

WIRED

Written by

Zack Akers
& Sean Chipman

OVER BLACK

SUPER: 2019

A woman SCREAMS.

FADE IN:

INT. FAMILY HOME - 2ND FLOOR - KID'S ROOM - NIGHT

MYSTERY P.O.V.

We push a blanket off from over top of us, sit up in a small bed, look over at the partially open bedroom door.

Another SCREAM O.S. More pain with this one.

Very slowly and carefully, we slide out of the bed, sneak towards the open door. Faint, nervous BREATHS follow us every step of the way.

As we reach the bedroom door, we gently pull the door open just wide enough so that we can squeeze into the --

INT. FAMILY HOME - 2ND FLOOR - HALLWAY

The corridor is dark and narrow.

A loud CRASH O.S., followed by another terrified SCREAM.

WOMAN (O.S.)
Please!? I don't understand!

We tip-toe down the hallway, soon make our way to the staircase leading to the 1st Floor.

INT. FAMILY HOME - 2ND FLOOR - FOYER

As we step closer, a DEAD MAN (39), comes into view at the bottom of the stairs.

He lies awkwardly sprawled out on the hard tile floor, blood pooling up around his nearly decapitated head.

Our nervous BREATHS grow heavier, more panicked.

Glass SHATTERS O.S.

Just then, a bloodied WOMAN (33), stumbles into the foyer, trips over the Man's corpse. She falls hard on her stomach, busts her face against the tile floor.

Blood drips out of multiple vicious stab wounds on her back.

She winces in pain, rolls over onto her back, revealing a savage slash wound across her eyes.

With every ounce of strength she has left, the Woman pushes herself to her feet. She trembles with fear as she steps out and blindly reaches for the front door.

Just as she grabs the door handle, a MASSIVE MAN (20), wears a RED SLICKER and clutches a serrated-blade, emerges from the shadows behind the Woman.

(NOTE: We do not get a clear look at the Man's face. It remains obscured by the darkness.)

He forcefully grabs her by the back of her neck, SLAMS her face into the hard wooden door, shattering her jaw.

The Woman spits out broken teeth and whimpers as the Man effortlessly lifts her off her feet by the back of her neck.

We take a silent step back. Our short, panicked BREATHS are nearly inaudible.

With the Woman held firm in his grasp, the Man slowly raises the serrated-blade high, prepares to strike.

WOMAN
(garbled, weak)
P-please... Don't --

SHUNK! The Man drives the serrated-blade deep into her back, pins her to the front door. He steps back, watches as blood drips down the Woman's twitching corpse.

We take another step backward, nearly out of the sight-line of the Man, when --

CREAK.

The Man snaps his head in our direction as we turn and scurry down into the --

INT. FAMILY HOME - 2ND FLOOR - HALLWAY

We scamper through the darkness, run straight into the --

INT. FAMILY HOME - 2ND FLOOR - KID'S ROOM

We spin around, SLAM the bedroom door behind us, then turn and rush over to the window on the far side of the room.

Heavy FOOTSTEPS approach as we struggle to get the window open. No use, it's jammed shut.

The FOOTSTEPS grow LOUDER as they rapidly approach, until they suddenly stop right outside the bedroom door.

We duck down and dive under the bed. Just then, the bedroom door is KICKED OPEN. The wooden frame cracks and splinters as the door falls off its hinges.

We peer out from under the bed, at the Man's bloody boots planted squarely in the open doorway.

After a tense moment, the Man steps into the room, moves past the bed, over to the window. He's barely a few feet from us.

We take quick, shallow BREATHS as the Man's boots turn back towards us and steps right up to the side of the bed.

Then, two huge hands reach down, grab hold of the bed-frame, and flip it over as if the bed weighed nothing.

With our focus on the Man towering over us, we desperately push ourselves back across the floor, until we are up against the wall behind us.

The Man STOMPS towards us, reaches out with his humongous hands as we throw up our skinny arms to defend ourselves.

One of the Mans hands clamps down hard around our throat just before he lifts us up off our feet. He brings us eye level with him.

Shadows obscure the upper half of the Man's face, but his mouth and badly scarred jaw a just barely visible.

He opens his mouth, reveals a nub where his tongue should be, flicks it at us.

We let out a CHOKED CRY.

The Man grins. Then, he whips us around with all of his might and throws us straight towards the bedroom window!

We SMASH through the window and fall out into the --

EXT. FAMILY HOME - BACKYARD

Shattered glass falls all around us as we drop a dozen feet to the grassy ground below.

We land hard on our back with a loud THUD!

Then, as we blankly stare up into the star-filled night sky, OUR VISION BEGINS TO BLUR.

END P.O.V.

CLOSE ON a YOUNG BOY'S, 10, bloody face. His glossy eyes flutter as they roll back in his head.

PULL BACK up off the poor boy, reveal multiple shards of glass stuck in his torso. His left arm is badly broken, the radius-bone protrudes through torn skin.

PULL BACK farther, up past the two-story house, until the dying boy in the yard is barely visible.

HOLD HERE as the Man in the red slicker exits the house, steps up to the defenseless boy. He tilts his head to the side, stares down at the brutalized child.

Then, the Man steps past the boy, walks away from the house, disappears into the shadows.

SMASH TO BLACK.

SUPER: 25 Years Later...

The gentle BEEP-BEEP-BEEP of an EKG machine.

FADE IN:

INT. HOSPITAL - RECOVERY ROOM - NIGHT

Slowly, the BEEPS of a large EKG machine speed up.

Various tubes connect the machine to GRAYSON "GRAY" MILLER (35), a handsome, physically-fit guy. He's bruised and battered, with his right arm in a sling. A tube has been inserted into his nostril, held in place with tape.

Gray stirs, then his eyes pop open. He grabs hold of the tube, coughs and gags as he pulls it out of his nose. Then he sits straight up, breathing deep and shallow.

After a moment, the BEEPS slow back to a normal rate.

Gray strains to move his right arm as he swings his legs over the bed. He rips an IV out of his arm, stands and walks to the end of the bed.

He checks his chart. A few notes stick out.

-- Internal hemorrhaging

-- Humerus fracture

-- Shoulder separation

Gray reaches under his hospital gown, detaches the EKG attachments from his chest.

A constant BEEP emits from the EKG machine as Gray walks out into the --

INT. HOSPITAL - HALLWAY

But finds it completely empty.

The only source of light is a flickering fluorescent ceiling light at the end of the hall.

Gray heads towards it.

END OF HALLWAY - MOMENTS LATER

Gray looks through the small window in the door, his eyes go wide at the sight.

He pushes open the swinging door, heads inside.

As the door swings back, light reflects off the glass, reveals a sign that reads "MORGUE" on the wall.

INT. HOSPITAL - MORGUE

Slowly, Gray approaches the operating table to find --

KRISTINA MILLER (33), petite and beautiful, lying nude, with a Y-incision already sewn up on her torso.

Gray stares down at her in disbelief. He grabs hold of her hand. Tears well up in his eyes.

GRAY

Oh, God. Kristina... My Kristina...
I'm so... So sorry...

Just then, Kristina sits straight up. She turns to Gray. Blood pours out of her mouth.

Scared and confused, gray stumbles backwards. He yells as loud as he can.

CUT TO:

INT. GRAY'S HOUSE - GRAY'S BEDROOM - NIGHT

Gray wakes from his dream, sits up in his bed. He looks around, gains his bearings.

After a moment, he feels his arm, then his face. Everything is okay. But, he doesn't feel okay.

Gray looks over at a digital clock. The time is 4:42 AM.

On the end-table, next to the digital clock, is a folded up white handkerchief. There's a small blood-stain on it.

Gray grabs the handkerchief, kisses it, then holds it against his face. After a few brief moments, he places the handkerchief back down on the end-table.

He gets out of his bed, flips on a bedside lamp.

It illuminates a picture of Gray and Kristina on their wedding day, both happily in love.

GRAY
(a whisper)
My Kristina...

Gray reaches a shaky hand towards the picture, then just beside it for --

A single bullet, resting on its end.

Gray opens the nightstand's drawer, pulls out a small revolver, then opens the cylinder.

He puts the bullet in, spins the cylinder, snaps it shut. He places the revolver under his chin.

His eyes remain locked on the picture as his finger eases onto the trigger.

He closes his eyes, pulls the revolver's hammer back, then squeezes the trigger. Again. And again. And again.

His finger tightens around the trigger, ready to pull it once more just as we --

SMASH TO BLACK.

TITLE CARD -- WIRED

FADE IN:

EXT. GRAY'S HOUSE - MORNING

ESTABLISHING SHOT of the two story house with a terrace and a second floor balcony that wraps from the side of the house, around to the back. A sleek, simplistic design.

The front lawn is well-maintained, juxtaposed to the thick, overgrown woods that surrounds the property.

SUPER: OUTSKIRTS OF CINCINNATI II, OHIO

INT. GRAY'S HOUSE - KITCHEN

Clean, modernly furnished. It's an open concept, with the kitchen actually connected to the DINING ROOM.

Gray stands at the counter, sips a cup of coffee. He looks rough, with bags under his eyes.

He stares out a window, at the woods beyond the backyard.

Beside him is SUZY MILLER (71), frail and kind, cooks breakfast at the stove. She grabs a piece of bacon, knocks on the counters cabinet door.

A brief moment, then the cabinet door opens and JAMIE MILLER (9), wears hearing aids, cute as a button, pokes her head out. She flashes a shy

JAMIE
(sign language)
Thank you!

She flashes a shy smile at her grandmother, grabs the bacon, then disappears back inside the cabinet.

Suzy smiles to herself, then looks over at Gray, who's off in his own world. Her smile fades to a concerned frown.

CLOSE ON Gray's sad eyes.

MATCH CUT TO:

INT. POLICE STATION - BULLPEN - DAY

Gray rubs his eyes and yawns as he walks in, amongst all the other OFFICERS who are busy working on paperwork or retrieving files. It's cramped and crowded.

There's a sense they're all watching and talking about him.

Gray takes a seat at his desk, finds a shell casing resting on his desk.

He picks up the shell casing, sighs.

INT. POLICE STATION - TAYLOR'S OFFICE - MOMENTS LATER

TAYLOR CARPINO (35), stern and slender, sits at his desk, fills out a report. His gold bars signify him as a captain. He hears Gray KNOCKING on the glass of his door.

Without looking away from his work, he motions for Gray to come in.

Gray enters, steps up to the desk.

TAYLOR
You look like shit.

Gray holds up the shell casing.

GRAY
You wanted to see me?

TAYLOR
Sit down, Gray.

GRAY
I'd rather stand.

Finally, Taylor looks up from his work.

TAYLOR
Tough shit. Take a seat.

Annoyed, Gray sits down. With a scoff, he sets the shell casing on Taylor's desk.

Taylor looks from the shell casing, to Gray.

TAYLOR
I'm... Very sorry about Kristina.

Gray looks down at his feet, unable to make eye contact. Hearing her name hurts.

GRAY

Thanks.

Taylor leans forward, searches for the right words.

TAYLOR

So... Are you back?

Gray's eyes rise to meet Taylor's.

GRAY

Meaning?

TAYLOR

After what happened, we had your back regarding your time away. You recovered from your injuries. Hopefully you've had proficient time to grieve --

Gray smirks.

GRAY

What are you gettin' at?

Taylor straightens up in his seat.

TAYLOR

We're not running a charity here. If you're here, you're here.

GRAY

I'm here.

TAYLOR

(with a smile)

Good. I need you to look into something for me.

He slides a folded piece of paper across the desk, to Gray.

A young officer, LUIS MARTINEZ (24), KNOCKS on the open door.

LUIS

You wanted to see me, Captain?

TAYLOR

Martinez, yes. You'll be riding with Gray today.

Luis greets Gray with a nod.

Gray forces a smile.

EXT. COUNTRY ROAD - DAY

A police car drives through a vast stretch of nothing.

INT. POLICE CAR - TRAVELING

Gray blankly stares out the passenger's side window.

Luis sits behind the wheel. He glances over at Gray, tries to determine if he's meditating or contemplating.

LUIS

I, uh, just wanted to say... I'm really sorry for your loss. Can't imagine how rough these past few weeks must have been for --

GRAY

Thanks... How are you settling in?

LUIS

(with a shrug)

Pretty much what I thought it'd be. More paperwork than I expected, though.

GRAY

You get used to it.

LUIS

The Captain seems like a real hard ass.

Gray turns back to his window.

GRAY

Give it time. He gets worse.

Luis looks out at a field of dead, overgrown grass. He turns back to Gray.

LUIS

In your opinion, what's the most important thing for me to learn?

GRAY

Patience.

LUIS

Patience? Really? Damn. Was hoping it'd be something fun. Like interrogation or knocking down doors.

GRAY
Patience first. Fun later. Take
this left.

Luis turns the car left, onto a dirt road.

LUIS
What the Hell are we doing all the
way out here in the sticks, anyway?

GRAY
Knockin' down doors. Pull over
here.

Luis pulls the car over to the side of the road.

