

Cannibal Ranch

written by

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FADE IN:

INT. BUTCHER'S ROOM - NIGHT

A dark room with blood all over the table and counters. It smells like rotten meat.

KEATON EVERILL, a man the size of a body builder, enters the room wearing nothing but jeans and an apron as he carries a machete.

MOSS OSBOURNE, a tall skinny man, is sweating profusely. He cowers behind the butcher's table, making sure to stay out of sight.

Moss has a sickle in hand. Keaton comes around the table expecting to find Moss.

Instead, Moss was able to sneak around to the other side. He catches Keaton by surprise and stabs him in the leg with the sickle.

Keaton scream out in pain. Moss sprints out of the room and slams the barn doors behind him. Keaton limps after him.

INT. BARN - CONTINUOUS

A chain and pad lock sits on a chair. Moss quickly grabs the lock off the chair and locks the doors.

Moss must have did it just in time because Keaton rams up against the doors, trying to get through.

Now, Moss finds himself in a barn full of cows. He makes his way to the front of the barn.

Moss pokes his head out to see what's happening.

EXT. RANCH - CONTINUOUS

PAYTON EVERILL, a little southern lady in her mid-sixties, watches from the porch and calls for Keaton.

Payton begins making her way to the barn.

INT. BARN - CONTINUOUS

Moss closes the door and looks around frantically. Still with the sickle in hand, he gets in one of the stalls with a cow, using the cow as cover.

PAYTON
Keaton, are you in here?

Keaton bangs on the door. Payton runs over to the door. She looks in the immediate area for the key.

PAYTON (CONT'D)
(quietly)
Where's the key?

Payton runs out of the barn. Moss looks around before making his exit.

EXT. RANCH - CONTINUOUS

Moss stealthily makes his way to the back of the house. He goes through the doors that lead to the wine cellar.

INT. WINE CELLAR - CONTINUOUS

Moss makes his way around the wine barrels and notices a shadow move in the far corner.

Moss readies his sickle. When he gets closer he notices it's his wife, REBECCA OSBOURNE, a beautiful family-oriented young woman.

Rebecca is now missing her left arm and her right leg was amputated just below the knee.

Moss is horrified by what he's seeing.

FOUR DAYS EARLIER

INT. OFFICE - NIGHT

Moss works at his computer when Rebecca enters and throws down a pamphlet about the Grand Canyon down on his desk.

MOSS
What is this?

REBECCA OSBOURNE
This is how we start to fix our marriage?

MOSS
What are you talking about? Our marriage is fine.

REBECCA OSBOURNE

No, it's not Moss. You spend all your time at the office. And what little time you are home you spend in here.

MOSS

(sighs)

I... We're just too busy at the firm right now for me to take time off.

REBECCA OSBOURNE

(scoffs)

Fine. If you'd rather work than spend time with your family than that's your choice. Just, don't be surprised if you come home one day and Danielle and I are gone.

She exits. Moss leans back in his chair and throws his pen against the wall.

INT. LIVING ROOM - MORNING

Moss walks in and sees Danielle watching morning cartoons and eating cereal. He smiles at her. He walks into the kitchen.

INT. KITCHEN - CONTINUOUS

Rebecca is cleaning up when Moss enters. He tries to kiss her on the cheek but she moves away from him.

MOSS

Are you still mad about last night?

She puts down the dishes and turns around to look at him.

REBECCA OSBOURNE

What's Danielle's favorite color?

MOSS

What?

REBECCA OSBOURNE

Her favorite animal? What about her best friend? What's her best friend's name, Moss?

MOSS

(confused)

I--

REBECCA OSBOURNE
Exactly. Maybe it's best if she and
I just get out of your way.

She begins to cry but does her best to fight off the tears.
Moss walks up and tries to hug her.

MOSS
(softly)
Hey, it's okay.

She rejects him. She starts to leave.

MOSS (CONT'D)
Wait.

She stops.

MOSS (CONT'D)
How can I fix this?

REBECCA OSBOURNE
I don't know if you can.

MOSS
What about this vacation? What if
we actually went to the Grand
Canyon?

REBECCA OSBOURNE
Really?

MOSS
Yeah, I don't want this to end. I
want to do better.

REBECCA OSBOURNE
It won't fix everything.

MOSS
But, it's a start, right?

REBECCA OSBOURNE
Yeah.

They embrace.

EXT. OSBOURNE HOUSE - DAY

Rebecca finishes packing the last two suit cases in the
family SUV.

Their eight year old daughter, DANIELLE OSBOURNE, comes running out of their suburban house holding her favorite stuffed animal, a pink elephant.

Danielle jumps in the backseat. Moss comes out of the house in a suit with a loosely tied tie.

Moss seems preoccupied on his phone. Rebecca walks around to the passenger side of the car.

REBECCA
Are you coming?

Moss is clearly distracted.

MOSS
Huh? Oh, yeah. Of course.

Rebecca rolls her eyes. She gets in the car. Moss takes a couple steps towards the car while still on his phone.

He stops to send a text.

DANIELLE
(excited)
Come on, daddy!

MOSS
(looking at phone)
Coming, honey.

A few seconds go by before Rebecca honks the horn. Moss looks up at her. Now she's getting annoyed.

MOSS (CONT'D)
(mouthing)
Sorry.

Moss finally puts his phone away and gets in the car. He begins pulling out of the driveway.

DANIELLE
(excitedly chanting)
Road trip! Road trip!

INT. CAR - DUSK

Moss drives down a dirt road surrounded by wilderness. Rebecca looks in the backseat and notices Danielle is asleep.

REBECCA
You promised no work on this trip.

MOSS
And there won't be.

REBECCA
Then, what was that back at the house?

MOSS
Just finishing up some last emails before the trip.

Rebecca scoffs at his answer.

MOSS (CONT'D)
Look...

He looks back to make sure Danielle is still sleeping.

MOSS (CONT'D)
I promise no work on this trip. I just had to tie up a few loose ends. That's all.

Rebecca folds her arms and turns away from him.

REBECCA
(annoyed)
Yeah. Okay.

MOSS
(defeated)
Okay.

Suddenly, the front driver side tire explodes. Rebecca sits up with interest.

REBECCA
What happened?

MOSS
I think we blew a tire.

He pulls over.

MOSS (CONT'D)
Hang on.

He gets out of the car.

DANIELLE
(tired)
What's going on, mommy?

REBECCA
Nothing. It's okay, baby. Go back
to sleep.

Danielle lays her head back down to rest.

EXT. DIRT ROAD - CONTINUOUS

Moss walks to the back of the car. He opens the trunk and lifts up the mat where the spare tire is supposed to be, but it's not there.

MOSS
(quietly)
Oh, shit.

Rebecca turns around.

REBECCA
What's wrong?

MOSS
Uh... Nothing. I need to make a
call.

Rebecca rolls her eyes. Moss pulls out his phone but notices he has no service.

Moss walks down the road a little ways but still can't get service. He walks back to the car.

INT. CAR - CONTINUOUS

Moss opens the door but doesn't get all the way in.

MOSS
We have a problem.

REBECCA
What do you mean?

MOSS
There's no spare tire.

REBECCA
I thought you said you were going
to get us one.

MOSS
I know, but I got caught up with
stuff at work.

REBECCA

(scoffs)

Okay. So, what are we supposed to do now?

MOSS

We're gonna have to walk a little.

Rebecca rolls her eyes.

REBECCA

Fine.

She gets out of the car.

EXT. DIRT ROAD - CONTINUOUS

Rebecca gets Danielle out of the car. She's still half asleep.

DANIELLE

What's going on, mommy?

REBECCA

We're just gonna take a little walk, sweetie.

Rebecca looks at Moss and just shakes her head. They begin walking down the road.

EXT. RANCH - NIGHT

The Osbourne's finally see a house.

MOSS

(pointing to house)

There. I bet they can help.

Rebecca is clearly still upset with him.

REBECCA

Let's hope so.

She begins walking up to the house.

MOSS

(sighs)

Yeah.

He follows. Rebecca picks up Danielle before ringing the doorbell. Payton opens the door.

PAYTON
Can I help you?

MOSS
We broke down a little ways down
the road. Can we use your phone?

PAYTON
We don't have a phone. Sorry. But,
you can stay here tonight and my
son can fix your car in the
morning. He really is a great
mechanic.

Rebecca and Moss look at each other concerned. Moss shrugs
his shoulders.

REBECCA
(reluctantly)
I guess that would be okay.

Rebecca cautiously makes her way into the house. Moss follows
behind her.

INT. HOUSE - CONTINUOUS

Rebecca turns to Payton.

REBECCA
(whispering)
Is there somewhere I can put her?

PAYTON
Up the stairs and the first room on
your left.

REBECCA
Thank you.

Rebecca quietly takes Danielle upstairs.

MOSS
(sniffing)
Is that chili I smell?

PAYTON
Yes, it is. You guys are welcome to
have some.

MOSS
Are you sure? We don't want to
intrude anymore than we already
have.

PAYTON
Don't be silly. I'm making plenty.

MOSS
Okay, great.
(chuckles awkwardly)
Is there someplace I can wash up?

PAYTON
(pointing down hallway)
At the end of this hallway.

MOSS
Thank you.

Payton loses her smile as she watches Moss walk down the hallway.

INT. BATHROOM - CONTINUOUS

Moss closes the door behind him and begins washing his hands. He notices what looks like drops of blood near the bathtub.

