

THE PERIPHERALS

by

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EXT. SMALL TOWN BUS STATION -- DUSK

A car pulls up to the bus station, which has seen better days. It's not empty, but it is far from the bustling station it might have once been.

JOEL, a 20 year old traveler, steps in a puddle from a recent rain when he gets out of the back seat of the car. Shaking the water from his shoes, Joel leans down and looks inside the car at the ELDERLY DRIVER and the DRIVER'S SPOUSE.

JOEL
Thank you for the ride.

ELDERLY DRIVER
No problem son.

Joel smiles at the Elderly Driver.

DRIVER'S SPOUSE
It was a pleasure sharing our journey
with you.

JOEL
Likewise.

The Driver's Spouse beams with pride as she looks back at the Elderly Driver before looking back at Joel.

ELDERLY DRIVER
I only wish we could've taken you
further.

JOEL
No, no. You've done plenty, getting
me out of the rain.

DRIVER'S SPOUSE
Well, we couldn't leave you in that
weather.

Joel smiles.

JOEL
Well. Thank you again.

ELDERLY DRIVER
Alright then. You be safe out there.

JOEL
Will do.

Joel holds up a piece of paper which contains their address.

JOEL (CONT'D)
I'll write you as soon as I get there.

DRIVER'S SPOUSE
Oh, that would be wonderful.

JOEL
Bye.

ELDERLY DRIVER AND DRIVER'S SPOUSE
Goodbye.

The couple drive off, as Joel approaches the bus station.

INT. SMALL TOWN BUS STATION, WAITING AREA -- EVENING

Joel walks up to the ticket booth where KELLY, the 23 years old ticketing agent smiles before greeting Joel.

KELLY
May I help you?

JOEL
Yes. I'd like to buy a ticket for
LA.

Kelly punches in the destination.

KELLY
That'll be a hundred and forty eight
dollars and fifty cents.

JOEL
Great. What time does it leave?

Joel starts to slide his money to Kelly.

KELLY
The next one leaves at eight tomorrow.

Joel pulls his money back.

JOEL
To LA?

Kelly nods.

JOEL (CONT'D)
Eight in the morning?

Kelly nods again, smirks and shrugs apologetically

JOEL (CONT'D)
Is there anything heading west before
that?

KELLY
No. All the buses leaving tonight
have left.

JOEL
So? I'm stuck hear?

KELLY
Afraid so.

Joel thinks about his situation for a moment.

Kelly offers a suggestion.

KELLY (CONT'D)
There's a motel up the street about
a block.

Joel checks the money he'll have left after the cost of the bus ticket. His disappointment tells Kelly that he doesn't have enough for both the ticket and the motel.

KELLY (CONT'D)
Or, you could hang out here until
then.

Joel looks at Kelly hopeful.

KELLY (CONT'D)
That's what most of them are doing.

Kelly gestures at the other passengers in the station. Joel slides the money back towards Kelly. Kelly prints out and hands Joel his ticket.

Joel walks over the the rows of plastic seats, settles into an empty row and surveys the other people in his vicinity. Most of them have backpacks or luggage, but some seem to be there to get out of the bad weather for the night.

When Joel is done looking at the other passengers, he goes through his backpack until he finds a picture of his family. Joel turns the picture over.

INSERT

P.O.V. BACK OF PICTURE JOEL IS HOLDING -- CONTINUOUS

There is a handwritten note on the back of the picture that reads.

Joel, it has been far too long, since you were home. Your father's health isn't improving. Please come home soon.

RETURN TO SCENE

INT. SMALL TOWN BUS STATION, WAITING AREA -- CONTINUOUS

Joel thinks for a few seconds, looks at the front of the picture again.

Joel stuffs the picture back into his backpack.

Joel notices an OLD HOMELESS LADY staring at him, so he wraps one of the straps of his backpack around his arm and tries to ignore her.

Joel looks around the bus station and realizes, for the first time, how run down it is, as well as how much dirt there seems to be everywhere.

Eventually Joel's eyes focus on the television anchored into the wall overhead. It is a few rows over, but the volume is up high enough for him to be able to hear it clearly.

The television is on a local news station and there is a very attractive NEWS WOMAN sitting at the anchor desk delivering the last news report for the night.

The graphic at the bottom of the screen indicates that it is the eleven o'clock new hour.

NEWS WOMAN

And in international news,
investigators still have no clues
that we lead them to the highly
radioactive material that went missing
from a Ukrainian facility nearly two
months ago.

Joel looks at the Old Homeless Lady who is still staring at him.

Joel frowns at her, but this does not deter her from scrutinizing him.

Joel turns his attention back to the television.

NEWS WOMAN (CONT'D)

U.N. officials have dispatched their own investigative team to the Ukraine to assist their efforts in recovering and, if the need arises, safely storing the lost material. When asked, a U.N. representative stated that, though the material could be used in what's known as a dirty bomb, it represents a greater danger to anyone attempting to handle it than it does to the public. The reason given for this claim is that there are so few people in the World with the experience, skill and tools to handle such dangerous material that it is more likely exposure to radiation would kill them before they can utilize it in a bomb.

(MORE)

NEWS WOMAN (CONT'D)

As to what type of radioactive material went missing, that information has still not been released.

Joel starts to nod off as the News Woman transitions from international threats to local news.

NEWS WOMAN (CONT'D)

And, when we come back: The story of Terry, a turkey that was pardoned this week after his owner received more than ten thousand signatures seeking a stay of execution for what local residents have dubbed one terrific turkey. That, and much more when we return.

Joel's chin drops to his chest, as commercials begin.

INT. SMALL TOWN BUS STATION, WAITING AREA -- MOMENTS LATER

Joel slowly opens his eyes and notices the Old Homeless Woman still staring at him.

Joel glances at the television. The news is still on, but the story being reported is about tainted beef.

ANGLE ON TELEVISION

The same News Woman from the previous report is delivering a different story.

NEWS WOMAN

And, tonight there has been a report of a massive recall of beef. Stilbard, the nation's largest supplier of beef has had to recall hundreds of millions of pounds of beef. And just weeks after a previous recall by Stilbard's biggest competitor, Lifeforce recall of 143 million pounds, this will impact the World's food supply severely. According to the USDA, this could be just the the start of a much bigger investigation that has uncovered the use of a steroid called Malitrascent. According to our sources, this steroid has both immediate and adverse affects on people of all ages, but especially children under the age of five.

Joel seems concerned about the tainted beef, but is too tired to keep his eyes open. Soon, he is fast asleep again.

Joel opens his eyes again and sees that the Old Homeless Woman is sitting a few seats closer. Joel clutches his backpack tighter.

The Old Homeless Woman looks away when she realizes Joel has noticed her this time.

After a few moments Joel falls back to sleep.

Joel wakes up to a late night talk show.

Joel notices the Old Homeless Woman is even closer, but she is watching the television, so Joel goes back to sleep.

When Joel opens his eyes again, he sees TIM JACKSON, an older homeless veteran, chasing the Old Homeless Woman away.

Tim returns to Joel and hands him the pair of sunglasses that the Old Homeless Woman had taken out of Joel's backpack.

Joel checks his backpack, notices that his sunglasses are missing and takes the pair that Tim is holding.

JOEL

Thank you.

TIM

No problem.

Joel shoots an angry look at the Old Homeless Woman.

TIM (CONT'D)

Oh. Don't worry about her. She won't try anything else.

JOEL

I thought these small towns were supposed to be safer.

TIM

That might have been true years back, but times are hard everywhere and people in places like this are just as desperate as people from wherever you're from.

Tim holds out his hand.

TIM (CONT'D)

Hi. I'm Tim. Tim Jackson.

Joel shakes Tim's hand.

JOEL

I'm Joel. Williamson.

TIM

Nice to meet you Joel.

Tim seats down a few seats from Joel.

TIM (CONT'D)

So, Joel. Where're you headin'?

JOEL

California.

(beat)

L.A.

(beat)

Los Angeles.

Tim rolls his eyes and smirks.

TIM

I figured. This town may be small,
but we've heard of L.A.

Joel expresses embarrassment.

JOEL

Yeah. Of course. I didn't mean. . .

TIM

It's alright. No offense.

There is an awkward moment of silence.

JOEL

So. You're from here?

TIM

No. I'm on my way home to Dallas in
the morning.

JOEL

Oh. What's in Dallas?

TIM

Work

(beat)

And family. And you? What's in L
(pretend stutter)

A is it?

Joel smiles at Tim's joke.

JOEL

Yes. It is L.A. and I'm going home
as well.

(beat)

I haven't been back in a while and
my father's not feeling well.

TIM

I see.

Joel pulls the picture out of his backpack and shows it to Tim.

TIM (CONT'D)

Ah yes. Family can't live with them
and you can't trade them in.

Both men laugh.

JOEL

Yeah, well my dad wasn't too happy
when I took off last year.

Tim says nothing, but raises his eyebrows.

JOEL (CONT'D)

He wanted me to stay in school, but
. . .

TIM

But, you hated it.

JOEL

No. I liked it,
(beat)
but it felt like it was leading
somewhere I wasn't ready to go.

TIM

How so?

JOEL

Well. I would have been finished by
now and I would be expected to go
out and start my career and that
would lead right to the next step of
finding the right girl settling down,
and so on.

TIM

So, you came here to escape those
traditional values?

JOEL

No. I'm just passing threw. I've
been all over the country this past
year. I had a small inheritance from
my Grandfather and remembered all
the stories he told me about his
travels, so I thought 'what better
way to honor his memory than to use
the money he left me to see the
World'.

TIM

Well, the World is a lot bigger than just the United States.

JOEL

I know. Europe was going to be next.
(beat)
After I made some more money.

TIM

Grandpa's funds are running low?

JOEL

Oh yeah, but it was worth it.

Joel notices Tim looking past him, so he turns to see what Tim is looking at, but sees nothing.

Tim looks back at Joel.

TIM

Sorry. I thought I saw something.

JOEL

No problem. Maybe, it's another passenger.

TIM

(concerned)

I don't think so, but go on. You were saying the plan was to raise more funds for your world tour.

Tim looks past Joel, but Joel is busy rummaging through his backpack and doesn't notice how distracted Tim is this time.

JOEL

Yeah, I was going to answer this ad, when I got that picture of my family in the mail.

Joel hands Tim a newspaper clipping.

TIM

Wells?

JOEL

Yeah. There drilling these deep injection wells down in Miami. Starting pay is fifteen dollars an hour.

Tim nods his approval.

JOEL (CONT'D)

Yeah, I called them and they're still looking and they said they were running twelve hour shifts, five days a week.

TIM

(distant)

That's a lot of overtime.

Tim is looking past Joel again.

JOEL

Right? I figured six months would be long enough to get me to Europe and support me while I found work over there.

Joel notices Tim is looking past him again.

JOEL (CONT'D)

What's back there?

TIM

Listen Joel. I know this is going to sound strange, but there is someone watching us

(beat)

Back there.

Joel tries to turn around, but Tim stops him.

TIM (CONT'D)

Don't turn around. I don't want them to know we know they're back there.

JOEL

Well. I don't know that they're back there.

Tim stands up, staring over Joel's shoulder.

Joel's eyes follow Tim to the point at which Joel would have to turn his head to keep tracking Tim. Joel rolls his eyes.

Tim walks away from Joel.

Joel stuffs everything back in his backpack, clutches his backpack to his chest and rests his head on it and goes to sleep again.

INT. SMALL TOWN BUS STATION, WAITING AREA -- LATER

Joel is awakened by Tim who is standing over and tapping on Joel's shoulder.

TIM

Hey. I'm sorry about before. I thought I saw someone.

Tim can see the concern in Joel's eyes.

TIM (CONT'D)

Oh, no. There wasn't anything there. I'm sorry, but I've been a little paranoid since the war. My Doctor says it's P.T.S.D. and maybe it is, but that doesn't matter.

(beat)

What does matter however, is that I take my medication

(beat)

Which I did, so we're all good.

This sets Joel at ease.

JOEL

So, you served?

TIM

Yep. I was in the Army during Nam.

JOEL

Vietnam?

TIM

No. Candy Nam. Just kidding.

(beat)

About the Candy Nam, not Vietnam. I was drafted a few years before it ended. I saw some nasty stuff over there. Atrocities committed on both sides, but mostly on our part, since we shouldn't have been there in the first place.

