hand on the butt of his holstered pistol.

STOCKY SOLDIER
Come with me, Sir.

Adam smiles.

ADAM
(sarcastic)
Sir, yes, Sir.

Adam stands and walks out followed the Soldier.

OUTSIDE

Pam picks up the bag and heads for the front of the house.

EXT. DOWNTOWN FREMONT -- DAY

A red sports car pulls into the parking lot of a large brick structure.

INT. LIBRARY -- DAY

Large. Crammed with shelves but sparsely populated at this time of day.

Pam sits at a computer station.

She clicks the mouse bringing up an internet browser. She types and enters a chat room.

ON THE SCREEN

CONTHEAR: YOU DON'T BELONG HERE.

Pam types. Her user name fills in automatically.

FOE: ADAM FRONT SENT ME.

CONTHEAR: BULLSHIT

FOE: HE TOLD BE ABOUT THE RAT IN THE GUARD HOUSE.

CONTHEAR: WHAT'S HIS NAME?

FOE: FRED.

The screen goes blank for a moment. Then the chat screen returns.

CONTHEAR: SECURED NOW.

Pam's user name is again created automatically.

FRIEND: HE'S IN TROUBLE.

CONTHEAR: I'VE HEARD.

FRIEND: HE SAID YOU'D HELP.

CONTHEAR: HE'S GOT NO IDEA WHO HE'S FUCKING WITH.

FRIEND: I'VE GOT PRINTS.

A moment. Then--

A countdown on the screen.

5...4...3...2...1

The chat screen is replaced by a black background with the red words "ACCESS GRANTED". Then a screen appears which reads "NSA DATABASE."

PAM

Who the hell are you?

She looks around, but no one is paying her any attention.

She pulls a floppy disk from her purse and puts it in the drive.

She clicks the mouse.

ON THE SCREEN

A dual paned box opens. A black and white close-up of a fingerprint appears. Other close-ups flash past in the other pane as the search begins.

The computer beeps.

She looks at the

SCREEN

The words "MATCH FOUND".

She hits the "ENTER" key.

A picture of Stocky Soldier along with biographical information. The word "DECEASED" is in large red letters across the picture.

PAM

Not yet he isn't.

She hits "PRINT".

The screen goes black. Then the chat screen appears.

CONTHEAR: TELL HIM TO WATCH HIS ASS.

The screen turns blue with the white letters "ERASING ALL FILES".

PAM

Oh shit.

She turns off the monitor and quickly gathers her things.

INT. CHAMBER -- NIGHT

The Creature lays in shadow at the back of the chamber.

EXT. DESERT/ FLASHBACK -- NIGHT

CAMERA'S POV:

We look at the ground from a crouched position. Several Soldiers are gathered around us.

One looks over.

SOLDIER

Come on, man. You can track anything.

INT. CHAMBER -- NIGHT

The Creature stirs.

It picks up Adam's night-vision goggles and sniffs them.

EXT. ADAM'S HOUSE -- NIGHT

A sliver of moon peeks from the sky.

INT. LIVING ROOM -- NIGHT

Stocky Soldier is still on guard in the chair.

Adam is on the couch. His right arm is handcuffed to the exposed frame of the arm rest.

ADAM

I need to use the bathroom.

Stock Soldier glances at him and then looks back out the window.

ADAM

I piss on myself, you better never take these cuffs off.

STOCKY SOLDIER

I'm aware of your background, Sergeant Front.

He gets up.

INT. BATHROOM -- NIGHT

The light comes on.

Adam enters followed by Stocky Soldier.

Stocky Soldier clamps the loose end of the cuffs to a knob on the faucet. The spindles of the knob serve to keep it in place.

Adam looks at the toilet which is several feet away.

ADAM

I'm John Holmes or what?

Stocky Soldier steps out and closes the door.

ADAM

Great.

He looks from the sink to the toilet and back again.

ADAM

Stir up some trouble why don't you, Adam?

EXT. ADAM'S HOUSE -- NIGHT

CAMERA'S POV: We move along the tree line. Julie's open window comes into view. We move toward it.

INT. JULIE'S ROOM -- NIGHT

Julie lays on the bed reading a romance novel while the TV drones in the background.

The curtains move-- Out.

Julie doesn't notice.

