

A QUIET PLACE

Written by

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FADE IN BLACK:

We hear, very clearly, the sound of light wind.

1 EXT. TOWN - MAIN STREET - LATE AFTERNOON

1

We come up on a streetlight. There is no illumination and no movement. We hold on it for a long moment when suddenly-- The streetlight bobs and then begins to sway. We slowly begin to rise up on the streetlight to reveal a small bird has landed on it. We continue to rise to reveal, behind the bird.

Wind blows through the gargantuan evergreens that seem to engulf the narrow main street of a small town in upstate New York. Shop windows and cars on either side covered in dust, the place seems frozen in time. There is no movement.

In the very middle of the road one can see sand. A bizarre incongruity, a long pathway about a shovels width runs the full length of the street with offshoots into open doorways of some of the shops.

We hold for a long moment:

2 INT. GENERAL STORE - FRONT - LATE AFTERNOON

2

Slowly pushing through the doorway of a large general store, also covered in dust. To the left, a cash register with small shelves of nearly empty candy boxes below. To the right, a towering shelf full of bags of potato chips, nacho chips and pretzels. None are missing.

3 INT. GENERAL STORE AISLES - LATE AFTERNOON

3

WE MOVE SLOWLY across the floor, down the middle of a general store. Amid the towering shelves of goods on either side, one may recognize a barely perceptible pattern of which shelves are bare and which are not. There is no movement. No sound.

Suddenly, TINY FEET JUMP INTO OUR MOVING FRAME! Then, as fast as they appeared. They're gone.

WE NOW MOVE UP the side of the store, looking down one aisle and the next. As we arrive at the next aisle we catch a glimpse of A SMALL DARK FIGURE!!! And then it's gone.

WE CONTINUE along the side of the store until we arrive at the last aisle. At the far end of the store we see a counter.

With a window. And shelves. Suddenly A WOMAN APPEARS IN THE WINDOW!

WE GO CLOSE ON THE WOMAN as she scans the shelves, slowly lowering herself to the ground until behind her we see an 8 year old boy sitting slumped against the wall HE IS BAREFOOT.

On closer inspection we see sweat on the boy's brow, his skin pale from fever. The woman's knee touches down on the ground next to the boy as she sees what she's been looking for. She reaches out her hand.

WE GO CLOSE ON HER HAND as it reaches toward a shell of orange prescription drug bottles. Her hand suddenly begins to shift certain bottles ever so slightly AT A BIZARRELY SLOW PACE, she does not make a sound. As she does this, we get our first glimpse of names. Names of drugs. Names of people.

HER HAND finally arrives at the very back of the shelf as she gently twists a bottle that reads AMOXICILLIN.

ON THE MOTHER as she inhales slowly. And then, as if doing surgery, she slowly closes her hand around the bottle and GENTLY begins to move it through the shelf toward her. Her hand, once again moves incredibly slowly, her now wider closed hand shifts even more bottles as it passes. JUST as she gets to the end of the shelf a bottle shifts with a RATTLE of pills. This is the first, deliberate sound we've heard. The mother FREEZES!!!!

WE RACK FOCUS to the boy on the ground, who now looks up with panic. The mother's eyes look all around the room. The way one does when they are waiting for something, LISTENING for something. After a long moment, she pulls the bottle in her hand the final few inches, and off the shelf.

The mother draws a huge breath of relief. As she stands up, we reveal, just over the counter TWO EYES LOOKING UP AT HER!!!

4 INT. AISLE - LATE AFTERNOON

4

A 10 year old girl stands on her toes, barely able to see over the wooden counter to her mother. She smiles at her mother and gives her a thumbs up. With that she's off.

WE FOLLOW HER as she runs lightly through the store, she is also barefoot.

The GIRL turns down an aisle to reveal a small boy sitting on the floor. He too is barefoot.

As the girl approaches we see, in the thick dust on the floor he has drawn a rocket ship. She sits with him.

He silently puts his hand to his chest, palm to the side, crosses his first two fingers of his other hand with deliberate focus, and then slowly puts his two hands together. He then looks up at her and quickly shoots his crossed fingers into the air like a rocket. She beams with pride for a moment and then signs back to him.

DAUGHTER
(SIGNING)
Very good job!

BOY
(SIGNING AS BEST HE CAN)
That's how--we get away.

The girl's smile falls ever so slightly. Then the boy suddenly TAPS her on the shoulder and scurries away. She's "it".

As the girl slowly gets up to follow him, we see for the first time A HEARING AID.

The boy disappears around a corner.

5 INT. NEXT AISLE - LATE AFTERNOON

5

The girl comes around the tall shelf into the next aisle when suddenly her eyes go wide!!! What she sees is the boy standing on a small box, STRETCHING to reach a toy on a high shelf. She walks quickly to him when suddenly the toy FALLS.

The girl instinctively SLIDES to the ground and catches the toy JUST as it's about to hit the ground! On her face we can see she is TERRIFIED! She closes her eyes, taking a breath with relief. When she opens them, in the foreground, we see the toy she is holding a small TOY SPACE SHUTTLE. Then in the distance past the toy we see a FIGURE.

She sits up to see a man standing outside the door of the general store, holding a large box with what looks like a quilt hanging out of it. A look of fear on his face softens, as he mimes wiping his brow with relief. She smiles, puts the toy back on a shelf and runs to him.

6 INT. GENERAL STORE - FRONT - LATE AFTERNOON

6

The father gently puts the box on the ground and pulls back the pieces of thick quilt to reveal that all the contents are actually wrapped in it.

He then reaches for a LARGE HIKING BACKPACK, and begins transferring the contents of the box into the bag. As he

does, we see, cans of food, a variety of prescription pills, bandages and wrapped syringes.

The girl arrives at his side and excitedly starts rummaging through the box as well. As she does, we see thick paint brushes, bottles of glue, bottles of lighter fluid and a stack of old newspapers.

Then, her face lights up. From the box, she pulls out a SALVAGED SECURITY CAMERA with wires exposed. The girl gives it a brief once over and then removes, two exposed CIRCUIT BOARDS, very obviously only recently removed from whatever appliance they belonged to. The girl scans the boards with a voracity, pointing out to the father particular areas of interest. Her father can't help but smile.

Suddenly, the box of Amoxicillin comes into frame and is placed on top along with two boxes of sugar. The father looks up at his wife. After a beat, she signs:

MOTHER
(SIGNING)
For my tea.

He just keeps looking at her.

MOTHER
(SIGNING)
Fine. I have a sweet tooth.

The father smiles and is about to close the bag when a candy bar is placed on top.

DAUGHTER
(SIGNING)
Me too!

The father looks up at her with fake incredulity. Suddenly the sick son in his mother's arms weakly signs:

OLDER SON
(SIGNING)
Me too.

The whole family laughs silently as the daughter GENTLY takes another candy bar from a box below the cash register. We can now see why the boxes are almost empty.

The father looks back to his arriving four year old son, expecting the same, but from behind his back the young boy reveals the toy space shuttle.

With a sweet empathy the father reaches for the toy and shakes his head no. He turns the toy over and silently

explains it has batteries, this toy can make noise.

The little boy watches, confused, hurt, as his father gently places the space shuttle on the counter. And then gently grabs a big lollipop and puts it in the bag for the boy.

The mother hands their sick son to the father who picks him up and walks out. The mother kisses her 4 year old on the head, shuffles the hiking bag onto her back and walks out too.

The daughter looks at the boy as tears begin to fill his eyes. She smiles and signs:

DAUGHTER
(SIGNING)
It's ok.

The boy shakes his head no.

After a moment, the girl looks back to see if her parents are there. She then reaches up and takes the shuttle down from the counter. With wide eyes her little brother watches as she surgically removes the batteries and places the shuttle in the hood of her brother's sweatshirt. Covering it from view, she holds a finger up to her lips in the obligatory big sister way of telling him not to get her in trouble. He beams!

She then stands up and places the batteries back on the counter, smiles at her brother and gestures "let's go".

7 EXT. MAIN STREET - LATE AFTERNOON

7

The daughter exits the General Store and follows her mother and father, who are walking down the street only stepping on the sand path. Their steps are almost silent.

After a moment, her four year old brother follows behind her.

We watch everyone walk in total silence.

Then...

8 INT. GENERAL STORE - LATE AFTERNOON

8

We slowly push in to the counter of the store and then realize THE BATTERIES ARE GONE!

9 EXT. ROAD - LATE AFTERNOON

9

A long road slices its way through a heavily wooded area, which further blocks the already fading sun.

In WIDE PROFILE we see the family walking in a line, continuing only on a sand path. The father is in front carrying their sick son, then the mother with the backpack, then their blonde daughter and trailing a bit behind rumbles their robust 4 year old.

10 EXT. BRIDGE - LATE AFTERNOON

10

From the ground we look up at an old and rusted bridge towering over us eerily, the sand path continues across it.

WE TRACK WITH THE FAMILY as they walk across the bridge.

There are minor creaks underneath the sand.

Suddenly we see, the four year old stops just before the entrance of bridge. The family continues not seeing him.

WE FOLLOW THE BOY'S HANDS as he fishes around in his hood and pulls out THE TOY SHUTTLE.

HEAD ON, we walk with the father, each member of his proud brood can be seen walking behind him. We can hear his strained breath and the tiniest swish of the footsteps in sand.

HEAD ON, walking with the daughter, we now suddenly hear nothing. As she looks to be in her own world. So we are in hers. A smile breaks on her face as she walks and breathes in total silence. We walk with her for a long moment, when suddenly behind her A FLICKERING RED AND BLUE LIGHT.

The girl does not turn. She just keeps walking. Still smiling. As she looks up to her mother, we go into:

SLOW MOTION

- FROM THE GIRL'S POV, we see her mother and father spin around with a frantic shock on their faces.

- BACK ON THE GIRL. She looks confused at her parents behavior LIGHTS AGAIN FLASH EERILY BEHIND HER.

- ON THE FATHER rushing to put the boy on the ground and turning to run.

- ON THE MOTHER, spinning around with terror in her eyes, she looks to be holding in a SCREAM.

- BACK ON THE GIRL slowly beginning to turn around at what her parents could be looking at as we:

SPEED BACK UP TO NORMAL

A loud playful beeping rushes in from the blinking shuttle.

Then, from the woods we hear THE MOST UNMISTAKABLE HORRIFYING SCREEEEEEECH!!!

- ON THE MOTHER as she slowly lowers the backpack to the ground and her legs begin to fail her.

- ON THE FATHER running, violently shaking his head. It looks like he's HOLDING IN A SCREAM.

- THE TREES BEHIND THEM RUSTLE AND SNAP as something barrels through.

- ON THE BOY holding up his space ship proudly to his incoming father an enormous smile on his face.

- ON THE FATHER 20 feet away his face is a still frame of pure fear as he runs to camera. Then:

THE MOST IMMEDIATE AND TERRIFYING COMBINATION OF SOUND ONE COULD EVER IMAGINE.

A SHRIEK? A SCREAM? A CRUNCH? Then...

ON THE FATHER as a thin line of blood splatters on his face.

- Mid run, the father's body immediately goes limp failing him as he comes to a halt just in front of camera.

- Then, as quickly as it came THE SOUND IS GONE.

- IN WIDE PROFILE, The father stands lifeless. The two children stand frozen with fear, the MOTHER drops to her knees and a space shuttle blinks silently in the sand.

The four year old IS GONE.

Once again, only the wind can be heard.

BLACK.

SILENCE.

FADE IN:

TITLE

A QUIET PLACE

Still in BLACK. A new sound. Almost like that of the ocean.

