CREATURES FROM HELL

by

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FADE IN:

EXT. FOREST - DAY

A forest. It's not one of those forests we know from pictures, where all the leaves are green, the sky is baby blue and fluffy white clouds decorate it. It's a forest we don't want to be. It's a forest that freezes our blood.

The trees are dead, the stems are almost completely black, like the trees sucked up blood instead of water. No leaves hang on the branches.

The forest is veiled in thick white fog. We can't really see far in the distance, but wherever we look we can see the forest and its hundreds trees, all rising up through the fog to the darkened sky. No matter where we look its the same damn view. And it's really scary.

A single moment of silence passes...

Suddenly through the silence cut cracking noises. It sounds like something is walking on the forests ground, constantly cracking branches. Crack, crack, crack...

With every single foot step of whatever is walking through the forest we hear that noise. It's creepy.

We stay on a tree stem. A claw slams its nails into a tree. It's a black and we have no idea from what animal that is. It scratches across the tree, leaving deep claw marks. The claw leaves the frame and is gone.

Then it's quite for a moment again...

When suddenly an ear-bursting scream echoes through the forest, loud enough we could think its right beside us. It's nothing we've heard before, it's not coming from an animal we know, it's just scary. Whatever let us that scream, we don't want to face it. It must be from hell.

It won't be the last time we heard this scream in this movie. We will hear it again and again and again... Another scream echoes through the forest.

INT. CHEVY CAPRICE - MOVING - DAY

KYLE CAMINO's eyes snap open from one second to the other. He was sleeping with his head leaning against the window. Now he's awake and he isn't fully with us yet. The way you are when you wake up from a dream.

Kyle's eyes need to focus, his mind needs to wake up. The thoughts need to clear.

Kyle's in his 20s, the best years you can have as a young man. He's the dream of every girl, his good-looks let all the girls melt in his hands. His attitude is something like "act first and think later" and that's exactly how he lives.

Kyle moans. He rubs his eyes, before he looks to the drivers seat where --

TOBY MACINTOSH, 20s, Kyle's best-friend, is driving the car very protectively. His hands are tight on the steering-wheel, he's checking the mirrors every few seconds, keeping track of everything around the car.

Toby's an everyday man with black-rimmed glasses. His face is covered with his long dark hair. His motto is definitely the opposites of Kyle's. It would sound something like "think first, think twice, act later."

Kyle stretches in his seat. He clears his throat --

KYLE

Toby?

Kyle doesn't get a response from Toby, he's too concentrated in driving. He gives it another try:

KYLE (CONT'D)

Toby?

Toby looks at Kyle for a second. Immediately his view is back on the road, right where it belongs to.

KYLE (CONT'D)

Can we make a break?

Toby nods slightly, "okay."

EXT. ROAD - DAY

The yellow gas-guzzling 1980s Chevy Caprice (which used to be a taxi in its better days) barrels down the road. On first thought it looks quite okay for its age, but on second thought, the car is ugly, old and nothing but a piece of trash. And it's definitely climate unfriendly.

The road is in the forest. The black trees seem like walls at the side of the road, leading to nowhere.

The Chevy Caprice's brakes lock the wheels. It comes to a stop at the side of the road. The engine shuts down.

Silence.

The passenger door swings opens and Kyle steps out of the car. He stretches and he smells the rotten air of the forest.

Then the driver's door opens and Toby steps out of the car. He looks really tired. Its been a long trip. He looks around. Down the road. Into the forest. Up to the sky. It's mystically and eerie. The fog does its best.

KYLE

See you in a few minutes.

Kyle slams the door shut. He leaves for the forest and disappears in the white fog.

Toby stands there for a beat, looking after Kyle, who's gone by now. He slams the drivers door shut, opens the rear door on the drivers side and takes crackers, a soda can, and a map from the rear seats.

The interior of the Chevy Caprice looks as bad as its exterior. The seats are ripped open and dirty. Blankets cover up everything what makes the car even more a catastrophe. If we could smell the car we would call it "disgusting."

Toby slams the door shut.

EXT. FOREST - DAY

Kyle walks through the forest. He stops in front of a tree and zips his pants open and he does what he has to do. Pssshhh... He lets out a tone of relief:

KYLE

Hmm...

Kyle looks up to sky, along the dark tree stem. Its rotten, dead, there are strange carvings in it, like claw marks. He doesn't care about it. But we know its the tree where the claw made the marks just a few moments ago.

Kyle takes a look into the forest --

KYLE'S POV: It looks like a strange black human-like figure is standing among the trees in the very far distance, barely to see through the fog. Its hard to tell what it is exactly, because the fog is so dense and it covers the figure, but fact is its there. And it creeps us the hell out!

Kyle sees it and doesn't know what to think of it. He pinches his eyes, focusing on the figure... but it's gone.

Kyle stands there for a beat, his eyes scanning the forest for whatever there was seconds ago. After a moment he lets it go. Never mind, it was probably just a deer. Wasn't it?

Kyle zips his pants. He turns and walks through the forest. As he's passing the dead trees, on his way back to where he came from, there's this loud scream which bursts our ears. We've heard it just a couple of minutes ago in the forest in the opening scene of this movie. And we know that cant be any good.

Kyle stops and turns. He looks into the depth of forest. Left and right and left and right again. Besides the trees there's nothing. Either it was just Kyle's imagination or something else. An owl maybe. But no. Owls don't make that kind of sounds, do they?

After a few seconds, Kyle is about to leave the forest behind, when --

There's the scream again. It's quieter than before, like the source of it has moved away. But nevertheless, this time the scream had an effect on Kyle: As cool and brave as he is in his life all the time, Kyle is scared right now.

Kyle stops breathing. He doesn't move a bit. His feet stand tight on the floor.

The scream sounds for a third time. Very quite, but still audible. It echoes through the air in the forest.

Kyle looks carefully, barely moving his head to a side. He's paralyzed. He wants to go, but he can't.

After a few moments of silence...

Kyle is almost back to normal. He's about to leave finally, when he notices something. He looks down at his hands. They're shaking. Its something new to Kyle. He's alone in the forest and something strange was there. Something he couldn't explain. Something he never saw, something he never heard. It's just crazy!

EXT. ROAD - DAY

Back at the road, Toby stands in front of the Chevy Caprice and browses on a map which is spread out on the hood of it. He's completely lost in the map and doesn't give much attention to what's around him. He's eating a cracker and drinking a tasty beverage while reading the map.

Toby looks up from the map, and down the road. The road disappears in the white fog. It's an eerie view.

Who knows what could get out of the fog. Only to think about that makes us shudder.

Toby looks back at the map, when there are cracking noises and Toby's distracted from the map. He looks up from the map, to the forest, where he sees --

Kyle coming out of the forest. He approaches Toby, rubbing his hands. It must be cold.

KYLE

Did you hear those noises? Those screams?

Toby looks questionable, "what noises?" He shakes his head a definite "no."

Toby's head moves back to the map. His fingers follow a road somewhere. We don't know in which country or in which state we are. Were somewhere. In a damn scary forest. That's a true fact.

Kyle produces and lights a cigarette with his black Zippo lighter. He looks around. The forest is fucking eerie. The fog is fucking eerie. Everything's fucking eerie.

Kyle leans his body against the car. He lets his head fall back and looks up to the sky. The clouds are dark blue, almost completely black. It looks weird. And it'll definitely rain today, or if not today, it'll going to rain tomorrow.

Toby sits down on the hood of the car. He also looks up to the sky. He closes his eyes. Takes a long breath in and an even longer breath out.

After a moment of silence, Kyle moves to Toby, stands beside him.

KYLE (CONT'D)

Where are we?

Toby's voice is very monotonous, like he's giving a fuck about everything in his life:

TOBY

I'm not quite sure where exactly. Maybe we shouldn't have taken the detour, because it isn't even on the map, which is not good, I suppose. But I think were somewhere around here.

Toby points on the map. Kyle takes a quick look, having absolutely know idea where they are.

TOBY (CONT'D)

When were here it would mean we have about thirty miles to drive until well reach the motel, which is literary in the middle of nowhere. As you can see there's no city or village or anything else around. At least the map doesn't show anything else.

Kyle takes a long drag from his cigarette.

KYLE

Thirty miles to go. Bad weather conditions. We're in the middle of nowhere.

(not excited at all)
Great.

Toby begins to fold the map. He moans. Tired as hell.

KYLE (CONT'D)

You look tired. Do you want me to drive the thirty miles?

TOBY

Yeah, that would be cool.

Toby grabs the map, the crackers and the soda can. As he enters the car on the passenger seat side, Kyle circles it. He looks into the forest, then down the road. He doesn't feel comfortable, something is strange about the forest. But he doesn't know what.

Kyle throws away the cigarette butt and jumps in the car.

The door slams shut. The engine roars to life. The Chevy Caprice drives off into the fog.

EXT. GAS STATION - DAY

We see the engine of an old car. We don't know from what kind of car it is yet, but the age must be like 100 years or so -- at least at the maximum. The engine is overheated, smoke rises up from it.

A female hand reaches out to the engine. The hand touches the engine and whoever the hand belongs to pulls it back with a scream of pain, sounding exactly like an --

YOUNG WOMAN (O.S.)

Ouch!

Someone burned its hand pretty badly.

We widen to see that a young woman stands in front of a green Volkswagon Beetle, her face expression tells out only one thing: "Stupid car!" The young woman is frustrated, angry, about to explode. She's just pissed about her hated, but somehow even beloved car. It's a love-hate-relationship and its complicated.

She's RACHEL LORE, 20s, a wall flower that coincidentally wears the same kind of glasses as Toby. A perfect match. She's a photographer and aspiring journalist. Everywhere she is she tries to spot a story and believe us, she's curious as hell. But in the moment she's just pissed.

Rachel kicks against the Volkswagon Beetle --

RACHEL

Stupid! Fucking! Car!

In the background, we have a glimpse at the gas station.

It's called "Harvey's Gas Station", named after its owner Harvey, who were going to meet in just a couple of seconds.

The gas station is run down, an old shack. It surely doesn't have a lot of customers. The two gas pumps things are rusty, like almost everything else.

The whole place is in the midst of a forest. From the dead, black trees and the intense mystical fog we can tell it must be the same forest Toby and Kyle are in.

Rachel tries to touch the engine again, but -- KSHISH! -- she burns her hand again --

RACHEL (CONT'D)

FUCK!

Over screen we hear the voice of an old man:

HARVEY (O.S.)

Do you need hand?

Rachel turns and sees an old man standing in the door frame to the gas station. He's Harvey, the owner of the gas station, as we already can assume. He's somewhat 80 years old, but looks like he's in his better 60s. The fresh rural forest air finally did its service.

Rachel doesn't know what to think of Harvey. He looks a bit creepy, but she needs help with her car. If she can't get any help, she'd be lost in the forest.

RACHEL

Yeah, sure. I could need two of them.

Harvey moves over to the car. He takes a glimpse on the engine and immediately knows whats going on --

HARVEY

Its overheated. You probably ran out of cooling water.

Nothing Rachel didn't find out by herself already -- her burned hands could tell stories.

RACHEL

(like totally surprised)
Oh! Really? What can I do about it?

HARVEY

You? Probably nothing.

Rachel shoots him a look.

HARVEY (CONT'D)

But I could fill up your cooling water, because obviously that's whats missing.

RACHEL

Oh. And you can do this for me?

HARVEY

Sure I can.

Harvey leaves for a moment...

Rachel rolls her eyes. She stands there, waiting at her car for a solution to her little problem. She takes the time and looks around. She's not scared by this forest at all. Its just a forest, right?

Harvey returns with a bucket filled with water. He screws open a cap of the engine, then fills in the water of his bucket. He's done. The car is fixed.

RACHEL

Great. Thanks a lot.

HARVEY

It would be better if you'd let the car cool down a bit.

RACHEL

How much do I owe you?

HARVEY

Nothing.

RACHEL

Really?

Harvey nods, "uh-huh."

HARVEY

Its just water. But if you need something else, you can check out the store if you'd like to. I have some great stuff. Maybe you find something interesting.

Rachel nods, although she clearly doesn't want to --

RACHEL

Yeah, sure.

INT. GAS STATION - DAY

Rachel strolls through one of the two aisles in the gas station. She looks into the shelves and we kind of new that at a gas station like this there's not much you can choose from. Most of the shelves are empty. Most of the stuff is old. Small cans with beans and other nutritious meals are rusty. Surely the date of expiry has run out weeks ago.

Rachel frowns. It's frustrating. How can you possible buy something in a store like that?

Rachel moves to the counter, where Harvey is patiently waiting for his the only customer he probably had in who knows how many days.

HARVEY

Haven't found anything yet?

RACHEL

Nope.

Rachel looks at the stuff on the counter -- almost everything of it is useless crap. She takes chewing gums -- at least something.

RACHEL (CONT'D)

I think I'll just go with them.

Harvey gives her a look, "just those gums?"

Rachel senses the look. She looks behind the counter, spots a refrigerator.

RACHEL (CONT'D)

And I'll take a soda.

Harvey opens the refrigerator, takes out a soda. He puts it onto the counter.

HARVEY

That's all?

RACHEL

That's all.

HARVEY

A soda and bubble gums...

(he calculates)

That's 1,50.

As Rachel produces her purse to find the 1,50, she's doing what she's doing best: small talking.

RACHEL

Do a lot of people come this road?

HARVEY

A couple of decades ago my answer would be "yes." Nowadays almost nobody. Couple of hours ago there were two guys with a yellow car. Just fueled up their car, bought crackers and sodas. That's about it. First customers since two weeks. Business is good, as you can see.

RACHEL

I see.

Rachel is smiling a little bit. She hands over the cash, Harvey is taking it.