Something tugs on the curtains.

She looks over.

The curtains move again. Barely perceptible.

She sits her book down.

She leans over and picks up a small aluminum baseball bat from between the nightstand and bed.

The curtains are tugged harder.

She gets to her feet and moves slowly toward the window with the bat raised.

She reaches the window and stands still.

Nothing.

She reaches toward the curtains with the bat.

Something grabs the bat and yanks it out of her hands.

She yelps and jumps back.

David jumps through the window. His waist rests on the sill leaving his lower body outside.

DAVID

You should see your face!

Julie's expression changes from fear to anger.

JULIE

You shouldn't be showing yours.
Running like a bitch.

DAVID

Come on, Babe.

David convulses.

JULIE

Very funny.

He convulse again.

Blood runs from one corner of his mouth.

Julie looks on in fear and shock.

Another convulsion. Then--

The Creature's fist bursts through his chest.

INT. BATHROOM -- NIGHT

Stocky Soldier reaches to unlock Adam from the sink.

Julie SCREAMS.

They look toward the sound.

ADAM

Cut me loose.

Stocky Soldier heads for Julie's room.

STOCKY SOLDIER

(two-way)

Base, Zebra One. Immediate back-up.

Adam grabs the handcuff chain and YANKS against the faucet knob.

Another SCREAM.

Two rapid SHOTS.

Adam pulls with all his might.

The knob breaks free.

Adam runs out.

HALLWAY

Adam charges toward Julie's room.

He sees Stocky Soldier laying in the hall with his throat torn out.

JULIE'S ROOM

Adam appears in the doorway.

The room is empty except for David's corpse.

Julie's distant scream reaches Adam.

Adam grabs the pistol from the Soldier's hand and runs down the hall.

WOODS

Julie runs all out with branches whipping at her face.

CAMERA'S POV: Closing on her.

Julie glances back.

JULIE

God! Help me!

ADAM'S HOUSE

Adam hears her.

He sprints toward the sound.

WOODS

The Creature catches Julie.

It yanks her off of her feet and throws her to the ground.

She's hurts but crab-walks away from the Creature.

It comes for her.

She kicks at it.

It grabs her leg and bites her calf.

She screams in fear and pain.

Adam bursts from the trees. Shock hits his face as he slides to a stop.

The Creature is seen clearly for the first time. It stands well over six feet tall. Its body is covered by large patches of fur. Its face is completely covered by fur. Its mouth is filled with a mixture of fangs and human teeth. Cat-like eyes stare out at the world.

It moves to bite Julie again.

Adam fire three rounds that hit it in the chest.

It howls and releases Julie.

Adam fires again.

Two more rounds find their target.

The Creature runs off.

Adam runs over to Julie who lays unconscious.

He checks her over finding the bite on her leg to be her only serious wound.

The pistol's barrel sears his flesh as he tucks it into his waist band.

He scoops her up.

ADAM

Just hold on, honey.

He carries her back the way he came.

EXT. ADAM'S HOUSE -- LATER

More Soldiers have arrived. Three trucks and an Army Green ambulance are parked outside.

Several Soldiers watch the wood line while a small Team enters the house.

Adam carries Julie out of the woods.

YOUNG SOLDIER

Sir!

LIEUTENANT stands by his vehicle. He sees Adam and Julie.

LIEUTENANT

Medic!

MEDIC and a pair of Soldiers with a stretcher rush over to Adam.

ADAM

She's been bitten.

Shock flashes across Medic's face.

MEDIC

Let's get her on the stretcher.

Adam and Medic get Julie situated.

The Soldiers carry her toward the ambulance.

Adam grabs Medic's arm as he turns away.

MEDIC

You want to dance or you want me to
do my job?

Adam lets him go.

Lieutenant and a trio of Soldiers stride toward Adam who
meets them half way.

ADAM

What in the blue fuck is going on?

LIEUTENANT

You tell me.

Adam gets in his face.

ADAM

Answers.

An engine starts.

Adam looks over.

He sees Julie in the back of the ambulance. A Soldier closes
the back doors and then slaps them twice.

Adam heads that way.

Lieutenant grabs his arm.

LIEUTENANT

We're not finished.

