

"GO LIVE"

Written by

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"GO LIVE"

FADE IN:

EXT. ELEMENTARY SCHOOL PLAYGROUND - DAY

ECU - USED RED-COLORED CONDOM HALF BURIED IN THE WOOD CHIPS OF THE PLAYGROUND

A used red condom rests on some wood chips at the center of a children's playground. Children are playing on the playground remaining oblivious to the condom.

CUT.

EXT. STREET LEADING TO SCHOOL - DAY

A petite golden-haired girl, GABRIELLA (12), carries a knapsack on her back that is improbably large for her frame.

Gabby saunters down the long street and enters the playground area of the school.

EXT. ELEMENTARY SCHOOL PLAYGROUND - DAY

Gabby approaches a bench in front of the playground equipment and struggles to take off her massive knapsack.

Gabby sits on the bench with the bag in front of her. Gabby has good posture and her feet dangle slightly above the ground.

Gabby opens the backpack and pulls out a vanilla pudding cup along with a plastic spoon. She watches the younger kids playing.

A glob of pudding falls off the spoon and drops into her bag.

Gabby notices the spill and removes a pile of papers in her knapsack. She meticulously wipes the pudding off the top page of the pile.

A gust of wind scatters the pile of papers across the playground.

Surreally, extra-diegetic audience laughter is heard as if Gabby were starring on a popular sitcom.

Gabby looks around quizzically as if she had heard the laughter.

Gabby gets up from the bench and begins collecting the papers scattered around the playground.

A large, strange-looking boy, CHRIS (12), jumps down from the playground equipment. Chris picks up the used condom from under one of the sheets of paper.

Chris seems too old to be playing with the other children. He stares at Gabby in an unsettling way as she finishes collecting her papers.

Gabby returns to the bench, puts the papers back in her knapsack and sits down once more. Chris sits on the bench beside Gabby.

CHRIS

Hey Gabby...

GABBY

Christopher.

CHRIS

Just call me Chris. It's weird when you use my full name. Only my mom does that when she's mad at me.

GABBY

How about I call you snowflake?

CHRIS

Why "snowflake"?

GABBY

Because you need special treatment.

Gabby eccentrically chuckles to herself, but Chris doesn't seem to understand the insult.

CHRIS

Why did you run away from home?

GABBY
I didn't. My dad left.

CHRIS
Are you mad?

GABBY
(mockingly)
"Are you mad, bro?"

Chris looks confused by Gabby's manner.

CHRIS
What do you mean?

GABBY
Nevermind. Forget it.

CHRIS
Were your parents married?
(pause)
I mean before your dad left you.

GABBY
He didn't leave me. He left my mom.

There is an awkward moment of silence where Chris shifts positions on the bench, perhaps realizing that he should move on.

CHRIS
Gabby... are you going to get married
when you grow up?

GABBY
No... I'm going to be an astronaut
and fly to Halley's Comet and then
live in a cloud of stardust and eat
the stardust before it becomes a
star. Then I'll be a star too.

Gabby starts giggling and pinches Chris's leg trying to encourage him to laugh out loud as well.

CHRIS
Fly to Halley's Comet? Why don't you
just wait for it to come to Earth?

GABBY

Oh, that hardly ever happens.

Chris looks at his wristwatch.

CHRIS

My mom is on the street.

Gabby scrunches up her face, finding the comment inappropriate. Chris reaches in his pocket. He pulls out the used condom and takes Gabby's hand with his other hand. He puts the used condom in Gabby's hand.

Gabby is fixated on the condom in her hand. She sits motionless for quite some time. Chris gets up and leaves.

One of the other children notices what Chris did and points it out to the other kids. They act up and run away from the playground to escape Chris and Gabby.

The playground is empty. Gabby gets up from the bench and climbs on the playground equipment until she is at the top of the tube slide.

She starts to go down the slide when someone pushes her violently from behind. Gabby hits her head and the top of the slide and blacks out. She lies unconscious at the bottom of the slide.

Chris stands at the top of the slide and looks down at Gabby.

CUT.

[OPENING CREDITS]

The feet of children are shown returning to the bench area in front of the playground. They fill in letters for the opening credits on the pavement with colored chalks.

Gabby is waking up at the bottom of the slide. She checks the bump on her head and gingerly gets to her feet.

Gabby goes to pick up her knapsack, but it is too large, cumbersome, and heavy given her concussion. She stashes the knapsack under the slide and leaves the playground.

EXT. STREET LEADING TO SCHOOL - DAY

Gabby works her way down the long street. It is clear from her gait that she remains woozy from what happened at the playground slide.

EXT. LONG NARROW BRIDGE - DAY

Gabby makes it to a long narrow bridge. She begins walking across the bridge.

Gabby notices an ominous figure at the other end of the bridge. SKULLWINDER stands at the other end of the bridge. Skullwinder is a surreal figure who has a skeleton skull head and wears a black costume with the pattern of a human skeleton (danse macabre costume). Skullwinder is wearing sunglasses.

Gabby is unnerved by Skullwinder, but she continues walking across the bridge. Skullwinder begins walking toward her.

They pass each other on the bridge and then Skullwinder climbs over the railing.

Gabby turns around and watches Skullwinder. Skullwinder takes its sunglasses off and puts them on the railing. Skullwinder looks to the sky and then jumps off the bridge.

Gabby runs over to where Skullwinder jumped. She looks over the railing and can see his corpse on the sidewalk, however, a truck drives over the corpse and the body becomes a pile of loose bones that scatter across the road.

Gabby looks at the sunglasses and takes them with her. She tries the sunglasses on.

Gabby looks around to test the sunglasses. She continues down the bridge.

CUT.

INT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

ECU - BALLOONS ALONG CEILING BEING POPPED

Colorful balloons are being popped. A montage of shots from within an empty call center are accompanied by extra-diegetic sounds of sped-up angry voices arguing, and the crashing sound

of telephone receivers being hung up. The balloon pop sounds begin to censor cursing by the angry voices.

DUSAN FASS (40) is an enigmatic queer character. He always wears darkly tinted aviator sunglasses and fashionable suits.

Dusan's face is horrific and alien. His complexion is that of a rotten tomato. Dusan's skin is a mix of slime green, neon violet and patches of brown (homage to John Carpenter).

Dusan walks through the drab call center hanging up phones within the numerous cubicles on the office floor. The cacophonous array of angry voices becomes less until only the sound of popping balloons remains for a single argument.

Dusan continues walking until he arrives at the end of the floor and enters a break room.

INT. BREAK ROOM - DAY

Dusan enters the break room where there are preparations for a party. There are bunches of balloons floating across the ceiling of the room.

A cake is on a long conference table. The cake is shaped and designed to look like Gabby. Dusan takes his finger and licks some icing off the cake.

Dusan takes out a cell phone from his pocket and is viewing random dialogue being texted actively by the two parties that can still be heard arguing.

The first new text reads, "watch who you are talking to buddy, I'll put you down". Another sender is quickly replying, "boy, you couldn't put down a toilet seat." The first respondent replies, "what the hell is that supposed to mean?"

CUT.

EXT. SIDE OF ROAD - DAY

Gabby has arrived at the site of a minor car accident. The two drivers are on the street arguing, and they are the same voices that were heard when Dusan was in the break room of the call center, as well as being the text messages on Dusan's cellphone.

ANGRY MAN #2
It means I'll kick your ass, pal.

ANGRY MAN #1
Don't sing it - bring it!

The two men move closer to each other, and they are staring each other down.

ANGRY MAN #2
Look at you - do you even lift?

ANGRY MAN #1
Take a swing and find out.

ANGRY MAN #2
Tough talk...

ANGRY MAN #1
Yeah, that's right.

The pair continue to argue but it becomes inaudible. Gabby didn't have her new sunglasses on, but while she is gawking at the aggressive drivers, she puts the sunglasses on.

Gabby is shocked when she notices a camera crew across the road, and they seem to be filming the angry drivers. The video equipment is of professional quality.

Dusan Fass is the director for the "scene" and his audio guy, clapper, and camera operator share the horrific alien countenance of Dusan, however, they are clothed more appropriately for the roles they are performing in the film crew.

Gabby is transfixed by the alien camera crew that only she can see through the cosmic sunglasses.

The sound of the angry men becomes distinguishable once more.

ANGRY MAN #1
If you walk like you drive then
you'll have to be careful when you
get home.

ANGRY MAN #2
That a threat, bro?

ANGRY MAN #1

No, I'm just saying you might trip down the stairs to your mom's basement - you clumsy mother fucker. ("fuck" balloon pop censored)

ANGRY MAN #2

We could talk about mothers, but I'm not sure you have one. You look like you crawled out of a frog's ass. Kermit looking skinny bitch.

ANGRY MAN #1

Just give me your insurance info.

ANGRY MAN #2

Admit it was your fault first, faggot.

ANGRY MAN #1

What did you call me?

The first angry man lunges at the other angry man. They begin tussling with a mixture of amateur wrestling holds and clumsy punches.

Dusan's camera crew begins moving forward from across the road and they get closer to the action. Dusan looks at Gabby, but Gabby doesn't make it obvious that she can see him.

The fight continues until a police cruiser pulls up. When the police officers start breaking up the fight, Dusan's camera crew stop filming and go back across the road to pack up their equipment.

Dusan continues to look at Gabby. Gabby now reveals that she can see Dusan because her gaze follows Dusan's movements.

Dusan speaks into his cellphone.

DUSAN FASS

Blonde female, approximately twelve years old. Small for her age.

(pause)

Wearing a blue sweater.

Gabby flashes the "L for Loser" sign against her forehead and directs it at Dusan. An unmarked van pulls up in front of the camera crew and Gabby can't see the other side of the road. When the truck pulls away, the camera crew is gone.

Gabby takes the sunglasses off and inspects them.

Suddenly, Gabby experiences the aftereffects of the concussion from the playground. She holds her head and is woozy. She falls. Some passersby help her up, but instead of relying on them for assistance, she runs down the street.

CUT.

EXT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

The unmarked van pulls up to the telemarketing building. Dusan and his crew exit. They enter the building.

INT. MYSTERIOUS TELEMARKETING CALL CENTER LOBBY - DAY

Dusan and his crew get on the elevator in the lobby of the telemarketing building.

INT. ELEVATOR - DAY

Dusan and his crew ride the elevator up in sinister silence.

INT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

Dusan's crew exit to the familiar floor of the center. They head toward the break room and enter it.

INT. BREAK ROOM - DAY

Dusan's crew set up in the break room and put the footage of the fist fight by the two angry drivers on a television in the corner of the room.

CUT.

EXT. BRACKISH BEACH VET CLINIC - DAY

Gabby stumbles up the steps to a vet clinic. A client leaving the clinic with their dog helps hold the door open for Gabby.

INT. BRACKISH BEACH VET CLINIC - DAY

Gabby goes up to the receptionist's desk and speaks with the VET RECEPTIONIST.

GABBY

I need help.

VET RECEPTIONIST

Oh, what's wrong sweetie? Is your kitty cat hurt?

GABBY

No.

VET RECEPTIONIST

Is your mommy with you? Where is your mommy?

GABBY

You're open right?

VET RECEPTIONIST

(quizzical)

Yes...

The receptionist appears confused, and Gabby is having a difficult time communicating. Gabby puts on the cosmic sunglasses and looks around.

VET RECEPTIONIST

Little girl, where is your pet?

Gabby spots a figure in the back corner of the receptionist area. There is an alien figure that is filming her.

Gabby runs toward the front door of the clinic, but someone is pushing open the door from outside. Gabby runs into the door and is knocked unconscious.

FADE OUT.

FADE IN:

INT. VET CLINIC EXAMINATION ROOM - DAY

Gabby is coming to consciousness while lying on a metal slab.

She is muttering.

GABBY

(mumbling)

A guilt trip is better with travel
insurance.

There is a VET DOCTOR in the room, and she approaches Gabby
and puts her hand on Gabby's forehead to check for a fever.