RACHEL (CONT'D)

Okay. I have to go now.

HARVEY

I bet you do.

EXT. GAS STATION - DAY

Rachel emerges in the gas station's door. She heads over to her car, which must be cooled down by now. She opens the driver's door and climbs in. She puts the soda and the bubble gums on the passengers seat, where her camera equipment also has its place.

Rachel slams the door shut. She looks up and startles, because --

Harvey stands in front of the car, with a light smile. He's creepy. (And what is he doing there?)

HARVEY

May I give you and advice?

RACHEL

Uh, yeah, sure.

Harvey moves to the driver's door.

HARVEY

Never ever leave the car. Never set a foot in this forest. Drive as fast as you can through the forest. It'll be for your own safety.

RACHEL

Wow. Thanks. But why are you telling me that?

HARVEY

Because a lot of people who entered this forest and didn't take my advice never came back. They where never seen again, never heard of again. It's like the forest swallowed them alive.

Rachel looks at him. Is she sensing a story here? Yes, she is.

RACHEL

What happened to the people?

HARVEY

There are a lot of stories. Most of them involve strange looking creatures. People who saw them, described them only as "creatures from hell."

RACHEL

"Creatures from hell?"

Harvey nods.

RACHEL (CONT'D)

Have you ever seen one of those creatures?

HARVEY

No. I've just heard from them. But from what I've heard they must be very dangerous.

RACHEL

Well, thanks for the advice.

HARVEY

Take care of yourself.

RACHEL

I will.

As Harvey moves away from the car. Harvey is gone.

Rachel slams the door of the Volkswagon Beetle shut. She turns the ignition switch. The engine starts just fine. Yeah! The car is running again!

The Volkswagon Beetle pulls out of the gas station and runs down the road into the forest. It disappears in the white fog. We just remain a second on the fog...

INT. CHEVY CAPRICE - MOVING - DAY

Kyle's behind the wheel, reluctantly driving the car. When you see driving him in comparison to Toby, it's a huge difference.

Toby's on the passenger seat, in the state of almost falling asleep. He leans his head against the window like Kyle did earlier. He's looking outside.

There's this strange silence. We hear the car's engine, we hear the wheels on the road, but that's about all our ears can hear.

TOBY'S POV: The forest as seen from the inside of the moving Chevy Caprice. Hundreds of trees veiled in white fog pass by. It's really a depressive view when you've seen it all day long. And it really doesn't seem to end...

Toby looks down on the map on his lap, then he looks up again, out of the window and there it is. Just for a few seconds, passing like the trees, a figure. It was black, about the size of a human, like the figure Kyle saw in the forest.

Toby's head turns back to find nothing but the white fog and the trees of the forest.

KYLE

What is it?

TOBY

I don't know. I think I saw something.

KYLE

What was it?

TOBY

I don't know. It was too fast.

KYLE

What did it look like?

TOBY

I don't know! It looked like a man standing in the forest.

Kyle looks at Toby. His mouth shut for a moment.

KYLE

You know, then I was in the forest when we made the break I saw something, too. It was this black figure. First, I though my mind made it up, but it was there. And then I heard this noises.

TOBY

Maybe it was just a deer. I mean we're in the woods, right?

KYLE

Right.

EXT. DINER & MOTEL - DUSK

Welcome home! A crappy motel with the benefit of having a crappy diner standing beside it is front of us. The word crappy is meant literary. Both buildings are covered in white fog. It looks mysterious. A place where the Ghostbusters would feel at home.

The motel and diner are in the middle of nowhere, in the middle of the eerie forest. It's probably the only motel and diner within who knows how many miles. That's a scary fact!

Red flickering, almost completely crushed neon-lights shine through the fog and tell the name of the motel and diner: "Raven's motel and diner." Another neon-light promises a "TV" and "Phone" in each room. Let's see if the promises will come true.

The parking lot is completely empty. No cars around. No souls around. Looks like the place was left ages ago. Or did something bad happen to it? That's the huge question mark.

The Chevy Caprice pulls up and halts on the parking lot. The lights go out, the engine dies. The doors swing open.

Kyle and Toby step out of the car. They're taking in deep breaths. What a long ride from nowhere to nowhere.

Toby takes some closer looks at the motel. It really looks old and really run down. And somehow like a hooker-motel.

TOBY

Is this some sort of hooker-motel?

KYLE

I don't know. It definitely has its touch, don't you think?

TOBY

If it is a hooker-motel, we're going to fucking leave right now. I don't want to stay at a crappy place like that.

Kyle opens the trunk. He gets out their luggage: two bags and a box with food, all sorts of delicious stuff.

KYLE

Don't consider it as a hooker motel, it seems more like a "love shack."

Kyle slams the trunk shut. He gives Toby a bag and the box with food, then he locks the car.

For a moment they just stand there, sucking up the atmosphere of this location. It's uncomfortable.

INT. RECEPTION ROOM - DUSK

The door of the reception room opens with a loud squeaking noise. Squeak...

Toby and Kyle step in, the floor squeaking with every step. They face a dusty room.

Spider webs are on the ceiling, the counter is full of dust (at least one inch). The wooden board with the keys is cracked in half. Most of the keys are on the floor. Looks like some time passed since someone was here for the last time.

Somewhere over screen, a radio blasts out loud and cracking noises. Sounds like voices from hell. It's scary.

KYLE

Hello?!

There's no response.

TOBY

I don't think someone's here. Maybe we should turn back and leave.

KYLF

Don't turn your back to everything
so quickly!
 (into the room)
Hello?!

Kyle's footsteps squeak on the wooden floor. He moves to the counter. He rings the bell at the counter. Ding!

No one answers the bell.

Kyle rings the bell a second time. Ding! Ding!

TOBY

See, nobody's here. I think this motel is out of service.

Kyle walks behind the counter, to a door leading into another room.

TOBY (CONT'D)

Kyle, what are you doing?

KYLE

I'm just looking.

Kyle pushes open the door to reveal the --

INT. RECEPTION ROOM - SIDE ROOM - DUSK

It's a small room with a desk. Everything's covered in dust as well. On the desk stands a radio, blasting out these horrible noises. No good reception. We only get some words. These are "cop", "Maryland", "mass", "murderer", "fled", "killing." Whatever that's adds up to. We don't know. (Yet.)

Kyle enters the room. He looks around. On the floor are the same strange claw marks like on the tree in the beginning, when Kyle was in the forest. The floor seems to be covered in dried blood. Strange.

But Kyle doesn't pay attention to this. He looks at the radio. How long has this shit been on? He moves to the radio and turns it off. Then he turns, looks to the door.

Toby stands in the door frame.

KYLE

Looks like nobody has been here for years.

TOBY

I told you. I have a bad feeling about this place. Something is wrong.

KYLE

Come on, Toby. We have a whole motel just for us. Isn't that cool?

TOBY

I don't know.

KYLE

Come on, it's cool.

Toby looks through the room and he sees the claw marks on the floor and the dried blood.

TOBY

What do you think happened here?

KYLE

What do you mean?

Toby nods towards the floor, Kyle looks.

KYLE (CONT'D)

What is that?

TOBY

Looks like... blood.

KYLE

Maybe someone was murdered here.

TOBY

Which would be a good reason to leave.

KYLE

Don't be scared. Nothing's going to happen. Whatever happened here, happened a long time ago.

TOBY

I hope so.

EXT. DINER & MOTEL - DUSK

Toby and Kyle emerge from the reception room door. A key with the number "14" dangling from Kyle's hand. They face the whole motel area. They're alone. And that's really scary. They walk over the parking lot, to their room, always looking at the door numbers. They pass room #18, #17, #16... until they reach a room with the number "14" at the door.

KYLE

That's it. Number fourteen.

Kyle inserts the key in the lock. The doors opens squeaking. He enters, followed by Toby.

INT. ROOM #14 - DUSK

Kyle shuts the door. Both men stand in the room, looking through it. The motel room looks a little bit run down, but is typically equipped: Two beds, a small bathroom and of course the promised TV and phone. Dust is covering almost everything.

KYLE

Kind of cozy, don't you think?

TOBY

No.

KYLE

This is where the magic happens.

Kyle takes a few steps and jumps onto the bed. With one loud crack you hear the wood break. The bed is destroyed. Dammit!

KYLE (CONT'D)

Oh fuck. That hurt.

With a light smile on his face Toby sits down on his bed.

Kyle stretches out his arms and legs, finally a real bed to sleep in, although it's broken.

KYLE (CONT'D)

Man, I'm tired.

Toby takes the TV remote from a small table nearby his bed. He pushes a button. The TV turns on. The picture is squawking.

TOBY

The TV doesn't work.

Toby turns of the TV. He gets up from the bed, moves to the phone. He picks it up, holds the receiver against his ears.

TOBY (CONT'D)

The phone's dead, too.

Toby puts the receiver down.

KYLE

At least we don't have to pay to stay here. I think I'm going to take a nap.

Toby nods. He moves to the door, opens it.

TOBY

I'm going to take a walk.

KYLE

Okay.

Toby leaves the motel room, shuts the door behind him.

EXT. GAS STATION - DUSK

We're back at Harvey's gas station, looking down the road that disappears in the forest.

After a moment we notice something in the forest: blue and red lights spinning in the forest, coming closer to us. It looks mysterious. It comes closer and closer, and then a police car emerges from the fog. It halts at the gas station.

The door swings open, black boots step out. We move from the boots up the pants to the shirt until we reach the badge and a name tag that reads "Officer Johnson." We don't reveal the face of the police officer now, we do it later.

Harvey emerges from the door of his gas station, looking at the police officer off screen. The blue and red lights playing on his face. HARVEY

Can I help you officer?

OFFICER JOHNSON (O.S.)

No.

The police officer pulls his Glock out of the holster, aims it at Harvey and shoots him in the head, his blood and brain leaving the head behind.

EXT. MOTEL - DINER - DUSK

Toby looks around, not sure what to do now, or where to go. The fog doesn't give us a perspective to choose from. He spots the diner. Well, why not checking the diner out, right?

Toby walks over the motel parking lot, until he stands in front of the diner.

Toby's hand reaches for the door. It's closed. A moment of consideration. He gets out his swiss army knife. (The red one with the cross on it.) He pops out the blade, fidgets a little bit in the door's lock. It clicks open. He enters.

INT. DINER - DUSK

A typically American style diner you know from movies or you know when you've seen one. It's small. It's covered in dust.

Toby stands at the entrance, looking around. Last rays of light illuminate the diner.

TOBY

Hello?!

No response. Toby walks through the diner, looking around. His reflection is caught in the pans hanging behind the counter. He stops. Stays there for a beat.

TOBY (CONT'D)

Hello?!

KYLE (O.S.)

(with a strange voice)

Hello Toby!

Toby turns and fucking startles.

TOBY

Fuck! Fuck you, Kyle!

KYLE

Come on, Toby.

TOBY

Fuck! Why did you do that?

KYLE

Don't freak out, man!

TOBY

Do you think this was funny, huh?

KYLE

Actually I do. Yes. It was funny.

TOBY

Asshole!

The situation calms down.

TOBY (CONT'D)

Can't sleep?

KYTF

Yeah. The bed's not very luxury, you know. Let's go back and get something to eat.

TOBY

Okay.

EXT. DINER & MOTEL - DUSK

Toby comes out of the diner, followed by Kyle. They walk a few seconds, before they spot a truck which halts at the road. The truck has a label that reads "Barnaby's" on its door.

The passenger door opens and a young woman jumps out. Her name is Annie Valentine, 20's and she's very beautiful. She's the kind of young woman you immediately fall in love with.

The truck driver sits in the shadows. You can't tell how old he is, because you don't see his face. You only see his jacket which also has a label that reads "Barnaby's" on it.

ANNIE

Thanks for the ride.

The truck driver has a deep, booming voice.

TRUCK DRIVER

You're welcome. Good bye.

ANNIE

(with a smile)

Bye.

Annie shuts the door. The truck pulls on the road and vanishes in the fog.

Annie spots Toby and Kyle on the parking lot. She doesn't know what to think of them and walks towards the reception room, enters it.

INT. RECEPTION ROOM - DUSK

Annie stands in the room, looking around. Not quite the standard she's used to.

ANNIE

Hello?!

KYLE (O.S.)

There's nobody here. The motel's out of service.

Annie turns and faces Kyle.

ANNIE

And you are?

KYLE

I'm Kyle. My friend Toby and I are doing a road trip through the Unites States and this is where we ended up for today.

ANNIE

Uh-huh. And so you're staying at this motel?

KYLE

Uh, yes.

ANNIE

God, if I would've known this I'd never stopped here.

(she senses Kyle's look)

Oh. I don't mean because of you, I mean in general, because the motel's closed.

KYLE

I know.

There's a moment of silence. Annie smiles a bit, Kyle does. The chemistry between them seems to be okay.

KYLE (CONT'D)

Well, I recommend you grab a key, take a room and stay this night here.

ANNIE

And how do I leave this place tomorrow?

KYLE

You can drive with us.

ANNIE

Sounds good.

Annie moves behind the counter, takes a key and goes back to Kyle. They both leave the reception room.

KYLE

What was your name again?

ANNIE

I'm Annie.

KYLE

Annie. Nice to meet you.

As the door closes behind them, we...

FADE TO BLACK.

OVER BLACK. We hear something very familiar that shocks us to our core: a scream.

INT. ROOM #14 - NIGHT

Toby's eyes snap open. He's sweating. His breathing is heavy. What the fuck was that he heard? It's totally quite. He listens... He looks over to Kyle's bed. Kyle's sleeping, covered in his blanket.

TOBY

Kyle..?

No response.

TOBY (CONT'D)

Kyle..? Kyle, did you hear that?

