

MIND RIP

Revision C3

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Written by

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EXT. EMPTY STRETCH OF ROAD, CORNFIELD - DAY

RON SWITZER (a politician in his early fifties) is looking under the hood of his stalled Jaguar. DEBRA (an exceptionally good looking woman in her early twenties) looks on.

DEBRA
Do you even know what you're looking for?

RON
Not really.

Debra grunts disapprovingly.

RON (CONT'D)
Hey, I'm a politician, not a mechanic. I can't fix anything.

Debra takes a look at her cell phone, then claps it shut.

RON (CONT'D)
No signal?

DEBRA
No, dead battery I guess.

Ron checks his.

RON
Huh. Mine too. I just charged this.

EXT. EMPTY STRETCH OF ROAD - DAY

Ron and Debra are walking along a desolate stretch of road that cuts through a cornfield.

DEBRA
I can't believe this.

RON
I'll make it up to you. I'll buy you something nice.

DEBRA
Hopefully not the same thing you bought your wife last week.

RON
You leave her out of this! She's a saint.

DEBRA
 (softly)
 Yeah. A SAINT Bernard.

The two walk in silence for a moment.

DEBRA (CONT'D)
 Corn. How exciting. You really know
 how to show a girl a good time.

RON
 The bed and breakfast shouldn't be
 far. They can arrange for a
 mechanic.

DEBRA
 Are you sure it's safe?

RON
 It's run by one of my aids. I use
 it from time to time. It's safe
 enough.

DEBRA
 It doesn't matter to me, but I know
 how you feel about your wife
 finding out.

RON
 You're so considerate.

In the distance, at the top of a hill at the far edge of the
 cornfield, stands the A.E. Newman building. The abandoned
 institution is set back from the road a good quarter mile.

Ron looks up at the building.

RON (CONT'D)
 If you knew what went on in that
 place...

DEBRA
 Forget that creepy old building!
 You should be paying attention to
 me.

RON
 It always comes back to you,
 doesn't it?

DEBRA
 Now you're catching on.

RON
What did I see in you again?

Debra unbuttons her shirt.

RON (CONT'D)
Now I remember.

DEBRA
You know what I've never done
before?

RON
Pick up a check?

Ron looks up at a scarecrow that stands watch over the
cornfield.

Debra runs over to the edge of the corn and slowly slips her
top off of her shoulders. Ron walks toward Debra. Debra darts
into the cornfield laughing. Ron chases her in.

RON (CONT'D)
I'm going to Hell. I know it.

EXT. CORNFIELD - DUSK

Ron chases Debra through the rows of corn. Debra weaves
around trying not to be caught. Ron grabs her and kisses her.

DEBRA
(surrendering)
You caught me.

They fall to the ground and start to make love.

Debra looks up to see the empty cross where the scarecrow was
just hanging moments ago.

DEBRA (CONT'D)
Hey... Hey, look!

Ron turns to see the empty cross. There is a noise in the
corn.

Ron stands up and looks around. Debra adjusts her clothes.

RON
Let's get out of here.

DEBRA
Did you hear something?

RON
Let's get moving.

Ron and Debra double-time it towards the road. There is a high-pitched scream and then the sound of a child's laugh comes from the field. Ron and Debra stop.

DEBRA
(sarcastic)
Did you hear that?

Several yards away, the corn begins to rustle.

Ron and Debra turn to run, but stop when the corn rustles in front of them. They take off in another direction. The child's giggle gets louder as they run.

EXT. CORNFIELD - DUSK

We can see the scarecrow run by.

EXT. CORNFIELD - DUSK - BACK ON RON AND DEBRA

Just as they reach the edge of the field, a giant scarecrow-snake snatches them both from above.

The giant scarecrow snake shakes them back and forth and swallows them.

It then spits the two mutilated bodies right at the camera lens.

Their remains morph into the "MIND RIP" title.

Begin opening title animated sequence.

End title sequence.

EXT. TOWN OF COVERT, MAIN STREET - EVENING

The townspeople are busy getting ready for the harvest festival parade. A banner that reads "COVERT HARVEST FESTIVAL" is being hung, it crosses the street.

Camera starts on the sign, then tracks down to follow the action.

SHERIFF EDWARDS is walking quickly down the street. DEPUTY SPACEY catches up to him carrying two hot dogs.

DEPUTY SPACEY
Sheriff Edwards!

SHERIFF EDWARDS
Didn't I tell you to get these
parked cars of the street?

Deputy Spacey hands him a hot dog.

DEPUTY SPACEY
I ticketed them all.

SHERIFF EDWARDS
Then get Harry out here to tow
them. Does this look like a
cheeseburger?

The sheriff hands him back the hot dog. Deputy Spacey shoves
it in his mouth, even though he hasn't finished the other
one.

SHERIFF EDWARDS (CONT'D)
The mayor will be up my ass if
these streets aren't cleared by
tomorrow.

DEPUTY SPACEY
(talking with his mouth
full)
But the mayor is your wife.

SHERIFF EDWARDS
Don't remind me.

DEPUTY SPACEY
Sheriff, Larry just called in from
Old Winston Road.

SHERIFF EDWARDS
And?

DEPUTY SPACEY
He needs you come out. There's
someone... or something... in the
road that he can't quite figure
out.

The sheriff looks at the deputy sharply.

SHERIFF EDWARDS
Figure out?

DEPUTY SPACEY
He said the road is covered in
blood.

EXT. EMPTY STRETCH OF ROAD - NIGHT

A pick-up truck drives down an empty stretch of road.

CUT TO:

INT. DAVID'S PICK-UP TRUCK - NIGHT

DAVID ENDICOTT, around thirty-five, rough looking, is the one driving. He turns on the radio. There is a jumble of noise. Within the noise the sounds of a hectic emergency room can barely be heard. People are calling out blood pressure readings and calling for medications.

Frustrated David turns off the radio. The radio suddenly turns back on again by itself.

David hits the radio.

DAVID
Piece of shit radio!

The radio shuts off.

David continues to drive. There is a look of melancholy on his face. He grabs his head in pain and reaches into the glove box. He pulls out a bottle of aspirin, opens it and throws back three or four pills.

EXT. ROAD SIDE - NIGHT

It's raining. The police are examining the remains of Ron and Debra. A police photographer is taking pictures of the scene. The smoke from the flares causes an eerie glow. SHERIFF EDWARDS looks down at the carnage. DEPUTY SPACEY turns to the sheriff.

DEPUTY SPACEY
Have you ever seen anything like
this before?

SHERIFF EDWARDS
Can't say that I have. It looks as
if they went through a wood
chipper.

A CRIME LAB TECH hands Deputy Spacey a bloody wallet.

CRIME LAB TECH
Darryl, I found this over there.

Sheriff Edwards grabs the wallet out of Deputy Spacey's hands and flips through it.

SHERIFF EDWARDS

Shit.

DEPUTY SPACEY

What?

The sheriff hands Deputy Spacey the wallet.

DEPUTY SPACEY (CONT'D)

It's the county executive.

CRIME LAB TECH

Ron Switzer?

SHERIFF EDWARDS

Better get the county police on the phone.

EXT. EMPTY STRETCH OF ROAD - NIGHT

David comes upon several police cars and a number of people milling over a roped off section of road. A policeman directs him to go around.

David continues cruising down the road. His radio seems to malfunction. The signal fades in and out. He tries to adjust it.

DAVID

Come on.

David hits the radio in frustration. He catches a glimpse of the A.E. Newman building on the hill and cannot help looking at it as he drives.

The radio turns on again by itself. Strange noises begin to come out of the radio. There are moans and groans. And underneath, the faint sound of a child's voice can be heard. What the voice is indecipherable.

David does notice DIANE walking alongside the road. Diane is a hot dark haired in her twenties girl dressed with a touch of Goth. David sees her just in time to swerve, missing by a couple of feet.

To avoid the car Diane throws herself down the embankment. She rolls down the hill.

David slams on the brakes and gets out.

EXT. ROAD SIDE - NIGHT

David runs over to the embankment and down to Diane.

DAVID
Shit... Are you all right?

David reaches down to help her up. She swats his hand away.

DIANE
Get your hands off me! Creep!

David backs off.

DAVID
I'm sorry. I didn't see you.

Diane pulls herself up.

DIANE
What are you, fucking blind?

INT. DAVID'S PICK-UP TRUCK - NIGHT

Diane and David are back in the car heading down the road.

DIANE
I appreciate the lift.

DAVID
It's the least I could do.

DIANE
Mind if I turn on the radio?

DAVID
No! The radio doesn't work. Sorry.
How far are you going?

DIANE
I'm actually headed to W.R.N.D. My
uncle's about to go on the air, and
I wanted to catch his show.

DAVID
Your uncle's got a TV show?

DIANE
Yeah, Uncle Gary's on every
Saturday night. You ever watch him?

DAVID
No, I've been away for a while. I
grew up here, but this is the first
time I've been back in about ten
years.

DIANE
My name is Diane by the way.

DAVID
David, David Endicott.

DIANE
(Searching her memory)
David Endicott. David Endicott. I
knew a David Endicott. He worked
for my uncle.

DAVID
Gary and Diane... not Diane
Bradshaw? Oh my God. But you were a
little girl.

DIANE
Yeah, well I'm all grown up now.

DAVID
I can see that...

DIANE
So... Where have you been all this
time?

DAVID
Traveling mostly. I was in Chile
for a while, Punta Arenas. Went
for the food, stayed for the
dysentery.

DIANE
Punta Arenas?

DAVID
It was as far as I could go with
out flying or taking a ship.

DIANE
Did you say shit?

DAVID
SHIP.

DIANE
Why did you leave?

DAVID
When my little brother Jack died, I
guess I became a handful for my
folks.

(MORE)

DAVID (CONT'D)

So they dumped me off on my Aunt Laura and headed to Florida for the winter. Funny thing is they never came back.

DIANE

They just left?

DAVID

Part of me doesn't blame them. They always felt it was my fault that Jack died. They tried, but in the end they couldn't get past it.

DIANE

That sucks.

DAVID

And when my aunt died I moved back into the house for a while by myself. Then I just up and left for good.

DIANE

Until now.

DAVID

Until now. What about you? What were you doing walking after dark?

DIANE

I kind of lost my license a while ago. So now I have to walk everywhere or bum a ride. I'll be getting it back in a month though.

David looks at her, shakes his head and smiles.

DIANE (CONT'D)

What?

INT. TELEVISION STUDIO - CLOSE ON TV MONITOR - NIGHT

GARY THE GHOUL, aka GARY BRADSHAW grimaces into the camera. His greasepaint zombie make-up glows weirdly in the green stage lights.

GARY

And don't forget, my children of the night, on Halloween the scariest, most twisted parade of the dead will make its way down Main Street, Covert.

(MORE)

GARY (CONT'D)
 And I, Gary the Ghoul, will be
 leading the meat march.

ON SCREEN GRAPHIC

We see a cartoon image of Gary leading a parade of zombies.
 The caption reads "Covert Harvest Festival. It'll be a
 SCREAM!"

GARY (O.S.) (CONT'D)
 Who amongst you can resist joining
 the festivities? It will be a day
 to dismember for generations!

BACK ON GARY

GARY (CONT'D)
 Stay tuned for more "Tales of
 Terror from the House that Blood
 Dripped... From."

We pull back slowly to reveal the TV monitor's position on
 the studio floor. Behind it, Gary is on set. A CAMERAMAN
 follows his movements with a large camera on wheels. David
 and Diane stand near the door, watching silently.

GARY (CONT'D)
 A little known fact -- this film
 was shot in Spectre-vision, a short
 lived process that required the
 viewer to wear radium-lined contact
 lenses. And stick around later
 tonight for "The Bloodening"
 starring Charles Gombatto. More
 after this.

The monitor goes to commercial. Gary relaxes his stage
 grimace and steps away from the camera.

DIANE
 Look what I found.

GARY
 What's up, Diane? New
 boyfriend?...

He trails off.

GARY (CONT'D)
 David?

DAVID
 It's been a long time Gary.

Gary grabs David's hand to shake it, then changes his mind and hugs him.

GARY

Shit man, I haven't seen you in years. You literally have not changed one bit since the last time I forgot to pay you for yard work. You look great.

They break apart.

DAVID

Well you look...

David gives Gary the once over.

DAVID (CONT'D)

...you look like an ass.

GARY

Hey, you think being a weatherman is easy? The creature feature slot comes with the gig. Come on, have a seat. Can I get you anything?

DAVID

A glass of water would be great.

GARY

Can't I get you a beer or something?

DAVID

No thanks, just water...

GARY

How about seltzer?

DAVID

That's fine.

Gary bustles off to a mini-fridge on the far side of the studio.

DIANE

Not much of a drinker?

DAVID

Not anymore. I stopped drinking about three years ago, after my divorce.

DIANE

How long were you married?

DAVID

Six years, eight months, three weeks and four days. But who's counting?

DIANE

I'm sorry.

DAVID

Don't be. It wasn't your fault...
It wasn't your fault, was it?

David grins.

DAVID (CONT'D)

So did you ever find that special guy?

DIANE

Almost. I was engaged for close to a year.

DAVID

What happened?

DIANE

We moved in together. He turned out to be an ass. I left.

Gary returns with a glass of water and hands it to David. The glass is obviously dirty. David looks at it and sets it down.