VET DOCTOR

What did you say?

Gabby is groggy but becoming more lucid in faculty.

GABBY

Oh, I don't know. What did I say?

VET DOCTOR

Something about traveling, I think.

Gabby sits up on the metal slab designed for pets. She looks
around the room.

GABBY

It's bright in here.

VET DOCTOR

It's easier to examine the animals
when it's well-lit.

Gabby appears bewildered.

VET DOCTOR

Do you know where you are?

GABBY

At an animal hospital.

VET DOCTOR

What is your name?

GABBY

Gabriella. Or Gabby.

VET DOCTOR

Gabby, I think you might have a concussion. We should call your parents and get you to a people hospital.

GABBY

My mom is at work.

VET DOCTOR

How about your father?

GABBY

He left my mom.

The vet doctor scratches her neck uncomfortably.

VET DOCTOR

Well, you don't have a fever. I think you'll be alright. Would you like us to call someone for you?

Gabby gets off the slab. She sees the sunglasses on the slab and picks them up.

GABBY

I'll be fine. Thanks.

Gabby confidently exits the examination room.

INT. BRACKISH BEACH VET CLINIC - DAY

Gabby puts the sunglasses on and scans the vet clinic. The alien that was filming her is no longer there. Gabby leaves the vet clinic without anyone paying any notice.

EXT. BRACKISH BEACH VET CLINIC - DAY

Gabby sees the unmarked van across the road. There is an alien filming her from inside the van in the driver's seat. Gabby crosses the road to approach the van.

The driver puts the camera down and drives off.

CUT.

Gabby crosses the road again and sits on the steps of the vet

clinic for a moment. A BEARDED MAN (60s) approaches the clinic. He has an African Grey parrot resting on his shoulder. The parrot is wearing a black pirate cap with a skull and crossbones design.

The bearded man stops to chat with Gabby. Gabby takes her sunglasses off.

BEARDED MAN

Where's your pet, sweetie?

GABBY

I don't have a pet named "sweetie".

BEARDED MAN

Smart aleck, eh?

GABBY

I try.

The bearded man huffs in amusement.

GABBY

I like your parrot, mister. Have you trained him to talk?

BEARDED MAN

Taxi and I go way back, darlin. She used to talk more when she was younger.

The parrot squawks her own name, "Taxi! Taxi!"

A cab pulls up in front of the vet clinic. Gabby gets off the steps of the vet clinic and enters the cab.

GABBY

Gotta run. Take care.

INT. TAXICAB - DAY

Gabby gets in the cab and the cab driver begins driving without instructions.

GABBY

Where are you going?

The cab driver ignores Gabby's question. Gabby looks around the cab and puts her sunglasses on. When she turns to the side, she can see Dusan Fass sitting beside her. He is facing forward stoically.

Dusan leans forward and signals at an envelope that is peeking out the top of the storage pocket on the back of the driver's seat.

The cab stops and Dusan gets out. The cab resumes moving down the street. Gabby takes her sunglasses off and the envelope is still in the storage pocket.

Gabby reaches forward and pulls the envelope out of the storage pocket. She opens the envelope and finds a photo inside. The photo is of a motel room that Gabby is unfamiliar with.

TRANSITION - PHOTO TO MOTEL

The photo of the motel room transitions to the motel room.

INT. MOTEL ROOM - NIGHT

The door to the motel room swings open and there is a man standing in the doorway. We cannot see the man's face. He signals with his hand for someone to move forward.

A young blonde girl moves forward and enters the motel room complying with the unidentified man. The blonde girl can only be seen from behind and it is not confirmed that the girl is Gabby. There are subtle cues that signal the girl is not Gabby although the man drops Gabby's knapsack into the room.

The unidentified man closes the door to the motel room and enters the bathroom.

INT. MOTEL BATHROOM - NIGHT

The unidentified man has a leather pouch in the sink of the bathroom. He opens the pouch and there are frightening surgical tools.

He takes out a scalpel from its felt fastener. He fondles the scalpel in a creepy manner.

The man leaves the bathroom with the scalpel in hand.

INT. MOTEL ROOM - NIGHT

The girl is standing in front of the bed. She is not Gabby although she looks similar but is larger and looks her age.

The man pushes the girl onto the bed violently, she cries out, and he jumps on top of her.

FADE OUT.

FADE IN:

INT. MOTEL BATHROOM - NIGHT

The man reenters the bathroom. The bloody scalpel is thrown in the sink. The man takes a towel and wipes blood off his hands.

In the bathtub beside the sink, Skullwinder sits in bloody water. Skullwinder is motionless.

CUT.

INT. GABBY'S KITCHEN - DAY

As if awoken from a nightmare, Gabby looks refreshed in her kitchen as she begins a new day. GABBY'S MOM (40s) is at the kitchen table with her, but we cannot make her out at first because she is reading a newspaper.

Gabby is playing with her glass of milk using a straw. She takes droplets of milk and drops them into her mother's glass of water. The milk droplets cascade into the water in unique beautiful patterns.

GABBY'S MOM

Gab...?

GABBY

Yes.

GABBY'S MOM

You feeling better?

GABBY

Uh-huh.

Gabby looks out the kitchen window and can see the schoolyard which doesn't match up diegetically. She sees herself climbing to the top of the playground again and then being pushed down the slide by Chris.

Gabby is daydreaming.

The newspaper rustles as Gabby's mom continues to read through the pages. Gabby's mom discards a section of the newspaper.

Gabby picks up the section of newspaper and notes headlines regarding a serial killer being on the loose and claiming another victim. The victim's body was discovered in a decommissioned subway car.

GABBY

Mom...?

GABBY'S MOM

Yeah hun.

GABBY

What was wrong with dad?

GABBY'S MOM

He drank too much ice water at all-you-can-eat buffets.

Gabby doesn't understand the cryptic answer. Gabby's mom is still reading the newspaper.

GABBY'S MOM

...and he was full of shit.

GABBY

How come people don't get sick from being full of shit?

GABBY'S MOM

They do, Gab. It's called 'dysentery'.

GABBY

"Dis-entry". Like it went in the wrong way.

GABBY'S MOM

More than you know, hun. More than
you could ever know.

Gabby's mom puts the newspaper down and picks up the glass of water. She looks at the milk in the glass and takes it to the sink to dump it.

Gabby finishes her glass of milk and stands up from the table. She leaves the kitchen and goes to the front door of her house.

The cosmic sunglasses are sitting on top of her shoes. She takes the sunglasses, puts on her shoes, and leaves.

EXT. GABBY'S HOUSE - DAY

Gabby looks around outside. She puts on the sunglasses to scan for Dusan and his alien film crew. There is no sign of them.

Gabby walks down the street with the sunglasses on.

CUT.

EXT. ELEMENTARY SCHOOL PLAYGROUND - DAY

Gabby is in the playground searching for her knapsack. There is a dog walker passing through the schoolyard. The schoolyard is empty suggesting it is Saturday. Gabby calls out to the dog walker.

GABBY

Sir, have you seen a green backpack?

The dog walker shrugs his shoulders and shakes his head. Gabby continues searching.

Gabby leaves the schoolyard and continues down the street. She takes the sunglasses off.

EXT. CITY STREETS - DAY

START - STREET WALKING MONTAGE

Gabby begins walking through the streets of the city. She is looking for her knapsack despite the places she checks being

unlikely locations.

END - STREET WALKING MONTAGE

EXT. OLD MOVIE THEATER - DAY

Gabby is standing outside an old movie theater. There is a SOOTHSAYER walking down the street yelling prophecies aloud. The soothsayer is wearing the Skullwinder costume but doesn't have a surreal skull head.

The soothsayer stops to address Gabby.

SOOTHSAYER

The mad man is sane in his own
perception. The dictator is
benevolent. God is not alone.

The soothsayer moves on and Gabby watches as he leaves. She puts her sunglasses on and when she turns around to look at the movie theater, she sees one of the aliens in the ticket booth.

Gabby approaches the ticket window, and the alien pushes a ticket forward for her to take. Gabby takes the ticket and enters the theater.

The marquee of the theater reads, "SQUEMISH - A FILM BY DUSAN FASS".

INT. OLD MOVIE THEATER - NIGHT

Gabby takes a seat in the front row of an empty theater and still has the sunglasses on. The curtain lifts and the screen lights up. Dusan Fass walks into the frame and turns to face the audience. He is looking directly at Gabby despite him being a filmic representation. He waves to her, and she hesitates but then waves back.

Dusan points to the top corner of the white frame and there is an industry cigarette burn edit. The cigarette burn in fact spreads out and consumes the entire frame replacing Dusan and the white backdrop with a black background. The darkness is becoming illuminated, and the next setting is a shimmering representation of the apartment of GAVIN OLIVER RITTER (40s).

INT. GAVIN'S APARTMENT - DAY

The dark shimmering frame provides context as it was Gavin's apartment reflected through the iris of his eye. His jet-black irises are dilated giving Gavin a sinister, demon-like appearance. Gavin is in bed.

His apartment is cluttered, and the tacky drapes are pulled closed. The sunlight peaks through.

Gavin reaches to a side table and takes his glasses. He puts his glasses on, and the leather pouch of heinous surgical tools is also on the side table. Gavin has a sympathetic look but is also odd.

Gavin opens the drapes and stretches his arms. He enters an ensuite bathroom.

INT. GAVIN'S BATHROOM - DAY

Gavin finds the scalpel resting on the sink. Gavin examines his reflection. He takes the scalpel and cuts himself under his pectoral muscle. Gavin looks to be in ecstasy. He cries out in pain.

FADE OUT.

FADE IN:

INT. PUBLIC STREETCAR - DAY

Gavin is riding on the city streetcar. School kids are standing on the streetcar near Gavin and are commenting on one of the advertisements lining the walls of the interior of the streetcar.

The advertisement features the calves and feet of different types of people and the different shoes they wear that become synecdoche for their personality.

The shoe ad reads, "Try to Fill These Ones - Eros Wind." At the end of the ad banner are a gigantic pair of basketball hi-top sneakers being worn by an oversized black man. The ad is mindless, if not offensive, yet also prophetic in its allegorical nuances and innuendo.

The school kids are discussing the types of shoes and labelling the men and women who are featured wearing them.

KID #1

That's a nurse I think... Oh that one
is a hipster...

KID #2

... Cowboy. I don't know the next one.

The kids are pondering a pair of fancy loafers. They cannot decide who they belong to. Gavin has been following the conversation. He interjects from his position beside them. Gavin has a creepy voice, that is both oddly confident and shaky.

GAVIN

That's a Yuppie. And the shoes don't
make the man, kiddies.

The kids look confused and ready to tell inside jokes about the interjection if it weren't for Gavin standing beside them.

Instead, they remain silent and later begin a new private conversation. They begin laughing although the details are inaudible. Gavin looks disgruntled and a little paranoid.

He gets up and approaches the exit doors to the streetcar. He turns back for a parting shot against the kids who made him feel alienated.

GAVIN

You little bastards needs a good
spanking. Teach you some manners.

The group of kids burst into laughter. Gavin grits his teeth and exits the streetcar.

The kids run over to the window to mock Gavin.

KIDS

(yelling)

Look at his shoes! Look at his
shoes. He's a creeper. That's what
it is!

EXT. CITY STREETS - DAY

Gavin enters a bodega and a few moments later exits with a

small carton of milk. He opens the milk and puts a straw in. He takes a sip.

Gavin walks down the street past a few shops and enters an adult shop.

INT. ADULT STORE - DAY

The clerk behind the counter puts down his book for a moment to acknowledge Gavin entering the dank and dingy retail space.

Gavin walks over to a rack of porn DVDs at the back of the store. He pretends to be interested in the DVDs for a moment and then walks over to a large bin filled with VHS tapes. He grabs a random tape from the bin and approaches the counter.

CLERK

Renter number?

The clerk looks up and notes that Gavin isn't renting - he is buying a cheap VHS clearance item.