KYLE

(mumbling)

Shut up, Toby. I want to sleep.

Kyle turns around, pulls the blanket over his head.

TOBY

Kyle..?

Kyle is gone. Up and away in dreamland.

It's dead silence.

Toby listens. He stops breathing. His heart stops beating. But there's nothing. Pure silence.

After a moment, red and blue lights play on the window of the motel room. Toby looks at the window. He stands up, walks a few tiny steps to the window and looks outside.

OUTSIDE: A police car. The lights go out. It's dark. The door opens and Officer Johnson steps out. We can't see his face clearly, but it must be him. He's gone.

Toby steps away from the window. Thinking. After a moment he takes his jacket. Puts on his shoes.

EXT. DINER & MOTEL - NIGHT

The door of room #14 opens a few inche's. Toby head peaks out.

TOBY'S POV: The motel parking lot is empty. No one is there. but There's not only the police car, but also a green Volkswagon beetle. Wait a minute? Rachel's car?

Toby comes out of room #14. He shuts the door very softly. He walks a few feet, always looking around. It's quite.

INSERT: a shot from inside room #13, as Toby passes the room.

Toby walks around. Suddenly he hears footsteps on the ground behind him. He stops and listens. He turns and looks. There's nobody. Toby turns, walks and runs into Rachel. All of the photos Rachel's carrying fall to the ground.

TOBY

RACHEL

(he startles)

(she startles)

Ahh!

Whoah!

Toby realizes it's a woman. Not some psycho freak!

TOBY

Oh sorry, I didn't mean to run into you.

RACHEL

Neither did I.

They exchange a smile. Toby knees down and picks up her photos. He looks at them.

TOBY

You're a photographer?

RACHEL

Yeah. At least I try.

TOBY

Those are really good. I like them.

RACHEL

Thanks. So, what are you doing here, in the middle of the night? Can't sleep, huh?

TOBY

Yeah. Why are you out here?

RACHEL

I took some photos.

(beat)

By the way I'm Rachel.

Rachel reaches out her hand. Toby hesitates but takes it. They shake.

TOBY

I'm Toby. Well, I have to go back. Try to sleep a little.

RACHEL

It was nice meeting you, Toby.

TOBY

You too, Rachel.

Rachel goes away. Toby looks after her. She disappears in her room.

Toby goes back to his room, he's unaware that something's walks over the motels ceiling in the background. The door of room #14 shuts.

CUT TO BLACK:

INT. ROOM #14 - MORNING

The room is quite. Toby lays in his bed. He awakes. He looks around. Kyle is gone.

EXT. DINER & MOTEL - MORNING

As Toby walks over the parking lot, he sees Officer Johnson standing at his police car. Officer Johnson shoots him a look, Toby looks away. He knows something's wrong with this guy. Officer Johnson walks past him, back to his room.

Toby spots Kyle standing at the Chevy Caprice. He moves towards him.

KYLE

Good morning. Guess what?

TOBY

What?

KYLE

Annie is coming with us.

TOBY

Who's Annie?

ANNIE (O.S.)

I am.

Toby turns around, sees Annie, then he turns back to Kyle.

TOBY

Okay. Couldn't you tell me earlier?

KYLE

When I came into our room last night you were already sleeping, so I figured out I tell you this morning.

TOBY

Uh-huh.

KYLE

Can you grab your things, we wanted to leave in the next minutes.

TOBY

Okay.

Toby turns and moves back to the room. As he passes Annie she nods him a friendly "hi!" He nods back.

EXT. DINER & MOTEL - MORNING

The Chevy Caprice pulls out of the parking lot and on to the road. It disappears in the white fog... and it's gone. We stay on the white fog for a moment, when --Officer Johnson steps into frame, looking in the direction of the leaving yellow car. He clenches his jaw, making something up. Is it good or bad? Let's hope it's good...

INT. CHEVY CAPRICE - MOVING - DAY

Annie lays on the rear seats. Her eyes are closed, her head rests on her hands. She's asleep. And she looks really cute that way. The Chevy Caprice seems to be cozy.

Toby is driving. Both his hands are tight on the steering wheel. Once again he's over protectively looking in the mirrors, checking that there's no car are anything else around which could lead to problems. He's really not much of a good car driver. We know that by now.

Kyle is on the passenger seat. He's playing with his black Zippo lighter. He opens it: click! He closes it: clunk! Click, clunk, click, clunk... It's going that way all the time and it doesn't seem to end.

Rain is splashing against the windshield. The wipers move to and fro and do their best to keep the road visible, but it's a difficult job. Whenever the rain is gone there's new water covering the windshield. The wipers squeak every single second, producing that really annoying sound.

The rain splashes. The wipers squeak. The Zippo clicks and clunks... and Toby is really annoyed by this and about to loose his nerves and go nuts. He can't concentrate on the road. He can't concentrate at all. And he's pissed about it.

For a second Kyle stops with clicking and clunking his Zippo.

KYLE

We could us some entertainment.

Kyle's hand grabs for the radio switch. He turns it on. Only loud cracking noises sound out the speakers.

TOBY

Could you turn the shit off, please? I fucking can't concentrate on the fucking road.

KYLE

Don't freak out, Toby.

Kyle changes the frequency, hoping to find a working channel, but it's all the same with the others, just cracking and disturbing sounds.

TOBY

You're an idiot, you know? You're really an idiot.

KYLE

Guess what, I give a fuck about that.

TOBY

I know. You give a fuck about everything.

KYLE

Just zip it, will you?

TOBY

Now could you turn of the fucking radio?

Kyle turns off the radio.

On the rear-seats, Annie wakes up because of the cracking sounds and the fight between "Prince Charming" and the "Smart Ass."

Annie moans and rubs her eyes. She sits up straight. Her hair is a little bit messed up, but somehow it makes her even cuter.

ANNIE

What are you guys doing?

Kyle turns his his seat to face Annie. He smiles at her, she looks so cute.

KYLE

Did the radio wake you?

Annie nods.

KYLE (CONT'D)

Sorry. Didn't want to do this.

ANNIE

It's okay. I had enough of sleep for the rest of the week.

KYLE

I guess. Did you dream anything good?

ANNTE

I can't remember.

Annie moans again. She looks outside and sees a familiar view: only fog and trees, with the exception that rain is added and doesn't do any good to the mood -- at least to Toby.

EXT. ROAD - INTERSECTION - DAY

The Chevy Caprice approaches an intersection. You can either go left, or well, left. The right way is blocked by a wooden board, that reads "Danger! Keep Out!" We don't wanna know where that road leads to...

INT. CHEVY CAPRICE - DAY - LATER

Toby's eyes are in the inside mirror. He looks at Annie and notices Annie hasn't her seat-belt on.

TOBY

Would you please fasten your seat belt?

ANNTE

It's more comfortable without.

TOBY

Just look outside and tell me what you see? Bad weather? Just put the damn thing on. It's for your own safety.

Kyle turns in his seat to look at Annie.

KYLE

Put the thing on and do Toby a favor. He's going to get mad again if you don't. And you don't want that, do you?

Toby shoots Kyle a look.

Annie smiles at Kyle and fastens her seat-belt. Toby looks at Kyle, and forgets about the road.

THROUGH THE WINDSHIELD: A black figure walks on the road, in the rain, coming towards the car. It's only visible for a blink of a second --

ANNTE

Watch the road!

THROUGH THE WINDSHIELD: it's fucking too late! -- thud! -- the Chevy Caprice hits the figure. The windshield breaks!

Toby's foot slams on the brakes --

EXT. ROAD - DAY

With screeching wheels the Chevy Caprice slides and makes a 180-degree turn on the wet road, until it finally stand still.

A moment passes, and we jump back into --

INT. CHEVY CAPRICE - DAY

Toby looks out of the windshield, staring blankly on the road. He holds the steering wheel tight with his hands. He's in shock. He wheeled someone. Someone he doesn't know, but that's not important right now.

Kyle opens his eyes as does Annie. There's no word spoken for the first moment. They're all in shock. They don't know what exactly happened, but they do know it's bad. They're taking deep breaths.

Kyle looks at Toby.

KYLE

(to Toby)

You okay?

After a moment Toby turns his to Kyle. He nods slightly.

KYLE (CONT'D)

(to Annie)

And you?

ANNIE

(she nods)

But I'm not so sure about the thing we ran over.

They turns their heads to look at each other's face. A moment of silence. A moment of consideration.

KYLE

Do you think we should go out and look what happened?

TOBY

I think it wouldn't be such a bad idea, would it, Kyle?

A beat. Kyle leans back to Annie.

KYLE

You stay in the car. We're back in a minute. Okay?

Annie nods.

EXT. ROAD - DAY

Toby stands in front of the car, illuminated by the car's lights. His face looks ghostly white. He sees blood on the dented yellow hood, washing away by the rain. He touches it and looks at his hands. It's real.

Toby looks around. Rain is coming down from the sky. His hear is all wet by now.

Kyle approaches Toby.

KYLE

I found nothing around the car. Maybe we should just go. Maybe it was just dear.

TOBY

No, we can't do that! The thing's hurt.

KYLE

Fine. If you want to look around and try to find whatever we ran over just do it. But I'm going to wait in the car.

As Kyle moves to the Chevy Caprice --

TOBY

You're unbelievable, you know that? We got into an accident and all you do is... nothing?

Kyle looks at Toby for a second, then he rips open the door of the car and jumps in. The door shuts.

TOBY (CONT'D)

(to himself)

What a jackass.

Toby walks down the road, back to where the accident happened. He's looking in every direction . He looks around, but nothing is there, then --

Groaning comes from over screen. It's hard to tell where it's coming from, but Toby hears it.

TOBY (CONT'D)

Hello?!

It's quite...

TOBY (CONT'D)

Hello?!

There's moaning.

Toby walks a few steps into the forest. He finds a man in a ditch. He's bleeding, his face ravaged in pain. His chest is ripped open, bloody flesh comes to light, blood pumps out of the veins. On his chest a label tells "Barnaby's." He is the truck driver who brought Annie to the motel. Fuck!

TOBY (CONT'D)

Oh fuck!

Toby knees down to him.

TOBY (CONT'D)

Can you understand me? Hello?

The truck driver moans in pain.

TOBY (CONT'D)

Do you understand me?

TRUCK DRIVER

(out of breath)

...yes...

TOBY

Alright. I want you to stay here. I'm right back with help. Okay?

Toby is about to leave, when --

TRUCK DRIVER

(in agony)

I...I was attacked...

Toby turns and goes back. He looks at the man in the ditch.

TOBY

By what?

TRUCK DRIVER

I...I don't know...it was...

TOBY

What? It was what?

TRUCK DRIVER

...black...and...

TOBY

Where did it happen?

TRUCK DRIVER

...east...it attacked me...it was fast...

TOBY

What the hell was it?

TRUCK DRIVER

...I don't know...but...

TOBY

Yeah?

TRUCK DRIVER

...don't...don't...

These are his last word. The truck driver loses his consciousness. Fuck! What did attack him?

TOBY

Wait a second, don't move. Everything's going to be fine.

INT./EXT. CHEVY CAPRICE / ROAD - DAY

Kyle and Annie sit in the car, looking at each other. The chemistry between them they had in the motel is gone. The only thing which is there is a bad feeling about what happened.

Toby approaches the Chevy Caprice. He knocks at the window and rips open the door. Inside, Kyle and Annie scare to death.

KYLE

Jesus Christ, Toby! What's wrong with you?

TOBY

(out of breath)

There's a man. He's terribly hurt. I need your help. We have to help him. He's really bad. I think he's dead.

KYLE

He's dead?

TOBY

I don't know, I'm not a fucking doctor? All I know is we have to help him.

ANNIE

Maybe we should just go.

KYLE

I agree one-hundred-percent.

TOBY

What's wrong with you guys? You wanna get caught by the police for fucking hit-and-run?

KYLE

Don't be stupid, Toby. No one will ever find out that we ran over a man. Look around, it rains like hell. We're in the middle of nowhere. Nobody will search for the man.

TOBY

What? He's a human being like us. What if someone knows him? What if he's got a family down the road waiting for him bringing food, huh? It's fucking failure to give assistance. Human rights don't make exceptions. Give the fucking man first aid.

KYLE

What can I probably do, huh? Nothing. I can't save him.

TOBY

But you know how to give first aid, don't you?

Annie looks at Kyle, "figure something out."

KYLE

Alright.

(he considers)

Here's the deal: when there's a car coming down the road within the next ten seconds I'll help the man.

(MORE)

KYLE (CONT'D)

I'll figure out what's wrong with him, give first aid.

TOBY

What?

ANNIE

And later you will go to church and confess that you didn't want to help the man at first when we hit him and you confess some other bad things you did to people... or girls.

KYLE

Okay, okay, okay.

TOBY

Do you guys have shit for brains? This is about life and death. Are you totally out of your goddamn minds? It's not a fucking game. The man's fucking dying and you begin to fucking play a stupid game?!

The air burns between their gazes. But Toby has no other choice. It's about live and death.

TOBY (CONT'D)

Alright. Ten seconds?

KYLE

Ten seconds.

Kyle steps out of the car. He and Toby look down the road. Trees cover the curve of the road.

TOBY

Ten seconds. Ready?

KYLE

Ready.

Kyle rubs his hands.

TOBY

(counting fast)

Ten, nine, eight...

KYLE

You're counting to fast.

TOBY

(rolls his eyes)

Ten, eight, seven, six, five, four, three...

There's the sound of an engine coming from around the corner, followed by lights reflecting on the water

Kyle rolls his eyes, he knew it coming --

KYLE

Fuck!

A car comes around the corner... a police car, to be exactly. And to our surprise it's Officer Johnson's police car.