(beat)

Kind of like the Iraq war.

JOEL

Yeah, right?

Tim looks at Joel.

JOEL (CONT'D)

So, if you don't mind. What kind of things did you see in Vietnam?

TIM

Well. Most of it, I won't ever speak of again, in life.

(MORE)

TIM (CONT'D)

(beat)

If, however you want to hear about some of the things I discovered there. That I'll share with you.

JOEL

Of course. That would be great. It'll be like a primer for when I go over seas.

Tim sits down in front of Joel and thinks for a moment.

TIM

Hmm. I could tell you about the food, but that would probably bore you.

(several beats)

I got it. I'll tell you about the Peripherals.

JOEL

The what?

TIM

The Peripherals. There are these old legends that tell the story of these things the Vietnamese people called the Peripherals. I can't remember the Vietnamese word for Peripherals,

(beat)

But that's not important.

Joel sits up for the story.

TIM (CONT'D)

Let's see. Well, first things first. The Peripherals, as the Vietnamese version goes are creatures created by God. They were created after the seventh day of rest from Christianity, because God could see that the day would come when humanity would need to be humbled.

JOEL

Humbled? Why?

TIM

You've seen how people are today. You would think some of them created light, the Earth, mankind, the way they talk. We're a very entitled species. Especially in some countries. So many people kill more for sport than to survive and then they hang the heads of the animals they kill on their walls.

Joel nods his agreement.

TIM (CONT'D)

Humanity treats the planet as if it owns the planet, but of all the creatures on this planet, we are the ones that seem least suited for it.

Joel expresses confusion.

TIM (CONT'D)

Clothes. What other animal needs to wear clothes to survive on Earth? Then there's the wars, the pollution, the greed.

(beat)

Too many things to go into now. Just suffice it to say that God saw the writing on the wall with Man.

JOEL

Got it. Man Bad.

TIM

Not necessarily bad and definitely not all men or women, but according to legend, God realized he needed some checks and balances, so he created them.

JOEL

The Peripherals?

TIM

Yeah, And the word in Vietnamese is

Tim thinks hard to remember the Vietnamese translation.

TIM (CONT'D)

Cauch Taya Tee Why Vee or something like that. I'll get back to the name later.

(beat)

So, God creates these things, but he does so in a parallel dimension, because the Peripheral's favorite prey is Man.

JOEL

Man?

TIM

Yes. Supposedly, they love the way we smell and taste. So, God put them in this parallel dimension, where they can't get to us

(MORE)

TIM (CONT'D)

(beat)

Most of the time. But, every once in a while, they're given the opportunity, a hunting license of sorts to bag as many of us as they can before the season is over.

JOEL

And what dictates this hunting season?

TIM

I'm glad you asked that, because that always changes and is based on several factors. In the European version of this legend, it's believed that the Peripherals are heralds for catastrophic events like the Black Plague, but. . .

JOEL

So, you've seen stories about these things in other countries?

TIM

I've seen stories about them in every country I've visited. It's kind of become a passion of mine.

JOEL

What about here in the States?

TIM

Well, here they mostly believe that the Peripherals are simply cannibals, but they can't explain where they come from and why they only seem to attack at random times, which led me to the work I spoke of in Dallas. I've been hired to help this researcher in Texas decipher some cave carvings that they believe depict a local tale about Peripheral attacks that occurred a few thousand years back.

JOEL

Local attacks? In Dallas? I thought you said these were all legends.

TIM

I did, but all legends have some basis in fact.

Joel frowns.

TIM (CONT'D)

I'm not saying the Peripherals are real. I'm saying that the people of that time believed them to be real.

JOEL

Oh. I see.

(confused)

You know what I don't get about any story that ever speaks of a malevolent God? Like in the Vietnamese version about these Peripherals?

TIM

What's that?

JOEL

How do those people who preach about God ever explain why God would do such terrible things to Humans; like disease, murder, war

(beat)

The Peripherals. How do they justify those things.

TIM

That's where the phrase "God works in mysterious ways" comes in handy.

JOEL

So, some believe that they're simply cannibals from another dimension, but you also said other cultures believe they serve an actual purpose.

TIM

Yes. In some cultures, the Peripherals are allowed to cross over when Humanity exceeds their ability to harvest Earth's resources.

JOEL

Which means?

TIM

It means that, as the population grows, so too must mankind's ability to take care of that population

(beat)

Take the Black Death for instance. Even though the World's population back then was only about 450 million people, humanity's ability to take care of the people then was woefully lacking, so some believed the Peripherals were let loose to precede

(MORE)

TIM (CONT'D)

the plague, according some within these cultures the Peripherals were the actual plague. They believe it was the Peripherals that killed half the population in Europe.

(beat)

Now, there are over seven billion people on the Earth, but are ability to take care of those seven billion has been adequate

(beat)

Until recently.

JOEL

What do you mean 'until recently'?

TIM

Well, the resources to feed and shelter everyone are there, but greed has caused a few people to want to hoard most of those resources and the number of people starving or dying in war is rising. The World has gone nuts for war.

(beat)

Bring on the Peripherals.

Joel laughs.

TIM (CONT'D)

Not really a joke when you look around today. How did World leaders let corporations, organizations, even individuals get more power than World governments? And, do you see anyone out there who's going to reverse this trend.

JOEL

So, you think these Peripherals are just out there waiting to thin out the herd?

TIM

(seriously)

I don't know, but it makes as much sense as anything else about religion or belief.

(beat)

Are you religious?

JOEL

Not religious, but

(beat)

I guess, I'm more spiritual.

TIM
So, you believe that there's more
than meets the eye?

JOEL
Yeah, I guess.

TIM
And, why couldn't that something be
these Peripherals?

JOEL
No reason, I guess.

Joel looks around the bus station.

JOEL (CONT'D)
Hey Tim, I'm starving. I'm gonna
grab something from the vending
machines.

TIM
Oh, yeah. Sure. Of course.

JOEL
You want anything?

TIM
No. I'm good.

Joel gets up and walks towards the vending area.

INT. SMALL TOWN BUS STATION, VENDING AREA -- MOMENTS LATER

When Joel reaches the vending machines, Joel checks out the
selection offered and makes his selection.

Joel's selection gets stuck in the winding carousel
contraption in the vending machine, so Joel starts to shake
the vending machine.

BILLY, the 50 year old bus station janitor approaches and
offers Joel assistance. Billy is wearing a utility belt with
an assortment of tools and maintenance items on it.

BILLY
Here, let me get that for you. The
candy guy recently added those to
this machine, and they always seem
to get stuck. Lucky I'm a little
hungry myself.

JOEL
Yeah. Right?

Billy uses his keys to open the vending machine and get Joel's
candy from inside.

JOEL (CONT'D)

Thank you.

While the machine is still open, Billy grabs a couple of candy bars. He hands Joel one of the extra candy bars.

Joel is hesitant to take the free candy bar.

BILLY

Take it.

(beat)

For your trouble.

Joel takes the candy bar and starts looking for a drink.

Billy takes the opportunity to talk to Joel again.

BILLY (CONT'D)

So, I see you've met Tim.

JOEL

Yeah.

BILLY

He's a trip.

JOEL

I guess.

BILLY

No guessing about it. He's got some great stories.

JOEL

That, he does.

BILLY

That, he does.

(couple beats)

But, you realize they're just that, right?

JOEL

What?

BILLY

They're just stories. You know, they're just tall tales, right?

JOEL

I don't know. He's . . .

Joel notices Billy stiffen up.

JOEL (CONT'D)

No. Of course I know they're just stories.

BILLY
Yeah, he's quite a storyteller.

JOEL
Yep.

BILLY
Be careful of Tim.

JOEL
What?

BILLY
He's mostly harmless, but sometimes
he gets carried away with his stories.

JOEL
Oh. I see.

BILLY
(beat)
In other words. Just let me know if
you want to be left alone.

Joel grabs his soda and holds up the free candy bar.

JOEL
Will do and, thanks again.

BILLY
No problem. Have a safe trip.

JOEL
Thanks.

Joel walks away.

Billy heads towards a door with a sign reading "Manager"

INT. SMALL TOWN BUS STATION, MANAGER'S OFFICE -- MOMENTS
LATER

Billy opens the door and leans inside.

LUKE, the 60 year old manager is sitting behind his desk.
Luke looks up from the paperwork on his desk.

LUKE
What's up Billy?

BILLY
Tim's out here, telling some kid his
crazy stories.

LUKE
Did you warn the kid?

BILLY

Yes.

LUKE

Okay. Good.

Luke looks back down at the paperwork until he realizes that Billy isn't closing the door.

LUKE (CONT'D)

Yes?

BILLY

I could ask Tim to leave.

LUKE

That's alright. He's harmless.

BILLY

I know. It just seems bad for business.

LUKE

Business? What business? Anyone riding the bus is either used to a little crazy or they'll have to get used to it at some point.

Billy chuckles.

LUKE (CONT'D)

And Tim is a nice and easy way to break someone into the experiences of riding the bus.

Billy chuckles again.

BILLY

Yeah right.

Luke looks back down at the paperwork.

LUKE

But, keep an eye on Tim, just in case.

BILLY

Of course.

Billy leans out and closes the door.

Luke rubs his eyes, gets out of his chair and closes the open blinds on the window that looks out into the bus station waiting area.

INT. SMALL TOWN BUS STATION, WAITING AREA -- MOMENTS LATER

Joel is looking at a rack of postcards, before he continues back towards his seat. On his way he overhears MILLY, a 30 year old woman, arguing on her cell phone with the cheating boyfriend from whom she is running away.

MILLY

That's what you always say and that promise always ends the same way.

(couple beat)

No. I wouldn't even come back if I could.

(couple beat)

I mean, I'm not even in town anymore.

(beat)

No. I'm not tellin' you where I am.

Joel keeps walking and comes across a young couple. From their body language, it is apparent that RACHEL, the 20 year old girl, is the dominant one in the relationship. MIKE, her 22 year old, submissive boyfriend is unsuccessfully trying to make his case.

MIKE

I just think we should go see my mother first.

RACHEL

Why? What's wrong with my sister?

MIKE

No. Nothing's wrong with Pat.

(beat)

It's just that she won't let us leave, once we're there.

RACHEL

What are you talking about?

MIKE

Rachel. The last time we went out West, I didn't even get to see my mother.

RACHEL

I thought you didn't want to see your mother last time.

MIKE

No. You didn't want to see my mother last time.

RACHEL

That's not true. I just don't like San Antonio. It's soooo boring.

MIKE

But, we're not going to see San Antonio. We're going to see my mother.

Rachel makes a painful face.

RACHEL

But, it's San Antonio. Can we meet up with her in Austin or Dallas or
(beat)
Anywhere, but San Antonio.

Mike gives a pleading face.

MIKE

Just consider going to see my mom first.

Rachel pouts.

RACHEL

Oh. Okay, I'll think about it
(beat)
But, no more than a few days
(beat)
If we go their first.

Mike smiles.

Before Joel makes it back to his seat, he passes the Old Homeless Woman who tried to steal from him earlier. Joel hands her the extra candy bar that Billy had given him.

The Old Homeless Woman smiles and starts eating the candy bar.

INT. SMALL TOWN BUS STATION, WAITING AREA -- MOMENTS LATER

Joel sits down and notices Tim looking around the bus station.

JOEL

What's going on?

Tim says nothing.

JOEL (CONT'D)

What'd I miss?

Tim snaps out of his trance.

TIM

Well.
(beat)
You know what I said about the Peripherals?

JOEL
Yeah. The things in your legends?

TIM
Yeah, those.
(beat)
Well
(beat)
They're real.

JOEL
What?

TIM
They're real. And there's one here.

Joel looks around to see if Billy is around.

JOEL
You know, Tim, Billy warned me that
. . .

TIM
Wait.

Joel freezes.

TIM (CONT'D)
Listen. I've only got a few second
to tell you what you need to know.

JOEL
What I need to know?

TIM
Yes. I know this sounds crazy, but
give me a minute and I'll leave you
alone for the rest of the night.

JOEL
Okay.

TIM
Alright. First off. Don't turn around.
I mean don't turn around, so it's
obvious that you're turning around.

Joel looks over to where he last saw Billy. Joel's expression
is one of concern.