On the television monitor, a recorded Ghoul segment plays, set to creepy organ music. It's a slideshow of images entitled "Covert's most haunted houses." One of the images is of the A.E. Newman Building.

DAVID

You know I saw the old Newman building on the way in. Why haven't they torn that thing down yet?

GARY

A group of wackos wanted it declared a landmark. Some medical company bought it and donated it to them. So there it sits.

DAVID

What the hell for? The place was falling apart when we were kids.

(MORE)

DAVID (CONT'D)

I can't believe we would sneak in there and play.

GARY

Kids do stupid things.

DAVID

I know. But sometimes I wonder how different my life would be if Jack hadn't...

GARY

So tell me what brings you back to this shit hole?

Gary sits in his make-up chair.

DAVID

My parents were in a car accident a couple of weeks ago in Florida. They were both killed.

GARY

Holy shit.

DAVID

I came here to take care of their things at the house.

GARY

Bummer. Are you okay?

DAVID

I'm fine.

DIANE

If there is anything we can do to help...

DAVID

I think I better get going. It's getting late, and you've got your show to do...

GARY

No, it's cool. Stick around for a while. I'm only on camera like 14 minutes for every hour.

DIANE

At least stay till the start of The Bloodening. It's got one of the most disgusting opening scenes ever.

DAVID

Well, when you put it that way...

INT. MARCUS VINCENT'S BEDROOM - NIGHT

MARCUS VINCENT (a crusty man in his mid sixties) is sleeping. The bedside phone rings. Marcus grabs his glasses off the night stand and puts them on. He looks at the clock. It reads two fifteen AM. Marcus answers the phone.

MARCUS VINCENT

This better be important... what time did this happen?... How close to the site?... Call the others now!

Marcus hangs up the phone.

INT. DAVID'S PICK-UP TRUCK - NIGHT

DIANE and DAVID are watching the yellow lines pass under the truck.

DAVID

Wow, Gary the Ghoul. Doing the same gags that old whats-his-name used to do. What was his name?

DIANE

Raoul. Raoul the Ghoul from bloodletting school. Let me tell you, when Raoul retired, Gary had some big shoes to fill. It took the viewers a while, but they got to like Gary well enough. He's got his own fans now.

She looks out the window.

DIANE (CONT'D)

There it is. Pull over here, in front of this building.

David pulls the truck to the curb and parks.

DAVID

This is where you live?

DIANE

I know, it's a piece of crap.

DAVID

No, no. I was going to say "dump".
But you should see the dumps I've
lived in.

DIANE

Are you sure you don't need any
help at your parents' house? I've
got nothing to do tonight.

David and Diane pull away.

INT. RESTAURANT KITCHEN - NIGHT

HOWARD, The owner of the Jacob's Diner, is collecting garbage
in the kitchen.

The two cooks are busy preparing food.

HOWARD

This place is a mess.

Howard carries the garbage bags out the back.

EXT. RESTAURANT ALLEYWAY - NIGHT

Howard walks to the dumpster in the back of the restaurant
and tosses the garbage in. The sound of a child's giggle
grabs the attention of Howard.

He turns to see a young boy sitting in the middle of the
alley by himself. The boy's back is turned to him.

HOWARD

Hey kid... Where are your parents?
Why are you sitting in the dark?

The boy ignores him and continues to play with a plastic toy
monster.

HOWARD (CONT'D)

Come on kid, it's dangerous to be
out at night around here. Kid?
I'm talking to you!

Emerging from the darkness and behind Howard is a seven foot
living version of the toy monster. It slowly gets closer to
the unsuspecting Howard. Howard then senses something behind
him and slowly turns around.

HOWARD (CONT'D)

What the fuck?

The creature picks up Howard by his shirt with one hand and grabs his head with the other.

INT. RESTAURANT KITCHEN - NIGHT

Two cooks are preparing food. There's a ungodly noise from the alley, and they both drop what they're doing.

Suddenly, Howard's severed head comes crashing through the window and lands in a large pot of lentil soup. The cooks run out the door.

EXT. RESTAURANT ALLEYWAY - NIGHT

The cooks run into the alley to find Howard's headless body sticking out from the dumpster.

INT. POLICE STATION - NIGHT

JANICE the secretary sits at the front desk.

Sheriff Edwards comes in.

JANICE
Tough night?

SHERIFF EDWARDS
I don't want to talk about it.

He moves past her into his office.

INT. SHERIFF EDWARDS'S OFFICE - NIGHT

Sheriff Edwards sits at his desk tiredly. He surveys his paperwork, then reaches into a drawer to pull out a comic book. The cover reads "The Vault of the Crypt of Terror."

The phone rings. Sheriff Edwards picks it up.

SHERIFF EDWARDS
This is Sheriff Edwards... I'm fine
Jake... The kids are fine too. Look
Jake, why are you calling? ... No
kidding? ... Right in the lentil
soup... Make sure nobody touches
anything.

Jake asks him something unexpected.

SHERIFF EDWARDS (CONT'D)
No, I don't want a hot dog. Oh,
wait a minute... I'll have a
cheeseburger. Yeah, with
everything.

(MORE)

SHERIFF EDWARDS (CONT'D)
 (to Janice)
 Hey, Janice, you want anything?

JANICE (O.S.)
 Maybe a cup of soup?

SHERIFF EDWARDS
 No, believe me, you don't want the
 soup.
 (into the phone)
 No, she doesn't want the soup. All
 right, I'll see you in a second.

The Sheriff hangs up the phone and goes back to reading his comic.

EXT. DARK STRETCH OF ROAD - NIGHT

David and Diane are cruising down an empty country road. The headlights are illuminating the yellow lines. Its so dark the yellow lines are the only things visible.

David grabs his head in pain.

DIANE
 Are you okay?

DAVID
 Do me a favor and reach into the
 glove box and grab me the aspirin.

DIANE
 Here.

David swallows the pills.

DIANE (CONT'D)
 Don't need any water?

DAVID
 Don't have any.

David rubs his eyes.

DIANE
 Bad headache?

DAVID
 I'm so tired.

DIANE
 Want me to drive?

DAVID
You don't have a license.

A shadowy figure runs from the darkness into the edge of the headlights and out again. David slams on the breaks.

DAVID (CONT'D)
What the hell? Did you see that?

DIANE
Fuck! Fuck Fuck! What the fuck?
Did I see what?

Diane looks out the window.

DIANE (CONT'D)
I don't see anything but road. Are you OK?

DAVID
Overly tired I guess. I've been driving for two days straight.

DIANE
Are you sure you don't want me to drive?

DAVID
No, why don't you just practice how many different ways you can say the F-word. It's only a couple of more miles.

INT. ENDICOTT HOUSE, LIVING ROOM - NIGHT

David and Diane walk into the dark cottage. David turns on the light and looks around at his old home. The house is furnished with material from the 1970s.

DAVID
Huh. It looks the same as when I was a child.

David and Diane walk into the living room.

DIANE
So this is where you grew up.

David turns the television on and sits on the couch.

DAVID
No cable.

INT. ENDICOTT HOUSE, DAVID'S BEDROOM - NIGHT

David pulls a box from his old closet and places it on the bed.

On the dresser behind Diane sits BOILHEAD, a plastic model of a crazy monster driving an exaggerated hot rod similar to the characters Ed Roth created in the 60s and 70s.

Looking around the room Diane sees Boilhead and picks it up.

DIANE

What the hell is this creepy thing?

David turns to see what she has.

DAVID

That's Boilhead.

DIANE

Boilhead?

David reaches over and takes Boilhead.

DAVID

This is a collector's item. I still have the original box it came in somewhere.

DIANE

It's a bit weird if you ask me.

DAVID

It took my brother and I forever to make this thing. We spilled glue all over the carpet. Mom was pissed.

David looks a little sad and sets Boilhead back down on the dresser and turns his attention back to the box.

DIANE

What are you looking for?

DAVID

Since coming back, I can't get Jack out of my head. I want to take a look at his medical records if I can find them. There should be a whole box somewhere... Ah, this is my old junk. I can't believe my parents kept all my old crap.

David pulls a manila folder out from the box.

DAVID (CONT'D)
Here's something.

David flips through the folder.

DAVID (CONT'D)
Doctor Hamilton. I remember him.
There is not much here.

David sets the folder down and turns his attention to Diane.

Diane flips through the papers in the box.

DIANE
What is this stuff?

Diane pulls a stack of magazines out from the box.

DAVID
My old horror magazines. I used to
get these all of the time.

David looks through the magazines. On the pages are images of a monster that is made up of human body parts [SKULLY].

DAVID (CONT'D)
(with a sense of
nostalgia)
Wow, I remember this now... the
corpse monster.

He flips the pages. We see illustrated images of a flying creature made from antique surgical tools. And scarecrow morphing into a giant scarecrow snake, ripping apart a young couple.

DIANE
How could you read that stuff?

DAVID
I remember Jack getting into these
when we were real little. He had
nightmares for weeks. I thought by
parents were going to kill me.

David throws the magazines onto a table.

DAVID (CONT'D)
That's all. No more hospital
records. Damn it!

David sits on the bed next to Diane. She looks at the top magazine -- it has the corpse monster on the cover.

DIANE
 Why in God's name would they keep
 all this stuff?

David lies back on the bed and closes his eyes.

DAVID
 Man, I'm tired.

DIANE
 You've been driving a long time.

Diane lays back and looks at the ceiling. She turns her head to look at David, then reaches over and rubs his temples.

DIANE (CONT'D)
 How's that?

David smiles and lets himself completely relax.

DAVID
 Great. I feel so strange lately.

DIANE
 How's that?

DAVID
 I just feel kind of out of it. It's
 as if I'm watching everything from
 a distance, outside myself.

DIANE
 Exhaustion, that's all.

INT. ENDICOTT HOUSE, DAVID'S BEDROOM - LATER THAT NIGHT

David is tossing and turning in his sleep. He's having a nightmare.

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

In David's nightmare an 11 year old boy [JACK] stands in a large room. He is the same boy from outside the restaurant. He is clutching a small stuffed rabbit. A mist swirls around him. David walks toward the boy.

DAVID
 Jack? Is that you? Jack runs away.
 (shouting)
 Jack!

David chases after Jack. David turns the corner and stops. He looks around the large room. Everything is rundown and dirty.

A slight breeze is blowing through decayed curtains. A faint sound of Jack weeping can be heard.

DAVID (CONT'D)

Jack?

David cautiously walks into the room. There is a large hole in the floor. David approaches the hole. Jack's weeping gets louder as he gets closer to the hole. David leans over the hole and looks through. Jack is lying on the ground on the floor below injured and crying.

DAVID (CONT'D)

Jack! I'm coming down to get you.

Behind David, SKULLY -- the comic book creature made from unearthed bodies -- moves out from the mist. David turns to see the beast. He tries to scream but cannot.

INT. ENDICOTT HOUSE, DAVID'S BEDROOM - NIGHT

Diane leans over to wake David.

DIANE

David! Wake up. You're having a nightmare.

David's eyes open. He is breathing hard.

DAVID

Oh shit!

DIANE

You were having a bad dream.

DAVID

You don't know the half of it. That was weird.

DIANE

Are you all right?

DAVID

I'm fine.

DIANE

You're all sweaty.

Diane grabs the end of her sleeve and wipes his forehead.

DAVID

I dreamt about the night Jack got hurt.

(MORE)

DAVID (CONT'D)

We were playing in the old Newman building, and he fell through a hole in the floor.

DIANE

I'm sorry.

DAVID

He was in a coma for 3 months before he was taken off life support.

Diane kisses his forehead. David and Diane cuddle together and rest on the bed.

A breeze from an open window blows across the horror magazine, causing the pages to flip. We see the comic book panels:

PAGE 1: A man is walking through a cemetery at night.

PAGE 2: The man comes across the side of a hill that has had a mud slide. There are empty caskets strewn about.

PAGE 3: Skully creeps up behind the man. He turns and is grabbed by Skully and pulled into the creature's body.

INT. GREYTECH MAIN BUILDING, CONFERENCE ROOM - NIGHT

Marcus Vincent enters the large conference room. He sets a stack of papers on the table and takes a seat. There are four other people sitting.

MARCUS VINCENT

I called you all in here because of project Tempest.

LAUREN

Tempest?

SLONE

I didn't realize we were still funding that project.

MARCUS VINCENT

It was trimmed down to bare bones years ago. Doctor Hamilton still thinks he can make something out of it. Up till now it's been nothing more than parlor tricks.

LAUREN

So why keep it going?

MARCUS VINCENT

We're not. There has been an incident.

LAUREN

An incident?

SLONE

Somebody was killed.

MARCUS VINCENT

Not just somebody, the Hobson County Executive. They found him and a dead mistress in pieces all over the road.

SLONE

If this is true, why shut it down? It sounds like he's finally has some results.

LAUREN

I agree. This seems like the wrong time to terminate the project.

MARCUS VINCENT

The last thing we need is any government investigation into our operations. Dead politicians were not in our charter. Call Hamilton and make sure he understands it's over. If he gives you a problem send Devlin out there to make sure he gets it. Understand?

LAUREN

I'll take care of it.

EXT. A.E. NEWMAN BUILDING - NIGHT

A sign reading A.E. NEWMAN BUILDING fills the screen.

