

"C O N T A C T"
PILOT
"Bump In The Night"
Parts 1 & 2

Written by
Xavion Niles

INT. CONTACT - YEAR 2013 - 10 YEARS AGO - MORNING

WE OPEN on a chaotic scene in a scientific laboratory building...the infamous research facility known as "Contact". Equipment is engulfed in flames. Emergency alarms are sounding off everywhere. The place has been torn upside down.

CUT TO:

INT. CONTACT - YEAR 2013 - 10 YEARS AGO - MORNING

A pair of black shoes runs swiftly, the panic and fear can be felt through their labored breaths. They're running from something. Trying to escape something monstrous...as they step over the bloodied dead bodies of other scientists. In the distance, glass can be heard breaking as the monster continues to hunt its prey.

CUT TO:

INT. CONTACT - JACKSON CLERIC'S OFFICE - YEAR 2013 - 10 YEARS AGO - MORNING

A door to an office opens quickly, revealing the person who's been running for their life, Contact's lead scientist and CEO, Jackson Cleric (44); Caucasian, black goatee, handsome, his black hair is stringy and wet. Jackson walks to his desk in a rush, hearing small explosions outside his door as he pulls out a tablet, pressing buttons frantically.

EXPLOSION!

THE OFFICE DOOR BURSTS OPEN, OBLITERATED INTO A MILLION SPLINTERED PIECES.

THE MONSTER'S POV

Fear fills Jackson's eyes, coming face to face with the monster who has killed everyone in Contact. Jackson's eyes dart to a photo on his desk.

CLOSE UP ON A PICTURE FRAME of Jackson and his son, LOVETT CLERIC (23); tan complexion, mixed ethnicity, and wearing a graduation robe as both men smile happily.

Jackson lingers on the photo for a moment longer, knowing that after this moment he will never see his son again. Suddenly, Jackson's eyes go wide...he's choking! An invisible force constricting his throat.

CLOSE UP ON JACKSON'S FEET BEING RAISED A FEW INCHES OFF THE GROUND!

As his airway gets tighter and tighter, Jackson strains to look down at the tablet in his hands...one last button to press. His eyes move up to the monster in front of him and though they are filled with fear, they're also filled with sadness. A tear trickles down Jackson's eye.

JACKSON
(strained)
Please...forgive me.

Jackson pushes a button on the tablet.

CUT TO:

EXT. CONTACT - YEAR 2013 - 10 YEARS AGO - MORNING

The three-story glass building sits silent for a moment...then explodes in a burst of flames! The building not only explodes but collapses as though the detonation came from underneath the structure.

FLASHBACK ENDS

PRESTON (O.S.)
And that's how it all went down.

DISSOLVE TO:

EXT. CAMP SAVIOR - HIKING TRAIL - PRESENT DAY - EVENING

PRESTON FIRM (16); Caucasian, boyishly handsome, short black hair, is walking through a trail with MARCY DISAVOI (16), a pretty "queen bee" type girl.

MARCY
You know, Ms. Cleric practically lost her entire family in that accident.

PRESTON
Yeah, I know. When me and my dad first moved here, I did some research on them, The Clerics...did you know that her *grandfather* worked on The U.S.S Solstice?

MARCY
What is that, like a Christmas float?

PRESTON

(laughs)

No. It was a naval ship. Oliver Cleric and his partner, Nikolai Tesla, were scientists working for the government...they were trying to invent a way to make our ships invisible to enemy radar.

MARCY

Did it work?

PRESTON

It did. For a very, very, short time the ship disappeared from its naval yard in Philadelphia. But according to myth...something *else* ended up happening.

Preston leans in close, his voice low, almost making the quiet night even quieter.

PRESTON

Supposedly? They moved the ship through space and time. Some witnesses say it vanished from the ocean in Philly, reappeared in a naval yard in Virginia, and then *reappeared* back in Philadelphia. No one knows what happened in those moments the ship was gone from sight but the stories I've read from men who were supposedly working on it that day?

(whispers)

The stuff...of...nightmares.

MARCY

Like "the monster" that "*supposedly*" caused the accident at Contact in 2013.

(scoffs)

People have been telling *that* creature feature here since I was a kid.

PRESTON

Well, a lot of people died that day. I'm sure tomorrow isn't gonna be easy for anybody who lost someone in the accident. Especially Ms. Cleric.