Moss pulls back the curtain but nothing is there.

MOSS
Weird.

Moss shrugs his shoulders and goes back out.

INT. HALLWAY - CONTINUOUS

Payton is standing right there waiting for Moss causing a jump scare for him.

MOSS
(chuckles)
Woah. You scared me.

PAYTON
Sorry about that. Your wife said she's gonna take a nap with your daughter before supper.

MOSS
Oh, okay.

Moss chuckles nervously as Payton stares at him awkwardly.

PAYTON
You can hang out in the living room for a while if you'd like.

MOSS
Sure. Thanks.

Moss awkwardly moves past Payton into the living room.

INT. LIVING ROOM - CONTINUOUS

Moss sends a couple texts to work before lying down to take a nap.

INT. DINING ROOM - LATER

Moss enters the dining room rubbing his eyes. He notices Payton and Keaton have already started eating.

MOSS
Is supper ready?

PAYTON
Yes.
(gesturing for him to sit)
Please sit.

MOSS
Um... Okay.

Moss pulls out his phone to send some messages.

PAYTON
I don't know how your family does things, but in ours we don't allow phones at the dinner table.

MOSS
Oh, sorry. I just have to send these last couple messages to work.

Payton stares at him in disgust.

MOSS (CONT'D)
And done.

Moss finally notices his family isn't there.

MOSS (CONT'D)
Hey, where's Rebecca and Danielle?

PAYTON
Rebecca said she was gonna let Danielle sleep.

MOSS

Okay. Well, I'm just gonna go check on them real quick.

Payton and Keaton quickly stand up. Keaton causes the table to shake and the silverware to rattle.

PAYTON

No. You can't.

Moss realizes something is wrong. He tries to slowly put some space between him and them.

MOSS

Why not?

PAYTON

It's just... Your wife said they needed some alone time.

DING! Moss's phone goes off. Moss checks his phone without giving it a second thought.

Payton walks over to Moss and snatches his phone away.

PAYTON (CONT'D)

You see, I think this has a lot to do with it.

MOSS

How would you know?

Moss tries to snatch the phone back from Payton, but she blocks him.

PAYTON

Your wife told me. She said your to focused on work to notice her or Danielle.

Moss hangs his head in shame.

MOSS

(sighs)

Yeah. I guess I do get carried away sometimes. Maybe you're right.

PAYTON

Good.

Payton gives the phone to Keaton, who takes it into another room.

MOSS
Hey, what are you doing with that?

PAYTON
Don't worry. You can have it back
when you leave. Until then get some
good sleep and reconnect with your
family tomorrow.

MOSS
(nods)
Yeah... Yeah. Okay.

Moss heads back into the living room.

INT. LIVING ROOM - MORNING

Moss sits up on the couch and rubs his eyes. He stands up and stretches before heading into the kitchen.

INT. KITCHEN - CONTINUOUS

Moss walks in and notices nobody's around.

MOSS
Guess I'm the first one up.

Moss leaves the kitchen.

INT. BEDROOM - CONTINUOUS

Knock, Knock! The door opens. Moss enters but finds no one in the room. He walks over to the bed and sees his wife's phone.

Moss takes it. Keaton enters the room. He startles Moss. Moss discretely puts the phone in his pocket.

MOSS
I'm just looking for my wife and
kid.

Keaton shuts the door behind him.

MOSS (CONT'D)
(chuckles nervously)
Now, what are you doing?

Keaton puts his hand on Moss's shoulder. It's in this moment Moss notices a couple of small drops of blood next to the night stand.

Moss looks in the eyes of Keaton and sees nothing but darkness. Moss walks past Keaton and tries to leave.

Keaton spins Moss around and punches him in the face and knocks him to the ground.

The whole room starts to spin for Moss. Moss gets back to his feet. He charges Keaton and tackles him through the bedroom door.

INT. HALLWAY - CONTINUOUS

Moss gets up and groans in pain. Payton comes bursting out of her room.

PAYTON
What's going on?

Moss looks at her and runs down the stairs. Keaton gets back to his feet and looks at his mother.

Moss's arm hangs awkwardly to his side.

PAYTON (CONT'D)
Well? What are you waiting for? Go after him!

Keaton pops his shoulder back into place before he starts to chase after him. Then, Payton runs after them.

EXT. RANCH - CONTINUOUS

BANG! Keaton comes bursting out of the front door, breathing heavily.

Keaton looks around and notices Moss jumping the fence off in the distance. He begins to chase after him.

Moments later, Payton comes running out of the house and runs towards her car.

EXT. WOODS - CONTINUOUS

Moss runs through the woods, looking behind him every few seconds. He stops and hides behind a tree.

Moss pulls out Rebecca's phone. He's shaking so bad he drops it but is able to catch it before it hits the ground.

Moss dials nine-one-one.

911 OPERATOR (V.O.)
Nine-one-one, what is your
emergency?

MOSS
These people... They... They have
me and my family trapped at their
ranch.

911 OPERATOR (V.O.)
Where are you, sir?

SNAP! Moss looks around the tree and sees Keaton approaching.
He places the cell phone on the ground and takes off running.

911 OPERATOR (V.O.)
Sir?

Keaton sees Moss and begins to chase. The phone remains on
the ground.

EXT. ROAD - CONTINUOUS

Moss runs into the middle of the road and sees a car
approaching.

MOSS
(waving arms)
Hey!

The car speeds up and crashes into Moss. He goes flying over
the windshield.

Payton gets out of the car just as Keaton comes out of the
woods.

PAYTON
Get him in the car.

Keaton groans in pain as he lifts Moss's unconscious body. He
carries him to the car and sets him in the back seat.

Keaton gets in the passenger seat. The car turns around and
heads back towards the ranch.

INT. CAGE - NIGHT

Moss wakes up on the cold concrete floor. He slowly stands
up, groans in pain and brushes off his pants.

He's been locked in a fenced in cage. Moss hears a chopping
noise.

He walks towards the gate and realizes he's been locked in a cage. He shakes the gate.

Moss then looks up and sees Keaton standing at a table. THUD!
A hand falls off the table.

Moss gasps and backs away in fear. He finds himself backed up against the wall.

Keaton turns to Moss and approaches the gate.

MOSS
Is that.. Is that--

Payton enters the room.

PAYTON
Your wife?

Moss becomes startled.

PAYTON (CONT'D)
(chuckles)
Just part of her.

MOSS
This... This isn't right.

PAYTON
This is how we feed our family.

MOSS
You're sick.

Payton walks right up to the gate. Moss meets her there.

PAYTON
We're surviving.

MOSS
What about the live stock?

PAYTON
We sell them, but it's not a very strong market right now. Besides, they don't taste as good as... Well, you know.

MOSS
You killed my wife.

Payton backs away from the cage. As she does her keys get caught on a loose part of the fencing and fall to the ground.

PAYTON
God, you're so dramatic.

Keaton taps her on the shoulder.

PAYTON (CONT'D)
(claps excitedly)
Oh, yeah.
(to Moss)
Sorry to leave you alone, but it's
time for me to make dinner.

Payton and Keaton leave. Moss goes to the corner of the cage, sits down in the fetal position and begins sobbing.

EXT. ROAD - DAY

A police car slowly drives down the road. They stop. Two officers step out of the car.

OFFICER BOBBY NORTH
They said this is where the call
came from.

Officer MARY ANNE RAINS looks around.

OFFICER MARY ANNE RAINS
I don't see any signs of a
struggle.

OFFICER BOBBY NORTH
Maybe it came from one of the
houses down the street.

OFFICER MARY ANNE RAINS
This spot is right between two
houses.

OFFICER BOBBY NORTH
Alright, let's go check it out.

North and Rains get back in the car and drive down the street.

EXT. RANDALL RANCH - LATER

North and Rains pull up to a ranch. There's a sign hanging out front that reads "Randall Ranch."

North and Rains get out of the car as SHELBY RANDALL, a middle aged woman, comes out of the house.

SHELBY
Can I help you, officers?

NORTH
Yes, we're investigating a nine-one-one call from this area.

SHELBY
I'm sorry, sir, but I don't know anything about that.

RAINS
Are you the only one that lives here, ma'am?

SHELBY
(awkwardly)
Uh, yes, my husband passed away a couple years ago, so... It's just been me ever since.

NORTH
We're sorry to hear that.

North hands Shelby a business card.

NORTH (CONT'D)
If you notice anything please give us a call.

Shelby nods her head. North and Rains begin to get back in the car, but Shelby stops them.

SHELBY
Actually... There has been a lot of noise coming from the Everill Ranch.

RAINS
Really?

SHELBY
Yeah, I mean, this happens every few months where there seems to be extra traffic going on over there.

Rains and North look at each other.

NORTH
Thank you, ma'am.

North and Rains quickly jump back in their car and peel out.

INT. CAGE - LATER

Moss remains huddled up in the fetal position in the corner. He gets up and shakes the gate.

Moss notices the keys lying on the floor. He looks around for something he might be able to use to grab them.

Moss doesn't find anything but he does notice a small hole in the chain link fence.

Moss grabs the fence and pulls it apart to make the hole bigger.

Moss reaches out and is able to barely grab the key ring with the tip of his middle finger.

Moss sees one gold key among the silver keys. He grabs it and reaches back through the hole in the fence.