11 EXT. BEACH - LATE AFTERNOON

11

The new sound continues. In the last of the day's sunlight:

WE TRACK, LOOKING STRAIGHT DOWN, on what appears to be an empty beach. The pink lit sand, now combined with a sound like the ocean, feels serene, almost otherworldly.

Slowly coming into frame, we see the face of the daughter.

This is REGAN ABBOTT. Her hair is much longer. She is now TWO YEARS OLDER, 12. She just looks different.

REGAN lays in the sand with eyes closed, but she is not asleep.

With her brow furrowed and her closed eyes darting back and forth she looks oddly painted, almost as if she is wishing herself to another place.

There is movement in her hands as her fingers caress an object.

Her eyes suddenly POP OPEN as she sits up violently CLOSE UP INTO OUR FRAME! She looks around with eyes wet and red, attempting to regain her bearings.

WE SLOWLY MOVE AROUND her to see what she sees and are met with a jarringly incongruous landscape! Instead of a glistening ocean, there in front of REGAN stand the tall swaying stalks of A CORNFIELD.

As REGAN looks to her lap WE SLOWLY TRAVEL DOWN to reveal, she is holding THE TOY SHUTTLE. As she maneuvers it through her fingers we see the shuttle is damaged, there are 2 large gouges in the fuselage.

Suddenly... Something startles her as she snaps her head to the side!

WE GO CLOSE on her hand driving the TOY SHUTTLE into the sand, not wanting it to be seen. Now ONLY THE SHUTTLE'S TAIL is exposed in the foreground as we see a figure walking toward REGAN.

Coming into focus is her mother. This is EVELYN ABBOTT.

EVELYN too has changed. Hair longer, frame lower. She carries a basket of vegetables. She is barefoot.

EVELYN stops and looks down at her daughter giving her a comforting smile. REGAN can't seem to return the same.

EVELYN gently gestures with her head. REGAN nods and EVELYN walks on. After a moment REGAN places the TOY SHUTTLE into the large pocket in her dress and follows her mother. As she goes:

WE PAN TO FOLLOW REGAN as she joins her mother and then SLOWLY RISE to reveal that the two women are walking along. A LONG AND WIDE SAND PATH IN THE MIDDLE OF A FARM! In the distance we can see they are heading to A WEATHERED RED BARN.

WE END OUR RISE just as we reveal in the foreground, Christmas lights? Like parallel telephone wires, 2 cables of large bulbs, one with red and one with white. They dance playfully in the wind.

12 INT. TRUCK - LATE AFTERNOON

12

CLOSE UP PROFILE of a steering wheel in the foreground. A weathered CHEVY emblem reflects the fire orange sky in the background.

HANDS come into frame and gently grip the steering wheel. The right hand then slowly moves to the ignition block and turns.

There is no sound. After a moment, the hand turns again again without sound. The hand turns a third time, this time, the hand begins to bob ever so slightly, as if the old car has started up. As the hand retracts:

WE PULL BACK to reveal... The little brother. This is MARCUS ABBOTT, now 10. Moving ever so slightly, MARCUS is obviously pretending to drive, though his impassive face betrays the idea that he is having any fun. MARCUS seems to have aged much more than the mere 2 years. His vacant eyes tell us a large toll has been taken on him, though perhaps not as easily recognizable on the exterior.

13 EXT. TRUCK - LATE AFTERNOON

13

WE MOVE SLOWLY IN POV along another large sand path with high grass on either side when suddenly it opens up into a large clearing and we see a tractor? Shells of untouched farm equipment litter the open area.

WE SLOWLY MOVE LEFT, making our way through, what is now nothing more than an eerie farming vehicle graveyard.

Suddenly, A DARK FIGURE ENTERS THE FRAME.

14 INT. TRUCK - LATE AFTERNOON**14**

MARCUS's hands move silently along the steering wheel as he stares out the windshield. His body moves ever so slightly, his face, relaxes, the hint of a smile. For a moment we could almost believe he is driving. His eyes routinely check the side mirror, then the rearview mirror, then stop. His hands, and face fall.

THROUGH THE REAR VIEW MIRROR, we see a figure standing behind the truck amidst the sea of farm equipment. Behind the figure we see, A TOWERING SILO.

15 EXT. TRUCK - LATE AFTERNOON**15**

OVER THE DARK FIGURE onto the truck as we see MARCUS expertly slip out of the cab window of a VINTAGE CHEVY PICKUP that sits at the edge of a DESCENDING DRIVEWAY connecting to the road that heads back toward the BARN. He lands in the sand without a sound and begins to walk, head held low, toward the dark figure, who reaches his hand out and briefly touches Marcus' shoulder. Marcus walks straight past.

As MARCUS exits we BOOM UP the dark figure as it turns, revealing LEON ABBOTT (LEE), 38.

LEE too has changed, though much more obviously. He has lost weight on his strong farmer frame, he wears a beard and his sunken eyes indicate that he hasn't slept well in a long time.

WE PULL BACK WIDE to reveal the sea of farm equipment sits in front of a long, dilapidated, work shed roof a makeshift repair shop. The word 'REPAIR' is written in flaking white paint that clings to the wood above.

16 EXT. BARN - SUNSET**16**

The line of Christmas lights dance in the foreground.

WE TILT DOWN to see that the lights run right in between two towering doors of a weathered red BARN. The doors have been left open by a gap of just over 2 feet. The edges of the doors are wrapped in foam.

Suddenly MARCUS walks into frame and enters the barn.

17 INT. BARN - SUNSET**17**

WE TILT DOWN from the lines of unilluminated Christmas lights running below the high reaching ceiling and ONTO MARCUS' BACK as he walks through two heavy quilts at the entry of the barn hanging from the ceiling. Through the quilts, a dirt floor guides us through this barn. The surroundings are too difficult to fully comprehend at first glance.

To the left are several large horse stalls. WE QUICKLY PAN INSIDE to see they are now bedrooms. Mattresses, perfectly made up, lie on the floor next to lamps and small stacks of books. Clothes on hangers dangle between each of the bars providing not only storage, but limited privacy.

To the right is a large pen with railings. Once a holding area for cows awaiting milking, it is now a living room. Hay bales draped in blankets and old wooden chairs surround an overturned pig trough, now serving as a coffee table covered in books and dripping candles.

As MARCUS continues we notice the walls. Every inch is meticulously covered in a bizarre but elegant cornucopia of trash. Foam, cardboard, and old newspapers are glued to the wall in thick layers.

If one were able to look past the obvious first assumption of a hovel or domicile of hoarders, they would see almost a deliberate beauty in the decor. A warmth. This is a well maintained and loving home.

WE FOLLOW ON MARCUS' BACK as he suddenly comes to A MATTRESS LAYING ON THE GROUND? MARCUS bends down and after a brief struggle pushes the mattress to one side to reveal a large hole.

WE FOLLOW JUST BEHIND MARCUS as he descends down the ground.

18 INT. BARN - SAFE ROOM - SUNSET

18

WE NOW SEE MARCUS has descended a makeshift stairwell into a small excavated room illuminated by work lights. Lodged up against the walls and across the ceiling are wooden beams. In between each beam are varying stages of an elaborate process of insulation and soundproofing that consists of a thick layer of newspaper as a base and then blankets and pillows squeezed in on top. There is a hay bale up against one wall and a mattress leaned up against another.

In the middle of the room, MARCUS walks past EVELYN, who is bent over behind an odd wooden box. Suddenly she stands up, holding a beautiful and delicate baby mobile.

As she turns and reaches the mobile high in the air to a beam above her we get a clear shot of her protruding belly.

Even a layman guess would put her over 8 months. EVELYN gently taps the mobile as we:

ARE NOW CLOSE ON the small ducks and clouds moving through the air, EVELYN below looking up with a smile.

MARCUS sits down next to REGAN who is on the floor next to a stack of old newspapers and bottles of glue.

She removes a large sheet of newspaper from a plastic tray of glue, lets it drip and then applies it to the wall with a thick paintbrush. As she moves the paintbrush vertically down the dripping white, a piece of an image can be seen. It is a bra ad. REGAN slowly looks over to MARCUS, who stares at it.

BACK ON EVELYN as she removes the top of the odd wooden box.

WE FOLLOW her hands in to reveal a heavily quilted inside with adorable baby blankets, a small teddy bear, and a clear plastic air mask.

EVELYN's fingers fumble with something in the corner until she finally threads through a thin plastic tube and connects it to the air mask. It looks similar to an emergency breathing apparatus one might see in an ambulance or hospital because it is.

BACK ON MARCUS, as he now removes a large piece of dripping newspaper out of the tray and places it on the wall. Like his sister, he swipes his thick paintbrush vertically down the dripping white, this time partially revealing a front page headline. It reads 'AGE OF MASS' MARCUS looks at it inquisitively and then swipes the paintbrush horizontally across the whole headline.

It reads: 'IMAGE OF MASSACRED MILITARY SHOCKS THE WORLD' MARCUS freezes then looks below to see the top of a grainy newspaper photograph. All we can make out is a twisted human arm. His hand slowly begins to shake as he raises the paintbrush to reveal the rest of the image when suddenly: A PILLOW FLIES INTO FRAME!!!!!!

MARCUS JUMPS!!!!

Only to see his mom holding a pillow over the newspaper with a knowing look. After a beat, she hands MARCUS a long piece of tape to secure the pillow to the wall.

19 EXT. REPAIR YARD SILO - ROOF - SUNSET TO DUSK

19

ON THE BACK OF LEE, perched on what looks like the top of the world.

From this great height we get our first WIDE SHOT of the large farm that we now see sits in a clearing on a ridge surrounded by the tangled forest of the APPALACHIAN MOUNTAINS.

A puff of smoke rises from LEE's silhouette as he suddenly raises a hand into frame and checks his watch. A moment later as if on cue.

A line of CHRISTMAS LIGHTS flicker to life above the wide sand path REGAN was laying on.

Another line of white Christmas lights flicker on, this time revealing a path that connects the weathered red BARN to an old white FARMHOUSE. Then another line of lights and another!

Like the image of a city power grid coming back to life, we see a labyrinth of countless sand paths, meticulously laid out, illuminate all over the farm in a beautiful expanse.

NOW IN PROFILE, LEE stares down seemingly at nothing. The unfiltered cigarette burns to his fingers, causing LEE to snap out of his stupor. He looks around at the horizon, it is officially sundown. He reaches for a plastic bottle of lighter fluid and sprays all its contents into a shallow metal drum in front of him.

Another cigarette appears from below frame. He puts it in his mouth and then reaches his hands into his jacket. His right arm jiggles slightly. There is no sound. His arm jiggles again. Then from his jacket, LEE pulls a FULLY LIT LIGHTER, that he protects from the wind. He lights his cigarette and then leans his hands to the metal drum A HUGE FLAME ERUPTS.

In the glowing orange we see LEE take a long drag of his cigarette. His face has no effect. After several moments the flame begins to weaken and slowly fade.

Suddenly, far FAR off in the distance on the ridge ANOTHER FLAME ILLUMINATES. LEE doesn't even look up. Then, miles past the first ANOTHER FLAME! THEN ANOTHER!

Until we can see behind LEE 5 glowing fires scattered far off across the ridge.

ON LEE as he glances over and registers, then back to staring front as we:

MOVE AROUND BEHIND him to see where his gaze is focused.

Then, we see it. There, in his left hand LEE holds a 5X6 nursery school photo of a 4 year old boy.

LEE takes a last drag of his cigarette and then places the photo in a small box at his feet.

WE ARE TIGHT ON THE BOX as LEE stands and walks toward two curved bars on the side of the SILO. He turns around and begins to descend A LADDER.