(pause)

It's not easy...losing a parent.

A sense of sadness comes over Preston.

MARCY

Who...did you lose?

PRESTON

My mom. She died when she was um...she died when she was having me. Blood loss.

MARCY

Wow. Tough break. I'm sorry.

PRESTON

It's okay. I mean, it's *not*...okay but...losing her, it...I think it made me and my dad closer.

MARCY

You're lucky. I should've been home...
(checks watch)
An hour ago? Think *my* parents care?

PRESTON

I can get you back if you want.

MARCY

No. Let me revel in my teenage rebellion.

(looks around)

Even though we *probably* shouldn't be rebelling out here after those two campers went missing a few days ago. Very weird.

PRESTON

(slightly excited)

You know what's even weirder? People have actually gone missing in Vista Pointe before. Taken for...

(whispers)

Human experimentation.

(normal voice)

Bwahahaha!

MARCY

Once you mention human
experimentation? I'm done with story
time.

PRESTON

Hey, it's true. They say they even
took teenagers. Kids our age.

MARCY

Preston stop...you're scaring me.

Marcy moves closer to him. Preston puts his arm around her.

PRESTON

(smiling)

Then I guess my little plan worked,
huh?

Marcy slaps his chest, not finding his joke funny.

MARCY

You idiot! If you wanted me to kiss
you? All you had to do was ask.

PRESTON

Really? Well in that case...

Preston leans in to kiss Marcy and she leans in as well...

THE SOUND OF WOOD CRACKING, LEAVES RUSTLING FROM ABOVE

Suddenly, something falls directly in front of Preston and
Marcy, hitting the ground.

THUD!

Their intimate moment is extinguished by the sight of what's
in front of them.

MARCY SCREAMS

Marcy grabs onto Preston as they look on in horror at the
dead mutilated body of a young man.

THE SOUND OF WOOD CRACKING, LEAVES RUSTLING FROM ABOVE

Marcy and Preston whip around.

THUD!

MARCY SCREAMS

It's another dead mutilated body...a woman. Her eyes open and vacant.

PRESTON

(shocked, heavy breaths)

I guess we found those campers.

SLAM CUT TO BLACK:

THE TITLE CARD FADES ONTO THE SCREEN, NEON GREEN LETTERS ONE BY ONE...

"C O N T A C T"

CUT TO:

EXT. CONTACT - MORNING

NEXT DAY. A crowd full of people stand in front of the newly rebuilt five-story structure, it's white exterior is pristine, the sunlight shines off its long glass windows. This is the new Contact research facility. Reporters and townspeople gather out of curiosity and disgust, equally. LOVETT CLERIC (33) is standing at a podium, mid speech, looking on proudly as the sounds of pictures being taken can be heard.

LOVETT

The world is in need of a "scientific haven" as my grandfather once called it. A place where the problems of tomorrow can be halted by the research and developmental prowess possessed by the gifted people who will work in this great facility. Contact was a dream passed down from my grandfather to my father...Jackson Cleric. Both those men had a dream. And that dream is one I am going to make a reality...to honor my father's memory.

Lovett looks down from the podium, seeing a pretty young woman with brownish black hair smiling at him and a muscular man with brownish black hair and a not so happy expression on his face; these are Lovett's cousins, fraternal twins AVERY (35) and BRADY CLERIC (35).

LOVETT

And my mother's memory. And the memory of my aunt and uncle, Franklin and Cynthia Cleric. I wanna honor them all. All of the employees who dedicated their lives to bettering the world with their research and who sadly...lost those lives ten years ago. So...without further ado, Sara, please...

Lovett's assistant SARA WRIGHT (24), Caucasian, beautiful blonde, hands him a pair of scissors.

LOVETT

Let's usher in a new age of scientific discovery!

Lovett cuts a ribbon hanging between the banisters on the steps of Contact. Most of the crowd gives applause. Lovett walks down the steps, posing for a photo or two as the crowd begins to disperse. Lovett then walks over to Brady and Avery.

AVERY

That was a great speech, Lovett. Jackson would've been proud.

LOVETT

Thank you, Avery. I can only hope that I'm as successful and brilliant as him when he was in charge.

BRADY

Let's just hope you don't cause the deaths of countless innocent people in the process like he did.

AVERY

Brady...