Moss shakily puts the key in the lock, takes a deep breath and unlocks the lock. Then, he pulls the chain off the door.

Moss pushes the door open and pokes his head out. He looks around but doesn't see anyone. He runs around the corner.

INT. HANGING ROOM - CONTINUOUS

Moss runs through a plastic curtain. He stops in his tracks and looks around.

MOSS

Woah.

Moss slowly walks by the two skinned human bodies hanging from the ceiling.

Moss runs through the other set of plastic curtains.

INT. BUTCHER'S ROOM - CONTINUOUS

Moss stops, looks around and sees all the meat cutting instruments.

Moss walks around the island in the middle and over to the barn doors. He tries to push them open, but they're locked.

Moss looks over and sees a board lazily placed in front of a hole in the wall.

Moss looks around the hole to see if he can fit through. He begins to crawl through the hole.

INT. STALL - CONTINUOUS

Moss gets halfway through the hole. The tight squeeze is crushing his ribs.

Moss finally makes it through, holding his side. He checks to see if there's blood. The cow he ended up next to moos.

Moss pets the cow.

MOSS
(softly)
Sorry, buddy.

Moss exits the stall.

INT. BARN - CONTINUOUS

Moss slowly and painfully makes his way to the front of the barn. He pushes the doors open.

They won't open all the way because of the two by four keeping the doors closed.

They open enough for Moss to be able to look around outside. He looks and sees Payton knitting out on the porch.

Moss closes the doors. He looks around the barn and picks up a pitch fork. He opens the doors ever so slightly.

Then, Moss uses the handle of the pitch fork to remove the two by four.

Moss takes a deep breathe before running out of the barn.

EXT. RANCH - CONTINUOUS

Moss takes off running towards the woods at the back of the house. Payton does a double take before standing up.

Payton runs over and looks around the corner of the house.

PAYTON
Keaton!

Keaton comes barreling out of the house.

PAYTON (CONT'D)
He ran that way. Go get him.

Keaton goes running after Moss.

PAYTON (CONT'D)
And don't come back until you've
caught him.

Suddenly, the police pull into the driveway. Officers North
and Rains exit the vehicles.

PAYTON (CONT'D)
(nervously)
Hello, officers.

North looks off in the distance where Keaton was chasing
Moss.

OFFICER RAINS
We're investigating a phone call
that was made from this area
yesterday. Do you know anything
about that?

PAYTON
No, ma'am. No one here made that
call. You might want to try the
house down the street.

OFFICER RAINS
We already did.

Rains stares down Payton. Payton swallows the frog in her
throat. North continues to look towards the woods.

North sees a branch move in the woods. He draws his weapon.

OFFICER NORTH
We need to go.

Rains turns around and looks at North. Danielle looks out the
window.

OFFICER RAINS
What?

OFFICER NORTH
Now.

Rains draws her weapon and runs with North towards the woods.
Payton begins to panic.

Payton grabs her shotgun from the corner of the porch and
begins chasing after them.

EXT. WOODS - CONTINUOUS

Moss continues to run away from Keaton. He stops behind a tree to catch his breath.

Moss holds his ribs and looks around for Keaton. All of a sudden Keaton is right in Moss's face.

This startles Moss and causes him to fall down. He gets up and starts running but trips over a log.

Keaton pulls out a retractable nightstick and whack's Moss over the head with it.

Rains and North come out of nowhere to tackle Keaton to the ground. North begins to get out his handcuffs, when BANG!

North turns around to find that Payton had shot and killed Rains. He goes to pull his gun, but Payton shoots him first.

Keaton gets back to his feet.

PAYTON

Go get the tractor and trailer.

Keaton goes off. As she sits there she thinks about how they got in this situation.

FLASHBACK

INT. DINING ROOM - NIGHT

A young Payton, Keaton and Selma sit around the table. They're saying grace.

A woman, whose face you can't see, serves them their dinner. She tells them something indistinctly.

A distraught Payton stands up and begins yelling at the woman.

The woman convinces Payton to sit back down and try the food. She hesitates. A man walks in with gun and begins yelling.

He forces them sit down and continue eating.

INT. KITCHEN - LATER

After they get down eating there are smiles all around.

BACK TO SCENE

EXT. WOODS - CONTINUOUS

Payton smiles as she thinks about the good old days.

EXT. WOODS - LATER

Payton sits up against a tree, but stands up when Keaton drives up with the tractor and trailer.

Keaton gets off and begins to load the bodies on the trailer. Before he loads Moss onto the trailer, he ties Moss's hands and feet with zip ties.

Keaton and Payton get on the tractor and head back to the ranch.

EXT. RANCH - MORNING

Moss finally regains consciousness. He struggles to move under the bodies of North and Rains.

Moss eventually maneuvers on top of the bodies. He shimmies his way out of the back of the trailer feet first, so that he is able to stand.

Then, Moss shuffles his way toward the barn.

INT. KITCHEN - CONTINUOUS

Payton is watching dishes when she looks up through the window and sees Moss making a run for it.

PAYTON

Keaton!

INT. BARN - CONTINUOUS

Moss comes stumbling into the barn. He makes his way to the pitchfork and uses it to free himself.

Once Moss is free, Keaton comes in. Moss quickly grabs the sickle off a nearby barrel and runs to the hole he climbed out of earlier.

Keaton grabs Moss by his boot, but the boot slips off. Keaton pulls out a key from his pocket and unlocks the barn doors.

INT. POLICE STATION - DAY

SERGEANT LYDIA BONE sits at her desk doing paper work when OFFICER FELIX PAYNE approaches.

PAYNE
Hey Sarge, two of our officers
failed to return last night.

Bone drops her pen and looks at him.

BONE
What do you mean? Where are they?

PAYNE
They went to check on a nine-one-
one call about a possible abduction
last night.

BONE
And?

PAYNE
And we haven't heard from them
since.

BONE
(angrily)
And you're just telling me about
this now.

Bone stands up and grabs her coat.

PAYNE
Where are you going?

BONE
To see if DETECTIVE GREEN can help
us out.

Payne hesitates but follows Bone out.

CURRENT DAY

INT. OFFICE - DAY

Green sits at his desk doing some work. Bone and Payne enter. He stands up and shakes their hand.

GREEN
Sergeant Bone. Long time no see.
And you are?

PAYNE
(nervously)
Officer Payne, sir. And may I just
say--

GREEN
Don't.
(gestures for them to
sit)
Please sit.

They sit.

BONE
Thanks.

GREEN
So, you have some missing officers?

BONE
(sighs)
Unfortunately, yes. We have people
out there patrolling the streets
just in case.

GREEN
That's good. What do you need from
me?

BONE
We can use someone with your...
Expertise.

GREEN
(chuckles)
Alright. I'll see what I can do.

They stand up and shake each others hand.

INT. WINE CELLAR - NIGHT

Moss kneels down next to Rebecca.

MOSS
Jesus. Are you okay?

REBECCA
(struggling to breath)
Is that you, Moss?

MOSS
Yes, baby, it's me.

Moss moves closer to Rebecca and holds her.

REBECCA
(struggling to breath)
I need you to do something for me.

MOSS
Anything.

REBECCA
(struggling to breath)
Save Danielle.

MOSS
Of course. Do you know where she
is?

Before Rebecca can answer, she slips into unconsciousness. Moss kisses her on the forehead as tears begin to roll down his cheeks.

Moss takes a deep breathe and begins to head upstairs, making sure to be as quiet as possible.

INT. KITCHEN - CONTINUOUS

Moss pokes his head out of the basement door. He looks around and doesn't see anyone.

Moss sneakily makes his way through the kitchen. He hears a noise coming from upstairs.

MOSS
(quietly)
Danielle?

INT. FOYER - CONTINUOUS

Moss starts to make his way upstairs, but hears a door open. He quickly goes back down stairs and jumps in the nearby closet.

Keaton leaves the house. Moss quietly makes his way out of the closet and goes back upstairs.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Moss makes his way to the end of the hallway. He puts his ear up against the door Keaton came out of.

There's no noise coming from the other side. He discretely opens the door and makes his way inside.

INT. BEDROOM - CONTINUOUS

Moss looks around the room. Nothing seems out of the ordinary until he notices Danielle's pink elephant sitting on the chair.

Moss grabs it, smells it and hugs it. He exits the bedroom.

INT. UPSTAIRS HALLWAY - CONTINUOUS

As Moss comes out of the bedroom, Keaton enters the house. Payton comes from the living room and they talk at the bottom of the stairs.

PAYTON
Any sign of him?

Keaton shakes his head.

PAYTON (CONT'D)
Well, he couldn't have gotten far.
Find him or this'll be the end of
both of us.

Keaton runs back outside. Payton looks to the top of the stairs. She thinks she saw something.

Moss sprints into the bathroom.

INT. BATHROOM - CONTINUOUS

Moss grabs a pair of scissors off the sink and jumps in the bathtub, making sure to close the shower curtain.

Payton enters the bathroom. Moss jumps out and stabs Payton in the shoulder with the scissors. AH! She yells out in pain.

Moss runs out of the room.

INT. FOYER - CONTINUOUS

Moss comes sprinting down the stairs he bumps into and Keaton as he runs out the door.

Payton stands at the top of the stairs with the scissors still in her shoulder and blood running down her arm.

Keaton gets back to his feet.

PAYTON

Well, don't just stand there. Go
get the bastard!