Gray pulls the folded-up paper from his jacket.

LUIS
What's that? A warrant?

GRAY
Let's go.

Gray opens his door, gets out.

EXT. DIRT ROAD

Luis exits the car, steps beside Gray in the road.

Further down the road is a dilapidated farmhouse, the only
house in the area.

LUIS
C'mon, Gray. What are we really
doing out here?

Gray gives him a look, then starts toward the house.

GRAY
Eyes open. Mouth shut.

Luis sighs, follows behind Gray.

EXT. MAANIK'S HOUSE - FRONT YARD - MOMENTS LATER

Gray and Luis draw their handguns as they make their way
towards the front door.

Luis is focused solely on the door.

Gray checks the windows, perimeter, objects of interest. He spots a dirty work van parked next to the house.

Written on the side of the van: Sehrawat Plumbing.

EXT. MAANIK'S HOUSE - FRONT PORCH

Gray and Luis take their positions on either side of the door. He points to Luis, then to the door.

Luis KNOCKS on the door, then waits off to the side.

No response.

Gray leans forward, presses his ear to the door. From the other side, faint UPBEAT '80S ELECTRONIC ROCK MUSIC is heard. He points to Luis again.

Luis KNOCKS again, then takes cover away from the door.

Again, no response.

GRAY
(a whisper)
Keep an eye out. I'm gonna check
around back.

Luis nods as Gray walks off the porch.

INT. MAANIK'S HOUSE - BASEMENT

The space is illuminated by dozens of candles, surrounding a makeshift altar.

The MUSIC is heard from upstairs.

Seated patiently in front of the altar is MAANIK SEHRAWAT (45), his head bowed in prayer.

A massive man, easily 6'6, covered with gnarly scars. This guy has seen some serious fuckin' trauma.

Just then, a shadow passes by a small basement window.

Maanik looks up with a steel-eyed focus. He stands, grabs a red slicker off a cluttered table, slides it on.

He grabs a large, serrated blade, holds it close to his face. His scarred face reflects off the blade.

EXT. MAANIK'S HOUSE - BACKYARD

Gray sneaks up to the back door, tries to peek inside, but can't see anything.

In the distance, he spots an old shed with an open door.

He holsters his weapon, heads for the shed.

INT. MAANIK'S HOUSE - KITCHEN

Maanik opens the door from the basement to the kitchen, his blade in one hand, the tape recorder in his other hand.

The MUSIC is much louder now.

Maanik peers out a window, watches as Gray approaches the shed. He smiles as he moves to a large old stereo in the corner, cranks up the volume.

A new song starts up. "The Lights Go Down" by Electric Light Orchestra BLARES through the stereo speakers.

Just then, another knock at the front door.

Maanik angles his head towards the knocking sound. The smile on his face stretches wider.

EXT. MAANIK'S HOUSE - BACKYARD

Gray cautiously approaches the shed. He peeks his head around the corner, sees that it's safe to enter.

INT. MAANIK'S SHED

Gray looks around, everything appears normal.

Some tools on a rack, not much else to speak of.

As Gray goes to leave, something jutting out of the dirt floor catches his eye... A decomposed human hand!

Just then, three nearby GUNSHOTS ring out.

Gray whips around at the sound of gunfire, draws his pistol from his holster. He runs out of the shed.

EXT. MAANIK'S HOUSE - BACKYARD

Gray reaches for his radio as he runs out of the shed, towards the front of the house.

GRAY
(into the radio)
Unit sixteen, I've got shots fired!
Repeat! Shots fired! Twenty
Palmetto Drive, code three!

DISPATCH (V.O.)
Ten-four, unit sixteen.

EXT. MAANIK'S HOUSE - FRONT YARD - MOMENTS LATER

Gray takes cover along the side of the house, peeks around the corner at the front porch.

Luis is nowhere to be seen.

GRAY
Shit.

Gray stealthily climbs over the railing, onto the --

EXT. MAANIK'S HOUSE - FRONT PORCH

He sneaks to the open front door, glances into the house, but sees nothing.

Gray lets out a deep exhale as he goes inside. He leads with his pistol, checks his corners.

The MUSIC continues to THUMP from inside the house.

INT. MAANIK'S HOUSE - LIVING ROOM

Gray searches for motion in the living room, to the kitchen at the end of the hall, to the stairs to the second floor, then to a simple library on his right.

As he proceeds further into the house, he takes note of all the bizarre stuffed animals mounted on the walls. Each one is an odd and unnatural mixture of local wildlife.

GRAY
What the fuck is this?

The MUSIC grows louder.

Gray follows the MUSIC into the --

INT. MAANIK'S HOUSE - KITCHEN

-- And shuts off the stereo.

The house falls silent, except for the sound of faint muffled GROANS O.S.

Gray inches towards the basement door. With each step, the GROANING grows louder.

He whips the door open, aims his gun into the darkness, takes his first step onto the --

INT. MAANIK'S HOUSE - BASEMENT STAIRS

Gray descends the stairs, one step at a time.

A weak overhead light just barely illuminates the stairwell.

The last couple of stairs are smeared with blood. Gray peeks through the bars of the railing, but can't make anything out.

He makes it into the --

INT. MAANIK'S HOUSE - BASEMENT

It's dimly-lit. Hard to maneuver in.

On the far end of the basement, Gray sees the altar.

Weapon at the ready, he makes his way towards it, moves past a cluttered workbench.

Amongst the clutter, a circular power-saw.

Just barely visible in the shadows is Maanik. He stands inhumanly still against the far wall and watches as --

Gray stops just before the altar, looks at it with disgust.

The altar is made up of preserved human tongues all stuck together in the shape of an upside-down crucifix. As evil a sight as there's ever been.

GRAY
(under his breath)
My God...

Something moves in the shadows beside Gray. He turns towards the movement. His eyes go wide with horror.

Luis hangs from the ceiling, upside-down. Blood oozes out of a savage stab wound on his chest, pools up on the concrete floor beneath him.

Gray hurries over to Luis, who opens his mouth to speak, only for blood to pour down his face. His tongue has been cut off!

He weakly reaches a hand out to Gray, a desperate plea for help.

LUIS' P.O.V.

(NOTE: OUR PERSPECTIVE IS FLIPPED UPSIDE-DOWN, HAS A HEAVY RED TINT.)

Gray looks down at US, sympathy in his eyes. He reaches out for our trembling hand as --

Maanik emerges out of the darkness behind him.

To warn Gray, WE point behind him.

Gray's eyes light up.

END P.O.V.

Gray spins around, comes face to face with Maanik, who grips the circular power-saw.

Maanik lunges forward, violently shoves Gray to the ground.

He turns on the power-saw, REVS it up.

Gray raises his pistol, only to have Maanik kick it out of his hand.

The gun skitters to a stop on the concrete floor.

Maanik raises the power-saw high, REVS it again. A wicked grin stretches across his scarred face.

He lunges forward with the power-saw, but Gray rolls out of the way and jumps to his feet.

Gray's training takes over. His fists rise, hips angle towards Maanik. He dashes forward, punches Maanik square in the face.

Maanik stumbles back, shakes off the punch. He REVS the power-saw as he wildly swings it at Gray, who just barely side-steps the attack.

Another punch lands hard on Maanik's jaw, followed quickly by a kick to the back of the knee.

All Luis can do is hang helplessly upside-down and watch.

Maanik steadies himself, turns and charges at Gray with the power-saw.

Again, Gray tries to side-step, but the power-saw slices across his right arm. He clutches his wound and groans.

Blood seeps through his fingers.

Maanik REVS the power-saw, again swings it at Gray, who knocks the power-saw away and straight into Luis' neck! The power-saw cuts Luis' head clean off! Blood sprays out of his neck stump, paints the floor below red.

Gray spots his pistol on the floor, moves for it.

Maanik stomps towards Gray, who picks up his pistol.

Gray turns back to Maanik, aims, fires --

The bullets ricochet off the metal power-saw, which Maanik holds in front of his face like a shield. The massive man throws the power-saw at Gray, hits him hard in the head, knocks him on his back.

With another sinister grin, Maanik unsheathes his trusty serrated blade.

Dazed, Gray touches the top of his head, pulls his hand back to reveal blood.

GRAY

F-fuck...

Maanik steps in front of Gray, bends down, grabs him by the throat and lifts him to his feet. He looks at the pistol gripped in Gray's hand, stabs his blade through his gun-hand.

Gray screams out as he drops his pistol.

Maanik pulls the blade out of Gray's hand, then stabs it into Gray's shoulder.

EXT. MAANIK'S HOUSE - FRONT YARD

Gray SCREAMS O.S.

Far off in the distance, SIRENS grow louder.

INT. MAANIK'S HOUSE - BASEMENT

Maanik rips the blade out of Gray's shoulder.

He holds Gray's face close to his own face, opens his mouth and reveals a nub of a tongue.

GRAY

(weak)

Fuck you.

In a last act of desperation, Gray reaches out with his good hand, digs his thumb deep into Maanik's right eye.

Maanik drops Gray and his blade. He staggers back, grasping at his bloody eye socket.

Blood drips down from Gray's scalp, onto his face. He stumbles, struggles to stay conscious.

Maanik glares at Gray with his remaining eye, charges forward, grabs him by the back of his neck. He smashes Gray's face against the wall. Again. And again.

Then, he lets Gray drop to the floor, stands over him with a sense of pride.

Gray stares up at Maanik with hazy eyes. He's barely hanging on. His busted jaw awkwardly hangs to the side.

Maanik bends down, picks up his blade.

GRAY'S P.O.V.

(NOTE: OUR PERSPECTIVE IS BLURRY, FADES IN AND OUT.)

Maanik stands over us, blade in hand.

SIRENS approach O.S.

Maanik looks up the ceiling, panicked. He turns back to the us, scowls, then disappears into the darkness.

FADE TO:

WHITE

END P.O.V.

The gentle BEEP-BEEP-BEEP of an EKG.

INT. HOSPITAL - RECOVERY ROOM - DAY

CLOSE ON Gray's eyes as they slowly flutter open.

He's a mess. His jaw's wired shut, his right arm is in a cast, and he's hooked up to several machines.

With his free hand, Gray feels the wiring on his teeth.

TAYLOR (O.S.)
Welcome back to the land of the
relatively living.

Gray turns, sees Taylor sitting at his bedside.

Taylor sets down the folded up newspaper he was reading.

Gray tries to speak, but can't.

TAYLOR
Relax. I'll carry the conversation.
Your nurse just left to go check on
another patient.

Gray looks over at the bedside table, spots a pitcher of water, an empty glass, and a dry-erase board.

Taylor follows Gray's eyes to the bedside table.

TAYLOR
What's up? Ya' thirsty?

Gray shakes his head.

Taylor understands, grabs the dry-erase board. He puts the marker in Gray's hand, holds the board out for him.

Gray writes a message.

It reads: How bad?

TAYLOR
Uh... Well. It's not good. Let's
just say you're not gonna be
chewing bubblegum anytime soon.

Gray writes a new message.

It reads: Are Kristina and Jamie okay?

Taylor looks at Gray, confused.

TAYLOR

Gray... What, exactly, is the last thing you remember?

Gray furiously scribbles a new message.

It reads: Car crash. Kristina was bleeding.

Taylor nods as he gets up from his chair.

TAYLOR

I see.

Gray writes a new message.

It reads: Are they okay?! Tell me!

Taylor moves towards the door.

TAYLOR

It's okay, Gray. Just relax.

The BEEPING on the EKG speeds up.

Taylor opens the door, peers out into the hall.

TAYLOR

(calls out)

Nurse, can I get some help in here?

Gray SMASHES the dry-erase board on the bedside table.

Taylor looks back at Gray, seethes with anger.

TAYLOR

Gray, you need to relax.

Just then, NURSE ALLISON (29) hurries into the room with a needle and a sedative.

NURSE ALLISON

Gray, it's okay. Everything is okay. We just need you to rest now.

She injects the needle into the IV drip, then places her hand on Gray's cheek as he quickly falls asleep.

NURSE ALLISON
(comforting)
It's okay. Shhh...

Taylor steps next to Gray's bed.

NURSE ALLISON
(to Taylor)
What was the problem?

TAYLOR
He didn't remember.

NURSE ALLISON
Remember what?

TAYLOR
He... He asked if his wife was
okay. Said the last thing he
remembered was the car accident.
What happened to him?

Nurse Allison sighs.

NURSE ALLISON
Is it really that complicated? He
suffered serious damage to his head
and experienced a highly traumatic
event where he almost died.

She glares at Taylor with frustration.

NURSE ALLISON
Now, you tell me why the Hell he
wouldn't try to block it out?

Nurse Allison storms away, towards the door.

TAYLOR
He'll recover, right?

She exits the room as Taylor looks down at Gray.

PAN OVER to the newspaper article Taylor was reading.

The headline reads: HOUSE OF HORRORS UNCOVERED; THE SCREAM
COLLECTOR STILL AT LARGE!