CLERK

(nonplussed)

Anything else.

GAVIN

Tape head cleaner.

The clerk sighs and reaches under his counter to pull out a bottle of tape head cleaner.

GAVIN

Couple more.

The clerk pulls out three more bottles and rings up the items.

CLERK

Let's call it twenty even.

The clerk bags the items for Gavin in an opaque black plastic bag. Gavin pulls out some folded-up bills and breaks off a twenty and puts it on the counter.

GAVIN

You still got rooms in the back?

The clerk signals for more money to be handed over. Gavin hands over ten bucks.

CLERK

Number two.

Gavin looks irritated at how rude the clerk is. Gavin starts to walk toward the jerkoff rooms at the back of the store. He pushes open the door and looks inside the small space. There is a plastic chair, small plastic garbage bin full of crumpled paper towels, a tv stand, and tube tv. A paper towel roll sits on top of the television set.

CLERK

You better not be the one who shit
in there last week.

(pause)

I recognize you. I've seen you in
here before.

There is a moment of stillness and then Gavin comes back to the counter with forceful intent. He takes the clerk's head and smashes his face into the counter. The clerk's nose is bleeding and Gavin pulls the clerk's head back so that he is forced to look into Gavin's eyes.

GAVIN

You recognize me?

The clerk understands the true meaning of the question.

CLERK

Don't know you from Adam.

Gavin takes a moment to be sure of the clerk's answer and then he pushes the clerk away from him. Gavin leaves the store but grabs a pack of red condoms on the way out to cover for the ten dollars he paid for the booth.

GAVIN

Keep the change.

Gavin exits the store.

EXT. CITY STREETS - DAY

Gavin stands outside the adult shop and looks around. He spots

an unhealthy-looking young man across the street. The young man appears to be a junkie and is perhaps homosexual based on his provocative garb and mannerisms.

The YOUNG JUNKIE (18) is looking to score and is approaching some of the shady characters on the other side of the street from Gavin.

CUT.

EXT. ELEMENTARY SCHOOL PLAYGROUND - DAY

Gavin and the young junkie are huffing the tape head cleaner.

CUT.

Gavin and the young junkie are having sex under the slide in the playground. When Gavin is finished the act, he throws away the red condom, thus explaining its presence when Gabby was playing there.

The young junkie pulls up his pants and doesn't look back. Gavin leans forward and whispers something in the ear of the young junkie.

CUT.

INT. MOTEL BATHROOM - NIGHT

The young junkie is in the tub in the motel bathroom. He has been murdered and sits in the tub with the same pose as Skullwinder had earlier. This suggests that Skullwinder may be the restless spirit of the murdered young junkie.

Gavin is cleaning his surgical tools in the sink paying no mind to the gruesome fate of the young junkie.

CUT.

INT. GAVIN'S APARTMENT - DAY

It is the next day after the murder of the young junkie (as viewed by Gabby in the movie theater). Gavin opens the drapes in his dingy apartment.

Similarly, to Gabby's daydream, Gavin daydreams and sees himself out the window with the young junkie having sex under

the playground slide. He notes that he drops the condom and that he has left behind incriminating evidence.

CUT.

EXT. ELEMENTARY SCHOOL PLAYGROUND - DAY

Gavin arrives at the playground and looks around for the used red condom, but it isn't present. He notices Gabby's knapsack under the slide. He takes the knapsack and leaves the playground area.

CUT.

INT. OLD MOVIE THEATER - DAY

The movie that Gabby has been watching ends. She quietly gets up and leaves. Oddly, there are now some other audience members in the theater. She takes off her cosmic sunglasses and notes that although the movie of Gavin is over, there is another movie that is playing which presumably had been playing for some time without her noticing.

EXT. GABBY'S HOUSE - DAY

Gabby returns to her house.

INT. GABBY'S HOUSE - DAY

Gabby takes off her shoes and she has the cosmic sunglasses in her hand. She walks into the kitchen.

Gavin is standing in front of her in the kitchen. Gabby is shocked but regains composure to act only a little surprised by the stranger's presence. Gabby's mom is at the kitchen sink cleaning dishes.

GABBY'S MOM

Gabby - your father came over.

GAVIN

Hiya, peach.

Gabby stands in silence. Gabby's mom turns to note that Gabby is unaffected by her father being there.

GABBY'S MOM

Your father - God bless him - is planning on fighting for custody.

Gabby remains stoic.

GABBY'S MOM

Which is interesting in itself given that he signed the forms years ago **promising** that he would never do something like this to us.

Gavin approaches Gabby and lowers himself to be at eye level with her.

GAVIN

How would you like to spend some time with Daddy, peach?

Gavin puts his hands on Gabby's shoulders. Gabby calmly puts her cosmic sunglasses on. She can see that Dusan Fass and his camera crew are filming the scene.

GABBY'S MOM

(interjects)

Not gonna happen, Gavin.

Gavin stands up and turns to Gabby's mom.

GAVIN

Not up to you. The lawyers will decide.

GABBY'S MOM

Ha! You can afford a lawyer? Let those lawyers know about the child support you owe then.

GAVIN

It's pro-bono.

GABBY'S MOM

We'll see about that.

(pause)

You can leave now.

Gavin is staring at Gabby longingly. Gabby has her sunglasses

on and can see the alien camera crew moving around the room to capture different angles.

Gavin pinches Gabby's cheek gently and then walks past her.

GAVIN

See you soon, peach.

Gavin exits the house.

Gabby's mom walks over to Gabby and holds her shoulders.

GABBY'S MOM

I'm sorry about that, Gab.

(pause)

You ok?

GABBY

Define "ok"?

Gabby's mom sighs recognizing that Gabby uses wry humor to conceal her pain. She rubs Gabby's shoulder in a comforting way and then goes back to her kitchen chores.

GABBY'S MOM

You're fine.

CUT.

EXT. GABBY'S HOUSE - DAY

Gavin is standing outside Gabby's house across the street.

CUT.

INT. GABBY'S BEDROOM - DAY

Gabby is in her bedroom. She takes her cosmic sunglasses off and lies on her bed. There is a teddy bear in a red plaid jacket and lumberjack hat sitting on her pillow. She grabs the stuffy, holds it tightly, and closes her eyes. There is a knock at the front door to the house. She opens her eyes.

Gabby gets off her bed and goes to her window to look outside at the front of the house. She doesn't see anyone at her front door, but when she scans the street, she can see Skullwinder.

INT. GABBY'S HOUSE - DAY

Gabby is at the front door putting on her shoes.

GABBY
(yelling)
Mom, I'm going out for a bit.

GABBY'S MOM (O.S.)
(yelling)
Be back before dark.

EXT. GABBY'S HOUSE - DAY

Gabby exits her house and looks around for Skullwinder. She spots the macabre figure gliding down the street. She follows behind it.

EXT. CITY STREETS - DAY

START - FOLLOWING SKULLWINDER MONTAGE

Gabby follows Skullwinder out of her neighborhood and down city streets. Eventually, Skullwinder is found looking inside the window of an internet café.

END - FOLLOWING SKULLWINDER MONTAGE

EXT. INTERNET CAFÉ - DAY

Gabby stands beside Skullwinder and looks inside the internet café.

INT. INTERNET CAFÉ - DAY

She enters the internet café and finds a big gaming chair to sit on that conceals her. The clerk doesn't notice her. She puts her cosmic sunglasses back on.

Some moments pass and then Gavin enters the internet café, and he has Gabby's knapsack in hand.

Gavin approaches the KOREAN CLERK at the counter.

GAVIN
Kimchi man. How's it going?

The Korean clerk is unimpressed with Gavin's off-color joke. Gavin clears his throat.

GAVIN
Alright, Mr. Kim then.

KOREAN CLERK
(sternly)
Mr. Cho.

GAVIN
I thought you were all "Kim"?

The Korean clerk exhales like a bull and displays disgust for the comment.

GAVIN
Touchy. Touchy.

KOREAN CLERK
You want something?

Gavin just stands there staring at the clerk, licking the top row of his teeth. Gavin seems to be holding back rage.

KOREAN CLERK
I'm very busy. You go now. Do email.
Whatever, ok?

GAVIN
Hey... fuck you man.

KOREAN CLERK
Ok. I know. Shit. So much shit.
World is shit. People shit. I know.
Ok. You go number 2.

The clerk is familiar with Gavin and has been subject to his misanthropic and manic tirades. The clerk points to the computer station assigned for Gavin.

GAVIN
You're a good man, Choi.

KOREAN CLERK
It's Cho.

The clerk waves his hand in disapproval dismissing Gavin's ignorance as a mere nuisance. Gavin is already walking to his station.

Gavin sits down and warms up the computer mouse. He fails to notice Gabby in the chair at the station beside him. She has her chair turned slightly away from him and her body is too small to reveal that someone is in the chair.

Gavin is opening an email service on the browser.

He is in a private chat through an unfamiliar email service. He is exchanging messages with someone called "SKULLxwINDER". Gavin's handle in the chat is "TrumpCARD". The messages can be read easily off the screen.

GAVIN
(typing)
Got something m8?

SKULLWINDER
Wat u want?

GAVIN
Anything. Got a cash flow issue.

SKULLWINDER
Wat dat?

GAVIN
Give me work.

SKULLWINDER
Yup. Got something here

GAVIN
Deets?

SKULLWINDER
Brb

Gavin looks around the café waiting for a reply. He fidgets under the computer desk. There is some chewed gum that is holding a business card under the desk. He pulls it out and glances over it. It appears familiar with the card. He returns it to its previous fixture.

SKULLWINDER

Details as follows:

1 Freemont Ave

20:00 hours

Birthday Party

Clown

Balloon animals; Party favours.

Safe in office marked "Benson"

Elevator security only

GAVIN

Got it. Drop off?

SKULLWINDER

Usual. g2g

Skullwinder leaves the chat. Gavin closes the email service and opens the browser to search the internet.

Gavin searches "balloon animals; how to". He scrolls the results and opens a page. There is a video cued of a man about to teach how to make balloon animals. Gavin starts watching the video and the video cuts to a close-up on the hands working the balloon.

TRANSITION - INSTRUCTOR HANDS TO GAVIN HANDS

INT. GAVIN'S APARTMENT - NIGHT

Gavin is the one creating the balloon animal. He creates the iconic poodle animal balloon. He tosses it in a pile of balloons in the corner of his apartment. There are other successful and failed attempts in the pile.

Gavin goes to his bathroom.

INT. GAVIN'S BATHROOM - NIGHT

Gavin starts applying clown makeup. He seems proficient at the task.

CUT.

EXT. TELEMARKETING CALL CENTER - NIGHT

Gavin arrives at the telemarketing building. He has Gabby's knapsack with him. Before he enters the building, he takes

his trench coat off revealing a clown costume underneath. He pulls a clown wig from the knapsack and puts it on, checking in the reflection of the building's glass door to be sure the wig is fitted correctly. He packs his coat into the knapsack.

He enters the building.

INT. TELEMARKETING CALL CENTER LOBBY - NIGHT

The building is eerily quiet. Gavin seems confused expecting more activity given he is performing at a party. Gavin walks over to the elevator and calls it.

The elevator arrives and Gavin enters.

CUT.

INT. TELEMARKETING CALL CENTER - NIGHT

Gavin gets off the elevator at the familiar floor. The call center is completely empty. He wanders around until he sees the break room. The balloons are on the ceiling of the breakroom and the Gabby cake is on the table.

Gavin doesn't pay attention to the cake, but grimaces indicating that he recognizes he is in the right place.

Gavin approaches a calendar hanging on one of the walls of a cubicle. He checks the date. There is a digital clock on the desk, and he verifies the time.

Gavin strolls down the hallway past the breakroom until he reaches a large corner office. The door to the office has a plaque that reads "BENSON".

Gavin looks around and then pulls a lockpick from his pocket. He kneels and opens the door to the office and then enters.

INT. BENSON OFFICE - NIGHT

Gavin stands at the door to the office and looks around before moving forward.

