

BOSS

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Leviathan Draft 5/27/11

FADE IN:

INT. MINERVA INSTITUTE. BIO LAB - AFTERNOON

A table cluttered with tech equipment and a microscope.

Biohazard containment safety suits and gas masks adorn a sidewall.

DALLAS (late 20's) wears a dark T- shirt and blue jeans under a lab coat. In the breast pocket of the coat, a small visible packet of chopped garlic.

He opens a huge cabinet with three shelves. On the first two shelves there are vials stored in airtight containers that have a biohazard marking.

He takes a vial of pale yellow liquid from the third shelf marked BOSS VENOM.

WELDON'S LAB - MINUTES LATER

SALOME WELDON (40's) fills a syringe with the liquid and injects it into a small alligator.

Dallas assists her and cages the reptile. A small red tag is attached to the right hind leg.

SALOME

You really don't need all that. I can smell it a mile away.

DALLAS

Maybe I'm a little superstitious. Besides, if you can smell the garlic, your pets can too.

SALOME

This isn't Boss.

DALLAS

I don't change what works for me. Besides, maybe a little superstition won't hurt.

SALOME

There's nothing to be worried about.

DALLAS

Sure.

SALOME

Boss isn't Dracula, he's just another crocodile.

DALLAS

Right. More like the Leviathan.

OBSERVATION ROOM AND WALKWAY - HOUR LATER

A big room with a small surveillance video camera mounted on the side of the wall. The room ends with an ambient Sea World like tank on one side, a dry hi tech observation deck on the other.

The small alligator swims in the tank. On the other side of the glass, Salome watches the animal, follows it with her eyes.

It joins another alligator, about the same size, and the two swim a short distance. The two alligators then join a small group of crocodiles.

PERRY (40's) enters, gets in Salome's way. Not too imposing, until he shows off his USMC tattoos on his rough muscular right arm.

Salome stops in front of him. Sees her reflection in his mirrored sunglasses.

She proceeds to walk around him, only to be blocked by his USMC arm.

PERRY

We need to talk about this.

SALOME

Wasn't my choice.

PERRY

Whose was it, then? His?

SALOME

I don't have time for this, Perry.

PERRY

Make the time.

Salome's angry eyes gaze back at her through his mirrored glasses.

PERRY

When Dallas told me he helped you inject another one, well, yes, you make the time. These are my people, and when I see and hear crazy things like that -

Points to the reptiles in the tank, who act like a school of fish and do not break their formations.

PERRY (CONT'D)

It is my concern.

In the tank: a dark figure enters, another crocodile. It does not join the herd but slowly motions towards the glass. Bigger, leaner.

Closer every second.

SALOME

Scientific research. That's all this is.

PERRY

That's why me and my friends are still needed, right?

SALOME

You can join your old friend Joe anytime you want, you don't like it here.

PERRY

Maybe he had some sense. Only a matter of time before this op is shut down, we're understaffed as it is.

SALOME

Just spit out the problem, Perry. You mind?

Perry lowers his arm and she walks past him.

PERRY

You don't tell Dallas much. He's starting to talk, and I don't blame him. Seems like history repeating itself when you had Joe out of the loop.

(MORE)

PERRY (cont'd)
Now it looks like you're going
behind my back. Is there something
we should know about?

SALOME
You know we don't do any genetic
engineering here.

The new crocodile seems to be eavesdropping, even though it
is in the tank. Salome and Perry don't see him.

PERRY
Started that way, doesn't mean it's
the same now. I want to hear it
from you, straight in the eye. For
my team, the outside.

The crocodile swims away as Salome turns to face Perry.

PERRY (CONT'D)
My own piece of mind.

SALOME
None of the specimens have been
altered in any way except through
the venom obtained through Boss.

PERRY
Just because you and your departed
science wizard friends say you
found him and captured him as is, a
genetic mutation, whatever you want
to call it, does not mean...

Salome gives him a blank stare.

PERRY
Are you going to inject any more
reptiles with the venom samples?

SALOME
Not at this time.

PERRY
Good. Because if you do it again,
I'm going to leave, my people go
with me. Then you play God by
yourself.

SALOME
I told you. There is no genetic-

BOOM!

Perry and Salome turn to see the herd of reptiles.

They ram the glass wall as one. The force isn't enough to crack it, but it is annoying as hell.

The big lean crocodile moves in, cuts them off as if to stop them, and they swim away from the new threat.

PERRY
Afternoon, Boss.

Boss nods his head slightly; the herd breaks up.

PERRY
(to Salome)
No more or I will leave, and then
I'll report you, Salome. And the
guys who pull your puppet strings
can do what they want.

Perry pivots to leave.

PERRY
I don't know what Levant saw in
you. He's sure as hell smarter than
me, not hanging around this dump.

SALOME
He left on his own, and before we
started the tests.

INT. MINERVA INSTITUTE. HALLWAY #2 - MOMENTS LATER

Dallas joins Perry as he walks down the hallway.

DALLAS
You talk to her?

PERRY
Talking to her and having her
listen are two different things.

DALLAS
Boss do anything?

PERRY
Just initiate the new blood,
knocking on the door, usual spooks.

DALLAS

Yeah, right. Who's turn is it to go in tonight? Earl's?

PERRY

Yes. But I told him not to. From now on, it's just me.

DALLAS

Won't he be happy.

PERRY

I'm not.

INT. DEACON COUNTY BAR AND GRILL - DAY

The sounds of the CD jukebox are drowned out due to the big screen TV set which plays a major league baseball game.

BIKERS are in a corner in the middle of euchre.

JOE LEVANT (30's) rugged with a two day shadow, slides in the booth across from Perry.

PERRY

You mind? A little over to the right, please.

Joe moves over to the right. Now Perry can see the Tigers battle the Yankees.

PERRY (CONT'D)

Dead end place with a dead end bar. Where do they stick a high tech government funded project? In a place where no one can find you.

JOE

Thinking about leaving the Institute?

PERRY

Since you left a month ago, things have picked up in bad judgement.

JOE

Salome?

PERRY

Wicked Witch Of The West herself.

JOE

She miss me?

PERRY

Her brain misses her.

JOE

She wants me back?

PERRY

I think so. But why add to the mess. Heard you got in that preserve.

JOE

Tessa's understaffed. Even Salome tried to buy her out a week after I got there.

PERRY

I heard about that. I heard she didn't succeed.

JOE

Is that what this is this about?

PERRY

I put in for a new assignment. If I get a yes, you're welcome to come along. More than welcome.

JOE

More chances to get into trouble?

PERRY

No, chances to get people out of trouble. This operation is on its last legs, I think The Wicked Witch has lost it. I'm following your lead. Get out while I'm young.

He takes a drink of his cola.

JOE

Rough day?

PERRY

Rough year. I'm subbing for Earl on the tank dive.

JOE

How's he taking it?

PERRY

Earl is Earl.

JOE

So you want to tell me what's happened in the past month since I left? Other than my replacement?

PERRY

Paul Rubcon? Got burned out. You left for personal reasons; his concerns are professional.

JOE

That leaves Dallas.

PERRY

He gets the job done. All three of them do. In any case, it's going to be shut down and I'm about to fly, so- I'll talk about it later.

JOE

Because we're in public?

PERRY

Because we're in a bar. I'll see you around, but there's just one last thing before I get back to the Institute.

JOE

What's that?

Perry sets aside his drink and puts his arm on the table. Joe smiles as he does the same. Both hands from the men clasp hard in the arm wrestle.

JOE (CONT'D)

When?

PERRY

Listen to the TV. It's two outs, two strikes, a runner on second. We go when the pitcher strikes him out.

JOE

You're watching the TV.

PERRY

That's why I told you to listen.

The TV SET shows the pitcher throw a fastball. The batter swings...

INT. MINERVA INSTITUTE. OBSERVATION TANK - NIGHT

Like a giant indoor swimming pool, the tank holds all but one of the crocodiles and the alligators as they swim around to trap doors where they are locked up in glass water cages.

Perry, in a diving suit and armed with a specially made underwater tranquilizer gun goes into the tank of water.

UNDERWATER TANK

Perry swims towards the lone crocodile who waits for him. The crocodile turns, heads towards Perry as fast as it can swim.

Perry lets it pass by, it turns back to attack him again.

Perry fires the gun, hits the crocodile with the tranquilizer darts.

Perry watches the crocodile go still, then he aids it back to the open hatch where it should have gone.

Perry freezes as he looks at the red tag on the crocodile's left hind leg.

The tag reads BOB.

Perry glances over the other cages. Lets the crocodile go.

He swims to the glass wall.

He doesn't see Salome on the other side. He shakes his head and looks around, to every glass cage door.

Perry swims up to the surface.

HALLWAY - MOMENTS LATER

Dallas walks calmly down the hallway with a lemon lime soda in his hand. He goes to his work desk, puts his pop down.

He turns to hear a faint noise from the Lab.

The noise gets louder as he hears things SMASH and BANG around. He walks quickly to the Lab.

He calmly opens the door, looks in.

Gets on his radio com.

DALLAS
Perry. You there?

PERRY (FILTERED)
On my way. I heard it. I'll be there in a moment. Where did it come from?

DALLAS
The lab.

LAB #1.

It looks like as if a small indoor tornado passed through. Broken glass, toppled chairs and loose paper cake the floor.

A busted up steel cage without a cage door. Water puddles are all over the floor.

A small piece of embossed tape that reads BOSS.

Dallas pulls out a tranquilizer gun.

He hears a low growl in the corner.

PERRY (FILTERED)
You see him?

The mangled cage door flies halfway across the Lab, hits the floor, and slides the rest of the way to the opposite side.

DALLAS
No, but Boss is still here.
(calls to Boss)
Easy now, big fella...

HALLWAY.

Perry, still in his wet-suit, rushes down the hall. Perry comes up to Dallas, knocked over on the floor. All around Dallas, small puddles of water, a few damaged items.

Dallas gets to his feet as a deep hiss echoes down the hallway.

Perry looks down at the end of the hallway, where he gets a glimpse of a door open, and a reptilian form rush through it.

Perry grabs his radio.

PERRY
Boss is loose!

Perry runs to the end of the hallway, and goes into the

STAIRWAY

Perry looks up, hears movement below. He scurries down the stairs.

Two floors below: the First Floor and The Underground Level.

He barely sees the fast moving reptilian claws and tail as Boss nosily makes it to the first floor.

The dented up stairway door closes just after a green leather tail escapes out of the way.

1ST FLOOR HALLWAY.

Perry exits the stairway. Looks to his left, to his right. To his right Earl (30's) and Andrea (30's) step up quickly towards him.

PERRY
You see him?

Earl points in the direction Boss headed.