DISSOLVE TO:

EXT. A.E. NEWMAN BUILDING - CLOSER - NIGHT

We track in on the entrance to the building.

DISSOLVE TO:

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - NIGHT

In a series of shots, we see the rundown state of this former institutional building.

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - NIGHT

In the midst of this decay, a bright, hi-tech room is revealed. The lab is filled with computers, high tech equipment and researchers.

Technician STAN BERNARD walks to DR. HAMILTON and hands him a clipboard with notes.

DR. HAMILTON
What's this?

BERNARD
The latest readouts, sir.

Dr. Hamilton leafs through the papers.

DR. HAMILTON
I want you to try 20 CCs of
karaceptine and surge duration of
ten seconds next time.

Bernard takes the clipboard and exits the room.

Dr. Hamilton's cell phone rings. He takes it from his pocket and answers.

DR. HAMILTON (CONT'D)
Hamilton... Now is not the time...
What?! Unacceptable! Not now...
He can't do that!

Hamilton slams the papers down on a nearby desk. Nearby, we see print-outs of infra-red surveillance photos -- shots taken earlier that evening of Ron Switzer's demise and the police on the scene.

DR. HAMILTON (CONT'D)
Not without board approval, he
can't. When? So that's it. He can
call in whoever he wants. You tell
that son of a bitch I'm going to
continue my research with or
without him.

Dr. Hamilton hangs up. He throws the phone against the wall in anger.

INT. MORGUE - NIGHT

INT. MORGUE - NIGHT

Close-up of a medical supply pin-up calendar hanging on the wall. Camera swings to an over-sized sink where Dr. Triplehorn is using a swab to examine the remains found in the road.

There is a knock at the door. Dr. Triplehorn turns his head. We see a close-up of his eyes through his magnifiers.

DR. TRIPLEHORN

Enter!

The door slowly swings open. Deputy Spacey peeks his head around the door.

DEPUTY SPACEY

Dr. Triplehorn?

DR. TRIPLEHORN

Yes?

Deputy Spacey enters.

DEPUTY SPACEY

Sheriff Edwards sent me over to check on things.

DR. TRIPLEHORN

Too busy to come by himself?

DEPUTY SPACEY

I suppose.

Deputy Spacey gestures towards the bodies in the sink.

DEPUTY SPACEY (CONT'D)

A real mystery, huh Doc?

Dr. Triplehorn holds up the cotton swab. There is chocolate goo on it.

DR. TRIPLEHORN

I'm just trying to figure out where all this ice cream came from.

Deputy Spacey looks toward the body bag on the table.

DEPUTY SPACEY

How about this one Doc?

POV FROM INSIDE BODY BAG

The screen is black. A zipper opens, splitting the darkness to reveal Deputy Spacy and DR. TRIPLEHORN, the medical examiner, looking at the camera.

DR. TRIPLEHORN
Interesting. You don't see many of these around here, do you?

DEPUTY SPACY
The bodies are starting to pile up. My brother was cooking at Jacob's Diner when that came crashing through the window...

DR. TRIPLEHORN
...and landed in the soup. Okay, let's see what we have.

POV OF THE SEVERED HEAD IN THE BODY BAG.

Dr. Triplehorn reaches his hands toward the camera.

BACK TO MEDIUM SHOT

Deputy Spacy and Dr. Triplehorn stand over a body bag that rests on a autopsy table. Dr. Triplehorn pulls the severed head from the bag and sets it on the table.

DR. TRIPLEHORN (CONT'D)
Geez, what a mess.

Dr. Triplehorn pushes the sides of the bag down to reveal the headless torso.

DEPUTY SPACY
The Sheriff needs to know how this man was killed.

DR. TRIPLEHORN
He died from having his head torn off. That should be obvious.

DEPUTY SPACY
Even I know that.

Dr. Triplehorn takes a pen from the deputy's shirt pocket.

DR. TRIPLEHORN
Here, I need this for a minute.

The doctor touches the severed neck and head with the pen.

DR. TRIPLEHORN (CONT'D)
You see this here, the torn skin?
This man's head was ripped off his
shoulders. You know, like when you
open a bag of peanut candies.

Dr. Triplehorn grabs a bag of M&M like candies from the
deputy's pocket and tears it open.

DR. TRIPLEHORN (CONT'D)
Like this!

The candies go flying everywhere. Some land on the body.

DEPUTY SPACY
Whoa!

Dr. Triplehorn hands the candy package to the Deputy and
starts poking at the head and neck of the corpse with the
pen.

DR. TRIPLEHORN
Hey, look at that!

Dr. Triplehorn picks something off the severed head.

DEPUTY SPACY
What is it?

DR. TRIPLEHORN
A lentil.

The Deputy starts to eat the remaining candies in the
package.

DR. TRIPLEHORN (CONT'D)
There was no bladed instrument or
chain saw or anything of that
nature. Who ever did this was one
strong motherfucker. Here's your
pen back.

The Deputy takes his pen back, looks at it, wipes the pen on
the dead body and places it back in his shirt pocket.

DEPUTY SPACY
Is that all you got?

DR. TRIPLEHORN
At least until I perform a full
autopsy.

DEPUTY SPACY
When you find anything out give the
sheriff a call.

DR. TRIPLEHORN
Will do!

As the deputy heads to the door Dr. Triplehorn picks up a
candy from the body, wipes it off on his apron and eats it.

INT. BAR - NIGHT

DEVLIN, a tall ex-military type, mid-thirties, is drinking at
the bar. He is drunk and talking to a female barfly, KATE.

KATE
You were not in the Special Forces.

DEVLIN
(Drunk)
I was. Here look at this.

Devlin rolls up his sleeve to reveal a Special Forces tattoo.

KATE
What is that?

DEVLIN
It's a Special Forces tattoo. STA
platoon. Marines you know.

KATE
I've never heard of STA platoon.

Devlin pretends to pull a trigger.

DEVLIN
Sniper.

KATE
You were a sniper in the Marine
Corps.

DEVLIN
I was a sniper. And now I am
nothing. I used to have honor, a
sense of pride. Now I live for a
paycheck.

Devlin throws back his drink.

KATE
Did you ever kill anyone?

DEVLIN
 (to the bartender)
 Another please!

BARTENDER
 Don't you think you've had enough?

DEVLIN
 NO, I don't think I've had enough,
 my good man.

BARTENDER
 Well I do. How about a nice cup of
 coffee? On the house.

He slides a cup of coffee across the bar.

DEVLIN
 (frowning)
 Coffee.

KATE
 You didn't answer my question.

DEVLIN
 What was your question my dear?

KATE
 Have you ever killed a man?

DEVLIN
 "A" man? No. "Many" men, yes.

KATE
 What does that feel like, to kill a
 man?

Devlin looks at his coffee.

DEVLIN
 I suppose it's like drinking
 coffee. The first cup you ever have
 leaves a bitter taste in your
 mouth. Then you get used to it.
 Eventually you may even enjoy the
 taste. But! But, if you have too
 much coffee it will keep you up at
 night. You will never have good
 night's sleep again.

Devlin raises his cup of coffee and drinks.

Devlin's cell phone rings. He answers.

DEVLIN (CONT'D)
Hello?... I'll get right on it.

Devlin hangs up. He raises his cup to Kate.

DEVLIN (CONT'D)
Good day to you mum. I must be off.

Devlin downs the last of the coffee and slams the cup on the bar. He tosses money on the bar and leaves.

EXT. ENDICOTT HOUSE - MORNING

Sheriff Edwards drives by the house. He slows when he sees David's truck.

INT. ENDICOTT HOUSE, KITCHEN - MORNING

David is cooking eggs and bacon when Diane enters.

DAVID
Hungry?

DIANE
Starving.

Diane sits at the table.

DAVID
Coffee's over there.

DIANE
No thanks... This is nice of you.

David places the plate of food in front of her. She smells the eggs and bacon.

DIANE (CONT'D)
MMMM, this smells wonderful. I love bacon. I could eat a whole pound at one sitting.

David places his plate on the table and sits.

The doorbell rings.

DAVID
That's strange. Who knows I'm here?

DIANE
My brother maybe?

David exits the room.

Diane drinks her coffee.

David returns with Sheriff Edwards.

DIANE (CONT'D)
Hello Sheriff Edwards.

DAVID
You know each other.

DIANE
The sheriff likes to write me tickets.

SHERIFF EDWARDS
If you didn't like to drive like Mr. Magoo, I wouldn't have to write you tickets.

DIANE
Who's Mr. Magoo?

DAVID
Is there something wrong, Sheriff?

SHERIFF EDWARDS
I saw a car in the driveway. And since nobody was living here, I thought I would check it out.

DAVID
Can I offer you a cup of coffee?

DIANE
(sarcastically)
How about a donut?

David pours a cup of coffee and gives it to the sheriff. Sheriff Edwards sits at the table.

DAVID
You look a bit tired, Sheriff.

SHERIFF EDWARDS
I haven't had much sleep these days. When did you get into town, David?

DAVID
Last night. I drove past that mess over there on fifteen. What was that all about?

SHERIFF EDWARDS

You saw that?

DAVID

On my way into town.

SHERIFF EDWARDS

A couple was killed. Pretty violently, too.

DIANE

How were they killed?

SHERIFF EDWARDS

Good question. It looked as if someone put them in a Cuisinart and dumped them on the street.

DIANE

Oh my god. That kind of thing never happens here.

SHERIFF EDWARDS

I got a call right after that. Somebody lost their head and it ended up in the soup du jour at a Jacob's diner.

David suddenly has a look of dread on his face, as if this sounds familiar to him. The sheriff notices.

SHERIFF EDWARDS (CONT'D)

It's a shame about your parents. I knew them -- good people. Have the Florida authorities made any progress?

DAVID

No. Nobody saw anything. It was a hit and run.

SHERIFF EDWARDS

Such a shame... Do you plan on staying in town long?

DAVID

I don't know. My folks left me the house and a little bit of money. I'm not sure if I am going to sell it or not. I'll probably hang around for a while.

The sheriff stands up.

SHERIFF EDWARDS
Thanks for the coffee. I'll let
myself out.

DIANE
Kiss kiss.

The sheriff exits.

EXT. SHERIFF EDWARDS' CAR - DAY

Sheriff Edwards gets into his vehicle. Deputy Spacey is in
the driver's seat.

SHERIFF EDWARDS
I want you to keep an eye on this
guy. Don't be obvious. And run a
check on him. I want to know what
he's been up to for the last
several years.

EXT. ENDICOTT HOUSE, BACKYARD POOL - DAY

David dives into the in-ground pool. Diane is standing at the
edge of the pool.

DAVID
Come on in.

DIANE
I didn't bring a suit.

DAVID
You don't need one. No one is going
to see.

DIANE
You are.

DAVID
I'll close my eyes.

DIANE
I don't think so.

Diane looks around.

DIANE (CONT'D)
I'm surprised the pool has been
kept up so well since no one has
been here for a while. Don't you
think that's odd? Not to mention a
fully stocked kitchen. David?

David grabs his head in pain and lets himself sink to the bottom of the pool.

There's a flash of light. Then another.

David has a strange vision:

INT. A.E. NEWMAN BUILDING, hallway - NIGHT

David is seeing an image of a man submerged in a tank of red liquid within the swimming pool. There is a sound of a child weeping. The man in the tank is withered, just skin and bones. There is large tube inserted into his chest. Coming out of from the top of his head is a harness of wires and cables.

EXT. ENDICOTT HOUSE, BACKYARD POOL - DAY

David has been under water for a long time.

DIANE
Come on, stop screwing around.

VISION:

INT. A.E. NEWMAN BUILDING, BASEMENT - NIGHT

David sees an image of himself banging on the red tank. There's a flash of light and then everything goes black and silent. David hears a child's voice.

JACK (O.S.)
David? Where are you? I don't know
where I am. It's dark.

David's vision continues:

INT. A.E. NEWMAN BUILDING, HALLWAY - NIGHT

David finds himself back in the Newman building. He's walking through the halls stepping over rubble.

DAVID
Jack, is that you?

JACK (O.S.)
It's cold.

David sees a three-foot tall stuffed rabbit [HAPPY JACK] standing next to a strangely shaped door. Happy Jack motions for David to go through the door. David steps back.

DAVID
I can't.

Happy Jack's expression turns sinister and he shows his sharp teeth. Happy Jack moves towards David. There is a flash of light.

EXT. ENDICOTT HOUSE, BACKYARD POOL - DAY

Diane is underwater trying to shake David. David opens his eyes. They swim to the surface.

David and Diane break the surface of the water. David takes in a deep breath and swims to the edge of the pool.

DAVID

I'm losing my mind. I can't stop these images.

DIANE

You need to see a doctor. There may be something seriously wrong.

INT. SHERIFF EDWARDS' HOME - DAY

Sheriff Edwards enters his home and greets his wife, MAYOR LINDA EDWARDS. Linda is getting dressed for work.

LINDA

Hey Hon, you just getting in?

SHERIFF EDWARDS

That's right, your Mayoralship.

LINDA

Why so late?

Sheriff Edwards kisses his wife's cheek and sits on the couch.

SHERIFF EDWARDS

How would you feel about canceling the festival?

LINDA

Are you serious?

SHERIFF EDWARDS

There's been three murders, Linda.

LINDA

Three murders? My god Jim, what's going on? A killer here, in this town?