Adam spins on his heel. He grabs the guy by the front of
his shirt and hip throws him to the ground. The impact knocks
the wind out of Lieutenant.

Another Soldier moves in.

Adam side kicks him in the gut.

The other two Soldiers jump on Adam as the rest head toward the fray.

Adam stomp kicks a Soldier's shin. He punches the other in the face.

Lieutenant is back on his feet. He smacks Adam in the back of the head with the butt of an M-16 sending him down and into--

BLACK.

INT. ROOM -- DAY

A small room which contains only a metal framed bed. Light streams through a small widow.

Adam lays on the bed.

His eyes slide open.

He groans and reaches toward his head. His hand stops.

He looks and sees that his right wrist is cuffed to the bed frame.

ADAM

Great.

He swings his feet to the floor and stands to the limit of the handcuffs.

He tries to move the bed but discovers that it's bolted to the floor.

ADAM

I know you're out there!

Silence.

Adam grabs the bed frame and rocks it against its bolts. It doesn't come free but makes a hell of a lot of noise.

The door opens and Terri enters.

Adam ends his fight with the bed.

ADAM

Where's my daughter?

TERRI

Safe.

ADAM

I want to see her. Now!

TERRI

I'm afraid that's not possible.

He grabs the bed frame and rocks it over and over with all his might. The bolts scream against the room's foundation.

TERRI

Mister Front, calm down.

He doesn't. The bolts loosen up.

Two Soldiers enter.

Terri holds up her hand. They stop.

TERRI

I'll take you to her.

Adam releases the bed frame.

INT. HALLWAY -- DAY

Terri leads Adam with the two Soldiers trailing.

They pass a doorway and Adam glances in.

He sees Scott open the window in his office.

INT. MEDICAL TENT -- DAY

Two rows of beds and equipment.

Julie lays in a bed near the middle of one row. Various monitors and an IV drip are hooked to her.

Adam and Terri enter.

A Doctor looks at them from his desk just inside. He sees Terri and nods before returning his attention to his paperwork.

Adam rushes over to Julie and kneels by her bed.

Terri looks on for a moment. Then she motions to the Doctor and they step outside.

Adam takes Julie's hand with a light grip. He strokes her hair with his free hand.

ADAM
You were right. I did fail you...And
your mother.

Tears well up in his eyes.

ADAM
I shouldn't have let a case take
priority. I should have
listened...Fixed her brakes when she
said they were going bad.

Tears roll down his cheeks.

ADAM
The accident didn't have to be as
bad as I was.

He kisses her on the forehead.

ADAM
I won't fail this time. I promise.

EXT. MEDICAL TENT -- DAY

Adam pokes his head out from beneath the back of the tent.
He sees no one and crawls out.

He uses the vehicles for cover and makes his way to the cabin.

INT. CABIN (MASTER BEDROOM) -- DAY

Adam peeks in the window.

Empty.

He climbs through the window.

INSIDE

He heads to the desk.

THE COMPUTER MONITOR

Shows a text file.

Adam reads.

MEDICAL TENT

Terri pokes her head in and sees that Adam is gone.

OFFICE

Adam's face shows disbelief.

He hears footsteps in the hall.

He leans back in the chair and waits.

Terri enters.

TERRI

Sir--

She draws her side arm.

TERRI

Don't move.

ADAM

Don't plan to. Got something you should see.

INT. CABIN (MASTER BEDROOM) -- LATER

Scott enters.

He sees Terri sitting behind his desk.

SCOTT

I go out for some air and you're already testing out my chair?

TERRI

You let him out.

SCOTT

What are you talking about?

Terri looks at the monitor.

TERRI

Project New Moon. Field Test. Week One.

(looks at him)

Need I continue?

Scott looks nervous.

SCOTT
You have no idea what this project entails.

TERRI
I think I do.

ADAM (O.S.)
A guy so arrogant he doesn't even password protect his screen saver.

Adam steps from behind the door.

SCOTT
You...He's behind this. He's trying to make it look like I--

TERRI
Committed treason?

Scott is scared.

SCOTT
I...I--

TERRI
Released an experimental weapon on the population of the United States.

Scott goes for his side arm. No sooner does he clear his holster than Adam knocks his gun away.

Two Soldiers step in from the hall and grab Scott's arms.

SCOTT
He did this.