PERRY
Damn, he's fast.

Dallas joins them seconds later.

DALLAS
Where is he?

PERRY
Down that way.

The lights in the hallway go off.

DALLAS
There's the lights.

PERRY
Everyone stay close.

In the darkness, the sound of a plywood wall breaking.

The team goes to the source. Dallas turns on the light switch. No one can see any holes in the wall.

They see a broken bench, splinters of wood around it.

Perry and Dallas go to the bench and push it away. In doing so, they expose the new hole in the wall.

EARL
You got to be kidding.

Earl peers in.

DALLAS
I didn't know he could do that. He can't do that.

PERRY
Boss just did it. Hey Earl- Earl

EARL
Yeah, I'm careful. Give me some damn light.

Earl gets a flashlight from Perry.

EARL
Bet you wish your boy was here.

IN BETWEEN THE WALLS

Earl peers in, shines light between the walls.

He catches a glimpse of Boss.

Boss, sandwiched on an angle, moves quickly in the small space away from Earl.

1ST FLOOR HALLWAY.

The sides of the walls rumble and burst out as the unseen Boss muscles within them. Chunks of dust and wood explode outward, broken wires.

The lights go off again. Unseen until the last moment, Boss explodes out of the wall and out onto the floor.

The security team runs after the reptile, which jumps and hurls itself through glass doors.

EXT. MINVERA INSTITUTE - NIGHT

Boss, now outside, streaks out into the dark of the night.

EXT. MINERVA INSTITUTE - MOMENTS LATER

The security team runs out of the Institute and gives chase.

They see a glimpse of a crocodile tail as Boss splashes into the stream.

They stop chase at the edge of the stream.

ANDREA

There!

She spots Boss as the crocodile swims fast downstream. They run alongside of the bank after it.

Boss loses them in moments as it goes underwater.

DALLAS

Not genetically enhanced my ass.

EXT. GLATT CREEK- NIGHT

Boss travels down the river in a zigzag motion, his line of sight glides left to right on the surface of the water.

Boss gets out of the river and on to dry land, his point of view at knee level.

Boss stops for a brief moment, then goes on to see a small orange light and gets closer, but tall grass and weeds obscure his view.

BARRY (20's) tends to a small campfire as his girlfriend SARAH (20's) watches. Barry pokes at the embers with a dead branch.

SARAH
Why do you keep messing with that
for? It's going to die out if you
keep that up.

BARRY
It's not going to die out.

He lays the branch in the fire.

He takes the end of a long twig and puts two marshmallows on the end. He puts the end of the stick near a flame.

The marshmallows catch fire and become as one.

SARAH
I'm going to have some of that.

BARRY
Take all of it.

Barry takes the end and offers it to her. She blows on it, the flame dies and the burnt marshmallow smokes.

He lets her eat the treat off the twig as he holds it. She lays down on her back as Barry kisses her on the mouth. They share the melted marshmallow in the kiss.

She reaches down and lightly caresses him.

He finds himself on his back now, as they roll over. She stops the sexual activity and bursts out in laughter.

BARRY
What is it?

SARAH
You got stuff hanging from your
nose to your mouth.

He wipes off the excess marshmallow goo off his face. Laughs.

BARRY
You want to take this in the tent?

SARAH
No. I like it out here. I like
looking at the stars. See there?

She points up to the sky, laughs.

SARAH
That's the big bear. Big dipper.
Over there is little bear. Little
dipper.

Barry's interest in this is minimal as he leans in to her,
kisses her shoulder.

BARRY
Orion and his belt up there
anywhere?

SARAH
I'm looking.

BARRY
I'm kidding.

SARAH
No, I want to look for him now.

She looks and her eyes fix not on the stars above, but two
stars in the distance just beyond the treeline. *These* stars
are two feet above the ground.

The stars are eyes, reflecting light back at the couple, and
those eyes stare back.

SARAH
What's that?

Boss creeps closer to the fire. Barry glances up and sees
what she sees.

Boss springs forward over the fire, and on top of Barry.

Sarah screams and gets up.

Boss swings his tail and trips her. She twists her left ankle
as she falls inches away from the campfire.

She reaches into her duffle bag and pulls out her cell phone
and runs as fast as she can.

Boss chomps into Barry's right arm.

Barry howls in pain.

Barry rolls with Boss, puts out the campfire with the mad
reptile.

The heat causes Boss to let go.

Barry's mangled arm tears off at the elbow. Blood gushes out.

Barry screams, grabs his new stump as he darts into the woods. His shoes and pant legs shine with mud.

He can't stop the blood flow, his breath gets short. His legs stumble.

Boss cracks every twig and rustles every leaf in the distance. Gains ground.

BARRY

They can't move that fast. He can't
be catching up to-

Barry gets only a few more feet when Boss catches up to him.

After the first two snap of a jaw miss, the third time sixty-eight teeth clamp down on the right foot.

Bones break, blood shoots out between thick jagged teeth. Barry falls forward.

His body drags violently through the mud and leaves. With a massive scream, his leg jerks to and fro. Boss tears off the young man's foot.

BEHIND A TREE

With her cell phone out, Sara hides behind a tree. She hears Barry's screams of pain end abruptly.

SARAH

Come on! Work!

Phone beeps, signal is low.

OPERATOR (FILTERED)

Hello?

SARAH

Hello. My name is Sarah Facet. Me
and my boyfriend were camping out
here near Glatt Creek. We need
assistance fast.

OPERATOR

Could you speak up, Miss, I can't
hear you.

She loses the signal, holds out the phone.

OPERATOR (CONT'D)
You keep breaking up.

Jaws smash down on the cell phone, shreds four fingers along with it. Sarah screams as blood geysers out of her new twisted bony stumps.

As Boss passes, he whips his leather tail in Sarah's face.

Blood sprinkles over her right cheek.

Boss turns around...

Sarah moves out of the way as Boss charges, but his long snout hits the tree.

Boss goes after her, and he gets a piece of her shorts.

Her shorts rip, and her belt sticks in his mouth. The belt tightens and squeezes her torso.

Boss jerks his head to the side. Sarah hits the side of her head on the next tree.

The belt slips out of the monster's mouth.

Sarah rolls forward.

Boss comes to her casually.

Walks along streams of blood.. Once there, he opens his mouth and promptly chews into her face.

EXT. VANDERCOOK PRESERVE - MORNING

Mostly a clearing with a small pond, with the main office and a smaller building, which is about the size of a gas station, close to the pond and outer fence.

A sign posted on the side of the small building says : IF YOU THROW ANY OBJECTS AT THE CROCODILES, YOU MUST RETRIEVE THEM.

A helicopter lands in a clearing near the main office building.

TESSA (30's) steps out of the small building and watches Salome get out and walk to the main office.

Joe goes out of the office to meet Salome. They shake hands, then lightly embrace.

EXT. VANDERCOOK PRESERVE. MAIN OFFICE BUILDING - CONTINUOUS

The embrace is short and the look on Salome's face fades from smile to emotionless ice.

Joe cranes his neck over, sees Perry in the back of the helicopter, and the pilot ZIGGY (50's). Joe nods and Perry nods back.

JOE

You made some entrances before, but I didn't expect a house call. What brings you by?

SALOME

We ran into a problem at the Institute. We could use your help.

JOE

I talked to Perry a few days ago, he didn't seem to suggest you wanted me back. Seemed a bit bothered by you and recent experiments in biochemicals.

SALOME

I'll pay you.

JOE

To clean up a mess? What'd you do? Infect the whole countryside?

SALOME

It's got nothing to do with the biochemicals.

JOE

Yeah, right.

SALOME

It's one of our test subjects. We call him Boss.

JOE

Boss? Was he Born To Run or Born In The U.S.A. ? I got better things to do with my time than to chase after some lab rat who found a way to get some air.

SALOME

He's a twelve foot crocodile.
Special one.

JOE

Aren't they all. And he's back in
his house. Let him be. If you got a
tracking device on him, well then
you really don't need me anyway.
And even if you did, I wouldn't go
back to work for you for even cheap
sex.

She slaps him.

JOE (CONT'D)

See, that's your way of kiss and
make up. Now take your offer, stick
it, then get back on that bird and
fly away. Besides, you think I got
words, what you tried to do to Tess
and her place here...

SALOME

You're an asshole.

JOE

And you're the Wicked Witch.

I/E. HELICOPTER - MOMENTS LATER

The helicopter lifts off. Salome is back aboard.

PERRY

I told you.

SALOME

He'll come around. Him and the
Barbie Doll.

PERRY

Jealous?

SALOME

Can't be jealous of a jerk that
pathetic.

PERRY

Don't fool yourself. He isn't working for us, and when we find Wally Gator, my crew is just as gone.

ZIGGY

You know that's right.

SALOME

It's not over. Once Boss is back, we'll start back up.

PERRY

Really? Under whose funding? Government finally got wise, not our problem anymore.

SALOME

They haven't pulled out yet. They still pay you. And you still work for me.

ZIGGY

(light laugh)

Same thing you said to Joe, before he left.

SALOME

Didn't go far, did he?

PERRY

You didn't tell him about Boss, did you?

ZIGGY

I bet she didn't. Not the whole story anyway.

SALOME

He doesn't need to know.

ZIGGY

Damn, woman. You really do work for old Uncle Sam! Shit up a rope!

SALOME

This is insane.

ZIGGY

Know that's right. Doc, don't forget who's helping who here.

(MORE)

ZIGGY (cont'd)
I don't work for you. I'm doing
this as a favor to Perry.

SALOME
And he works for me.

ZIGGY
Yeah, well, way people talk, not
for much longer.
(beat)
Never met Tess, have you, Doc?

PERRY
She hardly even looked at her. She
wants him to come back.

ZIGGY
Home sweet home.

SALOME
Ha. Ha. Ha. Both of you can go to
hell.

ZIGGY
Women and children first.

SALOME
We got a rouge on the loose and you
two are jerking off.

PERRY
It's our show now, Salome. We put
Boss down, we all get better living
arrangements. That's the deal.

EXT. VANDERCOOK PRESERVE. - MINUTES LATER

Tessa inspects a corner of the outer fence.

TESSA
Hey Joe, you want to have a look at
this.

Joe comes up to her and sees what she sees: a big gaping hole
in the fence, the metal twisted inward.

Tessa takes out a measuring tape.

TESSA

Big one. Fully grown. At least a good twelve footer.

JOE

I'll go get the tranquilizers. Big guy's got to be around here somewhere.

INT. VANDERCOOK PRESERVE. BUILDING - MOMENTS LATER

Joe takes a tranquilizer rifle, opens a kit. He loads the gun.

Joe steps back out, leaves the wooden door open.

