

Fear The Reaper

written by

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OVER BLACK

MYSTERIOUS VOICE (V.O.)
Demons exist. They have since the beginning of mankind, but they've hidden their existence from us, hunting and terrorizing us from the shadows. For millennia, we feared them. We still do. But everything changed when he arrived.

FADE IN:

A MURAL depicting a FIGURE, hooded and armed with Kama-like Scythes on his back, a short sword on his hip, and a Longsword in his hand. He sports a black coat and crossed chains across his chest. His face is completely blacked out and hidden by darkness. Behind him is a massive circular portal. Beneath his feet are the mutilated bodies of DEMONS and KNIGHTS.

MYSTERIOUS VOICE (V.O.)
Faceless, nameless, both less and more than human... A mortal man transformed into a force of nature... He hunts them the way they hunt us: relentless, violent, and without mercy. Through nothing more than sheer will and rage, he forced himself into the natural order with a vengeful fury that echoes throughout the ages. They exist to terrorize and obliterate us, but he exists to brutalize and exterminate them. And they will do whatever it takes to destroy him. We fear them... but they fear him.

1

EXT. THE HELLSCAPE

1

A barren, dry land of black stone under dark skies. Monstrous echoes ring out between a constant, horrifying silence.

A CLIFF with jagged edges overlooks a landscape of stone and levels with a dusky horizon, rife with silhouettes of flying terrors far in the distance.

The plateau of the cliff is LINED with DEAD DEMONS, all BLACKENED/CHARRED humanoid figures with RED VEINS and WEAPONIZED APPENDAGES. They have been CUT TO PIECES and BEATEN TO DEATH.

Just beyond the bodies, the outline of a hooded figure kneels on the cliff. The semblances of sharp, death-dealing weapons protrude from his back. He is perched atop the cliff, blending in with the black stone formations around him.

He looks over the edge of the cliff before **RISING SLOWLY** to his feet, not dissimilar to a gargoyle coming to life. As he stands, it is apparent: he is **THE REAPER**, the very same figure from the mural, armed with the same unique weapons, but void of the longsword in the mural.

The Reaper looks down over the landscape before him. It is dark, almost pitch black as no distinguishing marks can be made out below. The Reaper **BREATHES OUT**, expelling a **COLD MIST** from below the cloth mask that hides his face and obscures any semblance of human features.

WHOOSH! A **FLAME** emits from the landscape below, creating a **RING OF FIRE** directly below the cliff. The Reaper looks down and sees what the flame reveals... **GRUESOME FACE**, a humanoid dressed in human clothes and wearing a terrifying, disgusting mask that hides whatever face lies beneath it.

Gruesome Face looks up at The Reaper as The Reaper looks down at Gruesome Face. They lock stares as The Reaper's breath intensifies. He is **ANGRY** just upon the sight of Gruesome Face.

Gruesome Face **GROWLS** beneath his mask. The Reaper **FALLS FORWARD**, off of the cliff, and **LANDS ON HIS FEET** mere **YARDS** away from Gruesome Face, both within the ring of fire.

They stand across from one another, hate glaring through their faceless visages, inside this makeshift, flaming arena. Gruesome Face speaks in a low, raspy, guttural voice.

GRUESOME FACE

Do you remember the night we met?
In the Red Chapel. I proved to you
that you are just a man, and not
what history believes you to be...
And here we are, years later,
where I must prove it to you
again.

The Reaper **CLENCHES HIS FISTS** as Gruesome Face **LOOSENS HIS NECK**. Both start with a slow walk towards one another that grows into a gradual jog, that grows into a full on **SPRINT** until they **MEET IN THE MIDDLE**, immediately engaging in a **BATTLE**.

PUNCHES, KICKS, ELBOWS, KNEES, everything in their physical arsenal is thrown as The Reaper and Gruesome Face **FIGHT** in an intense showdown that seems to be driven by genuine hate for one another.

Their skill is apparent, as they fight with the precision and speed of battle hardened, trained, jaded warriors. Both sides LAND SHOTS on one another as their skill is borderline equal.

The Reaper fights with grounded martial arts and high fight IQ, employing a wide range of varying strikes, incredible spatial awareness, and unfathomable timing, as if a kickboxer with decades or centuries of experience while Gruesome Face fights like an agile, murderous monster, employing inhuman levels of dexterity, heavy strikes, and pure, unbridled aggression with a foundation of genuine, classic martial arts training.

Both The Reaper and Gruesome Face take hits but neither can do meaningful damage immediately. This fight continues as they stalemate each other, ending with both landing a strike SIMULTANEOUSLY, that sends both of them STUMBLING BACK, separating from one another.

The Reaper retains a fighting STANCE, ready for the next round, but Gruesome Face breaks his stance, standing up straight, folding his arms, and GROWLING once again.

Just behind The Reaper, as he watches Gruesome Face, a DEMON with an EYELESS HEAD filled with SHARP TEETH, a MUSCULAR and ANIMALISTIC STATURE, and TEETH jutting out all over its body (known as THE DEVOURER) RISES behind The Reaper.

The Reaper SENSES IT and TURNS. The Devourer SWIPES with its MASSIVE CLAWS at The Reaper who ROLLS OUT OF THE WAY, only to roll directly FACE TO FACE with another DEMON, a FLOATING, METAL-PLATED figure CLOAKED with SHARP TENDRILS protruding from its back and foggy, unblinking eyes (known as METAL HEAD).

The Reaper DODGES a SLASH from Metal Head's tendril as both the Devourer and Metal Head ATTACK The Reaper while Gruesome Face WATCHES from a distance with his arms folded.

The Reaper is on the defensive, slightly overwhelmed by both Demons attacking him at once. Despite being outnumbered, he still is able to maintain his spatial awareness and dodges a slew of attacks from both of them.

The Reaper FIRES BACK with just enough quickness and strength to make room for himself to focus on both targets at once, tactically backpedaling and finding perfect opportunities to STRIKE.

The Reaper manages to STRIKE The Devourer away and focuses briefly on Metal Head. He KICKS LOW, where he assumes the feet of Metal Head would be below his cloak, but his kick goes right through, indicating Metal Head is FLOATING.

The Reaper PUNCHES Metal Head in the face, but no damage as done as his metal plating is too dense.

The Devourer returns to the fray as The Reaper uses his skill and spatial awareness to STACK both Metal Head and The Devourer in front of one another. He then PUSH KICKS BOTH with incredible force, sending them TUMBLING BACK towards Gruesome Face.

Both Metal Head and The Devourer regain their stances and GROUP UP near Gruesome Face as a FOURTH DEMON ENTERS from behind the trio... THE SUMMONER, a frail, skin-and-bones demon with a menacing grimace, pale white skin, scars, horns, and piercing red eyes.

The Reaper looks across the ring of fire at his four enemies. Undeterred, unflinching, and somehow angrier than before upon the sight of the Summoner, The Reaper DRAWS HIS SCYTHES and CHARGES at the four Demons.

The four remain still as the Summoner waves his hands and they GLOW with a slight purple aura.

The Reaper gets CLOSER and CLOSER but the Demons remain still.

As The Reaper reaches them, he LEAPS UP, holding his scythes back, READY TO STRIKE, but The Summoner STEPS FORWARD and WAVES HIS GLOWING HANDS, OPENING A BLACK VOID PORTAL just before them.

The Reaper's momentum TAKES HIM THROUGH the portal as he VANISHES instantly before the portal CLOSES INSTANTLY.

2

EXT. CORNFIELD - NIGHT

2

A BRIEF FLASH OF LIGHT, and The Reaper LANDS on his feet on the soft dirt between patches of tall cornstalks.

The Reaper stops in his tracks, looking around at the unexpected location he has been sent to. He GROWLS lowly beneath the hood before stowing his weapons on his back.

The wind carries distant VOICES that catch his attention.

FEMALE VOICE

(panicked)

No! No! Please don't! Please!

MALE VOICE

Fucking stay still!

The Reaper BREATHEs OUT and moves towards the sound of the voices, between the tall cornstalks.

As Reaper enters the darkness within the cornfield, WE PAN UP and above the cornfield, WE SEE a SMALL TOWN.

3 EXT. HELLSCAPE**3**

The four Demons congregate together.

GRUESOME FACE

He has grown stronger. But it is no matter. The weakness he has always had remains.

The Summoner speaks through guttural GROANS and CLICKS.

SUMMONER

(clicks/groans, SUBTITLED)

He is trapped there. The time is now.

GRUESOME FACE

You know what to do. He will find us.

Summoner OPENS another PORTAL in front of them.

The four Demons stand in a line in front of the portal.

GRUESOME FACE

He is alone now. He cannot defeat us all. Not this time. The Reaper dies tonight.

TITLE SEQUENCE: FEAR THE REAPER

OVER BLACK

Sounds of a newborn baby CRYING ECHO throughout.

4 INT. HOSPITAL, POST-DELIVERY PRIVATE ROOM - NIGHT**4**

A young NICOLO RUSSO (30's), sits on a couch and ROCKS a baby BASSINET with a NEWBORN inside. The newborn CRIES LOUDLY.

A ten year-old boy, KONRAD RUSSO, sits in a chair in the corner of the room playing and completely immersed in a Gameboy.

Nicolo speaks to his newborn in a soft, loving voice.

NICOLO

Shh baby. It's gonna be ok. Mama's gonna be alright.

The sounds from Konrad's game ring out.

NICOLO
Konrad, could you turn that down
please?

KONRAD
Sorry, Dad.

Konrad turns the volume on the Gameboy down.

As Nicolo continues rocking the bassinet, he STARES OFF into space, a look of worry subsiding over his face.

He is in a TRANCE until it broken by the CLICK and GROAN of the door opening. A DOCTOR walks in. Nicolo STANDS UP immediately.

NICOLO
How is she?

The Doctor notices Konrad sitting in the corner of the room. He intentionally moves away from Konrad and gets as close as he can to Nicolo.

Nicolo's breath heavies with every step the Doctor takes closer.

DOCTOR
Mr. Russo... There were
complications after the birth.
And... we weren't fast enough. I'm
afraid she didn't make it.

Nicolo's face freezes. His breath disappears. The shock sets in.

After a few seconds of near unresponsiveness, he STORMS past the Doctor.

NICOLO
Konrad, look after your sister.

Konrad obeys and puts the game down, walking over to the bassinet as Nicolo hurriedly walks out of the room. The Doctor follows.

5 INT. HOSPITAL, POST-OP ROOM - MOMENTS LATER

5

A cold hand hangs out of a hospital bed. The body it belongs to is fully covered by a WHITE SHEET.

Nicolo grabs the hand of the body and stares over the lifeless white sheet, the outline of the deceased's features apparent through it.

The Doctor stands some feet behind Nicolo as he mourns over her body. Nicolo's lips quiver as he hold in tears.

NICOLO

Did she say anything? Before she went.

DOCTOR

She did. She said to take care of Sydney. To make sure she does good. And to never stop loving her... to love her for you both.

Nicolo gets to his knees on the side of her bed. He holds her lifeless hand to his face.

NICOLO

I'll never let her go. I promise you.

6 INT. HOSPITAL, POST-DELIVERY PRIVATE ROOM

6

Konrad sits on the couch. He CRADLES his little sister in his arms. She's fallen asleep, finally and cries no more.

As she lies, peacefully...

SMASH CUT:

7 INT. SYDNEY'S BEDROOM (AUSTIN, TEXAS) - DAY

7

SYDNEY RUSSO (early 20's, small, fit, gorgeous) lies asleep on her bed in the midst of a messy room. Her hair is unkempt all over her head and face as she sleeps much less peacefully now.

SUPERIMPOSE: 22 YEARS LATER

On the side table, Sydney's phone RINGS, playing a RAP SONG as her ringtone.

Sydney JOLTS AWAKE at the call. She picks up the phone to see an incoming FaceTime request from "Dev." Quickly, she TURNS and looks at the other side of her bed. It is empty, but definitely slept in.

Sydney sits herself up, moves the hair from her face, then answers the call.

SYDNEY

Hey babe.

DEV (early 20's, Indian, average height and build), on the other side of the call, sits in a car.

DEV
Hey cutie. Did you just wake up?

SYDNEY
Um... no, I've been up.

DEV
Sydney, I know what your bedhead looks like.

SYDNEY
Ok fine. I slept in a little.

DEV
It's like one o'clock already.

SYDNEY
(sarcastically)
We get it, you're responsible and have a job and get up early. Congratulations.

DEV
(endearingly)
Biggest lazy guy I know.

SYDNEY
Oh, shut up.

DEV
Are you all packed up?

SYDNEY
Almost. I'll get it done tonight.

DEV
Tonight? I thought you were leaving tonight.

SYDNEY
I have some things to do. I'll leave first thing in the morning.

Sydney's phone BEEPS and her screen lights up. She is receiving another call from a contact labeled "Asshole."

SYDNEY
Damn it. My dad's calling.

DEV
Are you going to pick it up this time?

SYDNEY
What do you think?

DEV

He wants to talk to you. I think you should take it.

SYDNEY

And why should I?

DEV

Because I see him every week when I mow his lawn, and every week he doesn't talk to you he just gets worse.

SYDNEY

Good. He deserves it.

DEV

Well, it's your call. I'm really excited to see you tomorrow.

SYDNEY

Me too, babe. Love you.

DEV

I love you.

Sydney smiles at him then hangs up the phone. As she puts it back on the side table, the BATHROOM DOOR, across from her bed OPENS. Out steps a SHIRTLESS MAN wearing only a pair of jeans... Sydney's a cheater.

Sydney looks to the other slept in side of the bed, then back to the Shirtless Man.

SYDNEY

What the hell?

The Shirtless Man appears surprised at Sydney's reaction.

SHIRTLESS MAN

What?

Sydney STANDS UP from the bed.

SYDNEY

What are you still doing here?

SHIRTLESS MAN

I don't know. After last night, I thought we could hang out.

A t-shirt, presumably his, lies on the ground in front of Sydney. She picks it up and throws it at him.

SYDNEY
No. Take your shit and get out of
here.

The Shirtless Man catches his shirt.

SHIRTLESS MAN
Are you sure we can't-

SYDNEY
Absolutely not.

The Shirtless Man puts his shirt back on. He makes his way out
the bedroom door.

SYDNEY
Hurry up.

SHIRTLESS MAN
Thanks. I had fun.

Sydney rolls her eyes. He leaves the bedroom and makes his way
towards the front door.

Sydney hears the door open, then nothing.

SYDNEY
Close the door!

The door audibly closes.

Sydney's phone BUZZES again, another call from "Asshole."

SYDNEY
Ugh.

8 INT. CLUB - NIGHT

8

Techno music BLARES through the club as the flashing lights
dance with the young crowd.

Sydney sits at the CLUB BAR, dressed to attract the prying eyes
of men. She holds a drink in her hand and sips it through a
straw. A NERDY GUY sits next to her at the bar as she looks
bored and annoyed of his presence.

NERDY GUY
So... uh... Can I get you another
drink?

SYDNEY
Once I'm done with this one.

NERDY GUY
So what do you do for work?

SYDNEY
I'm in college.

NERDY GUY
That's cool, which one?

SYDNEY
The only one in a ten mile radius.

NERDY GUY
Oh, obviously. Silly me.

Sydney gives a "no shit" look.

NERDY GUY
I'm a software engineer.

SYDNEY
(disinterested)
Oh, you are?

NERDY GUY
Yeah. I'm basically in charge of
fixing the glitches in certain
games.

SYDNEY
That's great.

Sydney looks out across the club she spots a HOT GUY standing around by himself, just feeling the music and vibing on his own.

The Hot Guy looks back at her as he and Sydney make eye contact. They both slightly SMILE at one another, mutually attracted. The Nerdy Guy continues to talk while Sydney's attention is diverted.

NERDY GUY
Yeah! It's a really cool job and
it's a lot of fun. It's basically
like playing video games all day
at work. Do you play any games?

Sydney looks back at the Nerdy Guy.

SYDNEY
Oh yeah. I love playing games.

NERDY GUY
Really? Like which ones?

SYDNEY

You know what? Why don't you buy me another drink. I'm gonna go freshen up.

Sydney tugs on Nerdy Guy's shirt and taps his nose in a flirtatious way just before she leaves her seat. The Nerdy Guy's eyes light up with confidence and hope.

Sydney walks through the club to the Hot Guy standing alone. She passes him and lightly brushes her hand across his chest as she passes him. Her eyes peer back at him, nonverbally inviting him to follow. He obeys and trails behind her.

9 INT. CLUB BATHROOM - MOMENTS LATER

9

Sydney and the Hot Guy BURST into the bathroom with their hands all over each other and loosely KISSING. As the door closes, the Hot Guy LOCKS it behind him without taking his attention away from her.

Sydney leaps up and wraps her legs around him as their mouths stay glued, and they tumble around the bathroom. Carrying Sydney, both the Hot Guy and her go into one of the stalls. The stall door CLOSES behind them. It's pretty obvious what happens next.

10 INT. VA HOSPITAL - EARLY MORNING

10

A MIDDLE AGED MAN lies asleep in a private recovery room while JACQUELINE (18, small, blonde) packs notebooks into a backpack on a chair at his bedside.

Jacqueline finishes packing her backpack, ZIPS it up, and slings both straps on her back. She stands next to the bed and takes a long, sympathetic look at the sleeping man.

She places her hand in his.

JACQUELINE

Hey, Dad. I know you're under, but I hope you can hear me. I'm going to head out now. I'm really sorry I have to leave. I've just missed too much school, and I can't fall too far behind. Once you're all better, you're going to see me walk across the stage in the spring. I promise. I'm going to stay at Brooke's tonight, but I'll be back tomorrow. I love you, Dad.

Jacqueline begins to turn, but the man in the bed lightly SQUEEZES Jacqueline's hand. Jacqueline takes notice and SMILES before gently removing her hand.

11 EXT. HIGH SCHOOL PARKING LOT - MORNING 11

Jacqueline, driving a car, PARKS in front of the school.

All around, students walk towards the campus. Jacqueline turns the car off and takes a HEAVY BREATH. She closes her eyes, gathering herself before getting out of the car.

Jacqueline puts on her backpack, and carries her textbook as she joins the masses of students heading towards the school's entrance.

12 INT. CLASSROOM - SHORTLY AFTER 12

A CLASS of high school seniors sits at their desks. No teacher is present yet. They all converse with one another and scroll on their phones.

Jacqueline sits at a desk in the middle of the classroom. She swipes on her phone through pictures of her and her father.

BROOKE (18), walks into class, down the aisle adjacent to Jacqueline and calls out to her.

BROOKE

Jackie!

Jacqueline looks up and SMILES.

JACQUELINE

Hey!

BROOKE

You're back!

JACQUELINE

Yeah.

Brooke sits at the desk next to Jacqueline.

BROOKE

How is he?

JACQUELINE

As good as he can be, I guess.
Only time will tell.

BROOKE

I'm sure he's going to make a full recovery.

(Brooke SMILES)

Anyways, your bed is all made up at our house. We're really excited to have you over.

JACQUELINE

Thanks, Brooke.

From the entrance to the classroom at the front, MR. S (30's, good-looking, charming) walks into the class.

MR. S

Good Morning, Seniors!

CLASS

Good Morning, Mr. S!

MR. S

How are we today?

CLASS

Good!

MR. S

Alright, let's get started.

Mr. S looks across the classroom and sees Jacqueline.

MR. S

Jackie! Welcome back, kiddo.

Jacqueline lightly and innocently smiles at Mr. S.

LATER, AFTER CLASS

The students walk out of the classroom with their bags packed as Mr. S stands at his desk fiddling with papers.

MR. S

Good work today, guys. Have a great weekend.

Jacqueline trails at the back of the exiting group of students and stops in front of Mr. S' desk.

JACQUELINE

Hey, Mr. S.

MR. S

Jacqueline! Good work today, great to have you back.

JACQUELINE

Thanks.

MR. S

What's up?

JACQUELINE

I just wanted to talk about my grade.

MR. S

What about it?

JACQUELINE

Well, um... I think I told you. My dad got sick while serving overseas. He's recovering in a VA hospital in-

MR. S

Yeah, I remember. How's he doing?

JACQUELINE

Much better now, but since I've been with him, I missed a bunch of assignments, and I dropped below passing.

MR. S

That can't be right.

Mr. S opens a laptop that is on his desk. He presses a few keys and clicks around.

MR. S (CONT'D)

Let me just check my grade book real quick... Huh. I guess you're right.

JACQUELINE

Yeah. I was wondering if there was any makeup work or extra credit I could do.