WE HOLD ON THE SMALL BOX, then just as LEE's head disappears WE SLOWLY BEGIN TO RISE.

Now looking at the opposite side of the ridge than we did in the beginning, the rising moon's light now spills across the vista of rock and trees and onto an enormous and bizarrely out of place CRATER!

WE HOLD ON THE CRATER FOR A LONG MOMENT Then:

20 INT. BARN - LIVING ROOM - NIGHT

20

WE ARE CLOSE on a small mound of dirt. Suddenly two hands covered in winter gloves enter frame and begin to dig down about 3 inches to reveal a plank of wood.

WIDER NOW, we see EVELYN on her hands and knees just behind the living room set up in an open, very makeshift kitchen.

One wall of shelves cluttered with stacks of paper plates, bowls and cups. Another wall is a workbench acting as a countertop and a mid 70's refrigerator.

EVELYN extracts from the dirt a long wooden box. Beneath it red hot rocks let off a combination of steam and smoke.

EVELYN brings the box to the counter top and carefully lifts the lid to reveal a perfectly cooked fish with lemon and rosemary and garlic scattered all around.

21 INT. BARN - BEDROOMS - NIGHT

21

WE TRACK with REGAN as she walks down the row of horse stall bedrooms.

REGAN arrives at the threshold of LEE and EVELYN's bedroom.

LEE is faced away from her, washing his face in a long trough like sink that runs the length of the room. Suddenly, through the mirror leaning on the wall, LEE sees her, but does not turn.

Through the mirror, the two of them looking silently at each other for a moment too long, it is heartbreaking.

REGAN pathetically gestures "eating". As LEE nods, trying to muster a polite smile we can see very clearly something is broken.

LEE wipes his face with a towel and then turns to face an empty doorway.

22 INT. BARN - TABLE - NIGHT**22**

The family sits down together for dinner around an old workbench. Their heads bowed in prayer, after a moment EVELYN lifts her head and they begin to eat. There are no plates.

The food sits on various children's plastic placemats. There are no utensils. The family uses only bread to collect food.

We slowly pull back on this silent, but comfortingly familiar scene.

23 INT. BARN - LIVING ROOM - NIGHT**23**

REGAN and MARCUS lie on the floor playing Monopoly.

By the dim light of an oil lantern, we can see the game's board is the same, but the pieces are small colored bobbles of wool, the kind you would find on a children's Christmas sweater. The houses and hotels are empty sugar packets, blue and pink. And the money? Small pieces of green, red, blue and orange fabric rectangles, all equally sized.

MARCUS is five spaces away from his sister's hotel on Boardwalk. He takes a sip of water and places the cup on top of a tall crate being used as a makeshift side table.

MARCUS looks at his sister, who can't hide her smile. He mimes a prayer before rolling the dice on the dirt floor, where it makes no noise 5!

MARCUS slowly looks up to REGAN, knowing his fate.

REGAN smiles pointedly and then reaches for MARCUS' money.

As MARCUS thrusts his arm back to protect his bank, his elbow hits the oil lantern!!

A BOOMING CRASH!!!! As the oil lantern hits the ground and shatters. THE SOUND FEELS HUGE! AS IT IS THE FIRST BIG SOUND WE'VE HEARD! FIRE ERUPTS ON THE FLOOR!!! The children stare frozen in horror!

LEE immediately jumps up from the table and instinctively grabs a quilt and throws it on the fire. With a few silent pats the fire is gone.

SILENCE.

EVERYONE FREEZES!!!! NO ONE IS BREATHING!!!

REGAN shoots MARCUS a look of concern.

MARCUS shoots LEE a look of terror.

LEE shoots a look to the roof.

ON LEE as he stands up INTO frame. He has almost physically transformed from a man into protection incarnate. He slowly raises a stiff finger to his lips, his body so tense, it looks painful. This is the unwanted version of himself that lies just millimeters under his skin 24 hours a day.

After a long moment nothing. It would have happened by now.

LEE finally nods that everything is OK.

MARCUS stares at REGAN with a painfully apologetic face as she leans in and touches his hand.

BANG!!! The whole family startles in silence!!!

Something has hit the roof.

EVERYONE IS FROZEN LOOKING AT THE CEILING.

Seconds later a high pitched SHRIEEEEEEK of CLAWS sliding down the aluminum roof. The family follows the sound exactly with their eyes. Then silence.

LEE crouches down and walks to a small window where the sound stopped above.

MARCUS wildly shakes his head "no", evidence of his traumatic anxiety resurfacing.

REGAN slowly stands, looking on with wide eyes.

LEE arrives at the window, crouched. From his low vantage point we can see the lip of the gutter and the eerily swaying Christmas lights.

LEE begins to stand up slowly, his face now virtually pressed against the glass.

Suddenly, A WHIR OF SCREECHING AND GROWLING!!! A LARGE SHAPE FALLS PAST THE WINDOW!!!!

As two raccoons hit the ground, fighting then scamper off into the dark.

LEE somehow exhales slowly and calmly a trick that, no doubt, took much practice and walks away from the window.

24 EXT. CORNFIELD**24**

The two raccoons round the corner onto a moonlit path heading toward camera, just as they come into CLOSE UP.

A GIANT BLACK CLAW CRUSHES DOWN ONTO THE FIRST RACCOONS HEAD and then rips it out of frame. We hold on the second raccoon running off with a soft but piercing scream.

25 EXT. FARM - NIGHT**25**

It is night. From high above, we look down to the sand path between the RED BARN and the WHITE FARMHOUSE. In the foreground we see the shadow of a telephone pole. Sitting on the wire in silhouette are BIRDS.

26 EXT. SAND PATH - NIGHT**26**

FROM THE GROUND, we see the FARMHOUSE in the distance, but something is different. The color seems wrong, the angle is odd. The foreground is over exposed and tiny dots fly in and out of the frame.

Suddenly, A GIANT FOOTSTEPS INTO FRAME!!!!

AND THEN ANOTHER as we watch two bare feet then the hem of a dress and then the silhouette of EVELYN walk silently toward the house.

27 INT. FARMHOUSE - BASEMENT - NIGHT**27**

WE SLOWLY PULL BACK from THAT SAME SHOT of the FARMHOUSE and reveal a plastic frame, a red light buttons. We realize this image is being viewed on a small monitor. CCTV FOOTAGE from A SECURITY CAMERA.

WE CONTINUE TO PULL BACK SLOWLY as another monitor comes into frame with another stacked on top of it then one next to it and another until we reveal, like something out of a Dr. Seuss book, a wall of 20 TV's, all shapes and brands sit on top of a large workbench covered with open notebooks and sliced up newspapers.

On each screen we see elements of trees... sand paths... the barn... the silo. This is a DIY version of a security console that overlooks the entire farm... and it has taken a long time to put together.

WE BEGIN TO TRACK past the empty security console and onto a cinder block wall, covered in notes and newspaper clippings.

Then WE BARELY HEAR A TINY, ALMOST FAMILIAR, SOUND.

THEN A HANDFUL OF SMALL BEEPING SOUNDS.

Suddenly a portion of one visible newspaper clipping shows a close up and much more detailed image of the enormous crater. The headline reads: 'NUMBER OF CONFIRMED GLOBAL LANDING SITES GROWS TO 128' A post-it note sticks to the clipping that reads: LANDED 10-18-2018 WE PASS BY more clippings, catching glimpses of dramatic headlines and surreal images: 'PRESIDENT CALLS FOR EMERGENCY EVAC IN ALL MAJOR CITIES' 'CHURCHES, MOSQUES, TEMPLES FLOODED WITH PEOPLE' WE PASS BY a grainy newspaper photo of a military stand off with ONE creature. The headline reads: 'MILITARY EXPERTS AGREE: "INDESTRUCTIBLE"

AGAIN WE HEAR THAT FAMILIAR SOUND as it gets louder. WE CONTINUE TO TRAVEL as a MAP enters frame. Like one you would get at a gas station, it is covered in illustrated forests and rivers, it is a map of THE STATE OF NEW YORK. The portion above Manhattan is covered in hand drawn red circles and pins, each accompanied with a date and names of the dead. WE MOVE FURTHER ALONG to reveal low quality stills of security footage barely showing THE CREATURE. Each still is drawn on and analyzed. Then a large white board covered in writing comes into frame, leaning against the wall.

Amidst the scratches of written and rewritten thoughts, we can make out two lists labeled, 'QUESTIONS' and 'CONFIRMED' In the 'QUESTIONS' column are listed; "NO DEMANDS?", "NO SIGN OF ORGANIZATION", "BLIND?" "HOW MANY?" "SOUND?" "WHY NOT ATTACK ALL SOUND?" In the 'CONFIRMED' column are phrases like; "4-6 CONFIRMED IN PACK", "DO NOT ATTACK SMALL SOUNDS". Then we see the phrase "DO NOT EAT KILL". WE MOVE TO the very bottom of the white board where we see the word "WEAPON???" Listed below words are crossed out "EXPLOSIVES", "FIRE", "CHEMICAL" AGAIN WE HEAR THAT FAMILIAR SOUND NOW LOUDER.

THEN AGAIN THE HANDFUL OF SMALL BEEPING SOUNDS.

WE MOVE OFF OF THE white board and scan past ANATOMICAL DRAWINGS of A SHARK SENSING PREY USING MAGNETIC FIELDS, DOLPHINS NAVIGATING THROUGH MINEFIELDS, THE ELECTROMAGNETIC SPECTRUM and finally images of THE INNER EAR.

WE NOW MOVE THROUGH meticulously organized shelves covered in tools and wires and various pieces of salvaged electronic equipment and finally onto LEE'S BACK.

He is hunched over the workbench working intensely on something, he is wearing large black headphones.

We see him reach out of frame as we WE PUSH PAST an old microphone that is connected to AN OLD TRANSATLANTIC HAM RADIO.

In the glowing light from the box we see all kinds of knobs and needles. Below a switch labeled with two stickers that say "RADIO" and "SPEAKER", LEE'S hand comes into frame and turns a large knob revealing THE SOURCE OF OUR FAMILIAR SOUND.

LEE IS SEARCHING FOR A SIGNAL. ANY SIGN. ANY SIGN OF LIFE.

Suddenly, he presses down on a button on the microphone.

THE HANDFUL OF SMALL BEEPING SOUNDS IS MORSE CODE.

THERE IS NO RESPONSE.

WE follow LEE's hand off of the button and onto a small soldering iron. As he picks it up: WE GO TO LEE at his workspace.

With magnifying glasses in front of his eyes, he works with surgery like precision on a small contraption. A small string of smoke rises from his work.

28 INT. FARMHOUSE - BASEMENT - STEPS - NIGHT

28

WE ARE OVER the warmly, lit from above, stairwell with LEE at his workstation in the background as delicate bare feet touch down softly, and deliberately on the steps, like a child knowing where to step so they don't wake their parents.

WE BOOM UP to reveal EVELYN as she stares at her husband, who hasn't heard her, worried? Admiring? Lost?

A flicker of a memory echoes through her face as she smiles and then walks to him EVELYN IS WEARING EARBUDS.

ON LEE as a hand touches down gently on his shoulder, he doesn't flinch at all. There is immediate recognition there.

Safety. The hands then reach down and remove Lee's headphones. The sound of the searching radio in the headphones is nearly inaudible.

LEE sits back and holds up A HEARING AID. It looks like a somewhat common hearing aid, but with handcrafted modifications, upgrades. There is a wire extension that extends from the top, almost like an adapter or plug.