From inside looking out, we see Joe freeze and slowly scan the area around him. His gaze fixes on something we can't see.

TESSA (O.S.)

What is it?

JOE

I think I see him.

He raises the rifle and takes aim. He steps closer to his target away from us.

TESSA (O.S.)

(low voice)

Where?

JOE

(low voice)

Right there.

Joe lowers his rifle as a small six foot crocodile comes in to his view.

JOE

False alarm. It's only Screwball.

EXT. VANDERCOOK PRESERVE - MINUTES LATER

SCREWBALL the crocodile slowly makes its way back to a small watering hole. Joe follows, watches him go in.

Tessa walks up to Joe.

TESSA
Looks like everyone's here.

Counting Screwball, there are seven other crocodiles, between six and ten foot.

Tessa's cell phone hums the first few bars of Battle Hymn Of The Republic . She answers it.

EXT. GLATT CREEK - DAY

Joe and Tessa arrive in a pickup truck where they are met by TOWERY (late 30's) a State Trooper.

Joe has the tranquilizer rifle in the back of the truck.

TOWERY
One of yours?

JOE
Maybe. Maybe not.

EXT. GLATT CREEK. WOODS - MOMENTS LATER

Tessa looks on the ground, and sees the footprints.

TESSA
It's a croc, alright. But with these prints, it looks like more than one.

JERRY
What makes you say that?

TESSA
The footprints. The soft ground and mud could make him slide, but the pattern. See? Looks like we have a few twelve footers.

JERRY
How many exactly? And how do you know how big these gators are?

JOE
Crocodiles.

JERRY

Yeah, whatever. How big and how many?

TESSA

Size of the imprint. How many? That's a question I don't have yet. Doesn't make sense even if it were two or more.

Joe and Tessa watch as the remains of Barry and Sarah are put in body bags. Not much left of them.

JERRY

Not one of yours, right?

TESSA

What were they doing, just standing still?

JERRY

You think those two kids provoked those things? You raise these things on your preserve, one of them gets loose, and now two people are dead. Chewed up and spat out. You think I'm enjoying myself seeing that?

JOE

It wasn't one of ours.

TESSA

Crocodiles, much less alligators don't move this fast on land.

JERRY

Uh-huh. Yeah, whatever.

TROOPER LANE (30's) comes up to Jerry.

LANE

We found her.

TOWERY

Well, maybe you two and those Environmental Protection types came out here for nothing.

EXT. GLATT CREEK. MUD PIT - MOMENTS LATER

Three State Troopers surround the crocodile, which hisses with it's mouth wide open. Lane and Towery watch the event.

JOE

Back away.

LANE

That thing will take your hand off.

Joe and Tessa step in front of the troopers. Joe gets in the mud, gets close to the reptile.

LANE

Couldn't pay me enough.

Tessa hands Joe a pole with a muzzle. Joe calmly gets the muzzle over the crocodile. It squirms as he takes a hold of it. It gives him a fight.

LANE

Staying for seconds.

The troopers laugh at Lane's comment.

Towery takes his shotgun, pumps it, and shoots the crocodile dead before Joe can get it out of the mud.

JOE

What was that? This isn't the croc you're looking for. It was only a seven.

He puts the dead seven foot croc down and gets in Towery's face.

JOE

That wasn't necessary.

TOWERY

Like you was saying a few minutes ago, it could have been more than one. Better safe than sorry. And don't eyeball me like that. I know Tessa. I don't know you.

(beat)

I know enough to know that I don't like you.

TESSA

You said someone else was out here? The EPA?

LANE

Yeah, Government types that run that whatsis science building ten miles from here.

TESSA

Minerva Institute?

LANE

Yeah. Couple of them 'representatives' came by before you did, told us what's what. Didn't they try to buy your place a few weeks ago?

TESSA

I leave them alone, they leave me alone.

TOWERY

Of course. Hey
(meaning Joe)
Better watch your back. Good help around here is getting hard to find.

EXT. GLATT CREEK. DOWN RIVER - DAY

RUSS MEYER (late 20's) paddles his red canoe and he hears something. He stops, and lets the current take him forward. He listens for that sound again.

He reaches down and takes a gulp of his bottled sports drink.

As he puts on the cap and sets it back down, he eyeballs Boss as the crocodile swims alongside his canoe.

RUSS

Well look at you big fella.

The crocodile passes by the canoe and continues on.

The tail moves side to side as the crocodile swims, until he is out of sight.

The canoe continues forward as Russ puts the oar in the water and calmly paddles on.

Boss springs out of the water and tips the canoe over as he lands on its front end.

Russ grabs his oar as Boss charges. The crocodile's jaws clamp down on the oar.

Russ lets Boss have it, and scrambles to get back in his canoe.

Boss discards the broken oar and goes to the canoe. He rams into it, and tips it upward, as Russ hangs on.

SPLAT!

INT. CANOE

Cracks of light reflect the water below and illuminate the small space between the inside of the upside down canoe and the water beneath.

Russ takes a breath as something outside rams the canoe and rolls him back with the canoe right side up.

Then upside down again.

Russ feels the canoe as it moves, as something outside pushes it and him. Water splashes on his face.

Russ and the canoe glide upside down.

BONG! The side of the canoe hits a rock. Russ breathes a sigh of relief.

Something HITS the bottom of the canoe, and Russ sinks down into the water with the canoe.

Russ swims out from under the canoe and comes up. He swims to the shore and reaches for several dead branches. He grabs them, and pulls himself up.

He coughs up blood as his face goes pale. His body drags back into the river.

A shot rings out.

RIVERBANK.

Russ slowly turns around, sees his own blood pump out of what should be his right ankle.

He sees Boss swim away.

Perry, standing right in front of Russ, aims and BAM!

But he misses his target as Boss disappears.

Andrea and Dallas run up to the edge and look down at Perry and Russ.

RUSS

My leg!

Andrea and Dallas come down to the Riverbank.

Dallas takes out a small first aid kit. Within moments he stops the bleeding and wraps up Russ' ankle in a gauze dressing

RUSS

Thanks. Thank you.

PERRY

Don't thank me just yet.

I/E. TRUCK - DAY

Tessa drives down a dirt road.

Joe turns on the air conditioner, but sees the air freshener fan not spinning. He puts his hand to the vent.

TESSA

Air's out.

JOE

Yeah, I see that. Thought it was fixed.

TESSA

It was.

JOE

Wonderful.

He rolls down the window.

JOE (CONT'D)

Bring any water?

TESSA

Few extra bottles by you.

He looks around. Finds one. Opens it.

JOE

This isn't the way back to the preserve.

TESSA

We're going to Minerva.

JOE

Of course. Where else?

TESSA

You never heard of them, have you?

JOE

Heard the stories. I worked there once, you know.

TESSA

You have?

JOE

I know I only been here for a little over a month, but yeah, I do socialize now and then.

TESSA

So, what have you heard?

Joe laughs as he drinks his water.

EXT. MINERVA INSTITUTE - DAY

They pull up in a small parking lot in front of the building, and get out of the truck.

Earl, who guards the entrance, sees them.

EARL

There's a familiar face.

Spits on the ground.

TESSA

I'd like to speak to Doctor Weldon please.

EARL

She's out.

TESSA

So who's in charge?

EARL

She is. What's it in regards to?

Earl's hand rests on the butt of his gun. Tessa's eyes dart right to it. Her eyes return to Earl.

TESSA

Two people were killed last night, animal attack, some of Minerva's security were there this morning, giving the local and state police a rough time.

EARL

I wasn't there. I don't know anything about it.

TESSA

Well I'm Tessa Easton from-

EARL

We know who you are.

Glances at Joe.

EARL

You aren't welcome here.

JOE

What happened to the doors?

EARL

What did I just say?

JOE

Something get out?

Tessa turns to see Perry get out of a flatbed truck and approach Earl and Joe.

PERRY

Boss is on the move. We are going to need all the help we can get.

(to Joe)

Welcome to the show.

The helicopter lands, Andrea and Dallas lift Russ out on a stretcher.

Salome steps out as well in denim jeans, a dark red T shirt and sneakers.

Ziggy lifts off as soon as his passengers are away. Perry points to the chopper as it leaves and talks to Earl, ignoring Joe and Tessa.

PERRY (CONT'D)
Ziggy's got a tracker. We should pick him up again real soon. We got lucky.

Motions to Salome, Andrea and Dallas as they haul Russ inside the building.

PERRY (CONT'D)
A live one.

EARL
Boss can't infect anyone.

PERRY
Yeah. And he wasn't supposed to be a damn termite, either. Better safe than sorry.

He glances at Joe and Tessa.

PERRY (CONT'D)
Well, you want in or don't you?

INT. MINERVA INSTITUTE. WELDON'S LAB - MINUTES LATER

Salome examines the bite wound on Russ, and she takes a sample of his blood. Dallas looks on.

A dehydrated Russ looks nervously around the lab.

SALOME
Be still.

RUSS
I want to know what's going on.
What's happening to me.

SALOME
That's what we are going to find out.

She puts the blood sample under a microscope.

RUSS
Water. I need water.

Dallas gives Russ a cup of water. He helps him drink it, as Russ can barely move his arms.

Perry, Joe and Tessa watch the proceedings through a glass window in an adjoining room.

OBSERVATION ROOM #2.

Andrea watches a video monitor and adjusts the volume so everyone can hear what goes on in the lab.

TESSA

Where did you find him?

PERRY

Three miles down river where Boss killed the young couple. You said the locals killed the other crocodile?

JOE

They didn't need to.

PERRY

Yes they did.

SALOME (FILTERED)

Anti-venom number fifteen.

In the next room Dallas goes to a shelf and looks at vials. He takes the one labeled "15", and hands it to Salome, who takes a syringe and fills it with the anti-venom.

TESSA

You've got to be kidding.

PERRY

I wish.

Salome injects the anti-venom into Russ.

JOE

You could have involved the state police.

PERRY

There was a difference of opinion.

TESSA

Serves you right, seeing the sort of things done here.

ANDREA

Things?

TESSA

Genetic engineering.

PERRY

Is that what you think this is about?

TESSA

Well, you must have done something to it.

PERRY

"We" didn't do anything. Let's just say it looks like one, but doesn't act like one. The way "we" see it, Boss is either a mutation of a crocodile few people have ever seen.

TESSA

No genetic tampering?

PERRY

Sometimes my own team finds it hard to believe that the Doctor hasn't even done a slice of DNA manipulation. But it's true. We only kept Boss around for study, that's all.

TESSA

Sure.

SALOME (FILTERED)

I'm done in here. As for Meyer your canoe guy, you guys got to him in time.