SHERIFF EDWARDS

One of them was Ron.

LINDA
Ron? Ron Switzer?

The sheriff nods.

LINDA (CONT'D)
How was he killed?

SHERIFF EDWARDS
Not sure yet. He was scattered all
over route fifteen.

Linda stands up and finishes dressing.

LINDA
It's simply out of the question to
cancel. You know that. Do you have
any idea how much of the town's tax
money has been spent? These people
look forward to this all year.

SHERIFF EDWARDS
I believe it may get worse.

LINDA
They would hang me in the square
like Mussolini.

Sheriff Edwards stands up.

SHERIFF EDWARDS
It's a mistake.

LINDA
I'll be the judge of that.

Linda exits the room.

SHERIFF EDWARDS
(to himself)
Marvelous.

LINDA
(off screen)
I'm heading over to Main Street to
help them plan out the parade for
tomorrow.

INT. ENDICOTT HOUSE, LIVING ROOM - DAY

David is going through boxes piled up on the couch.

DIANE
What is it you're looking for? More
medical records?

David ignores her.

He is getting aggressive with the boxes.

DAVID
(to himself)
I know it's in here somewhere.
There's no way she would have
thrown it out.

David suddenly stops, and stares into the box. He's found what he was looking for. David reaches into the box and pulls out a loaf of bread-sized object wrapped in old plastic wrap.

DIANE
What's that?

David carefully unwraps the object to reveal a tattered stuffed bunny.

DAVID
This is what I saw in my vision.
Only it was about three feet tall
and had huge pointy teeth.

He puts his fingers to his mouth, imitating teeth.

DAVID (CONT'D)
This is Jack's stuffed rabbit. You
never saw him without it.

DIANE
I'm not sure what you're getting
at.

DAVID
I have been having these weird
dreams and visions. They all have
one thing in common, my brother
Jack.

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - DAY

In a room full of computers Bernard is looking over the shoulder of DEREK, a GreyTech technician.

BERNARD
Derek.

DEREK
Yes sir.

BERNARD
What's this?

Bernard points to a moving graph on Derek's computer monitor.

DEREK
I'm not sure.

BERNARD
Why don't you go check it out?

Derek exits the room.

Another technician, HAINGREY, comes over to the monitor.

HAINGREY
What's the matter?

BERNARD
I'm not sure. There seems to be a
slight fluctuation in his "S"
curve.

HAINGREY
Could be a loose connection in the
harness.

BERNARD
That's what I was thinking. I sent
Derek down there to check it out.

INT. A.E. NEWMAN BUILDING, ELEVATOR - DAY

Derek closes the elevator gate and turns the switch to lower the elevator. Derek adjusts his microphone headset.

DEREK
Hello hello. Testing one two three
four. Can you hear me?

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - DAY

BERNARD
We can hear you.

INT. A.E. NEWMAN BUILDING, ELEVATOR - DAY

Derek is anxious.

DEREK
I hate this building. It's creepy.

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - DAY

BERNARD

Just check the harness and hurry
back.

INT. A.E. NEWMAN BUILDING, SUB-BASEMENT - DAY

The elevator door opens and Derek steps out holding a toolbox
and a flashlight. He walks down a dank hallway.

INT. A.E. NEWMAN BUILDING, TANK ROOM - DAY

Derek enters a large room with the large red tank [as seen in
David's vision] in the middle.

DEREK

I'm in.

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - DAY

Haingrey taps at the computer keyboard, and a security camera
image of the sub-basement pops up in the corner of his
monitor. The camera follows Derek as he walks toward the red
tank.

DEREK

(from computer speaker)
It really smells down here.

INT. A.E. NEWMAN BUILDING, TANK ROOM - DAY

Derek approaches the red tank. He moves the flashlight across
the withered body in the tank. Derek moves to the end of the
tank where the wires protrude. He sets his toolbox down and
examines the wires.

BERNARD

(from speaker)
Do you see anything?

DEREK

Not yet. There's a lot of shit
here. I'm looking for the "S"
series of wires. Here we go.

Derek pulls a bundle of wires out from the rest.

DEREK (CONT'D)

That's odd.

BERNARD

(from speaker)
What is it?

DEREK

It looks as if the wires have been
chewed. A rat or something.

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - DAY

HAINGREY

Can you repair it?

DEREK

(from speaker)

I'm going to have to splice three
or four.

The computer starts beeping.

BERNARD

Derek, the proximity alert has been
activated.

INT. A.E. NEWMAN BUILDING, TANK ROOM - DAY

DEREK

What does that mean?

BERNARD

(from speaker)

That means there is something in
the room with you.

Derek shines his flashlight around the room.

DEREK

I don't see anything. Are you sure
you're not picking up me?

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - DAY

BERNARD

It's not you. The sensor is reading
your security badge.

HAINGREY

It could be the rat.

BERNARD

Look around and see if there's a
rat running around.

INT. A.E. NEWMAN BUILDING, TANK ROOM - DAY

Derek walks around shining his flashlight under tables and
around the base of the tank.

DEREK
I don't see anything.

BERNARD
(from speaker)
Forget it, just get back to the
repair.

Derek works on repairing the wires. He sets his flashlight at the edge of a small table next to his toolbox. Derek hears something scurry across the floor. He bumps his toolbox, which knocks his flashlight onto the floor.

DEREK
Damn it!

INT. A.E. NEWMAN BUILDING, TANK ROOM - DAY

BERNARD
What's wrong?

DEREK
(from the speaker)
I just dropped my flashlight.

The proximity alert beeps again.

HAINGREY
Are you sure you don't see anything
down there?

INT. A.E. NEWMAN BUILDING, TANK ROOM - DAY

Derek is on all fours looking for the flashlight.

DEREK
I can't see much of anything right
now. Screw this. I'm coming back
up.

Derek stands up.

BERNARD
(from speaker)
OK, come on up. We'll send a crew
down with better lighting.

A flash light is shining on the wall behind Derek. A child giggles. Derek turns to see shadow puppets on the wall.

DEREK
What the fuck?

Derek turns his head toward the light source. Standing in the corner of the room is the three-foot tall stuffed rabbit, Happy Jack. He's aiming the flashlight at the wall and making shadow puppets.

Derek backs toward the hallway.

DEREK (CONT'D)
Can you guys see this?

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - DAY

Bernard and Haingrey watch Happy Jack on the security monitor.

BERNARD
Not sure what we're looking at, but
we can see it. I want you to back
out of the room very slowly.

DEREK
(from speaker)
I'm way ahead of you.

INT. A.E. NEWMAN BUILDING, TANK ROOM - DAY

Happy Jack shines the flashlight into Derek's eyes, blinding him for a moment. Derek covers his eyes. When he opens them Happy Jack is gone from the corner of the room. The flashlight is spinning on the floor.

DEREK
Where did it go?

BERNARD
(from speaker)
I can't find it.

The security camera pans back and forth.

Derek picks up his pace. He turns and heads towards the elevator.

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - DAY

The proximity alert goes off again. Haingrey switches to the security camera outside the elevator. They can see Derek approaching.

BERNARD
Hold it, Derek. It's somewhere in
that area. Do you see it?

On the computer monitor they can see Derek look around.

DEREK
(from speaker)
Nothing. I'm getting out here.

INT. A.E. NEWMAN BUILDING, SUB-BASEMENT - DAY

Derek goes to pull back the elevator gate. He stops. Derek hears the childish giggling behind him.

BERNARD
(from speaker)
Derek, we see him. He's right
behind you. GET ON THE ELEVATOR!

Derek slowly turns his head. Happy Jack is staring at him. Derek nervously smiles as if to make friends. Happy Jack cocks his head like a confused dog. Derek fumbles to get the latch on the gate open, trembling with fear.

DEREK
Nice bunny rabbit. I'm not going to
hurt you. Let me see if I have a
carrot somewhere?

Derek checks his pockets. He loses his fake smile and turns white with fear.

Happy Jack's face turns mean and he shows his sharp teeth. Sharp claws grow from his furry paws. Derek screams.

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - DAY

Bernard and Haingrey watch with horror from the security camera image as Derek is torn apart.

INT. ENDICOTT HOUSE, DAVID'S BEDROOM - DAY

David rushes into his old room and heads straight for the pile of comic books on the table.

Diane follows.

Diane watches David rifle through the pile of horror comics.

David finds what he was looking for. He takes one of the comics and stares at the pages.

DIANE
What is it?

DAVID
Something the Sheriff said.

Diane moves closer to David.

DAVID (CONT'D)

Here.

Diane looks.

It is an image of a severed head in a large pot of soup.

DAVID (CONT'D)

And here...

David grabs another comic book and flips through the pages.

DAVID (CONT'D)

This is the creature I saw in my vision.

On the pages are images of the corpse creature Skully.

DIANE

What does this mean?

DAVID

Feel like taking a drive?

EXT. TOWN OF COVERT, MAIN STREET - DAY

Linda is walking along Main Street with Gary the Ghoul, in full ghoul make-up. People are milling about setting up food stands and decorating the store fronts.

LINDA

After your Grand Marshall float, I'm thinking the veterans come down first, then the fire department then I don't care after that.

GARY

Now what about the gays and lesbians?

LINDA

Gay and lesbians?

GARY

Don't you remember the court order from last year?

LINDA

Great. Put them between the Boy Scouts and the church groups.

Gary points down Main Street where the road disappears into the horizon. Way off in the distance is a dust cloud on that road. Its moving toward town.

LINDA (CONT'D)
What the Hell's that?

GARY
What ever it is it's moving awfully
fast.

The dust cloud gets bigger as it moves closer.

Other people on the street notice.

BYSTANDER#1
That's strange.

Bystander #2 walks to his car and takes out a pair of
binoculars. He walks over to Linda and looks through at the
dust cloud.

BYSTANDER#2
Oh my God.

As the cloud gets closer the thunderous sound of an engine
fills the air.

Linda grabs the binoculars.

LINDA
Let me see those.

Linda puts them to her eyes and focuses.

BINOCULAR POV

We see a close-up of BOILHEAD, a life-sized version of the
model from David's dresser, now fully alive and driving a hot
rod. The lenses go in and out of focus as Boilhead races
toward the town. Its gigantic mouth full of gnarly teeth is
wide open in an evil grin. Its long tongue is flapping in the
wind.

BACK ON LINDA

A group of people gather around Linda as she gazes at the
monster.

Linda is run over and squashed by Boilhead and his hot-rod.

Gary screams. Everyone starts shouting and running in all
directions.

Boilhead slams on the brakes and spins around, doing a 180.

His giant back tires spin in place, generating enough smoke
to fill the street.

Boilhead looks around at the people, deciding who he wants to run over next. His eyes bulge in and out of his head and his tongue moves around like a worm on a fish hook.

The people are trying to clear the street through the smoke.

Bystander#2 Takes a shotgun from his trunk and walks toward Boilhead firing shot after shot. He hits one of the headlights on the hot-rod. It explodes.

Boilhead looks down at the damage and starts to get really angry. The top of his head blows off with smoke and fire, exposing his worm infested brain that pulses like a heart.

Bystander#2 runs out of ammunition and steps back.

Boilhead grips his steering wheel so tight veins start popping on his hands, throwing colored fluid everywhere.

Bystander#2 turns and runs down the street.

Boilhead pops the brake and races toward Bystander#2.

As he gets closer, Boilhead laughs in a deep dark evil manner.

Boilhead runs over Bystander#2 and slams on the brakes. He turns his steering wheel, doing doughnuts round and round on Bystander#2's body.

Blood and guts fly in all directions. Bystander#2's severed leg flies across the street and crashes into a store front window. A severed hand shoots out from underneath a tire and hits Gary in the face, knocking him to the ground.

Suddenly Boilhead stops. He turns his head toward the opposite end of the street and grunts. He sees the sheriff's car heading his way, lights flashing and siren blaring.

Boilhead punches the gas and takes off in the opposite direction. The Sheriff follows.

EXT. ROAD GOING INTO TOWN - DAY

A black Charger cruises down the road. It passes a sign reading "Welcome to Covert."

INT. CHARGER - DAY

Devlin, the hired gun, is behind the wheel. His eyes are red-rimmed from driving all night.

Suddenly, a dust cloud blows across the road up ahead.

DEVLIN

What the...

The monstrous form of Boilhead bursts out of the dust. It's headed straight toward Devlin.

DEVLIN (CONT'D)

Shit!

He yanks the wheel and swerves onto the shoulder. Boilhead roars past him. The sheriff's car passes moments later.

EXT. ROAD LEAVING TOWN - DAY

Boilhead and the Sheriff get further and further out of town. The Sheriff cannot see through dust the hot-rod is throwing up.

Suddenly the dust clears. The monster and the vehicle have vanished.

Sheriff Edwards stops his car and gets out. He looks down the empty road.

EXT. TOWN OF COVERT, MAIN STREET - DAY

Sheriff Edwards stands over the dead body of his wife Linda. People are walking around in a daze. Several ambulances and police cars fill the streets.

Deputy Spacey walks over to The Sheriff.

DEPUTY SPACEY

Sheriff, what's going on here? This whole thing is crazy. I don't think I even believe it myself. My God, your wife...

SHERIFF EDWARDS

Find David Endicott. I want to talk to him.

DEPUTY SPACEY

Do you think he has something to do with this?

SHERIFF EDWARDS

Just get him.