TERRI
You were smart enough to password protect the file so that only you could update it. I recognize your user name. He couldn't have.

She looks at one of the Soldiers and gestures at the door.

They half-lead, half-drag a struggling Scott out of the room.

TERRI
There are some things you need to know.

INT. OR -- TIMELESS

Every item is stainless steel. The walls, floor and ceiling are stark white.

A Surgical Team is at work on a Patient who looks to have been burned.

TERRI (V.O.)

He was reported as Killed in Action during the second Gulf War. Technically he was.

A Surgeon takes a long syringe filled with a florescent blue liquid and inserts it into the Patient's chest.

TERRI (V.O.)

Most of his brain and body were severely damaged, but a team was able to revive him.

The Surgeon injects the liquid.

TERRI (V.O.)

The idea was to create super soldiers. Humans with the strength and senses of animals.

INT. OR -- LATER

The Surgical Team works to attach a new arm to the Patient's shoulder.

TERRI (V.O.)

They used what cloning technology we have to repair the body. Gene Therapy was used to manipulate the subject on a cellular level.

INT. OR -- LATER

The Team works on the Patient's face.

TERRI (V.O.)

Synthetic organs were implanted based on those of K-9's. The thought was that one of these soldiers would be able to smell an ambush before they walked into it.

ADAM (V.O.)
Human experimentation.

BLACK.

INT. CABIN (MASTER BEDROOM) -- DAY

Terri and Adam sit at the desk.

TERRI
In the name of research.

ADAM
What happened?

TERRI
They hoped that the human instincts
of the brain could be used to focus
and adapt the animal. Perhaps the
brain was damaged too severely.
Perhaps an animal's survival instinct
is simply stronger than a human's.

ADAM
It worked in reverse?

TERRI
Exactly. The animal side not only
took over, but it adapted to the
human side.

ADAM
Christ.

TERRI
Gene Therapy basically works like a
virus. The material is inside the
cells. Like the flu bug.

Adam's face goes slack.

ADAM
A virus?

TERRI
It had never been tested. It mutated
and became--

ADAM
Contagious.

Adam looks ready to throw up.

ADAM

Julie.

TERRI

She still have time. We can cure the virus in its early stages.

ADAM

Can? Why the fuck haven't you?

TERRI

When the subject...escaped...it destroyed most of the lab. The antidote was destroyed as well.

Anger coats Adam's face.

ADAM

Then make more.

TERRI

It's not that simple. We lost all the sample in the fire. We need the subject's blood in order to recreate the antidote, but we've still got forty-eight hours before Julie's beyond help.

Adam buries his face in his hands. A moment. Then he looks back at Terri.

ADAM

I'm in from this point on.

TERRI

No civilians can--

ADAM

I'm not asking. That's my daughter not some fucking test subject!

He leaps to his feet and stands over her.

ADAM

I'm also bringing in Pam.

TERRI

One civilian--

ADAM

I want someone here that I can trust,
or I'll blow this thing wide open.

TERRI

Okay, but you should know we're moving
Julie to our regular facility this
afternoon.

ADAM

She's not going anywhere.

TERRI

That's not negotiable. We don't
have the facilities we need here to
keep he stable.

Adam doesn't like it, but he accepts it by walking out.

INT. CABIN -- DAY

Pam sits at a table with Adam and Terri near the equipment
banks.

Pam is pale and slack jawed.

ADAM

You going to be okay?

Pam nods.

ADAM

Good.

They get up and head for an equipment bank.

A monitor shows an electronic map of the area.

TERRI

Your guard managed to hit the subject
with a tracking dart.

ADAM

So you know where it is?

TERRI

We lost it.
(points at map)
Right here. It just disappeared.

Pam studies the map.

PAM
It's underground.

They look at her.

She points at the map.

PAM
There's a system of caves and tunnels
in this area.

TERRI
We haven't found anything.

PAM
Because you're not looking for it.
Entrance is small. Looks like a
small hole until you're inside.

Adam give her a look.

PAM
You haven't been here through a summer
yet. We end up looking for hikers
there every year.

ADAM
Have they been mapped?

PAM
No one's bothered. Basically they
only exist because the river's been
running through there since Christ
was a Corporal.

TERRI
I'll get teams ready.