START OF MINI MONTAGE

INT. HOSPITAL - RECOVERY ROOM - NIGHT

Gray lies on his bed, eyes focused on a ceiling-mounted TV.

ON THE TV, a NEWS ANCHOR goes about his report.

NEWS ANCHOR (V.O.)

... The manhunt continues for Maanik Sehrawat, the notorious serial killer known as the Scream Collector. Authorities have reason to believe that Sehrawat has very likely fled the country --

Just then, the TV goes black.

Gray puts the controller down and lies back.

INT. GRAY'S HOUSE - DINING ROOM - DAY

Suzy eats breakfast with Jamie, who draws a simple picture at the table.

IN THE PICTURE is the whole family; Jamie, Suzy, with Gray and Kristina off to the side.

INT. TAYLOR'S HOUSE - TAYLOR'S BEDROOM - NIGHT

Taylor stands over his bed, with crime scene photos spread out across it.

IN THE PICTURES, multiple people have been slaughtered in brutal fashion.

All the pictures are marked with the same date in the bottom left-hand corner: 9/9/19.

Taylor grabs a particular photo, holds it close.

IN THE PICTURE, the Young Boy from the opening scene, covered in blood and visibly shaken.

INT. HOSPITAL - RECOVERY ROOM - NIGHT

Gray lies asleep in bed.

Suzy and Jamie sit by his side. Suzy reads from a well-worn paperback while Jamie stares at her hands.

After a moment, Jamie pulls a folded-up piece of paper from her pocket and stands up.

Jamie unfolds the picture she drew earlier and sets it on Gray's lap. She covers his hand with both of her hands, then lays her head on her hands.

FADE OUT.

END MINI MONTAGE

SUPER: One Month Later...

FADE IN:

EXT. RURAL ROAD - DAY

A small sedan cruises through an off-the-beaten-path area.

INT. SUZY'S CAR - TRAVELING

Suzy sits behind the wheel. Gray sits in the passenger seat, stares out his window.

Jamie lays across the backseat, fast asleep.

SUZY
(to Gray)
Wanna listen to some music?

Gray lightly shakes his head.

Suzy smirks.

SUZY
Okay. Hey, your jaw should heal up
in about a month or so. Then you
can continue torturing us with your
off-key singing.

Gray closes his eyes.

INT. MAANIK'S HOUSE - BASEMENT - DAY - FLASHBACK

Maanik rips the blade out of Gray's shoulder. He holds Gray's face close to his own face, opens his mouth and reveals a nub of a tongue.

BACK TO SCENE

Gray stirs slightly.

Suzy notices.

SUZY

Gray?

Gray holds his hand up, signals that he's okay.

EXT. RURAL ROAD

The sedan passes by a long-since abandoned water treatment plant. The surrounding area has become overgrown. Creepy.

INT. SUZY'S CAR - TRAVELING

Suzy places her hand on top of Gray's.

SUZY

We're so glad you're coming home.
Especially Jamie. She's missed you
so much.

Gray forces a smile, turns back to his window.

INT. MAANIK'S HOUSE - BASEMENT - DAY - FLASHBACK

Maanik REVS the power-saw, again swings it at Gray, who knocks the power-saw away and straight into Luis' neck! The power-saw cuts Luis' head clean off! Blood sprays out of his neck stump, paints the floor below red.

BACK TO SCENE

Gray subconsciously rubs his fingers together.

EXT. MARTIN'S HOUSE - FRONT YARD - DAY

Everything is calm and relaxed.

Then, RANDY HEINICKE (19), uses a cane, smashes through the front screen door, falls down the steps on the concrete pathway.

MARTIN HEINICKE (53), steps out through the broken screen with a belt in-hand.

Randy tries to crawl away, but Martin steps on the back on his knee and belts him across the back. WHACK!

MARTIN
How many Goddamn times!?

Martin whips Randy's back. WHACK!

Randy winces in pain.

RANDY
Please, Dad!? Stop!?

MARTIN
I've told you too many time! Stay
away from that shit! It'll ruin
you! That what you want!?

Martin swings the belt across Randy's face. WHACK!

MARTIN
Ya' hear me!? Stay! Away!

Randy, with his bruised back and bloody face, tries to cower and protect himself. It's no use.

Martin continues to relentlessly beat on Randy.

INT. SUZY'S CAR - TRAVELING

Gray looks out the window as they approach Martin's House. He sees the attack on Randy, then turns to Suzy.

GRAY
(sign language)
Stop.

Suzy looks to Gray, confused.

SUZY
What's wrong?

Gray is visibly frustrated.

GRAY
(sign language)
Stop. Now.

Suzy pulls over on the side of the road.

Gray quickly grabs something from the glove compartment, then opens the door.

Worried, Suzy glances back behind her, where Jamie is still sound asleep.

EXT. MARTIN'S HOUSE - FRONT YARD

Gray storms towards Martin, who continues his brutal assault on Randy.

Martin sees Gray shadow fall over him, turns around as --

Gray viciously clocks him on the forehead with the butt of a revolver. CRACK!

Martin crumples to the ground as Gray climbs on top of him and beats the butt of the revolver against his face, again and again.

By now, Martin's face is a bloody mess.

Gray shoves the barrel of the gun in Ishaan's mouth.

RANDY
Stop hurting him!

Gray keeps the gun in Martin's mouth as he looks over at Randy, who stands behind him.

RANDY
Please.

Martin groans in pain.

Gray realizes that he's gone to far. He stands up, walks back to Suzy's car, leaves the beaten Martin on the ground.

Randy hobbles over to his father, kneels by his side.

INT. SUZY'S CAR

Gray gets in the car and calmly puts the revolver in the glove compartment. He stares straight ahead.

Suzy looks over at Gray, but doesn't say anything. An awkward silence.

After a moment, she puts the car in drive and pulls away.

EXT. GRAY'S HOUSE - DRIVEWAY - MOMENTS LATER

Suzy's car pulls in and stops.

INT. SUZY'S CAR - PARKED

Suzy puts the car in park and removes the keys. She calmly looks forward, through the windshield, at a rolled-up garden hose beside the house.

SUZY
(to Gray)
You'll want to wash your hands with
the hose before you come inside.

Gray doesn't respond, just stares down at his shaking, bloody hands. He looks over his shoulder, at Jamie in the backseat.

She's still asleep.

INT. GRAY'S HOUSE - LIVING ROOM - MOMENTS LATER

Suzy opens the front door for Gray and Jamie, who walk in.

As soon as they enter, Jamie starts to run off towards the kitchen, but Gray grabs her hand and stops her.

He kneels down beside, smiles as he looks into her eyes.

GRAY
(sign language)
I love you, baby girl.

Jamie hangs her head. Gray swallows a lump in his throat and nods, understands why she's upset.

Sadness fills Suzy's face as she watches Gray gently grab hold of Jamie's chin and lift her head up.

GRAY
(sign language)
I know upset. But I promise, I'm
never gonna leave you again.

Gray kisses her cheek, then stands up. He gives Suzy a quick hug and kiss, then walks past her.

SUZY
Gray, I'm going to prepare your
diner now.

Uninterested, Gray waves her off.

Suzy frowns.

SUZY
Gray, you have to eat.

Gray rounds a corner, moves out of sight.

Suzy sighs, frustrated. She looks down at Jamie.

JAMIE
(sign language)
What's wrong, Grandma?

SUZY
(sign language)
Your father is still very, very
sad.

She kneels down by Jamie's side, gives her a warm smile.

SUZY
(sign language)
Don't you worry about him, okay?
Now, are you as hungry as I am?

Jamie smiles, eagerly nods.

SUZY
(sign language)
I can't hear you.

JAMIE
(awkward, soft)
Yes, please.

A joyous grin stretches across Suzy's face.

SUZY
(sign language)
Beautiful.

Suzy leans forward, kisses Jamie's forehead, then stands. She heads into the Kitchen.

INT. GRAY'S HOUSE - GRAY'S BEDROOM - MOMENTS LATER

Gray sits on the edge of his bed, in contemplation. He squeezes the blood-stained handkerchief in his hands.

There's a hint of sadness behind his eyes.

A KNOCK at the door gets attention.

He stands, stuffs the handkerchief in the top dresser drawer, then moves and opens the door.

Suzy stands in the doorway, a look of concern plastered on her face.

SUZY

I want to talk to you.

Gray sighs, steps aside to let her in.

Suzy enters, sits on the edge of the bed.

Gray sits in a chair opposite her.

SUZY

Jamie is worried about you. I'm worried about you.

GRAY

(sign language)

There's nothing to worry about.

Suzy looks Gray dead in the eye, stands and opens the top drawer of his bedside table. She pulls out a hand-written letter, holds it up for Gray to see.

SUZY

I found this.
(her eyes well up)
Please don't deny it.

Gray takes a breath, calmly looks her in the eyes.

GRAY

(sign language)

I won't.

Suzy goes back to the edge of the bed, sits.

SUZY

I know the pain you must feel... It must seem like too much to take sometimes. But Jamie needs you. You have to find a way to deal with the pain and be there with your daughter. She's lost without you, Gray.

Gray stares with a steel-eyed resolve. Then, for a moment, cracks show in his facade.

He gets up from his seat, hugs Suzy tight and cries into her shoulder.

Suzy hugs him back.

INT. GRAY'S HOUSE DINING ROOM - AFTERNOON

Gray, Jamie, and Suzy sit around the dinner table. He is the only one without a plate of food in front of him.

Suzy stares at Gray, who runs his hand through Jamie's hair while she eats.

SUZY

You need to eat to, too.

Gray looks to Suzy, annoyed.

GRAY

(sign language)

Not hungry.

SUZY

You still need to eat.

They continue to eat in relative silence.

Jamie finishes the food on her plate. With pleading eyes, she looks up to Gray.

JAMIE

(sign language)

Can I go outside and play?

GRAY

(sign language)

No.

SUZY

Gray!

Gray turns to Suzy.

GRAY

(sign language, to Suzy)

He could be out there.

Suzy frowns.

SUZY

If you believed that, then we wouldn't be here. You know as well as I do that he is long gone by now, definitely out of Cincinnati. And Jamie's just a child. We can't lock her in here because of what might happen. That's not fair.

GRAY
(sign language, to Suzy)
I said no.

Jamie looks heartbroken as she gets up from the table and goes underneath the sink. She gently closes the cupboard door behind her.

SUZY
That's not fair, Gray.

Suzy gets up, starts to clean the table.

Gray slumps in his chair, ashamed of himself.

EXT. GRAY'S HOUSE - BACK YARD - AFTERNOON

Suzy is on her hands and knees, tending to a small garden, just off the house.

MYSTERY P.O.V.

We watch from a distance as Suzy works.

The soft crunch of dead leaves under their feet.

END P.O.V.

INT. GRAY'S HOUSE - KITCHEN

Gray sits with his back pressed against the cupboard.

He reaches out and knocks on the cupboard to the tune of "Shave and a Haircut".

Jamie opens the cupboard, peeks her head out.

Gray lightly waves at her.

GRAY
(sign language)
Can I come in?

Jamie nods then ducks back inside the cupboard.

Gray spins around so he can see inside.

Jamie works on a new drawing: Gray, Jamie, and Suzy at the dinner table, with Kristina standing off to the side.

Gray's face shows a hint of sadness.

GRAY
(sign language)
You miss your mother?

Jamie nods.

GRAY
(sign language)
Me too.

JAMIE
I'm sorry I made you mad, Daddy.

GRAY
(sign language)
No. No, you did nothing wrong. Do
you understand? I made a mistake.
I'm sorry.

Jamie reaches forward and hugs Gray. A tear rolls down her
cheek as they embrace.

They break the hug.

GRAY
(sign language)
If you want to go play out side,
you can. Just please don't wander
too far, okay?

Jamie nods.

Gray backs away so Jamie can crawl out of the cupboard.

EXT. GRAY'S HOUSE - BACK YARD - MOMENTS LATER

MYSTERY P.O.V.

We continue to watch Suzy as she works in her garden.

Just then, Jamie walks out of the house, heads off towards
the woods, away from us.

As she does, a dark sedan pulls into the driveway.

Taylor gets out of the car, a manila folder tucked tightly
under his arm.

END P.O.V.

INT. GRAY'S HOUSE - LIVING ROOM - MOMENTS LATER

A KNOCK at the front door.

Gray comes out of the Kitchen and opens the front door.

Taylor stands there with the folder in-hand.

TAYLOR

Hey.

Gray doesn't react.

Taylor sighs.

TAYLOR

Look, I get it. You don't want to talk. But we need to.

Gray stands aside.

Taylor walks in.

TAYLOR

Thanks.

Gray closes the door, then leads Taylor to his bedroom.

INT. GRAY'S HOUSE - GRAY'S BEDROOM

They walk in and Gray closes the door behind them.

Taylor turns to Gray, sets the folder down on the bed.

TAYLOR

Gray, I'm --

Gray holds a finger in the air, cutting Taylor off.

Taylor stands confused.

O.S., the sound of a door opening and closing.