Perry stares directly into Tessa, gets her full attention.

PERRY

Aside from a few playing assistant for Doctor Weldon, do you see any other scientists in this building? We didn't create Frankenstein's monster. God did.

INT. MINERVA INSTITUTE. OBSERVATION ROOM AND WALKWAY -
MINUTES LATER

There are folding metal chairs set up in the room.

X-Rays of Boss are posted up crudely onto the glass tank wall. Other objects from the lab Boss destroyed are also stored in the room.

Joe lets his hand glide over the railing. Salome is beside him, but Joe keeps a small distance.

There are no crocodiles in the tank, but the two alligators swim around on the water's surface in a counter clockwise pattern.

Tessa, fascinated, watches them.

Joe looks at the x-rays of Boss.

SALOME
Crude, isn't it?

JOE
I did expect something a bit more high tech.

SALOME
Boss destroyed the lab that those were in, we moved them in here. By the way, consider yourself re-hired.

Perry, carries two full files under his arm, enters. Earl pushes a cart with a TV monitor and a VCR into the room seconds later.

JOE
Any more good news?

SALOME
Didn't you hear what I said?

JOE
I thought you were kidding.

PERRY
(under his breath)
Wicked Witch Of The West.

Salome hears the off comment, ignores it.

SALOME

Double your last salary. Starting now.

JOE

Starting now, I'd like to know how this place started off in legitimate scientific research in biochemicals and wound up like this.

SALOME

Unfortunately, there's not enough time to fill them in completely.

JOE

Let's make the time.

SALOME

Even we don't know everything.

TESSA

Show us what you do know.

PERRY

I agree. Joe, Tessa, please have a seat.

Earl hands Perry a DVD disc marked "#87" and then walks out of the room.

Perry puts in the DVD and turns on the monitor. The images on the monitor are in black and white.

As Tessa and Joe sit down, Perry hands them two stuffed files.

PERRY

Time is a factor, so we won't take long.

(beat)

Meet Boss.

Joe and Tessa open the files. Pictures of Boss, the busted up cage and lab.

The TV MONITOR shows documentation, Faces Of Death style, of Dallas and Salome taking blood samples of a sedated crocodile.

TESSA

According to your reports, this crocodile can run up to thirty miles an hour?

SALOME

Thirty two.

JOE

That's impossible.

The TV MONITOR shows the crocodile dash to one red cone to another as Dallas looks on.

The TV MONITOR cuts to a close up of the crocodile's teeth as Dallas, with elastic gloves, slightly opens the crocodile's mouth a few inches.

PERRY

We haven't seen him go any faster than that, but we seem to be learning something new every day. On land, think of him as fast as a Greyhound and the temper of a pit bull, and you get the general idea. In the water, he swims as fast as any other crocodile.

JOE

Come again?

TESSA

As far as you know.

PERRY

Until we know otherwise.

JOE

How about his "jump"?

PERRY

Given enough speed, two to three feet higher than the average crocodile, but that's if his legs are out. When his legs are tucked in, lookout, he's like a battering ram.

TESSA

Plus the venom, which is not like the venom of a Gila Monster or Komodo Dragon, but more like a moccasin?

The small surveillance video camera's red light turns on. No one notices it.

SALOME

Correct. If he bites and kills a poisonous snake, Boss takes the venom and can use it as his own. But only snakes--so far as we know.

EXT. MUDDY SIDE ROAD -DAY

The police car, door ripped off, lights flashing.

TESSA (V.O.)

So what are you saying? He eats an animal with poison as a defense or attack, he isn't effected by that poison, but stores it and uses it for his attack and defense?

Leather mouth wide open, yellow liquid drops off sixty seven crocodile teeth. Clamps down on the leg of Towery, already a blood soaked mess.

His handgun rests in his severed hand beside him.

SALOME (V.O.)

Only snakes.

TESSA (V.O.)

So far as you know.

Half of Lane rests a few feet away, the other half of him missing.

INT. MINERVA INSTITUTE - OBSERVATION ROOM AND WALKWAY - DAY

The TV MONITOR shows Boss chewing on a big raw T Bone steak. He spits it out, hisses at Dallas, and turns to the documentary camera. Boss watches the camera with curiosity.

TESSA

And the animal is smart?

PERRY

Resourceful, adaptive. Survival is it's primary instinct. We can scare him away.

(MORE)

PERRY (cont'd)
However, like any crocodile, he
will mostly rely on stealth and
surprise attacks.

JOE
And this going into walls?

PERRY
Our best guess is it might be like
the snake venom. Or if he ate a
mouse, say, he might have the
memory of the mouse.

JOE
Might be? By your crazy facts, you
might as well say 'if he ate human
brains, well he might--"

SALOME
Boss isn't genetically altered. We
have rediscovered a creature that
has been around for the dawn of
time. The very least one of the
most important scientific
discoveries in the past hundred
years.

JOE
Supporting Darwinism? Evolution is
flawed, but what you are aiming at,
if I'm following all this, is a
transitional creature, to bridge a
gap from one creature to another.

JOE
You guys pumped it up with junk,
teaching it tricks. You guys made
the mutation. Only logical
explanation.

SALOME
For the last goddamn time: Boss
isn't genetically altered. It is
evolution.

JOE
Bullshit.

SALOME
And a sense of evolution even the
Bible itself supports.

JOE
What?

PERRY

Genesis chapter three. Before the snake became the snake, what was he?

JOE

You're not really buying into this- besides, the snake talked, tempted Eve. You say if it eats a mouse, it can work its way in a maze, so if it eats you or me, it's going to start singing Elvis?

PERRY

It's a theory.

JOE

Alright. But if that thing starts talking about fig trees, I am gone.

PERRY

In the book of Job, there is also creature called the Leviathan.

JOE

Describes a dinosaur.

Some laughter in the room.

PERRY

How about a prehistoric crocodile? What if what we're chasing is connected to that find?

JOE

I thought you wanted to kill it.

PERRY

Dead or alive. Just so we're clear.

On the TV monitor : Boss approaches the documentary camera with caution. Dallas is seen with a DV camera some distance behind Boss. Boss pays him little attention.

Perry's cell phone rings. He answers the call.

PERRY

We have a sighting. Time to move.

On the TV monitor: Boss attacks the camera. A cutaway shot reveals another angle that shows Boss as he demolishes an unmanned stationary DV camera and tripod.

JOE

Where?

PERRY

How many crocodiles do you two have
at the preserve?

EXT. MINERVA INSTITUTE - MINUTES LATER

Perry shows Joe a small device the size of a cellphone.
Tessa, and Perry's crew wait for Ziggy's helicopter to land.

JOE

You have him tagged with a chip?

PERRY

Since this morning, gives a general
location. Try to keep up with us.

He hands the device over to Joe.

TESSA

I'm coming with you on the
helicopter.

PERRY

No way. It's not going to happen.
You take your truck.

TESSA

This company tried to buy the land
out from under me. You think I'm
just going to let you go there-

PERRY

Okay. Okay. We don't have a lot of
time.

DALLAS

So you were the guy before me.

JOE

Seems to be the case.

DALLAS

Want you to know. There's no one
after me.

Joe smiles at the idea.

Joe goes to the truck, Salome follows him. Earl gets in the flatbed of the truck.

JOE

What's wrong with Perry's truck?

EARL

Oil leak.

JOE

Uh-huh.

Salome hands Earl a black leather bag who places it beside him in the flatbed.

SALOME

Let's get moving.

Joe sees Andrea get into Perry's truck. Joe smirks and gets in his truck. Dallas heads back to the building.

Salome gets in the passenger side. She fastens her seat belt.

JOE

What's in the bag?

SALOME

Anti-venom. In case someone else gets bitten.

The helicopter takes off as the two trucks move out of the lot.

JOE

Just some thoughts, Doc. If a crocodile can rip off a limb, why does it need venom? Why do you call it Boss? Why not "Leviathan"?

SALOME

You left us, you could have known the answers.

JOE

Mind bringing me up to speed? Without the tech babble?

I/E. HELICOPTER - CONTINUOUS

For the first time, Tessa can clearly get a good look at Ziggy, the pilot.

PERRY
Ziggy, this here's Tessa Easton.
Say hi, Ziggy.

ZIGGY
Hi Ziggy.

Perry shows a tracking device.

PERRY
Listen. This red blip is Boss.
Right now he's not moving. He was
last spotted near your preserve.
Hopefully we can get there in time.

TESSA
And what if we don't? If he was
spotted a few minutes ago, why not
get to him then?

PERRY
Has anything unusual happened to
your fences around the preserve?

TESSA
How did you know?

PERRY
Boss may have tried to break
through. If he did, he may have
infected any animals there with the
mutated venom. It won't show up
right away, but it will.

TESSA
You mean the venom acts like a
virus?

PERRY
In a matter of speaking.

TESSA
So all the crocodiles could be
dead?

PERRY
Not exactly.

TESSA
Not exactly?

I/E. JOE'S TRUCK - CONTINUOUS

The dirt road causes Earl to bump and bounce in the flatbed.

JOE

You alright back there?

Earl flips him off.

EARL

Can you hear me now?

Joe smiles as he drives on.

SALOME

For awhile I thought Tessa was your meal ticket.

JOE

It's professional. Not like you.

SALOME

You tell her you worked for us?

JOE

I did. That's how I got hired. I know who my real friends are, Salome. You aren't one of them.

SALOME

Perry trusts you.

JOE

That's because Perry takes the time to know people instead of using them.

SALOME

Perry is a team player.

JOE

That's his problem.

INT. MINERVA INSTITUTE. COMMUNICATIONS ROOM - CONTINUOUS

Aside from the computers, UV lights, monitor screens and other hi-tech gear, the room has small mounted framed pictures of Dallas and a lady friend, Dallas and Perry sharing a beer on a camping trip etc.

Dallas, headset on, flips switches and dials knobs. TV monitors fade on.

The biggest monitor is a state of the art radar grid, which shows the locations of Boss with a red dot, the helicopter and one of the trucks in bleach white.

The radar hand turns clockwise on the big green monitor, the screen slightly blips with each rotation.

The other five monitors show:

Russ under sedation; two views from two cameras from the helicopter-one in, one out; Andrea driving Perry's truck; static.

Dallas taps the last monitor and nothing happens. He adjusts contrast, nothing.

DALLAS
Paging Doc Weldon.

SALOME (FILTERED)
What is it?

DALLAS
I'm not seeing your pretty face.

SALOME (FILTERED)
We aren't on?

DALLAS
Everyone else is. Joe isn't paranoid about a little reality TV, is he?

PERRY (FILTERED)
Something wrong with the cam?

DALLAS
You and Andrea are fine. But I get no feed from Doc.