Gavin then moves toward the large desk centrally located in the office. He finds a safe at the bottom of the desk where a drawer would normally be.

Gavin pulls a spray can from the knapsack. He sprays the keypad of the safe and then takes a thin plastic sticker sheet from the knapsack. He presses the plastic sticker sheet against the sprayed keypad and then pulls it off. He takes a flashlight out of the knapsack and shines the light on the plastic sticker sheet.

The process suggests that Gavin has learned the keys that are in the safe's keycode. He makes a few attempts at the code and then the safe opens.

Gavin appears chuffed and claps his hands while rubbing them together.

Gavin looks inside the safe, but it is empty save a brown envelope (the same from the taxicab).

Gavin looks troubled and pulls the envelope out. He opens the envelope and inside is only the photo of the motel room.

Gavin's eyes bulge. His head is spinning, and he is becoming enraged.

He collects his things and puts the envelope and all his other stuff back in the knapsack. He shuts the door to the safe and is sure that he hasn't left evidence of his prowling.

Gavin gets back to the elevator but decides to take the stairs instead.

EXT. TELEMARKETING CALL CENTER - NIGHT

Gavin exits the telemarketing building. He walks at a steady pace away from the building while looking all around in a paranoid way. Then he begins jogging, and finally running.

CUT.

INT. GAVIN'S APARTMENT - NIGHT

Gavin is thrashing around his apartment and trashing the place. He goes into the bathroom.

INT. GAVIN'S BATHROOM - NIGHT

Gavin rips his shirt off and runs the sink so that he can remove his clown makeup. He makes a mess of the makeup leaving

his visage grotesque.

Gavin looks at the wound on his chest. The wound has been healing but he now takes his hands and pulls at the wound to reopen it. He grimaces in pain.

He takes the scalpel that is still on his sink, and he pushes his face close to the mirror. He lifts the scalpel up to his eyeball and it seems like he might mutilate himself. His hand is shaking. His eye closes and a tear rolls down his cheek.

FADE OUT.

FADE IN:

EXT. ELEMENTARY SCHOOL PLAYGROUND - DAY

It is Monday and a new school week has begun. Gabby is on the playground playing with some other girls. There is a teacher in the playground area watching over the children.

Gabby is at the top of the slide. She looks around but doesn't notice Gavin standing on the street watching the children play. Gavin has Gabby's knapsack.

Other parents are lining up around Gavin and it is the end of the school day, so they are picking up their kids.

The teacher blows a whistle, and the kids start getting off the playground equipment. They grab their knapsacks and jackets. The kids make their way over to the group of parents.

Gabby has noticed Gavin. She approaches him slowly.

GAVIN

Hey peach.

GABBY

I walk home.

GAVIN

Can I walk with you?

GABBY

I don't know... "can" you?

EXT. STREET LEADING TO SCHOOL - DAY

Gabby walks past Gavin. He catches up to her.

GABBY

What do you want with me?

GAVIN

I want to be your dad. I mean I am your dad.

GABBY

You used the word "I" three times in that one sentence. Do you only think about yourself?

GAVIN

Of course not. I think about you a lot.

GABBY

Well, you don't need to.

GAVIN

Did your mom tell you something about me?

GABBY

Yeah... you have "dys-entry".

Gavin looks confused by the comment.

GAVIN

Dysentery?

Gabby stops and looks directly at Gavin.

GABBY

Yeah! You're full of shit!

Passersby notice Gabby exclaiming against Gavin. Gavin looks pathetic being scolded by someone a fraction his size.

GABBY

Are you going to take that from me too?

GAVIN

Huh?

Gabby grabs at her knapsack which Gavin is still holding. Gavin lets go of the knapsack.

Gabby turns away from Gavin and subtly slides the sunglasses into her knapsack.

She turns back to Gavin and tries to hand him the knapsack.

GABBY

I'm sorry. I thought this was my bag. Here you take it.

She pushes the knapsack at Gavin, and he takes it. He is still dumbfounded by Gabby's confidence and forceful behavior.

Gabby walks away from Gavin and she has a smirk roll across her face. She walks past Skullwinder who is watching Gavin.

Gavin holds the knapsack spiritlessly. He turns and strolls back to the schoolyard.

There is a blonde girl sitting on one of the benches in the playground area. The girl is recognizable as Gavin's victim from the motel room.

CUT.

INT. GABBY'S KITCHEN - NIGHT

Gabby and her mom are in the kitchen sitting at the table eating dinner. They are talking and laughing. Their good times over dinner are juxtaposed with another scene of Gavin in the motel room, alternating between the locations continuously for the sequence.

INT. MOTEL ROOM - NIGHT

The blonde girl's body is on the bed, but Gavin is in the bathroom.

INT. GABBY'S KITCHEN - NIGHT

Gabby is still joking around with her mother.

INT. MOTEL BATHROOM - NIGHT

Gavin is applying women's makeup with a deft touch. He already has women's clothes on. His outfit is provocative and suggests he is a sex worker. Gavin finishes applying his lipstick and then puts on a redhaired wig.

INT. GABBY'S KITCHEN - NIGHT

Gabby's mom puts more mashed potatoes on Gabby's plate.

INT. MOTEL BATHROOM - NIGHT

The illusion is convincing, and Gavin is successfully presenting as female. He finishes spraying bleach from a spray bottle across the bathroom. He turns off the light.

INT. GABBY'S KITCHEN - NIGHT

Gabby's mom is still talking to Gabby. Gabby is molding her mashed potato into a bowl shape.

INT. MOTEL ROOM - NIGHT

Gavin picks up a large suitcase in the corner of the motel room. He lays the suitcase on the bed and begins moving the blonde girl's body into the suitcase.

INT. GABBY'S KITCHEN - NIGHT

Gabby's mom is still talking to Gabby and now gesticulating and making funny faces. Gabby is dropping milk into the mashed potato bowl using a straw. Gabby's mom gets to the punchline and Gabby bursts out in laughter.

INT. MOTEL ROOM - NIGHT

Gavin is almost ready to leave the motel room having cleaned it and removed the evidence of his crime.

He notices Gabby's knapsack near the front door. He gets up off the bed and walks over and picks up the knapsack.

Gavin opens Gabby's knapsack and roots around. He pulls out the cosmic sunglasses. He puts on the cosmic sunglasses. He gathers the large suitcase and the knapsack. He leaves the motel room.

CUT.

EXT. MOTEL - NIGHT

Gavin is moving away from the motel with his baggage.

CUT.

START - NIGHTLIFE MONTAGE

A sequence of shots characterizes the nightlife of the city. Revelers spill out of the bars with beer bottles in hand. Nightclub bouncers look tough and check IDs. Junkies shuffle about looking to score a hit. The homeless beg for change. Street prostitutes offer their wares to potential clients.

END - NIGHTLIFE MONTAGE

EXT. SEEDY STREET - NIGHT

Gavin is strolling down a street designated for sex workers. He is still in drag but is walking side by side another prostitute who is biologically female.

The cosmic sunglasses are hanging on Gavin's shirt stylishly.

His partner prostitute is beckoned by a potential client who drives up beside the couple. Gavin takes her cigarette and steps back. He hauls off the cigarette.

His partner gets in the car, and they drive off. Gavin continues walking down the street alone.

A few cars drive past Gavin, and he gives very different looks to them ranging from paranoid and suspicious to inviting and seductive. The act seems to be old hat for Gavin.

Gavin is approached by a DRIVER. The window rolls down.

GAVIN

What are you looking for?

The driver flashes some money bills.

GAVIN

That's enough for a good time.

DRIVER

Are you intact?

GAVIN

I have everything you need.

DRIVER

Can you get it up?

GAVIN

(bluntly)

Are you serious?

The driver turns to look at Gavin for the first time. Gavin's demeanor turns and he seems angered by the driver's questions.

GAVIN

(amused)

Get the fuck out of here.

The driver sits there waiting for an answer to his question.

GAVIN

(angry)

Go on... get the fuck out of here!

Gavin kicks the car, and the driver peels out. While Gavin turns away from the road and is trying to regain composure, an unmarked van pulls up quickly. The side door to the van swings open and there are four high school boys in the back of the van armed with eggs. There is a fifth boy leaning out the passenger's side window and he is also armed with eggs.

HIGH SCHOOL BOY

Hey faggot... wakey wakey eggs and
bacon!

The high school boys pelt Gavin with the eggs and he tries to cover his head unsure about what he is being hit with. The van drives off.

Gavin now realizes that he was hit with eggs. He wipes some egg off his face and then tries running down the street chasing after the van. Gavin is yelling and shaking his fist. He breaks the heel of his boot and falls.

One of the other prostitutes tries to help Gavin up. Some of the other drivers who were chatting with prostitutes at the side of the road drive off to avoid being part of the spectacle. Gavin pushes the other prostitutes away from him. The other prostitutes give Gavin a wide berth.

Gavin eventually gets to his feet, and he walks away from the other prostitutes and finds himself at the end of the block which is quiet.

A limousine drives by and slows down beside Gavin. Gavin is cautious but stops walking to check if the limousine passenger has something to offer him.

The darkly tinted window at the back of the limo rolls down. There is a shrouded figure in the back seat.

GAVIN

(shaky)

Did he send you?

SHROUDED FIGURE

Should he have sent me?

GAVIN

Look... just tell me. Did he leave that photo for me?

SHROUDED FIGURE

Photo?

Gavin seems a little relieved.

GAVIN

Nevermind. You don't know.

The shrouded figure is silent.

GAVIN

Look, I'm having a rough night which I'm sure you can tell. Just tell me what you want.

Gavin is nervous and he starts walking back toward the crowd. The limo rolls along beside him slowly. Gavin stops and turns to the limo. The limo door opens. Gavin walks over and enters the car.

CUT.

EXT. OUTSIDE CITY DUMP - NIGHT

There are some college dropouts playing ball hockey outside the entrance to the city dump. Some of the players are sitting on the curb drinking beers.

The limo pulls up quickly. The door swings open and Gavin is pushed out. He lands hard and his clothes seem to be torn up.

The ball hockey players stop their game to check out what happened. The limo peels out.

Gavin looks up and yells at the fleeing limo.

GAVIN

(yelling)

You want to fuck with me? I'm a
Rottweiler. I'll chew you up and
spit you out like a fucking volcano.
You mother fucker. You fascists!

Two of the ball hockey players are about to help Gavin but after his outburst they realize he is a man in drag and possibly psychotic. They back off. Gavin turns to them.

GAVIN

What the fuck are you gawking at,
pencil-dicks?!

The ball hockey players stand silently, some whispering to each other. Gavin has a black eye. He still has the cosmic sunglasses. He puts them on.

Gavin looks around and he sees the alien film crew at different locations around him. The camera operator is standing with the ball hockey players.

Gavin turns and sees Dusan Fass at the entrance to the city dump.

Gavin gets to his feet and brushes himself off. Dusan slides past the gate to the city dump and heads deeper into the dump.

Gavin follows behind Dusan.

EXT. CITY DUMP - NIGHT

Gavin continues to follow Dusan but stops on occasion to note the other crew members that seem to surround him at a safe distance.

When he stops to situate the other crew members, Dusan slips away from Gavin, but as Gavin goes deeper into the city dump, he spots Dusan again and continues to follow the enigmatic alien figure.

Eventually, Dusan leads Gavin to some decommissioned train cars at the far end of the city dump.

Dusan turns to Gavin and then climbs into a subway car but disappears into the shadows.

Gavin climbs into the subway car.

INT. SUBWAY CAR - NIGHT

The subway car is full of bodies, but it is unclear if they are dead or simply still. Gavin checks some of the bodies. All the bodies are dressed in the danse macabre costume.

Gavin works his way deeper into the subway car until he is at the far end. There is a figure in the corner also dressed in the danse macabre costume, however, this figure is Skullwinder and has the surreal skull head.

Skullwinder looks up at Gavin and stands up facing Gavin.