The instant it closes, Gray punches Taylor square in the jaw, knocks him on his ass.

Taylor looks up at Gray, wipes blood from his mouth.

Gray holds his hand out.

Taylor takes it and gets up.

Gray grabs his board, writes a message.

It reads: Don't say you're sorry.

Taylor sighs, nods.

TAYLOR

Fair enough.

He reaches over, opens the folder. He pulls out a picture of a gruesome crime scene, drops it on the bed.

TAYLOR

September 9th, 2039.

(another picture)

September 9th, 2034.

(another picture)

2029.

(another picture)

2024.

(another picture)

'19... Gray, he's following a pattern. It's clear as day. Five entire families... Slaughtered. All the tongues removed from the victims. That's how he got his nickname... The Scream Collector...

Gray looks over the various photos. He's disgusted.

Taylor digs through a file, emerges with a picture of a skeletal hand sticking up from the dirt.

TAYLOR

Remember this? We excavated his property and found that sick fuck's family buried all over the yard. Forensics said they'd been buried there over 30 years. Nobody'd had a Goddamn clue.

Gray writes on his board.

It reads: How'd you know the house?

Taylor hesitates to answer.

Gray angrily underlines "How'd".

Taylor grabs the 2019 picture, holds it out before Gray.

TAYLOR

Believed to be the Scream Collector's first victims... After his own family, of course.

Taylor grabs another picture from the folder --
The picture of the 10-year-old Boy from the opening scene.

TAYLOR
The only known survivor... Me.

Gray seems shocked to hear this.

Taylor lifts up his shirt to reveal several gnarly scars on his torso.

TAYLOR
He didn't take my tongue. Hadn't developed the taste for cutting the tongue out of a dying child... Yet.

He lowers his shirt, sits on the edge of the bed.

TAYLOR
After all these years, I still remember every detail on his face. Every scar, his eyes, his teeth. Then, I realized something else. The significance of the date. That same date, every five years. It had to mean something. That bastard couldn't have been more than twenty when he murdered my family, so I did some digging...

Taylor sifts through the folder, grabs a printout.

TAYLOR
September 9th, 1999. 51,639 people born on that day in this country. I pulled some string and info I could get on every single one of em'. Took me a while... But I finally found him...

He flips that page over, shows Gray the next picture.

TAYLOR
Look familiar?

Gray stares at the picture.

INT. MAANIK'S HOUSE - BASEMENT - DAY - FLASHBACK

Gray spins around, comes face to face with Maanik, who grips the circular power-saw.

BACK TO SCENE

The picture is exactly the same person, just younger.

Gray brings his hand to his mouth, feels the wiring.

TAYLOR

Maanik Sehwat. Age forty five.

Gray writes a message on his board.

It reads: Where is he now?

Taylor sighs, shrugs.

TAYLOR

Nowhere near hear, that much I'm
certain of. Got good reason to
believe that he fled up to Canada.

Gray looks angry, hastily writes a new message.

It reads: Are you sure? My family is exposed here!

Taylor nods.

TAYLOR

If I wasn't certain, you all would
be under protection right now.
Maanik's long gone by now. You and
your family... You're all safe
here.

Gray stares Taylor down.

TAYLOR

Gray... You've got every reason not
to trust me.. I just wanna say...
I'm gonna find this fucker and make
him pay for what he did to you.
What he did to us. And... For Luis.

Frustrated, Gray jots down another message on his board.

It reads: You got Luis killed.

Taylor puts his head down, ashamed.

TAYLOR

Yeah. That's on me.

Gray scribbles down one last message.

It reads: Get out.

Taylor sighs, then nods and stands. He goes to speak, but thinks better of it. He steps past Gray, exits the room.

EXT. GRAY'S HOUSE - BACK YARD - AFTERNOON

MYSTERY P.O.V.

We watch as Suzy continues to tend to her garden.

Leaves RUSTLE on the ground.

We look down to see a small Pomeranian digging through the leaves. The mystery person is revealed to be --

END P.O.V.

Martin, with a mean scowl on his bruised face, holding the leash for his Pomeranian, TOTO.

From off in the distance, THUNDER rumbles.

Ishaan watches as Taylor gets into his car, then looks up to the cloudy sky.

MARTIN
(to Toto)
C'mon, Toto. Storm's coming.

He picks Toto up, kisses her head.

MARTIN
(to Toto)
That's a good girl. Let's get back.

EXT. WOODS - AFTERNOON

Randy leans back against a tree, puffs on a joint.

He spots Jamie walking along the edge of a small stream, towards him.

Jamie stops once she comes close to Randy.

RANDY
Hi, Jamie.

Jamie gives a shy wave.

Randy takes a long drag off his joint.

RANDY
You shouldn't be this far from
home.

JAMIE
(sign language)
I'm sorry, I don't understand.

RANDY
(motions to his lips)
I thought you could read lips?

JAMIE
(stilted)
Only if you talk real slow.

Randy smiles, nods.

RANDY
Sorry. I can try to talk slower.

Jamie smiles back.

Just then, it starts to rain. A light drizzle.

Randy holds his hand out to catch the raindrops.

RANDY
Called on account of rain.
(to Jamie)
You know your way back home?

Jamie nods.

RANDY
Alright. You'd better get going.

Randy stubs out his joint, then heads back for his home.

INT. MARTIN'S HOUSE - RANDY'S BEDROOM - NIGHT

Randy sits on his bed, sketches in an art book.

Just then, his bedroom door opens and Martin enters.

Martin glares at his son.

Randy is startled, his concentration broken.

MARTIN
Dammit, Randy! I told you to take
the trash out a half hour ago.

RANDY
 Sorry, Dad. I forgot. Honest. I'll
 do it right now.

He hops off his bed, slinks past his father.

Martin looks remorseful, but says nothing.

EXT. GRAY'S HOUSE - BACK PORCH - NIGHT

Gray stands in the open patio doorway, watches as the rain
 pours down.

Suzy steps beside him, places a hand on his shoulder.

SUZY
 You used to always love when it
 came down like this.

Gray looks over at his mother.

GRAY
 (sign language)
 I still do.

SUZY
 I'm heading to bed. You should try
 to get some sleep.

GRAY
 (sign language)
 I will.

Suzy smiles.

SUZY
 It's good to have you home, Gray.
 Goodnight.

GRAY
 (sign language)
 Goodnight.

Suzy gives her son a peck on the cheek, then heads back
 inside the house.

EXT. MARTIN'S HOUSE - NIGHT

The house is much smaller and more worn down compared to
 Gray's house.

The storm continues to rage as --

Randy pushes open the front door and lugs a large trash bag outside.

Toto sneaks out the open door, darts under a large tree in the yard.

RANDY
Toto, you idiot.
(faux-friendly)
Come on. Come on, girl.
(under his breath)
Dumb bitch.

The dog just ignores him.

RANDY
Useless rat.

Toto turns towards the woods, starts yapping. She chases after something.

RANDY
Dammit.

Randy sighs, runs off into the woods after Toto.

INT. GRAY'S HOUSE - LIVING ROOM - NIGHT

Jamie lies on the sofa, barely awake, watches a news report about the Scream Collector's most recent victims.

There are subtitles at the bottom of the screen.

Gray leans against the doorway, watches her.

Jamie, groggily, looks over at her father.

GRAY
(sign language)
Bedtime, sleepyhead.

JAMIE
(sign language)
Just five more minutes?

Gray shakes his head.

Jamie moans, rolls over.

Gray smiles as he walks over and picks Jamie up. He grabs her glass of water off the coffee table, as well.

Jamie hugs her father tight as he carries her upstairs.

INT. GRAY'S HOUSE - JAMIE'S BEDROOM - MOMENTS LATER

Gray carefully sets Jamie in her bed, tucks her in. He sets the glass on her bedside table, then proceeds to sit on the edge of her bed.

GRAY
(sign language)
You want to practice?

Jamie groans and playfully shakes her head.

GRAY
(sign language)
Just once, for me?

JAMIE
(stilted)
I love you, Daddy.

In that moment, Gray's heart melts.

GRAY
(sign language)
That was perfect. I love you too,
baby girl. Goodnight.

Gray leans down, kisses Jamie's forehead.

EXT. WOODS - NIGHT

Toto looks up at an unknown person, barks.

A blood-covered hand reaches down, sets down a piece of meat in front of Toto, then pats the dog on her head.

Toto sniffs the meat, starts to eat it.

INT. GRAY'S HOUSE - LIVING ROOM - NIGHT

Gray lies down on the sofa, watches the endless news cycle. His eyes flutter.

On the coffee table, a half-finished bottle of bourbon and a bottle of painkillers.

NEW ANCHOR (V.O.)
Authorities continue to insist that
Maanik Sehrawat, A.K.A. the Scream
Collector, has managed to escape
the country...

Finally, Gray falls asleep.

EXT. RURAL ROAD - NIGHT

A lightning bolt crashes down on a large tree, shatters a branch, which completely severs the nearby power lines.

INT. GRAY'S HOUSE - LIVING ROOM

A loud crack of THUNDER jolts Gray awake.

The room is pitch black.

Gray fumbles around, emerges with his cellphone, which partially lights up the living room.

INT. GRAY'S HOUSE - KITCHEN - MOMENTS LATER

Gray shuffles in, opens a drawer. He pulls out a small flashlight, turns it on.

As he turns, the light illuminates the floor.

Gray looks down, notices a pair of wet footprints tracking through the kitchen, into the living room.

He eyes the tracks, suspicious, then reaches and grabs a butcher knife from the knife block.

Another crash of THUNDER as light briefly flashes through the windows. Still, Gray's focus is unshakeable.

He shuts off the flashlight, crouches low, then stalks the tracks into the --

INT. GRAY'S HOUSE - LIVING ROOM

As Gray silently sneaks into the dark room, Maanik, wearing his red slicker, suddenly emerges beside him, bashes him over the head with the hilt of a familiar serrated blade.

SMASH TO BLACK.

The gentle BEEP-BEEP-BEEP of an EKG machine.

INT. HOSPITAL - RECOVERY ROOM - NIGHT

Suddenly, Gray snaps awake, sits up.

The Recovery Room looks oddly like Gray's Living Room. As opposed to a hospital bed, he's lying on his sofa.

A news report on the Scream Collector plays on the EKG's small screen.

Outside, the thunderstorm RAGES.

Gray removes the electrodes from his chest, gets off the sofa. He looks down, spots a trail of wet footprints.

He follows the footprints to the door, peers out the window.

Looks clear.

INT. HOSPITAL - HALLWAY

Gray pushes the door open, takes a few steps out. He continues to follow the footprints.

MUSIC is barely audible. "The Lights Go Down" by Electric Light Orchestra ECHOES through the corridor. It sounds DISTORTED, slower and creepier.

Just then, he notices that the walls look like Jamie's crayon drawings from her cupboard hideout.

Gray moves slowly towards the Morgue door when a drop of water lands on his head.

He stops, looks up, holds out his hand.

Another drop of water hits his hand. Then, another. Then, it starts to downpour on Gray.

As the Hallway fills with water, Gray makes his way to the Morgue door. He swings the door open, slips inside.

INT. HOSPITAL - MORGUE

Gray bolts the door shut as it continues to downpour in the Hallway. He spins around, stops dead at the sight.

Every inch of the walls are covered in severed human tongues.

In the center of the room, four autopsy tables laid out with Kristina, Jamie, Suzy, and Taylor, dead on all of them.

Their tongues splayed out on small tables by their sides.

The MUSIC continues to ECHO throughout the hospital.

As Gray steps towards the tables, a large shadow is suddenly cast over him.

Behind Gray, Maanik, in his red raincoat, emerges from the shadows and raises a knife high above his head.

Gray spins around, just as the knife stabs into his chest.

SMASH TO:

INT. GRAY'S HOUSE - DINING ROOM - NIGHT

Gray's eyes snap open. His wrists and ankles are zip-tied to one of his dining chairs.

He looks around, tries to free himself, but can't.

Outside, the STORM rages louder than ever.

Just then, Maanik steps out of the shadows, sits at the table, to Gray's left.

Gray desperately tries to free himself. Despite his best efforts, he can't. It's hopeless.

Maanik looks Gray in the eye, grins. His right eye is shriveled up in it's socket.

He switches on a flashlight, aims it at the table, illuminates three framed photos, spread out in the shape of a triangle.

The pictures are of Jamie, Suzy, and Gray.

Gray looks over the pictures, then at Maanik.

Maanik sets his knife down between the pictures, spins it on the table.

It spins and spins, until it finally stops on Jamie.

Gray digs at his ties so hard, his wrists start to bleed.

Just then, FOOTSTEPS upstairs. Someone is awake.

Gray and Maanik both angle their heads towards the noise.

Maanik looks back at Gray, grins at him once more. He picks up the knife, switches off the flashlight.

The room goes pitch black again.

Gray grunts, tries to be loud enough to hear.

Then, a small bit of light appears as Suzy comes down the stairs in a nightgown, with a candle holder.