LOVETT

It's okay, Avery, I'm used to your brother's disdain. I've only been dealing with it for what, a decade now?

BRADY

I just don't understand. Why re-open this place, Lovett? After *everything* that it's taken from us. That your *father* took from us.

LOVETT

Do you forget that *your* parents worked here too? And Tessa's mother? You both act like my father *forced* them into Contact. They made their own choices and they *knew* the risks.

BRADY

Did they?

The three family members stay silent for a moment.

LOVETT

(sighs)

I'm not gonna fight with you about this today. Not on the anniversary of their deaths.

AVERY

Right! And speaking of that, I was hoping we could all get together for dinner tonight. Me, you, Brady, Tessa, Lex...I think it's important for us to be together. At *least* today.

LOVETT

I'm sorry, Avery, as much as I would love to have dinner while Brady and Tessa throw imaginary *daggers* into my body, I--I have a lot of to work to do here tonight, there's a lot of projects we have to get off the ground. But thank you for coming...it means a lot.

Lovett kisses her on the cheek and then walks away from them, walking inside of Contact with his Sara.

AVERY

Would it kill you to be a little nicer to him? He is family, Brady. Some of the only family we really have left.

BRADY

And whose fault is that?

AVERY

Not...his.

(sigh)

I miss our parents too. Every single day. But don't forget, we weren't the only ones who lost that day...Lovett did too. And maybe running this facility like Uncle Jackson did is his way of trying to...deal with his father's death...something I don't think you've ever really done with our parents.

BRADY

I deal with it, Avery. Every single time I look at Lovett's face.

Brady begins to walk away.

AVERY

What about dinner?!

BRADY

I'm working a double at the firehouse tonight, I'm sorry! Can't make it.

Avery sighs, shaking her head, wondering if this animosity between her brother and her cousin will ever end.

CUT TO:

INT. VISTA POINTE POLICE STATION - WORKROOM - AFTERNOON

A LITTLE LATER. The station is running normal as usual, people doing desk work and cops making small talk. Detective MERLYN STARR (31), African American, a policer officer with the jawline of a model, and no non-sense attitude, walks in. Another officer walks next to him, handing him some papers.

OFFICER

I got the statements from the kids who found the bodies last night at Camp Savior.

Starr looks them over quickly.

STARR

Thank you. Any suspects?

OFFICER

Not as of yet.

STARR

Then find some. We got bodies. I need a perp.

OFFICER

On it, sir.

INT. - V.P.P.D. - STARR'S OFFICE - AFTERNOON

Starr walks into his office and stops when he sees TESSA KYLAR (34), a pretty and spunky blonde sitting at his desk.

TESSA

You know, you should really lock your door more often, anybody could just...walk right in.

STARR

And I'm guessing you walked right on in just to prove that little theory?

TESSA

Amongst other things...

Tessa gets up and goes over to Starr, kissing him passionately. After a few moments, Starr pulls back.

STARR

I'm not giving you anything to write about in the paper.

TESSA

(scoffs)

Ugh! What is the point of dating a detective if I can't use him to beat the competition? The "Mercury Gazette" is already on this.

STARR

That's what you're using me for? And here I thought you were using me for the way I make your legs shake in bed.

TESSA

(sighs)

I've already spoken to the officers who were at the scene last night, but the parents of the two witnesses won't let me speak to them, so all I've got is two dead campers and no one to blame.

STARR

I guess we're in the same boat then.

TESSA

You don't have any suspects?

STARR

If I did, I'd be interrogating *them* instead of being interrogated by my girlfriend.

TESSA

Listen, it's my duty as a reporter to give the people of Vista Pointe the truth. Two dead bodies showing up in a very family-oriented park ground, *drained* of all their blood and ripped *into* like a take-out swan? It's causing some concern around here.

STARR

(pause)

How'd you know they were drained of all their blood? That information hasn't been released to the public.

TESSA

I...may have...peeked at a fax that came into your machine that just *happened* to be...an autopsy report.

STARR

Get out.

TESSA

What? It was just there!

STARR

Tessa?

TESSA

(pause)

Okay fine, fine. I have to meet my father for an early dinner anyway. Will I see you tonight, my place?

STARR

Hopefully. I have to...

TESSA

Do your detective thing, I know. Call me if you have to cancel.

STARR

I will.

TESSA

See ya later.