SALOME (FILTERED)
How's that?

On the last monitor: an image of Salome blips on as she mounts the mini-cam on the dashboard.

DALLAS
Much better. Thank you.

Dallas picks up a deli submarine sandwich and takes a bite. The last monitor's image zigzags and loses picture.

I/E. JOE'S TRUCK - CONTINUOUS

Salome adjusts the mini-cam again.

SALOME

Will that do?

DALLAS (FILTERED)

Damn thing's broke. It's not you. It's me. Don't monkey with it, I'll fix it up if I can. Just make sure Andrea stays behind you, you'll be okay.

JOE

Everything alright?

SALOME

Technical glitch.

JOE

Lots of hi-tech for one creature. Boss wasn't at Minerva when I was there. Where'd you find him?

Salome ignores the question.

JOE (CONT'D)

Where did he come from?

He looks back to Earl, who only gives him a stare back.

JOE (CONT'D)

Okay. Now we're getting somewhere.

I/E. HELICOPTER.

The helicopter circles around Vandercook preserve. Perry readies a tranquilizer rifle.

ZIGGY

Nice place you got down there.

TESSA

I'm sure you've seen it before.

Perry hands Tessa the tranquilizer rifle, and then loads a shotgun. Tessa stares at Perry as he pumps it with a CHACK-CHACK.

ZIGGY
I have. Still looks nice.

PERRY
There a problem?

TESSA
No problem.

PERRY
Right.

He motions for Ziggy to land.

PERRY (CONT'D)
We got lots of problems.

EXT. VANDERCOOK PRESERVE - MOMENTS LATER

Ziggy lands the helicopter in a clearing. Perry and Tessa get out. Ziggy powers down the helicopter.

Ziggy gets out of the helicopter with a .45 Magnum and joins them.

Tessa looks at Ziggy as he puts the gun away in a shoulder holster. Her eyes dart to Ziggy's right ankle:

A throwing knife tucked in his boot.

Perry tosses Ziggy the shotgun. Ziggy catches it.

Perry acquires a tracking device, leads the way. As they go forward, Tessa sees not one crocodile in sight.

TESSA
I don't like this.

ZIGGY
Welcome to the club.

TESSA
What I mean is, if this thing can move as fast as you say, and not be afraid to take on and kill two people, what's to say it won't attack us?

PERRY

Boss doesn't like big guns. If he sees three or more people he will try to run away. He doesn't want be captured again.

TESSA

Why not just let him be?

PERRY

What's done is done, Miss Eagan. We can't have Boss run around.

TESSA

If you just let him be, we wouldn't have all this.

PERRY

Right. Whatever.

They come up to a section of the preserve where there is a mud surface surrounding a small pond.

Four small two foot crocodiles lie and appear to be dead. Tessa goes to them.

She puts the tranquilizer rifle down as she examines one of the young crocodiles.

There is a huge bite mark across their bellies; yellow liquid oozes out. She is careful not to touch the venom.

Something else gets her attention. She digs around in the mud. She holds up a jagged piece of torn crocodile leather skin.

TESSA

How close is Boss?

PERRY

In that pond hiding.

TESSA

You sure?

She hands over the skin to Perry, who looks at it. Despite the skin caked in mud, his face goes pale as he shows Ziggy the problem.

Embedded in the crocodile skin is a small yet clearly seen tracking computer chip.

PERRY
Wonderful.

INT. MINERVA INSTITUTE. COMMUNICATIONS ROOM.

Dallas finishes his sandwich and downs it with a beer.

DALLAS
Well that's that then. Boss has
left the building.

PERRY (FILTERED)
Dammit. We almost had him.

DALLAS
Maybe we still do. From what I can
see, he couldn't have gone far.

Dallas looks at the map, and with a few strokes of a keyboard enlarges it.

DALLAS (CONT'D)
Alright. Given last sighting, Boss
would have to make it to where you
are in fifteen to twenty minutes.
Bites are recent, Boss takes off
part of his armor. He should be in
that area.

SALOME (FILTERED)
We are almost to them, Dallas.

ANDREA (FILTERED)
Wait just a second. Boss took off
his skin?

Another monitor screen that shows a sedated Russ flickers in and out. Dallas taps it. It fixes itself.

PERRY (FILTERED)
Just a portion of it. It has the
chip.

ANDREA (FILTERED)
You know what I mean.

DALLAS
Perry, give Tessa your headset. I
need to ask her something.

EXT. VANDERCOOK PRESERVE - CONTINUOUS

Perry gives Tessa the headset. She grasps it with muddy hands.

DALLAS (FILTERED)
Listen. Salome and Andrea. Stop the trucks right now. Don't argue with me, just do it.

I/E. JOE'S TRUCK. - CONTINUOUS

Joe slows down the truck and brakes.

JOE
Why are we stopping?

Earl pounds on the window outside from the flatbed.

EARL
Who said that?

SALOME
Dallas did.

EARL
Dallas.

Earl looks around and Andrea slows down. Joe parks the truck.

JOE
Okay. That's it. Would someone please tell me what's really go-

A SIX FOOT CROCODILE crashes head first into the passenger side of Andrea's truck. The metallic boom rocks the truck!

A second barely passes when Screwball torpedoes in a high jump, smashes through the side passenger window!

PERRY'S TRUCK

The mad reptile foams at the mouth, and bites hard into Andrea's shoulder!

Andrea reacts and hits the gas pedal.

I/E. JOE'S TRUCK/DIRT ROAD.

The other truck comes up at a high rate of speed and crashes into the rear of Joe's truck. The impact sends Andrea forward through her windshield minus her right arm!

Earl gets knocked backward, and smashes the back window of the truck with his head!

EXT. VANDERCOOK PRESERVE.

Boss shoots out of the pond and chomps down on Tessa's tranquilizer rifle. He rips it out of her hands so forcefully that he flips her to the muddy ground in the process.

Ziggy aims the shotgun and fires.

Mud explodes around Boss as he throws the tranquilizer gun away with his mouth.

Ziggy and Perry look around, and see eight crocodiles- four on the left and four on the right- flanking them.

Boss comes out boldly and hisses.

The small young crocodiles come to life and join in.

Tessa slowly gets up. The young crocodiles attack her when Boss nods in her direction.

ZIGGY

I didn't just see that-!

PERRY

You did.

Ziggy tosses the shotgun to Perry. Before Perry can catch it, one of the eight crocodiles jumps up and gets it in mid air like a dog catching a frisbee.

That crocodile throws it in Boss' direction.

Boss catches it with its jaws and throws it away into the pond.

Ziggy runs for the helicopter. Perry joins him.

The crocodiles and Boss go after them.

Ziggy fires his .45 at the crocodiles.

He only hits one.

Boss outruns all the other crocodiles.

Tessa gets the small crocodiles off her. She looks around and sees the tranquilizer rifle, caked in mud.

The small crocodiles block her way. She goes for it, and gets it. She aims and hits one of the small young crocodiles.

Boss stops his pursuit, turns.

Tessa comes up and picks up the discarded shotgun. She pumps another round in.

Ziggy fires up the helicopter.

Perry, with Ziggy's .45, fires at Boss who is a short distance away. One of the crocodiles jumps in front of Boss and takes the bullet.

PERRY

Bull-shit!

The helicopter lifts off.

Boss looks to his left and right. The remaining crocodiles herd up and run as fast as Greyhound dogs to the helicopter.

All but one of the crocodiles jump and grab onto the landing rails!

The failed crocodile jumps again as his brothers drag down the chopper.

It fails again.

I/E. HELICOPTER.

Perry stomps on the snout of one of the crocodiles.

PERRY

Get off!

He shoots one, kills it. It falls to the ground. As it does so, the crocodile that couldn't takes the other's place.

The new weight causes Ziggy to adjust, as the helicopter goes off balance, as it's rotors chews up the fence!

The helicopter, along with the mangled fence which swings about, smashes into a row of trees!

Mangled with the fence, the animals that caused the crash wind up getting diced by the bent blades of the helicopter, which falls haplessly into the water.

Boss gets into the water and swims to the mess.

He finds Ziggy's mangled body and swims away with it, only to leave Ziggy's floating head.

A FUEL LINE swings along the twisted fence and catches fire.

The small crocodiles who attacked Tessa follow Boss as he submerges underwater.

The helicopter explodes in a fireball of fury!

With streaks of blood splattered all down her left arm and mud caked on the rest of her, Tessa falls to her knees, watches the fire.

A stream of blood runs down the side of her neck.

She falls.

I/E. JOE'S TRUCK - CONTINUOUS

Joe looks to the southeast and sees a billow of smoke and fire, only a few miles away.

Earl, his face and neck cut from shards of glass calmly gets up from the flatbed.

Half of Andrea's dead body lays beside him in the flatbed. The other half of her hangs from her windshield.

That half twitches.

He watches her severed body pull left, right then slightly back. Something inside the truck. Earl reaches for his .45, which is no longer there.

Earl peers around, finds the tranquilizer gun, picks it up.

Joe opens the door from his truck, steps out. Grabs a machete. His truck has two back flat tires, the back end into the other truck's front end.

Earl reloads the tranquilizer gun and aims once again towards Andrea's truck. The mad crocodile has Andrea's right ankle, and chews on it.

EARL

Come on show me your ugly mug.

Static over his headset. Then :

DALLAS (FILTERED)

Earl.

EARL

Not now, Dallas.

DALLAS (FILTERED)

I can see you. Now I don't. Now I see you, now I don't. Follow?

Joe moves to Andrea's truck.

EARL

Stay back. Wait, dammit!

A bone snaps like a twig. Joe rushes forward.

Earl takes the shot. The crocodile in the other truck jerks for a moment, but only gets more pissed.

Joe forces open the driver's side blood streaked door, and discovers:

Andrea's ankle tears off in the crocodile's mouth.

The crocodile, angered by the intrusion, jolts towards Joe. Joe raises the machete, but it is the shot of a .45 that blows a hole in the animal's brain.

Salome fires again, makes more of a mess.

Earl backs off, and puts his hand over his mouth. He can't stop his vomit.

Joe walks quickly off the dirt road, heads to the bushes.

JOE

If we cut east on foot and move fast, we can make it in under ten minutes.

SALOME

Are you really that stupid!

JOE

I suppose I am. Grab some of that anti-venom, unless you have a better idea.

EXT. SWAMP - MOMENTS LATER

Earl finds himself thigh deep in water and moves forward. The swamp water goes deeper as they move on.

He can see Joe ahead of him, partially obscured by water and patches of tall grass.

DALLAS

(filtered)

Wonderful, people. You do know I can't see a thing you guys are doing. Only thing I got to watch is Mister Coma here. Doc, with your permission, I like to run some tests on him. Keep me busy.