INT. GRAY'S HOUSE - KITCHEN

Suzy sets the candle holder on the counter, gets a glass from the cupboard.

She opens the refrigerator, grabs a bottle of water, then quickly closes the door.

Outside, a quick flash of lightning gets Suzy's attention.

The light brightens up the kitchen just enough to catch a glimpse of Maanik standing in the far corner, knife in-hand.

Then, just like that, the room goes dark again.

INT. GRAY'S HOUSE - DINING ROOM

Gray strains, desperately tries to free himself.

From outside, a slow, rolling THUNDER.

So much blood has built up around his wrists that his binds slowly begin to loosen.

Gray grunts as loud as he can, tries unsuccessfully to get Suzy's attention. But the STORM outside is too loud.

INT. GRAY'S HOUSE - KITCHEN

Suzy pours the water into the glass, then throws the empty bottle in the trash.

She grabs the glass and the candle holder, turns towards the Dining Room, where she sees --

Gray struggling in the chair.

Just then, Maanik slaps his hand over Suzy's mouth, yanks her head back, exposes her throat.

Suzy drops the candle holder and the glass to the ground.

The light from the candle extinguishes, the room goes dark.

INT. GRAY'S HOUSE - DINING ROOM

Gray attempts to hop the chair towards Suzy, but ends up falling face first to the ground instead.

Another flash of lightning briefly lights up the room.

Gray catches a glimpse of Maanik ripping his blade across Suzy's throat, just as the room goes dark again.

More THUNDER.

He grunts as loud as the jaw-wiring will allow, as Suzy's lifeless body falls to the ground.

EXT. MARTIN'S HOUSE - NIGHT

The small house is shrouded in darkness, the power is out here as well.

Wind whips through the area as the storm rages on.

INT. MARTIN'S HOUSE - LIVING ROOM

Martin walks into the dark room, squints as he looks around.

MARTIN
Toto? Come here, girl.

A SCRATCHING SOUND catches Martin's attention.

He moves for the front door, opens it. Toto rushes in, shakes the water out of her fur.

Concerned, Martin picks Toto up and hugs her tight.

MARTIN
Aw, my poor girl. What are you
doing out in the rain, huh? Did
that lazy ass leave you out here?
(calls out)
Randy! Get your ass in here!

Martin waits for a response, but gets none.

MARTIN
(calls out)
Randy!

INT. MARTIN'S HOUSE - RANDY'S BEDROOM - MOMENTS LATER

Martin throws the door open, but Randy isn't there.

INT. MARTIN'S HOUSE - LIVING ROOM - MOMENTS LATER

Martin walks over to a cabinet, grabs a flashlight. He heads for the front door.

MARTIN
(mutters to himself)
You better not be out there getting
high again.

Martin picks up Toto, carries her outside with him.

INT. GRAY'S HOUSE - DINING ROOM - NIGHT

Gray still lies on his side. He stares at Suzy's corpse.

A puddle of blood has emerged from Suzy, flowed close to Gray's face.

Just then, Maanik steps next to Gray and hoists his chair back upright. He then sits at the table, beside Gray.

Maanik grabs Suzy's picture off the table, stabs his knife through the frame.

Gray seethes with rage as he looks at the picture, then glares at Maanik.

MARTIN (O.S.)
Randy!?

Maanik's eyes glance over towards the window. He steps into the next room, out of sight.

EXT. GRAY'S HOUSE

Martin carries Toto with him as he walks up onto the porch. He knocks on the door.

INT. GRAY'S HOUSE - DINING ROOM

Gray angles his head towards the Living Room. He yanks furiously at his binds.

Blood drips from his arms, down the chair legs.

He grimaces as he struggles to free himself, the pain is almost more than he can take.

INT. GRAY'S HOUSE - JAMIE'S BEDROOM

Groggy, Jamie sits up in her bed. She gets up, moves to the door, quietly cracks it open.

EXT. GRAY'S HOUSE

Martin knocks impatiently at the front door again.

MARTIN

Gray, you awake? Sorry to bother you, but I need to know if you've seen Randy.

The front door CREAKS open, seemingly by itself.

Martin peeks his head inside.

MARTIN

Gray?

INT. GRAY'S HOUSE - LIVING ROOM

Martin steps inside, uses his flashlight to scan the room, but sees nothing.

MARTIN

Hello? It's your neighbor, Martin. Sorry to barge in like this, but I can't find my son...

He inches his way through the darkened room.

MARTIN

I'm beginning to get worried...

INT. GRAY'S HOUSE - KITCHEN

Martin shines his light ahead, sees nothing out of the ordinary. He steps forward.

In the shadows behind him, something moves.

MARTIN

Gray? I'm very sorry about what happened earlier today.

(MORE)

MARTIN (CONT'D)

I was drinking and... Well... I
just wasn't really --

Martin almost slips on something. He shines the flashlight on the ground, sees Suzy's bloody corpse.

His eyes go wide at the horrific sight.

Toto growls.

Heavy FOOTSTEPS rapidly approach.

Martin spins around, comes face to face with Maanik, who slashes his blade across Martin's face!

Toto barks as she jumps down, tries to run past Maanik, but he's too fast. He stomps a boot down on the poor dog's head, smashing it to a juicy pulp!

Maanik turns back to Martin, who stumbles backwards and grasps at his face. Martin releases a gurgled groan.

Lightning flashes, briefly reveals Martin's ghastly wound.

Both of his cheeks have been sliced clean, his jaw hangs awkwardly agape. Blood pours out of his mouth.

More THUNDER.

Maanik lunges forward, grabs Martin by the back of his head, then repeatedly bashes his face against the kitchen counter!

He pushes the old man to his knees, forces his head back.

Martin's face is battered and bloody, both of his eyes have practically swollen shut. He whimpers.

Maanik shoves his hand into Martin's gaping mouth and rips out his tongue!

Martin falls onto his back, gurgles and chokes on his blood.

Maanik grins as Martin slowly dies.

INT. GRAY'S HOUSE - DINING ROOM - MOMENTS LATER

Maanik arrives at Gray's chair to find a small puddle of blood, but no Gray.

However, a small trail of blood leads to the Living Room.

INT. GRAY'S HOUSE - LIVING ROOM

Maanik storms in, whips his head back in forth.

He rushes over to the sofa and flips it over, but Gray is nowhere to be found.

He looks down at the coffee table, where Gray's bottle of painkillers rest. The whisky bottle is missing.

Behind the other sofa, Gray slips a rolled-up piece of mail into the whisky bottle.

Maanik turns, spots Jamie standing on the staircase.

Jamie stares back at Maanik, wide eyed. She turns, runs back up the staircase, disappears into the darkness.

Maanik grins as he rushes after her.

Gray pulls out his lighter, lights the mail.

Maanik is halfway up the steps when he hears the FLICK of the lighter. He stops, turns as --

Gray pops out from behind the sofa and throws the homemade molotove-cocktail.

The bottle shatters against Maanik's body, engulfing both him and the stairway in flames.

Maanik flails about as he stumbles down the steps, falls hard on his face. He rolls over, frantically slaps at the flames on his arms and body.

Without hesitation, Gray sprints past Maanik, up the burning stairs to the --

INT. GRAY'S HOUSE - UPSTAIRS HALLWAY

Gray rushes to the right, bursts through the door to --

INT. GRAY'S HOUSE - GRAY'S BEDROOM

Gray rushes over to the dresser, grabs his hanging gun holster from the mirror, opens the drawer for his revolver.

He checks the cylinder, makes sure it's loaded, then grabs his cellphone off the dresser, punches in a text to Taylor.

It reads: Maanik's here!

Nervous, Gray waits for a reply. It's only a brief moment before his cellphone lights up with a new message.

It reads: On my way.

Then another message.

It reads: Calling backup.

Just then a loud BANG gets Gray's attention. He looks over to see that the bedroom door is now closed.

INT. GRAY'S HOUSE - UPSTAIRS HALLWAY

ANGLE ON one of the dining room chairs wedged against Gray's bedroom door as --

Maanik shuffles down the hallway, past the burning stairs.

His left arm and shoulder are burnt so bad that they are practically charred.

INT. GRAY'S HOUSE - GRAY'S BEDROOM

Gray aims his gun at the door as he steps towards it.

He reaches out, grabs the knob, but the door is locked.

Gray's eyes go wide with horror. He rams his shoulder into the door, but it doesn't give an inch.

INT. GRAY'S HOUSE - UPSTAIRS HALLWAY

Maanik stops at Jamie's bedroom door. He twists the knob, but the door is locked.

The flames have begun to spread from the staircase and into the hallway.

With all his might, Maanik kicks the door off it's hinges.

INT. GRAY'S HOUSE - JAMIE'S BEDROOM

Maanik steps in, scans the room.

Jamie is nowhere to be found.

Under the bed, Jamie hides in the back corner with her mouth covered. All she can see is Maanik's feet.

Maanik walks around to the side of the bed, his feet facing directly towards Jamie.

Just then, the serrated blade stabs straight through the bed, just missing Jamie's face.

Jamie screams at the top of her lungs.

INT. GRAY'S HOUSE - GRAY'S BEDROOM

Gray hears the scream, rams the door again. It doesn't budge.

Again. Again and again. Still nothing.

Gray looks towards the window, lets out a deep exhale. He grabs his keys off the dresser, moves for the window.

Suddenly, Gray stops, turns and rushes back over to the dresser. He opens the top dresser drawer, reaches in and grabs the blood-stained handkerchief.

INT. GRAY'S HOUSE - JAMIE'S BEDROOM

Maanik stabs through the bed again. Feathers fly everywhere.

Under the bed, Jamie wiggles around, tries to avoid the knife. She accidentally kicks her bedside table.

A glass falls off, smashes to the floor.

Jamie picks up the broken glass, jabs it into Maanik's left calf. He stumbles back, clutches at his wound.

INT. GRAY'S HOUSE - GRAY'S BEDROOM

Gray opens the window, crawls out onto the roof.

PAN OVER to the dresser, where Gray's cellphone remains.

EXT. GRAY'S HOUSE - ROOF

Gray crouches low as he hurries along the wet, slanted roof. The rainfall has slowed considerably.

About fifteen feet away is the balcony, just off Jamie's bedroom.

Gray takes a deep breath as he runs and jumps --

Just grabs hold of the top of the balcony railing.

Gray hoists himself up onto the balcony.

INT. GRAY'S HOUSE - JAMIE'S BEDROOM

Maanik lifts the bed frame in the air and flips it over.

Jamie cowers in the corner, afraid to move as Maanik raises his knife high above his head.

Just as he's about to bring it down --

BANG-BANG-BANG! Gray fires three shots through the glass door, hitting Maanik square in the back.

Maanik crumples to the ground in a heap.

Gray slides open the balcony door, moves into the bedroom, runs over to Jamie.

He picks her up, turns to the open bedroom doorway, sees that the hallway is now completely engulfed in flames.

JAMIE
(stilted)
Daddy!

Gray turns, runs out onto the --

EXT. GRAY'S HOUSE - SECOND FLOOR BALCONY

Jamie sets Jamie down as he climbs to the other side of the balcony railing. He picks her up, holds her with one hand.

He crouches down as low as he's able to and lowers Jamie towards the ground.

JAMIE
(stilted)
Daddy! Don't let go!

Gray's eyes plead with her, "You'll be alright." He lets go, lets Jamie drop four feet to the grass below.

CLOSE ON Gray's hand gripping the balcony railing tight. A massive, burnt hand wraps around Gray's wrist.

Startled, Gray whips his head around and comes face to face with Maanik.

As Gray attempts to fend Maanik off, his gun drops to the yard below.

Maanik clasps his other hand around Gray's throat, lifts him back up over the balcony railing, spins around and throws him through the balcony door, back into the --

INT. GRAY'S HOUSE - JAMIE'S BEDROOM

Gray CRASHES to the floor, covered in broken glass.

Maanik storms through the shattered balcony door, moves for Gray. He stabs down hard at Gray, who rolls out of the way, just in time.

Frustrated, Maanik stomps his foot down on Gray's abdomen.

Gray grunts as he reaches out, grabs a book off Jamie's bookshelf.

Maanik brings the blade down, right into the book.

As they fight for control, Gray manages to grab another book, slams it into the side of Maanik's knee.

Gray scrambles to his feet, cutting his hands on the broken glass on the floor.

Maanik composes himself, lunges forward. He swings the blade wildly, barely misses Gray each time.

While dodging Maanik's frantic attack, Gray backs his way back out to the --

EXT. GRAY'S HOUSE - SECOND FLOOR BALCONY

Maanik swings the knife at Gray once more.

Gray ducks to avoid it, spots a large shard of glass on the balcony floor.

He grabs the shard, stabs it into Maanik's right thigh.

Maanik drops his knife, clutches at his leg.

Gray seizes the opportunity, picks up the knife, swings it at Maanik's head. The blade stabs through his scarred cheek, into his mouth.

Maanik groans in pain as he stumbles back, grabs the blade handle, pulls it out of his cheek. Blood oozes out of his mouth as he spits out a few broken teeth.