Tessa kisses Starr on the cheek and then leaves. Starr sits down at his desk, looking at pictures of the crime scene.

CLOSE UP ON PICTURES OF THE TWO DEAD CAMPERS

Something catches Starr's eye...two puncture wounds in the necks of the victims.

CUT TO:

INT. THE FIRM HOUSE - LIVING ROOM - EVENING

SAME DAY. Preston is sitting on the couch, watching the television.

NEWS REPORTER (ON T.V.)

The police are still looking for suspects in the murder of the two campers, Alice Winchester and David Lymon, who were found by two high school students at Camp Savior last night...

The t.v. turns off and Preston looks up, seeing his father ELIAS FIRM (35), Caucasian, handsome, glasses, studious, standing in the entryway of the living room.

ELIAS

You've been watching this news coverage all day, Preston, don't you think it's time to take a break?

PRESTON

I'm just...hoping they find who did this is all. It was *really* messed up, dad.

Elias sits down on the couch next to his son.

ELIAS

I know, son. I can't imagine going through what you and Marcy went through, not being able to...un-see what you two saw. Have you spoken to her?

PRESTON

Briefly. I think her mom might blame me for keeping her out past curfew and exposing her daughter to corpses.

ELIAS

Well, I am a little miffed about that myself. Why would you be hanging around Camp Savior at night when you knew two people had disappeared from there? I thought I told you to stay away from that area.

PRESTON

You did, dad but...you know me, I...

ELIAS

You couldn't help yourself.
(shaking his head)
Ever since you were a little kid, you've always been attracted to strange things.

PRESTON

Dad...those bodies...I mean those people? They were *in* the trees. I mean, how did they get up there? And they were...torn to shreds.

ELIAS

Some people are just very twisted individuals.

PRESTON

(pause)

Yeah but...what if it wasn't
a...person...who did it?

Elias looks at Preston quizzically for a moment.

DOORBELL RINGS

ELIAS
(sighs)
Damn reporters...

Elias gets up, going to the door, opening it.

ELIAS
I told you my son has no comment on
the...

Elias sees that isn't a reporter, it's Avery.

ELIAS
Ms. Cleric. Hi, what are you--what are
you doing here?

AVERY
We've been colleagues for a few months
now, Mr. Firm, you can just call me
Avery.

ELIAS
(smiling)
Then I guess you can call me Elias.
What can I do for you, Avery?

AVERY
I just wanted to see how Preston was
doing. He and Marcy missed class today
and I can *completely* understand why
after what they've been through.

ELIAS
That's very nice of you. Come in.

Avery steps in and Elias closes the door, Preston sees her.

AVERY
(to Preston)
So...you're the talk of the town, huh?

PRESTON

Yeah, I guess so. I always wanted to be popular I just...never thought this would be how I got there.

AVERY

Unwanted attention. Believe me I know how that can be.

Avery sits down on the couch next to Preston.

AVERY

When the accident happened that killed my parents, everyone was just all over me and my brother. I think reporters were at our door for a month straight. If it wasn't for my friend's father watching out for us, I think we would have been run out of town.

Preston takes that in.

PRESTON

(pause)

Those stories...about your family and Contact...do you believe them?

AVERY

(thinks)

I think every town has their own myths and ghost stories. Unfortunately, my family just happens to be part of our town's myths and ghost stories.

PRESTON

So, is that a no?

AVERY

(laughs slightly)

That's a no.

Elias notices that Preston is enjoying Avery's company.

ELIAS

Hey, why don't you stay and have dinner with us? It's the least I can do since you came to check in on my son. I'm actually cooking up some pasta.

PRESTON

My dad's a great pasta cook. It's the only thing he doesn't burn.

ELIAS

Go to your room.

Preston laughs.

AVERY

Really? I wouldn't be intruding?

ELIAS

You wouldn't be.

PRESTON

At all.

ELIAS

Come on, you are the only person I've been in contact with today who I haven't had to chase away with a stick. *Please* give us some normalcy.

AVERY

(pause)

Alright, I'll stay. But *only* if you have wine.

PRESTON

Oh, I'm great at wine.

ELIAS

Go to your room.

Avery laughs.

CUT TO:

INT. CONTACT - FIRST LEVEL - LOVETT'S OFFICE - MORNING

NEXT DAY. Lovett is sitting at his desk, looking through some paperwork. Lovett's eyes move to a picture on his desk.