ADAM
I'm leading one.

TERRI
I can't authorize that.

ADAM
I just did.

Terri looks at Pam.

TERRI
He always like this?

PAM

No. Sometimes he's hard headed.

INT. CABIN -- LATER

Terri and Adam are at the table.

She holds up what looks like a miniature glue gun. Except it's stainless steel. There is a small glass chamber on its top and a long needle which peers from the front.

TERRI

Each team will have one of these.
It'll store the blood sample until
we can get it to the lab. Just stick
it in and pull the trigger.

Adam takes it and looks it over.

ADAM

What if the needle breaks?

TERRI

It won't. You could hit it with a
hammer and not bend it.

ADAM

When they going to start making cars
out of this shit?

EXT. CABIN -- DAY

Adam stands with a group seven well armed Soldiers. They are: Johnson, Chacote', Simmons, Davis, Gearheart, Reinheart, and Weeks.

Terri steps out of the cabin along with Pam.

TERRI

It'll be near dusk before you can
get there.

ADAM

We'll be careful.
(to Soldiers)
Load up.

Adam and the Soldiers head for the vehicles.

PAM

You're not doing much for Women's
Lib letting him take over.

TERRI

As a person I feel a degree of guilt
for what's happened to his daughter.
As a soldier I'm glad to have a man
with the Medal of Honor in the field.

She walks inside.

Pam watches Adam drive off.

PAM

Medal of Honor? How come I don't
know about that?

She heads for the door.

PAM

How come you know about that?

EXT. WOODS -- DUSK

Adam and the Soldiers are near the tunnel entrance.

A Weeks moves up to the opening. He holds what looks like a
palm pilot with a thin fiber optic cable attached.

He sets the cable on the ground and slides it several feet
into the tunnel.

He turns the device on.

ITS SCREEN - Shows a ground level view of the tunnel. The
screen has the green tint of night-vision and shows the tunnel
in full detail. Nothing can be seen but rock and dirt.

The Weeks looks back at Adam. He points at his own eyes
with two fingers and then turns the hand into a fist.

Adam nods. Then he waves the others forward and leads them
to the entrance.

The Soldier removes the fiber optic and Adam crawls through.

INSIDE

Adam dons night-vision goggles.

He sees that the tunnel branches off in a 'Y' several yards ahead.

He crawls until the tunnel widens out enough for him to stand.

The Creature is suspended, spider-like, from the ceiling further down the tunnel. It watched the Soldiers enter behind Adam. Then it crawls along the ceiling toward the 'Y'.

Adam points at Reinheart and then at the right hand tunnel.

The Reinheart nods.

Adam leads them on.

They reach the 'Y'. Adam leads three Soldiers down the left branch. The other four head down the right side.

INT. CABIN -- DUSK

Pam paces near the equipment banks.

Terri stands like a statue by the communications center.

TERRI
Must you do that?

PAM
What the hell's going on?

TERRI
They have to maintain radio silence.

PAM
Wonderful.

INT. TUNNELS -- TIMELESS

Adam comes to a sharp bend in the tunnel

He holds up his fist bringing his Team to a halt.

Adam moves up against the far wall.

He moves slowly forward craning his neck to get a look around the bend.

The Soldiers watch him disappear around the curve.

A THUD is heard.

The Soldiers move forward.

They see Adam laying on the ground face down.

They scan the tunnel with their rifles ready.

Adam raises a hand.

He rolls over and sits up. There is a small cut on his cheek.

He points at a hole in the floor roughly the size of a man's foot.

The Soldiers relax somewhat.

Adam gets to his feet and continues on.

BRAVO TEAM

Reinheart stops by the chamber entrance and waves his Team up to him.

He points up at the fish hooks.

Then he waves them forward.

They duck under the hooks and enter the

CHAMBER

They break off and spread out along the walls. Each has a clear line of fire on a section of the area.

Davis ends up by the caged rats. Many of the rats are dead -- cannibalized by their starving comrades.

NEAR THE ENTRANCE - The Creature slinks down the wall behind Reinheart. It grabs him from behind and snaps his neck. In the same instant it yanks him back into the tunnel.

Something clinks across the floor.

Weeks looks down. He sees a --

WEEKS

Flash bang!

The grenade's BOOM is deafening and its FLASH blinding.

