

# Creatures in the Tall Grass

As of 10.30.25

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## ACT I — The Dark Hum – 15 min

### 1. Exterior — Farmhouse, Dusk. 1.5 min

Dallas arrives at the old farmhouse on the edge of a tall grass field. He carries a few boxes and weather instruments. Silent, hollow.

### 2. Interior — Living Room. .5m

He turns on lights one by one. Soft domestic sounds, distant wind.

### 3. Interior — Study. 1.5

Dallas places a framed photo of his wife on the desk, sets down weather devices. When he touches the photo, **a low hum** vibrates through the instruments.

### 4. Exterior — Field. 1

Dallas looks out the window. The tall grass ripples though the air is still. A flicker of light deep in the field.

### 5. Exterior — Town, Morning. 1

Dallas walks five miles into town through a bunch of different places

### 6. Interior — Church Basement.2

Grief committee meets. Dominic warmly ropes Dallas in. Dallas gives one-word replies. Elena observes.

7. Mr. Mike hums during the meeting. The pitch matches Dallas's hum.

### 8. Exterior — Street.

Dallas passes *Missing Pet* signs and a news van reporting on “rogue lightning.”

### 9. Interior — Cottage Night.

Dallas installs more sensors, alone. The hum pulses faintly.

### 10. Exterior — Field.

A garbage can tips over. A **faint, almost human cry** drifts from the grass. The hum grows louder.

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## ACT II — Rumbings – 15 min

### 11.Exterior — Roadside.

Dallas finds Dominic setting raccoon traps. Dominic insists on giving him a ride home.

### 12.Interior — Truck.

Dominic shares his storm story, mentions losing everything. Dallas listens in silence.

### 13.Montage — Days Passing.

Dallas works on equipment, Dominic checks traps. They circle each other — silent understanding growing.

### 14.Interior — Church.

Elena tells Dallas her grandfather's storm stories: "lights in the grass, things hunting them."

### 15.Interior — Farmhouse.

Elena touches one of Dallas's devices — it hums. She steps back, unsettled.

16.Missing pet reports spike. More neighbors whisper. Storm alerts roll in.

17.Dallas's readings peak near a single coordinate in the field.

18.**Night.** Dallas stares out the window.

19.A **tall shadow shape** moves against the wind.

20.He touches the photo. The hum stops. The house holds its breath.

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## ACT III — The Guardian – 15 min

### 21.Dawn — Field.

Dallas follows sensor readings into the tall grass.

22.In a small hollow, he finds a **small glowing creature**, injured, pulsing faintly.

### 23.Interior — Farmhouse.

He carries it home, lays it on a towel. Instruments pulse with its heartbeat.

### 24.Exterior — Porch.

Elena arrives unexpectedly with coffee. She sees the creature, kneels, and cleans its wound without fear.

### 25.Exterior — Porch Later.

Dominic shows up with a BB gun. Sees the creature. His bravado cracks — awe and fear.

### 26.Exterior — Field Line.

A **tall, elongated shadow** moves through the grass toward the house.

27.The hum grows louder. Dominic fires. The shadow retreats silently.

**28.Interior — Farmhouse Night.**

They board up windows. Lanterns flicker.

29.Elena whispers an old prayer her grandfather taught her.

30.Mr. Mike hums softly outside on the porch, almost like he’s always known.

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## **ACT IV — Siege – 20 min**

**31.Exterior — Cottage house.**

Storm clouds roll in. Thunder without rain. Clouds act wild. Dallas watches the instruments and the approaching darkness swirling from the tall marsh.

**32.Interior — Farmhouse.**

Dominic reinforces doors and windows. He’s jittery but determined.

33.Elena lights candles. The little creature trembles near Dallas’s desk.

34.Outside: scratching, low moans, shifting in the grass.

**35.Exterior — Windows.**

Multiple **shadow silhouettes** circle the house. Predators have arrived.

**36.Interior — Living Room.**

The guardians flicker along the walls like drifting fireflies.

37.Dominic whispers, “They’re hunting.” Elena quietly replies, “They always have.”

38.Dallas reaches for the recorder. His hand trembles.

39.He **turns off the machine**. The hum fades to stillness.

40.Outside, the predators pause — confused. The storm deepens. Guardians pulse brighter.

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## **ACT V — Veil Lifted – 15 min**

41.The little guardian slips out through a cracked window into the storm.

42.Dominic, Dallas, and Elena follow into the grass with flashlights.





43.**Field Center.** A small cluster of glowing guardians gathers together, like a constellation on the ground.

44. Predators emerge around them, circling — tall, thin, silent hunters.
45. Dominic raises his gun. Elena gently lowers his arm. “Not this time.”
46. Dallas steps forward. His presence amplifies the guardians’ light.
47. The predators flinch, recoil, then melt back into the grass.
48. For a brief moment, the **veil lifts** — the whole town sees soft lights flickering across the field, realizing what’s been here all along.
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## ACT VI — Aftermath 10 min

49. Morning. The field is still. The guardians are gone. The hum is silent.
50. Townsfolk argue — some deny what they saw, others remember quietly.
51. Dominic brings coffee to Dallas’s porch regularly. His traps rust.
52. Elena writes fragments of the event in the church bulletin as “folk tale.”
53. Mr. Mike hums gently on the steps, unchanged.
54. Dallas touches his wife’s photo. No hum — because he *feels them without needing proof*.
55. Outside, the grass ripples against the wind. Dallas watches.

Here's your updated **Story Clock** with **key narrative beats** mapped onto the 90-minute structure:

-  **Inciting Incident (10 min)** — Dallas touches the photo, the hum begins.
-  **Midpoint (45 min)** — The Guardian is found and brought into the house.
-  **Climax (75 min)** — The veil lifts; the storm and predators converge.
-  **Resolution (90 min)** — Dallas alone with the quiet field.

This gives you a **visual rhythm** for your film:

- Slow, mysterious opening →
- Rising middle tension →
- Storm-driven climax →
- Quiet, mythic resolution.

This is a classic structure used in slow-burn genre films like *Signs* or *Arrival*, just expressed through six movements for clarity in storytelling and production.

Would you like me to generate a **PDF one-sheet** with this story clock, act timings, and key beats — something you can hand to a DP, producer, or AD?