GAVIN

No, not you.

Skullwinder nods several times affirming that Gavin's worst fears are coming true.

Gavin spins around and all the still bodies are now on their feet. One of the spooks is the little blonde girl, and another is the young junkie. The suggestion is that the spooks are Gavin's victims.

Skullwinder moves forward toward Gavin and Gavin attempts to escape, but the spooks hold onto him and won't let him go. Skullwinder grabs Gavin by the head with both hands. Gavin is

in anguished pain and cries out.

FADE OUT.

FADE IN:

EXT. SUBWAY CAR - DAY

Gavin lies passed out in the subway car. A hand reaches down and lifts the sunglasses off his face. Gavin wakes up.

The man who is waking Gavin is a uniformed POLICE OFFICER.

POLICE OFFICER
Morning sunshine.

Gavin is groggy, but then notices the cop and gets focused quickly. The cop stops Gavin from trying to get up.

POLICE OFFICER
You're ok. Looks like you had one
hell of a rough night.

GAVIN
Yeah, I'm sorry. I was jumped.

POLICE OFFICER
Oh god. Don't tell me it was those
hockey players.

Gavin sits up.

GAVIN
No. It was some creep in loafers.

POLICE OFFICER
Really?

Gavin is putting himself back together. He stands up. Gavin's appearance begs many questions for the police officer who is looking Gavin up and down.

POLICE OFFICER
Would you like to file a report?

GAVIN

That sounds like a lot of work for both of us, officer. It was more of a 'fool me once' kind of thing. It won't happen again.

POLICE OFFICER

You sure about that?

The police officer hands Gavin the cosmic sunglasses. Gavin puts on the cosmic sunglasses quickly paranoid that the police officer could be an alien. He takes them off again.

GAVIN

Definitely

POLICE OFFICER

Good enough for me then. Do you need help getting home?

GAVIN

Very kind. But, I can make it. Not far at all.

POLICE OFFICER

You sure?

The police officer bites his lower lip in an oddly seductive moment. Gavin is unnerved.

GAVIN

I know how this must look. But, I'm fine. Really. I'll be fine.

Gavin doesn't want to move past the police officer until he has permission. The cop stands aside to let Gavin move past him.

GAVIN

Thank you, officer. I'm glad you were here.

POLICE OFFICER

Too bad I wasn't there when it mattered.

Gavin nods in acknowledgement of the police officer's

kindness. Gavin moves past the cop calmly.

Gavin climbs out of the subway car.

EXT. CITY DUMP - DAY

Gavin moves away from the subway car quickly. He puts on the cosmic sunglasses and looks around for the alien film crew.

CUT.

EXT. GAVIN'S APARTMENT - DAY

Gavin enters his apartment building.

INT. GAVIN'S APARTMENT - DAY

The door to Gavin's bathroom is open.

INT. GAVIN'S BATHROOM - DAY

Gavin is soaking in the bathtub. The sunglasses are on the sink. Gavin takes a washcloth and puts it over his eyes and forehead.

CUT.

[GAVIN'S DREAM SEQUENCE]

INT. DEMON BEDROOM - DAY

Two older men are sitting up in bed. One of the men is reading a book and the other is cleaning his fingernails.

The demon bedroom is like that of the motel room; however, the décor is blackened as if it has been burned or charred. The walls are dripping with blood.

There is a slimy earthy mound at the foot of the bed. The mound appears to be a giant pod.

The giant pod begins throbbing and pulsating. The older men are unaffected by the bizarre happening. The pod begins to crack open. A naked man emerges from the pod. The man is Gavin.

The older men stop what they are doing and look up at Gavin

who has risen to his feet.

OLDER MEN
(unison)

Itz...

The door swings open to the demon bedroom and Skullwinder stands tall and proud in the doorway. Skullwinder moves forward and brandishes sharp metal scissors.

The two older men on the bed reach forward and grab the emerged naked Gavin. They hold Gavin down and Skullwinder moves forward until the macabre figure is on top of Gavin. Skullwinder's movements suggest that he intends to castrate Gavin. Gavin screams but the sound is muffled.

[END GAVIN'S DREAM SEQUENCE]

CUT.

INT. GAVIN'S BATHROOM - DAY

Gavin wakes from the nightmare. He looks around from the tub and catches his breath.

CUT.

EXT. INTERNET CAFÉ - DAY

Mr. Cho, the Korean clerk of the internet café is outside having a smoke. He flicks the butt onto the street and goes back inside the store.

INT. INTERNET CAFÉ - DAY

Gavin is at one of the stations at the internet café. He opens a chat window to send a text message to the Skullwinder contact.

GAVIN
(typing)
Did you send that photo?

SKULLWINDER
???

GAVIN
Don't fuck with ME

SKULLWINDER
lulz

GAVIN
We'll see who has the last laugh.

Gavin closes the browser and storms out of the internet café.

EXT. INTERNET CAFÉ - DAY

Gavin puts on the cosmic sunglasses and looks around.

Dusan Fass and his film crew are in a window on the second floor of a store across the street. Gavin spots them and races across the road.

Gavin forces in the front door to the building and climbs the stairs.

Gavin can be seen through the same second floor window, but Dusan and his crew are gone.

The unmarked van pulls up outside the building. Dusan and his crew hop in the van. Gavin can see the van being loading from the position at the second floor window. He runs back down to street level. The van is pulling away.

Gavin runs down the street in pursuit.

EXT. CITY STREETS - DAY

Gavin has run out of breath. He sits down on the curb and seems defeated. Time passes and then Gavin makes a fist as if he just hit on an important idea.

CUT.

EXT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

Gavin has arrived outside the telemarketing building. He still has his sunglasses on. The downtown street is busy with vehicles and foot traffic.

Gavin enters the building with the sunglasses on.

INT. MYSTERIOUS TELEMARKETING CALL CENTER LOBBY - DAY

The lobby is bustling, except all the workers are aliens like Dusan Fass.

Gavin tests the sunglasses by pulling them down off the bridge of his nose. Sure enough, the building is empty and abandoned when he doesn't have the sunglasses on. With the sunglasses on, the building is busy. However, Gavin notes that when the sunglasses are not on, the elevators still get called.

Gavin is dumbfounded. Suddenly, with sunglasses on, the aliens all stop what they are doing and turn to face Gavin in silence.

Gavin pushes past the aliens and gets in the elevator. He goes up to the familiar floor where the breakroom is located.

INT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

Gavin gets off the elevator which is full of aliens. He turns back to look at them.

ELEVATOR ALIEN

Going down?

Gavin backs up from the elevator and the doors close.

Gavin turns around and the call center is bustling with activity. The cubicles are full, except it is all alien children at the cubicles and instead of working on computers they are playing video games.

There are some adult aliens in suits that walk around the cubicles and make notes on their digital pads as if the alien children were doing real work and being evaluated.

Gavin doesn't understand what he is witnessing. He continues to the breakroom and enters.

INT. BREAKROOM - DAY

Gavin turns on the television in the breakroom. A movie trailer is playing, and it is Gavin's life events as they happened. The trailer ends with a movie title displayed, "SQEAMISH", and "A FILM BY DUSAN FASS", with the appropriate credits in small font underneath the titles.

The trailer ends, but Gavin thinks to change the channel. Other channels have similar trailers for other human beings. Their lives have become films for an alien audience. The other trailers also focus on human strife, turmoil, and trauma.

The trailers show a husband abusing his wife, a child in bed sleeping while an adult enters and takes off their belt, a police officer abusing a black man, Latino gang members cornering a young Latina girl in an alley, and so on.

Gavin takes the tv set and smashes it with his fist until the monitor is busted.

When Gavin turns around, he can see that Dusan Fass and his crew are filming his outburst.

GAVIN

You want a show?! I'll give you a
spectacle that will send your
ratings through the roof.

Gavin pushes past Dusan and his crew and storms out of the breakroom.

INT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

Gavin races down the hallway and gets to the stairwell.

EXT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

Gavin throws a chair through one of the glass windows of the telemarketing building. He steps out over the chair and broken glass. He looks around and appears to be a man on a mission.

CUT.

EXT. GABBY'S BACKYARD - DAY

Gabby is having a birthday party in her backyard. She is turning twelve. There are boys and girls hanging out in the backyard doing various activities. Some parents are in attendance.

There is a female clown in a Harlequin costume. She is juggling milk bottles. She intentionally drops one bottle, and it shatters and seems to spill milk. The children gasp.

The HARLEQUIN puts the other bottles down and wags her finger at the children.

HARLEQUIN

No no. No, crying over spilled milk.

The Harlequin swipes her open hand across the puddle of spilled milk and it produces a dove that she encourages to fly from her grasp.

The children adulate and applaud. Gabby is sitting with crossed legs in front of the group of kids. She seems happy and is enjoying the Harlequin's tricks.

The Harlequin continues her tricks.

Gabby's mom is watching the magic show at the back of the group of kids and parents. She is approached by another parent, PAM, who comes from inside the house.

PAM

Stacy, do you want the cake brought out yet?

Gabby's mom turns to address Pam.

GABBY'S MOM

Oh sure. That's a good idea, Pam.

PAM

I've got it.

GABBY'S MOM

Thanks, hun.

The other parent goes back inside the house.

INT. GABBY'S HOUSE - DAY

There is a knock at the front door. The other parent carries the cake over to the front door and juggles opening the door while holding the cake.

There is another clown at the door. He turns around and it is Gavin.

PAM

Oh, there's two of you.

GAVIN

Hidee-ho!

PAM

Okay... well here just follow me to
the back then.

The other parent leads Gavin through the house.

EXT. GABBY'S BACKYARD - DAY

Everyone at the party is in the backyard and neither Gabby nor her mom have noticed Gavin.

Gavin joins the Harlequin who seems surprised at first but then accepts a second clown at the party. Gavin encourages the Harlequin to juggle with him.

Gabby has a quizzical look as if she understands that something is awry based on the Harlequin's surprise.

The cake is being placed on a picnic bench outside. The parents call the kids over for cake.

Gavin begins making balloon animals while the Harlequin goes for a slice of cake. No one is troubled by Gavin.

Gabby goes inside the house and Gavin notices out of the corner of his eye. Gavin finishes the balloon animal and gives it to one of the kids that was watching him.

Gavin enters the house.

INT. GABBY'S BEDROOM - DAY

Gabby is in her bedroom. Gavin comes up behind her and puts the cosmic sunglasses on her.

GAVIN

I think these belong to you.

GABBY

Shows what you know.

GAVIN

I know you put them in my bag.

GABBY

It was my bag actually.

GAVIN

Where did you get them?

GABBY

You should know.

Gavin's demeanor shifts from calm to enraged.

GAVIN

(yelling)

Don't you play me girl!

Gabby is scared and she backs away from Gavin. She grabs her lumberjack teddy bear tightly. Gavin lunges forward and grabs Gabby forcibly. Gavin carries Gabby through the house.

INT. GABBY'S HOUSE - DAY

Gavin carries Gabby out the front door of the house.

EXT. GABBY'S HOUSE - DAY

Gavin has a car on the street, and he throws Gabby in the backseat. He ties her hands with some rope and ties the end of the rope to the seatbelt fastener which makes it so that Gabby can barely move.

Gavin gets in the car and drives off just as Gabby's mom and the other parents realize what has happened and come running out to stop him.

CUT.

INT. MYSTERIOUS TELEMARKETING CALL CENTER LOBBY - DAY

Gavin is holding Gabby by the back of her neck and leading her through the lobby of the telemarketing building.

Gavin is unnerved because the building's lobby is bustling with activity, but all the people are normal, and not aliens.

Gavin grabs the cosmic sunglasses off Gabby's face. He puts the sunglasses on, but everything appears normal.

Gavin keeps forcing Gabby toward the elevator.

INT. ELEVATOR - DAY

Gavin and Gabby get on the elevator. They stand in silence for a moment.

GABBY

What are you going to do?

GAVIN

Get their ratings up.

GABBY

Why?