Gray rushes up, grabs Maanik's partially-melted raincoat, swings him hard towards the railing.

Maanik smashes through the railing, falls to the ground below with a loud THUD.

He twitches a few times, then goes still.

Gray collects his breath as he stares down at Maanik.

Behind Gray, the fire has spread into Jamie's room. The flames climb the walls.

JAMIE (O.S.)
(stilted)
Daddy!

Just like that, Gray gets his second wind, looks out to see Jamie in the backyard, near the treeline.

Gray climbs over the railing, jumps down to --

EXT. GRAY'S HOUSE - BACK YARD

Gray runs over to Jamie, scoops her up in his arms, hugs her as tight as he can.

Carrying Jamie, he moves towards the front yard, doesn't take his eyes off Maanik's motionless body as he walks past it.

INT. GRAY'S HOUSE - FRONT YARD

Gray carries Jamie across the yard, towards his car.

The house is almost completely engulfed in flames now. The flames crackle as part of the roof collapses in on itself.

Gray reaches the car, puts Jamie in the back seat. He jumps behind the wheel.

INT. GRAY'S CAR - PARKED

Gray sticks the key in the ignition, tries to start the car. Nothing. The engine doesn't turn over.

He tries again. Then, again. Angry, he punches the dashboard.

JAMIE
(stilted)
Daddy, what's wrong?

Gray reaches down, unlatches the hood. He gets out of the car as Jamie watches on.

EXT. GRAY'S HOUSE - DRIVEWAY

Gray looks under the hood, sees that every connecting hose and cable as been severed. He hangs his head.

Just then, Jamie steps around the side of the car.

JAMIE
(sign language)
What's wrong?

Gray sighs.

GRAY
(sign language)
We need to go.

Gray takes Jamie's hand as they head back for the --

EXT. GRAY'S HOUSE - BACK YARD

They slow as they approach Maanik's body. Gray motions for Jamie to wait while he steps closer.

Maanik's red slicker has partially melted to his skin.

Just a few feet away Maanik's body is Gray's gun.

Maanik's blade is still grasped in his hand.

Gray picks up the gun, looks back to Jamie.

GRAY
(sign language)
Close your eyes.

Jamie claps her hands over her eyes.

Gray turns back to Maanik, fires a single shot into the side of his head. Then, he reaches down and grabs the blade.

He holsters the gun, rushes back to Jamie, grabs her hand and leads her past Maanik's body.

As the house continues to burn, Gray and Jamie head back towards the front yard.

PAN UP to the night sky. The storm clouds have started to part, the moon finally visible.

EXT. RURAL ROAD - NIGHT

Gray pulls Jamie along by the hand as they hurry down the middle of the dark, wet road.

JAMIE
(sign language)
Shouldn't we stay by our house?
Isn't that where help will come?

Gray nods.

GRAY
(sign language)
I wanna get you as far away from
that man as possible. And, help
will be coming from this direction.
Don't worry.

They walk a bit more, then a realization hits Jamie. She looks up at Gray.

JAMIE
(stilted)
Grandma!? What about Grandma!?

Tears well in in Gray's eyes, but he's able to keep his emotions under control.

GRAY
(sign language)
Grandma's fine. Don't you worry
about her, okay?

In the thick Woods beside the road, someone SCREAMS out in agonizing pain.

Gray's eyes light up as he slows to a stop and peers out into the dark Woods.

Jamie notices that something is wrong.

JAMIE
(sign language)
What is it?

Gray scans the shadows, suspicious.

JAMIE
(stilted)
Tell me!

GRAY
(sign language)
Someone's in the woods.

He looks down at Jamie.

GRAY
(sign language)
It's Randy. He sounds hurt.

JAMIE
(sign language)
We have to help him!

Gray hesitates, looks back out towards the woods.

Jamie tugs on her father's arm.

JAMIE
(stilted)
Please!

Finally, Gray turns back to his daughter. He sighs, defeated.

GRAY
(sign language)
Stay behind me, understand?

Jamie nods.

EXT. WOODS - MOMENTS LATER

Gray and Jamie press through the dark, wet wooded area.

Another SCREAM O.S. Louder this time.

They both hurry off in that direction.

Just then, the rain picks back up. In the distance, THUNDER.
The storm isn't finished yet.

EXT. WOODS - CREEKSIDE - MOMENTS LATER

Gray and Jamie walk through wind-swept leaves as the rain
begins to fall harder.

More THUNDER rumbles in the distance.

Then, Gray spots a puddle of blood on the ground nearby. He
tenses up, puts his hand on Jamie's shoulder.

Jamie spots the blood. Her eyes light up.

JAMIE
 (sign language)
 Daddy... Look!

Gray nods.

As they continue on the trail, the blood becomes thicker on the ground.

Just ahead, crawling across a small creek is Randy, looking half-dead. His blood has turned the water a deep red.

Jamie runs up and kneels by Randy's side as he continues to scream and cry from the pain.

She looks back to her father.

JAMIE
 (stilted)
 Please help him!

Gray cautiously makes his way to them, checking in each direction as he approaches.

He reaches them, looks over Randy, but can see no visible wounds.

RANDY
 (weak, in pain)
 He did this...

GRAY
 (sign language, to Jamie)
 "Who?" Ask him who?

JAMIE
 (stilted)
 Who did this?

RANDY
 (struggles)
 The... Man...

GRAY
 (sign language, to Jamie)
 "Take a deep breath." Tell him.

JAMIE
 (stilted)
 Randy, my dad wants you to take a deep breath.

GRAY
(sign language, to Jamie)
Turn around.

JAMIE
(sign language)
But --

GRAY
(sign language, to Jamie)
Listen to me.

She nods, turns around.

Gray looks down at Randy, who takes a deep breath. He kneels down, slowly flips the poor guy onto his back.

Randy screams out as long as he can.

Jamie stands there, oblivious to the screams of agony directly behind her.

Gray gets a good look at Randy's injury.

A large gash, from the torso to the pelvis, has been carved into Randy. His now-mangled large intestine hangs out of his stomach, after being dragged along the rough ground.

Disgusted, Gray puts his hand to his mouth.

RANDY
(pained)
I w-wanna go... Home...

Gray stands, walks around to face Jamie.

GRAY
(sign language)
I need your help. But you have to
keep looking at me. Only at me. Do
you understand.

Jamie sniffles as she nods.

JAMIE
(sign language)
Yes.

Gray grabs her by the hand, leads her over to Randy.

Jamie's doesn't break eye contact with her father.

Gray kneels by Randy's wound.

GRAY
 (sign language, to Jamie)
 Tell him this is going to hurt.
 Don't look at him.

Jamie keeps her watery eyes locked on Gray. She trembles.

JAMIE
 (stilted)
 This is going to hurt.
 (sniffles)
 He doesn't mean to hurt you.

Gray lets out a deep exhale as he grabs Randy's large intestine, tries to gently feed it back inside the wound.

Randy screams out in agony as Gray attempts his crude medical procedure.

Gray isn't satisfied with his work, but realizes nothing more can be done. He swallows hard.

GRAY
 (sign language, to Jamie)
 This next part, I'm hoping he
 passes out. I need you to say
 something to make him feel better.

Jamie's breathing grows heavy at the sight of Gray's blood-covered hands.

Still, she regains her composure, takes Randy's hand. Her eyes remain on her father.

JAMIE
 (stilted)
 I wrote a poem about my mother. I'd
 like to tell it to you.

Randy can barely hide his pain.

RANDY
 (soft)
 Okay.

Gray takes Maanik's knife and his lighter, uses it to heat up the blade.

JAMIE
 (stilted)
 Starry skies, I'll always miss you.
 Where the wind blows, I've always
 missed you.
 (beat)
 (MORE)

JAMIE (CONT'D)

Whenever I dream, I'll always
remember you. When the sun rises,
how could I forget you?

(beat)

When God took you away, I quickly
forgave you. But when tomorrow
comes, I know I'll join you.

Gray nods to Jamie, once.

JAMIE

(stilted, to Randy)

My dad is sorry.

Gray lets out a deep exhale, then presses the red-hot blade
down on Randy's wound, as hard as he can.

Randy screams and grunts in pain as the blade sears the
wound.

After sufficiently closing the wound, Gray takes the blade
away, releases a deep sigh. He stab's Maanik's blade into the
ground.

Randy grits his teeth as smoke rises from his burnt flesh.

TAYLOR (O.S.)

(calls out)

Gray?

Gray looks out in the direction of Taylor's voice.

TAYLOR (O.S.)

(calls out)

Gray!? You out there!?

Gray looks to Jamie.

GRAY

(sign language, to Jamie)

Stay with Randy.

He gets up, heads out into the darkness.

EXT. WOODS - MOMENTS LATER

Gray steps around a small cluster of trees.

Just then, the light of a flashlight shines on him.

Gray puts his hand out to shield his eyes as the flashlight
holds still.

Then, the flashlight angles up, illuminating Taylor's face.

TAYLOR

It's me.

Gray relaxes.

Taylor steps forward and shines the light on several of Gray's injuries.

TAYLOR

Jesus. What did he do to you?
Jamie? Where's Jamie!?

Gray motions for something to write on.

TAYLOR

Oh shit, yeah. Your jaw. Sorry.

Taylor nods, pulls out a small notepad and pen, hands them to Gray.

Gray scribbles out a message.

It reads: Where's the back up?

TAYLOR

On their way. Probably arriving at
your house now. By the way, you are
aware that your house is an
inferno, right?

Gray nods.

TAYLOR

I saw Maanik in the backyard.
Guessing you did that?

Another nod.

TAYLOR

Well, great work. That bastard is
dead as shit. What about Jamie?
Where is she, Gray?

Gray motions for Taylor to follow, then he leads him away.

EXT. WOODS - CREEKSIDE - MOMENTS LATER

Rain pelts down as Gray and Taylor come upon Jamie and Randy.

A thick THUNDER rumbles through the woods.

Jamie comforts Randy, who squeezes his eyes shut and tries not to think about the pain.

Taylor looks down at Randy's burnt wound.

TAYLOR
(to Gray)
You close the wound?

Gray nods.

Taylor examines the wound closer, frowns.

TAYLOR
(to Gray)
We need to talk.

Taylor and Gray walk several steps away, leave Jamie to watch after Randy.

Randy opens his eyes. He smiles at Jamie.

RANDY
(pained, slow)
Y-your poem... Was nice...

Jamie hints at a smile.

RANDY
(pained, slow)
Where's... Your d-dad?

Jamie points off towards the trees.

Randy struggles to raise his head, but he sees Gray, before his eyes become transfixed on Taylor.

His eyes go wide with horror.

OVER BY THE TREES, Gray and Taylor speak softly.

TAYLOR
You did your best, Gray, but I
don't think that kid is gonna pull
through. I'm amazed he hasn't
already died.

Gray writes a message on the notepad.

It reads: He'll make it.

JAMIE (O.S.)
(stilted)
Dad!

Taylor and Gray look back to where Randy and Jamie were, but they are both gone.

Gray runs to the creek, frantically searches for them.

TAYLOR (O.S.)
Well, that kind of fuckin' sucks.

Just then, Taylor steps behind Gray, cracks the flashlight over the back of his head!

Gray collapses to the ground, unconscious. His face is just barely out of the creek water.

Taylor bends down, grabs Gray's revolver from his holster.

TAYLOR
You won't be needing this anymore.

Something has changed in Taylor's eyes. There's a craziness behind them that he's managed to hide until now.

He stands, looks at Randy's blood trail, which leads away.

TAYLOR
Now, if you'd excuse me. I've got to go kill your annoying daughter and stupid fuckin' cripple.

With that, he rushes off and follows the blood trail.

PAN DOWN to Maanik's blade, still stabbed into the ground.

EXT. WOODS

Jamie stops, turns around.

Randy struggles to walk, uses the trees for help. His adrenaline fuels him.

He stops when he realizes that Jamie's stopped. She turns back to him.

RANDY

(pained, slow)
We have to keep moving!

JAMIE
(stilted)
What about my dad?

RANDY
 (pained, slow)
 He's dead! We will be too if that
 guy catches us!

Winching in pain, Randy turns and presses on into the woods.

Jamie reluctantly follows him. They both move out of view.

A few moments pass, then Taylor emerges from the shadows. He methodically follows the blood trail, spots a bloody handprint on the side of a tree.

TAYLOR
 (with a scoff)
 How and the actual fuck is kid
 still alive? Fucker must have fifty
 pints of blood in 'em. Shit.

EXT. WOODS - TRAIL

Jamie and Randy hurry along the beaten path.

Randy's face is pale white. He strains as he takes shallow breathes. After a few more steps, he stops and leans against a tree.

Jamie steps up to his side, puts her hand on his back.

RANDY
 You...
 (shallow breaths)
 Keep going...

Just then, Randy passes out and collapses to the ground.

Jamie kneels by his side, tries to wake him.

JAMIE
 (stilted)
 Wake up! C'mon, please wake up!