The police car approaches Chevy Caprice. It drives over the blood trail.

Toby and Kyle doesn't move. They're planted to the ground. The lights and sirens of the police are turned on and as fast as they're turned on Toby and Kyle realize that they might be in trouble. The blue and red lights of the police car play on they're faces.

Annie looks out of the windows.

Kyle signals her to keep her head down, she does. The police car halts. Toby and Kyle expect the worst. Their eyes widen.

They look at each other. What will happen?

Officer Johnson gets out of his vehicle. As he walks toward the two men he touches his Glock, ready to shoot. He stops, keeping some distance to the men.

OFFICER JOHNSON Everything alright?

Toby and Kyle exchange glances and although they know that nothing's alright they nod simultaneously. Kyle shows courage. Steps up to Officer Johnson. Toby rolls his eyes. This will never work.

KYLE

How are you today, Officer --

OFFICER JOHNSON

Please step back.

Kyle stops.

KYLE

I just --

OFFICER JOHNSON

Shut your mouth! I ask the questions.

Toby moves to Kyle.

TOBY

Officer, there's just a little misunderstanding. We just --

OFFICER JOHNSON

(shouting)

Shut up! Hands above your head.

Kyle does.

OFFICER JOHNSON (CONT'D)

(to Toby)

You too.

Toby does.

INT. CHEVY CAPRICE - DAY

Annie is laying on the rear seat. She looks around the crappy interior and finds a flashlight. She takes it into her hand. Somehow she knows that she's going to need it.

EXT. ROAD - DAY

Officer Johnson takes a few steps forward, approaching.

OFFICER JOHNSON

I need your registration papers and driver's license.

Toby grabs into his pocket...

OFFICER JOHNSON (CONT'D)

Do it slowly.

Toby does. He slowly pulls out his driver's licence. He hands it over to Officer Johnson.

Officer Johnson takes a look on the other driver's licence, it one reads "Toby Macintosh." Toby's photo looks bad. He looks depressed. He doesn't even smile.

OFFICER JOHNSON (CONT'D)

(reading)
Toby Macintosh.

(MORE)

OFFICER JOHNSON (CONT'D)

(to Kyle)

What's with you?

KYLE

Mine is in the car.

OFFICER JOHNSON

Then you have to get it, don't you?

Kyle stands, doesn't move.

OFFICER JOHNSON (CONT'D)

Go!

Kyle moves to the car.

INT. CHEVY CAPRICE - DAY

Kyle dugs his hand into the glove compartment and looks for his driver's licence and registration.

Annie looks at him, her head still on the ground.

ANNIE

(whispers)

What's going on?

KYLE

(whispers)

I don't know. There's this weird cop from the diner. He's --

OFFICER JOHNSON (O.S.)

(shouting)

What's taking so long?

KYLE

(shouting)

Don't worry. I have it.

(to Annie)

He's like completely nuts.

Kyle has the papers.

KYLE (CONT'D)

Don't worry, Annie. We'll figure something out. Just stay here and don't do something stupid, okay?

They look at each other for a romantic moment, then they kiss each other. A quick kiss.

EXT. ROAD - DAY

Kyle approaches Officer Johnson and gives him the papers. Officer Johnson looks at it, reading off the driver's license --

OFFICER JOHNSON

Kyle Camino.

Officer Johnson puts the driver's licence into his pocket.

KYLE

What are you doing with our licences?

OFFICER JOHNSON

Shut up!

A silence.

Another exchanged look between Toby and Kyle. They really don't know what to think of the situation.

OFFICER JOHNSON (CONT'D)

What are you doing out here?

Toby and Kyle look at each other. Who should answer? Who will make up a good lie? It's Toby's turn --

TOBY

We were heading east and --

OFFICER JOHNSON

Why that?

TOBY

Because there's...

(looks to Kyle)

...there's...

(very slowly)

A church where we want to go to and confess our sins.

Kyle rolls his eyes, "oh my god, did he just say it?"

OFFICER JOHNSON

(doesn't believe)

And I'm supposed to believe you?

KYLE

Yeah. On our way we ran over a...

Toby shoots him a look, "don't say a wrong word."

KYLE (CONT'D)

Wild animal. We think it rolled into the forest, so we stopped and looked. It explains why our car stands the way it stands. It slided on the wet road.

OFFICER JOHNSON

A wild animal you say?

Kyle and Toby nod simultaneously.

OFFICER JOHNSON (CONT'D)

You don't mind to show it to me.

TOBY

We don't know where it is, because we haven't found it yet.

OFFICER JOHNSON

You didn't?

Toby and Kyle nod.

OFFICER JOHNSON (CONT'D)

You wouldn't lie to me, would you?

They shake their head, "no way we would do that."

OFFICER JOHNSON (CONT'D)

What kind of animal you ran over?

KYLE

It was huge. Could have been a bear.

OFFICER JOHNSON

A bear. Don't fuck with me.

(beat)

Where's the girl?

(Did he just asked about Annie?)

KYLE

What girl?

OFFICER JOHNSON

Don't think I'm stupid. I saw you left with her at the motel. So where the fuck is she?

KYLE

We don't know what you're talking about.

Officer Johnson cocks his gun.

TRUCK DRIVER (O.S.) (O.S.) ...help...help...

Officer Johnson points his gun at the ditch and fires -- Boom! Boom! Boom! -- It's quite. The truck driver is dead.

Kyle and Toby look at each other, "fuck, we're going to die!"

OFFICER JOHNSON

Don't fool with me guys. I know when people are lying. Get your asses over there!

Toby and Kyle walk to the forest ditch.

OFFICER JOHNSON (CONT'D)

Knee down!

They do.

TOBY

Please, don't shoot us!

KYLE

Please.

OFFICER JOHNSON

Where's the girl?

KYLE

We don't know.

OFFICER JOHNSON

(freaking out)

Where's the fucking girl?!

ANNIE (O.S.)

Are you looking for me?

Officer Johnson turns and looks. A flashlight is whacked into his face, knocking him the fuck out. He falls to the ground. His face bleeds. Either he's dead or he's dead.

Annie stands above him, looking down.

ANNIE (CONT'D)

Son of a bitch.

Toby and Kyle look at Annie. They get up to their feet. Kyle walks to her. Kyle kisses Annie.

KYLE

You're one hell of a girl. You saved our lives.

Toby looks at Officer Johnson's body.

TOBY

You killed him.

ANNTE

I didn't. That maniac would have killed us. I had no other choice.

TOBY

What now?

KYLE

I know this is completely against my principles, but let's put him in the trunk of his car.

TOBY

Against you principles? What? Are you insane?

ANNIE

We don't have a choice.

KYLE

Toby, help me with him.

They grab for Officer Johnson's arms and legs.

TRUNK-SHOT: The trunk opens, revealing Toby and Kyle. They look at it, slack-jawed. There's a fucking body in the trunk.

KYLE (CONT'D)

What the fuck?

Annie looks in the trunk. She sees the dead man.

ANNIE

Oh my god.

TOBY

Could we just throw him in?

They throw in Officer Johnson. The trunk slams shut --

TOBY (CONT'D)

And what are we going to do now?

Kyle looks to Annie.

ANNIE

(she shrugs)

Hit-and-run?

There's no need for much consideration --

KYLE

Hit-and-run.

INT./EXT. CHEVY CAPRICE / ROAD - DAY

We see Kyle's shoes kick the clutch pedal -- the key pushed in the ignition -- the ignition switch turns -- the engine becomes alive -- the gearshift is set in the first gear - the engine roars -- the throttle pedal is kicked.

On the road, the wheels of the Chevy Caprice spin like hell, producing that screeching sound --

The Chevy Caprice makes a u-turn and drives off, heading east -- or is it east? We don't know.

EXT. DINER & MOTEL - DAY

Rachel walks across the motel area and looks at the parking lot. The police car is gone, as well as the yellow Chevy Caprice. Left is only the green Volkswagon Beetle and we know that car is hers. She gets in...

INT. VOLKSWAGON BEETLE - DAY

Rachel inserts the key, turns it. The engine rumbles, but it doesn't start. She gives it another try. Doesn't work either.

RACHEL

Come on! Come on!

Frustrated, Rachel gives it yet another try. She turns the ignition switch very slowly -- the engine rumbles... and rumbles... and finally starts.

RACHEL (CONT'D)

Yes!

Rachel puts her Volkswagon Beetle in gear and drives off.

EXT. ROAD - DAY

Rain splashes down from the dark sky. It's a hell on earth. We don't want to be out there . But we have to, together with Toby, Kyle and Annie.

In the middle of the road a truck lays aside. It's totally blocking the road, no way someone can pass it. The windows are broken, the metal is blank and dented. Whatever happened, it must have been horrible.

The scene is veiled in white fog. It looks mysterious.

The Chevy Caprice approaches the truck, slows down...

INT. CHEVY CAPRICE - MOVING - DAY

Kyle's eyes widen. So do Annie's. They see something we don't see yet. Toby leans forward from the back seats, his head is now between those of Kyle and Annie. He's also seeing that thing, but he's not as thrilled about as Kyle and Annie.

KYLE

What the fuck?

THROUGH THE WINDSHIELD: The Chevy Caprice appoaches the truck. It slows down...

Kyle looks to Annie to the passenger seat. She's shocked.

ANNIE

Oh my god. What happened?

Kyle feels that Annie's not feeling well about what happened the truck.

KYLE

Annie, what's wrong?

Toby knows what's wrong:

TOBY

It's she truck she came to the motel with. You never pay attention to the details, do you?

Kyle looks at Toby. Kyle turns the key of the Chevy Caprice. The engine shuts down.

EXT. ROAD - DAY

The driver's door opens. Kyle steps out of the car. He stands at the opened door. In the background, the road disappears in the white fog. It's fucking eerie. And it's fucking quite too. No noises. Nothing. It's like the soundtrack is on mute.

KYLE

Hello?!

Kyle's "hello?!" echoes... and finds no answer. It just disappears in the forest.

KYLE (CONT'D)

Hello?!

No answer again.

Kyle leans his head into the Chevy Caprice -- Annie and Toby look frightened (Annie a little more than Toby).

KYLE (CONT'D)

I'm going to look around, okay? I'll be back in a minute.

Annie nods. She's scared to hell. We can tell. Her face is pale. She isn't able to talk. The thing with Officer Johnson creeped her out and now the thing with the truck. What the fuck is going on today?!

Kyle's head comes out of the car.

Kyle moves to the truck slowly. He looks around. And he feels a look from the dead forest. The trees rising up like walls. Seriously, we don't want to be there.

KYLE (CONT'D)

Hello?! Is anybody there?!

The "Hello?! Is anybody there?!" echoes... No one answers, so nobody seems to be there.

Kyle stops in front of the truck. He reads the label on the truck: "Barnaby's" and it clicks -- now he remembers and now he knows it's really the truck Annie came to the motel with.

The truck's windows are broken, there are strange marks of claws in the metal. It's strange.

Kyle touches the claw marks, "what the fuck?" He takes a look into the truck. It's empty. But is covering the windshield and the inside. The inside really looks as messy as the outside.

Kyle emerges from the truck, turns to the car and startles! -- Toby and Annie are standing in front of him!

KYLE (CONT'D)

Fuck!

ANNIE

Just relax. Did you find anything?

The three stand there for a beat, not knowing what to do. They're stuck, a maniac police officer is down the road. The situation is just fucked up. What else could happen?

Toby stands at the forest, looking around. He notices something behind some branches. He pushes the branches away and a sign emerges. It has a cross on it. It shows the way to a church and a village.

TOBY

Hey guys! Check this out!

Kyle and Annie approach him, looking around. Kyle sees the sign, rolls with his eyes.

KYLE

A church?

ANNIE

It looks like you come to confess your sins today, Kyle.

Kyle gives her a look.

TOBY

The road is blocked. We can't go back. Maybe we should take this road.

KYLE

Into the fucking forest? Do you have any idea what kind of things could be in there?

TOBY

What? Demons? Monsters? Ghosts? Creatures From Hell? Huh? At least we could give it a try. Maybe we end up in civilization.

ANNIE

He's right. There's this fucking police officer waiting for us when we drive back.

KYLE

We put him in the trunk. And maybe he's dead.

ANNIE

He isn't dead, alright? A flashlight can't kill a man.

KYLE

Yes it can. Don't you know how --

TOBY

Would you please stop to arguing about bullshit. It's possible that the officer is already up and at us and you have nothing else to do than to argue about a flashlight can kill a man or not.

The three look at each other. The situation seems endless. Toby walks to the Chevy Caprice. Annie follows him.

KYLE

Wait! Where are you going?

TOBY

Well, I'm going to that fucking village. Maybe there's someone who can help us, someone who's not trying to kill us.

ANNIE

Kyle. Just let us do this, okay?

Kyle rolls his eyes.

KYLE

Fine... Fine....

The three enter the car. The engine fires up. The Chevy Caprice rolls into the forest road.

INT. VOLKSWAGON BEETLE - MOVING - DAY

Rachel is driving in her beloved, old-fashioned green Volkswagon Beetle. She's humming a lovely tune (what song was that again?).

Rachel looks at the radio. She turns it on, but she has the same result as Kyle, Toby and Annie: cracking and annoying sounds that will freak you out every single second you have to hear them. It really starts to give us head-aches.

Rachel turns off the radio and as she looks up she sees the "Danger! Keep Out!" sign on the road intersection.

EXT. ROAD - INTERSECTION - DAY

The green Volkswagon Beetle slams over the sign that gives the advice to take a left and don't enter the right road.

INT. VOLKSWAGON BEETLE - MOVING - DAY

Rachel startles.

RACHEL

Fuck!

Rachel looks in the inside mirror. The board lays on the road. Whatever...