Sheriff Edwards walks away.

INT. HOSPITAL - NIGHT

David and Diane are walking through the hospital halls. People are running down the halls. It is chaotic. People are being rolled in on gurneys.

DAVID
Listen, I don't need to see a doctor.

Diane notices the chaos around them.

DIANE
Busy night.

DAVID
I guess so.

Diane grabs a Doctor, [DOCTOR#1].

DIANE
Hey, what's the deal here, Doc?

DOCTOR#1
Some lunatic in a truck mowed down the mayor and some others on Main Street.

Doctor#1 races down the hallway.

GARY (O.S.)
That ain't the half of it.

David and Diane turn to see Gary, still in make-up, sitting on a nearby gurney. He holds a compress against his bleeding forehead.

DIANE
Gary, are you all right?

GARY
I'll survive. I might never get a full night's sleep again, but I'll survive.

DAVID
What happened?

Gary looks around, then lowers his voice.

GARY
You know those bug-eyed hot rod models we used to put together as kids?

David goes white.

GARY (CONT'D)
One of them just ground the mayor
into pulp. I think I've still got
bits of her in my hair.

He pulls something from his hair and examines it.

GARY (CONT'D)
Look. I think it's a nostril.

DAVID
Crap on a stick.

David suddenly gets weak in the knees. He grasps his head with one hand and reaches out to steady himself with the other.

In a vision: David sees unconscious Jack being wheeled down the hallway. Under his arm is his stuffed rabbit. Jack's eyes suddenly open.

JACK
David! David!

DIANE
David!

The vision is over. Diane steadies David just before he falls to the ground.

DAVID
Whoa.

DIANE
You just saw Jack again, didn't
you?

DAVID
Hey, I'm okay. I'll be fine.

DIANE
Screw that. We're gonna get some
answers.

She pulls out her phone and begins texting.

DIANE (CONT'D)
Let's see if he's working today.

GARY
Not Gill? Ugh.
(to David)
(MORE)

GARY (CONT'D)

An I.T. guy here at the hospital.
Used to follow her around like a
puppy. Real people person.

DAVID

Can we trust him?

GARY

No.

DAVID

Great.

INT. HOSPITAL OFFICE - NIGHT

David and Diane are standing over GILL, a computer nerd who is sitting at a computer terminal. Gary hangs back, dabbing at his bleeding head.

DIANE

Dave, this is Gill. Gill, this is
Dave.

GILL

A pleasure.

It's obviously not a pleasure.

DAVID

Do you think you can get anything?

GILL

I don't know. We'll have to see.
(to Diane)
Really? You're going out with THIS
guy?

DIANE

C'mon, Gill. Just one more hack
for old time's sake?

She touches his arm. He melts a little.

GILL

Okay. What are we looking for?

DAVID

I need the records of Jack
Endicott.

GILL

Date of birth?

DAVID
September fifth, 1978.

GILL
Soc. Number?

DAVID
I have no idea.

Gill presses the enter key.

GILL
Here we go.

A file pops up on the monitor.

GARY
What's it say?

GILL
Pretty standard medical history.
Birth, flu shots, inoculations,
allergies. Typical stuff right up
until his death.

DAVID
What does it say about that?

GILL
(reading from the screen)
"Time of death two thirty two AM
from a blood clot in the brain." It
says here he was in a coma for
almost three months then was taken
off life support. That's it.

DAVID
It's the same information in the
folder.

GILL
What are you looking for?

DAVID
Is there a way to do a search on
Doctor Garth Hamilton?

Gill types the info into the computer. Dr. Hamilton's file
pops up. He looks over the info.

GILL
Boring... boring... boring... This
is interesting.

DAVID

What?

GILL

It seems that about the same time as your brother's demise Dr. Hamilton became the head of neurology. He was then named to lead a project named Tempest. It was funded by a company called GreyTech Industries.

DIANE

GreyTech Industries? Never heard of them.

GILL

I'm looking it up right now.

The computer beeps.

DAVID

What happened?

GILL

The site is restricted. I'll have to hack into their main system.

GARY

How long is that going to take?

GILL

I don't know. It depends on what kind of security they have.

DAVID

I want to go check something out.

David winces, touches his hand to his temple. Gary clasps him on the shoulder.

GARY

You know, as bad as I feel, you look worse. I'll drive -- my ride is downstairs.

(to Gill)

Can you E-mail the stuff to me?

GILL

Sure.

INT. MARCUS VINCENT'S OFFICE - NIGHT

Marcus Vincent's desk phone rings.

MARCUS VINCENT

Yes.

LAUREN

(on phone)

Someone at Saint Claire's Hospital
is trying to hack into the main
system sir.

MARCUS VINCENT

Do you know the terminal?

LAUREN

(on phone)

Yes sir.

MARCUS VINCENT

Can you stop the hack?

LAUREN

(on phone)

He's past the primary and secondary
firewalls...

MARCUS VINCENT

(interrupting)

Can you stop the hack?

LAUREN

(on phone)

We're working on it, but we may
have to shut down the mainframe to
stop it.

MARCUS VINCENT

Is Devlin out that way yet?

LAUREN

(on phone)

He's just arriving into town.

MARCUS VINCENT

Have him take care of it.

Marcus hangs up the phone and looks concerned.

EXT. STRETCH OF ROAD - NIGHT

A black hearse drives down the road.

INT. HEARSE - NIGHT

David, Diane, and Gary sit side by side in the front seat.
Gary is driving.

DAVID
Really Gary? A hearse?

GARY
I'm Gary the Ghoul, not Gary the
Ice Cream Man. I gotta keep up
appearances.

DIANE
Besides, where we're going, a
hearse is kind of appropriate.

EXT. CEMETERY - NIGHT

David, Gary, and Diane are standing around Jack's grave with
shovels.

GARY
I can't believe you talked us into
this. What we are doing could not
be more illegal.

DIANE
Not to mention morbid.

DAVID
I know it's a lot to ask. And I'll
understand if you two want to
leave. But I'm staying. I have to
know.

GARY
I'm not going anywhere. To be
perfectly honest, this is kind of
exciting.

DIANE
You guys are ill. Give me a shovel.

They all begin to dig.

INT. HOSPITAL OFFICE - NIGHT

Gill is working at the computer. He's found something.

GILL
Holy shit!

Gill downloads the information and E-mails it to Gary. Gill
turns the system off and exits the office.

INT. HOSPITAL HALLWAY - NIGHT

Gill heads down the hallway. Devlin is right behind him.

INT. HOSPITAL PARKING GARAGE - NIGHT

Gill is looking for his car.

Devlin's Charger slowly turns the corner behind Gill. The Charger suddenly picks up speed. Gill turns to see the Charger racing toward him. He tries to move out of the way but the car clips his leg. Gill falls to the ground.

The Charger screeches to a halt and turns around. Inside, Devlin drinks from a flask.

Gill picks himself up and tries to run away. His leg is broken.

GILL
HELP! SOMEBODY HELP ME!

Gill heads down the spiral parking ramp. The Charger follows. Devlin is playing with Gill. He's going just fast enough to follow Gill down the spiral parking ramp. Gill is frantically trying to get away. A car comes up from the other way. The two cars collide, crushing Gill between them. Devlin gets out of the car and dials his cell phone.

DEVLIN
It's taken care of.

A man gets out of the other vehicle and begins to shout at Devlin.

DEVLIN (CONT'D)
(to the person on the
phone)
Hold on a second.

Devlin pulls a pistol out from his jacket and shoots the driver.

DEVLIN (CONT'D)
I think you are going to have to
assume the worst.

INT. LAUREN'S OFFICE - NIGHT

Lauren is at the computer, talking to Devlin on speaker phone.

LAUREN
I'm accessing the email header
now... got it. It was sent to
Gerold Bradshaw.

DEVLIN
(on speaker phone)
Where can I find him?

LAUREN
The GPS on his phone is coming up
now.

INT. HOSPITAL PARKING GARAGE - NIGHT

LAUREN
(on the phone)
He is at Hobson Cemetery. It's
right next to the Tempest research
site.

DEVLIN
Great. I can kill two birds with
one stone.

EXT. CEMETERY - NIGHT

David and Diane are in the grave, digging. Gary is leaning
against a large monument.

DAVID
What are you doing?

GARY
I'm taking a break.

Gary's cell phone makes a noise. Gary takes it out from his
pocket and touches the e-mail button.

DAVID
We've reached the coffin.

DIANE
It's about time.

Diane gets out of the grave, leaving David behind to open the
coffin.

Gary continues to read his e-mail.

GARY
(To himself)
Oh man.

David pries the coffin open with his shovel.

DIANE
It's empty.

GARY
And here's why.

Gary hands David the phone.

DIANE
What's it say?

DAVID
My brother is alive.

DIANE
Alive?

DAVID
Tempest.

David makes a call.

DAVID (CONT'D)
Sheriff Edwards please?

INT. SHERIFF EDWARDS' OFFICE - NIGHT

Sheriff Edwards is on the phone.

SHERIFF EDWARDS
Is this a joke?

DAVID
(on the phone)
What do you mean? I'm telling you Sheriff, my brother is in a secret research facility in the old Newman building! It's right there in the file. They call it Project Tempest.

SHERIFF EDWARDS
There is no such company known as GreyTech. Trust me I would know if there was. I would have to be a complete moron not to know about that. This town is not that big.

EXT. CEMETERY - NIGHT

GARY
Tell him who was on the local committee that brought the project here.

DAVID

There was a group of local politicians and town leaders that helped GreyTech set up shop here. One was your wife.

INT. SHERIFF EDWARDS' OFFICE - NIGHT

SHERIFF EDWARDS

My wife. It's ridiculous.

DAVID

(on the phone)

Others were Ron Switzer, Garth Hamilton, Howard Blake.

SHERIFF EDWARDS

They found Howard's head floating in a pot of soup.

EXT. CEMETERY - NIGHT

SHERIFF EDWARDS

(on the phone)

Wait, did you say Hamilton? Creepy sonovabitch. We used to call him Dr. Mengele... but he pulled up stakes years ago.

DAVID

Yes, Doctor Hamilton -- he was Jack's physician. This isn't bullshit! If you're not going to...

SHERIFF EDWARDS

(on the phone)

Now cool your jets, Speed Racer. Don't do anything foolish like going into that building.

David hangs up the phone.

GARY

Where we going now?

David looks off across the cemetery. The Newman Building is visible through the trees.

DAVID

The Newman building.

DIANE

What better place than an old scary building to keep people away?

DAVID

I believe Jack was reaching out to me all this time and I wasn't listening.

The sudden sound of a truck honking its horn catches everyone's attention.

DIANE

Who's this guy?

A rusted pick-up truck is speeding towards them on the cemetery service road.

GARY

Damn, it's the cemetery caretaker.

He looks down at the open grave.

GARY (CONT'D)

Look, you guys go ahead. I'll talk to this guy. This might be tough to explain.

Gary tosses his keys to Diane.

DAVID

You sure?

GARY

Yeah. Go find your brother. I'll catch up.

David and Diane get in Gary's hearse and drive away.

Gary steps out in the road and waves to the caretaker as he pulls up. HIRAM is in his 70s. His coveralls are just as shabby as his vehicle.

HIRAM

Cemetery's closed! What's goin' on here?

GARY

I was just passing by and thought I'd stop in for a cold one.

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - NIGHT

There is a body bag on a table in the GreyTech room. Dr. Hamilton, Haingrey and Bernard are standing over the bag.

BERNARD

He was my brother-in-law. I want you to tell me how I explain this to my wife.

DR. HAMILTON

This is indeed unfortunate. Our friend Jack has become more powerful than I thought possible.

HAINGREY

After all these years the suppressants are less effective. He's becoming immune.

BERNARD

How many more people have to die before you realize this can only end one way?

DR. HAMILTON

You've been through a lot tonight. Why don't you go into the other room and relax...

BERNARD

I don't want to relax.

DR. HAMILTON

You're upset.

BERNARD

No shit I'm upset!

Bernard starts to lose control. Dr. Hamilton motions to a GUARD to come over.

BERNARD (CONT'D)

I can't believe I let you talk me into working for you. What was I thinking? My wife is going to kill me. She'll never understand. How can she? I don't even understand. God forgive me.

The guard grabs Bernard by the arm. Bernard pulls away.

BERNARD (CONT'D)

Get off me!

DR. HAMILTON

Now calm down.

The guard and Haingrey both grab Bernard. He struggles to get free. Dr. Hamilton grabs a hypodermic needle from a cabinet and a small medicine bottle. Bernard continues to struggle as Dr. Hamilton fills the syringe.

BERNARD

What are you doing?

DR. HAMILTON

This will help you sleep. Roll up his sleeve.

Dr. Hamilton injects the sedative into Bernard. He instantly goes limp.

DR. HAMILTON (CONT'D)

Put him in the conference room.

EXT. A.E. NEWMAN BUILDING GROUNDS, OUTSIDE - NIGHT

It's raining. The hearse pulls to the side of the road. David and Diane get out.

EXT. A.E. NEWMAN BUILDING GROUNDS, WATER DRAIN - NIGHT

David and Diane move brush and weeds away from a large drainage pipe.

DAVID

I can't believe this is still open.
We used to play in this thing all the time. They probably have no idea it's even here.

Diane shines a flashlight down the drain.

DIANE

We're going in there?