The hands gently grab LEE's face and turn it. LEE looks up at EVELYN who he now sees is wearing lipstick, has pulled her hair back and has changed into a beautiful dress. This is DATE NIGHT. LEE smiles as EVELYN takes a step back and with the gentlest of movements, she sweetly beckons him to her.

LEE looks back at his work for just a moment, his face once again focused. Then he lays the hearing aid down on the table and stands up.

WE HOLD ON THE HEARING AID and then SLOWLY PULL BACK to reveal a pile of more hearing aids, each with a variety of different modifications, scattered all around his work bench.

This is something he has been working on for a long while.

WE TILT UP from the workbench to see LEE arrive at his wife's side as she puts her hand up on his neck and smiles up at him warmly, as if there is no where else to be nothing to make her happier.

FACE TO FACE NOW, LEE finally allows a smile, looking down at his time tested partner.

EVELYN's eyes close as she places her forehead to his and the two begin to gently sway in total silence.

Suddenly, EVELYN takes LEE's hands from around her back and places them on her protruding belly. After a moment she looks up lovingly at her husband to see

LEE'S SMILE HAS DISAPPEARED. STARING DOWN AT THE BELLY, HIS FACE LOOKS LOST.

Knowing this man inside and out, EVELYN keeps her gaze firmly into her husband's eyes and slowly moves her hands up LEE'S arms and gently onto his face. Holding more than his visage in her hands, LEE finally looks up at her.

EVELYN smiles with recognition of the man she married as her right hand travels to her right ear. She removes the earbud from her ear and seamlessly places it in his, as: MUSIC RUSHES IN!

The only record on the record player, this is the song they were married to. This is NEIL YOUNG'S HARVEST MOON,

Perhaps it's due to the lack of sound thus far in the movie or maybe the marrying image of the two dancing, but the sounds of the song are crystal clear. We can perfectly hear every chord, every tremor of vocal chord as we PULL BACK on this perfect moment through the basement to the small rectangular basement window to reveal water hitting the glass.

29 EXT. FARMHOUSE - NIGHT

29

We see a strong rain pouring down around the house.

30 EXT. FARM - MORNING

30

A beautiful crisp morning.

31 EXT. FARMHOUSE - SAND PATH - DAY

31

FROM THE PORCH of the farmhouse, as water drips down from overhead, WE SLOWLY travel along the sand path toward the barn when suddenly we arrive at a small stream of water cutting right through a, now washed away, segment of the sand path.

Suddenly LEE's bare feet enter frame and then a large hiking backpack enters frame next to him.

ON LEE as we see a momentary glimpse into the painstaking, and never ending, workload that goes into maintaining this farm.

CLOSE on hands as LEE's bare fingers gouge into the unforgiving earth at the edge of the sand path to divert the water. Stones come into frame to form a temporary wall. Then LEE hoists, the very obviously heavy, hiking bag onto his knee. He then slowly and silently undoes a handmade flap at the bottom of the backpack. From the opening of the bag pours SAND.

Quickly and silently, sand piles up on the ground as we witness for the first time, LEE's ingenious system that has kept his family safe all this time.

32 INT. BARN - SAFE ROOM - DAY

32

CLOSE UP OF A GAUGE Very faint bursts of air can be heard.

WE SLOWLY PULL BACK to reveal EVELYN sitting on a hay bale with a blood pressure sleeve on her arm and a stethoscope in her ears. Behind her is a shelf full of bandages and IV bags.

She stops pumping the bulb, stares down at the gauge and then gently lets the air out and removes the sleeve.

EVELYN marks her daily blood pressure on a calendar next to her. On this calendar we see her estimated due date is 4 weeks away.

After a moment, she leans over and places the bottom part of the stethoscope onto her belly.

A faint sound of adjusting and then LUB DUB, LUB DUB, THE BABY'S HEARTBEAT ENGULFS US!!!

33 EXT. FARMHOUSE - DAY

33

WE CREEP SLOWLY ALONG the sand path heading toward the front door of the FARMHOUSE.

Suddenly REGAN steps into frame, walking deliberately, as if tiptoeing.

34 INT. FARMHOUSE - DAY

34

REGAN reaches the front door of the FARMHOUSE and stops at the threshold. As she looks down at the worn wood floor, scanning, we can notice deliberately painted markings on the floor.

Just then, REGAN takes a dramatically long step inside, placing her foot down directly on the first colored marking silence. Looking almost relieved, REGAN once again scans the floor and then focuses on another marking. She takes another long step, this time far to her right and touches down on the next marking silence. It almost looks like she's playing 'TWISTER'. Getting more confident, she scans the room, finds another spot and steps quickly.

35 INT. FARMHOUSE - BASEMENT STAIRS - DAY

35

WE LOOK DIRECTLY up the basement stairs toward the warm hallway at the top.

Suddenly, REGAN takes a long step into frame. Her silhouette looks down the dark stairwell.

After a moment, she slowly puts her foot down on the first step when suddenly A DARK FIGURE APPEARS BEHIND HER AND GRABS HER!!!!

36 EXT. FARMHOUSE - DAY

36

CLOSE ON REGAN as she is placed down onto the sand path.

A HAND COVERS HER MOUTH!

AS REGAN spins around we see LEE kneeling in front of her.

LEE
(SIGNING)
You CANNOT go down there!

REGAN
(SIGNING)
WHY NOT???

LEE
(SIGNING)
You know why.

REGAN
(SIGNING)
I won't make a sound!!! I'm not a
child!!!

LEE pauses that line stings.

LEE
(SIGNING)
Just--don't.

The two stare into each other's eyes communicating more than any sign language could.

Suddenly LEE reaches up to her face. His still dirty hands push the hair back over her right ear. It seems so uncharacteristically warm and gentle when suddenly LEE reaches into his pocket with his right hand and pulls out THE HEARING AID from the night before.

LEE
(SIGNING)
This time, I was able to use small
amplifiers from the stereo speaker
to--

REGAN
(SIGNING)
It won't work.

LEE
(SIGNING)
No, our problem has always been
power, but this should increase the
frequency to--

REGAN
 (SIGNING)
 It never works!!

LEE
 (SIGNING)
 ... But we'll keep trying til it does.

REGAN looks up at him blankly as LEE reaches to bring the new hearing aid up to her ear when suddenly REGAN pushes his hand away.

LEE reaches up to her ear to try again, REGAN pushes his hand away again, giving him a cold stare. With so much history behind it, it's a bizarrely heartbreakingly altercation.

He tries again, she pushes again, even harder.

LEE looks at his daughter as she looks at him, her venomous face, betrayed by the large tears that roll down her cheek.

After a long moment, REGAN snatches the hearing aid from her father's hand and walks away.

37 INT. BARN - HAY LOFT - DAY

37

ON MARCUS' back as he scribbles in a notebook. WE GO CLOSE to see MARCUS is writing in a math notebook. His pencil suddenly pauses, moves up the page through a long math problem and stops again. Suddenly a finger comes into frame and points at a different part of the problem.

WE PULL OUT to reveal EVELYN and MARCUS sitting in a small curated area with a desk, book shelves and a white board covered in various phrases, shapes and equations. We suddenly realize EVELYN is HOME SCHOOLING him!

MARCUS suddenly nods and once again begins writing as EVELYN looks out the small door of the hay loft and down to the sand path below as LEE arrives. Suddenly...

MARCUS
 (SIGNING)
 ...please don't make me go...

EVELYN looks over to see MARCUS's face awash with panic.

EVELYN
 (SIGNING)
 You will be fine. Your father will always protect you.

MARCUS GRABS HER ARM TIGHT! IT STARTLES HER. With tears in his eyes, he mouths to her "PLEASE!"

EVELYN
 (SIGNING)
 Listen to me. It is important that you learn these things. He just wants you to be able to take care of yourself.

MARCUS looks at her.

EVELYN
 (SIGNING)
 Take care of ME!

EVELYN lightens the conversation by pretending to age in front of our eyes.

EVELYN
 (SIGNING)
 ... when I'm old and grey...

EVELYN leans on him. MARCUS can't help but smile.

EVELYN
 and I have no teeth.

EVELYN pretending to have no teeth is too much for MARCUS to hold back his silent laugh.

38 EXT. BARN - DAY

38

OVER LEE'S large shoulder we barely see MARCUS moving ever so slightly in one direction and then another.

ON LEE, with a large hiking pack on his back. He adjusts the straps of a backpack on MARCUS.

LEE
 (SIGNING)
 Too tight?

MARCUS shakes his head no.

LEE
 (SIGNING)
 Good.

MARCUS
 (SIGNING)
 No, I don't want to go.

LEE looks up at EVELYN. Then back to MARCUS.

LEE
(SIGNING)
There's nothing to be scared of.

MARCUS
(SIGNING)
Of course there is.

Suddenly behind LEE we see REGAN appear.

REGAN
(SIGNING)
I'll go.

LEE looks over at his daughter and pauses.

LEE
(SIGNING)
No, no. I need you to stay here and
help your mother.

LEE stands up. To EVELYN:

LEE
(SIGNING)
We'll be back before dinner.

REGAN
(SIGNING)
I want to go.

LEE
(SIGNING)
Just stay here. You'll be safe.

LEE turns to EVELYN who looks at him with slight
disappointment.

LEE
(SIGNING)
Next time.

LEE pauses and then kisses EVELYN. LEE and MARCUS walk down a
sand path toward the woods.

EVELYN turns to REGAN who is already walking away.

REGAN enters and throws the hearing aid her father made her onto the dirt floor. This is the first time we have seen her bedroom. It is sparse. A hay bale covered in bed sheets, a small crate with a neat pile of books inside and several candles on top, a small wooden mirror leant against the wall.

REGAN drops to her knees. On the ground we now see all kinds of electronic equipment and tools.

Architectural drawings are pinned to the wall. It is like a mini version of her father's work bench.

REGAN grabs her pillow, rips the pillow case off and begins furiously packing.

She grabs clothes, a water bottle, a notepad and the THE TOY SHUTTLE. She gets up to leave and then looks back at the hearing aid on the ground.

CLOSE ON REGAN's PROFILE as her hand comes into frame and moves to the hearing aid she currently wears. Suddenly, a long wire is slowly pulled from deep in her ear canal.

REGAN's eyes wince with almost a snap of pressure as the wire comes loose.

REGAN then gently feeds the new hearing aid into her ear and pauses.

Suddenly REGAN clicks on the new hearing aid.

Nothing.

WE WATCH the thin veil of anger on REGAN's face cascade into honest sorrow as REGAN's eyes squeeze shut brutal disappointment.

WE PULL OUT to see REGAN sitting quietly on the floor. The quake of her shoulders betray her as we watch her cry.

After a moment, she reaches for a pillow case and exits.

40 EXT. WOODS - VALLEY PATHWAY - DAY

40

FROM A DISTANCE LEE leads MARCUS down a thin sand path that cuts down the steep valley side and through the lush and learned evergreens of the mountain's canopy.

MARCUS walks rigid, like one would in the dark. His saucer eyes furtively clock every detail of his surroundings. LEE walks casually and confidently, periodically turning to wait patiently for his son. This is a day of teaching.

ON MARCUS as LEE puts a hand quickly, but gently on his son's chest, stopping him in his tracks. LEE focuses down the path.

OFF MARCUS's quaking face peering around his father:

WE TOO MOVE around from behind LEE to see a DEER sitting in the middle of the sand path. An adolescent buck, it holds it's impressive, but still delicate antlers upright and proud as it stares directly at LEE and MARCUS.

An image obviously long thought impossible, the moment carries a certain calm, almost spiritual.

After a long moment, the buck efforts its way to its feet.

Then turns and deftly steps perfectly along the sand path and disappears.