TIM (CONT'D)
Joel. Joel!

Joel looks at Tim.

TIM (CONT'D)

Okay. Turn your head about ninety degrees, stop and use your peripheral vision to look the rest of the way around. It's directly behind you. About fifty feet away.

Joel turns his head.

TIM (CONT'D)

(whispering)

Okay. Stop.

Joel looks out of the corner of his eye, but cannot see what Tim is talking about, but Joel can see a warped reflection being cast off a tiled wall he is facing. Joel sees a figure that seems to be looking around the bus station.

TIM (CONT'D)

Can you see it?

JOEL

You mean the guy walking around behind me?

TIM

Yes, but that's no guy. Look at how distorted that thing's body is.

JOEL

I can't see him clearly. I can only see him, or her, in the reflection off that wall.

Tim turns and looks at the wall.

TIM

Damn!

Before he turns back to Joel, Tim notices how the other passengers are looking everywhere, but in the Peripheral's direction.

TIM (CONT'D)

Okay. Look at the other people then. Look at how they're looking everywhere but in the direction of that thing.

Joel does notice that the other passengers seem to be deliberately looking away from the whatever is behind him.

JOEL

Yeah, so. That doesn't really mean .

. .

TIM

Okay. Forget that. Look. I know this all sounds crazy, but you're gonna have to trust me, or we're all in danger.

Joel expresses doubt.

TIM (CONT'D)

Listen to me. That thing knows that we're talking about. All the legends indicate that they can't speak any human language, at least none of the legends I've read that have been written about them, but all the legends claim the Peripherals could sense what a person is thinking.

JOEL

Well, why don't you just call. . .

TIM

Call who? They wouldn't believe me any more than you do now.

JOEL

Yeah, probably not.

TIM

Look Joel. You don't have to believe me, but as that thing gets closer you'll start to wonder, so just listen.

Tim doesn't wait for Joel's response.

TIM (CONT'D)

Like I said, they can sense your thoughts, so they can sense when you're onto them.

JOEL

So. There's no way they would attack with all these witnesses.

TIM

Normally, I'd say you were right. They usually don't like to expose themselves, but some stories say they will attack groups of people, if they need to. Just listen for the next minute.

Again Tim doesn't wait for Joel's response.

TIM (CONT'D)

To stop them from sensing that you're onto them, you must cloud your thoughts. You gotta think of something that will mask any knowledge you have of them.

JOEL

And, how does one stop thinking about the monster that's about to attack them? How do you do it?

TIM

I think about my mother.

Tim notices Joel's disapproving look.

TIM (CONT'D)

My dead mother.

Joel frowns.

TIM (CONT'D)

I think about finding my mother, after she hung herself, when I was a ten.

JOEL

Oh man. That's messed up.

TIM

That's why it works.

Tim goes silent, as the Peripheral zeroes in on him and Joel. Though the lights above the Peripheral are off, Tim can see the Peripheral turn towards him and Joel.

TIM (CONT'D)

(whispering)

Okay. You'd better start thinking of your distraction memory, because I think it's onto us.

Joel is concentrating, but the Peripheral starts moving towards them. As the Peripheral advances, the lights above its head go out, while the lights behind it come back on. It moves slowly towards Joel and Tim.

Joel looks out of the corner of his eyes and can see the lights behind him going off as the Peripheral walks underneath them and come back on as it passes them. Joel becomes concerned.

The Peripheral pauses momentarily, as if it's lost its prey, but soon seems to rediscover the trail. It continues moving towards Joel and Tim.

Joel looks at the other passengers and notices that, not only do none of them seem to notice the lights going off and on, but they all seem to be making concerted efforts to look in any direction other than that of the Peripheral.

Tim can see the fear in Joel's face and he notices that Joel is looking at the other passenger's.

TIM (CONT'D)

Oh yeah. They can also, somehow implant the power of suggestion in people. They can make people look away from them to avoid detection.

(whispering)

Do you have a memory?

JOEL

(whispering)

Yes. I'm using yours.

TIM

What? How can you be using mine?

JOEL

(whispering)

I'm just thinking about how messed up it would be to find my mother like that.

TIM

(whispering)

No no no no! You can't use mine.

JOEL

Why not? You said they can't understand our language.

TIM

I think that's true, but they can sense what we're thinking or feeling or something like that. In other words, they can feel what we're feeling.

JOEL

So?

TIM

So, if that thing senses the same pain coming from the both us, it could sense that we have the same memory, and . . .

Joel sees the concern in Tim's face.

JOEL

What is it?

Tim doesn't response to Joel.

JOEL (CONT'D)

What?

TIM

Look. I've got a book in one of the lockers here that explains everything about these things

(beat)

At least everything I know about them.

The Peripheral scans the waiting area.

Tim watches the Peripheral more intently.

TIM (CONT'D)

(whispering)

Shit! I'm gonna have to

(beat)

Look. Joel. You keep thinking what you're thinking. I'm gonna lure it away.

JOEL

(whispering)

What! No. Wait! Let's just jump him.

TIM

(whispering)

You don't want to do that here. Trust me.

Tim looks towards the men's bathroom which will take Tim in the opposite direction of the Peripheral.

TIM (CONT'D)

(whispering)

Stay here. I'll get that book when I get back.

Tim pats his pocket.

TIM (CONT'D)

(whispering)

Wish me luck.

JOEL

(whispering)

No. Wait.

Tim looks directly at the Peripheral, as he stands and walks in the opposite direction towards the bathroom.

As the Peripheral moves the lights above it go out and come back on once the Peripheral has passed them.

The Peripheral's features are further masked by a back lit effect that is created by the lights turning back on once the Peripheral has passed them.

The Peripheral looks directly at Tim, but does not immediately pursue Tim. It makes a note of Tim going into the men's bathroom, but continues approaching Joel.

Joel's face expresses complete concentration.

The Peripheral approaches, and Joel can hear the dragging of its feet. It sounds as if it is about six feet away from Joel.

The Peripheral takes a couple more steps towards Joel, stops and investigates all of the other passengers to see if any of them are looking at him (the Peripheral).

The Peripheral takes another step then stops in its tracks.

The Peripheral focuses back on Joel. The Peripheral slowly takes another step towards Joel and gauges Joel's reaction.

The Peripheral takes another few deliberate steps towards Joel as it positions itself two feet away from Joel.

Joel is looking at the other passengers as he mimics the other passenger's behavior.

The Peripheral looks towards the men's bathroom, because it feels that it has confirmed that Joel has not detected him (the Peripheral).

Joel looks down at his hand, and discovers that his knuckles have turned white, because he is gripping the arm of his seat so tightly. Joel loses focus.

The Peripheral's attention snaps back on Joel.

The Peripheral leans over until its disfigured face is inches away from the back of Joel's head.

The television flickers as the Peripheral lingers behind Joel.

Joel concentrates on Tim's dead mother.

After, what feels like and eternity to Joel, the Peripheral changes direction and starts heading towards the men's bathroom.

Joel initially looks down at the ground, as the Peripheral passes, but as the Peripheral passes the television, it turns completely off, which causes Joel to look up at it.

The Peripheral starts to turn around.

Joel realizes that none of the other passengers noticed the television turning off, so he looks away, just as the Peripheral turns around.

Satisfied that no one is looking at it, the Peripheral continues its slow walk towards the men's bathroom.

The television turns back on.

The further away the Peripheral gets from each of the passengers it passes, the more those passengers seem to return to whatever activities they were doing before the Peripheral approached.

Mike and Rachel return to the deep discussion they were having.

The Old Homeless Woman continues the inventory of her possessions.

Kelly, the ticket agent never looked up from the magazine she was reading, so she continues reading her magazine.

Joel eases his grip on the arm of his chair and rubs his hands together, to bring the blood back to them.

Joel rummages through his backpack, searching for something.

Joel pulls from his backpack, several items that he brandishes as weapons, but puts them back once he rules them out.

Joel pulls out his key ring and holds it in a manner that allows a key to protrude between each of his fingers.

Joel crosses himself and says a silent prayer.

Kelly looks up from her magazine and surveys the passengers in the bus station.

Kelly sees Joel praying and notices the keys between his fingers.

Kelly doesn't think too much about it, as she returns to her reading.

Joel crosses himself again, looks towards the men's bathroom then stands up.

Joel looks at the other passengers to see if they show any signs of realizing that something out of the ordinary has occurred. None of the passengers do. Kelly's head is still down, as she reads.

Joel takes his first step towards the men's bathroom.

Joel hesitates, as if he is going to back down before he takes his second step.

Joel looks at the keys between his fingers to bolster his confidence.

Joel takes a few more steps towards the men's bathroom.

When Joel reaches the men's bathroom door, he pauses.

Joel tries to discern any sounds of a struggle coming from inside the men's bathroom. Joel hears nothing.

Joel leans closer towards the entrance until he must either take another step or fall over. Joel takes another step.

Joel leans against the entryway and tries to hear anything. Joel hears nothing.

Joel leans closer, but still hears nothing.

Eventually Joel is standing inside the entryway.

Joel listens intently for a few moments then hears Tim.

INT. SMALL TOWN BUS STATION, MEN'S BATHROOM -- CONTINUOUS

Tim stands with his back against the far wall of the bathroom. His right hand is in his pocket.

The Peripheral faces him.

The lights above the Peripheral are out and the lights close to the Peripheral flicker.

TIM

You know I know about your kind. I'm not sure if God created you or not, but I do know you like killing and eating us,

ANGLE ON PERIPHERAL'S MOUTH

The Peripheral smiles

BACK TO SCENE

TIM (CONT'D)

Neither of which I intend to let you do tonight.

Tim withdraws his right hand to display an old looking knife with ancient symbols on the blade.

ANGLE ON PERIPHERAL'S MOUTH

The Peripheral's smile fades.

BACK TO SCENE

TIM (CONT'D)

I see you recognize this.

The Peripheral lunges at Tim just as Joel enters the men's bathroom.

Joel watches as the Peripheral presses Tim against the wall.

Joel sees the tattered clothes that cover the Peripherals twisted body.

Joel watches as Tim stabs the Peripheral repeatedly.

The Peripheral reacts to being stab, but it does not stop its assault.

For a while Tim avoids the claw-like nails of the Peripheral, but when he sees Joel has entered the men's bathroom, he loses concentration.

The Peripheral slashes at Tim, but mostly catches Tim's clothing.

Tim continues stabbing the Peripheral.

TIM (CONT'D)

Get out of here.

The Peripheral tries to turn, but Tim stabs it again.

Joel thinks to help Tim.

Tim senses Joel's desire to help.

TIM (CONT'D)

Don't do it! Get out of here, before this thing sees you.

Joel notices a door marked "Janitor's Closet" near the men's bathroom entrance, so he opens the door and hides inside this room.

INT. SMALL TOWN BUS STATION, JANITOR'S CLOSET -- CONTINUOUS

Joel tries to close the door, but it squeaks in the effort, so he closes it until there is only a small opening. Joel can still see the Peripheral and Tim fighting.

The Peripheral slashes at Tim again and catches more flesh with this attack.

Tim keeps stabbing the Peripheral, but his thrusts are growing weaker.

The Peripheral still reacts to being stabbed, but its attacks intensify, as Tim begins to lose this fight for his life.

When Tim drops his arms in exhaustion and pain, the Peripheral raises one of its arms high in the air.

The Peripheral slashes Tim across his stomach, cutting it wide open.

The Peripheral watches Tim slump to the ground.

When Tim hits the ground, the Peripheral leans over him.

The Peripheral sniffs at Tim, then grabs at Tim's guts which are hanging out.

Tim feebly tries to fight off the Peripheral. When this doesn't work, Tim looks towards the closet in which Joel now hides.

TIM

(fading)

Run.

The Peripheral stiffens as if reacting to Tim's statement.

Before the Peripheral turns around, Joel throws his keys through the men's bathroom entryway. The sound of the keys distracts the Peripheral, which turns around to investigate.

As the Peripheral exits the men's bathroom, Joel still doesn't get a clear view of its face, as the lights above go out in succession.

The Peripheral looks back at Tim once more, then exits the men's bathroom.

Slowly Joel exits the men's bathroom and watches as the Peripheral starts to investigate the other passengers.

Joel runs over to Tim and kneels down in front of him.

Tim is barely alive.