Keaton takes off after him.

EXT. WOODS - CONTINUOUS

As Moss runs through the woods he comes across some sort of bunker. He notices that it's pad locked.

There's some rustling going on inside as if someone is in there.

MOSS

Hello?

No one answers but Moss can still hear the sound of someone inside.

MOSS (CONT'D)

Daddy's coming Danielle!

Moss looks around for something to break the lock. He finds a big rock and hits the lock a couple times. It doesn't break.

Keaton grabs Moss from behind and puts him to sleep with a sleeper hold.

Keaton drags Moss's lifeless body back to the ranch.

EXT. ROAD - DAY

As Green drives down the road and comes across Moss's car. He parks behind it and gets out.

He looks around before cautiously walking around the car. He notices the flat tire.

Then, he looks through the windows, but doesn't see anything out of the ordinary. He pulls out his phone and calls Bone.

BONE (V.O.)

Hello?

GREEN

Hey, Sergeant Bone, I need you to
run a license plate number for me.

BONE (V.O.)
Is this about the missing officers?

GREEN
I'm not sure, yet.

BONE (V.O.)
Okay. I'm listening.

Green reads off the license plate number.

EXT. RANCH - LATER

Green sits down the road from the ranch. He opens up a file and begins to read.

GREEN
(softly)
Let's see.

A page comes up with a homeless mans face on it, reading "MISSING PERSON."

Green skims the page and notices it says that the man was last seen in the area of the ranch. He gets a call from Bone.

GREEN (CONT'D)
Hey, Sarge, what's up?

BONE (V.O.)
So, we got the ran the pate.

GREEN
And?

BONE (V.O.)
It belongs to a Moss Osbourne.

GREEN
Do you have an address or phone number?

BONE (V.O.)
The address is two hours away and out of our jurisdiction. I'll text you the phone number.

GREEN
Thanks.

He hangs up. The text comes through. He tries calling the number a few times but it keeps going straight to voice mail.

GREEN (CONT'D)

Huh.

He texts Bone.

"Is there another number for Moss Osbourne."

A few moments later Bone sends him a work phone number. He calls it.

RECEPTIONIST (V.O.)

Thank you for calling Osbourne & Peter, how can I help you?

GREEN

Yeah, this is Detective Green and I need to ask some questions about Mr. Osbourne.

RECEPTIONIST (V.O.)

Is he in trouble?

GREEN

Oh, no. It's nothing like that. Can I, uh... Can talk to someone about Mr. Osbourne?

RECEPTIONIST (V.O.)

Oh, yes. Of course. I'm transferring you to Valerie Peter.

VALERIE (V.O.)

This is Valerie Peter.

GREEN

Ms. Peter. I'm Detective Green, and I need to ask some questions about Mr. Osbourne.

VALERIE (V.O.)

Is he alright? Is he in trouble?

GREEN

No, no. I just need a number to call him.

He writes down the number she gives. He checks his phone and realizes it's the same one Bone gave him.

GREEN (CONT'D)

And is that the only number you have for him?

VALERIE (V.O.)

Yes, sir. He's on vacation, so you might have trouble contacting him?

GREEN

Really? Do you know where he was going?

VALERIE (V.O.)

Yellowstone National Park with his wife and kids, I believe.

GREEN

Thanks.

He hangs up.

INT. CAR - LATER

Green is on the phone. He has a list of five hotels near Yellowstone.

GREEN

Okay. Thanks.

He marks off the second to last of the listed hotels.

GREEN (CONT'D)

(sighs)

Last one.

RECEPTIONIST (V.O.)

This is the Grey Wolf Inn, how can I help you?

GREEN

Hi, I need to know if a Moss Osbourne has checked in within the last couple days.

RECEPTIONIST (V.O.)

One moment, sir.

He can hear the receptionist typing.

RECEPTIONIST (V.O.)

Sir?

GREEN

Yes, I'm still here.

RECEPTIONIST (V.O.)

Okay, it says here a party of three was supposed to check in this morning, but he never did.

GREEN

Okay. Thanks.

EXT. RANCH - MORNING

The next morning Green is watching the ranch through a pair of binoculars.

He sees Keaton carrying Moss over his shoulder toward the barn. He looks away.

GREEN

(confused)

Is that?

He checks his binoculars again. He runs into the nearby woods.

EXT. WOODS - CONTINUOUS

As Green runs through the woods he steps on a phone. He picks it up with a glove and puts in an evidence bag.

As he gets deeper in the woods he comes across the place where North and Rains were killed.

There's still some blood on the ground. He collects a sample. He gets as close to the ranch as he can.

He watches them from behind a tree.

INT. BARN - DAY

Moss regains consciousness only to find himself tied to a chair in the barn.

Payton enters with her heavily bandaged shoulder. Moss is still pretty out of it.

PAYTON

Your a stubborn son of bitch,
aren't ya?

Payton grabs Moss by the face, his eyes barely open.

PAYTON (CONT'D)
I think it's time we end this.

Keaton approaches with a machete, but Payton stops him.

PAYTON (CONT'D)
What are you doing? You've screwed
this up too many times. So, now,
I'm gonna handle this myself.

Payton snatches the machete away from Keaton. There's a
commotion outside. They just stand there.

PAYTON (CONT'D)
Well, I guess I'll have to handle
this too.

Payton gives Keaton a disappointing look as she exits the
barn.

EXT. RANCH - CONTINUOUS

An unmarked police car sits outside. Payton sees Green
looking through the windows of the house. She approaches him.

PAYTON
Can I help you?

GREEN
Uh, yes. A couple of our officers
went missing in this area, have you
seen them?

Green shows Payton their pictures. Her eyes widen.

PAYTON
Uh, no, sir. Sorry, but I haven't.

GREEN
Can I check your barn?

PAYTON
(defensive)
Why?

GREEN
We believe they may have been
kidnapped or worse.

PAYTON
(chuckles)
And you think I had something to do
with it?

GREEN

I'm just following potential leads,
ma'am.

(a beat)

What happened to your arm, ma'am?

PAYTON

(nervously)

Oh, this? I... fell down the stairs
and dislocated it.

GREEN

(a beat)

Are you gonna let me look in your
barn or not?

PAYTON

Sorry, but not without a search
warrant.

GREEN

Fine.

Green begins to walk back to his car.

GREEN (CONT'D)

Have it your way.

Green drives away. All of a sudden there's a commotion coming
from the barn.

INT. BARN - CONTINUOUS

As all of that is happening, Keaton watches through the crack
in the door.

Moss rocks back in his chair causing it to break. This
catches the attention of Keaton.

Keaton comes up to Moss but he pushes him back with his legs
knocking Keaton to the ground.

Moss stands up with his hands and feet still bound together.
Keaton charges at him again but he's able to move out of the
way.

Moss sees the machete on the ground. He grabs it and is able
to cut his hands free.

Keaton comes back at him, but Moss swings the machete cutting
him across the forearm.

Once Keaton's on the ground Moss cuts his feet free.

INT. BARN - CONTINUOUS

Payton enters the barn and sees Keaton lying on the ground. She dances around Moss, who is branding a machete.

As Payton checks on Keaton, Moss makes his way out of the barn.

PAYTON
Are you alright?

Keaton continues to grunt in pain. Payton reaches behind a barrel and pulls out a first aid kit.

Keaton screams out in pain after Payton pours alcohol over his wound. She quickly wraps his arm with a bandage.

PAYTON (CONT'D)
Good now?

Keaton shakes his head.

PAYTON (CONT'D)
Then, go get him!

Once again Keaton chases after Moss.

EXT. RANCH - CONTINUOUS

Green is now watching through the brush in the woods. He sees Moss go running into a different part of the woods.

Green moves towards him.

EXT. WOODS - CONTINUOUS

Moss makes his way back to the bunker he found earlier. This time Green comes up from behind him causing Moss to flinch at him.

GREEN
Woah, woah, woah. It's okay.
(shows badge)
I'm Detective Green. I'm here to help.

Moss looks confused.

MOSS
Wha--

GREEN

I need you to come with me.

MOSS

Uh... Okay.

Moss drops the machete and follows Green.

EXT. RANDALL RANCH - CONTINUOUS

Green and Moss walk up to the door. Green knocks three times, pauses, then knocks two more times. Shelby comes to the door.

SHELBY

Come in.

Green and Moss enter as Shelby looks around before closing the door.

EXT. WOODS - CONTINUOUS

Keaton runs up to the bunker, quickly looks around but realizes he's not there when he finds the machete on the ground.

Keaton heads back toward the ranch.

EXT. RANCH - CONTINUOUS

Payton looks disappointed as she sees Keaton coming back without Moss.

PAYTON

Where is he!?

Keaton just stands there dumbfounded. Payton snatches the machete away from him.

PAYTON (CONT'D)

I guess I'll have to do this myself.

(softly)

Idiot.

Payton heads back into the woods. Keaton hesitates, looks around like he doesn't know what to do, then follows behind her.

INT. LIVING ROOM - LATER

Moss sits in a chair as Shelby checks his scrapes and bruises.

MOSS
How did you know I wasn't one of
them?

GREEN
Because you ran out in a panic.

A moment passes.

GREEN (CONT'D)
Well, I gotta go call this in.

Green begins to leave but Moss leaps out of his chair to stop him.

MOSS
Wait! You can't do that.

GREEN
(confused)
Why not?