CLOSE UP ON A FAMILY PHOTO OF LOVETT, TESSA, AVERY, AND BRADY AS KIDS WITH THEIR PARENTS; JACKSON AND LOVETT'S MOTHER, AMY CLERIC; AVERY AND BRADY'S PARENTS, FRANKLIN AND CYNTHIA CLERIC; AND TESSA'S PARENTS, ALEXANDER AND JOSEPHINE KYLAR.

There's a knock at the door.

LOVETT

Come in.

Sara, Lovett's assistant, walks in holding a folder.

SARA

Mr. Cleric, I moved your *ten o' clock* with the hospital's chief of staff to one o' clock, rescheduled your *one o' clock* for three, and...ordered your lunch.

LOVETT

I didn't ask you to order me lunch, Sara.

SARA

Yeah, but I figured if I didn't, you would forget. You've been buried in paperwork since last week.

LOVETT

I know. And if it wasn't for you, I'd be suffocating with all these appointments. You are very good at what you do.

SARA

Thank you. I really appreciate this internship, having Contact on my resume is going to do really good for my future.

LOVETT

(smiles)

I remember how hard it was for me to find an internship after college in any kind of science field so I'm just...trying to pay it forward.

SARA

You couldn't find a job in your field? You're like...a genius. And your father, I mean...

LOVETT

My father was the reason it was hard. When the whole town blames your family for a bunch of people dying

prematurely that kind of...tarnishes people's perception of you and your qualifications.

Sara sits down in front of his desk.

SARA

How...are you...by the way? I know yesterday was the...anniversary.

LOVETT

I'm good. I mean, by now I'm used to the stares and people talking under their breath when they see me.

SARA

I hope you don't let that get to you. You're a good person. And I didn't know your father but...I'm sure you get some of that from him.

LOVETT

(smiling)

When I was younger, my mother used to say, "Love...you are going to do great things one day and no matter what obstacles you face, *always* remember that I think nothing but the best of you."

(pause)

I wish she was here right now to tell me that again. To let me know that I'm doing the right thing.

SARA

Why wouldn't you think you're doing the right thing? Re-opening this place, the research you're gonna do here? It's going to help *countless* people.

LOVETT

Is it? Two people died not too far from here. Maybe that's some kind of omen that I shouldn't be...

SARA

Don't...blame yourself for that.

LOVETT

It's just that...death...is associated with this place. It's been that way for ten years and I'm just hoping that I can change people's perspective.

SARA

And you will.

They share a silent moment. Lovett's phone rings.

SARA

I'll leave you to that.

Sara leaves and Lovett stares after her for a moment before picking up the phone.

LOVETT

(unhappy)

How'd I know it would be you?

CUT TO:

INT. VISTA POINT HIGH - AVERY'S CLASSROOM - AFTERNOON

SAME DAY. Avery is sitting at her desk, grading papers. Someone knocks on the door and then enters.

TESSA

So, I don't have an apple but I do have...

Tessa pulls out a brown bag.

TESSA

Chinese.

AVERY

Tessa, hi.

Tessa goes over to Avery, hugging her.

TESSA

I'm sorry last night didn't work out.

AVERY

Don't worry about it, you and Lex weren't the *only* ones who couldn't make it.

TESSA

Lovett and Brady cancelled too?

AVERY

Yeah. It was probably for the best though, those two in closed quarters around forks and knives? I was probably just asking for trouble.

TESSA

Well, it doesn't make me feel any less bad about letting you spend yesterday alone. Were you okay?

AVERY

Every year it gets a little easier. And I wasn't *entirely* alone...I spent the evening with Elias Firm and his son.

TESSA

Firm? As in Preston Firm, the kid who came across those dead campers?

AVERY

Yeah, he's one of my students.

TESSA

Oh my God, did he tell you *anything* about the park massacre?

AVERY

(sighs)

Tessa...

TESSA

Ugh, I'm sorry I'll turn off the reporter gene...for now. But I *am* going to turn on my best friend gene...

(smiles slyly)

Elias?

AVERY

It was nothing. I stopped by Elias's place to check on Preston and then he asked me to stay for dinner. And since I had nothing else to do...I did.

TESSA
This is...kinda big, Avery.

AVERY
Why?

TESSA
A man asks you to stay for dinner and you actually say yes? That's like a first since...well...ever.