The Soldiers yell as their night-vision goggles amplify the light to retina burning intensity.

Davis hits a trip wire as he stumbles.

The cage drops open.

The starving rats flood over him biting and scratching at his flesh.

Panicked another Weeks runs blindly toward the chamber entrance. He runs full on into the fish hooks. The barbed metal sinks into his face -- ripping flesh and drawing blood.

ADAM'S TEAM

They haul ass along the tunnel. They reach the 'Y' and head down the right hand side.

ADAM
(in headset)
Bravo, come in.

No response.

ADAM
Base, any contact?

TERRI
(filtered)
Negative.

ADAM
Damn!

CHAMBER

The Creature RIPS Weeks free of the fish hooks and punches a hole in his chest.

It sees the rats continuing to feast on the now lifeless Davis.

Gearheart is on his knees with his hands clamped over his ruined eyes.

The Creature springs at him.

INT. CHAMBER -- MOMENTS LATER

Adam leads his Team in.

They see the dead Soldiers but no sign of the Creature.

Johnson moves over and stomps on several of the rats.

JOHNSON

Fuckers!

Adam looks at him.

ADAM

Stop.

Johnson stomps another rat and then walks away.

The faint sound of running water is heard.

Adam follows the sound deeper into the chamber.

He comes to a large crevice in the floor and looks down.

He sees the underground river several feet below.

ADAM

(in headset)

Base, we've lost Bravo Team and the target.

INT. CABIN -- NIGHT

Pam shows relief at the sound of Adam's voice.

TERRI

Roger. Any leads on the subject?

ADAM

(filtered)

He hit Bravo in an area near the river. Can it swim?

TERRI

Roger. It's designed to hold its breath for up to thirty minutes.

(to Pam)

Where does the river come out?

PAM

Assuming it didn't head up stream it comes above ground...

Her face goes slack.

PAM

On the other side of that cattle ranch.

Terri pulls off her headset and turns to her remaining five combat Soldiers.

TERRI

Full alert. Cover the perimeter.

The Soldiers head for the door.

The lights and equipment banks go dead.

TERRI

Fuck.

COMM SOLDIER

Back up generator in 3...2...1.

Nothing happens.

INT. BEDROOM -- NIGHT

Scott and a Guard occupy the room.

Shots are heard from outside.

The Guard strides to the window and looks out.

THUNK.

Scott cracks him across the back of the neck dropping him like a stone.

He takes the Guard's side arm and opens the window.

OUTSIDE

Silence.

Scott heads for a truck.

The Creature steps from behind a tent and blocks his path.

Scott slides to a stop. He takes a aim and fires three shots.

The Creature takes one to the shoulder. It disappears behind the tent.

Scott runs toward the fence that borders the cattle ranch.

He stops by the fence and looks around.

Nothing.

He clammers over the fence and runs across the field.

His foot hits a pile of cow dung and he goes down face first into another pile.

He rolls over. Spitting and coughing he wipes at the dung in his eyes.

He clears his eyes enough to see --

The Creature reach down.

It grabs him around the neck and yanks him off the ground.

BLACK.

Scott screams.

INT. CABIN -- NIGHT

Pam draws her pistol as Scott's scream echoes outside.

TERRI

What are you doing?

PAM

I can't just sit here.

She heads for the door.

TERRI

Are you fucking crazy?

Pam leaves her there.

INT. VEHICLE -- NIGHT

Adam drives at top speed.

ADAM

(in headset)

Base. Come in.

Nothing.

ADAM

Be ready. The fan has ripped the
hell out of the shit.

The Soldiers double check their weapons.

EXT. MEDICAL TENT -- NIGHT

The Doctor works to start a portable generator.

The Creature steps up behind him.

CREATURE'S POV: The Doctor slowly turns. Fear masks his
face. The Creature grabs him and lifts him off of the ground.
It catches sight of the red cross on the side of the tent.

MALE (V.O.)

Medic!

The Creature tosses the Doctor aside and moves off.

TENTS

Pam moves slowly among the tents.

The Creature steps out behind her.

She hears it growl.

She spins on her heel.

The Creature grabs her gun hand and squeezes.

Pam screams as her bones crunch.

The Creature slashes her across her chest. Its claws rip
bloody furrows in her flesh.