As she continues to shake Randy, Jamie glances back over his shoulder, sees Taylor approaching. Jamie shrieks.

Taylor motions towards Randy.

TAYLOR
 He still alive?

Jamie shakes Randy harder, desperate to wake him.

TAYLOR
You're a resilient little girl,
Jamie. Fuckin' annoying, too.

Taylor kneels down so that he's face to face with Jamie.

TAYLOR
I know you can read lips. Tell
me... Are you scared of me?

Jamie nervously nods.

A sinister grin spreads across Taylor's face.

TAYLOR
Don't be scared of me.
(pulls out a knife)
Be scared of this.

Just then, Randy stabs Taylor in the calf with a sharp,
broken tree branch!

Taylor yells out in pain, clutches at his injured leg as he
falls to the ground. He starts to chuckle.

RANDY
(to Jamie)
Run!

Jamie runs away as Randy crawls on top of Taylor and punches
him in the face. Again, and again.

Taylor's chuckle turns to a maniacal laughter as Randy
continues to punch away.

RANDY
Something funny, you psycho
motherfucker!?

TAYLOR
You punch...
(takes another punch)
Like a limp-wristed fagot.

Randy spits with rage, punches Taylor as hard as he can.

Still not much effect.

TAYLOR
My turn.

Before Randy can react, Taylor lashes out with his blade and
slits Randy's throat!

Blood squirts out of Randy's neck, all over Taylor's face.

Taylor laughs hysterically as Randy rolls off of him and attempts to crawl away.

TAYLOR

Where are you running off to now?

Randy gurgles and chokes on his own blood as he struggles to keep crawling.

Taylor stands, moves over to Randy, grabs the hair on the top of his head, yanks his head back.

TAYLOR

You ain't surviving this time.

Taylor releases another maniacal laugh as he drags his blade across Randy's forehead, pulls his scalp from his skull.

CLOSE ON Randy's wide eyes as they roll over white.

Satisfied, Taylor lets Randy drop to the ground, finally dead.

Taylor wipes his hands all over his blood-soaked face, running the blood through his hair and onto his neck.

TAYLOR

Now... To find the little bitch.

(calls out)

Hey! Little bitch! Come here!

EXT. WOODS - CREEKSIDE - NIGHT

The rain has stopped. Distant THUNDER signals that the storm has moved on.

Gray lies motionless on the ground.

Then, one of his fingers moves. Another one. His whole hand grips the ground hard.

Gray lifts up his head, gasps and coughs the best his jaw-wiring will allow him to.

EXT. WOODS - STORM DRAIN OPENING - NIGHT

Jamie huffs and puffs as she stumbles through the woods. She hides behind a tree near an auxiliary storm drain opening.

TAYLOR (O.S.)
(calls out)
Jamie! Oh, Jamie!

Jamie spots the opening, tiptoes over to it, lifts the grate.

TAYLOR (O.S.)
(calls out)
Come out, come out, wherever you
are! You deaf little bitch!

Jamie looks down into the opening. It's too dark to see inside of it. She turns, looks back to the woods.

Just then, Taylor grabs hold of Jamie from behind, lifts her off her feet.

TAYLOR
Got'cha!

Jamie kicks and screams, but it's no use. Taylor's hold is just too tight.

EXT. WOODS - CREEKSIDE

CLOSE ON Maanik's blade, still stabbed into the ground. A burnt, bloodied hand wraps around the handle and pulls the blade free.

Jamie SCREAMS in the distance.

EXT. WOODS - STORM DRAIN OPENING

Jamie continues to struggle against Taylor, who carries her back towards where he left Gray.

JAMIE
(stilted, hysterical)
Let me go!

She bites down hard on Taylor's hand.

Taylor grunts out in pain as he drops her to the ground.

TAYLOR
Fuckin' bitch!

Jamie quickly pushes herself up, only for Taylor to aim his gun at her face. She freezes in place.

TAYLOR
You don't want me to hurt your
daddy, do you?

Jamie shakes her head.

TAYLOR
No? But why not?

JAMIE
(stilted)
He didn't hurt you.

TAYLOR
Oh, but he did. He hurt me bad.
Your daddy took away the only
person I ever loved. My Kristina...

Jamie read Taylor's lips, recognizes her mother's name. She glowers at him.

TAYLOR
This is all his fault. I'm just
making things fair.

JAMIE
(stilted)
My mommy loved my daddy, not you!

TAYLOR
Your mother loved me first... She
was going to come back to me! He
took her from me!

Taylor scowls, presses his gun to Jamie's forehead.

Jamie squeezes her eyes shut and whimpers.

Suddenly, Gray tackles Taylor to the ground.

They roll around and fight as Jamie scampers backwards.

Taylor knees Gray under the chin, knocking him to the ground.

Then, Taylor jumps on top of him. His face comes just an inch from Gray's. The crazy grin returns to Taylor's face.

TAYLOR
You know what!? I'm happy Maanik
didn't kill you! Doing this myself
is gonna be so much more fuckin'
satisfying!

Gray grabs Taylor's arms, rolls over where they fall into the open --

INT. STORM DRAIN

They fall twenty feet, splash down into the --

INT. FLOODED SEWER TUNNEL

There is only about a foot of breathable air at the top as the strong current carries them through the cramped tunnel.

They fight with each other beneath the water, then rise up to take a breath of air.

Taylor ducks below the water and pulls out his blade.

Gray sinks under the water, does his best to fight off Taylor's attack.

He grabs the knife by the blade, rips it from Taylor's grasp. Gray spins the blade around, stabs it deep into Taylor's thigh.

Taylor rises above the water, releases a high pitched scream. Pure agony.

EXT. WOODS - TRAIL

Jamie runs through along the path, slows to a stop.

She peers out before her, spots something moving in the darkness. Something RED.

HEAVY FOOTSTEPS approach.

Jamie hurries off the path, ducks under a dead tree just as Maanik steps into view.

She peaks over, quickly pulls her head back down when she sees who it is. Her eyes go wide with horror.

Maanik stomps past, doesn't notice Jamie. He's badly burned, bloodied, clutches his trusty serrated blade.

After Maanik passes by, Jamie climbs over the dead tree, stares off after Maanik.

JAMIE
(under her breath)
Daddy.

INT. FLOODED SEWER TUNNEL

Gray and Taylor gasp for air as the current continues to pull them through the tunnel.

Vihaan pushes Gray's shoulders down, totally submerging him in the water.

Gray struggles to break free, but it's no use. He thrashes about, chokes on water.

Taylor grins down at Gray. He lets out a crazed laugh, which ECHOES through the concrete tunnel.

The water overtakes Gray, who begins to lose consciousness.

FADE TO BLACK.

The BEEP-BEEP-BEEP of an EKG machine.

INT. HOSPITAL - RECOVERY ROOM - DAY

Gray's eyes snap open. He sits straight up in bed, gasping and panting hard.

Minor cuts and bruises cover his face, but his jaw wiring is gone. He feels his face with his hands, in disbelief.

NURSE ALLISON (O.S.)
Whoa, Gray. Easy. You're okay!

Nurse Allison moves quickly towards Gray.

GRAY
Where is he!? What happened!?

NURSE ALLISON
Shh... It's okay. You were in a car accident.

Gary shakes his head.

GRAY
No. No, I was in a tunnel!

NURSE ALLISON
Gray... I'm sorry, but you were in an accident. You really don't remember any of it? You, your wife and daughter, were all on your way home from the award ceremony.

GRAY
(confused)
But... They're... They're okay,
right?

Nurse Allison pulls back a privacy curtain to reveal Jamie asleep in her hospital bed, with only superficial wounds.

GRAY
(to Nurse Allison)
What about Kristina?

NURSE ALLISON
Her injuries were more severe, but
she's going to pull through.

Nurse Allison points to the other side of the room, where Kristina lies unconscious in her hospital bed.

A DOCTOR stands beside her bed, checks her chart. He faces away from Gray and Nurse Allison.

GRAY
I... I can't believe it. It was a
dream. It was all just a dream.

Gray falls back in his bed, chuckles to himself.

Just then, the EKG starts to BEEP faster. Faster, and faster.

This gets Gray's and Nurse Allison's attention. They both turn to Jamie, who violently convulses in her bed.

NURSE ALLISON
(calls out)
Doctor!?

The Doctor runs over to Jamie's bed to help her.

DOCTOR
(familiar voice)
Nurse, I need you to help me
stabilize her!

NURSE ALLISON
Of course, Doctor!

Nurse Allison rushes to the Doctor's side.

Just then, the Doctor glances back at Gray. It's Taylor!

CLOSE ON Gray's horrified eyes. PULL BACK to reveal his jaw-wiring is back and both of his wrists are now zip-tied to his hospital bed.

Gray grunts, tries to warn Nurse Allison, but it's no use.
Taylor fills a syringe, then injects it into Jamie's IV.
The BEEPING on the EKG slows down, then goes into a FLATLINE.
Gray grunts and groans as he fights against his binds.

DOCTOR
Nurse, the patient needs his
medication. Do you mind?

NURSE ALLISON
Not at all, Doctor.

Nurse Allison turns, grabs the defibrillator. She turns it on
and spreads gel on the paddles.

She places two electrodes on Gray's torso.

NURSE ALLISON
His medicine is prepped, Doctor.

Taylor turns, puts his hand on Nurse Allison's shoulder.

TAYLOR
Thanks, bitch.

Taylor slashes a scalpel across Nurse Allison's throat, then
pulls her head back and licks the blood from her neck.

He stops, turns to Gray, and grins.

TAYLOR
Thirsty?

Taylor lets Nurse Allison's lifeless corpse fall to the
ground. He grabs the paddles, turns the voltage up to one-
thousand.

TAYLOR
Now, Gray, if this hurts too much,
just let me know.
(calls out)
Clear!

Taylor grins as he puts the paddles on the electrodes.

Gray's eyes roll back as he seizes from the electrocution.

Taylor doesn't let up.

He releases a maniacal laughter as the fluorescent ceiling
lights flicker and then explode into a shower of sparks.

INT. FLOODED SEWER TUNNEL

Just then, Taylor and Gray slam into a metal grate, which blocks off the next section of the tunnel.

This frees Gray from Taylor's clutches.

Taylor groans in pain, Gray struggles catch his breath, all the while the heavy current keeps them penned against the metal grate.

Above them, a rusty ladder leads up and out of the sewer.

Gray regains his composure first, turns and punches Taylor hard in the face.

Dazed, Taylor sinks under the water.

Gray doesn't hesitate, he lunges for the ladder, uses all of his strength to pull himself up. With each rung he climbs, he gains more strength.

Just as he reaches the top --

Taylor stabs his knife into Gray's right heel!

Gray screams out in misery, nearly lets go of the ladder, but catches himself. He fights back tears of pain as he glances down to see Taylor on the ladder directly below him.

Taylor smiles up at him.

TAYLOR

You don't mind holding onto my
knife, do ya' buddy?

Just then, Gray lets go of the ladder, allows himself to fall down, directly on Taylor

Before Taylor can react, he's knocked off the ladder.

Gray manages to grab a rung, stops himself from falling. He watches as Taylor hits the flowing water below, which again presses him up against the metal grate.

Then, Gray turns back to the ladder, favors his right foot as he climbs out to --

EXT. WOODS - CLEARING

Gray pushes up a metal grate and collapses onto the ground, exhausted and defeated.

Just visible off in the distance, the abandoned Water Treatment Plant looms.

Gray leans forward, glares down at the Taylor's knife, which is still stabbed deep into his right heel.

He grabs the handle, grunts as he pulls the blade out. Then, he uses the knife to cut off a sleeve on his shirt, uses the cloth to tie a tourniquet around his wound.

A rustling sound comes from the woods.

Gray turns his head towards the noise. His eyes go wide at what he sees.

INT. FLOODED SEWER TUNNEL

The water continues to flood the tunnel.

No sign of Taylor anywhere.

Then, Taylor lunges out of the water, grabs hold of the bottom rung of the ladder. He starts to climb up.

EXT. WOODS - CLEARING

Taylor climbs out from the sewer, looks around, spots the Water Treatment Plant. He grins from ear to ear.

TAYLOR

Hmm, I wonder where he could have
run off to?

INT. WATER TREATMENT PLANT - HALLWAY

Gray sneaks through the darkness as fast as he's able to, huddled along the wall, feeling his way as he moves.

Water drips down from the shadows above.

INT. WATER TREATMENT PLANT - LOBBY

Taylor shuffles through the opened front door, stops at the reception desk. He glances around, spots a trail of wet foot prints leading deeper into the plant.

TAYLOR

(calls out)
Gray! You're going to die tonight!

INT. WATER TREATMENT PLANT - STAIRWELL

Gray takes cover around the corner, then peeks his head around the wall.

Nobody on the next floor.

He makes his way upstairs.

INT. WATER TREATMENT PLANT - MACHINE FLOOR

Taylor steps along the rusted platform, looks up and sees Gray sneaking along an upper catwalk.

The ceiling is high, at least seventy feet.