EXT. ROAD - INTERSECTION - DAY

... or not whatever. The Volkswagon Beetle slows down and halts on the road. The driver's door swings open.

Rachel emerges. She walks down the road, to the crashed sign, leaving the car's engine running, the doors open.

Rachel approaches the sign. She lifts it up and looks at it. It's cracked. No way it will stand by itself again.

RACHEL

Danger! Keep Out!

Rachel discovers strange claw marks on the board. She touche's them, strange. Rachel looks around, just checking if anyone saw her driving over the sign. Nope. No one's around. Would be pretty strange if there was, right?

Rachel walks back to her car, as the enter --

Something passes by in the background. An animal? A man? A woman? Or what is something completely else? The thing was just too fast and Rachel? She's unaware of this.

Rachel's body disappears in the car. The door slams shut and the green Volkswagon Beetle leaves the intersection...

EXT. FOREST - PATH - DAY

The Chevy Caprice makes is way down the forest path...

ANNIE (V.O.)

The sign said two miles to the village, but it didn't say another thousand miles down a crappy path, did it?

KYLE (V.O.)

Nope.

INT. CHEVY CAPRICE - MOVING - DAY

Kyle is driving. Toby is on the passenger seat. Annie is on the back seat.

Kyle looks at Annie with the inside mirror. She looks at him. He smiles. She smiles. They like each other.

EXT. ROAD - DAY

The Volkswagon Beetle barrels down the road, through the thick fog, when suddenly -- The engine of the Volkswagon Beetle rumbles and shuts down with loud mechanical noises. It stops in the middle of the road.

INT. VOLKSWAGON BEETLE - DAY

Rachel checks the gauges. She can't explain why the engine shuts down.

RACHEL

Oh no!

Rachel turns the ignition switch. The engine stays. She gives it another try, but it doesn't help. She let's her head fall on the steering wheel. A word of pure desperation leaves her mouth:

RACHEL (CONT'D)

Fuck!

Pissed as Rachel is about the situation, she hits against the steering wheel -- wham! -- And she lets out another of those famous "this-is-a-bad-situation" words:

RACHEL (CONT'D)

Fuck!

Rachel grabs in her bag and produces her cellular. She looks at it -- no reception -- the situation calls for another word:

RACHEL (CONT'D)

Fuck!

EXT. ROAD - DAY

Rachel steps out of the Volkswagon Beetle. She holds her cellular to the sky, desperately hoping to find a reception, but no matter where she stands or how high she holds the cellular, there's no reception. She's about to lose her nerves --

RACHEL

(desperate)

No, no, no.

Rachel leans against the Volkswagon Beetle and slides down until she sits on the road. She looks down the road and finds nothing but thick fog, the road disappearing in it. It's fucking scary.

Rachel doesn't know what to do. She sits there for a beat. She gets up, takes her bag and the camera out of the Volkswagon Beetle, shuts the door and locks it with the keys.

Rachel walks down the road, looking over her shoulder, hoping that a car will pass and pick her up. But there's just no sign of life. Fuck!

Rachel continuous walking, she looks over her shoulder again, and sees how her beloved Volkswagon Beetle disappears in the fog. It's gone.

Rachel looks forward, down the road, and says the famous f word once again $\ensuremath{\mathsf{--}}$

RACHEL (CONT'D)

Fuck!

The word fits the situation just perfectly, like it did for the others.

EXT. VILLAGE - DAY

The Chevy Caprice comes out of the forest path and finds itself in the village. The wheels stuck in the muddy ground. The Chevy Caprice stops.

The village consists of only three houses, a church and behind it (not visible yet) a cemetery. The village is probably from the 1960's or 1970's. It's left for a long time. No one knows what happened. It's creepy, a place you don't want to be.

Toby, Kyle and Annie leave the car.

KYLE

We're finally here.

They look around.

KYLE (CONT'D)

Doesn't seem very alive.

ANNIE

Hey! Anybody here?!

Annie's calls echo, but they don't find someone to respond. A figure flashes behind a house. The group didn't see it.

INSERT: A shot taken from inside one of the houses. Something watches the three walking through the village.

KYLE

Hello?!

They stop. They turn around. But except the houses and the church there are only trees and fog.

Toby looks at something over screen.

KYLE (CONT'D)

What is it?

TOBY

I don't know.

Toby walks a few feet and knees down. In the mud are footprints. Rather from an animal than a human.

TOBY (CONT'D)

Here are footprints.

Kyle and Annie approach.

ANNIE

They look weird, don't they?

KYLE

Yeah. It only has four toes. What animal has only four toes?

TOBY

(smart ass)

A lot?

Kyle looks into the forest. There's something strange about the place. No people. Weird looking footprints. Where (the fuck) are they?

Then there's a scream -- really loud one louder than any scream before and definitely much closer. The three startle, looking hectically around. Where did that came from?

ANNTE

What the hell was that?

Toby looks at Kyle.

KYLE

I heard that before, when I was in the forest yesterday. I told you about it Toby.

TOBY

I heard it, too. Last night.

ANNIE

But what was it?

They look at each other. No one knows the answer.

EXT. ROAD - DAY

Rachel walks down the road. No car has come and she knows that the probability that there might come a car is low. She takes a last look over her shoulders and gives it up. The situation is just fucked up.

Rachel stops, closes her eyes, takes a long breath in and a long breath out. It's simply just a try to calm down, because she's about to loose her nerves. Then she takes another long breath in and another long breath out, when --

There's a scream!

Rachel eyes snap open. She stops breathing. Her heart's beats per-minute drop to zero. If she could she would pee her pants. She cant.

Silence.

There's another scream, coming from who knows where. Somewhere from the forest. But from which direction?

Rachel doesn't move an inch. The only things which move are her eyes. She takes a fast glimpse right, and a small glimpse left. Her eyes catch something.

In the forest are two figures. They're black. The black figures Toby and Kyle saw? Yes. It's them.

We can't really see them in detail, but we know they're there and we see that they don't look any human. They aren't animals we know from documentaries either. It's something else. Something we've never seen before. They're the creatures and for the rest of this film that's their name.

They walk straight, have long limbs and claws and you will pee your pants when you see them. So fucking scary are they.

RACHEL

(very low; she panics)
Oh my god! Oh my god! Oh
my god!

The creatures let out a couple of screams. It's their way of communicating. And it's scary. We heard the noise before, now we know from what it's coming from exactly. And seriously, it makes us freak out.

Rachel breaths heavy.

RACHEL (CONT'D) (very low)
Fuck, fuck, fuck, fuck...

What if they see her? What will happen? What the fuck are those things?

Rachel can't think of anything else. She tries her best in being quite. The creatures move off, deeper into the forest.

A couple of screams hall through the air.

Rachel takes her camera points it into the forest.

CAMERA POV: Rachel zooms in one of the creatures face. For a blink of a second we see its face very clearly. Its frightening.

RACHEL (CONT'D)

(low)

Fuck!

Rachel lowers the camera. She puts it up again but once again the creatures are gone. Like the earth sucked them in.

Rachel's alone out there, but she's curious. She has the chance to take a picture of the creatures and she takes her chance.

It's completely insane, but when else do you have this kind of chance? It's a new species. At least we think thats what it is.

Rachel sets one foot in front of the other. She walks carefully over the road and into the forest.

INT. CHURCH - DAY

The heavy wooden doors open, they step in. The doors shuts with a thunder that echoes through the church. They look around. The church is eerie. No candles are on. Nothing.

They approach the altar. The crucified Jesus looks down at them.

TOBY

Now confess your sins. This place scares the shit out of me.

KYLE

I'm supposed to do that with a father.

Outside there's a scream. They listen frightened, looking tight at the door.

EXT. FOREST - DUSK

Rachel walks through the forest, slowly, as quite as she can. Only a few rays of light find their way down from the sky through the trees.

Rachel holds her camera ready to take a picture. She's nervous, but somehow excited, although -- let's face it -- it's completely crazy what she's doing. She knows it and it's good that she does.

It's quite. No sound of animal, no sound of life. The only thing heard are Rachel's steps on the with mud covered ground. Beneath the mud wood branches crack. The sound is uncomfortable.

Rachel stops. She looks at the ground and sees a footprint. It has the same size and shape of the one found by Toby in the village.

Rachel takes a picture of it -- snap! -- She moves on. Suddenly, Rachel finds herself on a --

EXT. CEMETERY - DUSK

Dozens of old gravestones cover the ground. The cemetery looks rundown. Decades passed since there was someone here or someone was buried on these grounds at last.

Rachel's drawn away by the look of the cemetery --

RACHEL

Wow.

In the background, behind trees, we can see a towe rising into the sky -- the tower of the church where Toby, Kyle and Annie are in at the very same moment.

Rachel walks over the cemetery. She's pretty uncomfortable with the situation, passing gravestones. Death is in the air.

Rachel raises her camera and takes some photos -- snap! snap! snap! -- She walks and falls over a broken gravestone. Her face lands in the mud. The camera lays a few feet in front of her. Thank god -- it's fine. Not even a single scratch on it!

RACHEL (CONT'D)

Ouch!

Rachel opens her eyes and looks at something of screen: her camera. She reaches out her arm, grabbing for the camera, when her eyes catch something at the other end of the cemetery. It's a creature walking over the cemetery.

RACHEL (CONT'D)

(under her breath)

Oh fuck!

Rachel crawls and takes her camera, aims it at the creature. The creature stops. It turns. It looks around the cemetery. It lets out a scream.

Rachel stops breathing. Fuck. Did it notice her? She crawls and hides behind a gravestone, but so she can see what's going on: Another creature follows the creature. They walks together.

Rachel focuses. They're gone. She gets up, and walks very softly, hoping to not produce much sound. And after a few steps she falls into a hole which was covered by trees and mud.

Rachel slides down the hole...

RACHEL (CONT'D)

Ahh!

... and lands in the darkness. The fall knocked her out. She's unconscious. Game over. Where did she fell into?

We stay on black.

Like a crescendo we hear breathing. It's building up. It's loud. It's strenuous. It's not from Rachel, it's definitely from someone else. But who?

After a few seconds of silence we hear loud, thunderous knocking -- bam! bam! -- the knocking is accompanied by groaning --

OFFICER JOHNSON (V.O.)

Aaaawwww!!!

EXT. ROAD - DUSK

On the trunk of Officer Johnson's police car. It shakes with every single strike from the inside -- chuck! chuck! chuck! -- a silence... Then -- chuck! chuck! chuck! -- again followed by loud -- bam! bam! bams! --

Officer Johnson kicks with all his strength against the trunk door from the inside. He's doing the best he can -- bam! bam! bam! --

The TRUNK SLAMS OPEN, revealing a heavy breathing Officer Johnson. He GASPS FOR AIR. And finds the right word for his situation: the "f-word":

OFFICER JOHNSON

Fuck!

Officer Johnson fucking did it. He climbs out of the trunk and sucks in the fresh air.

The blue und red lights of the police car are on, still spinning and play on the wet road and his bloody face. He touches his face. He looks down on his fingers. What's that? Blood.

OFFICER JOHNSON (CONT'D)

Fuck.

Officer Johnson wipes away the blood. He looks around and finds himself still at the road, his police car hasn't moved a bit -- but Chevy Caprice is gone.

It takes Officer Johnson a few moments before he realizes what happened. The lack of oxygen in the trunk and Annie's flashlight-strike didn't do any good to him.

Officer Johnson looks at something off screen. He takes a few steps, knees down to the ground and takes what he saw: HIS GUN. He puts it back in the holster.

INT./EXT. POLICE CAR / ROAD - DUSK

Officer Johnson climbs in the police car. He grabs for the car keys, wants to turn on the engine but he notices the engine is still running, the lights are still on. He closes the door with one loud -- chuck! -- and drives off.

INT. POLICE CAR - DUSK

Officer Johnson is furiously driving the car. He's fucking pissed about what happened, he seeks for revenge. Officer Johnson, the "Maryland Mass Murderer" loses control and he has only one goal: he wants to kill Toby, Kyle and Annie.

THROUGH THE WINDSHIELD: The police car accelerates and accelerates... It can't get any faster...

EXT. ROAD - DUSK

The "Barnaby's" truck is blocking the road. We know this place pretty well.

Officer Johnson's police car halts in front of the truck. The engine dies and Officer Johnson steps out.

Officer Johnson's body vanishes in the police car. He finds what he searched: a flashlight.

Officer Johnson shuts and locks the car. He turns on the flashlight and walks to the truck.

Officer Johnson looks around and finds the entrance to the forest road. He walks into the forest.

INT. CHURCH - DUSK

We're at the point where we left Toby, Kyle and Annie... They listen, there faces looking tight to the door. Frightened.

Annie looks at Kyle, he looks back. It's a look of fear, but also of curiosity.

Toby watches them watching at each other. It has been a long time since he felt anything like that. Then --

The doors pound! They vibrate with every strike -- bam! bam! bam! -- and there's also scratching noises.

They turn their heads to face the door. Nothing. It's like nothing ever happened. The door's closed.

Annie swallows. She can't breath. But words leave her mouth:

ANNIE

(whispers)

What the fuck was that?

They don't say a word. Dead silence.

Toby looks at Kyle. Kyle looks at Annie. They shrug. Kyle presses his index finger on his mouth, "be quite."

It's silent. After a beat:

KYLE

I'm for going out and look who was that.

ANNIE

What if it's the police officer?

They look at each other. There's fear in their eyes. Toby fights with himself, but:

TOBY

Let's check it out.

Kyle and Annie look at him a little bit surprised. Toby feels the looks.

TOBY (CONT'D)

Either we wait here and die, or we go outside and die. That's not even a choice, is it?