GAVIN

(muttering)

How am I explaining myself to kid
is beyond me.

GABBY

What you just said was nonsense.

GAVIN

As a mutter of fucked it was. You're
a smart cookie, peach.

GABBY

They don't make peach cookies.

GAVIN

Well, they should.

The doors to the elevator open to the familiar floor. Gavin and Gabby exit.

INT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

Gavin and Gabby walk out onto the busy floor. Just like the lobby, the call center is bustling with activity and once again it is children at the cubicles playing video games. However, everyone is a normal human.

DUSAN FASS

Yes, hello.

Gavin turns around and is confronted with a human version of Dusan Fass. Gavin is spooked. He lets go of Gabby. Gabby moves away from Gavin.

GAVIN

Who are you?

Dusan Fass's crew usher Gabby over to an empty cubicle and encourage her to start playing video games.

DUSAN FASS

If I tell you, will you change your plans for today?

GAVIN

I don't change anything.

DUSAN FASS

Give yourself some credit, Mr. Gavin Ritter. You've ruined countless lives already. And we've barely started with you.

GAVIN

It's you. You took that photo. You've been watching me. Recording me.

DUSAN FASS

Very good, Mr. Ritter. But, we record everything... and everyone.

GAVIN

(angry)

Why?!

DUSAN FASS

We watch you do it because we cannot do that.

GAVIN

I don't understand.

The elevator doors open and a DETECTIVE and several uniformed

police officers exit. The police officers unholster their guns and have them trained on Gavin.

DETECTIVE

Gavin Ritter. Put your hands up and drop to your knees.

Gavin does as he is instructed. Gavin addresses Dusan Fass.

GAVIN

You set me up.

A police officer moves forward to handcuff Gavin.

GAVIN

You have nothing on me. You're wasting your time.

Gabby walks over to the detective. She reaches into her pocket and pulls out the used red condom. She puts the condom in the detective's hand.

The detective puts the condom in an evidence bag that was in his jacket pocket. The police drag Gavin back to the elevator. The elevator doors close and Gabby sighs relief.

Dusan Fass addresses Gabby. Gabby is looking at Dusan through the cosmic sunglasses and once more he is alien in appearance as are the other people milling about the call center.

GABBY

I'm going to end you.

DUSAN FASS

That's your first bad move.

GABBY

We'll see.

FADE OUT.

FADE IN:

INT. INTERNET CAFÉ - DAY

Gabby is at the internet café using the station that Gavin had been using. She has a chat window open and is engaged in

a text conversation with Skullwinder.

GABBY
(typing)
Why were you helping him?

SKULLWINDER
I wasn't helping him

GABBY
Help me then

SKULLWINDER
There is a business card under the desk. He thought it was for him. It's for you.

GABBY
Are you one of them?

SKULLWINDER
I'm something different.

Gabby takes the business card that is stuck under the desk with chewing gum. She examines the card, and it reads, "BEAR HUNTER - 555-3653".

Skullwinder remotely turns the entire computer off at Gabby's station and then everyone else's in the café. Customers of the internet café are frustrated and irate.

Gabby puts on the cosmic sunglasses and notes that Dusan Fass's film crew is still filming her, however, Dusan is not present. Gabby gets up and leaves the internet café.

CUT.

INT. GABBY'S HOUSE - DAY

Gabby has left a note for her mom on the fridge door. The note reads: I'm sorry mom. I have to go away for a bit. I'll be fine and back soon. Sorry. Just trust me.

Gabby is coming down the stairs with a gym bag slung over her shoulder. She leaves the house.

CUT.

EXT. HIGHWAY ON-RAMP - DAY

Gabby is hitchhiking near the on-ramp to the highway. A pickup truck stops and picks her up.

INT. PICKUP TRUCK - DAY

Gabby sits silently in the pickup truck. The driver glances over at her a few times but seems satisfied to continue driving with her as a passenger.

EXT. TRUCK STOP - DAY

The pickup truck that Gabby was riding in is pulling away from a truck stop.

INT. TRUCK STOP DINER - DAY

Gabby is eating a hamburger. The cosmic sunglasses are in her shirt pocket. Gabby has a focused and determined look.

EXT. TRUCK STOP - DAY

Gabby exits the diner and walks toward the woods at the back of the truck stop.

There is a man standing at the edge of the wooded area. The man is BEAR HUNTER (40). Bear has a serious look. Gabby approaches Bear.

GABBY

Are you the Bear Hunter?

Bear nods affirmatively. He turns and walks into the forest. Gabby follows behind him.

EXT. WOODED PATH - DAY

Bear continues along the wooded path. Gabby is trying to keep up.

GABBY

Can you slow down?

Bear turns to look at Gabby.

GABBY

Please.

Bear sits down on a large rock. Gabby sits beside him.

BEAR

Why did you call me?

GABBY

He told me to. You can help.

BEAR

Do you know who I am?

GABBY

You're the bear hunter?

Bear chuckles.

BEAR

No. My name is Bear Hunter.

GABBY

Well... are you a hunter at least?

BEAR

You could say that.

GABBY

What do you hunt?

Bear stands up and takes Gabby's gym bag.

BEAR

Keep up. We want to make it back
before dark.

Gabby follows Bear through the woods.

CUT.

EXT. BEAR'S CABIN - NIGHT

The sun is setting. Bear and Gabby arrive at his cabin in the woods. They enter the cabin.

INT. BEAR'S CABIN - NIGHT

Bear throws Gabby's bag on a couch. The cabin is small and cozy. There is a fireplace in front of the couch and a pile of firewood beside the fireplace. There is a small kitchen and two bedrooms at the back of the cabin.

Bear starts preparing dinner.

BEAR

You have a bedroom in the back. The outhouse is behind the cabin. The toilet paper is at the front door. Remember to bring it back inside.

Gabby sits on the couch after looking around the cabin.

GABBY

Don't you want to know my name?

Bear turns and looks at Gabby while he is stirring stew in the pot on the stove.

GABBY

Geez.

BEAR

Ok, "Geez".

GABBY

No... it's. Nevermind.

BEAR

Geez, do you know how to start a fire?

GABBY

I'm a quick study.

BEAR

Good. The wood is right there. Matches and kindle on the other side near those books.

Gabby tries to get a fire started. After some labor, she has the logs burning successfully. Bear brings over a bowl of stew for her. Gabby takes the bowl of stew and stays seated in front of the fireplace.

Bear sits down on the small couch.

BEAR

Come sit down over here. The fumes
aren't good for you.

Gabby looks at Bear on the couch. He doesn't seem too interested in her. She gets up and carries her bowl over to the couch. She sits down beside Bear, and they are very close.

The fire burns and the pair sit in silence eating their dinner.

CUT.

EXT. BEAR'S CABIN - DAY

Bear is outside the cabin chopping wood at a wood block. Gabby comes out of the cabin and strolls toward him. Bear doesn't turn to look, but he knows she is there.

BEAR

Why are you here?

GABBY

I can't tell you yet.

BEAR

Why not?

GABBY

I don't think you're ready.

Bear turns his head. He puts the axe back in the wood block.

BEAR

Come here.

Gabby moves closer to Bear.

BEAR

Take the axe. I think you're ready.

Gabby tries to pull the axe out of the block, but she isn't strong enough.

BEAR

Maybe not.

Gabby gives up and is frustrated. Bear takes the axe out of the block and takes Gabby's hand. He shows her how to hold the axe.

BEAR

The swing of the axe is one smooth movement.

(pause)

You pull back.

(pause)

And move through.

Bear helps Gabby understand the movement.

GABBY

Let me try.

Gabby sets up a log on the wood block. She pulls the axe back and swings through but misses.

BEAR

Don't give up.

GABBY

I wasn't.

BEAR

Never give up.

Gabby swings the axe again and chops the log. The sound of the chop cracking wood sends birds flying from their branches. They fly off.

START - WOODLAND MONTAGE

The birds are followed in flight to a lake not far from the cabin. It seems there has been an ellipsis. Gabby and Bear are walking along the edge of the lake.

Bear is showing Gabby how to use a bow and arrow. They are side by side firing arrows at targets.

Bear shows Gabby how to do spear fishing in the lake. Gabby holds her spear at the shore while Bear is knee deep in water.

Bear spears a fish successfully. Gabby is amazed and applauds.

The sun is setting while Bear and Gabby are walking through the forest.

Bear and Gabby have a campfire. They are roasting marshmallows. Gabby is playing with her food again. She is picking at the marshmallow and moving the goop between her fingers.

It is nighttime and they enter the cabin together.

END - WOODLAND MONTAGE

EXT. DEEP FOREST - DAY

Gabby is strolling along in the woods. It seems she is alone. She spots Bear crouched a dozen meters in front of her. He is stationary and kneeled with a rifle raised. Gabby approaches slowly and quietly.

Gabby comes up behind Bear and is very close to him on his other shoulder from the one that he is steadying the hunting rifle.

Gabby follows Bear's line of sight and locks her gaze on a blacktail deer.

BEAR

(whispering)

When you have committed to the shot,
you always pull the trigger.

(pause)

Just like the axe, it is one smooth
movement.

Gabby is watching how Bear is holding the rifle.

BEAR

(whispering)

Pull your sights to the sweet spot,
just like pulling back the axe.

(pause)

Then shoot.

Bear shifts his sight from the deer's head to the throat to the upper chest and then fires the shot. The deer acts stunned

but it is also a fatal shot. The deer falls dead.

Bear stands and begins walking toward the deer. Gabby follows behind him.

GABBY

What is the 'sweet spot'?

BEAR

The heart, of course.

They arrive at the deer carcass. Bear is pointing his rifle at the deer cautiously. Bear kicks the deer to confirm it is dead. Gabby grimaces as if to express that she finds the kick unsporting.

BEAR

Never assume that your mark is dead.
Always confirm it first.

Bear kneels over the deer and begins tying rope to its feet. Bear strokes the deer's head.

BEAR

Preserve the skull. That is your
prize.

Bear begins pulling the deer by its back legs using the rope. Gabby follows behind.

CUT.

INT. BEAR'S CABIN - NIGHT

Bear has been butchering the deer carcass and salting cuts of meat which he packs in plastic bags. He has a machine to vacuum the air out of the bag. He packs the bags in a wooden box in the kitchen.

Gabby is perusing books in the pile of books beside the fireplace. She takes a book and begins reading it.

CUT.

Gabby and Bear are at the dining room table eating cooked venison. Their plates also have mashed potatoes. Gabby and Bear are talking, and Gabby is laughing at Bear's joke.

Gabby gets up and stands behind Bear who remains seated. She puts her arms around his shoulders, and she starts creating the bowl shape with his mashed potatoes. She is looking around for milk in the kitchen and picks up different bottles and considers them as a substitute.

Bear shakes his head disapprovingly when Gabby teases him with the olive oil bottle, and then the ketchup. Finally, she spots his whiskey bottle. He motions for her to stop while acting fearful in a playful way. She nods and grabs the bottle.

She pops the cap off the bottle and pours some of the whiskey in the mashed potatoes bowl. He motions like he wants to grasp her. She jumps back giddily.

Bear then becomes adventurous and picks up his fork. He pushes some of the mashed potatoes into the whiskey. He picks up a forkful and eats it while the fork drips with brown syrup.

Gabby grimaces. Bear nods and approves of the taste. Gabby laughs and sits down at the table again. They continue to enjoy their meal together.

CUT.

EXT. BEAR'S CABIN - NIGHT

The cabin is seen at a distance as if from the point of view of some birds perched on the branches of nearby trees. One of the lights in one bedroom turns out. Shortly after, the other bedroom light turns off.

CUT.

EXT. WOODED PATH - DAY

Gabby and Bear are making their way back from the truck stop. The truck stop as well as the busy highway are visible behind them. Gabby and Bear have bags of groceries in their hands.

GABBY

Why do you live like this?

Bear doesn't reply.

GABBY

Well, why don't you go live in the city?