MR. S

I'm sorry Jacqueline, you know my class policy. No makeups, no extra credit.

JACQUELINE

But my absences were excused. If I don't pass this class, I can't graduate. Isn't there anything you can do for me? Please?

Mr. S looks Jacqueline up and down, examining her young but matured body. He has something bad on his mind.

MR. S
There might be one thing you can
do for me.

JACQUELINE
Yeah, anything.

Mr. S inches closer to Jacqueline, as Jacqueline makes herself smaller, turning herself very slightly away from him.

MR. S
If you could just do me one favor,
I might be able to bump your grade
up.

Mr. S gets close enough to pull her hips into his. Jacqueline is immediately shocked by this and tries to pull away.

JACQUELINE
Wait, no. What are you doing?

MR. S
You said you'd do anything.

Mr. S uses his own grown man strength to keep himself and the small Jacqueline attached at the hip.

JACQUELINE
I meant like homework.

MR. S
You want to graduate, don't you?

JACQUELINE
But I don't want to do this.

MR. S
You're 18, right?

JACQUELINE
Yeah, but that doesn't mean-

MR. S
So it's fine.

Jacqueline becomes increasingly uncomfortable, but she ceases to fight back, instead only looking up at the taller Mr. S with discomfort and fear.

MR. S (CONT'D)

You do this for me, and I'll do that for you. And of course, it has to stay between us, otherwise you don't graduate.

JACQUELINE

Please don't make me do this.

MR. S

Come on. Stop pretending. I see how you look at me in class.

Mr. S bends forward puts his mouth on Jacqueline's neck, audibly KISSING her. Jacqueline's does nothing but look forward as her mouth begins to TREMBLE.

Mr. S stops kissing and stands straight again. He looks her in the eyes as she avoids eye contact. Mr. S has a grin, while Jacqueline masks her fear.

MR. S

Go lock the door.

Mr. S releases Jacqueline, and she walks towards the door. He eyes her backside as she walks.

Jacqueline reaches the door and hesitates before it, seeing the open path into the school hallway before her. She could easily run.

MR. S

(threateningly)

Jackie...

Jacqueline hears the threatening tone, closes the door, and locks it, sealing them both inside the room, alone together. Once again, it's obvious what happens next.

13

INT./EXT. SYDNEY'S CAR, EXPRESSWAY - DAY

13

Sydney drives her car down the expressway and passes a large sign that says "TOWN OF RIDDENHOOD." She BLASTS a sleazy RAP SONG as she drives and obnoxiously sings along to it.

SYDNEY

(singing along)

I'm the queen, what you mean, who are you, bitch?/I got your man on his knees when I slide through, bitch.

Over the loud music, A SIREN BLARES. Sydney looks through the rearview mirror and sees a POLICE VEHICLE tailing her.

SYDNEY

Shit.

Sydney turns the music down. She pulls her car to the side of the highway and parks as the Police Vehicle pulls up behind her.

A POLICE OFFICER steps out of the car and slowly walks towards Sydney's window. Sydney stays seated with her hands on the wheel, waiting for the approaching Officer.

The Officer reaches Sydney's vehicle and stands tall over the car. She cannot see his face. The Officer KNOCKS on the window, and Sydney complies by rolling her window down.

The Officer bends down, showing his face.

OFFICER

License and proof of insurance
please.

Sydney looks left to see the face of the Officer. Instantly, she recognizes him. It's her brother, KONRAD RUSSO (early 30's, tall and fit).

SYDNEY

Konrad? Are you fucking kidding
me?

KONRAD

(chuckling)
Gotcha.

SYDNEY

You're such a dick. You know what
happens if I get another ticket.

KONRAD

Which is why this is so funny.

SYDNEY

Yeah, if I knew my brother was
pulling me over, I would've just
floored it.

KONRAD

Then I actually would've given you
a ticket.

SYDNEY

Whatever.

KONRAD

I didn't know you were coming home today.

SYDNEY

It was a last minute plan. Dev kept insisting I spend my fall break with him.

KONRAD

Why are you still stringing that poor guy along?

SYDNEY

How am I stringing him along? We've been together for six years.

KONRAD

Yeah? And how many years have you been bringing a different guy home every night?

SYDNEY

Fuck off, Konrad.

KONRAD

Just saying, the longer he's in the dark, the more he's gonna be hurt.

SYDNEY

If it bothers you so much, why don't you tell him yourself?

KONRAD

Because it's not my place to say. It's yours.

Sydney's phone RINGS through Sydney's speakers. The bluetooth function in the car speaks.

CAR

Call from Asshole.

KONRAD

That's touching. Are you gonna pick it up?

Sydney DECLINES the call.

KONRAD

I'm on my way to visit him. Do you want to come?

SYDNEY

No.

KONRAD

He hasn't seen you in two years.

SYDNEY

And yet, he calls me five times a day.

KONRAD

And yet, you haven't blocked him. That says something.

SYDNEY

That's because if I do, I know he'll kill himself.

KONRAD

You hate him so much, isn't that what you want?

SYDNEY

No. I want him alive so he can suffer. You have no idea what his drunk ass put me through after you moved out.

KONRAD

He's changed, and his life would be a lot better with you in it.

SYDNEY

Screw him. He can rot in the Hell he created.

KONRAD

What did he even do to you, man? You always complain about him but you never tell me.

BEGIN FLASHBACK

14

EXT. NICOLO'S DRIVEWAY - NIGHT

14

A parked car sits in a home's driveway late at night.

INSIDE, a young Sydney, no older than 16, sits in the passenger seat. A TEEN BOY sits in the drivers seat.

Both Sydney and the Boy hold hands and look at each other in the eyes. They're young and stare with attraction but uncertainty.

They lean into each other, caressing each other's faces. Their lips approach one another, about to share their first kiss.

The passenger door is FLUNG OPEN. A hand REACHES IN and PULLS SYDNEY OUT FORCEFULLY.

NICOLO RUSSO, Sydney's father, stands just outside the passenger side and pulls Sydney away from the car. He GRABS her by both shoulders and SCREAMS in her face.

NICOLO
What are you doing with him?!

SYDNEY
Dad, please!

NICOLO
It's a sin, Sydney! You're a sinner!

Sydney cowers away from Nicolo's aggression.

SYDNEY
(terrified)
I'm sorry, Dad!

END FLASHBACK

SYDNEY
It doesn't matter now.

Konrad knows it's a losing battle. He SIGHS, cuts his losses, and taps the top of Sydney's vehicle.

KONRAD
Well, you have a good time with Dev. If you end up breaking the bad news and need a place to stay, you can always bunk with me.

SYDNEY
Thanks, Konrad.

KONRAD
Alright. Get lost.

SYDNEY
You first.

Konrad leaves Sydney and goes back to his vehicle. Sydney rolls up her window.

15 INT. NICOLO'S HOME - DAY

15

HALLWAY

Nicolo (60's, unkempt, somewhat overweight) is in his messy, dark home. He stands in a HALLWAY with his phone in his hand. On the phone, an outgoing call is ringing to "Sydney." The call rings and rings, but ultimately, there is no answer.

The screen goes back to his outgoing and incoming calls. All the calls are to Sydney.

Nicolo SIGHS in defeat. He locks his phone and puts it in his pocket. In his other hand is a box of cookies which he opens and MUNCHES on.

He walks through the hallway and passes a FRAMED PICTURE of himself, Konrad, and Sydney, much younger and seemingly happy.

NICOLO'S HOME OFFICE

Nicolo enters his mancave-like office, which houses a leather chair behind a grand desk. He places his phone down on the desk.

Behind the desk is a large shelf with a shiny LONGSWORD resting on a stand. Surrounding the sword are various DEGREES in History and stacks of History books. Nicolo picks up the sword and takes it over to a WHETSTONE resting on one side of the desk.

Nicolo lays one of the bladed edges of the sword down on the whetstone and GRINDS, sharpening the blade in his own ritualistic manner.

Nicolo's phone DINGS. Excitedly, he puts the sword down and picks up the phone to see it is a message from "Konrad" saying *Be there in a minute.*

Nicolo's brief excitement is quashed.

16 EXT. NICOLO'S YARD - MINUTES LATER

16

Konrad's Police Vehicle parks just in front of Nicolo's house. Dev MOWS THE LAWN out front.

Konrad exits the vehicle and walks towards the front door. Dev waves to Konrad.

DEV

Hey brother!

KONRAD

What's up, Dev. You doing good?

DEV
Always, man! Always! You?

KONRAD
Living the dream.

17 INT. NICOLO'S HOME

17

Nicolo walks past the front door while he still munches on the cookies.

The door UNLOCKS and OPENS. Konrad walks in just as Nicolo passes by.

NICOLO
Hey.

Konrad closes and locks the door behind him.

KONRAD
Hey Dad... What the hell are you eating?

NICOLO
Lunch.

KONRAD
Dad, that's not lunch.

Nicolo finishes the box of cookies, and simply drops the empty box on the floor, not taking the care to throw it away.

KONRAD
Seriously?

NICOLO
I don't care anymore.

Nicolo begins to walk away through the house. Konrad picks up the box and follows him.

KONRAD
You put down the bottle only to get hooked on fat and sugar. Replacing one vice with another doesn't count as recovery.

NICOLO
Who says I'm recovered?

KONRAD
Just saying, it's not the healthiest habit.

NICOLO

At least junk food doesn't make me
act like a drunk fool.

THEY ENTER THE KITCHEN. Konrad throws the box away in the trash
as Nicolo opens the pantry and searches for more food.

KONRAD

As long as you know what you're
doing. So you're good for dinner
then?

NICOLO

I'll figure it out.

KONRAD

I ran into Sydney today.

Nicolo pauses. He turns around and faces Konrad.

NICOLO

She's home?

KONRAD

Just for the weekend.

NICOLO

Is she going to come visit? Where
is she staying?

KONRAD

She's ignored your calls for two
years. What do you think? She's
staying with Dev.

NICOLO

Why won't she talk to me?

KONRAD

You know she's trying to protect
her peace. I may never understand
what this is like for you, but I
think it's time for you to move
on.

NICOLO

How can I? I have to live with
what I did to her every single
day.

KONRAD

I don't know what went down
between you two, but you made your
choices, Dad.

(MORE)

KONRAD (CONT'D)
 Patching things up with Sydney
 might feel good, it might be a
 step in the right direction, but
 it's not happening unless she
 wants it.

NICOLO
 (angry)
 You think I don't know that?!

KONRAD
 No one feels sorry for you, Dad.
 You did this to yourself.

Nicolo stares at Konrad in the face. There is anger, hurt, and the urge to say more, but he calms himself, knowing the words his son spoke are true.

The radio on Konrad's shoulder SOUNDS OFF.

RADIO
 Any units near the Willis farm
 please respond.

Konrad speaks into his radio as Nicolo turns away back to the pantry.

KONRAD
 Dispatch this is Adam 13. Go
 ahead.

RADIO
 Possible 187 at the farm. Adam 12
 is en route.

KONRAD
 Adam 16 responding.

Konrad releases the radio and walks towards kitchen's exit, but stops before leaving.

KONRAD
 Dad?

NICOLO
 Go save the world. I'll be fine.

KONRAD
 I'll be back later. Eat some real
 food, please.

Konrad leaves Nicolo by himself.

18 EXT. NICOLO'S HOME - EARLY EVENING 18

Konrad exits Nicolo's home and heads towards his car. Dev has already left.

WE SEE Nicolo's home from a high view, then PAN OVER to THE FOREST on the outskirts of town.

19 EXT. FOREST - EVENING 19

Despite the time of day, this small section of the woods is covered in fog and darkness. Dead trees are scattered around a clearing. There is little light here.

A PORTAL OPENS with an otherworldly glow emitting all around it and a BLACK VOID at the center of it.

And now, The four Demons EMERGE: Gruesome Face, Devourer, Metal Head, and The Summoner.

Standing in a line, these four demons look past the dead trees and through the petrified branches as the portal VANISHES behind them.

GRUESOME FACE

Feed, drink, kill. Take with you
as many as you can. He will come
to you.

Devourer LEAPS far into the distance. Metal Head slowly floats forward. Summoner slowly stumbles forward.

GRUESOME FACE

And he shall die here.

20 EXT. CORNFIELD - EVENING 20

Konrad walks with FARMER WILLIS (60's) and JURE (30's), another Police Officer. They wade through the tall stalks of a cornfield and converse.

WILLIS

As you know, kids come and sneak
out here every so often. They
smoke dope, hook up, whatever else
these little degenerates do.

KONRAD

Yeah. We're more than familiar.

WILLIS

Well, it's usually harmless.
(MORE)

WILLIS (CONT'D)

I don't really mind them doing what they do so long as they don't destroy any of the crop. Haven't had any issues for... well... let's see...

Willis stops and starts counting with his fingers, trying to remember.

WILLIS (CONT'D)

I'd say maybe... When was the last time they... did the...

KONRAD

Can we stay focused, sir?

WILLIS

Of course. Sorry. Point is, I haven't had an issue with any kids for quite some time now.

Jure pushes the cornstalks out of his way with his hands, but trips over a smaller one. He retains his balance and keeps moving.

WILLIS (CONT'D)

Careful there.

JURE

Yeah, thanks for the tip.

WILLIS

Last night, I definitely heard some kids out here. Didn't make much of it. A few male voices, definitely one female. Heard some yells and grunts too, but I didn't wanna check. You stumble across the wrong scene, and all of the sudden you're on a list you can't get off of. Anyways, I figured the kids left that night like they always do. But, just an hour ago I was out here, and I came across this.

They reach the seeming end of the cornstalks that leads into a CLEARING. Willis stops before passing the last set of stalks.

WILLIS

You might wanna prepare yourselves.

Willis pushes the stalks apart and creates a path into the clearing. They all walk into the clearing together to see a grisly sight.

JURE
Jesus Christ.

In the clearing lies four DEAD BODIES of young men, athletic builds, and no older than 18 years. Rigor mortis has set in. Dried blood stains the ground surrounding them.

One of the dead bodies is shirtless and has a KNIFE stuck through under its chin and into its mouth. The rest of the bodies wear LETTERMAN JACKETS.

KONRAD
Four male bodies. You said you heard a female voice too.

WILLIS
I looked all around. No female body. Either she got away from whatever did this, or it took her.

JURE
Or she did it.

WILLIS
May be old fashioned of me, sir, but I don't think a woman could do this. Not by her lonesome.

JURE
Maybe there was a fifth man?

KONRAD
Can't rule anything out. What are you thinking?

JURE
I'm thinking we're not detectives. And this kind of thing isn't supposed to happen here.

Konrad approaches the bodies and kneels down next to one of them. He scans over them, taking note of the various bruises and injuries they have.

Jure turns to Willis and takes out his notepad.

JURE
Is there anything else you can tell me? Anything you saw or heard? Even smelled?

WILLIS
 No, sir. Told you all I know, and
 I called you as soon as I found
 them.

KONRAD
 These guys were beaten to death.

Jure and Willis turn to Konrad.

JURE
 What?

KONRAD
 Besides the guy with the knife in
 his mouth.

WILLIS
 How do you know?

KONRAD
 Look at this.

Konrad points to one of the faces of the dead bodies. The jaw
 is DISLOCATED, and there is a BOOT IMPRINT on the breakage.

KONRAD
 Right here. Dislocated jaw. That's
 a boot print.

FLASH:

21 EXT. CORNFIELD - NIGHT

21

CLOSE UP - A BOOT KICKS across the deceased's face, BREAKING
 the jaw.

END FLASHBACK

Konrad points to the BUSTED NOSE on another body. It has the
 imprint of a FIST on the impact area.

KONRAD
 And this. What's that look like to
 you?

FLASH:

22 EXT. CORNFIELD - NIGHT

22

CLOSE UP - A GLOVED FIST PUNCHES the deceased's face, BREAKING
 the nose.

END FLASHBACK

JURE

You know anybody strong enough to do that?

KONRAD

Fighting isn't all strength. It's technique, accuracy. These shots were picked and placed. Whoever did this knows what they're doing.

Jure turns to Willis.

JURE

Stay here for a sec.
(turning back to Konrad)
Can I talk to you over there?

Konrad stands and joins Jure at the other end of the clearing, out of Willis' earshot.

KONRAD

What's up?

JURE

It's unlikely, but have you considered Willis? Maybe he got tired of the kids disturbing the peace every night.

KONRAD

He's a farmer. He owns like ten shotguns. If he wanted to kill these guys he would've just blasted them to kingdom come.

JURE

Maybe he's trying to cover his tracks.

KONRAD

Come on, Jure. Look at him.
(both look over at Willis)
He's old and frail. Four guys with bodies like that would tear him apart.

JURE

You're the one that said fighting isn't all strength.

Both Jure and Konrad's radios sound off again.

RADIO

Any available units, we have a report of a possible assault victim, female, being sheltered on Windrock Lane.

Konrad and Jure look at each other, making the realization.

JURE

Our missing female?

KONRAD

Probably.

JURE

Let's go.

KONRAD

No, I'll go. Stay here, get Willis' statement. Then get down to the station and call the high school. See if any athletes didn't show up for class this morning. Maybe we can get a positive ID.

JURE

You got it, man.

Konrad walks away, back through the stalks of the cornfield.

23 INT. BROOKE'S HOUSE, BATHROOM - EVENING

23

Jacqueline VOMITS VIOLENTLY into the toilet.

Her face hovers over the toilet bowl, BREATHING HEAVY, anticipating another expulsion from her throat.

She GAGS, her reflex forcing her to HURL, but nothing comes out.

She swallows the pain and holds a sickened expression on her face.

24 INT. BROOKE'S HOUSE, HALLWAY

24

Brooke approaches the bathroom door and hears Jacqueline COUGHING and HURLING. She listens for a few seconds then KNOCKS with a worried expression on her face.

BROOKE

Hey Jackie, everything ok?

JACQUELINE (O.S.)
Yeah. I'm fine.

BROOKE
Ok... Listen, I was thinking we
could get some food. Are you
hungry?

No response.

BROOKE
Jackie?

JACQUELINE (O.S.)
Yeah... I'll be out in a minute.

BROOKE
(worried)
Ok.

Brooke lingers in front of the door for a second with her worried expression only growing.

INSIDE THE BATHROOM

The sound of FOOTSTEPS on the other side of the door indicate that Brooke has left.

Once the footsteps are out of earshot, Jacqueline stands up and FLUSHES the toilet.

She walks over to the mirror above the sink, leans down on the counter, and puts her face mere inches away from her reflection.

She stares into her own eyes as if contemplating her own existence. Her eyes wander lower and take notice of a HICKEY on her neck. It's small enough to be unnoticed by others, but to Jacqueline, it may as well be a pound of flesh gone.

Jacqueline touches her thumb to the hickey. She slowly, lightly wipes at it, but nothing happens to it.

She WIPES FASTER, vigorously trying to get rid of the hickey to no avail.

She WIPES EVEN HARDER AND FASTER, almost panicked in her motions as TEARS roll down out of her eyes, but the mark remains.

25 EXT. DINER PARKING LOT - NIGHT**25**

The Diner sits in a parking lot of its own. It is walking distance from the forest at the edge of town.

Dev sits on the CURB in the parking lot. He waits patiently, bobbing to his own internal soundtrack.

A CAR PARKS just two spaces away from Dev. Dev STANDS, and his face lights up as he sees Sydney get out of the car.

DEV

Oh my God! Look who's here!

Sydney closes the door behind her. She greets Dev with a smile.

SYDNEY

Hey, babe.

They walk towards each other and embrace. They hug tightly and stay attached to one another.

DEV

Man, I missed you so much.

SYDNEY

Well, I'm here now. You're not even gonna kiss me?

DEV

Let's just stay here like this forever.

Sydney breaks off the hug.

SYDNEY

Relax, Dev. Let's get some food. I'm starving.

Sydney and Dev smooch each other on the lips, then walk towards the Diner hand in hand.

26 EXT. WINDROCK LANE - NIGHT**26**

Konrad's vehicle is parked on the curb in front of a SUBURBIA HOUSE. The street lights have come on, and the moon shines brightly.

Konrad approaches the front door of the home and KNOCKS LOUDLY.

KONRAD

Police Department!

After a few seconds, the door is opened by a middle-aged woman, MARGARET.

MARGARET

Hi, Officer. I'm Margaret. I called. Please, come in.

Margaret opens the door fully and allows Konrad in. Margaret closes the door.

27

INT. MARGARET'S HOME - CONTINUOUS

27

Margaret and Konrad walk next to each other through the house.