SALOME

(softly)

How about Perry and the others? Are they alright?

INT. MINERVA INSTITUTE. COMMUNICATIONS ROOM.

Dallas looks at the picture on the wall with him, Perry and Ziggy.

DALLAS

I lost video feed on them, nobody's talking to me, so that's-

Considers his words.

DALLAS (CONT'D)

Well, maybe someone made it out alright.

EXT. SWAMP - MOMENTS LATER

Joe is further out into the swamp, waist deep.

Earl looks southeast, where he can see the smoke and fire from the downed helicopter more clearly. Earl heads in the direction of the downed helicopter.

AS he moves, he backs up as a dead crocodile bobbles up from the water. He swears under his breath.

Joe and Salome look at the sleeping crocodile.

Joe finds big bite marks in the crocodile's belly. A yellow oily puss oozes from the wounds.

SALOME

The venom.

JOE

Did you expect something like this?

SALOME

Sort of.

Salome lets the dead reptile drift away, they follow Earl.

JOE

Sort Of?

SALOME

We had Boss under observation, tested the venom mutation on other reptiles. No reaction in snakes or lizards, other than a comatose state, same thing happens with humans, like the person we brought in earlier.

JOE

Death?

SALOME

It doesn't kill the victim, so much as we can tell, but none of our test subjects ever came to. But on crocodiles or alligators, the venom has a different effect.

JOE

What kind of effect?

SALOME

Mind control. Boss infects them, they follow him. That's why we called him Boss.

JOE

That's impossible.

SALOME

So is a crocodile running as fast as an attack dog.

(MORE)

SALOME (cont'd)
Or running through walls. Or
bringing down helicopters.

JOE
What I mean is the venom. Venom
can't do that.

SALOME
Well it is.

JOE
Then it's something else. Behavior.
Boss is the more dominant, more
aggressive?

SALOME
Considered it. It's the venom
I have research to back it up.

JOE
You have research that means it's
something else. But while we're on
the subject, may I ask why a victim
of such an attack has a hard time
recovering? You gave him the
antidote. Didn't you?

SALOME
Starting to sound like Dallas.

JOE
Sounding like anyone with the least
bit common sense. Perry told me the
Institute was having more problems
since I left.

SALOME
Coincidence.

JOE
No. Convenient.

INT. MINERVA INSTITUTE. OBSERVATION TANK - CONTINUOUS

SPLASH.

Dallas, in trunks, swims on the surface of the tank water and
relaxes. He dives deep.

UNDERWATER

A few of the crocodiles and the two alligators stare at him through their glass cage doors. They cannot join him, they simply watch.

None of them move.

Dallas swims to the observation glass wall and inspects it. He can make out cracks and scratches. He traces one such crack with his finger.

He looks at his finger. A drop of blood comes out and floats up out of the cut.

Dallas taps on the glass. No reaction.

He swims over to another glass door. The crocodile stares right back at him. Dallas can see the red tag through the door: BOB.

He taps the glass, Bob does not even twitch.

Dallas goes to the surface, and comes back down moments later.

He intimidates the crocodile again, but Bob does not move.

DALLAS (UNDERWATER)

Hey leather boots.

Dallas flips Bob the bird.

No reaction.

Dallas goes to another glass door. He is about to tap on it when the crocodile comes alive and thrashes about, as if were set on fire.

Dallas makes out the beast's name tag: GALTON.

Galton smacks the glass door on the other side and cracks it. Galton foams at the mouth.

HALLWAY. - MINUTES LATER

In dry clothes, Dallas calmly makes his way back to the

COMMUNICATIONS ROOM.

He looks at the monitors. One shows Russ, the coma victim, as he slowly comes to.

DALLAS
Wonderful.

EXT. VANDERCOOK PRESERVE - TEN MINUTES LATER

Earl reaches the helicopter and mangled torn fence. On close inspection his worst fears are confirmed as fire and smoke rise out from the center of the wreck.

Earl jumps back, as he sees body parts of crocodiles sprawled about near the wreck.

He sees Tessa a short distance away on the ground. He heads towards her, cautiously.

He reaches her moments later, and feels her pulse. He examines her neck. Joe and Salome give him a hand.

JOE
There's a small shack on the water about half a yard down river. Get in, you'll see two boats. I'll get the first aid kit in the building.

I/E. VANDERCOOK PRESERVE - BUILDING

Joe frantically hunts for the item he needs. When he finds the first aid kit, he turns, freezes.

Boss. Stares. Joe takes a step back, first aid kit in one hand, machete in another. He slowly tucks the kit under his arm. Boss approaches.

Joe moves back out of the room. Breaks, closes the door behind him as fast as he can.

BACK ROOM

Joe catches his breath as he bolts the door behind him. He looks at his surroundings.

Opened, mangled cages and a demolished filing cabinet with its contents arranged all over the floor. Only a bird cage with an observant red green and white parrot, is untouched.

Smash!

Boss gets the end of his snout through the door!

Boss chews at a few splinters of wood, backs off.

Joe gets up, steps over the mess as Boss crashes through!

It jumps on the cages then the toppled filing cabinet. Joe manages to get around, picks up a cage and throws it at Boss.

Unlike the wooden door before, this proves to be a more effective obstacle and it slows down the mad crocodile.

Joe picks up another cage and takes it with him, heading back the way he came in.

Boss turns and pursues.

Joe goes through the doorway, and jams the busted up cage in between.

Boss rams into the cage, only to wedge it in tighter.

Boss backs up, looks at the problem, and clamps down on the cage with his mouth. Joe stops for a moment, dumbstruck as he sees Boss slowly pull the cage out of the doorway.

EXT. VANDERCOOK PRESERVE.

Joe runs out of the building.

Boss thunders through the door, gets a sense of location, regains pursuit of Joe seconds later.

Up ahead, Joe can see the small shack, door open.

Boss closes in.

INT. BOAT SHACK - MOMENTS LATER

Joe bursts in, closes the door, bolts it.

In one of the two boats: Salome, Earl and an unconscious Tessa. Joe tosses the kit in the boat, gets in.

The big door opens up.

JOE
Start this thing now..

Boss rams into the bolted door loudly! The boat's motor turns on.

The main door to the water opens. The boat speeds forward. Boss breaks in, demolishes the other boat!

EXT. SWAMP

The good boat rumbles through the water.

Earl grabs the first aid kit. He opens it, and takes out gauze pads and tape. Rips it with his teeth.

He patches up Tessa's neck and her other cuts.

SALOME

She infected?

EARL

I can't tell!

JOE

What do you mean you can't tell?

EARL

I can't tell! Just drive this thing!

Earl hears a splash in the water, gazes in that direction. The outline of a crocodile glides quickly towards them.

Grabs the tranquilizer rifle, aims.

Earl takes two shots, both darts being ineffective as Boss weaves around. Earl swears under his breath.

Lays the rifle down, snags the .45 away from Salome.

Before Salome can say anything about it, Earl is already unloading lead at the renegade monster. It comes up short. The bullets zing by the animal left and right. Boss doesn't slow down.

They get to the embankment; Earl and Salome carry Tessa out of the boat as fast as they can. Joe turns the boat around.

EARL

What the hell are you going to do?

Joe speeds up. It's a game of chicken, boat versus mutant crocodile.

Boss jumps from the water, but the boat smacks head first into him. Joe flies through the air, and splats down in a swarm of reeds twenty feet away.

Boss struggles to get his snout out of the new hole in the boat.

Joe surfaces, stands up, machete ready. He leaves the scene, gets to shore as fast as he can.

EXT. DIRT ROAD

It's the same dirt road where they left the trucks. Moving quickly, they dump gear in the back of the flatbed truck.

Andrea's upper body is missing; something dragged it away while they were gone.

The evidence is the smears of blood that streak to the edge of the bed, and around the spare tire.

Joe pats Earl on the shoulder.

Earl grabs the bloody spare and both men proceed to change the first flat. They can still hear the thrashing sound a short distance away, along with echoing crocodile screams and hisses.

Salome rushes over to the other truck and finds only a doughnut tire.

JOE
That will do!

Salome brings it over.

The two guys finish on the first, leaving the old tire. They work on the next chore. A moment of hesitation:

The squeals and thrashes of water stop.

The men resume, picking up the pace. Once done, they leave the jack, bad tire. They are out of time. Earl jumps in the back of the flatbed. Joe and Salome scramble to get inside Joe's truck.

Boss appears. Joe starts his truck, and it separates from the other in a parting metal kiss. Joe turns around, missing Boss by inches. The thing chooses not to pursue.

SALOME

I can treat Tess at the Institute.

JOE

No. We drop her off where it's safe. Saint Vincent Hospital.

SALOME

Saint Vincent's is twenty miles from here. The Institute is three. If you don't want her to die, you will listen to me.

JOE

I don't like it.

SALOME

It's the only option.

She turns on the receiver and her headset.

SALOME

Dallas. Dallas do you read me?

INT. MINERVA INSTITUTE. WELDON'S LAB - DAY

Dallas observes Russ, awake on the table. Russ, groggy and disoriented, attempts to sit up but cannot.

DALLAS

Welcome back.

RUSS

Good to be back.

DALLAS

Good spirits. Good to see that. Do you know why you were attacked?

RUSS

Crocodile was hungry. Bit my leg and got sick.

Dallas chuckles a bit.

DALLAS

Boss doesn't kill for food. He kills for a reason. He attacks for a reason.

(MORE)

DALLAS (cont'd)
 I'm not sure why he attacked the
 kids up at Glatt Creek, best I can
 figure, he may have been testing
 himself.

RUSS
 Testing himself?

DALLAS
 Nevermind. It's a guess anyway.
 But he attacked you because Boss
 thought you were another crocodile.

RUSS
 He did?

DALLAS
 That's right. And because you were
 infected, we had to bring you here.
 This isn't a normal hospital.

RUSS
 Shouldn't I be in a normal
 hospital?

Dallas is bored with the conversation.

DALLAS
 Actually, I'm surprised you came
 out of it.

RUSS
 I like those kinds of surprises.

DALLAS
 I don't.

Dallas gets him in a headlock cuts up Russ' throat with a
 serrated knife, ear to ear.

DALLAS (CONT'D)
 Sorry about that.

EXT. RIVER - CONTINUOUS

Led by Boss, Screwball and four small baby crocodiles swim
 along and within moments swim at a speed of forty miles per
 hour.

One of the young crocodiles fights for more space.

It attacks one of its brothers at random, and the two bite each other, until Boss grabs the loser of the brief scuffle with his mouth.

Boss spits out the dead young crocodile.