JOEL

I gotta get help

TIM

Wait. Take that. It's blessed.

Tim motions to the knife that has fallen out of his hand.

Joel snatches up the knife.

TIM (CONT'D)

Now. Get out of here before it comes back.

JOEL
Ok, but I'll be right back.

TIM
No. Get out of this place and take
whoever will listen to you.

JOEL
No!

TIM
Go! I'm dead!

JOEL
No!

TIM
Idiot. Ok, go get help, but don't
come back in here until. . .

Tim passes out.

MIKE
What the Fuck!

Joel turns and sees Mike's eyes following a trail of blood that the Peripheral left when it exited the men's bathroom earlier. Eventually Mike's gaze lands on Joel, the bloody knife and limp body of Tim. Mike is terrified.

JOEL
No. Wait!

MIKE
(screaming)
Help! Help!

Mike runs out of the men's bathroom.

MIKE (O.S.) (CONT'D)
This guy just killed someone in the
bathroom!

JOEL
No! I didn't do. . .

Joel looks at the knife in his hand .

After Mike has left, Joel looks down at the trail of black blood that apparently came from the Peripheral's wounds mixed with Tim's red blood. As Joel watches, the black blood quickly disappearing, as if it is evaporating.

Joel looks at the knife and notices that the black blood on the knife is also disappearing.

INT. SMALL TOWN BUS STATION, WAITING AREA -- CONTINUOUS

Mike runs over to Rachel.

Rachel can see the fear in Mike's eyes.

RACHEL
(concerned)
What's up?

Mike looks for the blood trail that first drew his attention to the men's bathroom, but it has mostly disappeared.

Mike eventually speaks out.

MIKE
That guy. The one that came in about
a half hour ago. He's got a knife
and I think he stabbed a guy to death
in the bathroom.

RACHEL
What?

MIKE
There's a bloody body in the bathroom.

RACHEL
What? Show me.

MIKE
That's not a good idea.

Mike looks at Milly who is on her phone again.

MIKE (CONT'D)
No, let's get her to call the police.

RACHEL
What? No! I want to see this body
first.

MIKE
No!

RACHEL
Why not?

MIKE
That's just not a good idea.

RACHEL
I don't care. I don't want to bother
that lady until I know what's going
on for myself.

Rachel stands up and starts walking towards the men's bathroom.

Mike does not follow.

RACHEL (CONT'D)

Come on!

Mike reluctantly turns to follow Rachel.

When the couple near the bathroom, they run into Billy who is on his way to get supplies from the janitor's closet.

MIKE

Let him go in there.

Billy notices the fearful look on Mike's face.

BILLY

What's up?

Mike says nothing, so Rachel speaks for him.

RACHEL

My boyfriend thinks some guy just stabbed some other guy in the bathroom.

BILLY

What?

MIKE

There's a dead guy lying on the floor and another guy holding a bloody knife over him.

Billy raises his eyebrows.

RACHEL

I was just going to verify Mike's claim.

BILLY

That doesn't seem like a good idea.

RACHEL

Well, what's the guy going to do? Stab us all.

MIKE

Yeah.

Billy nods his agreement.

BILLY

Come on. I'll go check it out.

Billy pulls a box knife from his pocket and locks the blade into place.

The trio move to the men's bathroom entrance. There is no sound coming from inside, so Billy moves through the entrance.

INT. SMALL TOWN BUS STATION, MEN'S BATHROOM -- CONTINUOUS

Billy leans in to see Joel standing up with the bloody knife in his hand.

BILLY

What the hell is going here?

Billy then notices Tim's body on the floor.

Joel snaps around.

Billy charges Joel.

JOEL

No! Wait.

Billy tackles Joel.

Joel drops the knife.

Rachel looks inside, sees Tim and screams.

Mike notices that Joel has dropped the knife, so he moves in to assist Billy in restraining Joel.

The other passenger, Milly comes running and sees the dead body. Milly is horrified, but seems less affected by it than Rachel.

Kelly, the ticketing agent comes next and screams.

The Old Homeless Woman enters next and screams as well, but her scream is more out of excitement than fear.

Lastly, Luke, the bus station manager, can be hear yelling before he enters the men's bathroom.

LUKE (O.S.)

What the hell is going . . .

Although Luke has stopped talking, his mouth remains open when he sees the bloody scene before him.

Eventually Luke gathers his wits and decides to take charge.

LUKE (CONT'D)

What is going on?

RACHEL

That guy!

Rachel points at Joel, who is under both Mike and Billy.

RACHEL (CONT'D)
Killed that guy!

Rachel points at Tim.

JOEL
I didn't kill anyone. I saw what did
kill him though.

LUKE
Hold him down. I'm calling Jake.

Billy nods.

JOEL
I'm telling you. I didn't kill him.
This guy
(beat)
Or thing did.

Joel stops struggling against the weight of Billy and Mike
and goes limp.

JOEL (CONT'D)
I'm telling you.

Luke pulls out his radio.

LUKE
Jake?

There is only static.

LUKE (CONT'D)
Jake? You on duty tonight?

More static.

Luke puts his radio back in its holster and pulls his cell
phone from his pocket.

Luke stares at the phone screen for a few moments.

LUKE (CONT'D)
Dammit!

RACHEL
What is it?

LUKE
I got no signal.

Milly takes her phone out of her pocket, and looks at the
screen.

Everyone looks at Milly.

MILLY

Me neither.

JOEL

I'm telling you guys, there's this thing in the station. It killed Tim.

Joel thinks for a moment then.

JOEL (CONT'D)

And it effects electronics. He called it a Peripheral.

LUKE

Find something to restrain him with. I'm gonna try the land line in my office.

Luke leaves the men's bathroom.

BILLY

There's a roll of duct tape in this closet. Can you get it?

RACHEL

Yeah sure.

Rachel goes into the closet and returns with a roll of duct tape.

Billy holds Joel in a bear hug, while Mike duct tapes Joel's hands together then his feet.

JOEL

Don't do this! We've got to get out of here!

BILLY

He's right. Let's get out of here.

Milly, Kelly, Rachel and the Old Homeless Woman leave the men's bathroom and are followed by Billy and Mike who drag Joel out.

Milly, Kelly and Rachel go sit in three adjacent seats.

The Old Homeless Woman slowly moves away from the group, as if she is trying to fade into the shadows.

Billy and Mike prop Joel up against the wall next to the entrance to the men's bathroom.

Billy puts the knife in his pocket.

Joel has a look of fear and disgust.

Billy and Mike sit on the floor staring at Joel.

JOEL

Look. Tim told me about these things that look kinda like people, but aren't.

Billy and Mike look at each with expressions that indicate that they both think Joel is crazy or lying.

JOEL (CONT'D)

I know it sounds crazy, but he was telling me about what he calls Peripherals when something came in to the bus station. Didn't any of you see it?

The women all look at each other and shake their heads.

MILLY

I didn't see anyone come in after you.

JOEL

And no one saw the lights flickering on and off a little while ago?

KELLY

I did.

Joel gets excited, because he thinks he has someone to validate what he's saying.

KELLY (CONT'D)

But they do that all the time. The owner is too cheap to buy new bulbs.

BILLY

That's true. They flicker all the time.

JOEL

Well, what about the TV?

No one corroborates Joel's claim.

BILLY

Look man. No one believes you. You were in the bathroom with a bloody knife in your hand and a dead guy at your feet. Just shut up til the cops get here.

Milly puts here arms around Rachel and Kelly.

MILLY

You guys alright.

KELLY

Yes, but why are you so calm?

MILLY

I work in an Emergency Room. I've seen it all.

Milly looks up at the television.

ANGLE ON TELEVISION

A NEWS REPORTER is delivering a report about growing tensions between India and Pakistan.

NEWS MAN

And given the tensions between India and Pakistan; remember the attacks in Mumbai a few years ago? Anything could spark a war.

(beat)

And, when we return, Jim's got your weather for this coming weekend.

BACK TO SCENE

Billy looks at Luke's office door. Billy then looks at Kelly who silently urges him to go and get an update from their boss Luke.

Billy gets up and looks at Mike while pointing at Joel.

BILLY

You got this?

MIKE

Yeah.

Billy takes a step and all of the lights in the bus station and the television begin to flicker and then turn off completely. They do not come back on.

Rachel lets out a short scream.

Milly, Kelly and Rachel move closer to Joel, Billy and Mike.

JOEL

Do the lights and TV do that normally?

BILLY

No.

MILLY

Is it a power outage?

Billy looks through the bus station windows and notices that the street lights are still on.

The streetlights in the distance and the moonshine are now the only light in the bus station.

MILLY (CONT'D)

Here, my phone has a flashlight app.

Milly hits the button to wake up her phone but nothing happens.

MILLY (CONT'D)

Battery must be dead.

Milly looks at Billy.

MILLY (CONT'D)

Maybe you should go and see how your boss is coming along with notifying the police.

Billy turns to go to Luke's office, when the sound of whimpering can be heard.

The group takes inventory of who is in the group.

JOEL

Where's the old lady?

Everyone shrugs and then they freeze as the whimpering can be heard again.

OLD HOMELESS WOMAN

(weakly)

What did I ever do to you?

RACHEL

What did she say?

MILLY

Shhh!

OLD HOMELESS WOMAN

(weakly)

What do you want with me?

It is then that the group can make out the silhouette of the Old Homeless Woman. She is holding a lighter, which only illuminates her face, as she seems to be making her way back toward the group. After taking a few steps. The Old Homeless Woman freezes in her tracks.

OLD HOMELESS WOMAN (CONT'D)

You guys
 (beat)
 Should pray
 (beat)
 Then run.

At first the others only notice the trickle blood illuminated by the lighter, but a moment later, blood covers the Old Homeless Woman's face. The Old Homeless Woman screams, as she drops the lighter and is dragged into the darkness.

Everyone screams.

JOEL

Untie me!

Billy uses his box knife to cut Joel's hands and feet free. Billy then hands Tim's knife to Joel.

JOEL (CONT'D)

Thanks.

(beat)

We need to get Tim's key.

BILLY

What?

JOEL

Nevermind. Everyone into the bathroom.

Everyone moves into the bathroom, as they hear the sound of the Old Homeless Woman choking on her own blood.

INT. SMALL TOWN BUS STATION, MEN'S BATHROOM -- MOMENTS LATER

Everyone is listening to Joel intently.

JOEL

Tim told me what he could about those things before he was attacked. He also told that he put a book about them in one of the bus station lockers. We need to find the key and get that book.

Joel walks over to Tim's body and notices that his pants pockets are slashed. Joel looks for the key, but soon realizes that it is not on Tim's body.

JOEL (CONT'D)

It's not here. Everyone look for it before that thing finishes with the old lady.

Everyone pans out in search for the key until a dragging sound can be heard.

Almost everyone freezes and tries to figure out what the sound is and where it is coming from.

Milly continues looking for the key.

The rest of the group determine that the sound is coming from above the drop ceiling.

All eyes track the sound as it moves across the bathroom drop ceiling.

Milly eventually finds the key next to a toilet in one of the stalls.

MILLY

I found it.

Every stares at Milly, because the dragging sound has stopped directly over her head.

Milly holds up the key, then notices the others staring above her head.

In an instant, the Peripheral grabs Milly by her hair as it drags her into the space above the drop ceiling.

Milly screams and drops the key, as she disappears into the darkness.

Kelly, Rachel and Mike scream.

Milly screams from the the darkness of the drop ceiling for a while.

Joel scoops up the key.

JOEL

Get everyone out of here!

BILLY

Where are you going?

JOEL

I gotta get that book.

Billy, Mike, Rachel and Kelly leave the men's bathroom, just as Milly's screaming stops.

Joel starts to run out, when Milly's body comes crashing down and makes a loud thud, as her head hits the toilet.

As Joel is running out of the bathroom, the Peripheral lands on top of Milly's body.

Joel can see the slightly demonic eyes of the Peripheral that glow in the faint light.

The Peripheral looks at Joel, but does not chase after him. It starts to tear off pieces of Milly's flesh to eat.

INT. SMALL TOWN BUS STATION, WAITING AREA -- CONTINUOUS

Joel runs out and sees Kelly, Rachel and Mike running for the bus station exit. He also sees Billy heading towards Luke's office.

Joel heads for the bus station lockers.