KONRAD

Alright, let's start from the top.

MARGARET

Yes. So, this morning, I was going about my day normally. I rarely leave the house, but I wanted to step out just to get some fresh air. When I opened the front door, there was a young woman lying on my doorstep. She was nude, but had a jacket over her.

KONRAD

Was it a letterman by chance?

MARGARET

Yes, from the high school. Anyways, I brought her inside, gave her some clothes, and fed her. But, she's been extremely quiet, and I noticed a lot of bruises all over her body. She was also bleeding quite a bit from her... private area. It definitely seems like someone hurt her.

Konrad and Margaret get to a closed door in the house. Margaret stops in front of the door and faces Konrad.

KONRAD

So this happened this morning, and you waited til now to call us?

MARGARET

I wanted to make sure she was ok and not in any kind of trouble before I called the authorities.

(MORE)

MARGARET (CONT'D)
I was a nurse, so I took good care
of her.

KONRAD
Has she said anything?

MARGARET
Honestly, no. Like I said, she's
been pretty quiet beyond
communicating a basic need.

KONRAD
She didn't even give you her name?

MARGARET
No. But, you're welcome to ask her
yourself.

Margaret cracks open the door, leading into a BEDROOM, and
peers her head in.

Inside the bedroom, which appears made up for a little girl,
MARYANNE, a redhead wearing the oversized clothes of a man,
sits on the bed with her knees clutched to her chest.

Her eyes are watery, and her hair is frizzy. She is naturally
pretty, but is currently in a state of dishevelment.

MARGARET
Hi sweetie.

Maryanne looks up as the dried tears are replaced by new ones.

MARGARET (CONT'D)
I have a very nice policeman here.
Are you up to talking to him?

Maryanne NODS very slightly. Margaret opens the door fully and
Konrad walks in.

KONRAD
Good evening, ma'am. I'm Officer
Russo with the Police Department.
I'm just here to talk to you.
Could I have your name?

Maryanne speaks in a choked, high pitched voice.

MARYANNE
Maryanne.

Konrad takes a few careful steps closer to Maryanne.

KONRAD
Is it alright if I sit down,
Maryanne?

Maryanne NODS.

KONRAD
Thank you.

Konrad takes a seat on the bed with a respectful distance between himself and the scrunched up Maryanne.

MARGARET
I'll leave you two alone.

Margaret tries to leave and close the door behind her, but is interrupted by Maryanne's voice.

MARYANNE
Could you leave the door open,
please?

MARGARET
Sure, honey.

Margaret leaves the door open and leaves the room.

KONRAD
How're you feeling?

Maryanne shakes her head left and right.

KONRAD
If you're up for it, I'd like to
ask you what happened.

MARYANNE
A lot of it's blurry.

KONRAD
Just start at the beginning, and
tell me what you can. No pressure
at all.

MARYANNE
Ok.

KONRAD
Is it alright if I take notes?

Maryanne NODS. Konrad pulls out his notepad and pen.

KONRAD
Whenever you're ready.

BEGIN FLASHBACK

28

EXT. CORNFIELD - LAST NIGHT

28

Maryanne, in a sundress, and the shirtless, dead athlete, the QUARTERBACK, alive here and dressed in his letterman jacket, RUN THROUGH THE CORNFIELD together, LAUGHING AND GIGGLING.

MARYANNE (V.O.)

I was seeing this guy from my history class. He was the quarterback of the varsity team.

MARYANNE

Shh! Mr. Willis is gonna hear us!

QUARTERBACK

He's halfway deaf. He won't hear anything.

They continue running until they reach the CLEARING.

MARYANNE (V.O.)

Last night he told me he wanted to take me out to the Willis Farm. He said that everyone goes there.

IN THE CLEARING, three other ATHLETES stand. They all wear their letterman jackets as well.

MARYANNE (V.O.)

His friends were there too. I knew them, but not too well.

Quarterback greets the Athletes with bro-hugs and fist bumps. Maryanne simply smiles and waves at them.

MARYANNE (V.O.)

He told me we went out there to smoke.

Quarterback holds a LIT BLUNT in his hand. He passes it off to Maryanne. She takes the blunt and puts in her mouth. As she inhales, she COUGHS out and LAUGHS.

MARYANNE (V.O.)

But him and his friends had other ideas.

Quarterback TAPS Maryanne on the ass. She is taken aback, but gives a flirtatiously annoyed look to Quarterback.

One of the Athletes puts his hand over Maryanne's bare shoulder. She immediately pulls back.

MARYANNE
What are you doing?

Quarterback grabs the strap of Maryanne's dress and YANKS it down.

MARYANNE
Hey!

QUARTERBACK
Just don't fight it babe.

Maryanne turns on a dime and tries to run away, but before she can take even three steps, the Athletes manage to catch up and GRAB her by the arms.

They pull her to the ground and hold her down. She is helpless against their strength.

PAUSE FLASHBACK

29

INT. BEDROOM

29

MARYANNE
I don't think I need to tell you what happened next.

Konrad is writing on his notepad, but stops.

KONRAD
I understand. You don't have to say anything you don't want to.

MARYANNE
I don't know how long it took them, but it felt like hours.

Konrad takes a DEEP BREATH in light of this information. Maryanne's eyes begin to tear up again, and she scrunches up further, making herself smaller.

KONRAD
Listen, Maryanne. We found those four dead this morning, murdered. As far as we know, you were the last person to see them alive. Now, I know you may see some sort of justice in that, and I don't disagree, but we need to catch whoever did this before they hurt someone innocent. Is there anything else you saw?

MARYANNE

Yeah. This is where things start
to get weird.

RESUME FLASHBACK

30

EXT. CORNFIELD - NIGHT

30

Maryanne lies on the cornfield, naked and bruised. She is almost lifeless and flutters in and out of consciousness.

MARYANNE (V.O.)

I was barely conscious. I don't
know how real it was, but I do
remember what I saw.

The Quarterback zips up his pants as the rest of the athletes adjust and fix their clothes.

RUSTLING is heard. The cornfield is disturbed. TWIGS SNAP.

Slowly, but surely, something moves through the cornfield towards the clearing. The athletes stare into the BLACKNESS between the cornstalks.

QUARTERBACK

The hell?

The rustling continues.

QUARTERBACK (CONT'D)

Old man Willis? That you?

No response. Instead, the movement draws closer.

QUARTERBACK (CONT'D)

If somebody's back there, you
better show yourself!

Finally, the source of the noise comes out of the cornfield and into the clearing... THE REAPER.

Almost weightless on his feet, The Reaper stands just in front of the darkness of the cornstalks, staring at the grotesque scene before him.

QUARTERBACK

What the fuck is that?

MARYANNE (V.O.)

It came from nowhere.

Reaper CLENCHES HIS FIST and his fingers CRACK at the tight grip.

MARYANNE (V.O.)

It had no face... but it looked at us like it was looking into our souls.

REAPER'S POV: Reaper sees the world in a unique way. All is the same as a normal view, but the sentient beings present are surrounded by a GLOW. The four athletes are surrounded by a RED HOT MALEVOLENT GLOW, and Maryanne is surrounded by a BLUE COOL INNOCENT GLOW.

END POV

QUARTERBACK

You'll get lost if you know what's good for you, freak!

Quarterback pulls out a SWITCH BLADE from his pocket and flips it open, displaying it for intimidation.

Reaper remains still.

QUARTERBACK

This fuckin' guy retarded or something? Go get him.

The three athletes obey the command and step forward towards Reaper who remains motionless.

ATHLETE #1

Get lost, clown.

Athlete #1 SHOVES Reaper, who takes the push and steps back. Still, he remains motionless and silent.

ATHLETE #2

You deaf? Huh?

Athlete #2 cocks his arm back and THROWS A PUNCH toward's Reaper's head.

Before the punch can land, Reaper executes a lightning fast SIDE KICK to Athlete #2's stomach, WHIPPING HIM OFF HIS FEET and sending him to his back.

Immediately, the remaining two athletes attempt to attack. Their fate is the same. Before their individual punches can land, Reaper unleashes a PUNCH and an ELBOW from hell on both of them consecutively, FLOORING both athletes.

Reaper begins to approach Quarterback who wields the switch blade, his hand QUIVERING. Reaper TAUNTS the Quarterback to come forward.

QUARTERBACK

Stay back mother fucker!

As Reaper comes within striking distance, Quarterback JABS the knife unprofessionally towards Reaper's face. Reaper quickly SLIPS to the outside, GRABS Quarterback's face with his palm, and SLAMS Quarterback onto the ground.

All four athletes are down, but still alive. Athlete #2 HURLS from the brutal kick. The other two athletes stir and stand, as does Athlete #2. They all rush to Quarterback's aid.

ATHLETE #3

You alright, man?

They help Quarterback up to his feet. He still holds the knife.

Reaper makes his way to the end of the clearing, and turns to face the athletes who are just regrouping.

QUARTERBACK

What do you want? You here for her? You can take her! We're done with the bitch!

Reaper remains silent.

QUARTERBACK (CONT'D)

Fuck this guy. There's four of us and one of him.

The four athletes move forward together. They ATTACK Reaper in unison.

Maryanne's barely conscious face looks up at the sky as her body remains unmoving on the ground. As she narrates, FIGHTING SOUNDS ECHO: STRIKING, BONES BREAKING, CUTS OPENING, THE ATHLETES' GHASTLY PAINFUL SCREAMING.

MARYANNE (V.O.)

I never saw anything move the way it did. It killed them without remorse.

Reaper PUSH KICKS Athlete #1 in the stomach, then follows up with a SUPERMAN PUNCH that LANDS on Athlete #1's nose, BURSTING it into a bloody mess.

Athlete #2 throws a DESPERATE PUNCH.

Reaper, with unbelievably little effort, DEFLECTS the punch and follows with a HOOK, then a SPIN HOOK KICK on the same side, LANDING directly on Athlete #2's jaw, BREAKING IT.

Maryanne, blank and expressionless, still looks up at the sky.

MARYANNE (V.O.)
I heard them cry... scream... beg,
just like I did.

ATHLETE #2 (O.S.)
Please! Stop!

ATHLETE #3 (O.S.)
No, no, no!

Slowly, Maryanne turns her head towards the ghastly noises.

Athlete #1 and Athlete #2 are DEAD on the ground. Quarterback lies on the ground with a BROKEN JAW.

Reaper is mounted atop Athlete #3. He POUNDS and PUNCHES Athlete #3 repeatedly in the face, CRUSHING HIS FACE and KILLING HIM.

Once Athlete #3's head is bludgeoned, Reaper stands. Quarterback sees him and turns over onto his belly. He tries to crawl away, but is in great amounts of pain.

Reaper approaches Quarterback from behind. Reaper picks up the knife, which now lies on the ground, then turns Quarterback onto his back.

Reaper pins Quarterback down with his knee. Quarterback SCREAMS. His voice is slurred from the broken jaw, and he is fearful.

QUARTERBACK
(fearful and slurred)
Please! Please God, please!

Reaper COVERS Quarterback's mouth with his hand, then PLUNGES the knife under Quarterback's chin and through the roof of his mouth mid scream.

Reaper SAVORS THE KILL. With his face mere inches away from Quarterback's, he stares into the eyes of his victim and watches as the life leaves his body.

KONRAD (V.O.)
Were you scared?

Reaper stands up.

REAPER'S POV: Reaper looks around at the dead bodies, their Red Glow still around them.

MARYANNE (V.O.)
 No. I should've been... but I
 wasn't. Whatever it was made me
 feel... safe.

He looks over at Maryanne, still on the ground, unmoving. Her Blue Glow is still present.

END POV

Reaper RIPS the letterman jacket off of Quarterback. He blankets it over Maryanne, covering her body and injuries.

MARYANNE (V.O.)
 He carried me...

Reaper picks Maryanne up and carries her in his arms. He leaves the clearing.

31 EXT. MARGARET'S HOME - NIGHT 31

Reaper stands on Margaret's doorstep with Maryanne in his arms. He gently lies her down just in front of the door. She is barely conscious.

END FLASHBACK

32 INT. BEDROOM 32

KONRAD
 So you're saying some good
 samaritan, dressed like the Grim
 Reaper, came out of the shadows
 and killed these boys?

MARYANNE
 I know it sounds crazy, but it's
 what I saw. You have to believe
 me.

KONRAD
 I do.

Konrad continues writing in his notepad, then closes it and pockets it. He STANDS.

KONRAD (CONT'D)
 If what you said is true, then I
 need to get back out there and
 find this guy. Is there anything
 else you need or that I can do for
 you?

Maryanne nonverbally shakes her head side to side.

KONRAD (CONT'D)
 If there is, don't be afraid to
 give us a call. Whenever you feel
 ready, ask Margaret to get you to
 the hospital.

MARYANNE
 I will. Thanks.

Konrad heads out of the Bedroom.

33 EXT. WINDROCK LANE - SHORTLY AFTER

33

Konrad sits in his vehicle as he reads through the notes he just took. He pulls out his cell phone and makes a call to "Jure." Jure picks up the phone.

JURE (V.O.)
 What's up, K?

KONRAD
 Yeah, I found our missing female.

JURE (V.O.)
 She give us anything?

KONRAD
 She gave me some wild story, but I
 think she was telling the truth.
 Some weird shit is going on.

JURE (V.O.)
 You're telling me.

KONRAD
 What do you mean?

34 INT. POLICE STATION

34

Jure, on the phone, walks through the Police Station, a large room with scattered desks and cubicles all around. All the officers and detectives present are busy and moving.

JURE
 I mean you should check the
 dispatch feed. Our quadruple
 homicide isn't the only violent
 crime we got. The hospitals, EMS,
 Fire, they're all up to their
 necks tonight.

KONRAD (V.O.)
What the hell is going on?

JURE
I don't know, but whatever it is,
they don't pay us enough.

KONRAD (V.O.)
Has a Detective taken our case?

JURE
Not yet. As soon as one frees up,
I'm sure they'll get out there.

KONRAD (V.O.)
Alright. Thanks Jure. I'm gonna
stick around here for a bit just
in case. Keep me in the loop.

JURE
You got it.

Jure hangs up the phone and puts it in his shirt pocket.

As Jure walks past the cubicles and desks, THE LIGHTS SHUT OUT.

JURE
Oh, what now?

Within a few seconds, the BACKUP GENERATOR KICKS IN, providing
a dim amount of light to the station. A DETECTIVE hails Jure.

DETECTIVE
Hey! Jure! Go check the breakers.

JURE
What? Why me?

DETECTIVE
You're the only one around here
not doing anything.

JURE
Yeah, yeah, whatever.

Jure walks towards the back of the station.

35

INT. BREAKER ROOM

35

A small, moonlit closet housing the breaker box. Jure enters.
He walks and SHINES his flashlight before TRIPPING over
something. He stumbles forward, but retains his balance.

JURE

The hell?

He points the light down to see what he tripped over: just a junction box.

JURE

Clumsy ass.

Jure kicks the junction box to the side of the room. He turns back to go towards the breaker panel.

As he turns, he passes the window, but it does not meet his field of vision. Standing outside the window, lurking, the SUMMONER STARES INSIDE LIFELESSLY.

Jure reaches the breaker panel and opens it up. He shines his light over the switches.

Jure flips a few of the tripped switches back on, and the LIGHTS TURN ON AGAIN, brightening the room.

JURE

Thank God.

Jure turns around and passes the window once more. The Summoner is no longer there. He exits the Breaker Room and reenters the MAIN OFFICE AREA.

As Jure walks back out, the Detective calls out to him again.

DETECTIVE

Look at you, finally making yourself useful.

JURE

Shut up, ya prick.

Once again, the LIGHTS CUT OUT. The only thing lighting the Police Station is the moonlight coming in from the windows.

DETECTIVE

Are you kidding me? What the hell did you do?

JURE

Don't look at me. I don't pay the electric bill.

From an adjacent hallway at the end of the room, a BLOOD-CURDLING SCREAM is heard by all. Collectively, all the cops in the entire room go silent. They all look back towards the hallway and instinctively put their hands on their holstered weapons.

The hallway looms at the end of the room, completely dark and blacked out, the shadows hiding the source of the scream.

Out of the shadow hallway, into the shining moonlight, a MUTILATED COP steps out. His face has been SLASHED, his throat CUT, and blood has permeated all throughout his uniform.

He stumbles out, barely able to stand. He falls to his knees as blood continues to pour out of his throat and he struggles to breathe.

He falls down to his stomach, DEAD.

JURE

Ramirez?

DETECTIVE

Eyes up everyone!

All the cops, including Jure and Detective, DRAW THEIR FIREARMS and point them towards the hallway.

SUBTLE FOOTSTEPS are heard coming from the shadows.

JURE

Come out with your hands up!

The subtle footsteps grow LOUDER and HEAVIER as a FIGURE RUNS OUT. It is a Demon, a BEAST from the Hellscape. It has BLACKENED/CHARRED skin with RED VEINS, no distinguishable facial features, and CLAWS for hands.

The Beast CHARGES towards the cops.

DETECTIVE

Open fire!

All the cops OPEN FIRE at the charging Beast. A multitude of bullets HIT the Beast, SPRAYING ITS BLACK BLOOD around it and injuring it.

Eventually, the hail of bullets is enough, and the Beast FALLS DEAD mid-charge. It slides forward, creating a trail of its black blood behind it. It decelerates and comes to a stop just in front of Jure.

JURE

Holy Christ.

A third sound comes from the darkness of the hallway, a high pitched GROAN that sounds tortured and breathless. The officer AIM THEIR WEAPONS again.

From out of the shadows, The Summoner steps out with his hands raised at his sides.

He stops a few steps out of the hallway, just in front of the Mutilated Cop. Around his hands is the same purple aura.

JURE

What the hell is happening?

DETECTIVE

Take him do-

Before Detective can finish giving his order, he is IMPALED through the back by BLADED APPENDAGE. He looks down at his injury in shock.

The cops all turn towards Detective and see the perpetrator, another BEAST, identical to the first one but with BLADES for hands.

The Beast pulls its arm out and drops Detective. It POSTURES AGGRESSIVELY as the cops all begin to OPEN FIRE at the Beast.

Summoner on the other side of the room, moves his hands, still surrounded by dark energy, in conjuring fashions as if casting spells.

As he waves and points his hands in seemingly random fashion, BEASTS MATERIALIZE AND SPAWN all around the room.

All the Beasts are of the same make, but with the variety of offensive appendages replacing their hands (blade, club, claw).

As soon as they phase into our plane, the Beasts ATTACK the cops. The cops FIRE their weapons, move behind desks to take cover, and run away from their attackers.

One cop pulls out his walkie talkie and screams into it.

COP

Dispatch! We need a SWAT te-

Before he can finish, a Beast STABS ITS CLAWS into his head.

Jure SHOOTS at that same beast. He UNLOADS the magazine into the Beast's head and KILLS it, both the Beast and the cop, with his face still impaled by the claws, FALL.

JURE

Goddammit!

Jure looks to the other end of the room. As bullets fly and the Beasts fight the cops, Jure sees a SHOTGUN RACK, and a straight path to it.

Without hesitation, Jure RUNS towards the rack with intention. He VAULTS over a desk and SIDESTEPS around another while the battle rages on around him.

Just before he reaches the rack, a stray bullet CLIPS Jure on the arm.

JURE
Ah! Shit!

Jure looks down at the injury. It's just a graze.

Now in front of the Shotgun Rack, Jure spots two cops (SHOTGUN COPS) who have just killed a Beast each near him.

JURE
You two! Heads up!

Jure picks up two shotguns and throws one to each of the shotgun cops. They catch the shotguns, and Jure picks up his own.

At the same time, all three of the shotgun wielding Cops CLICK CLACK their weapons.

Together, the three FIRE at the Beasts. One shot from the shotguns is enough to kill a Beast.

A cop is pinned down, with a Beast ready to kill. Shotgun Cop 1 BLASTS the Beast to death.

Another Beast charges, climbs on a desk, and LEAPS towards Shotgun Cop 2. Shotgun Cop 2 BLASTS it in midair, killing it instantly.

Two beasts charge Jure, and Jure BLASTS both with perfect precision, killing them both.

The tide is turning in favor of the cops. Many lie dead on the ground, but some still stand. With the Shotguns at their back, the rest of the cops get up and start to RELOAD and SHOOT BACK at other Beasts in the room.

Shotgun Cop 1 turns his attention towards The Summoner and points his weapon.