AVERY
He's not a man, he's one of my colleagues.

TESSA
A colleague with a *penis* which makes him a *man*. So, tell me, what is this Elias like?

AVERY
(smiling)
He's smart. Caring. A great father. Ummmm...a really good pasta cook?

TESSA
And he cooks? More points.

AVERY
Since I started working here, he's one of the few people who doesn't treat me like I'm some sort of...

TESSA
Walking bad luck charm?

AVERY
Yeah.

TESSA
That's a burden we all share.

AVERY
Lovett included.

TESSA
(scoffs)
I suppose.

EVERY

Lovett is just trying to change the way people remember his father. The way they remember all of our parents, your mother included. He's trying to do the right thing...the same way you just tried prying information out of me for your story because you feel the right thing is for the people of this town to know the truth. Some people could say your approach is unethical, but I know your heart is in the right place.

TESSA

(pause)

Alright, you got me.

(smiles slightly)

I hate it when you do that.

Someone walks into the classroom, it's ALEXANDER "LEX" KYLAR (57), handsome older man, coifed gray hair, dapper, the principal of Vista Pointe High School and Tessa's father.

LEX

If it isn't the two most beautiful women in Vista Pointe.

TESSA

My father, the ever so complimentary one.

Lex comes over and hugs Tessa, kissing her on the head.

LEX

My daughter isn't trying to convince you to change your students' grades, is she? She was infamous for getting her professors to do that for her in college.

TESSA

Hey, the power of persuasion is a wonderful thing.

(looks at watch)

And so are deadlines. I have to get going, this article needs to be finished for tomorrow's print.

LEX

You're writing about the bodies found
in Camp Savior, I presume?

TESSA

Biggest story on the block. It'll be
even bigger once the police find out
who killed those poor people.

Tessa kisses Lex on the cheek.

TESSA

(to Avery)

We will talk more about Mr. Firm
later. Maybe you can return last
night's favor and share your Hunan
chicken with him.

Tessa walks out of the classroom.

LEX

Elias Firm, the biology teacher? Are
you two...

AVERY

Colleagues and nothing more? Yes.

Avery gathers up her papers, putting them in her bag.

LEX

(sighs)

Avery, I want you to be extra
cautious. These murders
are...troubling to say the least.

AVERY

I'm going straight home, no need to
worry about me.

LEX

It's in my nature. Call it the father
in me.

AVERY

And I will always appreciate that. Get
home safe.

Avery kisses Lex on the cheek and then leaves.

CUT TO:

EXT. CAMP SAVIOR - EXIT PATHWAY - EVENING

LATER THAT NIGHT. Sara is walking to her car and gets in. She starts driving down the dark road which is only lit with a few side lamps. Her radio is playing as she bops gently along to the song. Suddenly, she screeches to a stop.

SARA'S POV

The silhouette of a person stands in the road.

SARA
(confused)
What the hell...

Sara honks her horn, but the figure doesn't move. She sticks her head out the window.

SARA
Excuse me! You have to move! I need to
get down the road!

SARA'S POV

The person's head ticks to the side, supernaturally. Its eyes open and they're glowing a bright red, like two fireballs in the night.

SARA
(bewildered)
Oh my God...

WHOOSH!

The creature suddenly sprouts a huge set of wings, much like a bat.

SARA SCREAMS

Sara's foot slams onto the gas pedal speeding toward the creature, hitting it dead on. The creature rolls over the top of the car and hits the ground behind her. Sara stops the car, looking in her rearview mirror.

SARA
Take that you son of bitch!

The creature gets up from the ground.

WHOOSH!

The creature spreads its wings again and this time, flies up into the sky. Sara speeds off, scared for her life.

THUD!

The figure lands on the roof of the car. A clawed hand rips through the car's roof, grabbing Sara's shoulder.

SARA SCREAMS

Sara tries to knock the creature off of the car, swerving back and forth. In a last-ditch effort, she drives head on into a tree, throwing the creature off the vehicle. Sara groans, dazed from the impact.

SOUNDS OF METAL BEING TORN APART

The driver's side door to Sara's car is ripped off by the creature. Sara kicks the creature in the face with her stiletto heel, causing the creature to fall back.

CREATURE LETS OUT AN UNNATURAL SCREECH

The creature comes at Sara again but she's fast, she goes into her glove compartment and pulls out a gun, shooting the creature in the chest.