MOSS
Because, they have my daughter. I
need to make sure she's okay.

Green nods like he understands.

GREEN
Fine.
(a beat)
What are they doing over there
anyways?

MOSS
They eat people.

Green looks like he wants to say something but can't get it out. He just walks away.

SHELBY
Sit back down.

MOSS
Are you even qualified to be doing
this?

SHELBY
(sternly)
I was a nurse.

Moss reluctantly sits back down.

INT. LIVING ROOM - MORNING

Moss wakes up, sits up, rubs his eyes and checks his watch.
Green enters the room and sits next to him.

GREEN
How are you feeling?

MOSS
Exhausted.

Shelby enters with some muffins and glasses of milk on a tray. She sets it down on the coffee table.

SHELBY
I'll leave you two to talk.

Shelby exits the room.

MOSS
So... What's next? What's the plan?

GREEN
I need to scout the place. You know, get a lay of the land.

MOSS
Well, I was there a while. I can tell you anything you wanna know.

GREEN
Thanks, but I need to see it for myself.

MOSS
(disappointing sigh)
Okay, but first we need to see what's in the bunker.

GREEN
Do you think it could be your daughter?

MOSS
I hope so.

GREEN

Me too.

Green assuredly puts his hand on Moss's shoulder. Green leaves him alone.

EXT. BUNKER - NIGHT

Green and Moss approach the bunker. Green has some bolt cutters in his hands.

MOSS

This is it.

Green cuts the lock to bunker.

INT. BUNKER - CONTINUOUS

The blinding light of Moss's flashlight shines through.

MOSS

Hello?

Moss and Green wait for a response, but no one answers. They make their way down the stairs.

Moss and Green walk past three pairs of bunkbeds. Moss shines his flashlight on the last bed.

SELMA EVERILL, a woman in her mid-twenties, pokes her head out from under her covers. It startles Moss.

Green draws his gun on her. Selma scurries back on the bed.

SELMA

It's okay. I'm unarmed.

In a panic, Moss grabs her by her collar.

MOSS

Who are you? Where's my daughter?

SELMA

(confused)

Your daughter? No one else is down here.

Moss backs away and exits the bunker out of frustration.

GREEN

Who are you?

SELMA
Selma. Selma Everill.

GREEN
(confused)
Wait, your one of them?

SELMA
Was. They disowned me after I tried
to turn them in.

Green shows Selma a picture of the homeless man.

GREEN
Have you ever seen this man?

Selma takes the photo and looks over it thoroughly.

SELMA
No. No, I don't think so.

Selma avoids eye contact with Green.

GREEN
Are you sure?

Selma continues to avoid eye contact.

SELMA
(sternly)
Yes, I'm sure.

GREEN
Okay. Come with me.

SELMA
Where are we going?

GREEN
We're getting you out of here.

Green escorts Selma out.

EXT. BUNKER - CONTINUOUS

Green and Selma come out to see Moss pacing around.

GREEN
Are you alright?

MOSS
(agitated)
No, I'm not alright! Do I look
alright!? I...

Selma grabs Moss by his shoulders.

SELMA
Hey, it's gonna be alright. I'm
gonna help you find your daughter.
Okay? I know that place inside and
out.

MOSS
(a beat)
Yeah... Yeah. Okay. Fine.

Moss and Selma begin to follow Green back towards the Randall
Ranch.

INT. DINING ROOM - DAY

The chairs have been cleared out. Moss, Green and Selma stand
over the dining room table.

Moss, Green and Selma stare at a hand drawn map of the
Everill Ranch.

SELMA
(point to map)
Under the house there's a basement
with a wine cellar.

MOSS
Yeah, I've been in there. That's
where they were holding my wife.

SELMA
Yes, but what you probably don't
know is that there is a secret room
behind the wall.

GREEN
Which wall?

SELMA
As soon as you go down the stairs,
turn to the right, then push the
wine barrels out of the way. When
you get to the wall all you have to
do is push gently.

MOSS

Do you think that's where they're keeping my daughter?

SELMA

It's hard to say for sure, but I'd say that's her most likely location.

GREEN

(a beat)

Good. I'll go in tonight.

MOSS

Woah, what about me?

GREEN

What about you?

MOSS

It's my daughter. I should be the one that goes in.

GREEN

I'm sorry, Moss, but... You're not trained.

MOSS

So? I've gotten this far. I'm not about to stop now.

Green thinks it over for a moment.

GREEN

Fine. But, you need to stay in my sight.

SELMA

I'm coming too.

Moss and Green look at Selma like she's crazy.

GREEN

Why do you want to come?

SELMA

I need to let my family know that what they're doing is wrong and that what they did to me was wrong.

GREEN

I'm sorry, but this is a covert mission. We need to get in and out without anyone knowing.

SELMA
Yeah, but--

MOSS
Let her come.

GREEN
Why?

MOSS
She can cause a distraction. Yeah,
she goes inside and confronts them--

GREEN
Then, we sneak in. Okay, yeah. She
can come.

SELMA
(excited)
Alright, I'll go get ready.

Selma leaves the room.

INT. LIVING ROOM - LATER

Moss and Green begin to suit up by putting on bullet proof vests and loading handguns in their holsters.

They also carry rifles on their back. Selma nervously paces around the room.

GREEN
Are you sure you're okay?

SELMA
Uh... Yeah. Yeah, I think so.

Green goes up to Selma and grabs her by the shoulders.

GREEN
If we're going to do this, you
can't "think so." You have to know
so.

Selma begins to calm down by taking some deep breathes.

SELMA
Okay. You're right. They need to
know what they've done. I can do
this. I'm ready.

Green slaps Selma on the shoulder as an atta boy.

GREEN

Good.

Green puts the clip in his gun and puts it in his holster.

GREEN (CONT'D)

Let's go.

They exit.

EXT. RANCH - NIGHT

Selma approaches the front door. She takes one last deep breathe. KNOCK, KNOCK! Payton answers the door.

PAYTON

What the hell are you doing here?

SELMA

You need to know that what you're doing isn't right.

Payton pulls Selma inside.

PAYTON

Get in here.

She looks around outside before closing the door.

EXT. RANCH - SAME TIME

As Selma confronts Payton, Green and Moss make their way to the back of the house.

Moss and Green open the cellar doors and head inside. Shelby approaches and watches from a distance.

INT. WINE CELLAR - CONTINUOUS

Moss and Green quietly approach the wine barrels Selma told them about.

Meanwhile, Moss and Green can hear Selma and Payton arguing indistinctly.

When Moss and Green try to move the barrels, the barrels make a loud screeching noise.

INT. LIVING ROOM - SAME TIME

Payton and Selma stop arguing when they hear the screeching of the barrels.

PAYTON
What have you done?

Payton starts to head down stairs, but Selma grabs her by her hair. There's a struggle. Selma bites Payton.

Keaton knocks out Selma with the handle of his machete. Payton groans in pain.

PAYTON (CONT'D)
We need to get down stairs. Now!

Payton and Keaton rush to get down stairs.

INT. WINE CELLAR - CONTINUOUS

Moss and Green look up as they notice the arguing has stopped.

GREEN
We need to hurry up.

Moss nods in agreement. They push up against the wall, revealing the secret room.

There's a slight hesitation before Moss and Green head inside.

INT. LIVING ROOM - CONTINUOUS

Payton throws Selma on the couch next to Keaton

PAYTON
How did you escape?

SELMA EVERILL
You're newest victims.

PAYTON
Victims? There should only be one left.

SELMA EVERILL
Well, there isn't.

PAYTON

What's there plan? Are they going to the police?

SELMA EVERILL

Why should I tell you?

PAYTON

Because we're family.

SELMA EVERILL

(scoffs)

Family? What kind of family throws their daughter in a cellar?

PAYTON

I'm... I'm sorry. But, we can be a family now?

Selma gets closer to Payton.

SELMA EVERILL

I can't be a part of a family that eats people.

PAYTON

We're done with that.

SELMA EVERILL

(doubtful)

Really?

PAYTON

Yes. In fact, our live stock is doing so well now that we can go back to eating beef.

SELMA EVERILL

You're sure?

PAYTON

I am. And I would love nothing more than if you came back home.

They cuddle up on the couch. Payton begins stroking Selma's hair.

PAYTON (CONT'D)

Come back home would you, darling.

SELMA EVERILL

I can't do that, mother.

PAYTON

Why not?

SELMA EVERILL

I don't believe you. I mean, if you're done with it then why do you have these people.

PAYTON

They've hurt me and your brother.

SELMA EVERILL

Well, I can't help you.

She tries to leave, but Payton grabs her by the hair. Keaton grabs her and drags her upstairs.

INT. SECRET ROOM - CONTINUOUS

Moss and Green enter a small damp room. There's a candle that keeps the room lit.

Moss and Green find Danielle curled up in the corner. Her face is soaking wet from the tears.

When Danielle sees her daddy she begins to cry. Moss picks her up.

MOSS

It's okay, baby. Daddy's here. Come on. Let's get you out of here.

He gives her the pink elephant.

DANIELLE OSBOURNE

(sniffling)

Thank you, daddy.

Moss carries her out.

INT. WINE CELLAR - CONTINUOUS

Moss and Green stop in their tracks when they're met by Keaton.

Green draws his gun, but Payton immediately knocks it out of his hands. He throws Payton to the ground.