Shotgun Cop 1 cocks his gun back and is about to fire. As his finger nears the trigger, he is PULLED BACK from the mouth and STABBED THROUGH THE NECK with a BLACK BLADE... Gruesome Face has entered the fray.

Gruesome face pulls the knife out of his neck and goes to work. While the Beasts continue fighting a losing battle against the cops, Gruesome Face more than evens the odds.

He wields a black knife in each hand and indiscriminately CUTS DOWN any police officers near him.

He LEAPS over desks, dodges bullets that are fired almost point blank, and displays an inhuman amount of agility while STABBING and CUTTING his way through the cops.

Gruesome Face THROWS his black blades with unbelievable accuracy, then EJECTS more from his sleeve. He has a seemingly unlimited supply of them.

Cops SHOOT at Gruesome Face while he breaks the distance between them, but the bullets have no effect. They merely STICK IN HIM and he continues barreling forward, killing them with maximum brutality and lethal efficiency.

Jure KILLS the last Beast present as Gruesome face KILLS the last cop present.

Jure turns to face Gruesome Face, as Gruesome Face does the same. Jure cocks his gun and FIRES at Gruesome Face.

Just as the shotgun pellets fly through the air, Gruesome Face DUCKS LOW, under the projectiles and THROWS one of his black knives. It HITS Jure directly in the chest. Jure FALLS.

GRUESOME FACE

Humans. How your defenders fail you.

SUMMONER

(clicks/groans, SUBTITLED)
No more warriors here. None but him. The carnage will bring him to us.

With one hand, Gruesome Face grabs the body of one dead cop near his feet and begins to drag him away.

GRUESOME FACE

You go on. I will leave a message... for our dear friend.

SUMMONER

(clicks/groans, SUBTITLED)
Our Ancient Enemy dies tonight. Do not fail.

Summoner turns and slowly walks out through the dark hallway. Gruesome face continues dragging the dead cop.

Jure lies on his back. His eyes FLUTTER. He slowly moves his hand to where the knife hit him on the chest. He feels around. Just under the knife, is Jure's phone in the shirt pocket. It caught the knife, and saved Jure's life.

Jure moves his hand slowly towards the walkie on his hip. He turns a dial down, silencing the radio from any outbursts.

36

INT. DINER - NIGHT

36

Sydney and Dev sit at a booth next to a WINDOW. Sydney has mustard and ketchup stains on her lips and the last bite of a burger in her hands. Dev's plate still has half of a greasy cheeseburger.

Sydney LAUGHS HARD as Dev concludes a story.

DEV

And it turns out, the whole time,
it was a virgin drink! He didn't
know what alcohol tasted like, so
he thought he was getting drunk!

Sydney continues to laugh as she consumes the last bite of her burger, then slaps her hands on the table with an empty plate.

SYDNEY

Wow.

Dev notices Sydney's clean plate.

DEV

You inhaled that.

SYDNEY

I'm still hungry. I might get
another one.

DEV

Seriously? I don't get how you
stay so fit when you eat so much.

SYDNEY

I eat one meal a day and run 15
miles a week, that's how.

Dev notices the mustard and ketchup around Sydney's face.

DEV

Babe you got...

Dev points at the stains. Sydney can't see her own mouth.

SYDNEY

What?

DEV

You got some stuff on your face.

Sydney leans forward.

SYDNEY
Oh I do? Why don't you lick it
off?

DEV
(jokingly)
Absolutely foul!

Dev uses his hands to happily wipe the condiment stains from her lips.

DEV
Not in public.

They SMILE at one another.

Sydney feels her face where the stains have been wiped.

SYDNEY
Ugh, it's still sticky. I'm gonna
go wash my face.

DEV
I'll miss you.

Sydney cutely CHUCKLES then gets up from the booth and leaves her phone on the table. She heads back towards the bathroom on the other side of the Diner.

Dev, now alone at the table, takes a bite of his burger. Through the window and unnoticed to Dev, THE DEVOURER LURKS in the distance, QUICKLY PASSING under a streetlight.

As Dev eats, Sydney's phone DINGS.

Dev picks it up and calls out to Sydney.

DEV
Babe! Your phone!

Sydney turns the corner to go to the bathroom, out of earshot.

Dev takes a look at Sydney's notification. His face TURNS SOUR.

37 INT. DINER SINGLE-USER BATHROOM

37

Sydney washes her face in the bathroom sink. She turns off the faucet and looks at her wet face in the mirror.

Staring into her own eyes, she remembers a time before.

BEGIN FLASHBACK:

38

INT. NICOLO'S HOME, BATHROOM - NIGHT

38

A younger Sydney, about 17 or 18, is dressed for the club, once again clothed just enough to attract the prying eyes of men.

She stands in front of her mirror as she has tears and makeup rolling down her face. As she cries, she HYPERVENTILATES.

BANG BANG BANG! A series of SLAMS come from outside the closed door. Nicolo SCREAMS through the door.

NICOLO (O.S.)
 Why are you dressed like that?!
 You look like a whore! You're
 disgusting! You're a sinner!

Sydney helplessly cries while staring at her own reflection.

END FLASHBACK

Sydney stares at the same face but in a different mirror years later.

KNOCK KNOCK KNOCK! A similar series of less-aggressive KNOCKS come from outside the closed door as Sydney DRIES HER FACE.

SYDNEY
 It's occupied!

DEV (O.S.)
 It's me. I need to talk to you.

Sydney heads to the door, unlocks it, and opens up.

SYDNEY
 (flirtatiously)
 When you said not in public, I
 didn't think you meant here.

DEV
 Not funny.

Sydney backs up as Dev enters the bathroom, closes the door behind him, and LOCKS it. Dev has a calm anger about him, and Sydney can sense it.

SYDNEY
 Everything ok?

Dev TURNS ON THE FAUCET, giving them extra privacy.

DEV
 You left your phone at the table.

SYDNEY

Ok?

Dev displays the phone to her. Present on the screen is a PHOTO of Sydney and another man lying in bed together with a message underneath that says, "*Forgot to send you this :)*"

Sydney's face sours. Her immediate reaction is defensive.

SYDNEY

Why are you going through my phone?

DEV

I wasn't. But I don't think that really matters right now.

A LOUD BANG is heard from outside the bathroom, even over the sound of the faucet. Dev notices, but dismissed it. Sydney draws her attention to it.

SYDNEY

What was that?

DEV

Hey. Stop trying to avoid this.

SYDNEY

I'm not. I heard something.

DEV

Can you just answer my question?

SYDNEY

You didn't ask me anything.

DEV

Who is this?

SYDNEY

He's just some guy.

DEV

...That you're in bed with.

SYDNEY

What do you want me to say, Dev?

DEV

That it's not what it looks like?
That it's photoshop? It's from some video project you did?
Anything but what I'm thinking.

The LOUD BANG SOUNDS OFF AGAIN along with SHATTERING GLASS. Sydney draws her attention to it again.

SYDNEY

Dev, something's going on out there.

DEV

Yeah, well something's going on in here too.

SYDNEY

Babe-

DEV

No. You don't get to say that anymore.

SYDNEY

Come on. It's... it's nothing. He was just... it didn't mean anything.

DEV

So you slept with him?

SYDNEY

I mean... I... What do you want me to say?

Dev TURNS AROUND in frustration and walks towards the wall.

DEV

Goddammit Sydney! After all this time, why would you-

Dev takes a step and HEARS a SPLASH under his shoe. He looks down.

DEV

What the hell?

He SEES that beneath his foot is a puddle of BLOOD, and the blood TRAILS out underneath the bathroom door. Sydney takes notice too.

SYDNEY

Is that blood?

DEV

Stay here.

39 INT. DINER - CONTINUOUS

39

Dev opens the bathroom door and exits, closing the door behind him. His face is PERPLEXED, SICKENED. He takes a few steps forward, the SPLASHES of blood audible beneath his feet.

DEV
My God...

The bathroom door opens behind Dev, and Sydney emerges.

SYDNEY
What's going on-

Dev immediately turns, trying to keep Sydney away from the horrid sight.

DEV
No, Sydney, don't-

SYDNEY
What the fuck?

Sydney and Dev share the sight: the Diner, free of people, but with POOLS OF BLOOD all over the floor; DRIPPING all over the tables of half-eaten food; SPLATTERED BLOOD on the walls.

Sydney and Dev both stare, SPEECHLESS.

Sydney takes a DEEP BREATH IN, but the smell enters her nose and she immediately HURLS, but keeps her composure and doesn't throw up.

DEV
You alright?

SYDNEY
What do you think? What happened here?

DEV
I don't know.

SYDNEY
We were in there for what, two minutes?

DEV
Barely... Come on. Stay close.

Dev and Sydney walk forward, carefully wading through the blood soaked floors.

SYDNEY

There were like twenty people here.

They come close to the front door and STOP.

SYDNEY

What do we do?

Dev hands Sydney's phone back to her.

DEV

Here, call the police. I'll take a look around.

SYDNEY

Don't be stupid, Dev. We're gonna call, then we're gonna leave.

Sydney places a call to 911 on her phone. She puts the phone on SPEAKER, but the call RINGS and RINGS. Nobody is picking up.

Sydney and Dev exchange confused and scared glances at one another.

As the phone rings, BEHIND THEM, a HEAD rises from behind the counter... a blackened head with no eyes and massive teeth. Its mouth OPENS and FOUR LENGTHY TONGUES SWIVEL in the air before it closes its mouth again and turns its head towards them. It is the Devourer.

It stares at Sydney and Dev with its jaws barely open as if waiting for them to notice it.

It slowly CLIMBS over the counter and stealthily CRAWLS over towards them.

Devourer'S POV: It watches as Dev and Sydney look at one another and wait while the phone RINGS and RINGS.

WE HEAR THE LINE GO DEAD as Devourer places its hands on the counter and slowly begins to climb over.

END POV

WE SEE as Sydney and Dev peer out the front window while conversing as Devourer SILENTLY CLIMBS over the counter and WALKS/CRAWLS STEALTHILY towards the couple.

SYDNEY

No answer.

Devourer gets closer.

DEV
Maybe try Konrad?

Devourer gets closer.

SYDNEY
Good idea.

Devourer'S POV: Sydney thumbs in Konrad's phone number as Devourer inches closer and closer. Dev does not notice as it approaches.

SYDNEY
Um... I forgot the last two numbers.

DEV
You don't have your brother's number saved?

SYDNEY
We mostly talk through Snap.

DEV
Goddammit, Sydney.

Dev turns his head and finally SEES Devourer BEHIND HIM.

DEV
Oh fuck!

Sydney turns her head and sees the Demon as well. Sydney SCREAMS LOUDLY WITH TERROR and DROPS her phone.

Devourer doesn't move. It simply watches as Dev GRABS Sydney's hand with haste, and they RUN out the front door.

END POV

40 EXT. DINER PARKING LOT - CONTINUOUS

40

Dev and Sydney RUN out of the Diner, running toward's Sydney's car, which is closer.

As they approach the car, Devourer BURSTS through the Diner doors and looks toward them as they get to the car.

DEV
Where are your keys?

Sydney feels around in her pockets as Devourer starts RUNNING towards them.

SYDNEY

Shit, I think I left them inside!

Devourer comes DANGEROUSLY CLOSE as Dev notices the imminent threat. It JUMPS towards them.

DEV

No time, run!

Dev GRABS Sydney's hand once again as both BOLT off away from Devourer as Devourer LANDS on the hood of the car.

Devourer JUMPS DOWN and RUNS AFTER THEM, giving chase closely, but keeping enough distance between them as if letting them escape and savoring the chase.

WE TRACK Sydney and Dev as they continuously SPRINT, hand in hand with Dev almost DRAGGING Sydney. Devourer FOLLOWS and gets CLOSER and CLOSER.

Devourer'S POV: Devourer gets WITHIN REACHING DISTANCE and STRETCHES its arm towards the sprinting couple.

LIGHTS SHINE from the right. Devourer turns its head and sees a CAR HURTLING TOWARD IT at a high speed.

The car SMASHES Devourer, sending it rolling across the pavement.

END POV

Dev and Sydney take notice, but continue to run as Devourer GETS UP, completely UNFAZED and CHASES THEM AGAIN.

As they run away, Dev looks towards the Forest past the Diner.

SYDNEY

Where are we going?

DEV

In there!

SYDNEY

No, Dev, it's too dark!

DEV

Just trust me!

Dev and Sydney continue to run towards the Forest as Devourer trails behind them.

41 **EXT. FOREST - CONTINUOUS**

41

Dev and Sydney make it into the forest, surrounded by the DENSE FOG, TOWERING DEAD TREES, and JAGGED BRANCHES. Devourer follows, running as we continue to TRACK Dev and Sydney

Devourer gets closer and closer, running far faster than its prey.

Devourer comes dangerously close, and makes a FINAL LEAP towards Dev and Sydney's backs. Sydney sees the impending death out of the corner of her eye.

 SYDNEY

 Dev!

 DEV

 Turn!

Dev, still holding and pulling Sydney's hand, PLANTS on a dime and PIVOTS left. Just as they turn, they narrowly miss Devourer's assault. Devourer's momentum and certainty of catching its prey sends it FLYING FORWARD and TUMBLING, allowing Dev and Sydney more time and space to run.

Devourer recovers and peers down the natural pathways between the trees. It continues to look around and sees no sign of its target.

It stands straight up. It BREATHES SLOWLY and SCANS the area. Its mouth opens and the four tongues FLUTTER OUT almost as if TASTING THE AIR.

The taste is there. It senses. It moves towards the taste of its prey.

MERE YARDS AWAY, Dev and Sydney have taken cover behind a tree. Both breathe hard from their sprint. They WHISPER.

 DEV

 Are you ok?

Sydney NODS.

 SYDNEY

 What do we do?

 DEV

 We wait. Hopefully it moves on.

Dev peers around the corner of the tree and sees Devourer some yards away, searching. THEY HEAR THE STAMPING of its feet, breaking twigs and loosening soil.

Dev looks back to Sydney and puts his finger over his mouth, signaling her to stay quiet, before turning back to listen.

Sydney CLINGS to Dev's arm.

The couple waits and the footsteps continue... until they don't. Dev notices the lack of noise and peers around the tree once again.

The coast appears clear. Devourer is nowhere in sight.

DEV

I think it's gone. Let's ge-

SNAP! Devourer steps out from the other side of the same tree, snapping twigs beneath its feet.

STARTLED, Dev hurries back to cover. He GRABS Sydney's mouth, SILENCING HER as her eyes WIDEN in fear.

Dev slowly releases Sydney's face. She stays silent, but fear flood her eyes.

Devourer makes a turn, creeping around the tree and approaching Dev and Sydney's position. They HEAR the approaching HEAVY FOOTSTEPS.

Dev MOTIONS to Sydney, gesturing her to move around in the opposite direction of Devourer's approach.

Slowly, but surely, Sydney and Dev TIPTOE backwards around the tree as Devourer rounds the tree on the opposite end. They stay precisely on the other side of the tree as it slowly follows their scent in the air.

A TWIG SNAP is heard in the distance. It catches Devourer's attention. Devourer turns towards the sound and RUNS OFF in its direction.

Dev and Sydney BREATHE OUT, finally safe and in the clear.

DEV

Thank God. Let's get out of here.

Behind Sydney, a SPIDER HANGS from a web. Sydney turns around before Dev, and just as she turns, her face TOUCHES the spider.

STARTLED, Sydney SCREAMS LOUDLY and SWIPES the spider from her face.

Dev puts his hand over Sydney's mouth, SILENCING HER again, but it is too late.

DEV

Shh!

ACROSS THE FOREST, Devourer runs, but HEARS Sydney's loud scream. It STOPS, TURNS, and RUNS back towards Sydney and Dev.

SYDNEY

I'm so sorry.

Dev hears the running footsteps coming towards them and sees Devourer charging.

DEV

Oh shit. Run!

Dev grabs Sydney's hand again and SPRINTS, but Devourer already has too much momentum and speed.

It catches up to the couple within seconds. It chambers up its large hand and Dev sees.

DEV

Sydney!

Dev PULLS Sydney into his arms, shielding and guarding her. Devourer STRIKES them, sending them HURDLING through the air.

They land on the soft dirt, but Dev took the brunt of the force from Devourer's hit and is KNOCKED OUT. His arms go limp, releasing Sydney from his hold.

Sydney sees Dev knocked out and tries to shake him.

SYDNEY

Dev! Dev!

Sydney hears the footsteps again and sees Devourer rushing towards her.

Sydney CRAB CRAWLS backwards on her hands and feet and ends up with her back against a tree.

Devourer CRAWLS directly in front of Sydney, CORNERING her against the tree.

Sensing the hopelessness of her situation, Sydney QUIVERS in fear. She closes her eyes as Devourer slowly comes closer and closer to her. Sydney turns her face away from the monster in front of her.

Devourer's OPENS ITS MOUTH and slowly releases its tongues. They LICK Sydney's face as Sydney COWERS AWAY.

It tastes her, ready to feast. Sydney's end is near until...

ANOTHER TWIG SNAP.

Devourer STOPS. It senses what is behind it. It pulls its tongues back from Sydney's face as she opens her eyes.

Devourer turns and looks behind him as Sydney looks and sees the same view: THE REAPER IS HERE, standing completely still, WATCHING, with an angry breath under his hood.

Devourer redirects his attention from Sydney to Reaper.

Sydney, confused and terrified, remains completely still and watches.

Devourer aggressively, but timidly GROWLS at Reaper, but Reaper is unbothered.

The Demon and its hunter circle each other, sizing each other up.

Sydney watches as The Reaper and Devourer face off.

Devourer LAUNCHES itself forward, teeth first. Reaper SIDESTEPS and UNLEASHES a brutal PUNCH, KNEE, then SPIN KICK that THROWS Devourer off balance.

Shaking herself out of the spectacle she sees before her, Sydney turns back to Dev, who is still unconscious mere feet away. She rushes over to him while Reaper and Devourer FIGHT in the background.

SYDNEY

Dev!

Sydney turns Dev over onto his back. She SHAKES him vigorously while the sounds of Devourer and Reaper fighting are audible.

SYDNEY

Come on, Dev! Wake up! Wake up!

THE FIGHT CONTINUES. Devourer LEAPS at Reaper and Reaper REPELS him with a POWERFUL PUSH KICK. Reaper then DODGES a SWIPE and UPPERCUTS Devourer.

Sydney continues trying to wake Dev. She SHAKES him more and more.

SYDNEY

Goddammit, wake up!

Sydney SLAPS him across the face. Dev STIRS, but is not fully awake.

Sydney holds Dev's mouth and nose closed, constricting his breathing. After a few seconds, the disruption of his breathing JOLTS him awake.

Immediately, his instincts from his last moment awake kick in, and he PULLS Sydney into his grip.

SYDNEY

Dev! I'm fine! We're fine.

Dev lets her go. He looks just past her and sees Reaper still fighting Devourer.

DEV

What the hell is that?

SYDNEY

I don't know.

Reaper WEAVES under Devourer's lateral swing that DUSTS a tree trunk and STOMPS OUT Devourer's knee. Reaper follows up with a KICK TO THE HEAD, dealing significant damage.

Reaper GRABS Devourer by the head, HOLDING HIS MOUTH CLOSED. Devourer desperately tries to open his mouth, but Reaper's grip is too strong.

Devourer FLAILS and SQUIRMS, trying to get out of Reaper's grip as Reaper HEADBUTTS Devourer directly on the mouth, SHATTERING a good portion of its teeth.

Devourer STRIKES Reaper in the stomach, sending him stepping back a few feet and giving Devourer enough time to recover and get its mouth open.

Devourer LAUNCHES his tongues at Reaper's face, but Reaper throws his arm up to block. The tongues WRAP around Reaper's arm and grip it tightly. Reaper tries to pull his arm away and tries to break the grip of the tongues but cannot.

Devourer PULLS Reaper's arm towards him and into his mouth. Reaper's arm goes down Devourer's throat as Devourer attempts to CHOMP DOWN on Reaper's arm.

Before Devourer can bite, Reaper holds Devourer's jaw open. Reaper allows his hand to reach deep down Devourer's throat. He moves his arm like he's feeling around.

Devourer COUGHS. Reaper RIPS his hand out of Devourer's throat and with it PULLS OUT Devourer'S SPINE. Black blood, guts, and the four tongues, still wrapped around Reaper's arm but detached from the mouth, come out also.

Devourer falls to its knees, VOMITS UP the rest of its guts, then drops to the ground, DEAD.

Reaper drops the spine and surrounding guts and pulls the tongues off of his arm. He turns back and peers over his shoulder at Dev and Sydney.