Kelly, Rachel and Mike get to the doors in time to see that a car has pulled up and that this NEW PASSENGER has gotten out. They watch as, the New Passenger is overrun by a SECOND PERIPHERAL. The New Passenger screams, as the NEW DRIVER gets out to investigate.

As Kelly, Rachel and Mike watch through the bus station window, the New Driver sees what the Second Peripheral is doing to the New Passenger.

The New Driver jumps back in the car and starts to drive away, but a THIRD PERIPHERAL has jumped into the back seat and attacks the New Driver.

The car crashes into a streetlight.

Rachel and Kelly scream.

Mike grabs Rachel and Kelly by their hands and heads to the manager's office.

INT. SMALL TOWN BUS STATION, LOCKER AREA -- MOMENTS LATER

Joel is reacting to Rachel and Kelly's screams, but refocuses his efforts on finding the book in the locker.

Joel stumbles over the decapitated body of the Old Homeless Woman. The Old Homeless Woman is in a seated position against a wall. Joel discovers the Old Homeless Woman's lighter.

Joel uses the lighter to illuminate the locker number on the key.

Joel locates the locker and discovers Tim's book. Joel stuffs the book in his pocket.

Joel then hears something moving and it is very close to him. It is a dragging or sliding sound.

Joel grips the knife tightly.

Eventually, Joel holds the lighter in the direction of the sound, and sees the Old Homeless Woman's body slumping to the floor.

Joel hears Rachel and Kelly scream again, so runs to the bus station front exit. Joel discovers that the doors are locked then he sees the Peripherals outside feasting on their prey.

Joel heads to the manager's office.

INT. SMALL TOWN BUS STATION, MANAGER'S OFFICE -- MOMENTS LATER

Joel enters Luke's office to find Mike and girls cowering in the far corner, while Billy stares at something behind Luke's desk.

Joel goes around the desk and sees the mutilated body of Luke on the floor.

Though there is little light in the room, Joel can see a dark slick leading away from Luke's body. Joel follows this dark slick which leads away from Luke's body to the far corner of the room and up the wall in the far corner of the room.

Luke moves over to the dark slick near the corner of the room and moves the girls who are huddled in the that corner from the area. Joel then illuminates the corner with the lighter he got off the Old Homeless Woman's body. The slick is the bright red bloody from Luke's body.

The girls scream.

RACHEL

Is that on us!

KELLY

Oh my God! Is it?

The girls turn around.

Joel shines the lighter on the girls backs to reveal bright red smears on their backs.

Mike gestures as if he is going to tell the girls, but Joel shakes his head and Mike understands why Joel doesn't want to tell the girls the truth.

JOEL

No. It's not.

RACHEL

Thank God.

Joel moves the light away from their backs quickly so they can't see the red smears and focuses the light back in the corner with the blood stain.

Joel follows the blood stain up the wall and all see that the stains disappears above the drop ceiling where a panel has been knocked out.

KELLY

I can't stay in here.

MIKE

It's not safe out there.

RACHEL

It's obviously not safe in here either.

JOEL

She's right. It will eventually come back here.

KELLY

You mean they.

Everyone looks at Kelly.

KELLY (CONT'D)

I locked the station doors, but they're only glass.

BILLY

Good thinking.

JOEL

Yeah, but she's right. I don't think glass will stop them.

MIKE

Well, what's in there?

Mike is pointing at a room labeled "Store Room"

BILLY

Other than station supplies . . .

Billy pauses as something comes to mind.

BILLY (CONT'D)

Wait a minute.

Billy frisks Luke's dead body and pulls a set of keys from one of the pockets.

Billy unlocks the heavy steel door to the store room and everyone enters.

BILLY (CONT'D)

Everybody in.

INT. SMALL TOWN BUS STATION, STORE ROOM -- CONTINUOUS

Everyone enters the store room where there will be almost no light once the door is closed.

Joel shines the light around and finds a box of candles. They light the candles as Billy pulls the door closed.

Billy notices that the door knob has no way to lock the door from the inside.

Joel notices Billy's concern.

JOEL

What is it?

The others are too distracted with lighting the other candles to notices Billy pull Joel away from them.

BILLY

(whispering)

There's no way to lock this door from the inside.

JOEL

(whispering)

What do you mean?

BILLY

(whispering)

I guess there was no need to lock it from the inside.

JOEL

(whispering)

Well there is now!

BILLY

I know. I think they made it so no one could accidentally lock themselves inside.

(beat)

For safety, or something.

MIKE

What's up?

BILLY

Look here. Hand me a candle.

Mike hands Billy a lit candle.

Billy holds the candle up to the ceiling.

BILLY (CONT'D)

The ceiling's concrete.

(beat)

They didn't want people crawling through the room to this room.

Mike, and the girls smile.

None of them notice the concerned looks on Joel and Billy's faces.

Mike huddles on the floor with the girls.

Joel addresses Billy.

JOEL
(whispering)
See if you can rig something up.

Joel looks at Mike, Kelly and Rachel.

JOEL (CONT'D)
I'll distract them.

Billy starts looking through his utility belt for something to secure the door.

Joel pulls the book from his pocket and sits down with Mike, Kelly and Rachel. Joel starts flipping through the pages while Mike and the others hold candles so Joel can read it.

ANGLE ON

The book is a diary with several pages containing pictures of rock carvings and stone reliefs as well as plenty of artists renderings of the Peripherals. Though the renderings are of various techniques and ability and vary in their detail and realism, the one they have in common is that they all depict very grotesque and disfigured humanoid creatures.

Eventually, pages of article are reached. Examples of headlines topping the articles are as follows:

"Mysterious series of unsolved murders baffle local police!"

"Serial Killings overshadowed by Hurricane!"

"Sightings of strange figures precede mass murders!"

Joel then turns to the first page of many which are filled with handwritten notes.

BACK TO SCENE

Joel skims through the notes silently, until.

JOEL (CONT'D)
See. They are called Peripherals.

Joel reads to himself for a few seconds, before he reads aloud.

JOEL (CONT'D)
From the ancient text of the Beullwaya people, the word for these creatures, the Peripheral was translated, first into Greek then other languages.

RACHEL

What are they?!

Joel reads to himself until he finds the answer.

JOEL

It says here that the Peripherals predate civilization and could be as old as the first man.

Billy finishes rigging the door, so he joins the rest of the group on the floor.

JOEL (CONT'D)

Tim wrote that he had heard that the Peripherals were divine creatures. He wrote that some legends called them demons while others called them servants of God, but he didn't believe they were either.

KELLY

What did he believe they were.

JOEL

Here. "The Peripherals seem to appear throughout history during times of great turmoil."

KELLY

What does that mean?

JOEL

Wait. "They either herald a great disaster or are the great disaster themselves. Either way they are simply a life form humanity has just not discovered."

MIKE

What! Those things are not like the gorillas of Africa!

JOEL

I know. Let me read some more.

BILLY

Let's give him some space.

Billy, Kelly, Rachel and Mike set their candles close to Joel and stand up to give Joel some space.

While Joel reads to himself, Rachel notices the rig that Billy has set up to hold the door closed.

RACHEL

What is that?!

BILLY

What? That?

(beat)

It's to keep those things out of here.

RACHEL

What about the lock?

BILLY

There is no way to lock this room from the inside.

MIKE/KELLY/RACHEL

What?!

BILLY

There's no lock on the inside, due to safety concerns.

RACHEL

What?! That doesn't feel real safe right now!

BILLY

I know, but it's the best I can do for now.

RACHEL

Oh no. That's not good enough!

BILLY

Well, do you have a better plan!

RACHEL

As a matter of fact, Yes I do.

MIKE

(confused)

What?

BILLY

Well, let's hear it!

Before Rachel can start sharing her plan, they hear something outside the door.

Billy holds his finger up to his lips to silence the group.

Everyone goes silent, as they all lean towards the door.

The sound is so close, it is obvious that it is coming from Luke's office.

As they train their ears to discern the sound, it becomes apparent that they are hearing the sound of something (Luke) getting eaten on the other side of the door.

Kelly holds her hand over her mouth to stop herself from screaming.

The eating sound intensifies, as if to finish the meal quicker.

The sound of the glass front doors of the bus station can be heard crashing to the floor, as the outside Peripherals have smashed them.

A few moments later, the muffled wailing of a Peripheral can be heard. The Peripherals from outside have discovered the one inside the station and are angry that it does not want to share its meal.

The group then hear Luke's body being dragged out of his office. This is followed by the sound of the inside Peripheral rummaging through Luke's office.

The group then watches as the door knob to the store room slowly begins to turn.

Billy's contraption holds and the Peripheral eventually leaves Luke's office.

The group can hear the Peripheral knocking over the vending machines and ripping into the snacks inside.

Billy smiles and gloats about his contraption.

RACHEL

It worked for now! What have you found out?!

Joel holds up his index finger and continues to read silently for a moment longer.

JOEL

According to Tim, some of those old civilizations thought these things were created by God to humble or humiliate mankind. Kinda like Sodom and Gomorrah

KELLY

But instead of turning people to pillars of salt, we're fed to some kind of crazy cannibals?

JOEL

I guess.

RACHEL

The history lesson is great, but is there anything in there that might actually help us?

JOEL

Well.

Joel hesitates.

BILLY

Well. What?

JOEL

Tim has a note here that says the
Peripherals can be hurt.

RACHEL

Good!

JOEL

But, he also says that he doesn't
think they can be killed.

MIKE

That's just great!

JOEL

But, it also says in here that, in
the stories when they have come before
a great disaster, once an imbalance
between man and the Planet's resources
has been brought back into balance,
the Peripherals have disappeared.

KELLY

So, what does that mean?

JOEL

It means that we might simply have
to wait for some impending
catastrophe.

RACHEL

What?! Give me that!

Rachel snatches the book out of Joel's hand.

RACHEL (CONT'D)

Does it say in here, why monster
always attack regular people, instead
of evil ones like those dicks on
Wall Street?

Rachel sits on the ground to get closer to the candle light
and starts skimming through the book from the page Joel was
on when she grabbed the book.

Joel talks to Mike, Kelly and Billy, while Rachel reads.

JOEL

Look. Whether those things are going to disappear or not, all we have to do is stay safe until daytime.

KELLY

Why's that?

JOEL

Because, before that thing attacked Tim, he told me that they don't like to attack groups.

MIKE

But, we're a group.

JOEL

I know, but I think it attacked us, because we're so isolated in here.

(beat)

It knew its buddies were outside, keeping a lookout and ready to pounce on any strays.

Joel points at the ceiling and the walls.

JOEL (CONT'D)

And look. There is no where better to fight back.

(beat)

That thing can only come through that door, so all we have to do is keep that door shut until more people show up.

Kelly, Mike and Billy don't seem convinced.

JOEL (CONT'D)

Billy? How many people will be coming in here in the morning?

Billy looks at Kelly.

KELLY

We don't get that many people this time of year, but even still, there'll be about thirty or forty by noon.

BILLY

And don't forget, the bus from Florida will be here around eight o'clock.

KELLY

Oh, yeah right. That bus is always full, so that means about twenty or so.

RACHEL

Wait guys.

Everyone faces Rachel.

RACHEL (CONT'D)

According to this, these Peripherals come from another dimension or something.

JOEL

Yeah, Tim told me that. And?

RACHEL

Well. If they can go back and forth between dimensions, why couldn't they just pop in here?

JOEL

What? Does it say they can do that in there?

RACHEL

No, but what if they can?

Joel takes the book from Rachel. He starts to read the book.

Rachel backs away from the door.

RACHEL (CONT'D)

(panicked)

If they can get in here, we're not safe. We can't wait it out.

Rachel starts to tremble.

Mike tries to comfort Rachel, but she is inconsolable.

RACHEL (CONT'D)

(panicked)

We're not safe in here! We're not safe!

JOEL

Rachel! It says in here that, in the only instances when a Peripheral was witnessed to disappear or shift back into their dimension, they always returned to the exact spot from where they disappeared.

RACHEL

I don't care! How do we know that book is right?

(beat)

After all. None of us even knew about these things a couple of hours ago.

Mike tries to hug Rachel, but she pulls away.

RACHEL (CONT'D)
And, now. You're an expert?

JOEL
I never said. . .

RACHEL
I know you didn't, because it would be a lie and we would all know that it was a lie.