TAYLOR

Gray!

Gray stops dead in his tracks, looks down at Taylor.

Taylor grins, looks over and spots a two-foot piece of steel rebar on the platform. He reaches over and grabs it, holds it out towards Gray.

TAYLOR

You see this? I'm gonna beat you to death with this when I catch you!

Gray turns his back on Taylor, presses on.

Taylor's grin turns to a frown.

TAYLOR

Fuckin' turn your back on me!? Ah, fuck no! You're gonna get it!

Taylor spots a staircase to his left, moves for it.

TAYLOR

You're so dead!

INT. WATER TREATMENT PLANT - 3RD FLOOR STAIRWAY

Gray continues to head upstairs. He looks down as Gray crosses the 2nd floor catwalk.

Then, Gray looks farther down and sees --

Maanik walk out onto the Machine Floor, his trusty blade grasped in his hand.

Gray trembles at the sight of him, petrified.

INT. WATER TREATMENT PLANT - 2ND FLOOR CATWALK

Taylor looks up at Gray, then down to what Gray's staring at. The grin returns to Taylor's face.

He shakes his head in disbelief.

TAYLOR
Holy shit! How the fuck are you
still kickin'!?

INT. WATER TREATMENT PLANT - 3RD FLOOR STAIRWAY

Confused, Gray's eyes move from Maanik over to Taylor.

Taylor looks up at Gray.

TAYLOR
Oh, I'd be shitting my pants right
about now if I were you.

INT. WATER TREATMENT PLANT - LOBBY

Slowly, Jamie sneaks through the open front door. She spots the trail of wet foot prints, does her best to stay quiet while she follows them deeper into the Plant.

As she moves along, something on the ground catches her eye.

Jamie reaches down, picks up the blood-stained handkerchief. She stuffs it into her pocket.

INT. WATER TREATMENT PLANT - 3RD FLOOR PLATFORM

Gray hobbles along the cracked concrete platform, towards a wrap-around stairwell.

TAYLOR (O.S.)
Gray, where the Hell are you
running to? You think I'm gonna let
you just run away? Like when you
killed Kristina?

INT. WATER TREATMENT PLANT - 2ND FLOOR PLATFORM

Taylor strolls along the platform, follows Gray with his eyes. He tightens his grip around the steel rebar, swings it and smashes an old light bulb.

TAYLOR (CONT'D)

Deep down, you know this is fair.
You know how I felt about her...
Why should you get to go on being
happy? That's fuckin' bullshit and
you know it! At first... I wanted
to just kill you...

INT. WATER TREATMENT PLANT - 4TH FLOOR STAIRS

Gray struggles to climb the spiraling staircase, which hugs a massive support column.

TAYLOR (O.S.) (CONT'D)

But then I thought about Maanik...
All these years you thought I was
hunting the Scream Collector...

INT. WATER TREATMENT PLANT - 3RD FLOOR STAIRWAY

Taylor moves up the steps, follows Gray's blood trail.

He smirks.

TAYLOR (CONT'D)

When actually I've been the one
covering his trail! You see, he
doesn't just kill random families.
He kills horrible families. People
who don't deserve to be happy...
People like you! Naturally, I would
provide him with easy targets.

INT. WATER TREATMENT PLANT - 4TH FLOOR CATWALK

Taylor reaches the catwalk, cranes his head to see Gray above, who continues to limp his way up the steps.

TAYLOR (CONT'D)

The night Maanik killed my
family... He spared me... My family
used to torture me... In horrible,
unspeakable ways. Especially my
father. Maanik saved me.

Taylor chuckles to himself.

TAYLOR (CONT'D)

After that, we developed a sort of kinship. Things got much easier, after I joined the force. That's when we really started to make some progress on our war against people undeserving of happy families. After years of seeing the horrible violence that man could unleash...

INT. WATER TREATMENT PLANT - 6TH FLOOR PLATFORM

Gray reaches the end of the cracked platform. The only option for him is another catwalk, which leads to a broken ladder that's supposed to lead down. It's a dead end.

He grips Taylor's blade tight in his hand.

TAYLOR (O.S.) (CONT'D)

I knew there was no one who could possibly cause you more suffering.

Taylor walks up to the 6th Floor Platform.

Gray backs up, onto the --

INT. WATER TREATMENT PLANT - 6TH FLOOR CATWALK

Gray stops in the middle of the rickety catwalk, stands his ground as Taylor approaches.

TAYLOR

To be honest, I have to say that I'm a little disappointed in old Maanik. He really shit the bed on this one. No fuckin' clue how I'm supposed to clean this mess up.

INT. WATER TREATMENT PLANT - 6TH FLOOR PLATFORM

Maanik walks up the steps to the platform, seems to gain strength with every step he takes. He reaches the platform, moves for the catwalk.

INT. WATER TREATMENT PLANT - 6TH FLOOR CATWALK

Taylor looks down at the knife in Gray's hand, nods to it.

TAYLOR

That's my knife. You gonna kill me
with my own knife?

Gray gives an enthusiastic nod.

Taylor scoffs.

Maanik steps out onto the catwalk, stops just behind Taylor.

Taylor glances back at him, frowns.

TAYLOR

What the fuck are you doing alive?
You had your chance. You blew it,
ya' fuckin' retard!

Maanik's face twitches. That struck a nerve.

Taylor turns back to Gray, dismisses Maanik.

TAYLOR

Now, do us both a favor, and go
find a nice rock to die under --

Just then, Maanik grabs Taylor, spins him around.

Taylor is so startled, he drops his steel rebar to the
catwalk floor. His eyes go wide, all the color flushes from
his face.

TAYLOR

(panicked)
Wait, I didn't mean --

Maanik shoves his fist into Taylor's mouth, grabs his jaw.

Gray readies his knife, knows that he's next, but doesn't
give a shit. He's not running anymore.

Taylor squeals in agony as Maanik slowly pulls his jaw-bone
from his face. The squeal turns to a horrible GURGLE as
tendons SNAP and skin TEARS.

Maanik opens his mouth, flicks his tongue nub at Taylor,
whose eyes look as if they are about to bulge out.

Then, Maanik clenches Taylor's severed jaw-bone in his fist,
winds back hard.

Bleeding out and fading fast, Taylor weakly brings his hands
to his wound. He attempts to put his loose tongue back into
his throat.

Maanik swings hard, haymakers Taylor in the face.

Gray watches as Taylor flips over the catwalk railing, careens down to the machine floor, seventy feet below.

Taylor lands awkwardly on the rusted platform with a sickening THUD.

Then, Gray looks up from Taylor's crumpled corpse, to Maanik, who glares back at him.

Maanik lets Taylor's bloody jaw-bone drop to the catwalk floor. He unsheathes his serrated blade tight and grips it tight, steps forward.

Gray swallows hard, readies himself. He charges forward to meet Maanik head on.

Maanik swings wildly, misses by a mile.

Gray quickly counters by jamming his knife into Maanik's ribs, which causes him to stumble backwards.

Seeing the opportunity, Gray grabs for Maanik's blade, attempts to wrestle it free from his grasp, but it's no use.

Maanik quickly regains control, lunges forward and headbutts Gray in the face, breaks his nose.

As Gray falls back, dazed, Maanik doesn't hesitate and presses the attack. He grabs Gray by the throat, lifts him off his feet.

Gray desperately claws at Maanik's hand, but it's no use. He gasps for air as he struggle to stay conscious.

Maanik grins as he tightens his grip.

Slowly, Jamie sneaks out onto the catwalk, behind Maanik. She sees that her father is in bad shape, picks up her pace.

Maanik watches with delight as Gray's eyes start to roll into the back of his head.

He raises his serrated blade high, REVEALS Taylor's knife still stuck in his ribs.

Just as Maanik goes to strike --

JAMIE
(hysterical)
Stop it!

Jamie lunges out, grabs the handle of Taylor's blade, pulls back with all of her might!

The blade rips across Maanik's ribcage and part of his stomach. Blood and guts slop out of the open wound.

Maanik drops Gray to the catwalk floor as he frantically attempts to keep his guts from spilling out any farther.

He steps on a piece of his own intestine, slips on it, then flips backwards over the railing.

Maanik just barely manages to grab onto the catwalk and stop himself from falling.

His trusty serrated blade falls below.

JAMIE
(stilted)
Daddy!

Jamie rushes over to Gray, who gasps as he tries to catch breath. He pushes himself to his feet, looks over and sees Maanik, still hanging on.

Gray looks down to Jamie.

GRAY
(sign language)
I'm so proud of you. You saved me.

Jamie smiles up at her father.

Gray turns back to Maanik, who has started to climb back up over the catwalk railing.

With a sense of purpose, Gray rushes over, picks the steel rebar up off the catwalk floor.

Gray faces Maanik, CRACKS the steel rebar across his face.

Stunned, Maanik loses all motor control, drops back and falls seventy feet below, crashes on the rusted platform down below.

Gray stares down at the bloody corpses of Maanik and Taylor, both only a few feet apart.

Jamie steps beside her father, grabs hold of his hand.

FADE TO WHITE.

The all too familiar BEEP-BEEP-BEEP of an EKG.

FADE IN:

INT. HOSPITAL - RECOVERY ROOM - DAY

Gray lies asleep on the hospital bed. His face is covered in scratches and bruises, his jaw wiring has been removed.

Just then, the beeping slowly speeds up as Gray's eyes flutter, then slowly open.

Gray looks around, then feels his jaw.

He moves his jaw around, not used to the freedom of movement.

Gray sees Jamie asleep in a waiting chair, cuddled up snug in a white sheet. The blood-stained hankerchief is gripped tight in her little hand.

NURSE ALLISON (O.S.)

Gray?

He looks over and sees Nurse Allison, who stands off beside his bed.

She checks his chart.

NURSE ALLISON

How do you feel?

GRAY

(weak)

I...

NURSE ALLISON

Here.

Nurse Allison holds a bottle of water out for Gray.

He drinks from the straw.

GRAY

Is this... Another dream?

NURSE ALLISON

A dream?

DETECTIVE STARR (O.S.)

Is he lucid, Nurse?

Gray glances over at DETECTIVES STARR (46), and ROGERS (39), who stand over on the far side of the room. They make their way over.

GRAY
(confused)
What's going on?

NURSE ALLISON
Detectives, can't this wait?

DETECTIVE STARR (CONT'D)
Afraid not. We need some answers.

DETECTIVE ROGERS
While everything is still fresh in his memory.

GRAY
(to Nurse Allison)
It's fine.

NURSE ALLISON
If you say so. I'll give you all some privacy.

With that, Nurse Allison turns and walks out of the room.
Gray turns to the Detectives.

GRAY
What do you want to know?

DETECTIVE ROGERS
The death of Captain Carpino. What happened to him?

GRAY
He tried to kill me. This whole thing was set up by him. Maanik Sehwat, the Scream Collector, the two bastards were fucking partners this entire time.

DETECTIVE STARR
Captain Carpino was working with the Scream Collector?

Gray nods.

GRAY
Maanik turned on him and killed him. Then I killed Maanik.

The two Detectives give each other a look, then they turn back to Gray.

DETECTIVE STARR
You killed Maanik?

GRAY
Yes.

DETECTIVE ROGERS
At the plant?

Gray shifts in his bed, impatient.

GRAY
Yes, at the fucking plant.

Detective Rogers sighs.

DETECTIVE ROGERS
Gray, we didn't find Maanik
Sehrawat at the plant. Are you
certain you --

GRAY
Yes! I watched him fall! I saw him
die! He has to be there!

DETECTIVE STARR
We didn't find any sign of him.

FEMALE VOICE (O.S.)
(over the P.A. system)
Attention, hospital personnel, Code
Silver on the first floor. I
repeat, Code Silver.

Gray and the two Detectives all look to the door.

GRAY
(under his breath)
It can't be...

DETECTIVE STARR
(to Gray)
Stay here!

Detective Starr nods to Detective Rogers as they both hurry out of the room.

Gray frantically unhooks all the tubes and needles from his body and gets up.

He goes to the cabinet, pulls out his clothes, gets messily dressed as fast as he can. Then, he runs over to Jamie, gently shakes her awake.

She rubs her eyes, looks up at her father.

GRAY
(sign language)
We need to go. Right now.

Jamie nods as Gray scoops her up in his arms.

He carries her to the door, heads out into the --

INT. HOSPITAL - HALLWAY

Detective Rogers and Detective Starr both stand guard outside of Gray's room. Both have their pistols drawn.

A SCREAM is heard from deeper in the hospital.

GRAY
We need to get the fuck out of
here, now!

DETECTIVE ROGERS
Why!? What the Hell is going on!?

Gray looks at Detective Rogers like he's stupid.

GRAY
He's coming!

Just then, at the end of the hall, the door to the stairwell swings open.

It's Maanik, looking like a living corpse. He glares at Gray and Jamie, mad as fuck, ready finish the fight!

SMASH TO BLACK.

"The Lights Go Down" by Electric Light Orchestra PLAYS over the END CREDITS.

FADE OUT.