REAPER'S POV: Reaper looks over at Dev and Sydney as they stand up. Reaper sees the innocent BLUE GLOW around Dev and the guilty RED GLOW around Sydney.

END POV

Dev and Sydney look towards Reaper who still looks past them. They are frozen in fear.

DEV
We need to run.

SYDNEY
I don't think he's going to hurt us.

DEV
He ripped that thing's spine out.

SYDNEY
But he saved me.

Reaper looks up and around, as if something caught his attention. He then turns and walks away, out of Dev and Sydney's sight.

SYDNEY
See?

DEV
We still need to get somewhere safe. If those two things are out here, there's probably more. Do you still have your phone?

SYDNEY
No, I dropped it.

DEV
I left mine inside too.

SYDNEY
So what now?

DEV
My house is maybe three miles away. We might have to take our chances on foot.

SYDNEY
Ok. Ok. Let's go.

Dev begins to walk away, but Sydney stops him by gently holding his shoulder back.

SYDNEY

Listen... When this is over, we should talk.

DEV

Yeah. We will.

42 INT. NICOLO'S HOME - NIGHT

42

Nicolo walks through his home while he munches on a family size bag of chips.

Nicolo plops himself on his couch across from the TV. He grabs the remote from next to him and turns the TV on. The TV plays a cheap horror movie.

Nicolo changes the channel to the news. The screen displays "BREAKING NEWS" as the NEWS ANCHOR reports.

NEWS ANCHOR

For those of you just tuning in, we have received reports of a flood of 911 calls coming in from all over the county with no answer. Residents are urged to stay in their homes until police or government officials provide more information.

Nicolo's eyes widen in fear, but not for himself. He mutes the TV and immediately reaches for his phone.

He places a call to "Sydney," but the call FAILS.

Nicolo hangs up. He then calls "Konrad."

43 INT./EXT. POLICE VEHICLE/MARGARET'S HOME - NIGHT

43

Konrad sits in his vehicle that is still parked outside Margaret's home. He flips through his notebook, reexamining the notes he took from Maryanne's statement.

His phone in the cupholder RINGS, receiving a call from "Dad." Konrad answers and puts the phone on speaker.

KONRAD

Hey Dad. What's up?

INTERCUT - NICOLO'S HOME & POLICE VEHICLE

NICOLO

Konrad, are you alright?

KONRAD
Yeah, why?

NICOLO
Haven't you heard?

KONRAD
No. What's going on?

NICOLO
I'm not sure. Something's
happening.

KONRAD
Hang on.

Konrad turns up the volume on his CB radio, and listens to hear only STATIC.

He pulls off the microphone and presses down.

KONRAD
Dispatch. Dispatch come in.

Only static comes back. He twists a dial to change frequencies.

KONRAD
Jure? Jure, you there, man?

Only static. He speaks into the phone again.

KONRAD
No one's responding.

NICOLO
Check the radio.

Konrad turns on the car radio, tuning in to a BROADCAST.

BROADCAST
Once again, all residents are
being urged to stay indoors until
more information is available.

Konrad turns the radio down.

KONRAD
I don't know what's going on.

NICOLO
Have you heard from Sydney?

KONRAD
Not since I saw you.

NICOLO
I tried calling her, but the call
dropped.

KONRAD
She never picks up your calls.

NICOLO
No, you don't understand. Whenever
I call it always rings through.
It's never just dropped like that.

KONRAD
Ok, don't freak out. I'm sure
she's fine. Just stay inside and
keep the doors locked. I'll find
her.

NICOLO
Bring her over here when you do.

KONRAD
Yeah, I will.

END INTERCUT, RETURN TO POLICE VEHICLE

Konrad hangs up the phone. He immediately places a call to
"Dev," but the call FAILS also. Konrad hangs up the phone.

KONRAD
Damn it.

Konrad TURNS ON his vehicle and puts it into gear.

44 INT. POLICE STATION - NIGHT

44

Reaper walks inside the Police Station. The lights are still
out and the moon illuminates the room. The bodies of the Beasts
are no longer present.

He continues to the end of the room and sees a gruesome sight:
All the fallen officer's bodies LINED UP against the wall.
Their chest cavities and ribcages opened, exposing their
innards. It is a blood-curdling mural of dead angels.

REAPER'S POV: Reaper looks upon the mural and sees the dead
bodies of the cops, all holding the innocent blue glow.

END POV

Reaper holds a solemn posture, as if he mourns for them.

The barrel of an AR-15 points directly behind Reaper's head.
Reaper hears a commanding voice behind him.

JURE (O.S.)

Freeze.

It is Jure holding him at gunpoint. Jure is shedded of his police uniform and suited in a tank top under a bullet proof vest while armed with the AR-15, a shotgun slung over his shoulder, and his service pistol on his hip.

JURE (CONT'D)

On your knees, ass-.

Reaper swiftly SPINS and grabs the barrel of the rifle. He RIPS it from Jure's grip and PUSH KICKS Jure to the ground.

Jure reaches for a pistol on his hip, but before he can, Reaper AIMS the AR-15 at Jure.

REAPER'S POV: Reaper, aiming down the sights of the rifle, sees Jure on the ground, hand reaching for the pistol but frozen. The innocent blue glow surrounds Jure.

END POV

Reaper slowly shakes his head left to right.

JURE

If you're gonna kill me just do it.

Reaper lowers the weapon. He throws it to Jure, and Jure catches it. Reaper turns back around to look at the gruesome mural.

Jure stands up.

JURE (CONT'D)

You're not with those other freaks are you?

(Reaper doesn't respond)

You here to help us?

Jure takes a look up at the display of dead cops. Similarly, he holds a mournful posture.

JURE (CONT'D)

These guys were my friends...
If you need to know, there were two of 'em here. One of 'em was some kind of sorcerer, conjured up these monsters. The other had a mask and carried these.

Jure pulls out the black knife that nearly killed him and shows it to Reaper. This catches his attention.

Reaper takes the knife from Jure. He examines it as if it is familiar. He then takes one last look at the gruesome mural.

Reaper drops the knife and storms out towards the exit of the office, leaving Jure behind.

JURE

Where are you going? Maybe we can work together!

Reaper fully exits the office. Jure follows him out.

JURE (CONT'D)

Wait up, man!

45 INT./EXT. BROOKE'S CAR, EMPTY ROAD - NIGHT

45

Brooke DRIVES down an empty road while Jacqueline sits in the passenger seat with her knees up. She wears a light colored hoodie which covers up the hickey on her neck.

BROOKE

Did you decide what you want to eat?

JACQUELINE

(after a beat)

...Anything's fine.

Brooke looks over at Jacqueline, but Jacqueline remains still as if completely zoned out.

BROOKE

You ok, Jackie? You sound a little-

JACQUELINE

(fake chuckling)

Yeah, just kinda tired.

Brooke senses the odd reactions and gives a concerned look to Jacqueline which goes unnoticed.

Brooke reaches forward and TURNS ON THE RADIO. A SOFT ROCK SONG plays low over the radio. Jacqueline doesn't react to the music as Brooke BOBS HER HEAD and watches her, expecting her to.

A few seconds of the song go by...

BROOKE

Ok, now I know something's up.

JACQUELINE

What do you mean?

BROOKE
You can never resist singing along
to Nessie The Great.

JACQUELINE
I told you, I'm just tired.

BROOKE
Come on, Jackie. I'm your best
friend. I know when you're lying.

As they drive, visible through the rear window, METAL HEAD
FLOATS and TRAILS THE CAR while the pair talks, keeping a
lengthy distance. Brooke is too focused on her friend to
notice.

BROOKE (CONT'D)
You can talk to me. You know that.

JACQUELINE
...It's nothing.

BROOKE
That means it's something.

Brooke turns the music down. Metal Head continues to follow.

BROOKE (CONT'D)
Did something happen with your
dad?

JACQUELINE
No, he's...he's fine.

BROOKE
Then what?

JACQUELINE
...It's embarrassing.

BROOKE
Don't you remember how many
embarrassing things I've told you?
Is it a boy? Is he being mean to
you?

JACQUELINE
(uncomfortable)
No... it's...
(SIGH)
You have to promise you won't say
anything.

BROOKE
Of course I won't.

JACQUELINE
 No, you have to promise me you
 won't do anything.

BROOKE
 (concerned)
 What are you talking about?

Jacqueline takes a DEEP BREATH. Metal Head, still following
 FLOATS UP, out of view from the rear window.

JACQUELINE
 Today... after class... in- in Mr.
 S' class... I... he um-

POP! Before Jacqueline can start her story, an audible POP
 sounds off, and the car VEERS.

BROOKE
 Shit!

Brooke GRIPS the steering wheel tightly, PUMPS the brakes, and
 starts to SLOW DOWN.

JACQUELINE
 What happened?

BROOKE
 I think we popped a tire.

Brooke pulls the car to the side of the road.

46 EXT. EMPTY ROAD - CONTINUOUS

46

The road remains eerily empty. No other cars are around and the
 street lights only illuminate the road, not the dark and open
 fields on either side.

Jacqueline and Brooke both get out of the car and work their
 way around to the front tire. It has been completely POPPED,
 with a MASSIVE HOLE TORN into it.

BROOKE
 Well, shit.

JACQUELINE
 Do you have a spare?

BROOKE
 I have a spare, but no jack.

Jacqueline SIGHS DEEPLY and turns around, FRUSTRATED.

BROOKE
Hey, Jackie.

Jacqueline turns back around.

BROOKE (CONT'D)
I'm sorry, I didn't mean to cut
you off. Let me just call Triple
A, and while we wait you can tell
me what's going on.

JACQUELINE
Ok... Sorry, I didn't mean to-

BROOKE
(with a smile)
It's ok. Don't worry about it.

Brooke pulls out her phone and DIALS a number, then puts the
phone to her ear.

Jacqueline aimlessly walks around, kicking the small chunks of
asphalt on the road. As she does so, she notices SKID MARKS
just in front of where they have pulled over.

Her eyes track the skid marks and follow them OFF ROAD where
she sees another CAR, sitting still, barely visible beyond the
street lights.

Jacqueline stares at the car, perplexed. She SQUINTS and takes
a few steps closer, trying to take a good look at it.

Beneath the car, Jacqueline spots AN ARM, SEVERED, and LEAKING
BLOOD.

Jacqueline's eyes WIDEN as she BACKS AWAY towards her friend.

JACQUELINE
Brooke!

Jacqueline comes closer to the car and turns around.

JACQUELINE
Brooke, something's wro-

Jacqueline HALTS as FEAR ENGULFS her.

BROOKE
(pained, slurred)
Jackie...

Brooke stands, the phone in her hands, RINGING, as FOUR
TENDRILS HAVE IMPALED HER TORSO.

The tendrils LIFT BROOKE OFF THE GROUND, SUSPENDING HER IN AIR. Jacqueline watches, FROZEN.

The tendrils PULL and RIP Brooke's body into FOUR PIECES.

And just behind the freshly torn body, METAL HEAD FLOATS. Its foggy, unblinking eyes STARE at Jacqueline.

Jacqueline lets out a petrified SCREAM before TURNING and SPRINTING AWAY. She briefly TUMBLES, but CATCHES HERSELF and keeps moving.

As she runs, Metal Head TRAILS behind her, watching her run, almost as if savoring the fear she is accumulating.

As Jacqueline RUNS and looks back periodically to see where the floating Demon is, she passes a slew of SEVERED BODY PARTS scattered all over the ground. An arm here, a leg there, all Metal Head's handiwork.

Jacqueline continues down and sees a PARKED CAR with its LIGHTS ON on the side of the road.

She RUNS UP to the car and POUNDS on the window.

JACQUELINE

Is someone in there?! Please, help
me!

She PULLS the door handle, but the vehicle is LOCKED. She looks back and sees Metal Head slowly getting closer and closer, so she continues RUNNING AWAY.

As she runs further and further, she still LOOKS BACK.

Before she can turn her head forward, WHAM! She BUMPS into something UNMOVING in front her and FALLS down to her back.

Jacqueline looks up at what she bumped into and sees THE REAPER standing above her.

Terrified at Reaper's deathly appearance, Jacqueline SCREAMS again. She crawls backwards, but Reaper stays put.

REAPER'S POV: Reaper looks down at Jacqueline and sees the innocent BLUE GLOW around her. He then looks up to see Metal Head in the distance with a FIERY RED GLOW around him.

END POV

Reaper walks forward, over and past Jacqueline. She watches as he passes her. She bears the look of surprise.

Reaper walks down the street towards the incoming Metal Head.

Both FREEZE twenty feet away from each other. Reaper looks at this enemy under the expressionless shadow. Metal Head stares at Reaper through his lifeless, foggy eyes.

A few tense seconds pass before Metal Head LAUNCHES all four tendrils at Reaper. They target his head and body, yet Reaper EVADES, ROLLING out of the way.

The tendrils follow him, yet, with a degree of inhuman spatial awareness, Reaper DODGES the tendrils that attack him, even SWATTING, GRABBING, and REDIRECTING some that come too close.

Reaper ROLLS forward, DODGES further, and SLIPS attacks whilst moving towards Metal Head who remains where he is.

Reaper CLOSES THE DISTANCE, even as the tendrils attack. He DUCKS AND STEPS LOW underneath Metal Head's floating body, FLANKING HIM. Then, with GREAT STRENGTH, Reaper GRABS onto Metal Head's robes, and PULLS HIM DOWN to ground level.

Reaper then LATCHES ON, LOCKING HIS LEGS around the body and WRAPPING his arms around Metal Head's neck in a REAR NAKED CHOKE.

Pressed up against Metal Head's back, Reaper's body holds the tendrils in place, relinquishing control of them from Metal Head. The tendrils SQUIRM under Reaper's bodily pressure.

Metal Head SQUIRMS trying to break Reaper's grip to no avail.

Unable to break free, Metal Head ZOOMS vertically into the air, carrying Reaper with him.

Metal Head FLIES at high speeds through the sky, ZIG ZAGGING through the air. Still, Reaper cannot be shaken off.

Jacqueline still lies on the ground, somewhat in shock.

Jure comes running with his AR-15 aimed down the street. He notices Jacqueline on the ground.

JURE

Ma'am! Are you alright?

Jacqueline doesn't answer. Jure kneels next to her.

JURE

Hey, are you ok?

Jacqueline takes a second to regain her senses.

JACQUELINE

Yeah. Yeah, I think so.

JURE
Let's get you out of here. Where
are your folks?

JACQUELINE
Not here.

Jure helps Jacqueline stand up.

JURE
Is there anywhere you can go?
Anyone you can go to?

JACQUELINE
That thing killed my best friend.

Jure SIGHS empathetically.

JURE
I'm sorry, kid.

JACQUELINE
What is it? That...monster.

JURE
I don't know. Something's come to
our town tonight, and they don't
seem to like us very much... Do
you have any other friends?
Relatives? Somewhere you can go
that's safe.

Jacqueline looks down the empty street and sees the bodies she
passed in the distance.

JACQUELINE
(quietly)
Nowhere's safe.

JURE
What?

Jacqueline turns back to Jure.

JACQUELINE
Who are you? What are you doing
out here?

JURE
My name's Jure. I'm a police
officer. I'm helping that guy in
the hood fight back. Or at least
I'm trying to. He doesn't seem too
keen on taking help.

JACQUELINE

I can help.

JURE

It's too dangerous. There's a hell of a lot more of these things out here.

JACQUELINE

Then you'll need someone watching your back.

JURE

No offense, kiddo, but I can't afford to carry any dead weight.

JACQUELINE

Don't call me that. I'm not a kid.

JURE

Whatever. That doesn't change anything. I'm not putting you in harm's way.

JACQUELINE

Listen. My dad is in the hospital fighting for his life, and he's only holding on so that he can see me graduate. If you knew what I went through today to make sure that he still has something to live for, you wouldn't be standing in my way. And that's on top of seeing my best friend get...

(voice breaking)

...fucking torn to pieces. I'm done being afraid, and I'm done running. Who the hell are you to tell me I can't stand up for myself?

Jure takes a second, contemplating and deciding, yet admiring the courage before him.

JURE

Alright then. But you stay close, and you do exactly what I tell you to do. Do you understand?

JACQUELINE

Yeah. Hand me the shotgun.

Jure takes the shotgun off his shoulder and hands it to Jacqueline.

JURE

You know how to use this?

Jacqueline AIMS the shotgun down the street. It's comfortable in her hands. She knows what she's doing.

JACQUELINE

My dad taught me.

JURE

Good. We make it out of this, I'll be sure to be at your graduation too. Lock and load, partner.

47

INT./EXT. RESIDENTIAL NEIGHBORHOOD - NIGHT

47

Konrad drives his vehicle through a neighborhood. He holds his phone and calls "Sydney." Once again, the call FAILS.

KONRAD

Come on. One of you pick up your damn phones.

Konrad looks up through the top of his windshield as something in the sky has caught his eye.

KONRAD

The hell is that?

Something flies in the sky at high speeds. Unbeknownst to Konrad, it is Reaper still latched on to Metal Head.

Konrad's focus is on the anomaly in the sky, but something in his vehicle's path catches his eye also. Two people run across the street just down street from the vehicle.

Konrad SLAMS on his brakes, putting the car to a full stop, barely averting hitting them as the two freeze like deer in headlights. The headlights illuminate the two. It is Dev and Sydney.

Konrad opens the driver's door and takes one step out just to see.

KONRAD

Sydney?

Dev and Sydney appear surprised and relieved.

SYDNEY

Konrad? Is that you?

KONRAD

What are you guys doing out here?

Konrad closes the door and approaches them in front of the vehicle. Dev and Konrad shake hands.

DEV

So good to see you, brother.

SYDNEY

We were at the diner. Something attacked us.

KONRAD

What something?

SYDNEY

I don't know. Some kinda monster.

DEV

It killed everyone there.

KONRAD

How did you guys get out?

DEV

We just ran. Then-

SYDNEY

Something else saved us, or killed it. I don't know. We just need to get out of here.

DEV

We were on our way to my house.

KONRAD

Dad's house is closer. We'll be safer if we hole up there.

SYDNEY

Not Dad's.

KONRAD

We don't have time for that, Sydney. Dad's is the safest place for all of us right now.

Sydney SIGHS.

SYDNEY

Fine.

DEV

I'll get in the back.

Dev heads to the back door of the car. He pulls on the handle, but it is locked.

DEV
Brother, it's locked.

KONRAD
Right.

Konrad leans into the driver's side and removes the keys, shutting the car off. He then goes to the back door to assist Dev while Sydney gets in the passenger side.

Konrad unlocks the door for Dev.

DEV
Thanks.

Dev is about to open the door, but FREEZES, as does Konrad. Both hear a faint and periodic SCRAPING in the distance.

DEV
You hear that?

KONRAD
Yeah, I do.

They both look back towards the sound coming from the road behind the car and see a SILHOUETTE-LIKE FIGURE RUNS TOWARDS THEM.

They stare, perplexed, until it gets close enough and they can see... it is ANOTHER BEAST.

KONRAD
Move!

Konrad PULLS Dev out of the way as the charging Beast LEAPS at them. Dev falls to his back from the force of the pull, but is safe from the Beast's attack.

The Beast TACKLES KONRAD, and Konrad DROPS THE KEYS. They SLIDE UNDER the Police Vehicle.

Sydney, inside the vehicle, hears the commotion and looks out the window to see the Beast on top of Konrad.

SYDNEY
Oh, not again.

Outside the vehicle, the Beast PRESSES ITS WEIGHT on top of Konrad. This Beast, with CLAWS, PUSHES ITS CLAWS at Konrad's head while Konrad musters every bit of strength he has to hold the Beast's sharp appendage away from his head.

The Beast is stronger and INCHES closer and closer to Konrad's face, until DEV ENTERS and GRABS THE BEAST from behind, PULLING BOTH ARMS UP and AWAY from Konrad's face.

Konrad takes advantage and DRAWS his pistol.

The Beast BREAKS out of Dev's grip and FALLS back on top of Konrad. Konrad immediately PRESSES the pistol against the Beast's midsection and FIRES FOUR SHOTS.

The Beast goes LIMP, and Konrad PUSHES IT OFF HIM.

KONRAD

Thanks.

Dev helps Konrad up to his feet.

DEV

Don't mention it.

Both look down at the dead Beast.

KONRAD

Was that what attacked you?

DEV

No ours was... different. It had teeth.

KONRAD

What is it?

Dev looks back to where the Beast ran in from. His face pales in fear.