41 EXT. FARMHOUSE - DAY

41

CLOSE ON the roof of the farmhouse. Water from the previous night's storm still drips off the edge.

WE SLOWLY TRAVEL down the drainpipe running along the side of the house when suddenly the drain stops and we see PVC pipe has been attached instead.

WE CONTINUE along the PVC piping to the bottom where we see THE PVC PIPE bend AND GO STRAIGHT THROUGH A SHATTERED PANE OF THE BASEMENT WINDOW.

42 INT. FARMHOUSE - BASEMENT - DAY

42

FROM INSIDE THE SHATTERED PANE, we now follow the PVC pipe into an old washing machine now filled with rain water.

Suddenly a piece of clothing slowly comes into frame and silently descends into the water.

WE WIDEN OUT TO SEE EVELYN places more clothes into a WASHER that is unplugged. We see that she is simply using the corrugated tumbler inside as a washboard.

She removes a large plaid shirt just above the water line (still inside the tumbler) and squeezes it dry. The action is virtually inaudible.

CLOSE UP on a small pile of clothes being stacked onto other clothes. Then a CINCH.

EVELYN stands up over the newly packed cloth laundry bag then bends backward, attempting to relieve a pain in her back.

When she's done, she picks up the full laundry bag with one hand and another full laundry bag with the other.

EVELYN struggles to the foot of the stairs with the two bags and puts them down. She then takes a deep breath looks up the stairwell and begins to ascend again carefully placing her feet on specific spots on each step. Holding one bag as high as she can and dragging the second behind her. It's uncomfortable watching a fully pregnant woman traverse in this manner.

WE GO CLOSE ON several stairs as EVELYN'S feet step up and drag the bag up the first step then the second.

Her feet disappear. As she drags the bag up onto the third IT CATCHES ON A BENT NAIL IN THE STAIR!!

ON EVELYN, not seeing the cause, pulls again AND BEGINS TO FALL!!!!!

She catches herself on the wall, her eyes lit up breathing heavily, she's ok!

She quietly picks up the bags again and pulls once more.

CLOSE UP ON: THE TIP OF A NAIL IN THE STEP LIFTING OFF THE STEP, ALMOST STRAIGHT UP AND THEN RELEASING THE BAG.

ON EVELYN, satisfied, as she drags the bags to the top of the stairs and disappears.

WE RACK FOCUS to reveal, in the foreground THE NAIL STANDING STRAIGHT UP!!!

43 EXT. FARM - DRIVEWAY - LATE AFTERNOON

43

CLOSE ON BARE FEET walking along a sand path.

WE BOOM UP TO REVEAL REGAN walking with purpose. In her hands she carries a pillowcase. Inside the pillowcase an irregular shape.

After a moment, she looks up to the telephone pole. Sitting on the power line are MORE BIRDS. There is something buoyant about them. Something oblivious.

44 EXT. RIVER - LATE AFTERNOON

44

An immediate and jarring sound of water rushes in as we are: TIGHT ON MOVING WATER over rocks.

[NOTE: THE SOUND WILL CONTINUE THROUGHOUT THE ENTIRETY OF THIS SCENE]

WE TILT UP to the tall grass of a riverbed. Suddenly LEE and MARCUS exit from the trees.

ON MARCUS as he takes in the picturesque landscape. He has never been here before. Suddenly, his eyes slowly move down to the ground.

CLOSE ON HIS BARE FEET at the very edge of the sand path.

There is nowhere else to go.

MARCUS watches as LEE takes off his backpack and places it at the edge of the river. Then, he kneels down and looks intently into the water. Suddenly, LEE's face softens. He takes one more look back at his son and then plunges his hands into the river.

MARCUS looks on confused as his father seems to yank and pull at something. Suddenly, LEE's hands burst out of the water holding a handmade wooden contraption. MARCUS starts to back away pulling that contraption out of the water DEFINITELY MADE A SOUND!!! MARCUS' eyes shoot around into the trees, up the river, looking, listening when suddenly LEE PULLS OUT A LARGE TROUT FROM THE TRAP. THE FISH THRASHES WILDLY AND THEN IT BREAKS FREE FROM LEE'S HAND! IT DROPS DOWN ONTO LEE'S BAG FLAPPING AND THRASHING AND MAKING NOISE!!!!

MARCUS goes white! WHAT HAS HIS FATHER DONE???? MARCUS signs.

MARCUS
(SIGNING)
They're going to hear you. They're
going to HEAR YOU!!

In one swift move, LEE pins the trout to the ground and grabs his son, pulling him in close. LEE silently calms his son down, coaxing him to take deep breaths. As MARCUS trembles LEE raises his hand and signs.

LEE
(SIGNING)
Not, if there is a constant sound
nearby that is louder.

MARCUS doesn't understand. LEE shows him. First, he reaches down to the ground and places his hand off the path moving the dirt slightly. He repeats.

LEE
(SIGNING)
Small sounds safe.

LEE's hand moves back to the trout. Repeats.

LEE
(SIGNING)
Big sounds not. Unless...

LEE's hands move to the moving water of the river. Repeats.

LEE
(SIGNING)
There is a constant sound nearby
that is louder to mask it.

Suddenly the trout flaps again. MARCUS looks down then up to his dad. His brain processing.

LEE
(SIGNING)
You know what?

LEE checks his watch, then looks up river, then back to his son.

LEE
(SIGNING)
I want to show you something.

45 EXT. FARMHOUSE - LATE AFTERNOON

45

Disoriented, WE MOVE THROUGH a wall of dancing color. Then suddenly we see EVELYN, as she holds up a piece of clothing and pins it to a clothes line. The scene is oddly beautiful.

As the clothes on the line dance, we can suddenly see, behind EVELYN AN OLD FALLEN TREE THROUGH THE BACKSIDE OF THE HOUSE.

46 INT. FARMHOUSE - UPSTAIRS HALL - LATE AFTERNOON

46

WE TRACK SLOWLY along through the bannister of the upstairs hallway when suddenly EVELYN'S head appears. WE CONTINUE with her as she slowly walks up the stairs almost as if compelled.

As she ascends, looking right past camera, we get a clear look into the bedrooms behind her. In one room, we catch glimpses of a POP MUSIC POSTER, a PINK DESK and an empty bed frame. In the next, we see a Nerf basketball hoop, a life sized Pokemon doll and half built LEGOs strewn across the floor. Neither room has doors.

EVELYN finally crests the top of the stairs and walks out of frame.

47 INT. WATERFALL - LATE AFTERNOON

47

A bizarre and beautiful image and sound! Light dances and bends through a cascading rampart we finally identify as A WATERFALL.

WE PAN OVER to see LEE and MARCUS enter from outside and slide along the rock wall.

MARCUS looks up to his father, incredulous. LEE looks down at him. After a moment, with a mischievous smile on his face, LEE HOOTS LOUDLY!!!

THIS IS THE FIRST VOCALIZED SOUND WE WILL HAVE HEARD IN THE MOVIE!!!!

MARCUS' eyes shoot up to his father, immediately scared again!

His father looks out at the waterfall and HOOTS AGAIN!!! The way one would walking in a tunnel with their child.

LEE turns to MARCUS and crouches down, gently holding his trembling son's shoulders.

LEE
You're alright.

THESE ARE THE FIRST WORDS WE HAVE HEARD IN THE MOVIE AND THE FIRST WORDS MARCUS HAS HEARD IN 4 YEARS!!!!

WE ARE ON MARCUS' face staring, shaking, somewhere between terror and wonderment.

LEE
I promise.

His father smiles and nods comfortingly.

Finally MARCUS meekly HOOTS!

His father's head gently tilts, as if to say "you can do better".

MARCUS looks back out the rushing water, then back to his father and HOOTS LOUDLY!!!

LEE
Now, that's more like it.

The smile on MARCUS and LEE's face can only be described as once in a lifetime.

48 EXT. ROAD - LATE AFTERNOON**48**

WE MOVE SLOWLY ALONG A ROAD, PANNING DOWN from gargantuan trees until we finally reveal REGAN walking towards camera.

Suddenly coming into frame all around her is THE BRIDGE.

WE FOLLOW REGAN as she walks across the bridge, now more overgrown with weeds and roots. Then suddenly REGAN comes to a stop and kneels down in sand as WE CONTINUE TO MOVE BACK SLOWLY.

Suddenly coming into frame is the top of A HAND MADE CROSS!!!

REGAN reaches into her pillow case and pulls ou THE TOY SHUTTLE.

WE FOLLOW REGAN'S HANDS as she deftly removes one of the colored plastic pieces underneath. It quietly slides off to reveal a battery panel and several multi colored wires. She reaches into the front pocket of her dress and pulls out pliers and quickly cuts the green wire.

REGAN reaches into the pocket of her dress again and pulls out batteries! She slides the batteries in confidently.

We follow REGAN's hands as they move to the base of the cross and place the TOY SHUTTLE in the sand. We now see that the shuttle sits amongst a pile of other weathered toys and flowers.

REGAN PAUSES and then flips the tiny switch.

RED AND BLUE LIGHTS CASCADE OVER HER FACE

But no sound.

49 INT. FARMHOUSE - BEDROOM - LATE AFTERNOON**49**

WE ARE TIGHT on EVELYN's back as she walks through another door-less threshold. As she continues into the room, we begin to see the walls covered in rocket ships.

OVER EVELYN as her eyes stop on a cartoon mobile of the planets. She taps it exactly as she tapped the mobile in the baby's room. This time watching it orbit around without a smile.

WIDE ON THE ROOM for the first time we see THE ROOM IS METICULOUS. The bed is made, the toys perfectly placed on the shelves.

CLOSE ON THE BED AS EVELYN SITS DOWN SLOWLY. Light floods through the original paned window, casting the shadow of a cross on the floor in front of her.

EVELYN looks over to the small night stand by the bed where a lamp and a hand made mirror sit.

Suddenly, she lifts up the mirror and dusts the table with the washcloth from the line.

EVELYN stares out the window oddly at peace. As LEE has his ritual atop the silo to contemplate on the irreversible loss of his son EVELYN has this. EVELYN keeps her son's spirit alive.

50 INT. WATERFALL - LATE AFTERNOON

50

CLOSE ON a water bladder poking into the rushing wall of water. Filling immediately, we PULL BACK and FOLLOW LEE as he sits down on a rock next to his son and hands him the bladder.

MARCUS drinks as LEE looks on a brightness washing over him.

This is a moment of calm. A moment of family. A moment of real life.

WE FOLLOW the bladder as MARCUS hands it up to his father, who happily takes a large swig. Suddenly we HEAR:

MARCUS (O.S.)
Why didn't you let her come with
us?

LEE looks down at his son.

LEE (O.S.)
Because, I need to keep her safe.

MARCUS (O.S.)
Is it because you blame her for
what happened?

LEE freezes instantly, his heart stops.

Finally he looks down at his son, in shock, in awe.

MARCUS
Because she blames herself.

LEE's eyes blink and flutter as he tries to gain control of his thoughts.

LEE

No, I don't bl--It was no one's
fault.

MARCUS

You still love her, right?

LEE

Of-- Of course I do.

Pause.

MARCUS

You should tell her.

51 INT. FARMHOUSE - BEDROOM - LATE AFTERNOON

51

CLOSE ON EVELYN IN THE HAND MADE MIRROR, as she stares at the frame made up of colorful zoo animals staring back at her. At the top of the mirror, the name "BEAU"

FROM THE DOORWAY, WE ARE WIDE ON THE ROOM as EVELYN stands up and slowly makes her way to the door carrying the small mirror.