CREATURE LETS OUT A PAINED SCREECH

WHOOSH!

The creature takes off into the air, flying away into the night. Sara breathes rapidly, unsure of what she's just seen...and then passes out. A few moments later, a car driving down the road sees the wreck and stops. It's Lovett. He recognizes Sara's car and runs over to it, seeing Sara unconscious. Lovett goes to Sara, trying to wake her up.

LOVETT

(worried)

No, no, no, no...Sara? Sara! Can you hear me?

Lovett looks down at the car door on the ground, seeing that it's been ripped off its hinges. Dread fills his face.

CUT TO:

INT. POINTE PRESS - TESSA'S CUBICLE - AFTERNOON

CLOSE UP ON LAPTOP SCREEN DISPLAYING A NEWS ARTICLE. THE HEADLINE READS:

"LOCAL WOMAN COMMITTED TO PSYCH WARD, BLAMES CONTACT FOR SON'S DISAPPEARANCE"

THE NEXT DAY. Tessa is sitting at her desk, drinking coffee, and intently reading old news articles.

TESSA

Hm. 2002.

Tessa clicks on another link.

CLOSE UP ON LAPTOP SCREEN DISPLAYING A NEWS ARTICLE. THE HEADLINE READS:

"FREAK SUMMER BLIZZARD KILLS THREE"

TESSA

2006. I remember that.

Tessa moves the page up, going back a few years and clicks on another link.

CLOSE UP ON LAPTOP SCREEN DISPLAYING A NEWS ARTICLE. THE HEADLINE READS:

"MASS CATTLE CASUALTIES, FARMER BLAMES 'BAT-MAN'"

Tessa enlarges a photo of the dead mutilated cattle in the article, looking closely. She notices two puncture wounds near a cow's neck, increasing her curiosity. Tessa continues to read.

TESSA

1969...

(reading)

"When questioned about what he saw, Mark Femur describes what he could only call a 'real life Bat-Man', which would be grounds for crazy talk if the cows hadn't been...

(pause)

Drained of all their blood."

(thinks)

Just like those campers. Two different incidents fifty-four years apart with the same type of deaths...and one common dominator.

Tessa clicks on another link then sits back in her chair, the cogs in her mind turning as she stares at the screen.

A PHOTO OF TWO MEN SHAKING HANDS AND SMILING BRIGHTLY IN FRONT OF CONTACT. THE HEADLINE READS:

"OLIVER CLERIC AND NIKOLAI TESLA OPEN 'CONTACT' FIRST RESEARCH FACILITY OF ITS KIND" - 1965

CUT TO:

INT. VISTA POINTE HIGH - LEX'S OFFICE - AFTERNOON

A LITTLE LATER. Lex is sitting down at his desk. Brady is sitting across from him.

BRADY

I just don't get why he would do it, Lex. All of that dark history Contact holds...it's like he doesn't care how much that place has hurt us.

LEX

Brady...Contact does hold terrible memories, you're right. And I wouldn't expect you to be happy about its resurgence because you see it as the place that...destroyed a huge portion of your life. But Lovett...he...he feels responsible for that.

BRADY

Well, I mean...he *shouldn't*. What happened is on Uncle Jack but Lovett, he...

LEX

(sighs)

Has *carried* that burden for all these years because his father is unable to.

(pause)

I think him re-opening Contact is his way to make amends for Jackson and to...give back. Not only to you and

Avery and Tessa but to this town as well. To give the people of Vista Pointe a better future with the things he's hoping to accomplish there. And *maybe* even achieve some sort of redemption for his father.

BRADY

(thinks)

I guess I never really let myself look at it that way. I'm angry at Jackson and my anger just goes immediately to Lovett because...that's the only place I can put it.

LEX

Well...I've always said Avery's been the backbone of this family ever since you lost your mother, Tessa's been the spirit, Lovett, the optimist, and you? The hot head.

Brady smiles a bit because he agrees.

LEX

But do you know what else you are, Brady? You're the strength of this family. Its *real* strength. Just like Franklin. Your father would have been proud of the man you've become.

Brady nods his head, hoping that's true. Lex and Brady both stand up, hugging each other.

BRADY

I wanna make it up to Avery for ruining that family dinner thing she wanted to do so...if I'm able to arrange a little get together, would you come?