DEV

Uh... Brother?

KONRAD

What's up?

Konrad turns to see what Dev sees.

KONRAD

You've gotta be shitting me.

Both see him standing a distance away... The Summoner.

Summoner raises his hands up and conjures the DARK ENERGIES around his hands. MULTIPLE BEASTS MATERIALIZE next to him. They slowly walk towards the vehicle.

KONRAD

Get in the car!

Dev gets into the back seat and keeps the door slightly open while Konrad hurriedly gets in the Driver's seat.

SYDNEY
Are you ok?

Konrad doesn't respond. He reaches towards the ignition and his eyes WIDEN. The keys aren't there.

KONRAD
Shit.

DEV
What?

KONRAD
I dropped the keys under the car.

Sydney looks in the side mirror. The Beasts continue to slowly approach.

SYDNEY
(terrified)
Konrad, they're getting closer!

Konrad GRABS the SHOTGUN on the rack between the driver and passenger seat.

KONRAD
Dev, we gotta hold them off.

Dev, without hesitation, gets out of the slightly open door as Konrad exits the driver's seat with the shotgun in hand.

SYDNEY
Wait no, you can't!

KONRAD
Syd, as soon as you see an opening, get under the car and grab the keys.

SYDNEY
No, I can't - Konrad!

Konrad SHUTS THE DOOR.

Outside the vehicle, Dev and Konrad stand and face the incoming onslaught of Beasts that walk towards them.

Konrad hands Dev his pistol.

KONRAD
Take this.
(Dev takes the pistol)
You know how to use it?

Dev pulls the slide back just enough to make sure a round is chambered.

DEV
I live in Texas, don't I?

KONRAD
Good.

Konrad and Dev aim their respective shotgun and pistol up as the first of the pack of Beasts draws closer.

KONRAD
Keep her safe.

INSIDE THE CAR, Sydney bears a TERRIFIED expression as she only looks forward and away from whatever action may transpire and hears a muffled BLAM BLAM! The sounds of Dev and Konrad FIRING.

We stay focused on Sydney as each MUFFLED GUNSHOT from outside the car further deepens the visible fear on her face.

Slowly, Sydney conjures up the courage and moves her hand towards the door handle.

She timidly PULLS THE HANDLE, opening the door, and lightly PUSHES it open. As soon as the slightest gap is opened A BLADED APPENDAGE from a Beast JAMS ITSELF in through the door as Sydney DUCKS HER HEAD, narrowly evading a lethal stab.

Sydney TUCKS HER HEAD LOW as the appendage violently SWINGS AROUND, but two successive GUNSHOTS sound off, and the Beast's appendage SLIDES OUT of the door.

Sydney puts her head back up and looks out the window.

A FIST BANGS ON THE WINDOW, startling Sydney, but she sees it is Konrad, shotgun in hand.

KONRAD
Get the keys!

Konrad moves forward to continue his fight as we remain focused on Sydney.

Sydney opens the door and gets out, staying low as the periodic GUNSHOTS become more clear and less muffled, forcing her to WINCE and CRINGE upon every loud gunshot.

Sydney peeks under the car and sees the keys lying at the center, as far away as they could be from any point of entry.

She reaches her hands in but is still a few inches away. She readjusts her body, going onto her belly and SLIDING her self under the car.

She REACHES and REACHES forward, slowly inching towards the keys until her fingers finally make contact and pull them in. She's got the keys.

Sydney tries to SLIDE BACK but she cannot move. She PUSHES and WIGGLES, but is completely STUCK under the car.

SYDNEY
Konrad! Help! I'm stuck!

Immediately as she cries out, her legs are PULLED HARD from behind, RIPPING her out of the grip of the car.

SYDNEY
Thanks.

Sydney turns over to her back, expecting to see Konrad but sees A BEAST STANDING ABOVE HER.

Sydney SCREAMS and COVERS HER FACE, but another GUNSHOT SOUNDS OFF as the Beast FALLS DEAD. Konrad stands behind it.

Sydney opens her guard as Konrad bends down to help her up.

KONRAD
Did you get the keys?

SYDNEY
Yeah.

Konrad helps Sydney stand.

Dev, on the other side of the car FIRES one last shot, killing a Beast in the distance as his pistol CLICKS EMPTY.

Dev looks down the street as Summoner stands where he was. Summoner WAVES HIS HANDS AGAIN as MORE BEASTS MATERIALIZE AROUND HIM.

DEV
We need to go!

The Beasts CHARGE at the vehicle from far away as Konrad sees.

KONRAD
Syd, drive!

Konrad PUSHES Sydney inside the car and enters from the passenger side as well. Sydney scoots over to the driver's seat and turns on the car as Dev enters the backseat.

Sydney SLAMS on the accelerator as Konrad and Dev aim their weapons back out open doors.

The Beasts RUN AFTER THE POLICE VEHICLE, but the car picks up enough speed to outpace them. The Beasts slow down and watch as the Police Vehicle drives off in the distance.

Summoner approaches and stands among the Beasts.

SUMMONER
(clicks/groans, SUBTITLED)
Come my children. There are many
more here to feed on.

48 EXT. NICOLO'S YARD - NIGHT

48

The Police Vehicle, pulls up to the curb in front of Nicolo's home.

Konrad, Dev, and Sydney sit in the car, leaned back in their seats and BREATHING HEAVY, silently processing the last ordeal.

KONRAD
Anybody hurt?

Looking straight, Sydney shakes her head left and right.

DEV
All good, brother.

KONRAD
Alright. Come on, guys.

Konrad, Sydney, and Dev slowly exit the vehicle as the home's front door opens. Nicolo steps out.

NICOLO
Konrad!

KONRAD
Dad, get back inside!

Nicolo goes back in the house, leaving the door open. The trio walks towards the house. Dev holds the pistol out to Konrad.

DEV
Here you go, brother.

KONRAD
Keep it just in case.

Konrad slings the shotgun over his shoulder and hand Dev an extra magazine from his duty belt before continuing toward the house. Sydney comes up next to Dev, and they walk towards the house together.

DEV
Are you ready for this?

SYDNEY
What, to see my dad again?

DEV
Yeah.

SYDNEY
I don't have much of a choice...
And about that talk...

DEV
I'm ready when you are.

49 INT. NICOLO'S HOME - CONTINUOUS

49

Dev closes the door behind him. Konrad walks towards the back of the house.

KONRAD
Are all the doors locked?

Nicolo looks only at Sydney as she enters the house. He responds to Konrad without breaking his gaze.

NICOLO
Yeah.

Sydney looks up and sees her father for the first time in years.

NICOLO
Sydney.

SYDNEY
Hey Dad.

Without another word, Nicolo walks forward and HUGS Sydney, pouring all his love into his embrace.

Sydney is caught off guard at first. After brief hesitation, she hugs him back, although lightly.

NICOLO
I missed you so much.

Nicolo breaks the hug off and holds Sydney by the shoulders.

NICOLO (CONT'D)
I'm so happy you're home.

DEV
I'll give you two some room.

Dev moves away from them.

SYDNEY
Listen, Dad-

NICOLO
Before you say anything, Let me apologize. I was a bad father. I know that. I don't expect you to forgive me, I just need you to know how sorry I am for treating you the way I did. I am so proud of who you are and what you've been doing. I'm so happy that you have your life in order.

Sydney removes Nicolo's arms from her shoulders and creates distance between them.

SYDNEY
Dad, you can't just give me some half-assed apology and expect me to be ok with it. I appreciate the apology, and I'm glad to know you're alive after what we've been through tonight, but there's a reason I haven't talked to you in years. I don't want anything to do with you anymore.

NICOLO
But, Sydney. I love you. You're my daughter, my youngest and-

SYDNEY
That's not enough, Dad! If you really care that much, you should've showed it when it mattered. You have no idea how much you fucked me up. If you wanted to be a drunk asshole after I moved out, then that's your decision. But you did it when I needed your love more than anything. You buried my spirit and burned my heart.

NICOLO
But Konrad-

SYDNEY

Konrad's different. I'm talking about me.

NICOLO

I know. I'm not going to ask you to do anything you're uncomfortable with. I just want you to know that if you ever need me, I'm always here for you. You can hate me as much as you want, but I'll always love you.

SYDNEY

A small part of me always will too, because you're my dad. But, after all this is over and I know you're safe, things are going to go back to the way they were.

Sydney begins to walk away as Nicolo remains in place, hurt.

SYDNEY (CONT'D)

And please, for the love of God, take a hint and stop calling me. I'm never going to pick up.

Sydney storms off into the next room as Konrad returns.

NICOLO

You heard that?

KONRAD

Yeah. Sorry, Dad.

NICOLO

It's alright. She's not wrong.

KONRAD

Still. It's gotta hurt.

NICOLO

You said it. I did this to myself.

Nicolo walks away and to his HOME OFFICE, followed by Konrad.

50

INT. NICOLO'S HOME OFFICE - CONTINUOUS

50

NICOLO

Any word on what's going on out there?

KONRAD

No. Whatever we're dealing with
isn't from around here.

Nicolo grabs the Longsword again from the wall and SHARPENS it
against the whetstone near his desk.

KONRAD (CONT'D)

Still sharpening that thing, huh?

NICOLO

According to legend, a warrior
wielded this in the Dark Ages
against the forces of Hell. Some
say he fought them in defense of a
kingdom. Others say it was an
offensive against Hell's forces.

KONRAD

I know the story, Dad.

NICOLO

It may not be just a story
anymore. If this blade is a demon
slayer, we may need it tonight. I
may need it... to protect her.

KONRAD

Come on, man! Stop it. Why do you
keep on torturing yourself?

NICOLO

I've earned multiple degrees in
all facets of history. I've
studied dozens of kings, all the
worst fathers imaginable. They say
to study history so that you don't
repeat its mistakes. Still, I
ended up a shitty father.
Protecting her, keeping her safe,
is the only duty I have left.

51 INT. BEDROOM

51

Dev sits on the bed with the pistol in his hand. He reloads the
pistol and chambers a round in, then points the gun towards the
bedroom door, practicing his aim. Just as he does, Sydney opens
the door and walks in.

Dev pulls the gun up upon seeing her in his line of sight.

SYDNEY

Don't shoot.

DEV
After what I saw on your phone,
I'm more likely to shoot myself.

Dev puts the gun down on the side table. Sydney sits next to Dev on the bed.

DEV (CONT'D)
How long has it been going on?

SYDNEY
Babe, we don't need to-

DEV
We do. I need you to tell me how
long you've been cheating on me.

SYDNEY
...Since senior year.

DEV
Is that a joke?

Sydney shakes her head. It's not a joke.

DEV
We've been dating since we were
sophomores. You're telling me that
four years of our six year
relationship, you've been seeing
someone else?

Sydney NODS slightly as her eyes begin to water.

DEV
That picture. Was he the only one?

SYDNEY
Babe, please.

DEV
Just tell me. I deserve honesty.

SYDNEY
He wasn't. There were... a lot.

DEV
Is that why you never wanted to
come home?

SYDNEY
No, babe. It's all the bad
memories of this place. It's my
dad. It was never you.

DEV

None of that gives you an excuse for being unfaithful! Where are we supposed to go from here? You're my whole life, my whole world, Sydney.

SYDNEY

I still love you. That hasn't changed.

DEV

If you really loved me, then you wouldn't have done this. And if you were having second thoughts about us you should have talked to me about it.

SYDNEY

You know how I was brought up. You know what it was like living with my Dad. He would say all these things to me and control me and... I don't know... I was just.. acting out.

DEV

So what? He was hurting you so you try to get back at him by hurting other people?

SYDNEY

I know it doesn't make much sense but-

DEV

I know what you went through, Sydney. I remember staying up for hours listening to you cry your eyes out. But that's not a reason to do what you did. Maybe it's time for you to admit it. You're just a bad person.

Dev stands up and takes the gun with him. Holding back tears, he briefly turns back for his final piece.

DEV (CONT'D)

You know, every time I saw you, you took my breath away. I really, really loved you.

Dev holds his emotions and storms out of the room.

SYDNEY
Dev, Babe, wait. Please!

Dev ignores her and exits, SLAMMING THE DOOR behind him.

Sydney lies down on the bed in a fetal position, clutching her knees. Tears roll down from her eyes.

BEGIN FLASHBACK

52 INT. DEV'S ROOM - DAY 52

Sydney lies in the same fetal position at the edge of a bed. Instead of being alone as she is now, her head lies in Dev's lap. He strokes her hair and comforts her as she SOBS.

END FLASHBACK

Sydney continues crying alone on the bed.

53 INT. LIVING ROOM 53

Konrad sits on a couch in the living room. He holds his walkie-talkie in his hand and twists the dial at the top, trying to tune into different frequencies and find anyone available.

KONRAD
Come in. Does anyone read?

Dev enters the living room.

DEV
Anything?

KONRAD
Not yet.

Dev sits on the couch, slouched.

KONRAD
You good, man?

DEV
I broke up with Sydney.

Konrad looks over at Dev sympathetically.

54 INT. NICOLO'S HOME OFFICE 54

Nicolo still sits at his desk sharpening the sword.

Sydney, with moist eyes, walks into the office.

SYDNEY

Hey Dad.

Nicolo looks up, surprised.

NICOLO

Sydney?

Sydney takes a seat at an adjacent chair near the desk.

NICOLO

Are you ok?

SYDNEY

No. No I'm not. I'm sorry for what I said, Dad.

Sydney tears up. Nicolo puts the sword down on the desk and focuses his attention completely on his daughter.

NICOLO

You don't have to apologize.
You're right. I don't deserve you.

SYDNEY

It was hard with you, but I never considered what made you that way. I never asked anything about you.

NICOLO

It was never your job to. It was my job to keep you safe and healthy, and I didn't do that.

SYDNEY

The bad stuff stays. The yelling, the screaming, the things you used to call me. I always just... assumed that you hated me.

NICOLO

How could I ever hate you?

Sydney TEARS UP FURTHER, CRACKING.

SYDNEY

Because I took Mom away from you.

Sydney INHALES as the mucus builds in her nose and throat.

NICOLO

Oh baby... No. No, no, no.

(MORE)

NICOLO (CONT'D)

Your mother... the day she died... she told me to love you forever, to love you for both her and me. And I promised her I would never let you go. What happened to your mother was never your fault. You were just a baby. She gave herself so you could exist, so you could have a good life. Mothers know that. They accept it. It was my responsibility to give you that good life, and I wanted to... It's no excuse, but I didn't want to lose you, especially not to another man. I wanted you to stay my little girl forever. But I know none of what I said was true. Look at you. You've grown into such a good young woman.

SYDNEY

That's the thing, Dad. Everything you said about me is true. I am a sinner. I'm not a good person.

NICOLO

Whatever faults you have, blame them on me. It's not your cross to carry. I did this to you.

SYDNEY

I still made the choices to-

NICOLO

I don't want to know what you did. You may have made those choices, but you still have time to make different ones. It's never too late. Never.

Sydney SNIFFLES as Nicolo stands in solidarity with her.

SYDNEY

I just want you to know... I still remember the good things too.

NICOLO

Like karaoke night?

Sydney, in her pre-cry, LAUGHS briefly and nostalgically.

SYDNEY

Yeah, like karaoke night.

NICOLO

I never understood why an eight year old girl loved to sing all those oldies, but you had such an amazing voice. I really thought you were going to be a singer.

SYDNEY

I remember I wanted to be.

NICOLO

You had the talent.

SYDNEY

Remember Sunday donuts?

NICOLO

Of course I do. 7 AM, fresh donuts right out of the frier. It was always a hassle getting you out of bed, but you lit up as soon as you took a bite.

SYDNEY

You always got a nasty maple old fashioned, and I always got-

NICOLO

Rainbow sprinkle, a dozen donut holes, and strawberry milk.

Sydney and Nicolo smile at one another. There is a parental love reigniting.

SYDNEY

You know what we should do?

NICOLO

What?

SYDNEY

Give me your phone.

Nicolo tosses his phone over to Sydney. She catches it. Sydney thumbs at the phone briefly. AN OLD SONG PLAYS from the phone.

NICOLO

Oh, this one was your favorite.

SYDNEY

Yours too.

NICOLO

No it wasn't. I only liked it because you did.

SYDNEY

Do you remember the words?

NICOLO

Of course.

55 INT. BANK - NIGHT

55

A group of BANKERS cowers behind the teller's table, huddling up close to one another and keeping quiet.

Just on the other side of the desk, a Beast lurks. It turns its head towards the teller's desk.

The Bankers hear the footsteps. They COWER further, holding each other in what appears to be their final moments.

The Beast slowly PEERS over the desk. It turns its head down and is now mere feet away from the Bankers until... BLAM! BLAM! BLAM! Three successive GUNSHOTS FIRE as accompanying MUZZLE FLASHES come from across the bank.

The Beast is HIT in the back. Injured, but not dead, the Beast turns around to face its assailant. It sees, standing across the bank is Jure, kneeling down and aiming his AR-15.

Jure only wears his tank top now without the kevlar vest.

JURE

Come on, you ugly fuck.

The Beast CHARGES Jure. Jure SHOOTS TWICE, HITTING the Beast in its legs, FLOORING it.

The Beast FALLS. Despite its injuries, it still tries to crawl and move forward. Jure stands and lifts his aim.

JURE

All yours.

Jacqueline, with her shotgun, a belt of shotgun shells, and Jure's vest on her chest, comes in from the side of the bank and stands over the Beast. Jacqueline BLASTS the Beast's face, killing it.

Together, Jacqueline and Jure head over to the teller's desk. They aim their weapons over the counter. The Bankers look up to see the weapons being aimed down. They all GASP.

JACQUELINE

We're clear.

Both lift their aims.

JURE

Get to your homes. It's not safe.

The Bankers quickly stand and run out from behind the teller's desk and out of the bank.

JURE

Well, that clears this block. You good on ammo?

JACQUELINE

I should be, yeah. Where the hell do these things keep coming from?

Jure's walkie-talkie SOUNDS OFF.

KONRAD (V.O.)

Come in. Does anyone read?

Jure's face lights up.

JURE

No way.

Jure removes the walkie and speaks into it.

JURE (V.O.)

Konrad?

56

INT. NICOLO'S HOME

56

Konrad, on the couch and still with Dev, sits up in excitement.

KONRAD

Jure? Is that you, man?

INTERCUT - BANK & NICOLO'S HOME

JURE

Yeah man, it's me.

KONRAD

Jesus. I thought you were dead. The hell is happening out there?

JURE

We're probably about as lost as you are, but we've been shooting the hell out of these goddamn monsters. They just keep springing up no matter how many we put down.

KONRAD

We? You got others with you?

JURE

I got a friend who's handy with a shotgun. She's been helping me take the fight to these bastards.

KONRAD

Where are you?

JURE

We're in town. There's some people who never made it home from work out here. We're doing what we can to get them out. Where are you at?

KONRAD

At my Dad's with Dev and Sydney.

JURE

It's up to you, but I could really use your help out here. I think we're the only two cops left.

RETURN TO NICOLO'S HOME, LIVING ROOM

KONRAD

Let me just make sure everything here is set. Then maybe I can-

CRASH! Behind Dev and Konrad, in the center of the house, Reaper and Metal Head CRASH through the roof, into the house.

Konrad and Dev fall to the floor in front of the sofa.

Reaper falls to the floor on his back and Metal Head hovers above him. Metal Head LAUNCHES his tendrils down towards Reaper, perpendicular with the floor.

Reaper ROLLS OVER, narrowly evading the tendril strikes.

From the other side of the house, Sydney and Nicolo exit the home office and enter the living room area.

NICOLO

What happened?

Both see Metal Head trying to stab Reaper on the ground.

Konrad peeks up and sees Sydney and Nicolo just standing, watching the events in front of them.

KONRAD

Get back!

Metal Head SHOOTS another tendril down at Reaper. This one penetrates the floorboards, and goes down underneath.

WE SEE the tendril go through the floor and RUPTURE A GAS PIPELINE under the house, initiating an EXPLOSION.

Just before, as the flames begin to emit, Nicolo GRABS and HUGS Sydney, attempting to shield her from the blast.

Konrad PULLS the couch down, using it as cover for him and DEV.

BOOM!

57

EXT. NICOLO'S HOME

57

The house EXPLODES, causing flames to overtake the house, and the entirety of the roof to shatter. Brick, wood, and steel fly everywhere. The house is open up top and engulfed in flames.

In front of the home, Reaper goes FLYING. The force of the explosion THROWS him past the yard and into the Police Vehicle. His back HITS the vehicle, and he falls to his stomach.