EXT. A.E. NEWMAN BUILDING GROUNDS, WATER DRAIN - NIGHT

David and Diane, crouched over, make their way through the drain. Water rushes past their feet.

DAVID

I seem to remember this being bigger.

DIANE

Look at me. I'm soaked.

DAVID

You look good wet.

DIANE

So answer me this. What are we going to do when we get in?

DAVID

We'll figure it out when the time comes.

DIANE

That's a hell of a plan you got there.

EXT. CEMETERY - NIGHT

It's raining hard now. The caretaker is out of his vehicle.

HIRAM

Say, you're Gary the Ghoul, aren't ya? I watch your program every weekend.

GARY

Thanks, I appreciate it.

HIRAM

Why you still in your make-up?

GARY

What make-up?

HIRAM

Now, look, you gonna tell me what's really going on?

GARY

Well, it's my mother. I just had to come see her.

HIRAM

And dig up her grave?

GARY

Well, she's claustrophobic.

Hiram is not amused.

GARY (CONT'D)

Plus, I think she has my keys.

Hiram reaches into his truck and grabs his C.B. radio receiver.

HIRAM

That's it. I'm calling the cops.

GARY

No, wait! Hey, did you hear about the cannibal that passed his brother in the woods?

Hiram hits the button on the C.B. Gary grabs Hiram's arm. They wrestle briefly, then both lose their balance and fall into the open grave, now filling with water.

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - NIGHT

HAINGREY

Dr. Hamilton, how do we proceed? He's not responding to our remote sedation -- it looks like the injection system has been rerouted. I'm worried his mind has become too strong for us to manage. We need to consider termination. It's time for a new subject.

DR. HAMILTON

What? Shut it down after 15 years of work? No chance in Hell.

Hamilton prepares a syringe.

DR. HAMILTON (CONT'D)

Someone will just have to go down there and administer a sedative manually.

He looks around the room. No one volunteers.

DR. HAMILTON (CONT'D)

Well, if none of you Sissy Mary's are up to the task, I guess I'll do it myself.

Hamilton storms off.

Haingrey goes back to his monitor. Pushes a couple of buttons. Several readouts shoot into the red.

HAINGREY

That's odd.... No, no, no. Not now!

There is a flash of light from the computer screen.

He looks over at the monitor of the tank room. There are more flashes of light.

HAINGREY (CONT'D)
Holy... We've got to shut down!

Haingrey gets up from his chair and moves to the main power.

He puts his hand on a breaker and is thrown back from an electric shock. The room fills with smoke.

Haingrey is on the ground.

The smoke clears to reveal Happy Jack standing over Haingrey.

HAINGREY (CONT'D)
Crap on a stick.

Happy Jack smiles.

EXT. A.E. NEWMAN BUILDING - NIGHT

The black Charger pulls up to the parked hearse and stops. Devlin steps out and looks around. He takes out a flashlight and shines it at footprints in the mud. Devlin lights up a cigar with his lighter.

He sees the trail of footprints leading toward the drain.

Suddenly, there is a flash of light and the sound of an explosion. Devlin quickly turns his attention to the Newman Building.

INT. A.E. NEWMAN BUILDING GROUNDS, WATER DRAIN - NIGHT

DIANE
What the hell was that!

David grabs his head in pain.

DIANE (CONT'D)
David!

DAVID
You should go. Try and get a hold of the sheriff.

DIANE
I'm not going anywhere.

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

Devlin unlocks and opens the main doors of the lobby. The lobby is covered in a blanket of dust and cobwebs. Devlin makes his way through the antique furnishings. On the wall is a large display case of some very old surgical tools.

Devlin wipes the glass cover with his hand to get a better look at the antique tools.

Devlin continues to the stairway and goes up.

INT. A.E. NEWMAN BUILDING, LOBBY STAIRS - NIGHT

Devlin walks up the steps when he hears a child's giggle. He stops and looks around with his flashlight. Devlin continues slowly up the stairs, looking behind him as he goes. Devlin gets to the top and sees Happy Jack standing there waiting for him.

Devlin slowly backs down the stairs. He turns and runs.

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

Devlin rushes towards the exit.

He gets to the display case of surgical tools and stares at it in horror. The case is empty. There is broken glass on the floor.

He runs to the open door. It closes in front of him. Devlin panics and tries to push the door open with his shoulder. He stops when he hears the child's giggle again. Devlin looks at the large window across the room.

He makes his way towards the window, grabbing a chair on his way. He lifts the chair to throw it into the window and falls down in pain. He looks at his leg. It's covered in blood and there is a long gash just above his ankle.

DEVLIN
Son of a Bitch!

Devlin looks around for his attacker. He hears something run across the floor. Devlin stands up and limps to the window with the chair. Again he is cut. Devlin swings the chair, breaking the window. He is cut for a third time. He looks again for his attacker as he backs up toward the window.

The moonlight catches the corner of something metal moving toward Devlin.

Devlin rolls out the window and falls to the ground with a thud.

EXT. A.E. NEWMAN BUILDING GROUNDS - NIGHT

Devlin rolls around in pain on the wet ground. He forces himself to get up and makes his way across the lawn. He is panicking and has no idea where he is going.

Devlin enters the cemetery.

INT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - NIGHT

David and Diane enter the GreyTech computer room. Blood and body parts are strewn about the room. Haingrey's severed head is stuck in a computer monitor. Diane turns her head away in shock.

DAVID
Are you going to be okay?

DIANE
(sarcastic)
No! I'll be fine. I see this kind
of thing all the time.

Diane stays in the doorway as David makes his way through the carnage.

DAVID
Whatever happened here, just
happened a short time ago.

DIANE
Can we get out of here please?!

DAVID
Sure.

There is a pounding and a faint cry for help coming from a room down the hall.

DAVID (CONT'D)
Do you hear that?

DIANE
It's coming from down the hall.

INT. A.E. NEWMAN BUILDING, HALLWAY - NIGHT

BERNARD
Let me out of here.

Diane unlocks the door and Bernard exits the room. He is still groggy from the drug.

BERNARD (CONT'D)
Who are you?

DAVID
My name is David Endicott, and I'm
looking for my brother.

Bernard stares at David.

EXT. CEMETERY - NIGHT

Devlin is limping around in the rain. He stops and sits down, leaning against a monument. He examines his legs. There are a number of cuts on his calves. Devlin takes out a flask and pours the contents onto the wounds.

Devlin hears a noise and pulls his gun out.

EXT. A.E. NEWMAN BUILDING, GREYTECH RESEARCH ROOM - NIGHT

Bernard is walking through the carnage and examining the destroyed hardware. David and Diane are standing in the doorway.

BERNARD

This is unbelievable. There's no way we can shut him down from here now. Those jack-offs waited too long.

David walks over to Bernard.

DAVID

Shut him down? Shut whom down?

BERNARD

Your brother. That's why you are here, isn't it? He's connected to a complex harness of electronics. Some are for life support, others are for control and testing. Your brother has disconnected himself from the control array. Now his mind can continue unchecked.

David grabs Bernard.

DAVID

You better explain to me what the Hell you're talking about! NOW!

Bernard breaks from David's grip and heads toward the door. David and Diane follow.

INT. A.E. NEWMAN BUILDING, HALLWAY - NIGHT

David, Diane and Bernard walk down the hallway talking. The hallway is filled with smoke and flashes of light.

BERNARD

It was Dr. Hamilton. Your brother was in a deep coma from his injuries. At that same time GreyTech and Hamilton were working on a neurostimulator, the purpose of which was to bring coma patients back to consciousness. They tested it on Jack. It had an unexpected effect.

DIANE

What kind of effect?

BERNARD

Instead of waking him from his coma... How do I put this? Now what's in his subconscious is projected into our reality. The more they tested the drug on your brother, the stronger his mind became. GreyTech, along with Hamilton and the board of directors, faked Jack's death to continue the testing unabated. We have to take your brother off-line.

DAVID

Off-line? You mean kill him.

BERNARD

If we don't, your brother could very well destroy the entire county.

DAVID

I have had nightmares every night for the last 14 years. All because I believed it was my fault Jack died. I couldn't even look my parents in the eye. I come back into town and find out he's still alive and you want me to kill him?

DIANE

Hey, now there's some irony for ya.

BERNARD

The person you consider your brother does not exist anymore. And he's already putting his defenses in place. As his mind grows stronger it will be harder to get to him.

(MORE)

BERNARD (CONT'D)

His dreams and nightmares will take over. We will essentially be lost in his subconscious. This could get real ugly.

DIANE

How do we stop it?

BERNARD

We're going to have to make our way into the sub-basement. We either take him off life support in the tank room or switch off the main breaker. Either way it's not going to be easy.

INT. A.E. NEWMAN BUILDING, TANK ROOM - NIGHT

The red tank begins to boil. What look like gelatinous tree roots are growing out from the back of Jacks head. The roots rise from the water over the edge of the tank. Flashes of light continue to come from the tank.

EXT. CEMETERY, OPEN GRAVE - NIGHT

Gary and Hiram sit awkwardly in the grave. It's raining pretty steady now.

HIRAM

You just lost a fan, Mr. Ghoul. You can cross Hiram Coldankles off your list of viewers, cuz I'm switchin' over to Nancy the Necromancer.

GARY

She's a hack. Why don't you shut up and give me a hand?

The two try climbing out, but the ground has become too soft. Now the water level is rising in the grave, hiding their legs.

HIRAM

Water's gettin' deep.

GARY

I knew I should have learned to swim.

EXT. CEMETERY - NIGHT

Still raining.

In another part of the cemetery Devlin sits on the ground resting against a monument. He is tending his wounds.

Devlin drinks the last drop from his flask. He tosses the flask to the side. Devlin takes out a cigarette and lights it.

Then out of the darkness there is a child's giggle.

DEVLIN
Marvelous!

EXT. A.E. NEWMAN BUILDING GROUNDS, OUTSIDE - NIGHT

Sheriff Edwards and Deputy Spacey exit their vehicle, toting shotguns with flashlights mounted on them.

They look at the Newman Building. Flashes of light are coming from various windows. The rain is heavy.

DEPUTY SPACEY
What the fuck?

SHERIFF EDWARDS
Get on the horn and get Darrell and any available men here, now!

DEPUTY SPACEY
Right.

SHERIFF EDWARDS
(to himself)
Looks like I am a moron after all.

Deputy Spacey grabs the radio from the car.

EXT. CEMETERY - NIGHT

Devlin is limping around the cemetery with his flashlight. There is a strange growl and the sound of a child's giggle heard off in the distance. He is soaked from the rain.

EXT. CEMETERY - NIGHT

In another part of the cemetery the rain has caused a mud slide, now revealing caskets and dead bodies in various stages of decay. The bodies begin to move around in the mud. The corpses attach themselves to one another forming a monster. The monster rises from the mud as it is formed just like Skully, from David's comic book.

EXT. CEMETERY - NIGHT

Devlin comes upon the large hillside that has slid down into the path. Gravestone are turned end over end. Coffins are fully exposed. The wooden boxes are broken apart with the insides fully visible.

Dead people begin to rise from their graves.

Devlin turns his flashlight to a zombie that is missing the left side of its head. The trees behind Devlin rustle. He turns around and points his flashlight up towards the trees. The trees are still. Devlin turns his attention back to the zombie as it walks toward him.

He steps back and turns to run but is stopped by another zombie.

The trees behind him move apart, and SKULLY moves out from the darkness into the moonlight. Devlin turns to see Skully moving towards him. He points the flashlight at Skully and we see the grotesque detail of the creature.

Devlin drops his flashlight and runs across the cemetery. Skully follows.

Devlin runs, avoiding the bodies that are pulling themselves from their graves. Devlin bumps into stones and monuments.

Skully lumbers toward Devlin. The creature then stops. Skully looks around for Devlin and makes a high-pitched scream.

Out of Skully's line of sight, Devlin leans against a large tree. The wounds on his legs are causing him great pain.

Devlin turns and sees Skully coming up over the peak of a hill. Devlin tries to run but his legs are too injured to continue.

He falls head first into the thick mud.

Skully comes around the back of a tomb. Devlin rolls over and sits up in the mud. Devlin sees a pool of muddy water and gets an idea.

Devlin pulls himself into the pool of muddy water and completely covers himself in it, so all that is left visible are the whites of his eyes.

Skully continues to look around for Devlin. Devlin's eyes watch for Skully, contrasting with the dark mud surrounding them.

Skully moves toward Devlin, still searching for him. Skully stops and sets a foot down next to Devlin's head.

Skully looks around for Devlin.

A skull falls from the body mass of Skully. The skull lands in the shallow water, inches from Devlin's head. An arm like structure comes out from the middle of Skully and grabs the skull. The creature places the skull back onto its body.

Skully seems to give up. It walks away. Devlin sits up in the muddy water and watches as Skully moves off, disappearing over the crest of a hill. Devlin pulls himself up from the mud and wipes his face.

Behind Devlin three zombies rise from the muddy water and grab at him. Devlin crawls out of the water and stands up.

He wipes the mud from his eyes. When Devlin opens his eyes he sees Skully standing a few feet in front of him. Skully's chest opens up and the arm thing shoots out and grabs Devlin.