BLAM. BLAM. BLAM.

Three bullets rip into the Creature's back.

It drops Pam and turns to face--

Terri who aims for a head shot.

The Creature darts off between two tents.

Terri keeps her guard up but heads over to Pam and crouches
beside her.

Pam is barely conscious. Blood runs from her wounds. Her shattered right hand is twisted.

A shadow falls across them.

FRONT OF CABIN

Adam slams the vehicle to a stop.

Several rapid gunshots are heard.

They jump out and run toward the sounds.

TENTS

Adam and the Soldiers move through with their weapons at the ready.

Adam spots Pam.

He runs over to her.

He sees her wounds. The blood.

ADAM

Pam.

No response.

ADAM

Pam.

Her eyes flutter.

Her lips move soundlessly.

ADAM

Don't speak. Just hold on.

Her lips move again.

He leans down and puts his ear near her lips.

She breathes her last breath against the side of his face.

Tears well up in his eyes.

He touches the side of her face.

Movement.

Adam spins and takes aim at --

Terri as she limps toward him.

TERRI
Got away. It hit it five times and
it wouldn't go down.

She drops to her knees beside Adam.

ADAM
Which way?

TERRI
Across the field.

She points.

ADAM
Alpha Squad!

Johnson and Simmons run up.

ADAM
Where's Chacote'?

CHACOTE'
Here, Sir.

Chacote' joins them. He has two fragmentation grenades. He hands one to Adam and keeps the other.

CHACOTE'
For special occasions.

Adam tucks the grenade in a pouch on his equipment belt.

ADAM
It's headed for the river.

He gets to his feet and casts a glance at Pam.

ADAM
Let's go.

TERRI
I'm coming.

ADAM
You'll slow us down. Gather whoever's
left and stay together.

EXT. WOODS -- LATER

Adam leads the Team with a tracker in his hand.

He stops and studies the ground.

He sees the Creature's tracks leading off at an angle from where he stands.

He heads that way.

EXT. RIVER BANK -- LATER

The group reaches the river.

The tracks end at the water's edge. A steep hill is on the far side.

Adam checks the area with the tracker.

No red dot.

The waves his Team to him.

ADAM

(whisper)

River's shallow, so we can cross.
Keep your intervals and watch your
ass.

Adam steps into the water. By the time he has walked a few yards the water is waist deep.

The others follow keeping three yards between each of them.

UNDERWATER

The Creature watches their legs from only a few feet away.

SURFACE

Adam is half way across.

Simmons brings up the rear. He is yanked beneath the surface with a huge splash.

The others turn at the sound.

ADAM

Clear the water!

Chacote' backs toward the far shore.

Johnson heads toward where Simmons disappeared.

ADAM

Stay clear!

Something breaks the surface.

Simmons' M-16 rams Johnson's chest. The barrel slams out his back.

UNDERWATER

The Creature holds the butt of the weapon and uses it to sling Johnson aside.

SURFACE

Adam and Chacote' fire several bursts into the water.

UNDERWATER

The bullets pound uselessly into the bottom.

The Creature attempts to circle around behind them.

SURFACE

Adam turns and heads for shore as fast as the water will allow.

Chacote' does the same.

UNDERWATER

The Creature closes from the side.

Its hand just misses Adam's leg as he stops from the water.

SURFACE

Adam and Chacote' stop several feet from shore and turn to face the water.

Nothing.

DOWN STREAM

The Creature makes its way to shore and heads up the hill.

ADAM AND CHACOTE'

Continue to scan the water. They converse in whispers.

CHACOTE'
Could be anywhere.

ADAM
Has to have surfaced by now.

CHACOTE'
We should split up.

ADAM
We do we're both dead.

CHACOTE'
We don't we'll never find it.

ADAM
It'll find us.

Adam heads down river. After a moment Chacote' follows.

EXT. WOODS -- LATER

The Creature rests on a tree branch more than ten feet off of the ground.

It sniffs the air.

CREATURE'S POV: Adam and Chacote' approach in single file.

Adam passes below the Creature.

It leaps and lands between the men.

Chacote' brings his rifle up.

The Creature grabs the barrel and yanks the weapon from him. It smashes his face with the rifle's butt sending him to the ground.