Just in front of where Reaper has landed, the Longsword lands.

Reaper shakes off the shock of the explosion and looks up at the sword. He reaches forward and GRABS it.

INSIDE THE EXPLODED HOUSE, Metal Head remains floating where he was. He is completely undamaged without a scratch on his shiny metal face.

Konrad and Dev are underneath the tipped over couch. Both PUSH the couch off of them, freeing themselves.

KONRAD

You good?

DEV

Yeah.

Both look over to where they last saw Nicolo and Sydney.

They have both fallen over. Nicolo still holds Sydney in his arms. He is FRIED, CHARRED, BURNED, DEAD, but Sydney, protected within his arms, is unharmed. She HYPERVENTILATES, trapped underneath the dead body of her father and much debris.

KONRAD

Sydney!

SYDNEY

I'm here!

Metal Head hears Sydney's cries. He turns towards her and slowly FLOATS in her direction.

Sydney tries to get her Dad's carcass and the debris off of her, but it is all too heavy. She looks at his face. It is barely human anymore as the back of his head is burned.

SYDNEY

Help! I'm trapped!

KONRAD

Hang on!

Both see Metal Head floating towards her.

KONRAD

We need to kill that thing.

Dev pulls out the pistol tucked in his pants. Konrad grabs his shotgun which lies nearby. Both stand and aim at Metal Head.

Both Konrad and Dev FIRE round after round at Metal Head, but each one BOUNCES off Metal Head and has absolutely no effect.

Metal Head turns around and slowly FLOATS towards Dev and Konrad now. They continue to SHOOT, but it does no damage.

KONRAD

Come on! Fall! Fall!

Metal Head's tendrils FLARE UP, ready to strike as Dev and Konrad are caught off guard with no options.

Before Metal Head can execute the two shooters, Reaper RUNS INTO THE HOUSE, sword in hand. He LEAPS and HAMMERS Metal Head across the head with the hilt with a MORDHAU technique.

The shot does little damage, but it does enough to move Metal Head and get his attention focused on Reaper. Metal Head turns to Reaper as Reaper holds the sword forward now, by the hilt.

Metal Head SHOOTS his tendrils forward at Reaper. He DEFLECTS and PARRIES the sharp tendrils that come his way.

His form is perfect, his swordsmanship on display, Reaper ADVANCES closer to Metal Head with each deflected tendril.

With Metal Head distracted by Reaper, Konrad and Dev make their way over to Sydney. They pass by the ongoing battle.

KONRAD

Sydney! Where are you!

SYDNEY

I'm over here!

They continue moving carefully towards the sound of her voice.

Dev and Konrad reach Sydney, still trapped under Nicolo. Konrad sees the disfigured and mutilated body of his father.

KONRAD
(horrified)
Dad.

DEV
We need to clear all this debris.

Both Dev and Konrad work together and pull off the wood planks, stone, and other debris that is piled atop Sydney.

Reaper breaks the distance, blocking and parrying his way into striking range of Metal Head.

Reaper expertly SWINGS the sword, attacking with high accuracy. Multiple shots LAND on Metal Head, but the blade SPARKS and is deflected off of Metal Head's near impenetrable head and body.

Being that close to Metal Head and not being able to do any damage, Reaper is still attacked by the tendrils.

Reaper does his absolute best to parry the tendrils and counter strike onto Metal Head, but due to the lack of damage on Metal Head, Reaper is unable to keep up and fight back.

Two of the tendrils CATCH the sword mid-strike. Reaper struggles in this bind, but the sword is RIPPED out of his grip and FLUNG out of the house, LANDING blade-first into the lawn.

Reaper immediately retaliates and tries to PUNCH Metal Head, but the rest of the tendrils take advantage of the disarmed Reaper and WRAP around his arms and legs and PULL HIS LIMBS.

Reaper is now suspended in air and held up in a crucifix position. Metal Head brings Reaper inches from his own face.

From underneath the metallic head of Metal Head, a low, sinister LAUGH is heard. His foggy soulless eyes look into the shadow and hood over Reaper's face.

Metal head PULLS his tendrils as if trying to RIP Reaper apart. Reaper TIGHTENS UP and pulls back. With a large HEAVE of strength, Reaper OVERPOWERS the tendrils still around his arms and GRABS Metal Head's head with both his hands, dropping him back down to his feet.

Reaper PLUNGES his thumbs into Metal Head's soulless eyes, the only area of vulnerability. Reaper's thumbs go DEEP, sending BLACK BLOOD pouring out of its head. Metal Head SHRIEKS in pain. The tendrils SQUIRM their way off of Reaper's limbs.

He SQUELCHES further into Metal Head's eye holes then YANKS DOWN, BREAKING AND RIPPING the front portion of Metal Head's metal head off.

Underneath that metal panel is the soft, squishy, fleshy face.

Reaper grabs the top of Metal Head's head with one hand, then with the other PUNCHES THROUGH the exposed face and reaches shoulder deep, literally BLASTING a hole in Metal Head's face

Reaper RIPS his arm all the way back out, and Metal Head falls to the ground, DEAD.

Behind this brutal execution, Konrad and Dev finish clearing the last of the debris. All that is left is Nicolo's mangled body. Konrad and Dev grab and arm each and lift him up.

Sydney wiggles her way out from under her father's body. Konrad and Dev drop the body and help her up.

KONRAD

Come on, we need to get out of here.

SYDNEY

But... Dad.

KONRAD

He's gone, Syd.

Sydney takes one last look at her father.

The three of them exit the blown up and burning house as Reaper stands over Metal Head while hatefully glaring down at his dead opponent.

58 **EXT. NEIGHBORHOOD - CONTINUOUS**

58

The trio congregates on the lawn as they move towards the Police Vehicle.

DEV

What now?

KONRAD

We need to get you somewhere safe. Your house might be the closest.

SYDNEY

Shouldn't we get out of here? Just drive as far as we can?

KONRAD

We don't know how far this has spread. Our best bet is to hole up somewhere and defend for now.

Reaper exits the house, walking slowly and menacingly. Konrad sees. He points his shotgun at Reaper.

KONRAD

Stop right there or I'll shoot!

REAPER'S POV: Reaper sees Konrad pointing the gun at him. Both Konrad and Dev have the innocent blue glow. Sydney still has the guilty red glow, but it BUFFERS with the blue glow.

Sydney pushes Konrad's gun down.

SYDNEY

Wait! He saved me. I think he's here to protect us.

Reaper continues walking, completely unfazed by Konrad's threat. Konrad lowers the shotgun.

KONRAD

Look at him. He's not protecting us. He's hunting them.

Reaper steps off the lawn and walks down the street, away from the group.

Dev examines his pistol. He pulls out the magazine to see that he is empty.

DEV

Hey, I'm out of rounds.

KONRAD

There's more in the trunk.

With Sydney and Konrad still on the lawn, Dev walks towards the vehicle.

SYDNEY

As soon as I felt something for him, he was gone.

Konrad puts his hand on Sydney's shoulder.

KONRAD

We'll mourn him properly when this is over. I promise.

Dev reaches the vehicle and attempts to open the trunk. It is locked. He turns towards Konrad and Sydney.

DEV
Hey Brother!

Konrad and Sydney turn towards Dev.

DEV (CONT'D)
It's lock-

SLICE! Gruesome Face seems to have appeared out of nowhere, walking in from behind the Police Vehicle, and violently SLASHING Dev's throat from behind.

Dev falls to his knees, his throat POURING OUT BLOOD.

SYDNEY
Dev!

KONRAD
No!

Reaper hears Sydney's cry and turns around.

REAPER'S POV: The glows remain. Dev falls down to his knees, DEAD. Gruesome Face holds a uniquely fiery red glow.

Reaper comes RUNNING back towards them.

Konrad aims his shotgun at Gruesome Face but Gruesome Face THROWS a black blade at Konrad. It HITS him in the shoulder, cutting him slightly and forcing him to drop the gun.

GRUESOME FACE
I'm not here for you. Though you
would be a sweet prize.

Without turning his head, Gruesome Face THROWS another black blade towards Reaper, who is running at him from the side.

The blade flies towards Reaper's face. Just before it hits its mark, Reaper CATCHES the knife in midair, and immediately THROWS it to the ground.

Gruesome Face turns to Reaper.

GRUESOME FACE
I am here for you.

Reaper looks down and sees Dev's dead body QUIVERING and SHAKING from the shock of blood loss.

Reaper HEAVES HEAVY BREATHS, his shoulders moving up and down, displaying a true FURY and RAGE towards Gruesome Face.

GRUESOME FACE

Does it make you angry? The lengths I go to to draw you out? Or are you appreciating the art I left for you? Wondering how much suffering it took to paint such a piece. Spilling innocent blood is always more... delicious, and it always brings us together, doesn't it, my friend? Shall we dance again?

Gruesome Face TAKES OFF RUNNING towards the other houses in the neighborhood. Immediately, Reaper GIVES CHASE.

As the two dark figures run off, Konrad and Sydney rush over to Dev.

SYDNEY

Dev!

Both reach him and flip him over to his back, but it is too late. His shirt soaked in his own blood drained from his throat and his eyes wide open, Dev is DEAD.

KONRAD

I'm so sorry, brother.

Sydney bears a look of shock, fear, frustration, and pain.

Konrad shuts Dev's eyes. Dev has earned his rest.

59 EXT. THROUGH THE NEIGHBORHOOD - NIGHT**59**

Gruesome Face, agile as ever, runs through the alleyways between homes. He vaults over fences and vehicles as Reaper follows from a reasonable distance.

This chase continues through the residential area. Reaper keeps up as much as possible, but Gruesome Face's speed and agility prove to be leagues above Reaper's.

After a considerable distance of chase, Gruesome Face approaches a home that is still under construction.

Gruesome Face BREAKS through a wooden panel into the house.

60 INT. CONSTRUCTED HOUSE - CONTINUOUS**60**

Reaper comes in through the same hole that Gruesome Face broke into.

He stops. He walks forward through the open space of the empty, incomplete home slowly. Upon looking around, he sees that there is no other hole broken through. Gruesome Face is still here.

The area is dark, barely lit, a single FLICKERING LIGHT illuminates the area periodically.

Reaper looks around, searching for Gruesome Face. There is no visual sign of him, yet Gruesome Face's voice sounds on all sides throughout the area.

As Gruesome Face speaks, Reaper's fists are clenched.

GRUESOME FACE (O.S.)

We have been at this for so long,
and yet you still keep coming
back. Do you remember when we
first met? How close to death you
were? Blood pouring out of your
mouth, my blade driven into your
chest. You've come so far since
then.

As Reaper continues to search around, he SENSES. His breath slows as he stands, waiting and listening.

As Reaper stops, the flickering light reveals Gruesome Face, PERCHED above Reaper on the wall like a PREDATOR, waiting to POUNCE.

Reaper barely takes notice of him before Gruesome Face LEAPS DOWN and STABS at him with one of his black blades. Reaper BACKSTEPS and EVADES.

Gruesome Face's foot LANDS atop a wire, allowing the light to STOP FLICKERING and REMAIN ON.

Reaper FIRES BACK with his own angry combination, one that puts him slightly off balance forward, uncharacteristically sloppy.

Gruesome Face takes advantage. TAKING REAPER'S BACK, holding him by the neck, and pushing a black blade towards his throat.

Reaper HOLDS the knifed arm away as both compete in a struggle of strength.

Reaper HEADBUTTS Gruesome Face behind him and returns to his ways of technical perfection with a HEAD KICK that lands.

Gruesome Face GRABS one of the Kama-Scythes off Reaper's back before Reaper creates distance and faces his enemy. Reaper draws the remaining one from his back.

Gruesome Face swings the Kama-Scythe vigorously at Reaper, yet Reaper dodges with precision. Reaper RETALIATES. They slice at each other, neither landing due to both's incredible spatial awareness and martial skill.

Eventually, they LOCK BLADES. At a standstill, Reaper KICKS the blades at the point of contact, disarming Gruesome Face.

Reaper SWINGS his remaining Kama-Scythe at Gruesome Face, but Gruesome face evades. One of the strikes HITS the wooden wall, and the blade gets STUCK. Gruesome Face KICKS Reaper's arm, disarming him of the blade and leaving it stuck in the wall.

Without hesitation, Gruesome Face draws his own black blades from his sleeves, one blade in each hand. He ATTACKS Reaper with them.

Despite the skill displayed by Reaper, Gruesome Face is able to SLASH and STAB Reaper across the chest multiple times. Some of the slashes CUT, others are DEFLECTED off Reaper's chains.

The onslaught for the bladed attacks continues, but Reaper picks up on Gruesome Face's pattern. He manages to DISARM Gruesome Face of his knives and even the odds.

The fight continues, now purely HAND TO HAND. Reaper and Gruesome Face are ridiculously evenly matched.

Their skills are openly displayed in their aggression towards one another. As they strike and trade, the pace quickens, as they both refuse to slow their fighting spirit, even for a second.

Their hate and their anger towards one another fuels every step, every strike, every counter landed. They dance around the open area of the unconstructed home in a savage yet technical display of combative expertise and martial aggression.

The fist fight continues for MINUTES, both landing but neither gaining the upper hand... until Reaper finds an opening and LAUNCHES a brutal, perfect AXE KICK to the top of Gruesome Face's head, DEALING MAXIMUM DAMAGE.

This single shot shifts all the favor to Reaper. He unloads a DEVASTATING COMBINATION that BRUTALIZES Gruesome Face. Reaper PULLS Gruesome Face to the ground and POUNDS him with his fists over and over.

Reaper then picks Gruesome Face up and FLINGS him into the wall before he BLITZES Gruesome Face, deflecting the little offense Gruesome Face has left.

Reaper then BEATS HIM DOWN INTO SUBMISSION, raining inhuman amounts of fury down on him with strikes heavy and frequent

enough to kill ten normal men until Gruesome Face is beaten, broken, and cannot move.

As Gruesome Face leans back, he BREATHES HEAVY, tired and out of stamina. Reaper STEPS BACK, exhausted but in better shape than his opponent. He walks towards his scattered weaponry.

GRUESOME FACE

Slay me with all your fury if you must. You know it makes no difference.

Reaper picks up the one Kama-Scythe from the ground and pulls the other out of the wall. He holds them in his hands and carries them over to where Gruesome Face rests.

Reaper stands just over Gruesome Face as he continues his spiel.

GRUESOME FACE

Allow me to see, one more time.

Reaper does not react. Gruesome Face slowly, weakly stands. He puts his hands up and on Reaper's face, under the hood and pulls down Reaper's cloth mask hiding his face.

WE DO NOT SEE Reaper's face now, but Gruesome Face does.

GRUESOME FACE

There he is... the vulnerable, terrified child beneath all the wrath... Until next time, my friend. I'm looking forward to it.

Reaper takes a step back and raises one Kama-Scythe. He THRUSTS it down, PLUNGING directly through Gruesome Face's sternum, and burying deep in his belly.

He RIPS the Kama-Scythe out, TEARING open Gruesome Face's chest cavity and sending his organs pouring out. Reaper turns the other Kama-Scythe backhanded and THRUSTS it upward, going through Gruesome Face's chin and emerging out of his head.

Reaper TURNS and grips the Kama-Scythe forehanded. He LUNGES forward, PULLING the Kama-Scythe with him.

SLO-MO: Reaper RIPS Gruesome Face's face in half. As Reaper LUNGES forward and his opponent's face and mask rip, a very brief glimpse of the bottom half of Reaper's true face, human and bearded, is visible SCREAMING as he finishes the execution.

Gruesome Face, completely mutilated, falls over DEAD.

Reaper turns back around and stands over his adversary's dead body. With purely disrespectful intentions, Reaper SPITS on Gruesome Face, then turns and walks away.

61 INT./EXT. EDGE OF TOWN - NIGHT

61

Mr. S, Jacqueline's predatory teacher, sits in his car on a strip street surrounded by low buildings and shops that leads to the highway out of town.

The street is GRIDLOCKED with cars bumper to bumper. Everyone is trying to escape.

Mr. S' leg BOUNCES as he anxiously waits for the traffic to clear while a symphony of CAR HORNS are audible from inside.

MR. S
Come on, come on! What the hell is
taking so long?

Mr. S TURNS ON THE RADIO, and FLIPS CHANNELS, but is met with STATIC from each turn of the dial.

Frustrated, he turns the radio off and leans his head back.

OUTSIDE THE CAR, a WOMAN RUNS BY Mr. S' car, SCREAMING and FLAILING her hands. It barely catches his attention.

MR. S
What the hell?

Two more PEOPLE RUN BY in the same fashion.

Mr. S turns and looks through the rear window, trying to see where the runners were off too.

BANG!

Another RUNNER BANGS on the windshield, STARTLING him.

MR. S
(startled)
Shit!

RUNNER
Run! Get out of he-

The Runner is cut off by a Beast that STABS into the Runner's head, SPRAYING BLOOD all over the windshield.

MR. S
Oh fuck!

Mr. S shifts the car in REVERSE and HITS THE GAS. The car ROLLS BACK but RAMS into another car that was already behind him.

MR. S
Dammit, dammit, dammit!

Mr. S falls into a PANIC. His hands move between the gear shift and the steering wheel rapidly, his brain trying to find something to do but ultimately knowing that he is trapped.

As he panics, a club-armed Beast approaches the driver's window and BASHES IT, SHATTERING THE WINDOW.

Another Beast, one with claws, GRABS and YANKS Mr. S out of the car. Mr. S senselessly PLEADS with the mindless Beasts.

MR. S
No, no, please!

Three Beasts in total DRAG Mr. S past the few cars that were behind him as he pointlessly tries to break away from their grip.

The Beasts TOSS MR. S on the street as he lands on his back, looking up at them. He has a CUT on his neck (in the same spot as Jacqueline's hickey), likely from the glass breaking.

Mr. S backs up in terror as the Beasts intimidate him by walking towards him slowly. The sight of their bloody and terrifying appendages causes Mr. S to QUIVER and almost FREEZE.

Before the Beasts can pounce, CLICK CLACK, BLAM BLAM BLAM! Mr. S COVERS UP and FLINCHES at the GUNSHOTS.

From yards behind him, Jure and Jacqueline FIRE with their respective weapons at the Beasts.

The Beasts turn their attention to the armed pair, but before they can even charge them, the gunfire KILLS all 3 Beasts.

JURE
Get him up. I'll cover you.

Jure covers Jacqueline's back while she runs up to Mr. S.

Mr. S gets to his knees and turns. He makes eye contact with Jacqueline. Jacqueline FREEZES.

MR. S
Jackie?

JACQUELINE
(shocked)
Oh my God.

Mr. S gets up and approaches Jacqueline.

MR. S
Oh, thank God it's you!

Mr. S comes close and puts his hands on Jacqueline's shoulders. Jacqueline once again slightly pulls away, but is mostly frozen.

MR. S
I am so happy to see you.

Mr. S pulls Jacqueline in for a HUG, but before he can make a full embrace, Jacqueline SNAPS BACK to her senses, GRIPS the shotgun in her hands and realizes its power... and her own.

JACQUELINE
(shouting)
Get the fuck off of me!

Jacqueline PUSHES Mr. S off of her. The shouting catches Jure's attention and he turns to face them.

Jacqueline BASHES the butt of the gun into Mr. S face, sending him down to the floor with one hit.

JURE
Whoa! Hey!

Jure rushes over to them as Mr. S lies on the ground gripping his face in pain. Jacqueline POINTS the barrel at Mr. S.

JURE
What the hell are you doing?

JACQUELINE
This is none of your business.

JURE
Jacqueline, I gave you that gun to shoot monsters, not people.

JACQUELINE
He is a monster. Do you know what he did to me?

MR. S
Come on, Jackie. I was only helping you. You wanted it, didn't you?

Jure realizes what may be going on. His level of concern drops.

JURE
Oh...

Jacqueline's finger moves to the trigger.

JURE

Hey. Killing monsters is one thing, but killing a human being is a whole different story.

JACQUELINE

I told you. He is a monster.

MR. S

Jackie, please.

JACQUELINE

Shut the fuck up!

JURE

Maybe he is. Maybe he deserves it. But I'm still a police officer, and I still have to uphold the law. I can't let you kill him.

JACQUELINE

Like you're gonna fucking arrest me after all we did.

JURE

...You're right. I won't. But he can be punished another way. He's not worth the ammo. Save it for the real enemy.

Jacqueline takes a few seconds. Her lips QUIVER as her trigger finger ITCHES.