Then, Keaton chokes Green out from behind. As this is happening, Moss tries to sneak out. Keaton chases after him.

EXT. RANCH - CONTINUOUS

Still carrying Danielle, Moss sprints to the truck parked out front. He places Danielle in the back seat before getting in.

Moss looks in the ignition but there's no key. He quickly checks the visor, the glove box and the console, but there's no key.

Moss looks up and sees Keaton running at him full speed. He quickly locks the door.

Keaton pulls on the door handle but nothing happens. He punches through the window with his already bandaged arm.

Moss tries to exit out of the passenger door, but Keaton has him held by his ankle. Payton finally comes running out.

Payton opens the passenger door and kicks Moss clean in the face, knocking him unconscious.

Keaton opens the door and drags Moss out to the barn. Meanwhile, Payton carries Danielle back inside.

She drops her pink elephant.

INT. HANGING ROOM - DAY

Green cautiously makes his way through. He comes across one of the bodies and recognizes him.

He pulls out a picture of the homeless man. It's a match.

GREEN

(softly)

What the hell is this place?

He continues making his way through.

INT. CAGE - DAY

Moss wake up and sees Danielle tied to the table. He begins to panic and shake the cage.

MOSS

Hey! Hey!

Payton walks in. Keaton follows behind, sharpening his knife.

PAYTON

I'm glad you can join us for this,
Mr. Osbourne. In fact...

(MORE)

PAYTON (CONT'D)
(slaps Danielle awake)
I want her awake for this.

Danielle wakes up. She tries to move away but can't because of her restraints.

Danielle can't talk either as she has a gag in her mouth.

MOSS
You can't do this.

Payton walks over to Moss.

PAYTON
Oh, but I can and I will. Just be glad you're getting a front row seat.
(to Keaton)
Let's get started.

Keaton walks over to Danielle. He puts the blade to her shoulder.

Keaton pulls back as if he's about to chop her arm off, but before he can Green comes rushing in and tackles Payton to the ground.

Keaton turns his attention to Green. Keaton takes a couple side-to-side swipes but Green's able to duck them and deliver some punches to the midsection.

Keaton falls to his knees after getting the wind knocked out of him.

Green tries to release Danielle but before he can, Payton jumps on his back.

As this is all happening, Moss screams for Danielle. Eventually, Green is able to throw Payton off his back.

Payton's head hits against the wall, knocking her unconscious. Green removes the restraints and frees Danielle.

Then, Green goes into Payton's pockets and finds a set of keys. He unlocks the cage and let's Moss out.

Moss scoops up Danielle over his shoulder. Selma enters the room with a gun in her hand.

SELMA
(emotional)
What did you do?

Green and Moss stand there awkwardly. Selma runs over to Payton's body.

SELMA (CONT'D)
(softly, crying)
Mom.

Selma hugs an unconscious Payton. She points her gun at Green.

GREEN
Woah, woah. What are you doing?

Green laughs nervously.

MOSS
Yeah... I mean, we're sorry about
your family, but it had to be done.

SELMA
You didn't have to kill them.

MOSS
But, they're not--

BANG! Selma fires a shot nearby.

SELMA
Shut up!

Selma begins pacing around.

SELMA (CONT'D)
This was all your idea.

Selma shoots Green in the chest. She turns Moss around and puts the gun to his lower back.

MOSS
Wh--

SELMA
Shut up and keep walking.

They walk out with Danielle still thrown over Moss's shoulder.

INT. POLICE STATION - DAY

Payne approaches Bone, who is sitting at her desk filling out paper work. It's a quiet station in this small town.

PAYNE

Sergeant Bone, I was wondering if you had an update on the missing officers.

BONE

Unfortunately, no.

PAYNE

(defeated)

Oh, okay.

He begins to walk away but Bone stop him.

BONE

Is there something going on that I should know about?

PAYNE

Uh, no. Well, actually... Officer Rains and I are kind of dating.

BONE

Really? I haven't heard anything from HR about it.

PAYNE

It's pretty new, ma'am.

BONE

Alright, Officer Payne, here's the deal. Detective Green told me to check on him after seventy-two hours. It's only been thirty-six. So, if you'd like, you can come with me in a couple days to check on him.

Payne smiles.

PAYNE

Really? Thank you!

He awkwardly hugs Bone.

BONE

Oh. Okay.

She chuckles awkwardly.

EXT. RANCH - CONTINUOUS

Shelby continues to watch from afar. She jumps and gasps when she hears the gunshot.

She sees Selma leading Moss and Danielle to the wine cellar.

INT. SECRET ROOM - CONTINUOUS

Selma shoves Moss and Danielle into the room and shuts the door.

They can hear them moving wine barrels in front of the door. Moss bangs his head on the door in frustration.

Danielle begins to tear up.

DANIELLE

Are we going to die, Dad?

Moss bends down near Danielle.

MOSS

No, of course not, honey.

Moss hugs and kisses Danielle on the forehead. Danielle can no longer hold back the tears. She begins crying.

Moss and Danielle hold each other.

INT. SECRET ROOM - LATER

Moss is sitting in the fetal position. Danielle sleeps on a blanket on the floor.

FLASHBACK

- Danielle comes running off a soccer field and immediately hugs her mom, Rebecca. She looks around for Moss, but he's nowhere to be found. She begins to cry in Rebecca's arms.

- Rebecca sits in the audience at one of Danielle's plays, making sure to record every moment. Danielle gives a small wave to her mother. She must fight back the tears when she realizes Moss isn't there.

BACK TO SCENE

Moss looks over at Danielle.

MOSS
I should have been there more. I...
(choking up)
I should have been a better father.

Moss tears up as he cuddles up beside Danielle.

INT. SECRET ROOM - DAY

Payton enters the room where Moss and Danielle are sleeping.
The outside light blinds Moss.

PAYTON
Thought you could get away, did
you?

MOSS
Where's Selma? Why is she helping
you?

PAYTON
Let's just say, she's seen the
error of her ways.

Payton smiles smugly.

MOSS
So... That's it then. You're just
gonna kill us now.

PAYTON
Oh, don't be so grim. First, I'm
gonna make you watch as we kill and
cook your daughter.

Payton grabs Danielle and tries to pull her out, but Moss
intervenes. Keaton comes in and pulls Moss out of the room.

Payton finally gets Danielle out of the room.

INT. BUTCHER'S ROOM - CONTINUOUS

Payton leads Danielle into the room as Keaton drags Moss into
the cage.

Once she realizes Payton is trying to get her on the table,
Danielle begins to kick and scream.

PAYTON
Get the sedative. Go!

Keaton runs out of the room. Payton continues to struggle with keeping control of Danielle.

Keaton runs back in and hands Payton a syringe. She sticks it in Danielle's neck.

Danielle slowly fades into a state of unconsciousness.

PAYTON (CONT'D)
Help me get her up on the table.

Keaton helps Payton lay her up on the table. After they get her up there, Selma enters the room.

SELMA
What are you guys doing?

Payton and Keaton's attention quickly turn to Selma.

PAYTON
Selma. What, uh... What are you doing here?

Moss watches nervously. Selma walks over to the table.

SELMA
What are you going to do to her?

PAYTON
Uh, don't worry. She won't feel a thing.

SELMA
You promised.

PAYTON
What?

SELMA
You promised me, that you were going to let them live.

PAYTON
(chuckles)
And how were we going to feed them? Huh, Selma? We can't afford that.

Selma begins helping Danielle off the table.

SELMA
I'm getting her out of here. You're insane.

Payton puts her hand on Selma's chest and backs her up against the wall.

PAYTON
You're not going anywhere.

Keaton walks behind Selma. He lays Danielle back down on the table and begins to walk Selma out.

PAYTON (CONT'D)
Take her back to the bunker.

Selma looks sad.

SELMA
(softly)
No.

Selma pulls a gun from her waist band. She and Keaton wrestle over it. BANG! Keaton gets shot in the foot.

Keaton limps away grabbing at his foot. Selma points the gun at Payton.

SELMA (CONT'D)
I'm getting the girl out of here.

Selma quickly looks over at Moss.

SELMA (CONT'D)
Him too.

Payton cautiously walks over and lets Moss out of the cage. Moss lightly pushes her out of the way and goes over to Danielle.

Moss begins crying as he picks up Danielle's body and carries her out.

Moss begins to walk out but stops when he realizes Selma still has her gun trained on Payton.

MOSS
Aren't you coming?

Selma fights back the tears.

SELMA
You go on ahead.

MOSS
If you do this you'll be no better than them.

Selma takes a beat to think it over. She begins to back up out of the room.

SELMA
Come on. Let's go.

Selma and Moss exit as Selma keeps her gun pointed at Payton.

EXT. RANCH - CONTINUOUS

Moss comes running out of the barn with Danielle in his arms. Selma comes out right after. Shelby sees them.

She runs back to her ranch before they notice her.

SELMA
Wait.

They stop.

MOSS
What?

SELMA
Where are we going? What are we going to do?

MOSS
Back to Randall Ranch.

SELMA
Oh, right.

MOSS
Is that alright?

Selma starts to think it over. Payton comes running out of the barn.

MOSS (CONT'D)
Unfortunately, we don't have time to think it over.

Selma looks back at Payton. She and Moss take off running.

EXT. RANDALL RANCH - CONTINUOUS

Still carrying Danielle, Moss walks up to the front door. Selma follows behind. He knocks on the door.