ON DEVLIN'S FACE

Fade into an extreme close-up of Devlin's face in terror. Pulling back, we see he has become part of Skully. Devlin's body has been cut in two. Skully turns away from the camera and walks toward the Newman building. Devlin looks like Capt. Ahab strapped to the side of Moby Dick. As Skully walks away a child's giggle is heard.

EXT. CEMETERY, OPEN GRAVE - NIGHT

Gary feels around under the water.

GARY

Hiram, help me with this.

HIRAM

Eh?

Gary pulls up on the lid of the empty coffin. Hiram chips in, and soon they've managed to lean the empty box against the wall of the grave.

Meanwhile, something is burrowing its way out of the dirt wall behind them.

GARY

Okay, now we've got something to climb on. Why don't you hold it steady, while --

The burrowing thing launches itself onto Gary. It's a zombie, and it's biting Gary's elbow.

GARY (CONT'D)
WHAT THE FUCK!

Hiram grabs the zombie by the shoulders and pulls back. The body tears away from the head and is thrown into the mud. The head is still stuck on Gary's arm.

GARY (CONT'D)
Get this thing off me!

Gary is flinging his arm around trying to shake off the head.

HIRAM
Hold still!

Hiram grabs the head and pries it off Gary's arm. Hiram holds the head away from him as it tries to bite. Behind Hiram the headless body stands up.

GARY
Mother of God!

Hiram turns to see the headless body moving toward him.

HIRAM
AHHHHH!

Hiram throws the head back at the zombie body. The zombie catches the head neatly and reattaches it. The two men watch in horror.

The zombie grins, then calmly bites Hiram on the shoulder.

HIRAM (CONT'D)
EEEEAAHHH!

INT. A.E. NEWMAN BUILDING, HALLWAY - NIGHT

David, Diane and Bernard are standing outside the elevator door. Bernard is frantically pounding on the elevator button.

DAVID
What's the matter?

BERNARD
The piece of shit elevator is stuck
in the basement!

Bernard kicks the sliding gate.

DIANE

There has to be another way.

BERNARD

There is. But we'll have to make our way to the stairway at the other end of the lobby.

DAVID

What are we waiting for? Let's get moving.

DIANE

How's your head?

DAVID

It hurts.

Diane gently kisses David's forehead.

INT. A.E. NEWMAN BUILDING, HALLWAY - NIGHT

Dr. Hamilton makes his way down the hallway, but then slows when he hears a strange buzzing. Up ahead, a shiny metal object is flying towards him.

Hamilton freezes in his tracks.

The object pauses, hovering a few feet away. It is an insectoid creature made up of antique surgical tools from the lobby's display case. Its front appendages are long blade scalpels. The creature considers its prey, flexing its tool appendages.

Hamilton raises his syringe and squirts it weakly. The liquid spurts out pathetically.

The tool creature shakes itself dry and keeps flying forward. Hamilton turns and runs.

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

Dr. Hamilton runs through the lobby, desperately trying to get to the front door. He stops when he hears the sound of a laughing child. He looks back, just as a flash of metal flies by his head. He steps back and falls over an antique couch.

DR. HAMILTON

Damn it!

Dr. Hamilton is on his hands and knees trying to get up when he sees the tool creature on a dust-covered desk. It rubs its front scalpels together like a fly rubbing its front legs. It leaps into the air.

Dr. Hamilton watches as the creature circles the lobby and lands on the chandelier.

Dr. Hamilton stands up.

The creature waves its appendages around as if to taunt Dr. Hamilton.

Dr. Hamilton backs up towards the front door, not taking his eyes off the surgical tool creature. The creature jumps into the air. Dr. Hamilton runs to the front doors.

As the creature rushes towards the doctor it reflects the moonlight coming in the broken windows.

Dr. Hamilton throws opens the doors and is startled to see Sheriff Edwards standing there with his deputies, all of whom are pointing their guns in his direction.

EXT. A.E. NEWMAN BUILDING, FRONT DOOR STEPS - NIGHT

SHERIFF EDWARDS

Hold it!

DR. HAMILTON

You have to help me ...

Before Dr. Hamilton can finish his sentence the tip of a scalpel penetrates his neck and quickly slices off his head. The head falls to the feet of the horrified men. The men all move aside as the head bounces down the steps.

The decapitated body falls onto Deputy Spacey, knocking him to the ground.

DEPUTY SPACEY

Oh my god! Get him off of me!

A couple of the deputies push the lifeless body to the side and help him up.

SHERIFF EDWARDS

Are you going to be all right?

DEPUTY SPACEY

I don't think so. What the Hell did that?

SHERIFF EDWARDS

Your guess is as good as mine.

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

The men watch as the creature lands back on the chandelier.

INT. A.E. NEWMAN BUILDING, FRONT DOOR STEPS - NIGHT

DEPUTY BARRY

There is not a goddamn thing that
is going to get me into that room.

The words have not finished coming from DEPUTY BARRY when Skully walks up behind them then and makes a high-pitched screech. Everyone turns around and looks at the ten-foot tall corpse monster.

Deputy Barry immediately runs into the lobby. Everyone else follows.

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

The men close the door just as Skully makes it to the top of the steps.

Skully slams into the door knocking several of the men to the floor.

SHERIFF EDWARDS

Slide that heavy shit in front of
the doors. Darrell, shoot that
thing on the chandelier! Move!

The men pile things in front of the door.

DEPUTY DARRELL fires his shotgun at the surgical tool creature, hitting it once.

DEPUTY 1 and DEPUTY 2 walk into the middle of the lobby with their shotguns pointed at the metallic creature.

Skully continues to ram the door.

The tool creature falls to the ground and runs across the floor towards Deputy 1 and Deputy 2. They fire, but miss the zigzagging creature.

The creature leaps up towards Deputy Barry's face. Deputy 2 fires his shotgun at the creature but blows Deputy 1's head off by mistake.

DEPUTY 2

OH FUCK!

Deputy 1's headless body falls to the floor.

The creature jumps on Deputy 2's midsection, slicing his belly open.

DEPUTY 2 (CONT'D)
OH GOD, NO!

Deputy 2's guts spill out onto the floor. The creature shreds them up like a chef chopping lettuce.

SHERIFF EDWARDS
(to everyone else)
DAMN IT! Watch who you're shooting at!

Deputy 2 falls backwards onto the floor.

The Sheriff and Darrell fire off several more shots at it.

The creature leaps into the air and flies down a dark hallway.

David, Diane and Bernard come down a set of stairs and enter the lobby.

DAVID
Holy shit!

DIANE
What was that?

The Sheriff is standing over his dead deputies.

SHERIFF EDWARDS
These were my men. I've known them since they were children.

Deputy Spacey and Deputy Barry are trying to hold back the door as Skully tries to break in.

DEPUTY SPACEY
Sheriff, a little help please?

SHERIFF EDWARDS
(to David, Diane, and Bernard)
Grab something heavy.

Everyone starts grabbing furniture and carrying it to the doors.

SHERIFF EDWARDS (CONT'D)
We're going to have to work together to get through this. Diane, David, these are my deputies: Barry, Darrell, and my other deputy Darryl.

Deputy (Darryl) Spacey tips his hat.

DEPUTY SPACEY

Ma'am.

Everyone pushes themselves up against the doors.

There is one last push from outside, then nothing. It seems as if Skully has given up.

David looks through a broken section of the door.

INT. A.E. NEWMAN BUILDING, FRONT DOOR STEPS - NIGHT

David watches as Skully picks up the body parts of Dr. Hamilton and carefully places them on his midsection.

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

DAVID

(to himself)

Jack, what are you doing?

SHERIFF EDWARDS

I thought I told you to stay away from this building.

DAVID

Yeah, well --

SHERIFF EDWARDS

As long as you're here, you want to explain what the FUCK is going on, and why I have two dead men on the floor?

EXT. CEMETERY, NEAR OPEN GRAVE - NIGHT

Gary manages to pull himself from the grave.

GARY

Give me your hands!

Hiram still has the zombie chewing on his neck and shoulder. He reaches for Gary, who grabs both his hands.

Gary pulls hard. He pulls again. There is a ripping noise, and Hiram's arms come loose from his body.

GARY (CONT'D)

Shit! Sorry, Hiram!

Gary turns to see more zombies coming towards him. Gary fights back with the only thing he can -- he starts beating at the zombies with Hiram's arms.

Gary runs across the slippery ground to the caretaker's truck. A few tool handles poke out of the truck bed. He pulls one out: a shovel. Gary swings it at an oncoming zombie, and it gets lodged in the fiend's midsection.

Gary grabs the next tool: a pickaxe. He drives it into the head of another zombie. Again, stuck.

Last grab: a golf club! Gary swings hard at a zombie face. He connects, and the zombie hits the ground.

Gary runs off into the cemetery, still brandishing the golf club.

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

DAVID

We have to stop him.

SHERIFF EDWARDS

What was that?

DAVID

I can't believe I'm saying this.
But we have to... I have to stop him.

Bernard walks over to David.

BERNARD

There is a self-destruct device
installed in the tank room. We will
have to set it off manually.

INT. A.E. NEWMAN BUILDING, TUNNEL - NIGHT

David, Sheriff Edwards and Bernard are leading the group down a dank tunnel.

DAVID

I don't understand. Why is he doing
this?

BERNARD

He's in a deep coma. He probably
has no idea what's going on. As far
as he is concerned this is just one
big nightmare.

SHERIFF EDWARDS

It looks to me he is putting up a quite a defense.

BERNARD

Not really. If Jack were in complete control of his faculties, we would all be dead by now. No, he is running on autopilot. He may sense trouble and his Id conjures up something, from his memory, a dream or a nightmare.

DAVID

Jack got into a stack of my horror comics when we were kids. Almost everything I have been seeing is lifted from the pages of those books.

SHERIFF EDWARDS

Where are we going?

BERNARD

We have to get into the sub-basement. This leads to the back stairway.

Everyone continues down the tunnel. They carefully turn a corner, then another. They pass an opening to another tunnel.

DEPUTY SPACEY

What's down this way?

BERNARD

That's the death tunnel.

DEPUTY BARRY

What now?

BERNARD

You know this place used to be a sanitorium, right? Back in the 30s, they had so many people dying of tuberculosis, they built a back entrance for easy access to the cemetery. It helped keep a lid on just how many patients were actually dying from the disease.

DEPUTY BARRY

Jesus Christ!

BERNARD

Yeah, I try not to think about it.

EXT. CEMETERY - NIGHT

Gary is running through the cemetery, dodging the walking dead. The rain is still coming down hard.

Gary's foot gets stuck in the mud. As he tries to pull himself free a naked redheaded zombie with a beautiful body tackles him to the ground, forcing him to drop his golf club.

They roll around in the mud. Gary gets on top of her. She tries to bite Gary. Gary grabs a fallen tree branch and jams it down her throat. He pushes so hard the branch stakes her head to the ground.

Gary stands up. The naked zombie flops around on the ground, her head staked to the ground.

GARY

Well there goes another fantasy
shot to hell. See ya beautiful.

Gary grabs his club and continues to the Newman building.

INT. A.E. NEWMAN BUILDING, SUB-BASEMENT STAIRWELL - NIGHT

The group gets to top of the stairs. Sheriff Edwards shines his flashlight down the steps.

DEPUTY SPACEY

You have got to be kidding me.

The stairs are old and in poor shape. They seem to go on forever.

DIANE

I think I heard something.

Everyone stops and listens.

DEPUTY SPACEY

I don't hear anything.

DIANE

I thought I heard a child laughing.

SHERIFF EDWARDS

Let's get going.

A child's giggle comes from down the tunnel.

DARRELL
Okay, I heard that.

BERNARD
We better hurry.

DARRELL
(apprehensive)
Right.

They start back down the stairs. David is the first to get to the bottom. David stops when he sees the stuffed rabbit Happy Jack standing there waiting for them.

DAVID
Happy Jack.

DARRELL
Happy who?

DAVID
Jack.

DARRELL
He doesn't look that happy to me.

DAVID
He was my brother's toy.

DARRELL
That is one hell of a toy.

The sheriff steps up and fires his shotgun at the stuffed rabbit.

Happy Jack jumps to the side.

HAPPY JACK
Missed me!

The sheriff fires again and misses.

HAPPY JACK (CONT'D)
Missed me again. Maybe this will help.

Happy Jack spins around like a tornado then stops. He now has a big red bulls eye on his inflated chest. The sheriff fires again and misses once more. The stuffed rabbit begins to tap dance.

HAPPY JACK (CONT'D)
I picked this one up in a dance hall.

Happy Jack starts jumping around.

SHERIFF EDWARDS
What's he doing now?

DAVID
I think it's the lindy hop.

EXT. A.E. NEWMAN BUILDING, FRONT DOOR STEPS - NIGHT

Gary approaches the bloody steps. He cautiously look around at the destruction and blood and walks up the steps. He pulls some wood off of the broken door and squeezes through an opening.

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

Gary crawls through a hole in the door. He stands up and looks around at the carnage. He takes out his cell phone and dials.

INT. A.E. NEWMAN BUILDING, SUB-BASEMENT STAIRWELL - NIGHT

Diane's cell phone rings in her pocket. She takes it out and answers.

DIANE
Gary, where are you?

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

GARY
I'm in the lobby. What the hell happened here?

DIANE
(on the phone)
You have to get out of there, now.

GARY
Where are you?

DIANE
(on the phone)
We're going into the sub-basement.