Boss and Screwball keep pace and do not glance back at the young dead crocodile left behind in a pool of its own blood.

The remaining three small crocodiles catch up, but instead of jumping on Boss, they make a triangle formation behind Boss and Screwball.

Boss pulls slightly ahead of Screwball.

INT. MINERVA INSTITUTE. ARMS ROOM - MOMENTS LATER

Dallas selects two .45 handguns from a mounted wall. He takes the guns and slams the clips in them hard.

EXT. MINERVA INSTITUTE - TEN MINUTES LATER

Joe's truck pulls up in the parking lot. Earl helps carry Tessa out.

SALOME
Get her to my lab.

INT. MINERVA INSTITUTE. HALLWAY.

Joe walks quickly ahead in front of Earl, Tessa and Salome.

EARL
Where are you going?

JOE
I'm going to find the biochemicals.

SALOME
I told you like I told Perry. I never did any genetic tampering.

JOE
You didn't. Maybe Dallas.

EARL
Maybe nothing.

JOE

Well, maybe you go look for him then.

Earl walks up and takes the machete.

EARL

That's right. And you go check those biochemical vials, and when you see they are all there, you are going to shit your pants.

He walks away and tosses the machete to the floor. He walks in the stairway.

JOE

I'm right, you know.

SALOME

I trust Dallas. I don't trust you.

JOE

Can you save her?

COMMUNICATIONS ROOM - MOMENTS LATER

Earl enters the room, and Dallas isn't there.

Earl looks around, finds the intercom. Turns it on.

EARL

Dallas. This is Earl.

The speaker systems echo with Earl's voice.

EARL

Hey, man. We're back. We lost Ziggy, Andrea and Perry.

His eyes focus on the pictures in front of him.

EARL

Levant thinks you're south. You might try to work it out with him. He almost got on my good side, too. But you know me. There is no good side.

Earl gets a feel for the chair. He looks around at the items around him, finds an unopened can of lemon-lime soda, beads of moisture still on it.

He takes the soda, cracks it open, and drinks as his eyes focus on the monitor screens.

Earl sees three four pictures from the monitors: one is in the Observation-walkway, another is in Salome Weldon's lab. Russ is on the slab.

He falls silent at the next two images. The third is that of the camera on the dash of Joe's truck. The last one is from the belly of the smashed helicopter.

EARL

Oh, now it all works.

His right foot touches something. He looks down.

A small black metal case.

He stares at it for a second, puts the soda down and picks up the case.

INT. MINERVA INSTITUTE. BIO LAB - CONTINUOUS

Joe enters the lab with the biohazard containment suits. He makes a beeline right to the cabinet. There is a combination safety lock on it.

He turns the safety lock around, reads the factory ID number, and promptly turns the combination.

He opens it, takes it off and opens the cabinet.

All the biohazard marked vials on the first two of the three shelves are still there in their casings, untouched. There is nothing on the third shelf.

Joe goes to the wall and grabs a pair of gloves. He puts them on.

He goes back to the cabinet and slowly opens one of the biohazard containers. He carefully takes one vial, and closes the container.

He goes to the microscope, and carefully puts a drop of the yellow liquid onto a glass slide panel.

He looks into the microscope.

WELDON'S LAB - MINUTES LATER

Salome fills the syringe with anti-venom.

SALOME

This will help you along.

Tessa places her hand on Salome's wrist.

TESSA

You already injected me. I'll be fine.

Salome glances at Russ on the slab over.

TESSA

Wait.

She injects Tessa with the syringe. Tessa passes out again. Joe quickly enters.

He takes one of the remaining venom vials.

SALOME

What are you doing?

JOE

All this time we thought Boss was genetically altered. Whether he is or not is not what this is all about.

SALOME

What then?

JOE

You being shut down. And this.

He holds up the Venom. In his other hand is the vial from the bio lab.

COMMUNICATIONS

Earl opens the case. In it are two sets of vials. He curiously takes one and looks at it.

Boss' venom.

He looks at the next one. Holds it to the light.

Blood.

He puts it back, shuts the case. He gets up out of the chair and turns around.

DALLAS pushes him backward and Earl smacks against the console. The microphone hits the floor and it's sound echoes as if it were a roar of thunder.

Dallas punches Earl in the gut, grabs him by the arm and pushes him forward out of the door and into the

HALLWAY

Earl falls to the floor, scrambles to get to his feet.

Dallas kicks him back down.

DALLAS
Find something?

Earl rolls over, and takes out his .45. Dallas stomps on Earl's right hand and the gun.

Earl howls in pain.

DALLAS
What's the matter? You look surprised.

Dallas kicks him in the face and knocks Earl out.

Dallas takes Earl's gun and releases the safety. He aims the gun point blank at Earl's head.

Dallas glances up to see Joe standing a short distance away with a vial and a syringe filled with the anti-venom.

Joe throws the vial, and it breaks on the floor in front of Dallas.

Dallas chokes as Joe runs, and slides right next to Earl. Quickly, Joe taps Earl's arm, and feels a vein. He injects Earl with the anti-venom.

Dallas drops the gun.

Joe picks up Earl's gun and picks up Earl and walks off down the hall. Towards the stairway.

Joe hears Dallas stop choking. Dallas sits up and takes out his two .45's.

Joe ducks in the stairway, Earl's arm over his shoulder. Dallas fires both of his guns as he stands up.

Dallas moves towards the

STAIRWAY

Under dim UV lights, Dallas enters.

He fires both guns down below, and Joe shoots back. Flashes of gunfire spark up and down the stairway.

Dallas has Joe and Earl pinned.

JOE

When did you sell out?

DALLAS

Sell out?

He shoots at them again in defiance.

DALLAS

I am the seller! Seems you know what that venom can do, Levant.

JOE

It's a mutated venom. Acts like a drug on reptiles, then slowly kills them off except the host, who is immune to his own toxins.

DALLAS

I consider it more like a short term version of vampirism for some reptiles. The host infects them, they follow the leader. Bad news is, Boss likes garlic. Wear some and he won't attack you. I know. I trained the dumb thing for a whole month!

JOE

Like you would train a dog?

DALLAS

Something like that. You saw those tapes, didn't you?

JOE

Another form of weapon. Like the venom.

DALLAS

Not exactly. The venom is non lethal to humans. But an unexpected discovery- small doses in a person serve as a counter agent to exposure to biological agents. It's an advancement in eugenics like no one's ever seen! The venom can be used directly for small scale exposure, you figured that out!

JOE

It was a guess.

DALLAS

Lucky guess.

JOE

So you can give it over to the Government.

Earl wakes up, takes the gun back from Joe.

DALLAS

I am. The highest paying bidder. This place is shutting down, you know that. And I want to get paid.

Earl aims at the source of Dallas' voice.

JOE

And Boss? Where'd you find him?

DALLAS

What the hell is this? A confessional?

JOE

Yeah.

Dallas laughs falsely.

DALLAS

Tell you what. We can stop shooting at each other right now. Right now. Go in fifty-fifty. We get paid. No one else has to die! It's that easy.

Earl fires his gun.

The shot hits the railing in front of Dallas, but it causes Dallas to drop one of his two .45's.

Joe reaches out and catches it. In doing so, he also falls over the railing down to the Underground Floor.

DALLAS

I guess that's your last answer.

Earl goes to the 1st floor entrance. Dallas shoots, misses.

Joe fires the gun he caught, and covers Earl's escape.

Earl goes out into the 1st floor hallway.

Dallas runs down the stairs as Joe gets up and opens the Underground door.

OBSERVATION ROOM AND WALKWAY - CONTINUOUS

Joe enters, and takes a breath. He hears Dallas behind him, and he aims at the door.

1ST FLOOR HALLWAY - CONTINUOUS

Earl walks quickly down the hallway, and aims his gun at the stairway door.

He backs up carefully. He steps on something, looks down.

The end of a small crocodile tail. The two foot crocodile hisses at him, as does his two brothers.

EARL

Hell no.

Boss enters as he breaks glass and wood casually through the entrance which he damaged the previous night.

Earl kicks the small crocodile away from him, and Boss sees this action.

Boss approaches Earl in a most unusual way. Boss' legs extend up and out and lifts the crocodile six inches off the floor.

Boss then sidesteps, and slowly circles around Earl. Boss opens his mouth and bares giant snake-like fangs. Another row of sharp edged teeth appears in front of and behind his normal crocodile teeth.

The hiss is loud and sounds otherworldly.

EARL
Like Hell.

Boss' hind legs become more muscular and lean. Its belly fat drizzles off its hard leather skin.

Earl aims his .45 At Boss. Fires.

Each bullet misses Boss by an inch as the beast dodges each one.

Earl aims again.

One of the three small crocodiles offers itself in a sacrifice fly as Earl pulls the trigger.

His weapon now empty, Earl throws his gun at Boss who bats it away with his tail. Earl turns around, darts down the hall. Boss gives chase.

Earl picks up the machete and throws it at Boss and misses.

Instead, it clatters on the floor.

Behind Boss, Screwball crosses paths and heads in another direction.

The last two small crocodiles split up: one follows Boss; the other, Screwball.

Earl shoves the bench in boss' path. Boss collides with it and pushes it forward, breaks it up and it rolls over into the younger crocodile behind him!

Earl finds a door opens it. Goes inside the room.

Closes the door.

Boss slows down, and looks up at the door Earl passed over in favor of the one next to it.

The sign on the first door says ARMS STORAGE. Boss walks to the door Earl had just went through. It cranks its head, as if curious.

WELDON'S LAB.

Screwball rams on the door as Salome looks for anything to fight with.

Screwball breaks through, but falls to the floor, as foam froths from his mouth.

Screwball twitches. Salome takes a syringe and fills it with the anti venom. She goes to Screwball and injects the crocodile.

Seconds later, the crocodile sleeps.

CRASH

The two foot crocodile jumps on a counter and knocks off everything in its path: microscopes, stethoscopes, needles, files, even a coffee mug filled with coffee.

Salome grabs another vile just as the young crocodile smashes the other vials off the counter.

She fills the syringe.

INT. MINERVA INSTITUTE. LOCKER ROOM - MOMENTS LATER

Boss enters.

The mutated crocodile looks left and right for its prey.

Earl hides behind a locker. He listens for Boss, but his eyes fix on another door.

He gets up and runs to it.

Boss spots him and jumps, only to hit a set of lockers which fall like dominoes.

Boss crawls fast on top, every step pounding against the metal in an obscene noise.

This time, Earl does not shut the door behind him.

OBSERVATION TANK. - CONTINUOUS

Boss runs through the open door, passes right by Earl who is up against the wall next to the door.

When Boss finds his error, it is too late. He skids on the scaly tiled floor and into the tank of water with a huge SPLASH.