MIKE
Rachel calm down.

RACHEL
No! Listen. Those things are eating that guy's boss.

Rachel points at Billy.

RACHEL (CONT'D)
And, it will finish him and then what?

BILLY
Then we wait it out.

RACHEL
Wait it out? It will figure out that we're in here and then they will be back here and that, that's not going to hold.

(beat)
No. We have to get out of here!

KELLY
And go where? You saw what they did to those people in the parking lot.

Rachel thinks about it for a second.

RACHEL
No. Mike. We've got to get out of here.

MIKE
I don't think that's a good idea. I think we have to stick together.

RACHEL
Mike! I'm not going to die in here with them.

Mike is embarrassed and can't look at the others.

At that moment, they hear a vehicle pull up.

RACHEL (CONT'D)
This is our chance. Let's go!

Billy looks at Joel for guidance.

Rachel points at Billy's contraption.

RACHEL (CONT'D)
Get that thing off the door knob.

Joel shrugs.

Billy unties the door knob.

Rachel and Mike go out of the manager's office and into the waiting area.

INT. SMALL TOWN BUS STATION, WAITING AREA -- MOMENTS LATER

Rachel and Mike see the headlights of the vehicle coming around to the front of the bus station.

Slowly, the couple moves towards the exits, being careful not to step on any of the broken glass.

The vehicle outside is a pickup truck with a passenger and a driver. The truck parks, but neither the NEW DRIVER nor the NEW PASSENGER get out. They notice how dark the station is and are not sure they want to get out.

Rachel pulls Mike by his hand, as they near the exit.

In an instant both the NEW DRIVER and the NEW PASSENGER are dragged from the truck and killed.

MIKE
See, what would've happened, if we went out there? I told you this was a bad idea.

As the Peripherals start eating the NEW DRIVER and NEW PASSENGER, Rachel takes a step back and crunches more broken glass.

One of the Peripherals outside reacts to the sound and slowly turns towards the bus station.

Rachel and Mike try to back away slowly, until they hear a giggling, demonic sound coming from behind them.

MIKE (CONT'D)
(whispering)
I don't think I've ever said this to you, but right now, I hate you so much.

Mike screams, as he is snatched from Rachel's grip so hard that her hand is injured.

Rachel grabs her injured hand and is frozen from fear.

Billy runs out and grabs Rachel, then heads to the men's bathroom.

INT. SMALL TOWN BUS STATION, STORE ROOM -- CONTINUOUS

Joel pulls the store room door shut and refastens Billy's contraption.

KELLY

What are you doing?!

JOEL

They headed towards the men's bathroom.

KELLY

How do you know that?

JOEL

I don't, but he ran in that direction.

KELLY

So, what do we do now?

JOEL

I don't know.

Joel sits down and starts flipping through the book again.

KELLY

What can that tell us?

JOEL

Well. I don't know if it can tell us anything, but one thing it suggested, at least to me, was not to leave this room.

Kelly can't argue Joel's point, so she nods.

INT. SMALL TOWN BUS STATION, JANITOR'S CLOSET -- CONTINUOUS

Rachel is cowering on the floor, rocking back and forth with her hands on her head.

Billy is gather a bunch of bottles together.

RACHEL

I don't wanna die. I don't wanna to die.

BILLY
 (whispering, but
 scolding)
 Be quiet! This door locks.

RACHEL
 But the ceiling isn't concrete.

Billy looks at the drop ceiling tiles.

BILLY
 I know, but hopefully, we won't have
 to be in here long.

Mike can be heard grunting.

RACHEL
 Why'd you pull us in here?
 (beat)
 What are you doing?

BILLY
 The book said those things can be
 hurt, right?

RACHEL
 Yeah, but no one has ever killed
 one.

BILLY
 Well, it's time to revise that book
 don't you think?

Billy grabs a funnel from one of the shelves, stuffs it in a glass bottle and begins pouring other liquids into this bottle.

RACHEL
 (to herself)
 We need to figure out a way to get
 those things to attack those other
 two first.

Billy is too preoccupied with what he is doing to pay attention to Rachel who is rambling.

RACHEL (CONT'D)
 (to herself)
 Maybe throw something over there and
 when those things go to attack them,
 we get out of. . .

BILLY
 What?

RACHEL

Nothing
 (beat)
 What are you doing?

Billy pulls a rag from his back pocket, rips it into three parts and stuffs it into the glass bottle.

BILLY

I'm gonna burn those fucking things
 alive.

Billy then makes two more Molotov cocktails.

Rachel smiles uncertainly.

INT. SMALL TOWN BUS STATION, STORE ROOM -- MOMENTS LATER

Joel is rifling through the pages of the book and stopping to read certain pages.

KELLY

(panicked)
 What are you doing?

JOEL

I'm just trying to see if there's a
 way to survive this.

Joel flips back and forth between a couple of pages, then frantically flips several pages towards the back of the book.

KELLY

Well?

JOEL

It says that the Peripherals were
 put on Earth, as a service to mankind.
 (beat)
 That whole thing about keeping a
 balance between the people here and
 the available resources. Like a checks
 and balance thing, but. . .

KELLY

But, what?!

JOEL

Well, that doesn't seem to be what
 other cultures believed.

(beat)
 You see. This book is a collection
 of various beliefs

(beat)
 There all about the Peripherals, but
 they are all very different from
 place to place.

KELLY

So?

JOEL

So, some cultures believed the
Peripherals
(beat)
Here.

Joel begins to read from the book.

JOEL (CONT'D)

"When the Peripherals appear in packs,
they are heralds preceding the demise
of man."

KELLY

I don't want to hear this!

JOEL

But, I thought it best to know
(beat)
In case.

KELLY

In case what?!

INT. SMALL TOWN BUS STATION, JANITOR'S CLOSET -- CONTINUOUS

Billy is stuffing a rag down the last of his Molotov cocktails
bottles then turns to face Rachel.

BILLY

Alright. I'm gonna go set one of
those things on fire. You lock the
door, but be ready to unlock it, if
this doesn't work.

Billy pulls a pack of cigarettes from his pocket, lights one
up, unlocks the door, looks back at Rachel before opening
the door.

BILLY (CONT'D)

Be ready to unlock it. . .

RACHEL

Got it. Lock it.

BILLY

Unlock it!

RACHEL

(offended)
Of course, unlock it.

Billy steps out with the three makeshift bombs and looks
back at Rachel.

BILLY

You ready?

RACHEL

Yeah. I'm ready.

BILLY

Ok. . .

Before Billy can finish this last statement, Rachel has closed and locked the door.

INT. SMALL TOWN BUS STATION, WAITING AREA -- MOMENTS LATER

Billy steps through the men's bathroom entrance and tries to peer into the darkness.

Billy hears the Peripheral devouring Mike, so he heads in that direction.

In the darkness, Billy can make out the outline of the Peripheral hunched over Mike's body. The Peripheral is so focused on eating Mike that it doesn't notice Billy.

Billy sets two of the Molotov cocktails down next to him.

Billy flicks his cigarette away, holds the bottle in his hand out, lights his lighter and sets the rag in the bottle on fire.

As the light from the rag grows, the room becomes more illuminated, which draws the Peripheral's attention.

Slowly the Peripheral turns to face Billy.

Billy sees the Peripherals grotesque features for the first time.

The Peripheral grins at Billy, as it stands up.

Billy throws the Molotov cocktail at the Peripheral.

BILLY

Take that motherfucker!

The Peripheral is immediately engulfed in flames. It screams in agony, as it spins around.

After a few seconds, the Peripheral vanishes, leaving only the flaming liquid, which pools on the floor.

There is no trace of the Peripheral, only the burning rag, the burning liquid and broken shards of glass from the Molotov cocktail.

JOEL (O.S.)

What happened?

Joel is standing outside the manager's office with Kelly.
Billy looks at the mutilated body of Mike through the flames.

BILLY
Stay back.

Billy turns to face Joel.

JOEL
What happened?

BILLY
I set that thing on fire.

JOEL
So, is it dead?

BILLY
I guess so.

JOEL
What does that mean?

BILLY
Well. I set it on fire with one of
these.

Billy points at the other two bottles.

JOEL
And, what happened?

BILLY
You heard it screaming
(beat)
But then it disappeared.
(beat)
Into thin air.
(beat)
Nothing left, except the fire. So I
think it's dead.

JOEL
But, remember, they can jump back to
their dimension at will.

Billy looks at Joel, as an understanding sets in.

Billy turns to see the Peripheral re-materializing in the
exact spot from which it disappeared. It is charred and
smoldering, but it is no longer on fire.

The Peripheral steps away from the flaming liquid over which
it now stands.

Billy looks at the tow bottles at his feet and fumbles with his lighter, as the Peripheral begins to charge him.

Billy abandons his attempt to light another Molotov cocktail and chooses instead to run for the janitor's closet.

Joel and Kelly duck back into the manager's office.

INT. SMALL TOWN BUS STATION, JANITOR'S CLOSET -- MOMENTS LATER

Rachel can hear Billy running back to the closet.

BILLY (O.S.)
Unlock the door!

Rachel does not respond, nor does she unlock the door.

BILLY (O.S.) (CONT'D)
Bitch.

There are few moments of silence.

BILLY (O.S.) (CONT'D)
Come on Motherfucker!

Rachel hears a struggle that is short-lived. Rachel then hears the thud of Billy's body hitting the door.

Billy starts screaming, which causes Rachel to scream.

Rachel stops screaming in time to hear the sound of the Peripheral taking its first bite out of Billy.

Rachel is still breathing heavily.

Rachel remains silent until Billy's blood starts oozing under the door. Rachel starts screaming again, as she backs away from the blood that is flowing towards her.

After a few moments of Rachel screaming, the Peripheral can be heard dragging Billy's body away.

When the blood has stopped flowing towards her, Rachel stops screaming. Rachel sits on the floor and starts to rock back and forth, as if her mind has snapped.

RACHEL
This isn't happening. It's all a
dream. I've had worse.

Rachel stops and listens in silence.

RACHEL (CONT'D)
See. There's nothing there. It's all
in your mind.
(MORE)

RACHEL (CONT'D)

All you have to do is wake up.

(beat)

Wake up.

(screaming)

Wake up!

Rachel slaps her face a couple of times

RACHEL (CONT'D)

(screaming)

Wake up!

Rachel reverts to crying softly.

Eventually Rachel stops crying and she starts looking around in the dark for something.

Rachel finds a shelf which contains candles. Rachel finds matches next to the candles and lights one.

With the janitor's closet illuminated, Rachel starts looking at the supplies on the shelves. She is determined.

Eventually, Rachel finds whatever she was looking for.

Rachel looks at the blood on the floor, winces, then grabs the mop inside the closet.

Rachel uses the mop to push as much blood as she can, away from the door.

RACHEL (CONT'D)

I'm getting the fuck outta here!

There is no way I'm dying in the dump.

When she feels that the area in front of the door is clear enough, Rachel steps into the stain and leans against the door.

INT. SMALL TOWN BUS STATION, STORE ROOM -- CONTINUOUS

Joel is still flipping through the book.

KELLY

Why are you still looking at that?

It's not gonna help us. It didn't help that guy. . .

Kelly pauses, because she doesn't know Tim's name.

JOEL

Tim?

KELLY

Yeah, Tim. As a matter of fact, it hasn't really helped anyone.

JOEL

That might be true, but I can't think of anything else to do right now. You?

Joel looks at Kelly and waits for a suggestion from her.

Kelly tries to think of an option, but fails.

Kelly shakes her head.

JOEL (CONT'D)

Look. I know you're scared. I'm scared, but, for now, we're safe, or safer, in here than anywhere out there. Right?

KELLY

Yeah.

JOEL

So I'm gonna try to find out whatever I can about these things.

Joel goes back to the book.

KELLY

(realization)

Oh my God. I wonder how that girl's doing?

Joel shrugs.

KELLY (CONT'D)

I wonder if she's still alive. She hasn't screamed in a while.

Joel doesn't look up, but responds.

JOEL

Just be glad she's not in here.

KELLY

That's mean.

Joel realizes how mean his last statement sounded. Joel looks up from the book.

JOEL

No. I didn't mean it like that. I meant that she was drawing those things attention with all of that noise.

KELLY
That's still mean.

Joel looks back down at the book.