Just as she reaches the doorway, she stops. Her body tightens. Her face changes. Her hand shakes as it reaches out to the side of the doorway. WE HOLD ON HER a moment and then go CLOSE ON her feet rocking slightly in the doorway.

Suddenly FLUID HITS THE FLOORBOARDS!!!!

52 EXT. WOODS - LATE AFTERNOON

52

LEE and MARCUS appear through an oddly beautiful exit from the woods and begin walking along a path.

PROFILE on LEE as we see the tall thin trees of a swamp behind him.

PROFILE ON MARCUS from the opposite side as swamp trees are also behind him. Suddenly A DILAPIDATED house comes into frame. MARCUS turns to look.

MARCUS' POV of the eery house that stands as a reminder that people once lived here happily.

CLOSE ON MARCUS looking up on the house. His face now fearful. Suddenly, behind MARCUS, just out of focus in the short distance A DARK SHADOW!!!

No sooner has the FIGURE exited frame, MARCUS CRASHES INTO HIS FATHER WHO IS STANDING COMPLETELY STILL.

MARCUS looks up at his father who stares off sharply into the short distance OVER MARCUS as he slowly leans around his father to see what he's looking at, when suddenly we see A TERRIFYING MAN AT THE EDGE OF THE SWAMP!!!

A human form unlike anything most of us ever will or should get to see, the man's emaciated body quakes and then shudders as if a synapses misfire. His face is sunken, almost ghoulish

and the look in his pitch black eyes communicates something far beyond fearful. Much worse, this is the rare look of a brain that has accepted a living nightmares as an everyday reality.

ON MARCUS as he slowly raises his hand into a wave.

ON THE MAN who doesn't move.

ON LEE as his eyes travel slowly down the man's frame.

ON LEE'S PERSPECTIVE as we see the man's dirt covered face, then a ratty and ripped flannel shirt, and then blood covered hands, blood covered jeans and finally at his feet, in the high grass LONG HAIR AND A HAND OF A DEAD WOMAN.

ON LEE as his eyes slowly come back up to meet the man's. LEE now also raises his hand and places a tense finger on his lips.

ON THE MAN as two large tears run down his face. In his eyes, the knowing fear of the end of his life as he takes a deep breath in.

LEE immediately grabs MARCUS.

TIGHT ON LEE sprinting down the path carrying his son. OVER HIS SHOULDER, the man in the background:

LETS OUT A PRIMAL SCREAM!!!!!!

A bottomless sound of pain and surrender, the sound blasts onto us like a wave.

LEE suddenly dives behind a hollowed out tree trunk and throws MARCUS' back up against it.

ON MARCUS as his father clasps his hand over his mouth.

MARCUS' eyes widen as overwhelming panic takes over.

ON LEE as he looks down at his son with the most beautiful sense of calm. The way one holds the hand of someone in their last seconds on earth, LEE's smile is pure comfort, pure love.

Suddenly we hear THE FAMILIAR TERRIFYING SCREEEEEEECH!

ON MARCUS, who begins violently shaking his head, his soul seemingly coming out through his skin. Then suddenly we hear THE SNAPPING OF TREES!

ON LEE as his look now shoots to the tree line behind the man when suddenly WE HEAR the man's primal scream of pain turn into an animal sound of death.

BACK ON MARCUS as he covers his ears. Through the muffle of MARCUS' covered ears we can still hear the most horrific sounds of ultimate pain, crunching, and then a deafening POP!!!!

SILENCE

MARCUS' eyes almost seem to dim right before us as he goes limp.

53 INT. FARMHOUSE - UPSTAIRS HALL - LATE AFTERNOON

53

FROM THE FLOOR we follow drops of fluid down the hall, leading to EVELYN gripping onto the railing with both hands as she slowly traverses the stairs going down, focusing intently on each step.

ON EVELYN's face as she takes slow, deep breaths. Her eyes surging with panic and pain.

IT'S 4 WEEKS TOO SOON!

Suddenly EVELYN's eyes go wide.

CONTRACTION!!!

CLOSE ON EVELYN'S BELLY as she slowly sinks down into the steps and INTO A CLOSE UP.

In EVELYN's face we will witness, many of us for the first time, the complex and overwhelming sensory overload that is a contraction all swallowed back with every fiber of her being in order to remain silent.

Just at the moment it looks as though EVELYN may explode, the contraction subsides.

WE ARE ON EVELYN's BACK as she struggles up onto her feet and down the remaining stairs. As she rounds the banister and out of frame WE HOLD ON THE FRONT HALL.

Out the front door and onto the sand path warmly lit white from the Christmas lights above.

54 INT. FARMHOUSE - BASEMENT - LATE AFTERNOON

54

WE ARE LOW looking up the basement stairs as suddenly EVELYN appears in the narrow doorway and grabs hold of the wall, still carrying the children's mirror. She takes a moment and then begins to descend the exposed stairs with the same deliberate effort.

COMING TOWARDS CAMERA, EVELYN gets bigger and bigger in the frame until her head disappears, then her belly.

Just as her foot comes down into close up we:

RACK FOCUS to THE NAIL STANDING STRAIGHT UP!!!!

EVELYN's footsteps STRAIGHT DOWN ON IT!!!!!!

WE WATCH THE NAIL PIERCE INTO THE BOTTOM OF HER FOOT and then ERUPT THROUGH THE OTHER SIDE!!!!!!!

THE SOUND CUTS OUT as we go:

CLOSE ON EVELYN as the shock and searing pain collides in her brain behind her eyes. Then

CLOSE ON THE MIRROR as it SILENTLY CRASHES DOWN THE STAIRS then rattles around in a circle before coming to a standstill.

SOUND COMES RUSHING BACK IN ON EVELYN as full blown fear washes over her. That sound was most definitely HEARD. She looks down.

CLOSE ON EVELYN's FOOT as she SLIDES THE FOOT SLOWLY UP THE NAIL and POPS IT FREE. Blood immediately begins to drip from the wound.

EVELYN rushes down the remaining stairs, wincing with every other step.

WE FOLLOW ON EVELYN's BACK as she hurriedly shuffles through this basement that once felt familiar in the romantic glow of their slow dance, but now feels stark and desperately lonely.

Finally, EVELYN arrives at LEE's security console. She desperately pushes past stacks of notebooks and files, boxes of various electrical equipment like cellphones, cassette players and EGG TIMERS that have been pillaged for parts.

EVELYN finally moves THE BOX OF HEARING AIDS to reveal that there on the wall is a large, handmade switch.

EVELYN grabs the knob at the top and thrusts it down.

55 EXT. FARM - LATE AFTERNOON

55

Suddenly, flickering to life against the dusk colored sky
LINES OF RED CHRISTMAS LIGHTS!!!

Like the white lights before, the power grid like system illuminates the farm in bright RED!!!

56 EXT. ROAD - LATE AFTERNOON

56

REGAN lies in the sand next to the cross. Behind her we see
RED LIGHTS THROUGH THE TREES!

REGAN doesn't see them.

57 INT. FARMHOUSE - BASEMENT - LATE AFTERNOON

57

ON EVELYN, leaning on LEE's console. Her eyes closed, she takes slow, deep breathes, as if to convince herself that it will all be OK now. The signal has been sent.

For a brief moment a smile as she then opens her eyes and moves back to the stairs.

As she clutches the support beam and goes to take her first step up A LARGE SHADOW FLASHES PAST THE DOORWAY!!!!

EVELYN spins back away from the stairs in terror.

58 EXT. WOODS - VALLEY PATHWAY - DUSK

58

As sky begins to settle into dusk above the towering trees LEE enters carrying a limp MARCUS.

He trudges up the sand path, looking down at MARCUS.

MARCUS' eyes are open, but he is not present.

ON LEE'S BACK NOW, as he and his son crest the hill.

WE BOOM UP to see the dark horizon line of sky, give way to the top of the silo and then the fire red ground illuminated by Christmas lights.

ON LEE as we see his face register exactly what this means.

He breaks into a full sprint.

59 INT. FARMHOUSE - BASEMENT - DUSK

59

CLOSE ON one of the basement windows as red light pours through.

WE PULL BACK SLOWLY as:

EVELYN's HANDS enter frame. She desperately pushes on the window nothing.

EVELYN roams around the basement like a caged animal searching for any way out.

She moves back to LEE's security console, scanning the desk, think, THINK!

Suddenly her eyes fall upon the box of small electronics she just moved to get to the switch.

Suddenly we hear A SCRATCHING OF CLAWS ON A WALL AND A CRASH OF GLASS FROM ABOVE HER!!!!

EVELYN freezes with fear. Then...

THE HORRIFIC SCREEEEEEEECH CAN BE HEARD!

EVELYN closes her eyes as the same sound that preempted her son's death washes over her.

Then, her eyes shoot open in pain CONTRACTION!!!

Larger than the second one, this one brings EVELYN to her knees, her head dips to the ground as she grimaces in intense pain.

CLOSE ON EVELYN as her head suddenly shoots back up... The red light pouring in from the basement windows cuts a line across her face revealing her exploding eyes trying to swallow the pain. Tears begin to fall, she is unable to breath.

Then suddenly air slowly escapes as she exhales the contraction has passed. After a moment of realization, disbelief, she stands up and out of frame.

WE HOLD and then slowly pan down to a small pool of blood on the floor.

60 INT. FARMHOUSE - DUSK

60

NOW LOOKING DOWN THE STAIRS from the doorway in the first floor hallway we see EVELYN rush through frame past the stairs.

WE CAN BARELY MAKE OUT A NONDESCRIPT SOUND.

61 INT. FARMHOUSE - BASEMENT - DUSK

61

ON EVELYN as she quickly slides in behind a large boiler. We can see the basement stairs in the background.

EVELYN squeezes her eyes shut and begins murmuring to herself THE NONDESCRIPT SOUND IS SLIGHTLY LOUDER A TICKING.

And then EVELYN's eyes shoot open.

What now?

Suddenly CONTRACTION!!!!

We are on EVELYN'S face as she endures this immeasurable pain in this unthinkable moment.

Then we hear.

TICK SCRAAAAPE TICK SCRAAAAPE

Whatever IT is it's coming DOWN THE STAIRS.

TICK SCRAAAAPE TICK SCRAAAAPE

EVELYN crushes herself even tighter against the wall behind the boiler closing her eyes and exhaling in pure, painful, silence as the contraction subsides.

Suddenly we hear...

SILENCE.

EVELYN turns and peers through the water tanks.

IN EVELYN'S POV as she scans the room through the sliver of a view then suddenly we can barely make out more than a SLIVER of a creature's shoulder or back from in between the tanks.

WE CAN SEE THAT IT IS COVERED IN SMALL ARMOR LIKE PLATES!

Suddenly...

The small plates on the creature's shoulder BEGIN TO LIFT UP??!! Like the pieces on a colander, or an old satellite dish, the small plates open up with the crackle and pull of anatomical goo underneath. Then all of the sudden, the plates BEGIN TO ROTATE! Like directional microphones, the plates begin searching the room FOR SOUND!

From behind the tanks, EVELYN watches as the creature's plates turn toward the wall of monitors. Suddenly, each of the screens begins to flicker!!! Then the picture goes completely dark!

EVELYN then suddenly rolls her back against the tanks to look from one side of the room to the other.

Suddenly we now can identify the NONDESCRIPT SOUND FROM EARLIER as TICKING.

Then, sitting on a shelf on the wall opposite the console, we see AN EGG TIMER!!!

WE CONTINUE TO PUSH IN, THE TICKING SOUND NOW MUCH LOUDER, when finally, just as we land CLOSE UP on the egg timer RIIIIIIIIIIIIIIING!!!!!!!!!