Jacqueline LOWERS HER AIM and SIGHS.

JACQUELINE

Go. Get out of here.

Mr. S slowly gets back up to his feet.

MR. S

Thank you, Jackie. Thank you.

Jacqueline, holding all her anger in, lets him pass her.

JURE

You made the right decision. Once this is over, I promise I'll do everything in my power to-

Jacqueline turns around as Mr. S walks away. She SPRINT STEPS behind him and THROWS HER LEG DIRECTLY UP, SOCCER KICKING Mr. S from the back STRAIGHT TO THE GROIN.

Mr. S YELPS in pain and FALLS to one knee, but doesn't turn around and continues trying his absolute best to keep moving away.

JACQUELINE
That's right. Keep it moving.
(under her breath)
Mother fucker.

Jure stands in front of Jacqueline.

JURE
You ok?

JACQUELINE
Yeah. I'm fine.

JURE
If you need to take a moment-

JACQUELINE
We have a mission, Jure. Let's
just stick to it.

JURE
All I'm saying is-

An audible SCREAM cuts Jure off.

They pause and look down where the traffic jam is.

In the distance, Summoner climbs atop a car and looks directly towards Jure and Jacqueline.

JURE
Not this fucker again.

They see Summoner conjure the purple aura around his hands.

JURE
We're gonna need to get to higher
ground.

62 EXT. NICOLO'S YARD - NIGHT

62

Sydney sits on the curb. She holds Dev's dead body in her lap. She appears in shock, unable to cry but extremely hurt. Konrad stands behind her in support.

SYDNEY
I hurt him... so much. He didn't
deserve this. I did.

KONRAD

Sydney...

SYDNEY

I was the one who should have been punished. If anyone is going to Heaven, it's Dev. And I have to stay here, in Hell.

Konrad's radio SOUNDS OFF. Jure is calling.

JURE (V.O.)

Hey Konrad! You still alive, man?

KONRAD

(speaking into his radio)

Yeah, man. I'm here.

JURE (V.O.)

I hate to do this to you, but I might need your help out here. A shitload of these monsters and their head honcho just popped up.

(GUNSHOT)

We're holding them back as best as we can, but I might need an extra pair of hands.

KONRAD

Hang tight, Jure. I'll be there.

(off the radio, to Sydney)

Syd, I need to get you to safety.

Konrad picks up the pistol he lent Dev near Dev's body.

SYDNEY

No. I want to fight.

KONRAD

The hell you do.

Sydney gently rests Dev's body on the ground and stands up.

SYDNEY

If you lose out there, it's only a matter of time before they find wherever I am and kill me too.

Sydney walks away, towards the burnt house.

KONRAD

This isn't about helping is it?
You want revenge.

SYDNEY

So what? I hurt the only people
who really cared about me. It's
time I do something good for once.

KONRAD

I care about you, Sydney.

Sydney approaches the Longsword on the ground stuck in the
lawn. She pulls it out of the dirt with both hands. It is heavy
in her hands, but she manages the weight.

SYDNEY

That's why I'm coming with you.

She then picks up Konrad's shotgun that he dropped.

SYDNEY (CONT'D)

If you die, I die. I'm not going
to lose you too.

Sydney throws the shotgun to Konrad. Konrad catches it and
slings it over his shoulder.

KONRAD

Fine. But you don't leave my side.

Sydney and Konrad approach the vehicle together. Sydney gets
into the passenger seat. Konrad opens the trunk. He removes
three magazines and loads them into his pistol and belt.

With the pistol still in hand, Konrad hears FOOTSTEPS behind
him. He TURNS ON A DIME and aims the pistol towards the source
of the noise to see that it is Reaper walking past.

KONRAD

You're alive.

Reaper keeps walking past the car and down the street,
completely ignoring Konrad.

KONRAD (CONT'D)

Did you kill that son of a bitch?
(Reaper ignores)
You were the one in the cornfield,
weren't you?
(Reaper keeps walking)
You going where all those monsters
are? We're headed there too.
(Reaper ignores)
Listen, it'll take you thirty
minutes to get there on foot. I
can get you there in five.

Reaper STOPS. He turns and looks at Konrad.

63 INT./EXT. STREETS - SHORTLY AFTER

63

Konrad drives the Police Vehicle down the street. Sydney sits in the passenger seat with the sword between her legs.

KONRAD

Do you even know how to use that?

SYDNEY

I took a fencing elective once.
I'm sure there's some overlap.

KONRAD

That was Dad's most prized
possession.

SYDNEY

You're acting like he didn't tell
me the story of this sword more
than he told me he loved me.

KONRAD

...Are you scared?

SYDNEY

Are you?

KONRAD

Not for myself, no. I am for you.

SYDNEY

Don't be. I'm not afraid anymore.

KONRAD

It's ok to be.

SYDNEY

Whatever happens to me, I know
I've got coming. I did this to
myself. Maybe before it's over, I
can repent for what I've done.

Knelt atop the vehicle is Reaper, listening. The red and blue siren lights FLASH across his face. Though we do not see his face, the conversation has struck a chord within him.

64 EXT. EDGE OF TOWN - NIGHT

64

The Summoner, his hands raised with dark energy, walks through the pathways made between the cars.

Jure and Jacqueline are perched atop one of the low shop buildings. Jure kneels and aims his AR-15 down towards the street. He SHOOTS at the Beasts.

Behind Jure, Jacqueline SHOOTs at Beasts that have climbed up to the roof and are trying to attack them. Jacqueline defends Jure while Jure attacks the Beasts on the ground.

Jure RUNS OUT OF AMMO.

JURE
I'm out! Keep covering!

JACQUELINE
I got it!

Jacqueline SHOOTs a beast dead as Jure reloads. Jure looks down and sees the Police Vehicle driving in with Reaper on top.

JURE
Konrad's here! And he brought the
killer!

DOWN ON THE STREET, Konrad's drives to the action zone.

Reaper looks down the street and sees Summoner as he approaches the end of the traffic block.

SUMMONER
(clicks/groans, SUBTITLED)
There you are... Children! Feast
on our adversary!

The horde of Beasts on the ground hear the command. They turn their attention towards the incoming Reaper.

Reaper SLAPS the top of the car twice, signaling Konrad to stop. Konrad BRAKES and brings the car to a full stop.

Reaper drops down from the top of the car. He watches as the Beasts congregate across from him.

Sydney opens her door and stands halfway outside the car. She YELLS to Reaper.

SYDNEY
Hey!

Reaper turns slightly to see her.

SYDNEY (CONT'D)
Fuck 'em up.

Reaper turns back towards the Beasts and DRAWS his BLACK SHORT SWORD.

The Beasts CHARGE at Reaper as Reaper CHARGES back.

They meet in the middle of the road as Reaper LEAPS and STABS a Beast THROUGH THE HEAD. The rest of the Beasts ATTACK as Reaper FIGHTS them, killing them indiscriminately and with ease.

Reaper SWIPES and SWINGS his sword expertly as the Beasts surround him on all sides. Despite the outnumbered odds, Reaper controls the fight, CUTTING, PUNCHING, KICKING, and KILLING.

ON THE ROOF, Two Beasts come at Jacqueline. She SHOOTS both dead with well placed shots, but as she tries to cock the shotgun after the second shot, the slide is halted. She is out.

JACQUELINE

Reloading!

Jacqueline takes her eyes down and pulls out a shotgun shell to reload. With her focus on the weapon, Jacqueline does not see that one more Beast is coming at them.

Jure looks towards Jacqueline reloading and sees the threat.

JURE

Hey, eyes up!

Jacqueline looks up to see the Beast. Rattled, she DROPS the ammo and cannot reload as the Beast gets dangerously close.

Jure AIMS the AR-15 at the Beast, but cannot get a shot as Jacqueline is in the way.

The Beast reaches them. It TACKLES both Jacqueline and Jure together. All three of them fall off the building.

Jure LANDS on his back. Jacqueline LANDS on top of Jure, and the Beast LANDS atop both of them. The shotgun lands nearby, but Jure's AR-15 is still strapped across his body.

Jure is conscious, but hazy. Jacqueline is trapped between them, and the Beast has them right where he wants them.

The Beast STABS THROUGH Jacqueline's shoulder, sinking its claws in and forcing a pained SCREAM out of Jacqueline.

The Beast pulls its claw out and chambers up to swipe at Jacqueline's head. Jacqueline looks up at the Beast without fear, ready to accept her fate.

Before the Beast can strike down, it is STABBED through the neck by the Longsword, giving it brief pause, and KILLING it. Holding the Longsword is Sydney.

Sydney pulls the sword out of the Beast and KICKS it off them.

SYDNEY

You alright?

JACQUELINE

I think so.

Sydney helps Jacqueline up and sees her fresh wound.

SYDNEY

That doesn't look good.

JACQUELINE

I've had worse today.

Konrad comes in and kneels near Jure who is stirring. Jacqueline picks up her shotgun and reloads.

KONRAD

Hey man. You good?

Jure wakes up completely.

JURE

You came through!

Konrad helps Jure to his feet.

JURE (CONT'D)

What the hell did you bring Sydney for?

SYDNEY

Nice to see you too, Jure.

KONRAD

Probably the same reason you brought a teenager with you.

JURE

Fair enough.

All four of them look over to the center of the street. Here, Reaper FIGHTS the Horde of Beasts with his short sword, holding his own and the upper hand.

JURE

You brought reinforcements, huh?

KONRAD

We'd be screwed without him.

Summoner stands mere yards away from Reaper, watching the fight.

JACQUELINE

What about that guy?

KONRAD

We should leave him to our friend.
He seems to know what he's doing.

JURE

He's drawing their forces. Let's
get people out of here while
they're distracted.

KONRAD

Good plan. Stay together.

Konrad, Sydney, Jure, and Jacqueline set off together, away from the main fight.

Reaper FIGHTS the Beasts. His skill resolute, his fury absolute, and his technique crisp and perfect, Reaper kills every Beast that comes his way.

Reaper is DISARMED of his weapon when a Beast BASHES his sword-wielding arm and the sword FALLS and SLIDES AWAY.

In retaliation, Reaper takes it to the ground and CRUSHES its windpipe. He takes hold of one of the Beast's BLADES and SLICES IT into its already crushed windpipe.

More Beasts CHARGE towards Reaper. He draws his Kama-Scythes, puts the handles through his sleeves, turning his fists into sharp, bludgeoning weapons. He uses his signature weapons to RIP AND TEAR the Beasts.

65

INT. RETAIL STORE

65

The Retail Store on the same strip has its windows broken. A WOMAN holds her BABY and sits behind a fallen shelf.

Past the shelves, near the broken windows are three Beasts. They search around the room.

The Woman clutches her baby tightly. Her eyes are closed and she holds herself as much as she holds her child.

The Baby begins to CRY LOUDLY.

WOMAN

(whispering loudly)
No! No! Shh!

The Beasts' attention is drawn. They turn towards the noise.

From outside, Sydney RUSHES IN. The shattered glass CRUNCHES underneath her feet, drawing the attention of one Beast.

As the Beast turns, Sydney STABS it through the stomach with her sword, as Jacqueline comes in right behind her and BLASTS the Beast's head to bits, point blank.

The two remaining Beasts turn around at the sound of the gunshot. Before they can even react or retaliate, Jure and Konrad come in. They SHOOT both the Beasts DEAD.

As Jure and Konrad blast their hail of bullets, the Woman looks around, confused and scared while her Baby continues to CRY.

Once the bullets cease flying, Sydney peers around the corner of the fallen shelf and sees the Woman and her Baby seated there. Initially, the Woman is STARTLED, but is soon relieved.

SYDNEY

Ma'am. Come with us.

66

EXT. EDGE OF TOWN

66

Reaper SAVAGELY KILLS more and more Beasts. He draws the Kama-Scythes out of his sleeves and continues his brutally one-sided battle.

ACROSS THE STREET, a group of THREE PEOPLE are trapped and squished behind an AWNING that has fallen down from the building it was attached to. Two Beasts SCRATCH and CLAW at the awning, trying to get to the people behind it.

The group of four comes out into the middle of the street.

JURE

There're a few behind that awning.

Konrad steps forward to go help, but Sydney puts her arm out in front of him to stop him.

SYDNEY

No. Let me handle this one.

Sydney steps forward with the Longsword in hand.

JURE

Is she nuts?

KONRAD

No. She's brave.

Sydney CHARGES one Beast and IMPALES IT through the chest.

Just as the other Beast notices and turns to face Sydney, she pulls the Longsword out, then utilizes the length of the blade to keep the Beast at distance and land a FATAL CUT to the head.

As the Beast falls to the ground, Sydney ensures its death by STABBING IT one more time.

Jure, Konrad, and Jacqueline approach the awning and all grab it. They PULL the awning with great strength, and create a small opening that is large enough for the people to get out.

KONRAD

Go get to safety.

The trapped people run away as Sydney comes and rejoins.

They all look over to Reaper who is fighting the Beasts.

Reaper only faces off against two more Beasts, and he STRIKES THEM DOWN and KILLS them with relative ease.

Behind him, another Beast approaches. As he turns around to face it, A HAIL OF BULLETS from Jure, Jacqueline, and Konrad all come flying and RIDDLE the Beast with lead.

The Beast falls to its knees. Sydney walks up to it fearlessly.

She takes a look at Reaper as Reaper looks back at her before she takes a HEAVY SWING OF THE SWORD, DECAPITATING THE BEAST.

With all the Beasts now dead, Reaper turns to face the Summoner. Summoner stares back at him.

Our four heroes group up with Reaper as they all stand together, facing the final remaining Demon.

Summoner, ANGRY, uses one last bit of dark energy as his hands GLOW.

Summoner CONJURES UP another PORTAL behind him, but far larger than anything before. He holds his arms STRAIGHT OUT struggling to keep it open.

Through the portal, Reaper and the group of four HEAR THE AWFUL SCREECHES and MONSTROUS ROARS of whatever HORRORS lie beyond it.

Reaper picks up his sword from the ground and re-sheathes it. He still holds the Kama-Scythes while the gang of four group up on either side of him, in awe of the otherworldly forces before them.

JURE

What the hell is on the other side
of that?

Reaper steps forward, ready to re-engage. Sydney grabs his arm, holding him back.

SYDNEY

Wait!

Reaper looks back at Sydney, surprised.

KONRAD

Sydney, let him go.

SYDNEY

(to Konrad)

He can't fight them all alone.

KONRAD

He has to. It's what he does. The further away from us this shit is, the better.

SYDNEY

(to Reaper)

Take me with you.

KONRAD

Sydney!

SYDNEY

(to Reaper)

Please. I hurt people. People that loved me. I've done horrible things to good people that didn't deserve it. I'm a sinner. I need a chance to pay penance for what I did... And I know you can show me how.

REAPER'S POV: Reaper looks at Sydney holding onto his arm with the sword in her hand. The red glow and the blue glow BUFFER, but the blue glow TAKES OVER COMPLETELY.

Reaper SPEAKS for the first time with a human, sympathetic, and wise but grisly and tortured voice.

REAPER

Penance can be paid, but sin cannot be undone.

Reaper RIPS his arm away from Sydney's grip and steps forward. He RAISES his arms and the Kama-Scythes straight out to the side, both a PROTECTIVE GESTURE for the brave warriors behind him as well as a MOCKERY of Summoner's stance in front of him.

Reaper then BOLTS at Summoner.

Reaper LEAPS and KICKS Summoner, sending him TUMBLING into his own portal, as Reaper's momentum flings him in as well.

As both enter, the portal CLOSES itself in an instant.

Jacqueline, Konrad, and Jure stand, just staring down at where the portal was with a look of SHOCK as to what they just saw mixed in with RELIEF that this is finally over.

Sydney looks on also, but ruminates over Reaper's words.

CUT TO BLACK

67 EXT. EDGE OF TOWN - THE NEXT MORNING 67

Ambulances are scattered across the strip where our final battle took place. No more Beast bodies remain.

A NEWS REPORTER stands in front of a live camera and gives the broadcast.

NEWS REPORTER

Survivor accounts of what happened here in the small town of Riddenhood, Texas last night all point to an absolute bloodbath. Countless bodies of victims were found, but there were no signs of any perpetrators.

WE SEE the spots where all the dead demons should be, but they are gone.

68 EXT. FOREST - DAY 68

The spot where Devourer was killed is empty.

69 EXT. NICOLO'S HOME (BURNED) - DAY 69

The spot where Metal Head was killed is empty.

70 INT. CONSTRUCTED HOUSE - DAY 70

The spot where Gruesome Face was killed is empty.

71 EXT. EDGE OF TOWN - DAY 71

The spot where the Beasts were killed is empty.

NEWS REPORTER

Authorities are baffled at last nights events.

(MORE)

NEWS REPORTER (CONT'D)

An official statement from the mayor will be given tonight.

Behind the News Reporter, Jacqueline, free of the kevlar vest, sits in the back of an open ambulance. An EMT WRAPS her wound with bandages.

EMT

How's that?

JACQUELINE

As good as it can be, I guess.

The EMT notices the hickey on Jacqueline's cheek.

EMT

There's a little bruising on your neck.

JACQUELINE

Oh, it's nothing.

EMT

Any discomfort there?

JACQUELINE

Nothing I can't handle.

EMT

Alright. I'll go get you something for the pain.

JACQUELINE

Thanks.

Jure, shedded of the weapons and now in a simple hoodie, approaches Jacqueline with a phone in hand.

JURE

Hey, dude.

JACQUELINE

Hey!

JURE

How are you feeling?

JACQUELINE

Since the adrenaline wore off, it hurts like a bitch, but they're getting me some painkillers.

JURE

Good. So uh, I was able to reach the VA hospital.

(Jure hands her the phone)

There weren't any attacks down there, so your dad's fine. He's awake now.

Jacqueline BREATHES a SIGH OF RELIEF as Jure hands her the phone.

JACQUELINE

Thank you so much.

JURE

You got it. I hope he knows what a badass his daughter is.

Jure starts to walk away.

JACQUELINE

Jure...

Jure stops and turns back around.

JACQUELINE (CONT'D)

I'm going to find out what happened here. I promise.

JURE

Just let me know if you need some backup.

Jacqueline smiles as Jure walks away. Jacqueline puts the phone to her ear.

JACQUELINE

Hello?

JACQUELINE'S FATHER (V.O.)

Hey, baby girl. I'm so glad you're ok.

JACQUELINE

It's so good to hear your voice, Dad.

Jure walks away from the ambulance. A FEDERAL AGENT in a suit approaches Jure from behind.

FEDERAL AGENT

Officer?

Jure turns.

JURE

Yeah?

FEDERAL AGENT

We'll take your statement whenever
you're ready.

**72 INT./EXT. SYDNEY'S APARTMENT BUILDING (AUSTIN, TEXAS) - 72
EVENING**

SUPERIMPOSE: ONE WEEK LATER

Konrad drives a car with Sydney in the front seat. They sit in relative silence as a song plays on the radio and Sydney cradles a JAR OF ASHES, presumably Dev's, in her arms.

Konrad pulls up to the front of Sydney's apartment building and parks.

KONRAD

Sydney-

SYDNEY

I know... I know.

They smile at each other. No words need to be said.

KONRAD

Call whenever.

SYDNEY

You too.

Sydney gets out of the car with the jar of ashes. She goes to the trunk and grabs a backpack. Attached to the backpack is long SACK, with the outline of the Longsword apparent.

Sydney closes the trunk and walks into her apartment building. She peers back at Konrad before going in. Konrad waves.

WE SEE from a BIRDS EYE VIEW, Sydney walks into the apartment building and Konrad drives away. We PAN over the city of Austin, Texas to a BACK ALLEY covered in shadow and darkness.

73 EXT. BACK ALLEY - EVENING 73

A PORTAL OPENS UP, the very same kind that opened in the forest. From the bottom of the portal a FRAIL HAND REACHES OUT. The hand pulls itself through, revealing THE SUMMONER, BLOODIED AND BEATEN, DRAGGING HIMSELF OUT OF THE HELLSCAPE and BACK INTO OUR WORLD...

But he STOPS... He is held back. An ABRUPT PAIN is displayed on his face.

THE REAPER'S SCYTHE and HAND STICKS OUT OF THE PORTAL and is LODGED DEEPLY in the SUMMONER'S BACK.

Helpless, the Summoner CLAWS at the ground, trying to pull himself further out and gain traction on the goring, but the hand and scythe PULLS and DRAGS THE SUMMONER BACK to the depths from whence he came.

CUT TO BLACK

END CREDITS