JOEL
Well, I'll apologize to her, if we
live through the night.
(beat)
Why don't you see if there's something
in here that we can use to defend
ourselves with.

RACHEL
What about the knife?

Joel takes it out of his pocket and hands it to Kelly.

JOEL
Now, see if you can find something
for me.

Kelly grabs a candle and starts searching the shelves for sharp objects.

INT. SMALL TOWN BUS STATION, MEN'S BATHROOM -- CONTINUOUS

Rachel slowly opens the janitor's closet door and peeks out into the men's bathroom. She is carrying a lit candle, but extinguishes it. She puts the matches she found in her pocket and takes another step towards the men's bathroom exit.

RACHEL
(whispering)
Alright girl. Be strong.
(beat)
Distract those things and get the
hell out of here.
(beat)
You can send back help for them later.

Rachel takes another step and then listens for anything that would give her an idea where the Peripherals are.

When she hears nothing, she moves to the exit and peeks into the waiting area of the bus station.

Although her eyes have adjusted to the darkness, she cannot make out anything with any certainty.

When she steps out of the men's bathroom, Rachel finally sees the silhouette of Peripheral hunched over Billy's body.

Rachel freezes when the Peripheral stops eating Billy.

The Peripheral senses something.

Rachel steps back, but keeps her eyes on the Peripheral, only looking away from the Peripheral to locate her target.

Though the lighting in the station is low, Rachel can still make out what she believes to be the manager's office door.

With all of her strength, Rachel hurls an object at the manager's door.

The object Rachel threw was obviously glass, which can be heard shattering in front of the manager's office door.

Rachel steps further into the men's bathroom exit and ducks down, so the Peripheral won't see her.

The Peripheral reacts immediately and runs right past Rachel, in pursuit of whatever made the loud crashing sound.

Rachel can hear the Peripheral pounding on the store room door.

Rachel heads for the bus station exit.

When Rachel gets to the exit, she sees the other Peripherals waiting in the shadows for any travelers who might be unlucky enough to come to the bus station on this night.

Rachel backs away from the window before the outside Peripherals see her.

As Rachel backs away from the window, she trips over Billy's mutilated body and hits the floor. Before Rachel can get up, Mike's mutilated body (which is propped up against a wall next to Billy's body) falls over, pinning Rachel to the floor.

Rachel holds her hand over her mouth to stifle a scream.

Rachel struggles to free herself from Mike's bloody body.

Eventually the Peripheral stops pounding on the door. The bus station is silent.

Rachel stops struggling when she sees the silhouette of the Peripheral approaching.

Rachel lays motionless under Mike's body.

The Peripheral looks at the pile of bodies (Mike, Billy, Old Homeless Woman), but does not notice the extra body (Rachel) in the pile.

After a few moments, the Peripheral goes over to the bus station exit and looks out towards the Outside Peripherals. The Inside Peripheral howls a warning to the Outside Peripherals. It is marking its territory.

Rachel eventually frees herself from Mike's body. Just as she gets up, the Inside Peripheral stops howling and hears Rachel.

As Rachel runs for the men's bathroom, she grabs one of the other Molotov cocktails that Billy had made.

The Peripheral chases Rachel into the men's bathroom and as it is getting close, Rachel turns to reveal that she has lit the Molotov cocktail in her hand.

Rachel hurls the burning bottle at the Peripheral, which lands at its feet.

RACHEL (CONT'D)

Go to hell!

The Molotov cocktail sets the floor in front of the Peripheral ablaze.

The Peripheral barely avoids being set on fire again.

Through the flames, Rachel sees the Peripheral's disfigured features clearly.

The Peripheral backs away from the flames, but does not leave.

Rachel runs back into the janitor's closet.

The Peripheral turns away from the flames, as if it is going to leave the men's bathroom.

INT. SMALL TOWN BUS STATION, JANITOR'S CLOSET -- MOMENTS LATER

Rachel is staring at the door, defiantly.

RACHEL

Screw you! I'm getting out of here!

Rachel starts to pace back and forth.

RACHEL (CONT'D)

I'm getting out of here.

As Rachel continues to pace and watch the door, the Peripheral crashes through the drop ceiling over the janitor's closet.

When the Peripheral first lands in the janitor's closet, it looks shorter than Rachel, but as it straightens its crooked body, the Peripheral is at least seven feet tall.

At first Rachel only stares at it, but when it starts to slowly advance towards her, she begins to back away from it.

Eventually, Rachel backs into the door.

As the Peripheral continues to walk towards her, Rachel opens the door to reveal the low flames still burning outside the janitor's closet.

The Peripheral takes another step towards Rachel.

Rachel backs out and is trying to make her way around the flames when the Peripheral reveals that it has the other Molotov cocktail.

Rachel turns and tries to run through the low flames.

The Peripheral throws the Molotov cocktail at Rachel.

Rachel ignites into a huge fire ball, as she runs (screaming) through the bus station, out of the exit and into the parking lot.

When Rachel reaches the parking lot, she collapses.

The two Outside Peripherals approach Rachel's burning body. The Outside Peripherals do not attack. Instead, they watch Rachel burn before retreating back to their hiding places.

Joel and Kelly are standing outside the manager's office and witness Rachel's body burning in the parking lot.

Before the Inside Peripheral turns and sees them standing in the open, Joel ushers Kelly back inside the store room.

The Peripheral inside howls and returns to eating on the bodies inside the bus station.

INT. SMALL TOWN BUS STATION, STORE ROOM -- LATER

Joel is trying to console Kelly.

JOEL

Listen to me.

(beat)

I don't think these things are gonna let us sit it out in here.

KELLY

What?

JOEL

They're not going to stop. This says they won't stop.

Joel holds the book up.

JOEL (CONT'D)

This things says their attacks won't stop, so we've gotta figure. . .

KELLY

Stop. I'm not going out there. We're safe in here.

JOEL

I don't think so. The book says that these things know that they only have a certain amount of time to do what they're doing.

KELLY

So. How long is that? Can't we just stay in here until then?

JOEL

It says that the time they're here is always different, so the Peripherals try to kill and eat as much as they can, while they can and it seems to me that if they can't have us, they'll just figure out a way to kill us.

(beat)

Look what it did to Rachel.

ANGLE ON RACHEL'S BURNING BODY, AS THE FLAMES ARE DYING OUT

One of the Outside Peripherals grabs Rachel by one of her ankles and tosses her burnt body into the bushes.

BACK TO SCENE

KELLY

What do you mean?

JOEL

Well, I don't think they're going to eating her. I think that thing just killed her for sport.

KELLY

Well, maybe they're going to eat her later.

JOEL

I don't think so, and I wouldn't bet on that.

(beat)

Besides, does that thought of being leftovers comfort you? You saw that one howled while she was burning.

(beat)

It was enjoying watching her die. That's not something you do over food.

(MORE)

JOEL (CONT'D)

(beat)

And, and, think about this. Those things don't want humans to know about them.

Kelly looks confused.

JOEL (CONT'D)

They're not going to want any witnesses to tonight.

KELLY

What? These things aren't the Mob. I don't think they care what we know.

JOEL

I know, but don't you wonder why no one's ever heard about them, or at least almost no one?

Kelly nods her agreement.

KELLY

Well, what do you suggest?

JOEL

We gotta figure a way out of here, or we're dead.

KELLY

I don't want to be eaten alive.

JOEL

I don't either, but I don't want to be burned alive either.

(beat)

You?

Kelly shudders and shakes her head.

JOEL (CONT'D)

Alright, did you find anything I can use as a weapon?

Kelly reaches out and grabs a broom then hands it to Joel.

Joel looks at the broom, then breaks the handle, creating a sharp angle in the wood.

JOEL (CONT'D)

Alright. Tim said they can tell what you're thinking.

KELLY

These things can read our minds?

JOEL

No. Not really. It's more like they can sense what we're thinking.

(beat)

Like, if you're afraid, they can tell.

KELLY

So, what are you saying? I need to hide my fear?

JOEL

No.

KELLY

Good, cause, that's not going to happen.

(beat)

Ever again, I think.

JOEL

No, but maybe we can use that against them.

KELLY

How?

JOEL

When we're out there. Try to think something other than what you plan to do.

Joel sees the confusion in Kelly's face.

JOEL (CONT'D)

If we're planning on running right, try to think that we're going left.

(beat)

Or, try to think that you want to go left.

Kelly shows neither confusion nor an understanding.

JOEL (CONT'D)

You ready?

KELLY

I'm thinking yes, but no.

Joel smiles at her before removing Billy's door securing rigging on the door knob.

INT. SMALL TOWN BUS STATION, WAITING AREA -- MOMENTS LATER

Joel and Kelly peek around the door, trying to make out whatever they can in the bus station.

All of the fires have gone out, so the only light illuminating the station is moonlight and the light cast from distant street lights.

Everything is quiet, so the couple moves from behind the door and into the waiting area.

As Kelly and Joel move deeper into the bus station waiting area, they look in all directions, trying to detect any movement.

Joel positions himself and Kelly back to back in case the Peripheral tries to attack from the rear.

When Joel and Kelly get a few steps away from the manager's office, they see a body that has been dragged to this spot.

When they get close enough, Joel can see that it is the Old Homeless Woman's body.

JOEL
(whispering)
Don't scream.

Joel angles them away from the body, but spots the next one in their path.

As they pass the Old Homeless Woman's body, Kelly stifles a scream, but she can't stop the tears that start to run down her cheeks.

When they are in the approximate center of the bus station waiting area, Joel can see that this is Mike's body.

JOEL (CONT'D)
(whispering)
Okay. There's another one on your. .
.

Joel thinks about which side he wants to refer.

JOEL (CONT'D)
(whispering)
Right. It's that girl's boyfriend.

They walk past Mike's corpse.

Kelly can see the fear on Mike's dead face, because they are closer to the exit and more light is reaching this part of the waiting area. Kelly gasps.

There is still no sign of any of the Peripherals, so Joel keeps moving forward.

JOEL (CONT'D)
(whispering)
I don't see anything.

KELLY
(whispering)
Well. I'm seeing plenty.

JOEL
(whispering)
I mean, I don't see any of the
Peripherals.

When they get close to the door, Joel sees Billy's body.
Billy's body is blocking the door.

JOEL (CONT'D)
(whispering)
Okay, you're gonna have to . . .

Joel stops talking because, he hears a faint sound.

KELLY
(whispering)
What?!

JOEL
(whispering)
Wait. I heard something.

KELLY
(whispering)
What?!

JOEL
(whispering)
I don't know. Listen.

Frozen in place, Joel and Kelly try to discern what it is
that they are hearing.

After a few moments, they can hear that the sound is a twisted
laughter. This laughter starts out at a low volume, but
increases as the seconds tick by. It echoes around the bus
station, so, neither Joel nor Kelly can tell where it is
coming from.

While Joel and Kelly are considering running out of the
station, Joel sees the Peripherals that have been outside
the entire time.

The two Peripherals are waiting in the bushes to ambush them,
but when Joel focuses on them, they sense that he knows they
are waiting in the bushes, so they exit the bushes and simply
stand at the edge of the parking lot.

JOEL (CONT'D)
(whispering)
Okay. I'm starting to doubt the plan.

KELLY
(whispering)
Starting?

JOEL
(whispering)
Okay. We're going back.

The laughter dies down, as the shuffling sound of the Peripheral approaching grows.

KELLY
(whispering)
I don't think he's going to let us
do that.

Reluctantly, Joel turns away from the window. Joel's back is now to the two Peripherals at the edge of the bus station parking lot.

The Peripheral is standing completely erect, so when Joel turns around, he can see just how tall it is.

Joel points his homemade spear at the Peripheral.

Both Kelly and Joel can see the Peripheral's distorted body and odd skin as well as the claws that protrude where fingernails should be protruding. Even though the Peripheral is wearing tattered and ripped clothes, its disproportioned arms and legs are still apparent.

Joel notices the black blood that stains the Peripheral's clothes.

JOEL
Alright. I know you're scared.

The Peripheral smiles, at Joel's suggestion.

JOEL (CONT'D)
I am too, but see those black stains
running down the front of it
(beat)
That's its blood from where Tim
stabbed it with that knife.

Kelly looks at the knife in her hand.

JOEL (CONT'D)
That thing bleeds.

The Peripheral stops smiling and its expression turns to anger.