SHELBY
There you guys are.

She hugs Moss.

SHELBY (CONT'D)
Come in.

They enter.

INT. LIVING ROOM - CONTINUOUS

Shelby leads Moss and Selma into the room.

SHELBY
(pointing to couch)
You can lay her down there.

Moss lays Danielle on the couch.

SHELBY (CONT'D)
How are you guys?

They all sit on some nearby furniture.

SHELBY (CONT'D)
I went looking for you, but
couldn't ever find you.

MOSS
It's a long story. Maybe I'll tell
it to you some other time.

SHELBY
Oh, okay.

Shelby leaves the room.

SELMA
I'm sorry about what I did, by the
way.

MOSS
It's fine. You helped save my
daughter and that's what's most
important. I just wish you could
have been there to save my wife.

Selma leans forward with interest.

SELMA
Your wife was with you?

MOSS
Yeah, but I found her in the wine
cellar, all cut up.

SELMA
Missing her left arm and her right
leg?

Moss looks over at Selma.

MOSS
How did you know that?

SELMA
My mom had her sitting in a
wheelchair at the house.

MOSS
(nervously)
Well, did she say anything? Did she
ask about me?

SELMA
No, she was in a catatonic state.

MOSS
Okay. Do you know where they're
keeping her?

SELMA
Not sure. It could be any number of
places.

Moss sits back in his chair, defeated. A beat.

SELMA (CONT'D)
So, what do you wanna do now?

MOSS
I have to get her back.

SELMA
I need to see them.

MOSS
Why?

SELMA
If I can get them to release your
wife, will you not press charges?

MOSS
(sighs)
If my wife is truly still alive,
then no, I will not press charges.

Selma nods.

SELMA

Good. Let's do the exchange tomorrow.

MOSS

Okay. Sounds good.

They sit there awkwardly for a moment.

SELMA

Well, I'm going to bed. Goodnight.

She begins to head upstairs.

MOSS

Night.

Moss watches Danielle like a hawk.

INT. KITCHEN - CONTINUOUS

Shelby had been listening in on their conversation the whole time.

INT. LIVING ROOM - MORNING

Shelby sits in her recliner reading the newspaper. Moss enters.

MOSS

Hey, do you have a computer I could use?

SHELBY

Why?

MOSS

I just have some emails to make.

SHELBY

Um... Okay. Sure. There's a laptop on my bedroom night stand, but just so you know, the internet here is pretty slow.

MOSS

That's okay. Thanks.

Moss exits.

INT. BEDROOM - CONTINUOUS

Moss enters the room and sees the laptop on the nightstand. He opens it. There's no password needed.

The wallpaper is a picture of Shelby and her husband on vacation with the Everill's.

MOSS

What the--

He opens up his email and begins typing. His email reads: "To whom it may concern. If I'm not home in 24 hours from this email, please send help. I'm at a ranch on state route 6 called the Randall Ranch."

He tries to send it but it doesn't go through. He tries a couple more times, but he still can't get it to go through.

MOSS (CONT'D)

Damn it.

He closes the laptop and puts it back. He exits.

INT. BEDROOM - CONTINUOUS

Moss enters the room and immediately looks in the nightstand drawer. He pulls out an empty gun holster.

He quickly runs downstairs.

INT. LIVING ROOM - CONTINUOUS

Shelby continues reading the newspaper. Selma is sipping on some coffee on the couch.

MOSS

(showing holster)

What the hell is this?

SHELBY

Looks like a gun holster.

MOSS

(annoyed)

Yes, I know what--

SHELBY

Then, why are you asking?

MOSS

Because I want to know where my gun is.

(to Selma)

Did you know about this?

SELMA EVERILL

What? No, I--

SHELBY

She didn't know. Look, I just didn't want the gun around Danielle. It's too dangerous.

MOSS

Okay. What's your deal?

SHELBY

My deal?

MOSS

Yes, I saw the picture. I know you were friends with the Everill's.

SHELBY

Okay. Yes--

MOSS

(to Selma)

You're in on this too. This was all planned.

Shelby stands up and gets close to Moss.

SHELBY

No. I mean, yes it is true I was friends with the Everill's. Key word "was."

MOSS

(to Selma)

You didn't know about this?

SHELBY

She was too young to remember.

She grabs his hands.

SHELBY (CONT'D)

Hey, it's okay. I'm on your side.

She hugs him but he doesn't hug her back.

SHELBY (CONT'D)
We all are.

Moss reluctantly hugs her back.

EXT. RANCH - DAY

Moss and Selma approach the ranch.

SELMA
Ready?

MOSS
(sighs deeply)
Yeah. Let's do this.

Selma knocks. Payton comes to the door.

SELMA
(chuckles nervously)
Hey, mom.

PAYTON
You have some nerve.

SELMA
Sorry about what happened. Uh...

MOSS
We want to offer you a trade.

PAYTON
What kind of trade?

SELMA
Me for Rebecca.

PAYTON
Who's Rebecca?

MOSS
(annoyed)
My wife. You know, the one you
mutilated.

PAYTON
Oh, right, her. Sorry, no can do.

MOSS
Why not?

PAYTON

Well, we've already started eating her. And, as it turns out, she's quite delicious.

Payton slams the door in their face.

SELMA

Now what?

MOSS

Now, we kill them.

They storm off the ranch.

INT. LIVING ROOM - LATER

Selma and Shelby sit on the couch as Moss paces nervously around the room.

SHELBY

Do you want to sit?

Moss stops.

MOSS

(annoyed)

No, I don't want to sit. I want to get my wife back.

SELMA

And we will, but first you need to settle down so we can come up with a plan.

Moss takes a deep breathe as he sits down.

MOSS

You're right. You're right.

Danielle enters, rubbing her eyes because she just woke up from a nap.

DANIELLE

Daddy?

MOSS

Yes, pumpkin?

DANIELLE

Where's mommy?

Unsure of what to say, Moss looks at Selma and Shelby.

SELMA

Uh... We're actually going to pick her up soon.

DANIELLE

Really? Can I come?

MOSS

No, sweetheart, we'll bring her home tomorrow.

DANIELLE

We're going home soon, right daddy?

MOSS

Yes, of course. Just another day or two, I promise.

Danielle curls up in Moss's lap.

MOSS (CONT'D)

Is it okay if Mrs. Randall tucks you into bed tonight.

DANIELLE

Sure. I like her.

Moss chuckles.

SHELBY

(stands up)

Come on, Danielle. I'll read you a story.

Danielle holds her hand as they leave the room.

MOSS

So, how are we gonna get Rebecca back?

SELMA

I think it's time we just go in guns blazing.

MOSS

That's a pretty big risk.

SELMA

I'll go in first. I want to be the one to kill them.

MOSS

Fine. As long as my wife comes out alive that's all I care about.

SELMA
We'll go tonight.

MOSS
Good. We also need to talk about
Shelby.

SELMA EVERILL
You still don't trust her, huh?

MOSS
No, why should I?

SELMA EVERILL
I guess you don't have a reason to.

MOSS
I'm going to go look around. You
stay here and distract her, okay?

SELMA EVERILL
Sure.

Moss looks around the corner before leaving.

INT. KITCHEN - CONTINUOUS

Moss walks through the kitchen. He comes across the door to
the basement. He tries to open it but it's locked.

MOSS
Huh.

He looks through the drawers hoping to find the key, but
comes up empty.

INT. LIVING ROOM - CONTINUOUS

Moss runs in and sits down.

SELMA EVERILL
So, did you find anything?

MOSS
Maybe--

Shelby comes back in.

SHELBY
What are you guys talking about?

MOSS
(awkwardly)
You know, just...

He looks over to Selma.

SELMA EVERILL
Just going over the plan one more
time.

Shelby doesn't really by it.

SHELBY
Oh, okay.

EXT. RANCH - NIGHT

The outside seems quiet. We can see Payton through the window. She's curled up on the couch reading a book.

Selma and Moss sneak up to the door holding rifles. Selma holds up three fingers. Three... Two... One.

They burst through the front door.

INT. LIVING ROOM - CONTINUOUS

Selma and Moss point their guns at Payton. Keaton comes around the corner but stops in his tracks as soon Moss points his gun at him.

MOSS
Take me to my wife.

Keaton looks to Payton.

PAYTON
Yeah, uh... Show him.

Keaton walks out and Moss follows behind with his gun still trained on him.

INT. SPARE ROOM - CONTINUOUS

Keaton and Moss enter the room. Rebecca is sitting in the wheelchair still in a comatose state.

Moss circles around behind her making sure to keep his gun pointed at Keaton. He holsters his rifle over his shoulder.

He pulls out his pistol and points it at Keaton. Then, he begins pushing Rebecca with one arm.

MOSS

Let's go.

They exit.

INT. LIVING ROOM - CONTINUOUS

Keaton, Moss and Rebecca enter the room. Selma now has Payton on her knees with her hands behind her head.

MOSS

Join her.

Keaton slowly drops to his knees beside Payton. He hesitantly puts his hands behind his head. Moss pushes Rebecca outside.

He comes running back inside. Selma shakily points her rifle at Payton. Beads of sweat drip down her face.

SELMA

Leave us be, Moss.

Without saying anything, Moss leaves the house.

EXT. RANCH - CONTINUOUS

Moss pushes Rebecca down the driveway as tears of joy run down his face. POP! POP! POP! Moss suddenly stops.