INT. A.E. NEWMAN BUILDING, SUB-BASEMENT STAIRWELL - NIGHT

Happy Jack watches as Diane talks on the phone. He smiles.

Diane steps away with the phone.

DIANE
Just go back outside and get away!

GARY
(on the phone)
Holy shit!

DIANE
What?

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

GARY
There's something in here.

DIANE
(on the phone)
Get out of there!

GARY
Yeah, I think you're right.

Gary heads back towards the door.

The surgical tool creature flies out from the hallway at the top of the stairs.

POV OF THE SURGICAL TOOL CREATURE

We see what the creature sees as it flies down the stairs, across the lobby toward Gary.

Gary hits the floor.

END OF POV

The creature flies over Gary, banks up and circles around the chandelier.

Gary is on the ground next to a headless deputy. He reaches for the deputy's shotgun and gets up. He runs across the lobby toward an old sofa.

The surgical tool creature swoops down, dive bombing Gary. Gary jumps over the sofa just as the creature cuts his back.

GARY (CONT'D)
AWW!

Gary lands behind the sofa. His back is bleeding.

The shiny creature circles around the lobby and heads back towards Gary.

Gary pumps the shotgun and aims it at the creature. Just as the creature is upon Gary he pulls the trigger. The gun does not fire. It's empty.

GARY (CONT'D)

Shit.

The creature attacks Gary.

The sofa blocks the view of the attack. We hear Gary screaming and see streams of blood shooting up from behind the sofa.

INT. A.E. NEWMAN BUILDING, SUB-BASEMENT STAIRWELL - NIGHT

The sounds of Gary screaming are heard over the phone.

DIANE

Gary!

DAVID

What happened?

Diane turns toward Happy Jack.

Happy Jack laughs loudly.

As the demonic rabbit laughs, no one notices the surgical tool creature flying down the tunnel.

Deputy Barry heads back up the stairs.

DEPUTY BARRY

I'm out of here.

HAPPY JACK

Hey! Where ya goin? You're going to miss the rest of the show.

The surgical tool creature swoops down and cuts Deputy Barry'S head off. The head bounces down the steps and comes to rest at Happy Jack's feet.

Everyone walks back up the stairs.

INT. A.E. NEWMAN BUILDING, LOBBY - NIGHT

Gary's hand can be seen coming up over the back of the sofa. He pulls himself up. He feels around his neck.

GARY

Still there.

He tries to stand but falls back. He is cut all over his body.

INT. A.E. NEWMAN BUILDING, TUNNEL - NIGHT

Diane walks over to Bernard.

DIANE

How are we going to get to the tank room with those things blocking our way?

BERNARD

I'm working on it.

DIANE

Work on it fast. My guess is we don't have a whole lot of time.

SHERIFF EDWARDS

David. Try and distract him. He is your brother. Talk to him. If you can draw his attention away from us long enough, we can get to the self-destruct thingy.

DEPUTY SPACEY

Thingy?

The sheriff turns toward Deputy Spacey.

SHERIFF EDWARDS

I want you and the rest to stay up here and keep guard. Yell down if you see anything.

INT. A.E. NEWMAN BUILDING, SUB-BASEMENT STAIRWELL - NIGHT

David, Diane, Bernard and Sheriff Edwards are walking back down the stairs. There is no sign of Happy Jack or the surgical tool creature.

DIANE

They're gone.

SHERIFF EDWARDS

Just keep your eyes open.

INT. A.E. NEWMAN BUILDING, SUB-BASEMENT - NIGHT

DAVID

Where is the tank room?

BERNARD

It's at the end of this hall.

They move slowly down the dank hall.

DIANE

How are you holding up?

DAVID

Considering I came to save my brother and now I may have to destroy him, I guess I could be doing better. Not to mention my head is killing me.

INT. A.E. NEWMAN BUILDING, TANK ROOM - NIGHT

David, Diane, Bernard, and Sheriff Edwards enter the tank room. The room has changed. The slimy roots have grown from out of the tank and attached to the walls and floor. Jack is at the center of a complex series of these roots.

The air is full of swirling smoke.

David looks at his brother through the red liquid in the tank.

Happy Jack comes out of a shadow and steps up to David.

HAPPY JACK

Welcome home, brother.

DAVID

Is that you Jack?

HAPPY JACK

All I wanted to do was hang out with you. But you ran away from me.

DAVID

I know Jack. I'm sorry.

The group steps back away from David.

SHERIFF EDWARDS

Where is the self-destruct unit?

Bernard points to a metal box attached to the wall. It is half covered with slimy roots.

The sheriff and Bernard walk towards the box.

HAPPY JACK

Where am I, David?

DAVID

You're having a nightmare. I'm here to help you wake up.

HAPPY JACK

Am I home?

DAVID

You're home in bed.

HAPPY JACK

I'm not the only one having a nightmare, am I?

DAVID

You don't want to be doing any of this, do you Jack?

HAPPY JACK

What am I doing?

DAVID

You're hurting people. And the only way for you to stop is for you to wake up.

Happy Jack looks around the room.

HAPPY JACK

I don't think I can.

Bernard opens the door to the metal box. Inside is a keypad. Bernard starts pushing buttons. Happy Jack's attention turns to Bernard and the self-destruct box.

DIANE

I think you boys better hurry.

The surgical tool creature swoops down from the ceiling and flies at Bernard. The sheriff tries to fire his shotgun, but it is empty.

The creature reaches Bernard. Just as it is about to cut Bernard's head off, the sheriff swings his shotgun down onto the creature. It's knocked to the ground, but not before it slices Bernard on his back. Bernard falls to the ground in pain.

DAVID

Jack! Stop this!

Happy Jack begins to morph into the large JACK MONSTER. It has multiple arms and a mouth full of big teeth.

BERNARD

You are going to have to punch in the last three numbers.

SHERIFF EDWARDS
My hands are full right now!

The sheriff is holding the surgical tool creature down to the floor with the butt of his shotgun.

The newly formed Jack Monster grabs David and lifts him into the air.

DAVID
Let me down, Jack!

JACK MONSTER
(In a deep voice)
I brought you here to help me. And
you want me dead.

The Jack Monster throws David across the room. He lands near Bernard.

BERNARD
Punch in 8,7,2, and "enter". Hurry.

David fights to get up.

The Jack Monster moves toward David.

A bloody Gary appears out of nowhere holding a shotgun. He swings his shotgun like a golf club.

GARY
FOUR!

Gary strikes the tool creature, sending it flying into the Jack Monster head, causing it to stop and pull the Tool Creature from its face.

The Jack Monster whips the Tool Creature against the wall. The Tool Creature breaks apart and falls to the ground. David punches the numbers into to keypad.

DAVID
I'm sorry Jack.

David presses the "enter" key.

JACK MONSTER
NO!

The Jack Monster moves towards David and Bernard.

Sheriff Edwards swings his gun and hits the monster in the jaw. The monster backhands the sheriff, knocking him against the tank.

Darrell and Deputy Spacey step into the tank room and open fire on the Jack Monster. The monster is stunned.

Gary runs to the shaken Sheriff and helps him get out of the room.

Diane runs to David and Bernard. David is trying to lift Bernard up.

DAVID
Grab his legs. We'll carry him out.

DIANE
Okay.

BERNARD
No! Don't bother. There is no time.
You have less than five minutes to
get out of this building. Just go.
My spine is cut, I'm not going
anywhere.

DIANE
Come on, we have to get out of
here. Now!

Bernard lays his head on the ground and dies. David and Diane catch up to Gary and Sheriff Edwards.

DAVID
We've got four minutes.

GARY
Wonderful.

David, Diane, Gary and Sheriff Edwards get behind the deputies and head down the hall. The deputies run out of shells and toss their guns to the ground and follow the rest.

INT. A.E. NEWMAN BUILDING, SUB-BASEMENT STAIRWELL - NIGHT

Everyone makes their way up the stairs.

DAVID
That death tunnel, do you think we
could still get through there to
the cemetery?

GARY
It's worth a shot.

DARRELL
Wait, there's no dead people in
there are there?

SHERIFF EDWARDS

There's going to be dead people in here if we don't get out.

INT. A.E. NEWMAN BUILDING, TUNNEL - NIGHT

The group enters the slightly scary tunnel leading to the very scary death tunnel.

DARRELL

Oh man, not this place.

DIANE

Do you know another way out?

DARRELL

I don't like it.

INT. A.E. NEWMAN BUILDING, DEATH TUNNEL - NIGHT

The group makes their way into the body chute. Old wood palettes and other junk make it hard going. Soon, they come upon stacks of forgotten withered bodies, wrapped in sheets. Most are covered with thick cobwebs.

GARY

Over here!

The group runs over to Gary who is standing at the base of a spiral metal staircase. As they all look up the staircase the dead bodies behind them begin to rise. A zombie pulls the webs off from its face as it rises from its stone bed.

SHERIFF EDWARDS

Get moving. One at a time.

The sheriff is making sure everyone gets up the stairs. They are all oblivious to the group of zombies moving towards them.

Darrell hears a noise and turns around to see the zombies approaching.

DARRELL

This just keeps getting better and better. Sheriff!

SHERIFF EDWARDS

What is it Darrell?

DARRELL

Turn around.

The sheriff turns to see the zombies.

SHERIFF EDWARDS
Hurry! Let's get up those stairs!

INT. A.E. NEWMAN BUILDING, TANK ROOM - NIGHT

Explosive charges begin to go off in the tank room. A charge that is attached to the tank explodes, causing the red liquid to rush out onto the floor.

EXT. CEMETERY - NIGHT

The metal door of a mausoleum slowly opens. David, Diane, Gary and Deputy Spacey exit onto the cemetery grounds. Diane turns to see the Newman building on fire.

INT. A.E. NEWMAN BUILDING, DEATH TUNNEL - NIGHT

The zombies are following the sheriff and Darrell up the staircase. Sheriff Edwards is kicking at a zombie as the zombie tries to grab his leg.

EXT. CEMETERY - NIGHT

Sheriff Edwards and Darrell run out from behind the metal door and into the cemetery. They push the door closed and press themselves up against it to keep the zombies in.

SHERIFF EDWARDS
We need your help here!

There is a blank look on Diane's face.

DIANE
Don't bother.

Diane, David, Gary and Deputy Spacey watch as a cemetery full of zombies walk toward them. The corpse monster Skully is standing in the middle of them.

INT. A.E. NEWMAN BUILDING, TANK ROOM - NIGHT

The tank room is burning. Jack's body catches fire in the tank.

EXT. CEMETERY - NIGHT

Sheriff Edwards and Darrell give up holding the door, and join the rest.

Completely surrounded by zombies, they are helpless to do anything.

David grabs his head in pain.

Skully walks over to the group.

INT. A.E. NEWMAN BUILDING, TANK ROOM - NIGHT

Jack's body is completely engulfed in flames.

EXT. CEMETERY - NIGHT

Just as Skully and the zombies are about to close in on the group, Skully spontaneously bursts into flames.

Then a zombie ignites. Then another. Soon the cemetery is filled with burning zombies.

INT. A.E. NEWMAN BUILDING, TANK ROOM - NIGHT

Jack's body is burnt to a crisp.

EXT. CEMETERY - NIGHT

The zombies begin to fall over, all of them burning.

David grabs his head and falls to the ground.

Diane runs to his side.

DIANE

What is it? What's wrong?

DAVID

My head. The pain.

David is rolling around on the ground screaming.

DIANE

Somebody help him!

Skully falls apart and burns in a pile. The group comes to David's aid.

DIANE (CONT'D)

I don't understand! What's happening?

David's body begins to smoke. David catches fire. He makes one last scream and completely vanishes.

DIANE (CONT'D)

No!

Gary grabs Diane and holds her.

Everyone gathers around Diane as she lays on the ground screaming.

EXT. ENDICOTT HOUSE - NIGHT

We see David's truck shimmer and disappear.

INT. ENDICOTT HOUSE - NIGHT

The decor inside the house, which had appeared to be stuck in the late 70s, shimmers and transforms to the style of the present day.

EXT. ENDICOTT HOUSE - NIGHT

The swimming pool shimmers, becoming empty and unattended.

DISSOLVE TO:

INT. GREYTECH MAIN BUILDING, CONFERENCE ROOM - DAY

Marcus Vincent, Lauren, and Slone are sitting at the table.

LAUREN

We did manage to retrieve most of the data from Project Tempest.

SLONE

What the Hell happened?

MARCUS VINCENT

(ignoring Slone)

It may not be a complete loss. Apparently David Endicott is still alive.

LAUREN

Alive?

MARCUS VINCENT

Our resources found him in hospital in Miami. He was involved in an auto accident. His parents were killed, and he ended up in a coma with massive head injuries. Some how Jack was able to tap into his brother's mind and bring him into play.

LAUREN

Do you think it could go both ways?

SLONE

How do you mean?

INT. FLORIDA HOSPITAL ROOM - DAY

David is in a hospital bed with all kinds of tubes going into him. Monitors beep and ping.

Two men dressed in black are wheeling him out of the room.

INT. FLORIDA HOSPITAL HALLWAY - DAY

David is being wheeled down the hallway by the two men in black.

David is as still as can be. The monitor that measures brain function begins to beep.

A child's giggle can be heard as he moves away.

The shadow of Happy Jack can barely be made out on the wall at the end of the hall.

The End