The Peripheral runs towards the couple.

Joel grabs Kelly's hand and turns as if he plans to drag Kelly out of the bus station.

When the Peripheral is close enough however, Joel turns and lunges at the Peripheral with his spear.

The spear penetrates the Peripheral's stomach, but the Peripheral's momentum pushes Joel backwards. The Peripheral wails in agony.

Joel trips over Billy's body and falls to the ground.

Kelly steps to the side, as the Peripheral and Joel fall together.

Joel maintains his grip on on his spear, but is gets lodged against Billy's body, which forces it deeper into the Peripheral. The Peripheral's momentum is stopped, as it reaches out to Joel, who is laying face up and facing the Peripheral.

The two Outside Peripherals move as if to approach the bus station.

The Inside Peripheral sees the Outside Peripherals moving in and howls the same way it did when it marked its territory earlier.

The two Outside Peripherals stand their ground.

The Inside Peripheral refocuses on Joel.

As, the Inside Peripheral tries to stand up to remove the spear, Kelly runs up and starts stabbing it in the back.

The Peripheral wails in agony before swatting Kelly away.

Kelly slides a few feet. She is dazed.

Joel gets up as the Peripheral struggles to get the knife that is still stuck in its back.

Joel grabs a Maglite flashlight from Billy's utility belt and starts hitting the Peripheral in the head.

Joel's homemade spear breaks, providing Joel with another sharp point that he uses to stab the Peripheral with in the back.

The Peripheral flings Joel away, but Joel. Joel runs over to Kelly and helps her to her feet.

Kelly gets up in time to see the Peripheral approaching.

The Peripheral is still trying get the knife out of its back, as it approaches.

Joel grabs the flashlight and lunges at the Peripheral, hitting it in the head several times.

Kelly jumps into the fight, pulling one of the pieces of broomstick from the Peripheral's body and stabbing it in a different location.

The Peripheral is disoriented by the attacks coming at it, so it doesn't know whether it should continue to attempt to remove the knife or deal with the humans beating it.

Joel and Kelly can sense the Peripheral weakening and intensify their assault. When Joel sees the chance, he pulls the knife from the Peripheral's back and starts stabbing it repeatedly.

Joel drops the flashlight on the ground.

Joel can see that the knife has a much greater impact on the Peripheral than the spear or the flashlight, so he focuses all efforts on the knife.

The Peripheral starts to stagger.

The flashlight starts flickers on and off, as the Peripheral drops to its knee.

When the Peripheral drops down onto its hands, the lights in the entire bus station and the television flicker on and off.

Joel gets a rush of adrenaline from the lights flickering as he renews his attack.

Kelly sees Joel newfound enthusiasm and find extra strength as well. Kelly picks up the flashlight and starts bashing the Peripheral in the head. Kelly then tries to knock the Peripheral over by kicking it on the back.

When the Peripheral is on its knees, Joel can easily access the Peripherals neck, so Joel stabs it in the neck.

The Peripheral starts to bleed a lot, but it still will not go down.

The struggle has moved from near the exit of the bus station to a few feet from the bus manager's door.

The Peripheral screams louder than it has to the moment.

Joel stabs the Peripheral in the head and this puts the Peripheral down.

The Peripheral falls on its face, dead.

The lights and the television start to flickering on and off.

When the lights and the television turn on and stay on for a few seconds, the dead Peripheral's body starts to phase back to its own dimension. The Peripheral disappears before Kelly and Joel's eyes.

The lights and the television don't stay on long after the dead Peripheral vanishes.

Joel looks around to try to figure out why the lights and television have shut off again.

When he looks at the exit, Joel sees the Outside Peripherals standing at the bus station exit.

The Outside Peripherals look in Joel and Kelly's direction and both of these Peripherals start to charge at these last two survivors.

Joel grabs Kelly. They both are still clutching the knife and the flashlight, respectively.

Joel drags Kelly into the manager's office.

As Kelly is entering the manager's office, she turns in time to see both Peripherals leaping for the door, which she pulls closed as Joel pulls her inside.

INT. SMALL TOWN BUS STATION, MANAGER'S OFFICE -- CONTINUOUS

The Peripherals smash into the door, as Joel continues to pull Kelly into the store room.

As soon as Joel and Kelly disappear into the store room, the outside Peripherals burst into the manager's office.

The Outside Peripherals begin searching the manager's office.

INT. SMALL TOWN BUS STATION, STORE ROOM -- MOMENTS LATER

Joel tries to utilize the rigging that Billy created to hold the door shut. Joel works methodically, but tries to work quietly, as to not alert the Outside Peripherals to their whereabouts.

The Outside Peripherals can be heard lifting and tossing the manager's desk over, then there is mostly silence. The silence is broken up occasionally by the sound of the Peripherals moving around the small manager's office.

Joel stops to listen for any sound the Outside Peripherals might make.

After what feels like an eternity, the door knob starts to turn.

Kelly and Joel grab Billy's rigging and pull tightly on it, while leaning as far back as they can, for leverage.

Joel is closer to the door than Kelly.

When the door knob has been turned fully, the Peripheral pulling on it tries to open the door, but Billy's rigging keeps the door shut.

The door knob is released and everything goes silent again.

Joel and Kelly keep their tight grip on Billy's rigging.

With her eyes and facial expression only, Kelly seems to be asking Joel if he thinks the Peripherals have left.

Joel shrugs and puts his finger to his mouth, as if he needs to tell Kelly to remain silent.

Joel and Kelly lean back a little further to create more weight pulling against the door.

In an instant the door is yanked on, but Billy's rigging holds. This time however, there is a gap between the door and the door frame.

Joel can see one of the Outside Peripherals looking at him from the manager's office.

Joel can see the determination and hatred in the Peripheral's eyes. The Peripheral wants to kill Joel as much as he wants to live.

As the gap in the door opens a little wider, Kelly can now see the Peripheral as well.

Joel puts one of his feet against the wall and the gap gets a little narrower.

The gap does not stay narrow, as the Peripherals pull harder.

As the gap widens further, the Peripheral closest to the door puts its claws in the gap to get a better grip on the door.

Joel leans back further, as does Kelly, but the Peripherals are getting the upper hand in this life and death tug of war.

As sweat starts to run down his forehead, Joel looks at Billy's rigging. Joel realizes that if Billy's rigging gives up, his nor Kelly's strength is a match for the Peripherals, let alone two angry Peripherals.

As Joel and Kelly watch, Billy's rigging starts to give way. They pull harder, but it is growing ever more apparent that they will have to fight for their lives.

JOEL

You take the knife again.

KELLY

Okay.

Kelly looks for the knife.

JOEL

It's in my back pocket.

KELLY

Ok. The flashlight is on the floor,
right behind you.

JOEL

Got it.

As soon as Joel gets this statement out, Billy's door locking rig gives out, sending all four flying in opposite directions.

Joel grabs the flashlight and hands Kelly the knife.

In the darkness of the manager's office, they can see the silhouettes of the Peripherals, as the creatures rise to their feet.

The Peripherals looks as tall as their fallen comrade, but they are crouched down, in preparation to lunge at Joel and Kelly.

To Joel and Kelly's surprise, neither of the Peripherals pounce.

ANGLE ON PERIPHERAL'S HAND

From the POV of the one of the Outside Peripherals, the Peripheral can see that it is phasing out of this dimension (the hand becomes see through, or something).

Still from the POV of the Peripheral, Joel and Kelly can be seen bracing for the onslaught of the Peripherals.

The Peripherals howl as they start charging Joel and Kelly.

BACK TO SCENE

The Peripherals start closing the distance between themselves and the two humans.

As the Peripheral leap into the air and Joel and Kelly fall back, the Peripherals start to phase out.

Kelly thrust the knife at one of the Peripherals, as she falls to the ground, but the knife only slashes air.

Joel swings the flashlight with all of his might, but as with Kelly, the flashlight lands on nothing of substance. Joel's momentum causes him to spin and lose his balance as he falls down as well.

Joel lands next to Kelly, as the lights in the bus station come on.

Breathing heavily, Joel and Kelly scan the room frantically until they are certain that the Peripherals are no longer there.

When Joel and Kelly are confident that the Peripherals have gone back to their dimension, both collapse from exhaustion.

INT. SMALL TOWN BUS STATION, WAITING AREA -- LATER

Joel and Kelly exit the manager's office with their weapons still in their hands.

The lights and the television are all on, but the Sun is also just peeking over the horizon. Joel and Kelly can now truly see the carnage from their night of terror.

After taking a few steps away from the manager's office, Joel stops, and reacts as if he's remembered something.

JOEL

Wait here.

Joel runs back into the manager's office, but returns moments later, with Tim's notebook in his hand.

Rachel nods, as the two continue to walk through the bus station.

They can now see the eviscerate bodies of Billy, Mike and the Old Homeless Woman that were laid out as obstacles by the Inside Peripheral, as well as the manager's body, which is half stuffed under one of the rows of bus station lockers.

Joel grabs his backpack and all of his belongings.

Kelly looks at Joel a little confused.

JOEL (CONT'D)

I don't want to be blamed for this.

Kelly nods.

KELLY

Right?

As Joel and Kelly start to walk out, something catches Joel's ear.

Joel turns around to face the television. There is a breaking story on the screen. The News Woman reporting the story is the same one who Joel had seen earlier.

ANGLE ON TELEVISION

NEWS WOMAN

(frantic)

It has been reported that this terrorist group had taken credit for the theft of nuclear materials stolen over two months ago.

(beat)

At this moment however, we're hearing that this wasn't known in time to prevent this tragedy.

(beat)

Once again, a dirty bomb has been detonated in Mumbai, India, killing tens of thousands, if not hundreds of thousands.

The News Woman stops talking, while someone gives her instructions through her earpiece.

NEWS WOMAN (CONT'D)

I'm being told that the President is going to be speaking soon and we'll have that here, live.

BACK TO SCENE

KELLY

You think that's why they disappeared?

JOEL

I don't know, but that did just bring humanity's numbers down

(beat)

A lot. Maybe it restored the balance.

KELLY

Maybe.

Joel looks around and then faces Kelly again.

JOEL

I wouldn't know how to explain this. You?

KELLY

Not really.

JOEL

Well, I say we just leave.

(beat)

I'll get you home and then. . .

KELLY

I can't stay here.

(MORE)

KELLY (CONT'D)

Imagine what the only survivor of
this will have to deal with.

Joel nods.

KELLY (CONT'D)

Besides, I figure, the odds must be
pretty high to survive this, and
even higher to witness something
like it ever again and astronomically
high to witness this again with
someone else who's witnessed this
before.

JOEL

What?

KELLY

I'm coming with you.

Joel and Kelly leave the bus station.

EXT. STATE ROAD SURROUNDED BY FORESTS -- DUSK

Joel and Kelly are riding in a eighteen wheeler. CHUCK, the
driver of the truck is singing to some song on the radio
that is ending.

When a commercial begins, Chuck turns down the radio and
looks at Kelly and Joel.

Kelly seems calm, but Joel looks tense.

CHUCK

So, you two are headin' west?

KELLY

Yep.

CHUCK

Where's your final destination?

KELLY

California, we think.

Chuck looks at the knife sticking out of one of the pockets
on Joel's backpack.

CHUCK

California. I love parts of
California. I love the beach.

KELLY

Never been.

CHUCK

You're gonna love it, but trust me,
it's cold this time of year. Not
like the Atlantic.

KELLY

Really?

CHUCK

Yep.

Chuck looks at the knife again.

CHUCK (CONT'D)

So, what's the knife for?

Kelly looks at Joel.

Joel looks at Chuck.

JOEL

Oh, that.

(beat)

It's just a precaution. You know,
animal attacks.

Chuck chuckles.

CHUCK

I guess, but I'm always in this truck,
so if something attacks me, it's
gettin' run the fuck over!

Chuck honks his air horn.

This break the tension in the truck, as Joel turns to Chuck
and smiles.

All three laugh until Joel sees something from the corner of
his eye that seems to walk just like a Peripheral.

Before Joel can turn his head to see what it is, the truck
has past it.

Joel leans over, so he can see it in the trucks side-view
mirror. When he finds what he saw walking along the road,
Joel realizes that it is a military veteran limping along
the road hitch hiking.

Joel relaxes and closes his eyes.

THE END