OBSERVATION ROOM AND WALKWAY - CONTINUOUS

Joe whirls to see the splash on the other side of the tank.

The TV monitor explodes as the Dallas shoots it.

Joe ducks as Dallas hits the tank wall. The tank wall cracks more...

OBSERVATION TANK - CONTINUOUS

Boss jumps up out of the water at Earl, who ducks as Boss flies head first into the wall. Bits of brick and paint flake off.

Stunned, Boss falls backward into the water with a SPLASH!

OBSERVATION ROOM AND WALKWAY - CONTINUOUS

Dallas aims and CLICK. He reaches for another clip as he releases the old from the chamber.

Joe aims his gun. CLICK.

Joe runs forward and tackles Dallas.

Dallas loses the clip, as it hits and slides across the floor.

Dallas pushes Joe off, and the two men get into hand to hand combat.

Punches are thrown, and the fight is an even draw despite the brief display of karate.

Dallas picks up a folding chair and throws it at Joe. Joe gets hit with the chair but deflects it off him.

Dallas picks up his gun and grabs his clip.

He shoves it in hard as Joe dives low.

Without thinking, Dallas fires the gun.

The glass tank wall BREAKS when the bullets hit. Water BURSTS out and consumes all in its path, including the two men.

OBSERVATION TANK - CONTINUOUS

The tank of water drains and Boss gets caught in its current.

Earl sees this as he slumps to the tiled floor. He breathes a sigh of relief. Then he sees

JOE rise up with the new water level at his shoulders. Dallas comes up from behind Joe and grabs him.

Dallas dunks Joe, and holds his head under the water.

DALLAS

Come on, bad ass.

UNDERWATER

Joe struggles. He forces Dallas off him, comes up for air.

Dallas comes back, wrestles him in the water.

They hit bottom.

Dallas takes a piece of broken glass and cuts into Joe's right shoulder.

Joe breaks free and pushes him away. He comes back to the surface, as does Dallas, who holds the piece of glass in his hand.

Blood flows from his hand. Dallas lunges at Joe, but misses. He does it again.

Boss' jaws clamp down on Dallas' arm as it goes forward.

Bone breaks, blood splatters all over.

Boss yanks Dallas' arm off at the elbow. Dallas screams, backs off.

Boss spits out the severed arm.

Boss cuts off the man's screams as the reptile slams the side of its snout right into Dallas' face.

The impact lifts Dallas out of the water backwards, and then he falls right back in two seconds later.

Joe sees a pool ladder, heads to it as fast as he can. He can barely reach it.

Earl gets up and goes to the ladder. Climbs down.

He offers his hand to Joe.

Joe takes it.

Earl pulls Joe up. Joe grabs the ladder.

JOE
Good looking out.

EARL
No problem.

Boss springs out of the water and snaps its jaws down on what it grabs. It clamps down hard on Earl's right arm and snares Earl off the ladder!

Joe looks down in disbelief. Boss pulls Earl underwater, drowns him.

Earl bobs up to the surface, a torn up mess of dead. Joe moves up the ladder fast.

Joe gets to the tiled floor. He sees the edge of Boss' snout rise up as the beast jumps out of the shallow water.

Boss cannot get out of the tank.

Joe stands up and looks down. Two dead bodies and blood everywhere. Boss looks up.

Boss stops in his jumps, and sits there. It turns around towards where the observation window used to be.

It swims in that direction.

UNDERWATER - MOMENTS LATER

Boss passes by the railing, by floating papers, toppled chairs and the TV monitor and the DVD player.

Boss bumps against the door. He backs up, and then shoots forward and rams into it.

LOCKER ROOM

Joe runs through the locker room, and ducks under a toppled row to get to the exit.

STAIRWAY

Boss bursts through the door, moves around, and proceeds to go up the stairs. Boss picks up his pace.

1ST FLOOR HALLWAY.

Joe bolts out of the locker room and enters the hallway.

The small crocodile, still pinned against the wall and the bench, squirms about.

He runs as fast as he can, and BOSS crashes through the 1st floor stairway door!

Joe slides and avoids the gaping jaws by mere inches, and he picks up his machete.

Boss runs up to him and with one motion Joe brings down the machete and Whap!

He pins Boss' snout shut with one blow.

Boss peers up at Joe, machete pinned in its snout. The blade had gone all the way through.

Boss backs up. Its tail whips around the bench and pushes it aside. The two foot crocodile zips out and dashes for Joe.

It jumps on Joe and Joe grabs it. It tries to thrash and bite him.

Joe throws it off him. The smaller crocodile hits and SMASHES a glass cabinet which holds a fire extinguisher.

The two foot crocodile falls with broken glass, and comes at Joe again. Joe reaches up and grabs the extinguisher.

First he blinds the two foot crocodile. Then he swings and BONK!

Knocks out the crocodile.

Joe stands up, takes a breath. He looks at Boss, who stares right back at him.

JOE
Okay. What's next?

Boss cocks its head, and then, a knuckle snaps. Boss lifts up its head and slams it hard into the floor. The impact causes the machete blade to pop out of his snout cleanly.

The blade hangs in mid air for a second, and then falls and bounces off Boss' head.

Boss hisses as it slowly approaches.

Joe blasts it with the extinguisher. Boss comes forward.

Joe backs off. Boss takes his time, moves in for the kill.

Joe throws the fire estinguisher at Boss. Boss catches it and bites down.

BOOM!

Joe falls from the sudden explosion.

Joe slowly gets up, and sees Boss covered in white residue and torn metal. Boss does not move.

JOE (CONT'D)
Problem solved.

WELDON'S LAB.

Joe enters. Steps over Screwball.

Salome stands over a two foot crocodile, impaled with a syringe.

SALOME
Nasty little guy.

JOE
Real nasty. How's Tess?

SALOME
She's fine. She gave me some
protest, but between you and her,
what else is new.

JOE
(meaning Russ)
And him?

SALOME
No. Looks like Dallas killed him.
Where is Dallas? Earl?

JOE

Both dead. For what it's worth,
Boss isn't in charge anymore
either.

SALOME

Boss is dead?

JOE

Along with a load of questions.
Where did Dallas find him? Where
did he originate from? Are there
more like him?

SALOME

I wouldn't know. Look, I know this
sounds like a silly thing to ask,
but-

JOE

I know. I owe you an apology. I was
wrong about you.

SALOME

Apology accepted. But that's not
what I wanted to ask you. I don't
mean to sound politically incorrect
or anything, but the biochemicals-

JOE

Only used the one. No
contamination. We all injected
ourselves with the antidote, we are
immune. However, the building
itself.

SALOME

Yeah. Seeing how the place would
get mothballed and no one sent me
any Christmas cards, it's not like
anyone will miss the place.

JOE

Got anything that will do the
trick?

SALOME

There's a room that Perry set up,
aside from a few guns, I don't know
what you'd find in there.

JOE

You got plenty of chemistry sets. I can think of something.

SALOME

Few other things. This crocodile here

(meaning Screwball)

His condition is in back mutation right now. He'll be back to normal in a little while.

JOE

Alright.

SALOME

Second, in the communications room, you might see a small tin box or case. In it should be more anti-venom samples, blood samples, things like that. I don't want all this work to be for nothing.

JOE

Blood samples?

SALOME

Yes. In fact, could you get them first, if it's not too much trouble?

JOE

Want your makeup case while I'm -

She gives him a look.

JOE

Nevermind.

1ST FLOOR HALLWAY - MINUTES LATER

Boss is still there, immobile. Joe steps around Boss and enters the stairway.

COMMUNICATIONS - MINUTES LATER

The first thing Joe sees is a framed picture of Perry, Ziggy and Andrea.

Joe takes the framed picture, and tucks it under his arm.

He sees the black case, opens it, and sees the vials. He closes the case.

He looks at the video monitors.

One monitor shows a belly angle of Ziggy's mangled helicopter. Another: the camera in Joe's truck.

The third: Salome Weldon's lab.

Joe leans in, and his hand is on a button. He freezes.

He closes his eyes and presses the button.

Another video screen comes up on the far left. The Bio Room. Salome isn't in there.

He flicks on another switch, for the heck of it. Another image on another monitor. This one is in the Observation-Walkway, an easy tell due to the water filled room it depicts.

Then another image.

STAIRWAY

The black case drops three floors and splashes in the water.

Vials float.

1ST FLOOR HALLWAY - MOMENTS LATER

Joe enters.

Boss is still there.

Joe goes to the ARMS ROOM. He slowly opens the door.

GUN ROOM - MOMENTS LATER

Joe takes a .45 and loads a clip in it. Salome enters with a .45 in Joe's direction.

SALOME

Since you are here, I will assume you seen some of Dallas' work. Which I'm sure you saw me complete on the security monitors.

JOE

Place is already wired to blow.

SALOME

It's a lot of money, Joe. A lot of people are begging for this discovery.

JOE

Not anymore.

SALOME

You dumped it?

JOE

Yes.

SALOME

Not that it matters. Another month, two at the most. Set up somewhere new. We have three carriers. One's in the truck. Other two are Screwball and the little one. We have a human host for the blood sample. We are set.

JOE

Tessa.

SALOME

It was going to be a living vic we picked up, the kids we couldn't get to in time. The canoe guy- he was fine. And Joe, You're fired. Again.

JOE

I quit the first time.

SALOME

Whatever.

She pulls the trigger, but her shot is way off and hits the ceiling light instead as her body lifts and flies forward.

Her spinal cord cracks as Boss rams into her with such force that she crashes head first into the side wall!

After both impacts, her body falls like a marionette without the strings.

Boss, caked in white extinguisher residue, opens its jaws and gives out a nasty hiss.

JOE
Ex-girlfriends. Aren't they a
bitch!

He fires his .45 At Boss and hits every mark. Boss charges in as Joe gets out of the way.

Joe jumps over Boss and lands on the crocodile. Boss moves forward and Joe crouches low as he stumbles out into the hallway.

1ST FLOOR HALLWAY.

Joe runs as Boss backs up carefully.

Boss comes out as Joe goes down the connecting hallway.

WELDON'S LAB.

Joe rushes in and picks up Tessa. He helps her get to her feet.

TESSA
(weak)
Joe?

JOE
We got to move.

Joe and Tess move out of the lab.

JOE
Screwball.

Screwball comes alive, as if on command.

JOE
Attack dogs in leather. Come on
boy!

Screwball follows them out the door.

Joe drives off. A video cam drops out of the driver's side window.

DOWN IN A CREEKBED

Just below the burning Institute, a small sewage drain spills out water.

A two foot crocodile swims out with the current. It lightly splashes in the creek, and swims out towards the river.