He can't bring himself to turn around. He waits for Selma to catch back up with them.

SELMA EVERILL

So, what's--

BANG! Selma takes a bullet right through the eye. Moss catches her right before she hits the ground.

He's in complete shock. He looks up and sees Shelby standing there with a rifle in her hand.

MOSS OSBOURNE

(confused)

What?

She walks up to him with the gun.

SHELBY

Come with me. And bring your wife.

She forces Moss to push his wife to her ranch.

INT. KITCHEN - CONTINUOUS

Shelby has her gun in Moss's lower back as he pushes Rebecca. Shelby opens the door to the basement.

SHELBY

Go.

MOSS OSBOURNE

What about her?

SHELBY

Leave her.

Moss sighs and heads down the stairs.

INT. BASEMENT - CONTINUOUS

Shelby shoves Moss up against a pole. She shackles his feet to the floor and his hands to the pole.

She opens up a freezer revealing frozen body parts.

MOSS OSBOURNE

What the hell is this?

SHELBY

This is my home. And the place where you're going to die?

MOSS OSBOURNE

(confused)

What? What are you talking about? Where's my daughter?

SHELBY

Don't worry. I won't harm her. You and Rebecca on the other hand... Well, I can't promise your safety.

MOSS OSBOURNE

I... I don't understand.

SHELBY

You don't? All you need to know is that the Everill's learned everything they knew from me.

MOSS OSBOURNE

You're the real cannibal.

SHELBY
(lightly chuckles)
I haven't needed to.

She looks back at the over stuffed freezer.

SHELBY (CONT'D)
But, maybe it's time to get back
out there.

MOSS OSBOURNE
Is that what happened to your
husband.

Shelby's entire demeanor changes.

SHELBY
My husband died of cancer. Cancer
ruins the meat. Trust me I wanted
to. Especially after he made me eat
my baby.

MOSS OSBOURNE
You ate your own child?

SHELBY
It uh... It was a miscarriage.

She fights back the tears before running back upstairs.

MOSS OSBOURNE
Wait. What about my wife?

He hears the door shut.

MOSS OSBOURNE (CONT'D)
(softly)
Shit.

INT. KITCHEN - CONTINUOUS

Shelby begins pushing Rebecca. Rebecca grunts.

INT. BEDROOM - CONTINUOUS

Shelby rolls Rebecca into the room. Shelby transitions her
over to the bed. Shelby leaves and locks the door.

Rebecca grunts.

INT. BEDROOM - CONTINUOUS

Shelby cracks open the door and looks at Danielle as she's sleeping. Shelby smiles.

EXT. RANCH - DAY

Bone and Payne park on the street and begin to approach the ranch. Bone notices a couple drops of blood in the driveway.

BONE
Be on alert.

PAYNE
Yes, ma'am.

They begin to make their way to the front door. They knock, but no one answers. Payne peeks into the window.

He sees Keaton up against the couch with blood on his face.

PAYNE (CONT'D)
We need to get inside. Now!

Payne kicks in the door.

INT. LIVING ROOM - CONTINUOUS

Payne and Bone come running in to see the bodies of Payton and Keaton. It's set up to look like a murder suicide.

PAYNE
What the hell happened here?

BONE
Looks like the mother killed the son and then herself.

PAYNE
Yeah, but where's Detective Green.

BONE
I don't know. I'll check the rest of the house if you check the barn out back, okay?

PAYNE
Yeah, sounds good.

Payne exits the house. Bone makes her way though the home.

INT. WINE CELLAR - CONTINUOUS

Bone cautiously makes her way through the wine cellar. She comes up to the secret room. The door was left cracked open.

She pushes the door open.

INT. SECRET ROOM - CONTINUOUS

Bone enters the room. She has to use her flashlight in order to see.

She sees the blanket on the ground and an unlit candle.

BONE
(softly)
Jesus.

INT. BARN - CONTINUOUS

Payne cautiously makes his way to the back of the barn. It was left unlocked. He pushes the door open and goes in.

INT. BUTCHER'S ROOM - CONTINUOUS

Payne enters the room and sees all of the butchering tools laid out on the counter.

There's dried blood on some of the instruments. He walks through the plastic curtain.

INT. HANGING ROOM - CONTINUOUS

Payne walks in. He stops in his tracks when he sees Rains and North hanging from the ceiling, half of their bodies skinned.

Payne starts to tear up. He grabs Rains and pulls her down. Bone walks in.

BONE
Officer Payne, what--

She stops to marvel at the site of the five bodies hanging from the ceiling. He looks over at Payne holding Rains.

She joins him on the ground and puts her arm around him.

BONE (CONT'D)
Oh my God, I'm so sorry, Felix.

They just sit on the ground together as she console him.

INT. BATHROOM - MORNING

Danielle finished brushing her teeth. She leaves the bathroom.

INT. HALLWAY - CONTINUOUS

Danielle walks past the room her mother is staying in and hears a faint grunt. She stops and tries to open the door.

It's locked. She continues down the hallway.

INT. LIVING ROOM - CONTINUOUS

Shelby sits in a recliner reading the newspaper. She flips the page and sees a missing person's article on the missing police officers.

Danielle enters the room. Shelby puts down the newspaper.

DANIELLE OSBOURNE
Who was that?

SHELBY
What?

DANIELLE OSBOURNE
The people in the paper. I've seen them before.

SHELBY
You couldn't have, sweetheart.

DANIELLE OSBOURNE
But--

SHELBY
Hey, how about we go to the park.

DANIELLE OSBOURNE
(confused)
Um... Okay.

Shelby smiles big.

SHELBY
Great. I'm going to go get ready.
You should too.

Shelby exits. Danielle peeks at the paper and looks at the man's picture.

She lifts up the paper causing keys to fall to the floor. She looks around for Shelby.

Suddenly, she hears the shower come on. She runs down the hallway.

INT. HALLWAY - CONTINUOUS

Danielle runs to the door. She's shaking so much that she struggles to get the door open.

Eventually the door pops open.

INT. BEDROOM - CONTINUOUS

Danielle stops when she sees Rebecca laying on the bed. She approaches cautiously.

DANIELLE OSBOURNE
Mommy?

She hugs Rebecca and begins to cry.

REBECCA OSBOURNE
C... Ca... Call...

DANIELLE OSBOURNE
Call who?

REBECCA OSBOURNE
P... Po...

DANIELLE OSBOURNE
Police? Call the police?

Rebecca nods her head. Danielle runs out of the room.

INT. LIVING ROOM - CONTINUOUS

Danielle runs to the phone.

INT. HALLWAY - CONTINUOUS

Shelby comes out of the bathroom and sees the bedroom door open. She runs in.

INT. BEDROOM - CONTINUOUS

Shelby quickly checks the room. Her attention turns elsewhere when she here's Danielle talking.

INT. LIVING ROOM - CONTINUOUS

Shelby runs in and finds Danielle on the phone.

DANIELLE OSBOURNE
(on phone)
Hurry! She's dangerous!

Shelby quickly hangs up the phone.

SHELBY
That's it. You're coming with me.

Shelby drags Danielle out of the room as she kicks and screams.

INT. BASEMENT - CONTINUOUS

Shelby drags Danielle into the basement, still kicking and screaming. The light shining into the basement blinds Moss.

MOSS OSBOURNE
(confused)
What's going on?

Shelby shackles Danielle to the pole opposite Moss. Danielle stops screaming and just begins crying.

SHELBY
Your daughter here is something else. Thinking she could call the cops.

At that moment, sirens begin to approach the house. She sprints upstairs.

MOSS OSBOURNE
Are you alright, honey?

She doesn't answer. She just continues to cry.

SHELBY
You and those damn Everill's are going to be the death of me. They had plenty of meat. No need for such greediness.

(MORE)

SHELBY (CONT'D)
That's why they're dead.
Unfortunately, it's also going to
be the reason you.

INT. LIVING ROOM - CONTINUOUS

Shelby runs in and looks out the window. She notices three police cruisers with their lights flashing.

The officers use the cruisers as cover as they draw their guns on the home. She grabs her gun and walks out the door.

EXT. RANCH - CONTINUOUS

Shelby walks out and points her gun at an officer. They all yell for her to put the gun down.

She takes a shot but misses. The officers unload on her. She falls to the ground.

Bone and Payne run up and check her pulse. She's dead. They make their way inside the house.

INT. BASEMENT - CONTINUOUS

Bone and Payne walk down the stairs. They have to use bolt cutters to release Moss and Danielle.

A couple EMT's walk them out. Bone notices the freezer. She realizes it's full of body parts.

BONE
Just like the other place.

ONE YEAR LATER

INT. KITCHEN - MORNING

Rebecca and Danielle sit at the kitchen table while Moss continues to cook breakfast.

DANIELLE
Can I have some chocolate chips in
my pancakes?

MOSS
Sure thing, sweetheart.

DANIELLE
What about you, mommy?

REBECCA
(raspy)
Sounds good, baby.

Moss looks back at them and smiles.

MOSS
What's the plan today, girls?

DANIELLE OSBOURNE
Can we go to the park?

MOSS
Sure thing.

DANIELLE OSBOURNE
I'm glad you're home all the time
now, daddy. Are you happy, mommy?

REBECCA OSBOURNE
Yes, sweetheart, I'm very happy.

She smiles at Moss. They kiss.

THE END