Kyle and Annie look at each other they nod.

EXT. VILLAGE - DUSK

On the wooden doors we see something which we saw before. We saw it on the tree in the forest. We saw it in the reception side room in the motel. We saw on the warning board at the intersection. It's claws marks.

The wooden doors open, revealing Toby, Kyle and Annie. They step out of the church and look.

THEIR POV: the village. It does not look quite. Something mystically is in the air. The fog does its best to keep the mood scary. They look and then they spot something in the distance, close to one of the houses, through the thick fog: a figure. Small. Black. Unidentified. But it's there. Could it be a creature? Or is it just someone doing a bad prank with Toby, Kyle and Annie?

Kyle sees the figure at the end of the lonely village road. The black figure vanishes.

KYLE

Maybe we should follow?

ANNIE

I don't know.

KYLE

What do you think, Toby?

Toby looks at Kyle. He shrugs.

TOBY

What if it's the cop?

KYLE

We locked him up pretty good in the trunk. Or maybe he's dead.

Kyle looks at Annie. She roles her eyes.

KYLE (CONT'D)

Okay. What do you guys think? Follow?

Seconds later...

They walk through the fog curtain. It's hard to keep up with the figure. They keep following it...

EXT. HOUSE - DUSK

The figure pushe's open the door. It enters the house, disappears. The door shuts.

Behind the corner of another house, Kyle's, Toby's and Annie's heads look to the house where the figure disappeared.

KYLE

Okay, I'm going in and check out who this is, okay?

ANNIE

What about us?

KYLE

You wait. When I'm not back in a couple of minutes you come inside, okay?

Toby nods. Annie hesitates a moment, but then nods.

Kyle walks away from behind the house and to the house. He turns and looks to Toby and Annie who signals him "okay."

TOBY

Don't forget to confess your sins if it's the father.

Kyle signals Toby an "okay."

Kyle's hand knocks at the door. He waits in front of the door. He turns to the forest, searching for Toby and Annie. He spots them behind the house. Kyle shrugs.

ANNIE

What's wrong?

Toby doesn't answer.

Kyle pushes open the unlocked door. Darkness faces him. He takes one last look to Toby and Annie and then disappears in the darkness.

INT. HOUSE - HALL - DUSK

Kyle steps into the house. Behind him, the door slams shut with a thunderous noise -- whooom! -- he startles.

Kyle stands in the hall. His eyes adjust to the darkness of the house. He looks around and recognizes a staircase leading to a second floor. On the first floor are a few doors which lead to other rooms. We will find out what's in that rooms.

Kyle looks around and walks around. He looks into another room, in the background a shape flashes by. He's unaware.

KYLE

Hello?!

Kyle's feet walk on the wooden floor. It's squeaking. He enters the --

INT. HOUSE - KITCHEN - DUSK

Kyle looks around. The boards are empty. Everything is covered in dust. A kitchen that hasn't seen a housewife for many, many years.

Kyle takes a jar from one of the boards. He opens it. There's only dust in them. He puts it back.

As Kyle takes looks in another jars, in the background a shape passes by again -- Kyle's still unaware of this. He walks out of the kitchen and into the --

INT. HOUSE - LIVING ROOM - DUSK

Kyle looks around. Everywhere is dust.

Kyle moves to the telephone, it's an old one, probably from the 1970's, picks up the receiver, presses it to his hear. The line is dead. There's a thud coming from the ceiling. Dust falls of the ceiling, landing on Kyle's shoulder.

Kyle looks at his shoulder, cleaning the dust off his shoulder. He looks up to the ceiling. The thudding clearly coming from above.

Kyle stands for a moment. Thinking. What to do? What not to do? Then he walks back into the --

INT. HOUSE - HALL - DUSK

Kyle stops. The squeaking on the floor stops. He apprehends footsteps coming from the second floor. They stop. It's dead silence. Really dead silence. (The soundtrack is on mute.)

Kyle stands on the staircase for a beat, thinking. What to do again? What not to do again? After a moment:

KYLE

Hello?!

No response comes from the second floor.

KYLE (CONT'D)

Hello?!

Fucking no response. The tension rises. Kyle feels it.

Kyle is nervous, he fears whatever is up there. Again there are footsteps coming from above. He looks at the entrance door, it's just a few feet away, but he decides not to go outside. He's curious. But it's so fucked up.

KYLE (CONT'D)

(quite)

This is so fucked up!

Kyle moves to the first step of the staircase. His feet ascend the stairs. Slowly, quite. He's barely making a noise.

INT. HOUSE - SECOND FLOOR - HALL - DUSK

There's a shape leaving the hall into a room.

Kyle doesn't see it. He ascends the stairs. He's on the second floor. A long hall with four doors.

Kyle walks down the hall. He opens the first door on the left, revealing the toilet. Rumbling comes from behind one of the doors. We don't know which one.

Kyle opens the second door on the right: It's an office with a big desk. He moves on, opens the third door: A simple junk room. Now the last door...

Kyle moves to the last door. His hand reaches out, almost at the knob, when there noises coming from downstairs.

Kyle looks down the hall of the second floor. Not breathing. What the fuck was that downstairs?

INT. HOUSE - HALL - DUSK

Kyle descends the stairs, carefully looking around. He looks to the living room door, seeing a shape disappearing. He swallows. This is the scariest moment in his life and he's not able to say a single word.

Kyle slowly walks to the living room door, so slowly that the floor doesn't even squeak. He's almost in the living room when --

Toby steps out of the door. Kyle startles to death.

KYLE TOBY

Fuck! Fuck! Toby?! Why the Chill out, man. It's me. fuck did you do this? Fuck!

KYLE

Thank god it's you.

TOBY

Did you find anything?

KYLE

No. I just heard noises and something's in the house. I don't know what, but something's in here. Trust me. We need to get out of here.

(beat)

Where the fuck is Annie?

TOBY

I told her to go back to the church.

KYLE

What? No, why did you do that? You can't leave her alone in a fucking place like this.

TOBY

I thought this was what you would do.

KYLE

I would never send her back. We need to go to the church, get Annie and then get the fuck out of this fucking place.

TOBY

You're right.

They go a few steps, but then their's a scream. It's not from It's coming from inside the house. From the second floor. They stop. Look up the staircase. And listen...

Then there's another scream. There's a shadow on the wall upstairs. A strange shadow.

Toby and Kyle look at each other. A moment passes. Then -- without the slightest amount of hesitation -- they go for the door but before they reach it the wooden floor breaks and they fall down in the darkness!

INT. CATACOMBS - DUSK

It's the pure darkness. We see absolutely nothing. The only thing we hear is the moaning of two guys in pain: Toby and Kyle.

KYLE

Awwww... fuck!

(beat)

Toby?! Toby, are you okay?

A moment passes...

KYLE (CONT'D)

Toby?! Toby, are you okay?

Somewhere out of the darkness:

TOBY

I'm alive. If this is what you want to know.

KYLE

Thank god. Where are you?

TOBY

I'm over here.

(beat)

Would you please take your hand off my ass.

KYLE

Oh sorry. I didn't know it was yours.

A beat. Just silence.

KYLE (CONT'D)

Wait a minute. I have an idea.

TOBY

Something constructive?

KYLE

Yeah!

After just a few seconds we hear a loud click! It's sounds familiar. It's the sound of a Zippo lighter being opened. Then we hear a tschick! A small flame appears, lightening the dusty face of Kyle.

KYLE (CONT'D)

Where the fuck are we?

Kyle turns and faces a human skull in the wall. He startles.

KYLE (CONT'D)

Fuck!

Kyle lights the floor. Human bones cover the floor. He holds up the flame. We now can see Toby sitting next to Kyle, looking around.

TOBY

We're in some sort of ... catacombs.

There's squeaking from above. Like footsteps. They listen...

TOBY (CONT'D)

(whispers)

Did you hear that?

KYLE

(whispers)

Uh-huh.

The foot-steps come closer...

TOBY

(whispers)

Turn off the light! Turn off the light!

Clunk! The zippo is closed. Darkness again. They look up at the hole, scared shitless. There's a scream. Then Another scream. After a moment the footsteps go away.

TOBY (CONT'D)

(whispers)

I don't know. Let's find a way out of here.

KYLE

(whispers)

I can give you leg-up.

TOBY

(whispers)

Believe me, I don't want to up there. Probably the things are still there.

KYLE

(whispers)

You're right.

Click! The Zippo is opened. Tschick! The Zippo is turned on. We see Toby and Kyle's face.

EXT. VILLAGE - DUSK

Officer Johnson's police car pulls out of the forest path into the village. He finally arrived. The engine dies. The doors opens.

Officer Johnson steps out of his vehicle, his boots sinking in the mud. He looks around. He never was here. As we already know it must be quite some time since the last person was here.

INT. CHURCH - DUSK

Annie sits on a bank in the first row of the church. She looks at the crucified Jesus Christ. Daydreaming.

The church door bursts open, Annie turns and sees Officer Johnson on the door frame. Shit!

OFFICER JOHNSON

Look who we got here? The girl.

Annie looks at him frightened, "fuck!"

OFFICER JOHNSON (CONT'D)

I knew you where with the boys. I knew it. Where are they?

Annie's so scared, she almost can't speak...

ANNIE

They... they'll be back in a few seconds and then they going to kick your ass.

OFFICER JOHNSON

Are they?

ANNIE

Yeah.

OFFICER JOHNSON

You're not very with withouth a flashlight, huh?

Officer Johnson walks to her. He closes the doors shut. He continues to walk towards her.

Annie is scared. This time she doesn't have a flashlight.

INT. CATACOMBS - DUSK

It's almost completely dark. The only thing you we see is... well, nothing. It takes a while until our eyes apply to the darkness. Instead we hear something, it's a steady:

Crack, crack, crack...

Toby's and Kyle's feet move cautious on the bones of who knows how many dead people down there in the catacombs.

The flame of his flare reveals only bones and skulls and rips to us.

CUT TO:

SOMEWHERE ELSE IN THE CATACOMBS.

We're with Rachel. She uses the light of her camera as flashlight.

CAMERA POV: A lot of skulls are on the walls. Human. Animal. The camera shoots a foot disappearing in an aisle.

Rachel tries not to panic. She knows something was there. But what? A creature?

Rachel stands their. Her heart's beats-per-minute at a steady zero. She listens. She hears voices. We listen. We hear voices. Is that foot steps? Is that voices of people talking?

Rachel walks a few feet and stops. She listens crack, crack, crack... There's footsteps behind her.

Rachel takes her camera, spins over the mini LCD display and points the camera backwards. She turns off the lights and turns on night view.

IN THE DISPLAY: We see a creature passing by in the aisle.

Rachel knows she's in trouble.

As the creature is out the displays frame, Rachel starts breathing. She steps on a bone, it cracks! The crack halls through the catacombs. A scream from the creature.

RACHEL

Shit!

Rachel looks in the display and what she sees frightens her. The creature is coming after her!

RACHEL (CONT'D)

Oh god!

There's only one options left for Rachel: running. She's aware of that option and starts to run...

The creature is following her...

INT. CATACOMBS - DAY

Toby and Kyle walk. They heard the scream and are carefully looking around, only the small Zippo gives light.

KYLE

(whispers)

Whatever it is it's down here.

Suddenly there's a scream from behind them, they turn and face a creature.

TOBY

Run!

Toby and Kyle run like hell. They turn into other aisle, trying to scape from the creature. In one of those aisle is light.

KYLE

Toby! Right! There's light!

They run into the right aisle and bump into Rachel.

TOBY RACHEL

Ahh! Ahh!

KYLE TOBY

Ahh! You?!

RACHEL

Yeah! Me! There's creatures.

They're after me.

KYLE

They're after us.

Screams!

RACHEL

I know how to get out of there.

Follow me!

They run and run and run.

In one of the aisle Kyle slips on one of the bones and falls to the ground.

KYLE

Toby! Toby! Help me!

Toby stops, turns back and sees a creature behind Kyle. It jumps on him.

KYLE (CONT'D)

Fuck!

The creature widens its mouth and wants to bite Kyle. Kyle pushes it away.

KYLE (CONT'D)

Fuck!

Toby takes a skull from the ground and throws it at the creature, hitting its head. It backs away.

Kyle gets up.

KYLE (CONT'D)

You saved me.

TOBY

Come on! Come on!

They run.

EXT. CEMETERY - DUSK

Totally out of breath, Rachel emerges from the hole. Her clothe's are a mess. Covered in dirt and dust. She climbs with no power left out of the goddamn hole. As she's out, she looks down the hole to see --

Kyle coming out of it. His clothes are dirty as well.

Toby is the last one. He's almost out of the hole when something pulls him back in to the fucking hole!

TOBY

Fuck!

Toby slides back into the hole.

Kyle's hand grabs for Toby's. He holds him as tight as he can and pulls.

TOBY (CONT'D)

Help me! Help me!

Toby kicks with his foot -- bam! bam! bam! -- into the face of the creature. But it doesn't let go of him. Shortly before it bites Toby, Kyle whacks a stone in the creature's face.

TOBY (CONT'D)

Oh fuck! Fuck! What the fuck are those things?

Out of the whole come screams.

KYLE

We have to get Annie.

Toby nods.

INT. CHURCH - NIGHT

Officer Johnson and Annie face each other. He's holding the gun at her and she has no idea of how to escape.

Annie is pale. She's never been in a situation like this before. It's fucked up.

OFFICER JOHNSON

Undress!

ANNIE

What?!

OFFICER JOHNSON

I said undress!

ANNIE

No!

Officer Johnson moves closer to her, pointing the gun.

Officer Johnson jumps on her, throwing her to the ground. He wants to rape her. She tries to push him away. But he's too strong. It's a struggle!