THE CREATURE SCREEEEEEEECHES!!!!

AND ATTACKS THE SOUND!!!!!!

EVELYN opens her eyes.

That's it! Her plan worked! EVELYN thrusts herself away from the tanks!!

WE TRACK WITH HER as she moves as quickly as she can to the exposed stairs and begins to climb.

62 INT. FRONT HALL - DUSK

62

FROM THE KITCHEN WE LOOK THROUGH THE HALLWAY ONTO THE FRONT DOOR. Suddenly, EVELYN bursts out of the doorway from the basement.

WE FOLLOW ON HER BACK as she maneuvers her feet desperately from PAINTED SPOT to PAINTED SPOT down the hall to the front door and to freedom!

She grabs the stair post for support as she crosses through the front hall, only steps from the door when, OVER HER SHOULDER we barely see A DARK SHADOW WALKING UP THE SAND PATH!!!

EVELYN immediately spins around into CLOSE UP as we now LEAD HER as she rushes up the main stairs.

At the top of the stairs, WE TILT DOWN as she reaches to the floor and picks up the thick blankets covering the landing.

Behind her THE FRONT HALL LIGHTS BEGIN TO BRIGHTEN!

63 EXT. BARN - DUSK

63

WE HOLD ON the side of the barn as LEE enters with MARCUS and places him on the ground.

WE FOLLOW LEE as he slowly cranes his neck to look around the barn. There, beautifully lit in RED is the sand path leading to the farmhouse. LEE's eyes travel down the path and up the stairs and ONTO A LARGE DARK SHADOW NOW IN THE FRONT HALL!!!

LEE snaps his back against the wall, his eyes darting with fear as he thinks, thinks. Finally he turns to his son who stands looking at him blankly.

LEE immediately digs into his backpack and pulls out A FLASHLIGHT!

LEE places the flashlight in MARCUS's hands. MARCUS looks up to him with familiar panic in his eyes.

LEE then slides closer to his son and gently places his hands on MARCUS shoulders.

Suddenly, LEE places his left hand straight up against his chest, crosses the fingers of his right hand, brings the two together and shoots his right hand into the sky.

This is the same exact sign his four year old son made in the general store at the beginning of the movie. This means ROCKET.

MARCUS shakes his head no.

LEE gently places his hands on MARCUS face and looks directly in his eyes. No doubt informed by the heart opening day they've had. It is a beautiful moment of strength as LEE communicates so much to his son.

First and foremost, there is understanding and even an apology for the situation they are in. But then the look turns to imploring.

LEE
(SIGNING)
Your mother needs help. I need you to do this for her.

MARCUS looks to his dad, his eyes change.

LEE
(SIGNING)
Please.

And with that MARCUS is gone.

ON LEE as he watches his son run down the side of the barn and disappear around the corner. He takes a deep breath. God protect his son. God protect all of them.

LEE turns and runs around the barn.

64 INT. FARMHOUSE - UPSTAIRS BATHROOM - DUSK

64

FROM ABOVE we see EVELYN enter the room carrying the thick blankets from the stairs and turns on the bathroom light spots of blood smear on the floor.

ON EVELYN as she slowly gets into the bathtub. Tears fall down her face as she reaches over the wall of the tub and starts stacking the blankets from her knees to her chest.

As she folds the last blanket over herself CONTRACTION!!!

This time her eyes go wide with the electric shock like pain.

This is the big one. THIS IS HAPPENING!

Suddenly we hear TICK SCRAAAAPE TICK SCRAAAAPE Whatever IT is it's trying to climb the stairs.

TIGHT ON EVELYN's hand as it jerks and grips till it turns white from force.

FROM ABOVE, we see EVELYN in extreme pain, but somehow keeping it all in.

Suddenly a small stream of blood begins to trickle by her exposed feet.

65 INT. BARN - LEE'S BEDROOM - STALL - DUSK

65

LEE rushes into his room and reaches under his mattress and pulls out A SHOT GUN!

Not the first choice, when trying not to make noise, but he has no other choice.

66 EXT. FARM - CORNFIELD - DUSK

66

MARCUS walks down a thin sand path, suddenly stops and looks up to a HUGE OVERARCHING FIGURE ABOVE HIM!

It is a watering device found in cornfields that tower high above the corn and roll slowly through the fields on giant wheels.

67 INT. FARMHOUSE - UPSTAIRS BATHROOM - DUSK

67

ON THE BATHTUB. All that can be seen are EVELYN's eyes as she peers over the bathtub wall. Through the door and to the steps. Suddenly we hear again

TICK SCRAAAAPE TICK SCRAAAAPE

Just then, the light bulb above EVELYN begins to DIM!!!

QUICKLY BACK ON EVELYN as she begins to cry, preparing for the end. And then CONTRACTION!!!!

FROM ABOVE as EVELYN's face shoots to the sky with no affect.

Her eyes wide, the rest of her face is calm.

Then we see blood and fluid now pool around her feet as the light above her goes out.

From only the light from the window we see EVELYN's face finally crack in pain. Her mouth opens releasing the most guttural and now two person SCREEEEEEEAM!

BUT, right at that moment, the screams of mother and baby are drowned out by a thundering.

BOOOOOOOOOOOOOOOOM!!!!

68 EXT. FARMHOUSE - SAND PATH - NIGHT

68

WE TRACK WITH LEE as he sprints down the sand path holding the shotgun like a civil war soldier rushing into battle as ENORMOUS BLOOMS OF FIREWORKS BURST BEHIND HIM!!!!

Red, green, white, large plumes, small sparkles falling down.

In the midst of this unthinkable nightmare, it's gorgeous.

69 EXT. ROAD - NIGHT

69

Huge bursts of fireworks light up through the tops of the towering trees REGAN, sits up abruptly into the fireworks' silhouette.

CLOSE ON REGAN as the colors illuminate on her face.

70 INT. FARMHOUSE - FRONT HALL - NIGHT

70

FROM THE DINING ROOM, we look into the front hall in the background.

SUDDENLY, FROM THE DOORWAY THE MUZZLE OF A GUN POKES THROUGH.

THEN MOMENTS LATER, LEE WALKS IN STEALTHILY. MOVING THE GUN EXACTLY WHERE HIS EYES POINT. HE CLEARS THE ROOM.

ON LEE'S BACK as we look down the gun barrel. He looks to the dining room. He looks to the living room. He looks to the

STAIRS!!!

LEE'S POV as he walks up the stairs. On each stair drops of blood. To the left, along the wall, the wallpaper has been intermittently RIPPED IN THREE EQUIDISTANT MEANDERING LINES.

71 INT. FARMHOUSE - UPSTAIRS HALLWAY - NIGHT

71

THROUGH A DOORWAY into the now exposed wood floor landing with the bannister outlining the upstairs hall.

Suddenly, the top of LEE's head enters frame, just as the creature's had only moments before. Then his gun, facing into the bedrooms to the side. LEE moves the gun confidently in all directions, making sure the upstairs is clear.

As LEE's gaze comes around to face directly at us, his gun lowers and WE SLOWLY PULL BACK INTO THE ROOM TO REVEAL the bloodstained edge of the BATHTUB.

ON LEE's BACK as he rushes to the tub to find, just blood in an empty bathtub.

LEE turns into his own CLOSE UP PROFILE as his back slides down the bathtub and onto the floor. His hand releases the gun to the floor. His eyes close and he begins to softly weep.

A mirror behind LEE reflects the room back to him, revealing for the first time, a beveled glass shower door at the opposite end of the room. Suddenly A BLOODY HAND HITS THE GLASS!!!! And the shower door slowly opens!!!

OVER LEE as he scrambles to the shower and opens the door!

Stuffed inside is a quivering pile of blankets.

LEE drops to his knees and pulls back the blankets to see his wife. Pale, with eyes closed, she's breathing. And in her arms a sleeping newborn baby.

72 EXT. CORNFIELD - NIGHT

72

WE HOLD ON THE TOPS OF THE DENSE CORN, the creature like silhouette of the giant watering device looming as the last of a series of bottle rockets fire into the darkening night sky.

WE MOVE ABOVE THE CORN and then descend through it onto a thin sand path and onto MARCUS.

WE FOLLOW WITH HIM as he safely walks back toward the BARN, holding his flashlight, as the final bursts of fireworks illuminate behind him.

On MARCUS' face is genuine pride. He knows he has done something heroic. Suddenly WE HEAR THE SNAP OF CORNSTALKS!!!

MARCUS, frantically whips his light around the path behind him.

WE FOLLOW HIS LIGHT as it scans the path and the stalks. Even with nothing there, it's terrifying.

Just then, his flashlight begins to DIM.

SNAP!!!

MARCUS whips his light around to the thin sand path in FRONT of him. Nothing.

SNAP!!! CRUNCH!!! SNAP!!! CRUNCH!!! Something ELSE is moving toward him fast!

MARCUS turns around, away from the BARN AND RUNS!!!! WE ARE ON MARCUS' FACE AS HE RUNS

Scanning, scanning SNAP!!! SCANNING!!! CRUNCH!!! SCANNING!!

HIS FLASHLIGHT STARTS TO FLICKER OUT.

THE CORN TO HIS RIGHT BEGINS TO SNAP.

IT'S COMING CLOSER!

MARCUS turns and begins to run INTO THE CORN!!!!

WE ARE NOW IN A TERRIFYING PERSPECTIVE HANDHELD, AS CORN CROSSES RIGHT PAST LENS. THE FLASHLIGHT not able to cast light on anything that's not right in our face, creating almost a STROBE EFFECT!!! MARCUS is making A TON OF SOUND!!!!

ON MARCUS' FACE pure panic. When suddenly WE ARRIVE into a small clearing to see A TRACTOR, completely overgrown with corn. MARCUS immediately climbs onto the tractor and frantically whips his light around the clearing and into the dense corn.

THE LIGHT STARTS TO DIM SNAP!!! CRUNCH!!! SNAP!!! CRUNCH!!!

Something is moving toward him FAST! THE LIGHT BEGINS TO FLICKER and then goes out.

Suddenly, off in the corn in front of him (AND FOR THE FIRST TIME) we hear A LOUD SCREEEEEEEEEEECH!!!! The light suddenly BLARES BRIGHT as A DEER HEAD POPS OUT OF THE CORN!!!!!!

ALL IN AN INSTANT, MARCUS flies back in fear! Slipping from the top of the tractor and SLAMMING HIS HEAD INTO THE WHEEL WELL.

BLACK

73 EXT. FARM - DRIVEWAY - NIGHT

73

Fade in: The night is now dark.

WE ARE BEHIND REGAN walking. AS WE ARE WITH HER WE ARE IN TOTAL SILENCE.

She looks around at the remnants of the last horrifying moments more reminiscent of a soldier returning to a battlefield, then a girl returning to a farm, we see countless streamers of firework smoke still falling gracefully from the sky. The tips of dry corn stalks flicker alight with small flames. Off in the distance we see lights of the SILO. Shining like a beacon.

REGAN walks along the eerie shadows of corn stalks when suddenly at her feet cracks of light.

REGAN lowers to her knees and puts her head to the ground to see a bright light, cutting through the bottom of the stalks of corn. Suddenly, the pliers REGAN used to work on the TOY SHUTTLE slip out of the pocket of her dress AND CRASH ONTO A ROCK ON THE GROUND!!!

REGAN doesn't even notice because she didn't even hear it.

REGAN sits back up to kneeling position when suddenly the cornstalks behind her BEGIN TO LAY DOWN AS A SHADOW EMERGES!!!

At that exact moment, we begin to hear the oddest and unpleasant beeeeeeeeeeeep.