BEAR

That isn't living.
(pause)
At least not for me.

GABBY

What is living?

BEAR

It's being part of what's happening.

GABBY

What about in the city?

BEAR

That's being part of what is planned.

GABBY

I think I understand.

They continue walking and Bear stops as if to offer to take some of the grocery bags from Gabby, but she presses on past him along the wooded path.

The pair continue toward the cabin.

CUT.

EXT. CLIFF AT LAKE - DAY

Gabby runs up to a cliff edge that is elevated a few dozen feet from the lake.

She is excited and takes her top and pants off. She is standing in her bra and panties. She runs back a few meters from the edge of the cliff and then runs forward prepared to jump into the water.

She emerges from the water and is happy. She swims around and submerges again.

Bear is at the top of the cliff shirtless and in shorts. He jumps off the cliff and makes a big splash in the water beside

Gabby.

They swim together and he submerges to pull at her feet playfully.

START - CLIFF JUMP MONTAGE

Gabby and Bear take turns jumping off the cliff into the lake. Gabby does some cute dance moves which Bear watches from the water. If not for the age gap, it would be felt that they were romantically compatible.

Gabby is drying off with a towel while Bear is sitting on the rocks drying in the sun. Gabby sits down beside Bear.

END - CLIFF JUMP MONTAGE

CUT.

EXT. BEAR'S CABIN - NIGHT

Gabby and Bear return to the cabin and go inside just before nightfall.

INT. BEAR'S CABIN - NIGHT

Gabby is on the couch reading the same book as before. Bear is beside her and he is sewing a deer pelt, creating a cowl from the animal skin.

BEAR

Why do you always read the same book over and over?

GABBY

It's *good*.

BEAR

Explain. What's it about?

Gabby puts the book down for a moment and she collects her thoughts.

GABBY

You haven't read it?

BEAR

No.

GABBY

Why do you have it then?

BEAR

I asked first.

Gabby sighs.

GABBY

I don't know. She is in love with him. But, he doesn't know. And then when he finally realizes then it's too late to do anything about it.

BEAR

(questioning)

And you like that story?

GABBY

I like knowing that love can be different each time.

(pause)

Like what you said about living...

BEAR

If you say so.

GABBY

I do.

Bear continues working on his deer cowl.

GABBY

She loves him and that is what is happening. Love isn't planned.

Bear puts the cowl down and looks at Gabby.

BEAR

I see.

GABBY

Do you?

Bear exhales because Gabby can be a challenging person to converse with. He puts down the cowl.

BEAR
Go to sleep, Gabby.

Gabby puts down her book with some signs of frustration. She goes to her bedroom.

INT. GABBY'S CABIN BEDROOM - NIGHT

Gabby lies on the bed and looks at the ceiling deep in thought. She can hear Bear putting things away and then going to his bedroom. She can see his light turned off. She leans over and turns off her light.

FADE OUT.

FADE IN:

EXT. CLIFF AT LAKE - DAY

Bear is sitting on the edge of the cliff looking over the lake. Gabby approaches him from behind. She gets closer and then puts the cosmic sunglasses on Bear's face. Bear looks back with the sunglasses on.

Bear reaches up to take off the sunglasses and Gabby holds Bear's hand to stop him.

GABBY
No. Keep them on... for me.

There is a moment of stillness around the lake. Bear is scanning the area with the cosmic sunglasses on. Then, he notices one of the alien film crew with a camera.

Bear stands up abruptly and he is on guard. Bear continues to look around. He spots Dusan and one of the other alien film crew between trees not twenty meters away from Bear and Gabby.

Bear looks at Gabby and she appears normal.

BEAR
What is this? A trick...

GABBY

They are why I came to find you.

BEAR

Who... what are they?

GABBY

I think they have always been here.
I mean on Earth. They watch people.
They plan against us.

BEAR

They hate us?

GABBY

No, I think they want to be like
us, but they can't. So, they watch
us and turn it all into some kind
of show... like on TV.

Bear scans the forest spotting more of Dusan's crew.

BEAR

I don't like this, Gabriella.

GABBY

Didn't think you would.

BEAR

Where are they from?

Gabby takes Bear's hand and leads him back toward the cabin.

GABBY

I can tell you what I learned. And
about Skullwinder.

BEAR

Skullwinder?

GABBY

Come on.

EXT. BEAR'S CABIN - DAY

Life is placid around Bear's cabin. Nothing is stirring, but
the Sun is setting.

CUT.

EXT. WOODED PATH - DAY

The next day, Bear and Gabby are hiking out to the truck stop.

GABBY

What will you do now? Are you
leaving me?

BEAR

You came to me for this. So, let me
do this thing for you.

Gabby and Bear make it past the forest and head toward the truck stop.

EXT. TRUCK STOP - DAY

Gabby and Bear enter the truck stop diner. There is a white sedan in the parking lot that is parked facing the diner unlike the other parked cars in the row.

INT. TRUCK STOP DINER - DAY

Bear sits down at a booth, but Gabby eyes the payphone in the corner and heads that way.

GABBY

I'm going to call my mom.

BEAR

I'll order us something.

Gabby walks over to the payphone and makes a call.

GABBY

Mom?

(pause)

Yeah, it's me. No, don't start.

INT. GABBY'S HOUSE - DAY

Gabby's mom is on the phone in the kitchen.

GABBY'S MOM

Don't start? Where to begin? You realize the police are searching for you?

(pause)

I couldn't wait. It's been weeks.

INT. TRUCK STOP DINER - DAY

GABBY

That's fine. It was bound to happen. But, I'm safe. And I'll come home soon.

GABBY'S MOM (O.S.)

Gab, there's something you should know. Your father - Gavin - they released him.

GABBY

How could they do that?

GABBY'S MOM (O.S.)

Someone posted his bail. I don't know who or why.

INT. GABBY'S HOUSE - DAY

GABBY'S MOM

God knows why. The police are watching him. They know that he doesn't know where you are. Just come home and they can protect us.

GABBY (O.S.)

I have something else in mind.

Gabby hangs up the phone.

GABBY'S MOM

Gab... Gabriella?

INT. TRUCK STOP DINER - DAY

Gabby walks over to the booth and sits down to eat her meal with Bear. Bear is already digging into his pancakes with syrup.

GABBY

Gavin is out there.

Bear looks up and then looks around outside the window to the diner.

GABBY

No, they let him out of jail. He's probably looking for me. But, my mom says the police are watching him.

Bear resumes eating.

BEAR

It can't change what we do about.. them.

Bear pulls out the cosmic sunglasses from his shirt pocket and puts them on the table.

GABBY

I know.

Gabby puts on the sunglasses and looks around but there is no sign of the aliens.

EXT. TRUCK STOP - DAY

Gabby and Bear are exiting the diner. The white sedan is still parked in the lot.

INT. WHITE SEDAN - DAY

Gavin is sitting in the white sedan eating French fries out of a fast-food bag. He has his gaze locked on Gabby as he watches Gabby and Bear head back toward the wooded path.

CUT.

INT. BEAR'S CABIN - NIGHT

Bear is preparing a duffel bag full of weapons. The bag has a hatchet, rope, gasoline can, and other items sticking out.

Bear cocks a handgun, flicks the safety on, and then puts it in the bag with the other items.

Gabby is sitting on the couch drinking a small carton of milk with a straw. She has her legs crossed and appears more childish than useful. Gabby is nervous and scared.

Bear picks up his rifle that is beside the duffel bag. He checks the sights on the weapon and then wipes down the gun with a dry cloth.

BEAR

Where will you go while I'm gone?

GABBY

To my mom probably. Back home. Even though this feels like home now.

BEAR

How did your dad... Gavin, end up like this?

GAVIN

My mom always talks about it, but she never tells it like it is. For her it's a riddle. She doesn't talk straight about it.

BEAR

Maybe she doesn't really know either.

Gabby takes a long sip from her milk and ponders the comment in silence.

BEAR

We have more to deal with. And we both need a good night sleep.

GABBY

Will you kill them?

Bear puts the rifle over the back of the couch. He then zips up the duffel bag and puts the rifle on top of the bag.

Gabby hands Bear the cosmic sunglasses and he takes them.

BEAR

All of them.

CUT.

INT. BEAR'S CABIN - NIGHT

Gabby is in her bedroom at the cabin. She is staring at the ceiling. The light is off in her room. She turns to look out the open door and she can see Bear moving past her door a couple of times. He is still preparing.

He turns off the other lights and enters his bedroom.

INT. BEAR'S BEDROOM - NIGHT

Bear sits on the end of the bed and takes deep breaths. He takes his shirt off but leaves his pants on. He lies down over the bed covers and looks up at the ceiling. He looks out the window.

Gabby enters the bedroom and lies down beside Bear. She is lying beside him. They are both looking up at the ceiling in silence. The bed is not wide, and their bodies are touching.

Bear looks over at Gabby and then he turns to shut off the lamp on a bedside table.

FADE OUT.

FADE IN:

INT. BEAR'S BEDROOM - NIGHT

Gabby is still lying on top of the covers in Bear's bed. A hand covers her mouth. She opens her eyes shocked.

Bear is covering Gabby's mouth. He is kneeling beside her.

BEAR

There's someone outside.

GABBY

Them?

BEAR

No... I don't think so. Someone who is trying to hide.

Bear has his hatchet in hand.

BEAR

Stay here. Don't call out. If you
have to just run. Run to the lake.

GABBY

Bear...

Bear has left the room. Gabby quietly goes to the bedroom window to look out.

EXT. BEAR'S CABIN - NIGHT

Bear can be seen stalking in the shadows of the cabin. He is working his way toward the front door.

Bear pushes the front door open carefully. He slips out onto the front deck of the cabin. He inches to the side of the cabin.

INT. BEAR'S BEDROOM - NIGHT

Gabby is looking out the doorway of the bedroom and trying to see toward the front door of the cabin.

Suddenly, someone grabs Gabby from behind and covers her mouth. It is Gavin Ritter.

EXT. BEAR'S CABIN - NIGHT

Bear is a dozen meters away from the cabin inspecting one side of the forest when he hears Gabby cry out.

Bear runs back to the cabin at top speed. He charges through the front door.

INT. BEAR'S CABIN - NIGHT

Bear carefully works his way back to his bedroom.

INT. BEAR'S BEDROOM - NIGHT

Gabby is being held on the bed by Gavin. Gavin has a knife across Gabby's throat.

Bear lowers his hatchet and puts his other hand up defensively

as if to surrender, yet he moves closer to Gavin and Gabby.

BEAR
(pleading)
It's your daughter...

Gavin bares his teeth and is angered by Bear's plea. Gavin slashes Gabby's throat and throws her body off to the side to prepare for a battle with Bear.

BEAR
(yelling)
NO!!!

Bear lunges at Gavin with the hatchet. They struggle and wrestle on the floor of the bedroom. Bear strikes Gavin with the hatchet in Gavin's leg. Gavin is cut open. Gavin headbutts Bear and Bear is dazed. Gavin gets to his feet and hobbles back a few steps.

Gavin turns to the window and runs at it and smashes through it.

Bear's attention is on Gabby. Bear pulls Gabby up from off the ground and lays her on the bed. Bear is trying to compress the wound on Gabby's neck. Gabby is bleeding profusely and will soon die.

BEAR
Please don't leave me.

GABBY
I will be there. You'll see.

Gabby dies. Bear holds her limp frame against his. Bear is in anguished pain.

CUT.

EXT. BEAR'S CABIN - NIGHT

Gavin is limping away from the cabin and making his way toward the lake. There is a trail of blood left behind marking Gavin's path.

Suddenly, a hatchet is flying like a tomahawk through the air. It strikes Gavin in the back. Gavin drops to his knees

and spits out blood.

Bear is on top of Gavin. Bear is behind Gavin and puts his hands around Gavin's throat. Bear is choking Gavin to death. Gavin reaches up and attempts to pull one of Bear's hands off his throat.