OFFICER JOHNSON ANNIE
No one's gonna here you! Get off me! Get off me! Help!
Shh...!

Officer Johnson rips open her jacket, revealing her t-shirt.

Annie pushes and pushes, but it's impossible to get Officer Johnson off. She cries and sobs! Another effort with all her strength -- and she pushes Officer Johnson off her! Finally!

ANNIE (CONT'D)

Get off me!!!

The door bursts open and what Kyle sees shocks him:

KYLE

Annie?!

Officer Johnson looks at him, and before he can grab for his gun Kyle pushes him off her and punches the shit out of him.

Toby and Rachel stand at the door. There's screams coming from outside. They shut the door and push against it.

Kyle takes Officer Johnson's gun and without the slightest amount of hesitation shoots him in the head. Officer Johnson fall the ground. Dead.

Annie gets up, sobbing and crying. Kyle holds her in his arms.

TOBY

It's okay... it's okay...

Kyle takes a bank and pushes it in front of the door. It's closed. The door pounds, but the creatures can't come in.

They look at each other and their expressions ask for simply one question: What the fucko?!

INT. CHURCH - NIGHT

It's later. The last rays of light have disappeared. Outside it's the pure darkness. The candles in the church are lit. (Kyle's Zippo did this job good.)

Toby is sitting on the first bank of the church, looking at the crucifix. He's daydreaming, trying to bring clarity in the night.

Annie is quite, slightly crying. Fucked up. Her make-up a mess. She leans against Kyle, his arm around her shoulder, comforting her, trying to calm her.

Rachel is the only one who's actually doing something beside sitting around. She's looking at the dead body of Officer Johnson. Something's bugging her. She stands up and moves to the body, looking at his bloody bullet-holed face. She looks very closely and is really thinking (her face tells). Something just popped into her mind —

RACHEL

(something)

Oh my god.

Kyle throws her a concerned look.

KYLE

What is it? Isn't he dead?

RACHEL

(looking up to Kyle)
No. Do you know who you killed?

Kyle looks at Toby who just response with a shrug and a concerned look.

KYLE

Who is he?

RACHEL

His name is Dario Sommerset.

Kyle and Toby exchange a look, they absolute can't associate anything with the name.

RACHEL (CONT'D)

The "Maryland-Mass-Murderer?" Does it click?

(she stands up)

He's from Baltimore, Maryland. He killed fourteen people, among them an officer called Phillip Johnson.

Rachel moves aside, revealing the name tag "Officer Johnson" to Toby and Kyle. There faces go like "oh my god!"

KYLE

(it clicks; to Toby)

The dead guy in the trunk was the real officer.

(it thinks in)

Fuck! What a day!

TOBY

Rachel, how do you know it's him?

RACHEL

I'm a freelance journalist for a small newspaper in Annapolis — that's were I'm from. I wrote an article about him, Dario Sommerset. He was imprisoned for killing seven people. No motive, no mercy. He just killed them. He fled out of prison and continued his murders.

Annie looks up, wiping away some tears --

ANNIE

And he almost made three more murders and added a rape... (she looks at Toby)

Thanks to him.

TOBY

Why the fuck are you saying this, huh?

ANNIE

You said it'd be better if I'd go back to the church while you went into the house.

TOBY

Yeah, give me the fucking fault that he almost raped you.

ANNIE

At least you could say sorry.

TOBY

For what? Huh? For what? I didn't know that this son-of-a-bitch officer who we just came to know isn't a real officer but a "Maryland-Fucking-Mass-Murder" was coming here to the church. I'm sorry, okay? I'm fucking sorry. I didn't know that son-of-a-bitch was coming here, so didn't you. So don't come with your bullshit!

That hit Annie right in the face. Her mouth is zipped shut. Tears dwell in her eyes, Kyle looking at her. He looks at Toby, but is not angry at him for what he said.

KYLE

He's dead. That's all that matters.

TOBY

That's all that matters?!

RACHEL

Have you forgotten about the creatures?

ANNIE

(she sobs)

Creatures?

Toby, Kyle and Rachel look at Annie. She does not know that there are some cruelsome evil motherfuckers out there.

KYLE

There's creatures out there.

ANNIE

Are you bullshitting me?

The three look at Annie. Dead serious. No sign of a lie.

ANNIE (CONT'D)

What are they?

KYLE

We don't know.

Toby cleans his glasses.

TOBY

All we know is they're not very friendly.

RACHEL

I have a photo of them.

Rachel moves to Annie and shows her the creature on her camera device. It's the photos she took today.

ANNIE

Oh my god.

Annie looks at the three.

RACHEL

Well, what do we do now?

KYLE

We have to get out of here. The church with all its windows isn't a safe place. We could make it to the car and then get the fuck out of here.

(to Rachel)

How did you come here?

RACHEL

With my car. But you have go over the cemetery and then through the forest to get to it. But it doesn't work anyhow. It's damaged -overheats all the time! So that's no option.

KYLE

Okay. Toby, what do you think?

TOBY

What choice do we have?

There's a moment of silence. Each of them thinking of an escape scenario. But there is just one. Then they look at each other, nodding. They have to try it.

EXT. VILLAGE - NIGHT

The doors of the church open very slightly. Toby, Kyle, Annie and Rachel emerge.

Kyle holds Officer Johnson's gun in his hand, with his other hand he holds Annie's.

Toby has Officer Johnson's flashlight, which sparely gives any light in the fog, but this mystic glow.

They wait for a moment, looking. It's silent. No wind. No noises. Nothing. No sight of any creatures. It's so dark, we barely see anything.

They slowly walk over the muddy ground. The fog seems thicker than ever, the distance view is at a minimum, the candles give a mystical glow.

Suddenly they stop.

KYLE

Did you hear anything?

They look at each other. Scared. Fucking. Shitless. No other words explain what they feel. Their heads shake "no." But too early --

There suddenly are screams of the creatures audible -- somewhere close!

KYLE (CONT'D)

Fuck!

TOBY

Run! Run! Run!

They start running. Through the fog, they approach the yellow Chevrolet.

RACHEL

The keys?!

Kyle dugs his hand into the pocket of his jacket. Gets the keys. Throws them to Rachel. She doesn't catch, gets them from the ground. She opens the car. And within just a few seconds they're all in the car, the doors slamming shut and locked.

INT./EXT. CHEVY CAPRICE / VILLAGE - NIGHT

Rachel turns the ignition switch. The engine stays shut. Rachel lets out her signature word in a situation like this:

RACHEL

Fuck!

KYLE

What's wrong?

RACHEL

It doesn't start. I think we're out of gas.

TOBY

What?

Rachel turns the ignition switch ones again. The engine does not fire up.

KYLE

Are you kidding?

RACHEL

Nope.

KYLE

Fuck.

Rachel folds her hands. She mumbles a short prayer:

RACHEL

Please god, let the engine start... let the engine start...

Rachel turns the ignition switch. Tshtshtshtshtsh... and finally she engine starts. Yeah!

RACHEL (CONT'D)

Thank God!

Rachel turns on the lights of the Chevy Caprice.

THROUGH THE WINDSHIELD: The lights go on and illuminate two creatures, standing right in front of the car. They let out screams.

RACHEL (CONT'D)

Fuck!

KYLE

Let's get out of here! Drive back!

Rachel puts the car in rear mode and kicks the throttle. The engine roars, when --

One creature jumps on the hood of the car, slams its claws into it.

The four in the car startle.

The creature slams its slaws against the windshield, leaving hugh claw marks in the already broken glass.

The Chevy Caprice accelerates.

KYLE (CONT'D)

Brake!

Rachel slams the breaks. Kyle takes the wheel and turns it from the passenger side --

The car makes a 180 degree turn and throws the creature off the vehicle. As soon as it is on the ground, it's up again.

KYLE (CONT'D)

Go, go, go, go...

Rachel puts the car in gear, her boots slam the throttle and with a loud roar the Chevy Caprice heads for the forest path and disappears in it. The car might be yellow, ugly and old, but it surely works great!

INT. CHEVY CAPRICE - NIGHT

It's dead silence in the car. No one's able to speak. No one wants to speak. There's just nothing to say. The situations is just so fucked up.

Kyle looks over his should, to the rear seats.

Annie sits apathetic there, tears running down her cheeks. She looks out of the window. The night did terrible to her.

Toby is quite, but somehow takes the situation rationally. There must be an explanation for the creatures. He does not no the answer to that question, but one thing's for sure: there's is an answer. There is.

Kyle looks to Rachel. She's just like Toby. She takes the situation as it is. There's just no way to get out of there. At least it seems so in the moment.

Kyle decides to break the silence:

KYLE

You guys okay?

Nobody answers. But then Toby:

TOBY

Are you kidding, Kyle? Nothing's okay.

(MORE)

TOBY (CONT'D)

You and me were almost killed by an officer who we found out isn't a fucking officer. Rachel was almost killed by fucking creatures, Annie was almost raped and blames me for that. And you ask "are you guys okay? Are you guys okay?"

(beat)
Are you okay?

KYLE

Well... I'm alive. And you guys too. How bad can the night possible become? We already reached the apex.

A moment of silence.

EXT. FOREST - PATH - NIGHT

The wheels of the Chevy Caprice do their best efforts to move the car forward. The car slows down, the wheels turn in the mud and to the worst of all they suddenly stuck -- the Chevy Caprice doesn't move a bit anymore.

INT./EXT. CHEVY CAPRICE / FOREST - PATH - NIGHT

RACHEL

Oh no!

KYLE

No, no, no, no!

Rachel kicks the throttle --

The rear wheels twist but except mud flying away from it nothing happens.

Toby senses the problem of the situation and a solution:

TOBY

Kyle, we have to push the car.

Rachel kicks again. The engine roars louder. The rear wheels twist, then stop.

Toby and Kyle step out of the car, into the night. Their shoes sink in the mud. They circle the car and approach the rear in the darkness.

KYLE

You ready in there?

RACHEL (O.S.)

I'm ready.

The engine roars to life. The rear wheels accelerate and mud splashes against Toby and Kyle, pushing the car as hard as they can.

KYLE

Come on!

Rachel lets go of the gas pedal.

RACHEL

It does not work.

Toby and Kyle stop to push. They're out of breath. And somehow out of hope.

Kyle looks around. He's desperate. The dark stems of the trees sit close together and let the forest look like walls around the forest path.

TOBY

We have to try again.

KYLE

Okay.

(to Rachel in the car) Rachel! Let's try again.

RACHEL (O.S.)

Okay!

Rachel kicks the gas pedal -- the wheels accelerate -- Toby and Kyle push as hard as they can. And then there's a couple of screams!

Toby and Kyle looks into the darkness. There's nothing you can see. Then there's a couple of more screams. Closer. Louder. Fuck!

Toby and Kyle push. And push. And push. The wheels turn. And turn. And turn. And finally the Chevolert Caprice moves out of the mud, driving a couple of feet.

Toby and Kyle run after the car. Officer Johnson's gun falls out of Kyle's pocket onto the muddy ground. They jump into the Chevy, slam the doors shut and Rachel kicks the gas pedal.

The Chevy Caprice runs down the forest path, leaving the creatures behind. Let's hope they finally made it.

INT. CHEVY CAPRICE - NIGHT

THROUGH THE WINDSHIELD: We see the forest road. Fog. Trees. The Chevrolet makes its best effort to drive through the forest. In the car is dead silence.

Toby and Kyle looks like a mess. Covered in mud and sweat. Out of breath. Almost dead.

KYLE

(to Annie)

Annie. How are you feeling?

Without looking, Annie answer with a quite voice:

ANNIE

Let's just get out of here. Please.

KYLE

We will.

(more confident)

We will.

Sounds almost like a promise. Will Kyle keep it?

EXT. ROAD - NIGHT

A very familiar place: the "Barnaby's" truck's crash site.

The Chevy Caprice bursts out of the forest path onto the real road. It slides across the asphalt and finally heads away from that horrible place, back to the motel. Back to where it all started. Back to a place where it could be save. As the car leaves into the darkness of the night we --

INT. CHEVY CAPRICE - MOVING - NIGHT

They're tired. Exhausted. Half dead. There's a lot of words to describe how the four feel.

Annie is asleep. It's been a hard day for her. Toby beside her is in thoughts. But is that some sort of smile on his dirty face? No matter how life-threatening this all was, it was an adventure, and it kicked him out of his depressive life.

Kyle is quite, too. Sunken in deep thoughts. Reflecting everything that happened so far. The empty motel. The accident. The incident with Officer Johnson. The church, the house, the catacombs, the creatures. Truly, what a fucking day!

Rachel's hands are tight on the steering wheel. She's driving like Toby. Eyes concentrated on the road or in the mirrors, checking if there's anything around. Anything like creatures.

EXT. DINER & MOTEL - NIGHT

The neon lights of the motel flicker into the night. The "TV" and "phone" are still promised. A promise which we by now know couldn't be kept.

The Chevy Caprice pulls onto the motel parking lot. It halts. The engine dies. The lights go out.

INT. CHEVY CAPRICE - NIGHT

For a moment there's silence. No one says a word. They're just glad they made it here to the motel. But is it really safe?

KYLE

We're here.

RACHEL

Maybe we should hide in the diner and wait till dawn.

KYLE

Okay.

(to Annie)
Annie, you with us?

Annie nods slightly "yes."

EXT. DINER & MOTEL - NIGHT

The doors of the Chevy Caprice open. Toby, Kyle, Rachel and Annie step out of the car. They look around. It's a dark night. It's cold. No one wants to be out in a night like this. We now know why. They move over the parking lot to the diner.

INT. DINER - NIGHT

They slowly enter the diner, looking around. Is it safe? It is. Nothing which resembles a creature is there.