Suddenly, REGAN's eyes begin to squint slightly. Then, her hand slowly reaches up to her ear?

SHE CAN HEAR THE BEEP!!!!

SUDDENLY the SHADOW moves closer to REGAN and THE BEEEEEEEP GROWS!!!

Now at a near deafening level, we see the shadow behind REGAN stop? REGAN's face now scrunches up in agony as she grabs her ears!!! REGAN digs into her right ear, rips out the hearing aid and launches forward!!

SILENCE.

REGAN suddenly kneels back up into frame THE SHADOW IS GONE!

SHE NEVER EVEN KNEW IT WAS THERE.

Breathing wildly, REGAN looks at the hearing aid in her hand.

Her face is almost electrified! As excruciating as that was THAT IS THE FIRST SOUND SHE HAS EVER HEARD!

REGAN slowly puts the hearing aid back in her ear.

Nothing.

74 EXT. CORNFIELD - NIGHT

74

WE FOLLOW REGAN as she walks down the small path leading to... the clearing. One ladder stands, the other ladder on the ground, bottles and fireworks litter the ground. And then, there in the center of the clearing, lit by the flashlight one half of a deer carcass.

No sign of MARCUS.

REGAN slowly bends down to pick up the flashlight when suddenly THE CARCASS MOVES! REGAN jumps back, terrified!!!

Then from under the neck of the deer a hand!!

REGAN runs over and pushes the carcass off of MARCUS, who has been safely lying underneath.

Covered in blood, he scrambles to try to get to his feet.

REGAN grabs him and holds him tight. She places her finger to her lips, just like her dad.

She looks around to see if they have a chance to run and then thinks better of it. She looks back to her brother and places her hand on his chest.

WE RISE above the clearing, above the overgrown tractor and once again into the night.

75 EXT. FARMHOUSE - NIGHT

75

WE ARE WIDE on the FARMHOUSE. The RED CHRISTMAS lights sway gently in the now calm night air.

After a long quiet moment LEE appears at the doorway. He carries EVELYN in his arms the baby in hers.

He slowly descends the porch stairs and begins to walk toward the BARN his eyes locked firmly on his cargo. For a moment, as LEE walks, this all feels almost like a dream. Or the end of a nightmare. Respite.

WE ARE TIGHT ON EVELYN who we see is unconscious from the trauma and the loss of fluids THEN DOWN TO the tightly wrapped baby sleeping in her arms.

LEE looks ahead to the doors of the BARN off in the seemingly never ending distance.

Suddenly THE BABY BEGINS TO STIR!!!

LEE's eyes shoot down to see the baby streeeeeeetch and slowly begin to open it's eyes.

ON THE BABY as it looks up, searchingly, at his father as his father picks up his pace!

Suddenly, we begin to notice the dim red light on the baby's face BEGINS TO FLICKER!

ON THE BARN DOORS getting closer, closer.

ON LEE as he trudges with everything he has to get his baby to safety when suddenly a cold wind blows across LEE's face and through his hair.

LEE slowly looks down as THE BABY CRIES!!!!!!

WE HOLD DIRECTLY ON LEE, LEADING HIM, as he breaks into a full sprint!

LEE'S eyes momentarily dart quickly to the side, not at all prepared for what he might find.

WE NEVER LEAVE LEE's FACE. As his head bobs back and forth from running, we intermittently catch glimpses of the long path behind him.

First we see the FARMHOUSE shrinking in the distance behind him. And then we hear SNAP!!!

BEHIND LEE the large tree near the farmhouse moves wildly!!

LEE's eyes never even widen. There is no surprise. This is the moment he knew would come. As he sprints with everything he has the string of bulbs above him DIM DOWN TO ALMOST NOTHING!!!!

IN THE DARK DISTANCE BEHIND HIM A SCREEEEEEEEEEECH!!!!

Lee is running running closer, closer then LEE BURSTS THROUGH THE HEAVY QUILTS!!! HE'S IN THE BARN!!

WE ARE ON LEE as he sprints through the familiar interior of the BARN. When suddenly WE HEAR A HUGE BANG!!!

Then THE HEAVY QUILTS FLY UP INTO THE AIR!!! JUST AS LEE DESCENDS INTO THE GROUND!

76 INT. BARN - SAFE ROOM - NIGHT

76

LEE falls back onto the steps, barely holding onto his wife and child as his free hand reaches for the mattress!

As LEE finally grabs the mattress and slides it over the opening above the stairwell.

BLACK in total darkness we hear LEE'S BREATH QUICKENS AN ODD SOUND OF SOMETHING HEAVY ABOVE THE CREATURES ARE INSIDE THE BARN!!!! A CACOPHONY OF SCRATCHING, TEARING AND SCREECHING.

Then FIRE!! LEE's lighter cuts through the black and then retreats into a small glow in the room as we try to comprehend what's happening.

We see EVELYN has been placed on a hay bale as ABOVE A CRASH!!!! THE CREATURES ARE TEARING THROUGH THE ROOMS AND DROWNING THE SOUNDS OF THE FAMILY BELOW.

FOR THE MOMENT LEE picks up the crying baby as we PUSH IN.

For one brief second amidst the fury of nerves and sound we see a father holding his newborn child for the first time. It is a precious, once in a lifetime moment.

Then A PLASTIC MASK COMES INTO FRAME and ONTO THE BABY's FACE!!!!

As if in an airplane video, LEE wraps the mask's strap behind the baby's head and then LOWERS THE BABY INTO THE WOODEN, QUILT LINED BOX!

WE PAN TO THE SIDE of the box, along a clear plastic tube to a stand up air canister. LEE's hand enters frame and turns the valve a quiet whisper of air.

LEE stares down at his tiny crying baby wearing an oxygen mask. The juxtaposed image seemingly almost as bizarre to him as it is to us.

THEN LEE PLACES A LARGE STACK OF BLANKETS OVER THE TOP OF THE BOX!!!! AND THEN A COVER!!!!

THE BABY'S SCREAMS CAN'T BE HEARD.

THE BANGING, THE SCREECHING INCREASE IN TEMPO AND SOUND!!!

LEE just stares down at the small casket like box.

This either work or they're dead.

77 EXT. CORNFIELD - DRIVEWAY - NIGHT

77

WE FOLLOW REGAN and MARCUS as they sprint up the main sand path/driveway running parallel to the cornfields. With the flashlight slicing through the darkness, it's nearly impossible to tell where we are.

Suddenly the corn ends and OVER MARCUS AND REGAN we see shadows of farm equipment!

REGAN turns her head and looks up.

REGAN's POV as we climb higher and higher to the top of the SILO!

78 INT. BARN - SAFE ROOM - NIGHT

78

Silence.

The frame filled with a dark brown.

Time has passed.

Then WE TRAVEL DOWN from the dirt ceiling past a hook on the wooden support beam to a clear plastic IV BAG hanging down a fluid filled plastic tube and into an arm.

WE PULL BACK to reveal EVELYN lying on the hay bale comfortably, her eyes still closed. She has been bandaged and wears LEE's sweater. A single burning candle by her side.

Then EVELYN SHOOTS AWAKE!!! SHE SCRAMBLES TO SIT UP THROUGH THE PAIN!!! HER EYES SEARCH A LOW LIT ROOM!!! SHE GOES TO SIT UP AND WINCES AN IV IS IN HER ARM!!

Out of the darkness comes LEE! He is holding the baby.

LEE

It's ok. It's ok! Your safe.

EVELYN looks up at LEE immediately confused as to why he's talking then it sinks in.

EVELYN

It worked?

LEE

It worked.

EVELYN

It worked, it worked.

LEE holds up the sleeping baby and places it in EVELYN's arms. Tears fall down her face. She looks back up to her husband and then around the room.

EVELYN

Where's Marcus?

Pause.

LEE

I'll find them.

EVELYN

Them?!

EVELYN immediately tenses.

LEE takes the sleeping baby from EVELYN and places it in the safe wooden box. No air mask needed now.

EVELYN

She was with me in the house. I was
doing laundry and she-- He was with
you. How did he--

LEE sits next to his wife and begins to lay her back down.

LEE

Rockets.

EVELYN pauses.

EVELYN

Then he-- then he's still there.
He'd know to--

LEE sits next to his wife and begins to lay her back down.

LEE

I'm sure he is.

EVELYN

She's smart she'll have found a
place to-- She's smart.

EVELYN's gaze finally lands on her child.

EVELYN

It's a boy.

LEE

It's a boy.

EVELYN

It's a boy.

Pause.

EVELYN

I could have carried him.

LEE looks at his wife confused.

EVELYN

He was so heavy.

LEE freezes.

EVELYN

I can still feel the weight in my
arms. He was small, but so heavy,
wasn't he?

LEE can't speak.

EVELYN

My hands were free-- I was carrying
the bag, but my hands were still
free. I could have carried him. I
should have carried him.

LEE

Evelyn.

EVELYN

Who are we if we can't protect
them. Who are we?

LEE is frozen every image rushing back to him.

EVELYN

You have to protect them.

LEE

I will.

EVELYN

Promise me. We can't-- You need to
protect them.

79 EXT. SILO - ROOF - NIGHT

79

CLOSE ON A FLAME!!!

As it dies down, coming into view we see MARCUS sitting in front of the shallow metal drum their father sat in front of the night before.

REGAN walks around the fire looking out across the farm for any sign of her father.

Just as the fire is about to die out, REGAN walks back and squirts the last remaining fluid from the bottle. The fire rages again and illuminates the two children as well as the fading hope on their faces.

The fire begins to die down again. REGAN rummages in the box picking up the empty bottles of lighter fluid and shaking them frantically.

She shakes the last empty bottle and slumps down, defeated, scared.

In the last moments of the dying flame.

MARCUS

(SIGNING)

He'll come for us.

The two kids stare off desperately over the farm, preventing them from seeing far off in the distance to the right.

A fire ignites. Then farther off, another fire.

BUT THIS TIME ITS ONLY TWO!

The kids don't even notice.

80 INT. BARN - NIGHT

80

WE ARE ON THE FAMILIAR image of the interior of the BARN.

Suddenly, the mattress on the ground moves.

Then LEE's head slowly arises from underground.

LEE stands to see their barn, their life has been tossed and ravaged.

LEE places the mattress back over the large unfinished hole leading down to the safe room and stands up. LEE stares down at the mattress and what it protects, then walks out of frame.

WE HOLD ON THE mattress a moment and then SLOWLY MOVE along the floor of the BARN past the monopoly game until we reach the bedroom stalls to see A LARGE CLAW MARK GOUGED OUT OF THE BARN WALL!

As we move down we see a pipe above the long trough on the wall has broken WATER DRIPS FROM THE BROKEN PIPE AND A POOL OF WATER MOVES ACROSS THE FLOOR!

81 EXT. SILO - ROOF - NIGHT

81

CLOSE ON REGAN, oddly lit. She lays on her back staring up at the stars. REGAN fumbles with something in her ear.

WE GO EXTREME CLOSE on her turning the tiny dial on top of her hearing aid. As she does, she places her other hand by her ear and rubs her fingers together, hoping to hear a sound.

Nothing.

REGAN turns the dial even more. Nothing.

REGAN immediately rolls over, frustrated. Sitting directly in her view, on his dad's small stool is MARCUS looking out hopefully to the farm.

MARCUS
(SIGNING)
He'll come.

REGAN scoffs and goes to get up when suddenly, under her dad's stool she sees a box, the box LEE kept the photo in.

She reaches under the stool and grabs it.

NOW CLOSE OVER THE BOX ONTO REGAN as she stares down at it.

Then as the lid opens, it covers frame completely to BLACK.