Bear stops choking Gavin for a moment. Bear pulls Gavin's arm out extended with one hand and then smashes Gavin's shoulder blade with his other hand. Gavin's shoulder is immediately dislocated.

Bear pulls the hatchet out of Gavin's back. Bear picks up Gavin and then throws him to the ground. Gavin is laughing while coughing up blood.

GAVIN

You touched my peach. How dare you?

Bear stands over Gavin, straddles him and then drops to his knees. Bear puts his hands around Gavin's throat again and Gavin looks at Bear with submissive cow eyes. Bear chokes Gavin to death and then snaps Gavin's neck.

Bear remains straddled on Gavin's lifeless corpse. Bear's head hangs. There is silence across the lake. Then a flock of black birds that were in the trees overhead fly off.

CUT.

EXT. BEAR'S CABIN - DAY

It is sunrise and Bear comes through the front door of the cabin. Bear has Gabby across his shoulders like a hunter might carry a small deer.

Bear is carrying his duffelbag in one hand and his rifle in the other. Bear has the deer cowl on, and he is wearing the cosmic sunglasses. He marches away from the cabin with determination.

CUT.

EXT. TRUCK STOP - DAY

Bear is driving the white sedan. He pulls it up behind the truck stop at the entrance to the wooded path. He pops the

trunk.

Bear marches into the forest and reemerges with Gabby's body in his arms. Bear is covered in blood, both Gabby's and Gavin's. Bear puts Gabby's body in the trunk of the sedan gently.

Bear closes the trunk and gets in the car.

INT. WHITE SEDAN - DAY

Bear's duffel bag, rifle and cowl are in the backseat. Bear looks forward stoically and then turns to see Gavin's half-eaten fast-food meal sitting on the passenger's seat.

Bear picks up the food bag and throws it out the passenger's side window. He rolls up the window again and drives off.

CUT.

EXT. HIGHWAY OUTSIDE CITY - DAY

Bear's white sedan is entering the city.

CUT.

EXT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

Bear pulls up in the white sedan and parks outside the front doors to the call center building.

The building seems empty. Bear prepares his gear. He puts his cowl back on. He has his cosmic sunglasses still on. Bear puts his handgun in the back of his pants. He chambers a round in his rifle. He slings his duffel bag over his shoulder.

INT. MYSTERIOUS TELEMARKETING CALL CENTER LOBBY - DAY

Bear walks through the empty lobby and makes his way toward the elevators.

INT. ELEVATOR - DAY

Bear is in the elevator. Suddenly, an alarm sounds and the elevator stops its ascent. The lights flicker off in the elevator. Bear lowers his sunglasses to try and see the panel for the elevator. He opens the panel and manages to get the

elevator to move up one floor and open the doors.

Bear looks out into the empty floor of the building. The lights come back on in the elevator. Bear pulls his head back in the elevator and pushes the button for the familiar floor again.

Bear pushes the cosmic sunglasses back onto his face properly. He can now see that there are two aliens in the elevator with him. The aliens are large, muscular figures dressed in black suits.

Bear immediately does battle with the alien guards. One guard attempts to grab Bear's arms while the other punches him in the face, however Bear dodges the punch and the guard strikes his own guy.

Bear breaks free from the hold. He wrestles the guards and systematically breaks their arms and collar bones. He crushes one of the guard's trachea. The guard drops and chokes to death. Bear puts the other guard in a rear naked choke hold and snaps the guard's neck.

The elevator doors open.

INT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

Bear stands up and straightens himself out. He picks up his gear and weapons. Bear steps off the elevator and looks around. The familiar floor is empty. He walks toward Benson's office.

INT. BENSON OFFICE - DAY

Bear enters Benson's office. Dusan Fass is sitting at the big oak desk.

DUSAN

I suppose you are looking for this?

Dusan pulls out a brown envelope similar to the one with the motel room photo in it. He drops it on the desk for Bear.

BEAR

No more words, monster.

DUSAN

Monster? No more or less than any of you. You all are the real monsters. You prey on each other, like savage, atavistic cannibals. You even have a word for it...

Bear huffs uninspired by Dusan's words.

DUSAN

Schadenfreude.

BEAR

I don't speak German.

DUSAN

It means you take pleasure in the misfortunes of another member of your species.

BEAR

She wasn't like that.

Dusan nods.

DUSAN

Oh yes. The girl. But only time could tell how she would turn out.

BEAR

And now it won't for her.
(pause)
Or for you...

With lightning-fast reflexes, Bear pulls out his handgun and puts a shot right through the forehead of Dusan. Dusan quickly stands up and takes his sunglasses off as if he were shocked to have been insulted verbally.

Dusan looks at Bear with surprise and then falls dead.

Bear walks toward the desk and fingers at the envelope. He is curious to open it and look inside. However, he takes his hand away and exits the office.

INT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

Bear enters the hallway but can see more aliens set up in the main area of the familiar floor of the building. The aliens are hiding in the cubicles, and they have guns drawn on Bear.

Bear takes up a defensive position and fires a few shots from his handgun to make the aliens hold their line of defense and not move forward.

Bear sets up with his rifle. He begins firing shots at the aliens. They are exchanging fire, but Bear is an expert marksman, and he doesn't miss his shots. A half dozen aliens are taken out.

Bear rushes forward with his hatchet. He finishes off the aliens among the cubicles. He looks out the large windows and notices unmarked white vans pulling up to the building. Aliens are exiting the vans and entering the building.

Bear hears Gabby's voice. He is shocked and follows it.

INT. BREAK ROOM - DAY

Bear enters the break room and sees Gabby's cake on the table. He inspects the cake with his finger and then rubs the icing off with his fingers.

GABBY

Bear...

Bear looks up and can see that Gabby is on the television screen. He pulls his cosmic sunglasses down and the TV set isn't on. He puts the sunglasses back on and Gabby is still on the screen. Bear moves forward closer to the TV.

BEAR

Where are you?

GABBY

I'm everywhere I think. It's difficult to explain.

BEAR

You're not dead?

Skullwinder enters the frame and stands beside Gabby. He puts his hand on her shoulder in a comforting manner.

GABBY

I am dead.

BEAR

I don't understand. You're here.
Who is that with you?

GABBY

In our world, we called him
Skullwinder. He was a member of a
very old species in the universe.
Maybe the oldest.

Bear seems confused.

BEAR

I'm sorry, Gabby, but I still don't
understand.

GABBY

I know. But, he came here to help us
free our world from them.

BEAR

Who are "they"?

GABBY

They are aliens... from somewhere else
in our galaxy. They started watching
us and interfering. Our lives are
entertainment for them wherever they
are from.

BEAR

What should I do?

GABBY

It's that building you're in.

BEAR

The building?

GABBY

Yeah. There aren't many of them on
Earth. They are back on their
planet. The ones here were just
scouts or whatever.

BEAR

I still don't know what you want me to do.

GABBY

That building has an antenna on the roof. It sends the signal back to their planet. You have to destroy the antenna.

BEAR

Is that all?

Skullwinder leans over and whispers in Gabby's ear.

GABBY

No. He says you have to kill all the ones that are left on Earth.

BEAR

Who is he?

GABBY

A long time ago, his people watched over the universe and did nothing to help. So, he killed all his own people.

BEAR

Gabby...

GABBY

No. I know what you are thinking. He's trying to make up for everything now. They were his sunglasses. He is letting us see what they were doing to us.

BEAR

I'll do this then.
(pause)
Will I see you again.

GABBY

I don't know, but I will be there.

Bear hears the ding of the bell indicating the doors to the elevators opening.

CUT.

INT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

A dozen more alien guards exit two elevators. They spread out across the floor and search for Bear.

Bear has sneakily made it to the stairwell. He quietly opens the door to the stairs and slips past the guards.

CUT.

EXT. ROOF - DAY

Bear pushes open the door to the roof of the mysterious building. He blocks the door closed with a cinder block that is beside the door. He surveys the area and moves toward a large antenna at the center of the roof. The alien antenna extends a hundred meters into the sky.

Bear drops the duffel bag and examines the antenna visually. He works his way around the base of the antenna feeling at the metal panels protecting the base of the antenna. Bear takes his hatchet and pries at a metal panel.

Underneath the metal panels, is a techno-organic mass. The antenna is a living organism. The mass of sinew and cables throbs and has a sick complexion akin to the visages of the aliens that built it.

Bear takes a step back disturbed by the alien mechanism. Bear reaches in his duffel bag and pulls out the rope. He attaches the rope to a girder at the base of the antenna. He then takes the gasoline can and douses the alien antenna.

Bear can hear the alien guards trying to break through the door to the roof. Bear hacks at the antenna's throbbing sinew with his hatchet. The antenna makes an alarm sound that is a mix of mechanical alarm and an animal screaming.

Bear pours the last of the gasoline into the gash he created. He reaches into his shirt pocket and pulls out a lighter. The guards have almost got the door forced open.

Bear lights the antenna on fire and it ignites. The door swings open but Bear fires shots with his handgun and the guards quickly pull the door closed for protection.

Bear checks the fire to make sure that the antenna is being destroyed and killed. He grabs the rope and runs toward the edge of the building. The guards rush forward.

Bear jumps off the edge of the building and drops a few stories. He smashes through the glass. Two guards are above him watching his escape. They turn and signal the other guards to go back into the building and pursue Bear.

INT. EMPTY FLOOR - DAY

Bear stands up and dusts off the pieces of broken glass. He heads toward the stairwell.

INT. STAIRWELL - DAY

When Bear reaches the stairwell, there are guards descending the floors. Bear fires the last bullets in his clip at the guards killing two of them. Three more guards clamber over the bodies and continue to pursue Bear.

INT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

Bear leaves the stairwell and returns to the familiar floor. Bear ducks behind a cubicle as guards flood the floor in search of him. The door to the elevator opens and Bear rushes the elevator.

One of Dusan's film crew is trying to exit the elevator but Bear charges the crew member and forces him back into the elevator.

INT. ELEVATOR - DAY

The elevator is descending to the ground floor and Bear has the crew member in a choke hold. Bear is holding onto the crew member as a hostage.

EXT. MYSTERIOUS TELEMARKETING CALL CENTER - DAY

The crew member is thrown through a glass window. Bear steps over the body and gets in the white sedan. Bear drives off.

FADE OUT.

FADE IN:

EXT. DESERT RADIO STATION - DAY

A local radio station situated in a desert features an antenna on top of the building that resembles the alien antenna.

A black van pulls up outside the radio station.

INT. BLACK VAN - DAY

Bear is sitting in the driver's seat of the van. He is armed to the teeth and the deer cowl has been converted to a shoulder piece for his armor.

Bear loads his assault rifle. He exits the van.

EXT. DESERT RADIO STATION - DAY

Bear is looking around the deserted radio station. He puts on the cosmic sunglasses. He can now see aliens on the roof of the radio station working on the antenna.

Another group of aliens are leaving the radio station. They notice Bear and appear fearful. The aliens rush back into the radio station. Bear pursues them.

[END CREDITS]

Bear is working his way through the radio station (seen from the outside). An alien is thrown through a window on the main floor. Bear can be seen working his way across the second floor chasing down and shooting more aliens. Bear is on the roof. He throws an alien off the roof. The scene is viewed akin to a video game platformer.

Some time passes and Bear walks out the front door of the radio station. He marches back to his van. He turns and looks up to the roof. He takes his cosmic sunglasses off. He wipes his eyes from exhaustion.

INT. BLACK VAN - DAY

Bear enters the van. He sits stoically. Then, he puts his sunglasses back on and turns to his side. Gabby is in the

passenger's seat.

GABBY

That's the last one..

BEAR

...on this side of the border.

Bear pulls out a detonator from his pocket. He pushes a button on the detonator. There is an explosion on the roof of the radio station. The antenna is blown to pieces and the remnants of the alien antenna are aflame.

Bear turns on the engine of the van.

EXT. DESERT RADIO STATION - DAY

Bear and Gabby drive off.

FADE OUT.

THE END