Just as Adam fires the Creature kicks his weapon causing the rounds to go wide.

It steps in and slashes at Adam's chest with its claws.

Adam uses his rifle to block the blow. Still the sheer force sends him stumbling and knocks the weapon from his hands.

POP. POP.

The badly injured Chacote' manages two wild shots with his side arm.

The Creature charges him.

It pounces on his chest and rips out his throat.

Adam gets to his feet.

He sees his M-16 on the ground in two pieces.

The Creature flings Chacote's corpse down the hill and charges Adam.

Adam draws his side arm.

He only gets off one shot before the Creature knocks the gun away.

Adam is fast but not fast enough.

It's not a fatal blow, but the Creature gouges Adam's chest as he jumps back.

Adam loses his footing on the steep hill. He tumbles head over heels.

The Creature watches him go with a look of almost human confusion.

Adam stops tumbling but continues to slide. His equipment belt catches on a fallen tree jerking him to a stop.

He looks uphill and sees the Creature coming for him.

He tries to free his belt, but its wedged tight.

He releases the buckle which is a thick plastic clamp.

He slips free of the belt and slides away.

He hits a clump of bushes. He tumbles through it and out of sight.

EXT. RIVER BANK -- MOMENTS LATER

The Creature reaches the river.

Adam is no where to be seen.

It sniffs the air and then heads to the left.

The Creature sees a crumpled body laying face down.

The Creature kicks the body over onto its back.

Chacote's mangled face stares up at it.

Adm jumps on the Creature's back.

He jams the needle gun against its neck and pulls the trigger. Blood fills the small chamber.

The Creature reaches over its shoulder and grabs Adam. It yanks him off and slams him to the ground.

The impact is hard, but he manages to hand on to the needle gun.

Adam sees that he is inches from Chacote'.

The Creature moves in.

Adam grabs a large stone.

The Creature pounces on him.

Adam slams the stone against its teeth. The blow breaks off most of its front teeth.

The Creature howls in anger.

Adam slams the stone against its throat and then smashes it in the temple.

He drops the stone and reaches for Chacote'.

The Creature shakes off the pain and looks back at Adam. It moves to bite his face.

Adam released the spoon from Chacote's grenade. He meets the Creature's face with it. His hand disappears in the Creature's maw and reemerges without the grenade.

The grenade has been armed so far into the Creature's throat that a bulge is visible.

The Creature tries to cough it up to no avail.

Adam slips from beneath it.

Needle gun I hand he runs toward the river.

The Creature claws at its own neck in an attempt to dig its way to the grenade.

Adam dives into the river.

BOOM.

The Creature's head and upper torso are shredded by the explosion.

EXT. CABIN -- MORNING

A helicopter sits in the field with its rotors turning.

An unconscious Adam is carried to it on a stretcher and loaded inside.

Terri sits in the helicopter. She has the needle gun in her hand.

The Helicopter lifts off.

EXT. GENETIC ASSIMILATION UNIT -- NIGHT

Fewer Guards patrol than before.

INT. MEDICAL WARD HALL -- NIGHT

Stark white with florescent lighting.

Assisted by crutches Julie makes her way down the hall.

She stops in a doorway.

ROOM

Adam lays in a hospital bed. His eyes are closed. Monitors beep at his bedside.

Julie makes her way to him.

She looks down at him with moist eyes.

JULIE

They told me what you did to save me.

She leans her crutches against the bed's rail and holds onto it to keep her bandaged leg off the ground.

JULIE
I'm sorry for the things I've done.

A tear rolls down her cheek.

JULIE
Just come back to me.

She reaches for his hand.

His meets hers half way.

Julie is startled, but a smile breaks across her face when he opens his eyes.

JULIE
Where you awake this whole time?

He manages a grin.

ADAM
Only if you want me to have been.

She squeezes his hand.

JULIE
I love you.

ADAM
You too.

INT. MOTEL ROOM -- NIGHT

A decent room but not upscale.

Cal lays on the bed with the phone to his ear. He doesn't look well.

CAL
Just a little under the weather...Yes,
I'll be back to work
tomorrow...Sure...Bye.

He hands up.

CLOSE ON HIS HAND AND THE BAND-AIDE ON HIS FINGER.

FADE OUT