They move to the counter and hide behind the counter. They sit down, leaning against the ovens.

Annie cries. Now really everything sinks in...

All are exhausted. Tired as hell. The state they were in the car, but now only duplicated.

Kyle lays his arm around Annie, she leans her head against his chest.

Toby and Rachel exchange a glance. That's it for them. Everyone gets back and thinks about what happened. It's quite. Nobody speaks a word. We...

FADE TO BLACK.

From BLACKNESS, we FADE INTO:

INT. DINER - NIGHT

On Toby. He wakes up. Looks around. He's confused. He needs to remember where they are. The diner. He looks at Kyle, Rachel and Annie. They're sleeping tight. Annie in Kyle's arms, Rachel all by herself alone.

Then, through the silence, we hear something. Is it those screams? It's hard to hear. They're not really loud, but we hear them.

Toby stops breathing. Listens. The screams are getting Closer. And closer. And closer.

Toby shakes Kyle.

TOBY

Kyle... Kyle! Wake up!

Kyle wakes up. He looks at Toby. His brain needs a few seconds to boot.

TOBY (CONT'D)

Kyle, Kyle...

KYLE

What is it, Toby?

TOBY

There's something out there.

KYLE

What?

TOBY

Listen!

They do. Silence. Nobody of them speaks. And we hear the screams coming closer. Then they stop for a moment.

Kyle hears that and from one second into the next he's awake.

KYLE

Fuck! What should we do?

TOBY

I don't know.

Screams hall in from outside.

KYLE

(realizes)

They followed us.

Kyle wakes up Annie and Rachel. He shakes them.

KYLE (CONT'D)

Annie. Rachel. Wake up.

RACHEL

(groaning)

What is it?

KYLE

The creatures.

RACHEL

What?

Toby takes a pan and uses it as a mirror. He looks via its reflection outside. Two of the creatures are outside!

KYLE

What do you see?

TOBY

There's two of them. It looks like they're communicating.

RACHEL

That's probably no good.

Toby hands the pan to Kyle who looks into the reflection and sees the thing too.

KYLE

We need to get out of here.

RACHEL

How?

Kyle holds up the pan, looking outside. It's clear. No creatures in sight. They must be gone somewhere else.

KYLE

We have to try to get to the car. Maybe we never should've come back here. Why didn't we just continued driving? I don't get it.

EXT. DINER & MOTEL - DUSK

The diner door opens slowly. It stands just a few inches ajar. The pan emerges, in it the reflection of Kyle. All looks clear. No creatures.

KYLE

(whispering)

Looks good. Come on.

The diner door opens fully. Kyle, Toby, Rachel and Annie step out, walking really really quite. They don't want to get any attention.

THEIR POV: The parking lot veiled in white fog. We see no creatures. Everything looks just fine.

They walk out of the diner, straight towards the car, when out of the fog jumps a creature on the piece-of-trash of a Chevy Caprice, slamming on the hood. F-word.

KYLE (CONT'D)

Fuck!

RACHEL

Oh my god!

TOBY

No!

ANNIE

No, no, no, no...

This shouldn't have happen, now their in serious trouble Beside the Chevy Caprice a second creature emerges out of the fog.

Kyle grabs in his pocket but finds it empty. The gun is gone.

KYLE

Shit.

The Chevy Caprice is out of reach -- back into the diner? No option, it's also too far --

KYLE (CONT'D)

To the reception. Fast!

Without hesitation they run like hell! Setting each foot in front of the other as fast as they could possible do.

In the background, we have a glimpse at one of the two creatures.

They're almost at the reception, Kyle and Annie in the front, Rachel and Toby in the back, when --

Rachel falls to the ground. The worst case scenario ever! Why the fuck did this happen now?!

RACHEL

Ouch!

Rachel lays on the ground. She sees how Toby, Kyle and Annie are almost at a save place, when there's a scream coming from behind her.

Rachel turns her head and sees there's a creature on the road behind her.

RACHEL (CONT'D)

Toby! Help!

Toby turns. Sees Rachel. Fuck! He knows she's in trouble and it's about life and death, like it was a lot of time over the last ours.

Toby stops and runs back to help her.

Kyle takes a look over his shoulder and sees Toby

KYLE

Toby! Toby!

TOBY

I have to help her!

Toby approaches Rachel.

TOBY (CONT'D)

What happened?

RACHEL

I fell. I think I twisted my ankle.

TOBY

Fuck!

Toby looks to the reception door --

Kyle and Annie approach the reception door. Annie enters it. Kyle stops, takes a look to Toby. His friend is there and the fucking creatures are too. Why the fuck isn't he coming?

KYLE

Toby?! Come on!

Toby helps Rachel up to her feet.

RACHEL

Aww! It fucking hurts.

Toby supports Rachel walking. They're on their way to the reception. But they are slow.

KYLE

Come on!

A hand grabs Kyle's shoulder and pulls him back into

ANNIE

Kyle, get in!

The reception door slams shut --

INT. RECEPTION - NIGHT

Annie looks the door. Finally save! But Kyle isn't happy about that.

KYLE

What's wrong with you, Annie? We have to get back. We can't leave them alone.

ANNIE

No way. I don't want to die, Kyle. I don't wanna die. I've been through so much shit this night.

KYLE

Do you want that they get killed?

They look at each other for a moment. Annie doesn't know what to think. She's just kaput.

EXT. DINER & MOTEL - NIGHT

Toby and Rachel are making their to the reception Toby looks over his shoulder, the creature screams and disappears. He looks in every direction. It's gone. That's what frightens him. Where the fuck is it?

TOBY

Fuck! Let's go into room fourteen. Now!

They run to the room. Toby kicks the door once... and again. It opens. They get in.

INT. RECEPTION - NIGHT

Kyle paces...

KYLE

I won't let them die.

Kyle sees an axe behind Annie, leaning against the wall.

ANNIE

Fine go out and get yourself killed.

KYLE

Fine. Give me the axe!

Annie hands him the axe. Kyle takes the axe.

ANNIE

Don't be stupid Kyle.

KYLE

Toby's is my friend. I know him for all my life.

A beat.

ANNIE

I'm coming with you.

KYLE

No.

ANNIE

I will. You can't stop me.

INT. ROOM #14 - NIGHT

Toby and Rachel hide behind the bed. They're totally out of breath.

THEIR POV: They're looking in the TV and see the reflection of the window. Outside something walks, it's shadow is seen in the window.

It's hard to tell if it's a creature or a human. But one thing's for sure: it fucking stops in front of the room.

RACHEL

(whispers)

It's going to kill us. It's going to find us.

TOBY

(whispers)

Please be quite.

The figure lets out a scream. It's a fucking creature!

A second creature appears. They communicate. One of them moves off. The other one stays.

Toby and Rachel stop breathing, their eyes are still locked on the TV.

The door slightly opens and the creature sticks its head through the gap. It screams.

Rachel closes her eyes. Is that a tear in her eye? A prayer on her lips? The creatures goes.

EXT. DINER & MOTEL - NIGHT

The reception room door opens, Kyle and Annie come out, looking around. No creatures is in sight.

INT. ROOM #14 - NIGHT

Still hiding behind the bed, Toby and Rachel calmed down, although the tension is still there. Their breathing is steady, the beat of their heart is... well, we don't want to know. It's probably pumping at 200 beats per minute.

Toby and Rachel exchange a small glance, a glance with magic in the air. Toby cares about her. Rachel takes in that glance.

RACHEL

(whispers)

What now, Toby?

TOBY

(whispers)

I don't know. We have to get out, somehow. I don't know how, but somehow.

Rachel looks through the room. She sees the door's reflection in the TV, a bad choice. She sees the window.

RACHEL

(whispers)

We could use the window.

TOBY

(whispers)

Yeah. That's a good idea. Okay. Let's do it.

As quite as they can they get up. Toby helps Rachel get on her feet. They slowly open the window and sneak out of room #14.

EXT. DINER & MOTEL - NIGHT

Kyle and Annie walk over the motel parking lot, trying to be as quite as possible. They look around. No Toby. No Annie. Where are they?

Then a scream halls over the parking lot.

Kyle and Annie look hectically around, they turn and face a creature, standing just a few feet away.

Kyle is paralyzed and looks the creature straight into the eyes. It's really a creature from hell.

Kyle lifts the axe and swings it at the creature, it jumps back, Kyle misses.

The creature attacks, so fast it throws Kyle to the ground, the axe landing on the parking lot. Kyle pushes the creature away, keeping it from biting him in the neck.

Annie takes the axe and slams it at the creature, again and again and again until it lies dead on Kyle.

Kyle pushes the creature off him and gets up.

TOBY (O.S.)

Kyle!

Kyle and Annie turn, they see Toby and Rachel at the end of the parking lot walking towards them.

A scream halls through the night.

KYLE

Duck!

Toby and Annie duck, Kyle throws the axe. It flies through the air and slams into the head of the creature behind Toby and Annie, gaping it.

Toby turns and sees the dead creature, he looks up to Kyle.

Kyle stretches out his hand and helps Toby up.

TOBY

Do you think it's all of them?

KYLE

I hope so. We should go back into the diner.

FADE TO BLACK.

FADE IN:

INT. DINER - DAWN

Kyle, Annie and Rachel are sitting behind the counter, leaning at each other's body. They sleep deeply.

Toby stands at the door, looking out. He stands guard and he holds the axe in his hands. He's daydreaming.

Behind the counter, Kyle awakes. He looks around. His mind needs to wake up once again. He notices something. Someone's missing. Where the fuck is Toby?

He's about to panic, when he sees him standing at the door. He walks to him.

KYLE

Toby, are you okay?

TOBY

(without looking)
I think they're all dead.

Toby looks at Kyle.

TOBY (CONT'D)

We should leave.

KYLE

You're right.

Kyle moves back to the counter, when --

TOBY

Kyle.

Kyle stops and turns.

TOBY (CONT'D)

I'm glad to have you as a friend.

Kyle sucks this up. He doesn't answer. He stays for a beat, then moves behind the counter. He turns to Toby.

KYLE

Quite an adventure we had, right?

Toby nods slightly, with a smile.

TOBY

You said I needed to live again.
Looks like I did this night, didn't
I?

KYLE

Yes you did.

Kyle shakes Annie and Rachel, they wake up.

KYLE (CONT'D)

We want to leave.

RACHEL

Is it save?

Kyle nods.

EXT. DINER - DAWN

The diner door opens slowly --

Toby is the first one who steps out. He looks around. He listens, but the only thing he can apprehend is a strange and awkward silence — the uncomfortable silence we've encountered very often throughout this motion picture. We don't hear wind, we don't hear birds. We hear nothing.

Toby moves a couple of feet from the diner and looks around. Nothing reminds of the horrific night. It's peaceful, it's quite... and Toby is still a little tensioned, not knowing if anything could happen any moment.

Toby turns to see Kyle, Rachel and Annie standing in the diner door's frame, Annie supported by Kyle. She can barely stand on her own feet.

Toby signals them an "okay."

They exit the diner. Carefully, looking everywhere. They still think there's something, although it's obviously not. But how do they know?

They approach Toby.

They stand there for a beat, looking around. The motel, the diner, everything is covered in the mystical fog. It's strange, because you don't know if there's a creatures coming out of it or not...

The four walk to the Chevy Caprice. They stop and look at something off screen --

On the ground is a CREATURE, it's the first really clearly daylight shot we have of it and now you see how frightening it really is. It's something we've never seen before. It's a thing we don't want to get to know.

They look at it for a moment, not believing what they're seeing. It's the pure evil. And by now we should know it's really a "creature from hell."

Toby takes a few steps toward the creature, Kyle grabs for his shoulder and holds him back.

KYLE

Don't!

Toby looks at Kyle --

TOBY

It's okay. It looks pretty dead,
doesn't it?

Kyle nods, "you're right." He lets go off Toby's shoulder.

Toby moves to the creature. He slightly kicks with his food against the body. No reaction from the creature.

Toby looks to his friends, when the creature blinks with its scary eyes, unnoticed by the group -- shit!

TOBY (CONT'D)

It's dead.

KYLE

What the fuck are those things?

A question nobody of them can answer for sure. They look at each other.

RACHEL

Maybe it's some cryptozoological thing. Something nobodies encountered before.

Rachel gets out her Polaroid camera and takes a photo of the creature - snap! She takes the photo and shakes it until it become visible.

For a last moment they look at the creature.

Annie looks around. She's uncomfortable.

ANNIE

Can we get the hell out of here?

KYLE

Sounds like a good idea.

Kyle helps Annie walk. They approach the yellow Chevy Caprice.

Kyle opens the car. The girls enter the car.

TOBY

Let me drive.

KYLE

No, no, no! You'll get us in an accident again.

TOBY

I don't think so.

KYLE

It's better if you let me drive.

Toby takes away the keys from Kyle.

TOBY

No!

KYLE

Give me the fucking keys back!

TOBY

No!

Toby is already in the car. He drives a few feet.

KYLE

Stop the car.

TOBY

I drive.

KYLE

Okay, okay, okay. You drive.

Kyle gets in the car. For the last time in this movie the engine fires up. The car is set in gear and DRIVES OFF.

As the car pulls on the road --

We see that the creature is fucking gone! No trace of it! Where the fuck is it?!

EXT. ROAD - DAWN

The Chevy Caprice barrels down the road it came yesterday until it disappears in the thick fog. We can't see it anymore. It's gone. Toby, Kyle, Annie and Rachel are all gone.

As it disappears in the fog we hear something very familiar: a scream. Then --

A creature jumps into frame. It looks around. It blinks at us. It let's out one of those screams again. It wants to bite us, gaping it's horrible mouth, all the teeth clearly visible -- it slams on us and then we --

CUT TO BLACK.