LEX

Wouldn't miss it for the world.

BRADY

Then I'll see ya there.

Brady leaves the office and Lex sighs, thinking of his surrogate children.

CUT TO:

INT. VISTA SANAI HOSPITAL - SARA'S ROOM - EVENING

SAME DAY. Sara is lying in bed, finishing her Jell-O while Lovett is sitting next to her flipping through channels. Lovett stops on a channel when he sees a news report.

NEWS REPORTER (ON T.V.)

Citizens of the town are still on edge after the recent deaths of two campers, the police are still investigating the shocking crime but have yet to find a culprit...

Lovett turns the t.v. off.

SARA

(sighs)

Thank you. I know those murders are big news but I'm not sure how much more of that I could take.

LOVETT

(sarcastically)

Didn't you know the *only* big news in Vista Pointe is when people die?

SARA

(pause)

It still bothers you, doesn't it? What happened to your parents.

(shaking head)

That was a...dumb question, of course it does.

Lovett's mind slips back in time, going back to the day that changed his life forever.

LOVETT

(pause)

I remember that day like it was yesterday. I was...so nervous because it was the day I was supposed to start working at Contact. Right alongside my dad. But he told me to wait. That there was something very important happening that morning in the labs so I...waited. And I waited. And

then...Lex showed up at my house with Avery, Tessa, and Brady, and the looks on their faces, I just knew...that the worst thing ever had happened.

(voice breaking)

The last memory...I have of my mother and my father...is saying goodbye to them that morning.

(swallows hard)

But Contact is where my father wanted me to be...and that's why I have to make his sacrifice worth something.

Sara reaches out and grabs Lovett's hand, squeezing it. They share a moment. Lovett's phone pings and he looks at it.

LOVETT

It's the lab. They need me, I gotta--I gotta go. But I'll be here first thing in the morning to pick you up when you're discharged.

SARA

You don't have to do that.

LOVETT

But I will. I want to. Get some rest.

They share a smile. Lovett opens the door to leave and bumps into Tessa who's holding a bouquet of flowers. There's clearly tension between the two. Lovett leaves without saying anything to her. Tessa walks in and closes the door behind her.

TESSA

Hi. You're Sara Wright...right?

SARA

I am. Who wants to know?

TESSA

Tessa Kylar. I'm an old friend of your boss actually, the guy who just left. You can say we're...kinda like family.

SARA

That didn't look like a very familial greeting to me. What do you want?

Tessa sits down in the chair next to Sarah's bed.

TESSA

I think...you may be able to help solve this case the police are having a hard time with.

SARA

What case?

TESSA

The one concerning the two dead people who strangely had their bodies drained of all their blood and were strung up in a tree like party decorations.

SARA

Why do you think I would be able to help with that?

TESSA

Because you denied any media contact which usually means there's something you *don't* want people to know.

SARA

Are you...with the police?

TESSA

That would be my boyfriend, Detective Merlyn Starr.

SARA

Small world. He was here earlier, asking questions about my accident.

TESSA

What'd you tell him?

SARA

(pause; sighs)

You're a reporter. Aren't you?

TESSA

Just because I want us to be able to trust each other, I'm going to answer your question honestly. Yes, I am.

SARA

Get out.

TESSA

Sara, please...

SARA

Get...out. I said I am *not* talking to the press about this. And do you know why? Because there's *nothing* to tell.

TESSA

And I've learned in my line of work? That usually means there *is* something to tell. Sara, look, I just want...

SARA

All you want? Is a story. You don't wanna help anyone. You don't wanna find the truth...

TESSA

That is *exactly* what I want.

(pause)

This town? Hides things. Ever since I was a little girl. My mother would spend days at her job in Contact...and I could never understand why. And then one day, in a puff of smoke and a blaze of fire...she was just...gone. No explanation as to why or how just a death certificate...and questions. That's why I became a reporter, Sara. Because I am tired of questions. I am tired of not knowing. Those two people who were killed in the park? They had families. And I'm sure those families? *Have questions*. And they deserve answers.

(pause)

And if you could help with that...wouldn't you want to? I mean, maybe you saw something or someone that connects to those murders and that's what caused your accident...

Sara bites her lip slightly, making a choice.

SARA

I can't tell you...or the police...who to go after because...

(deep breath)

Because I don't think...it's a *who*.

TESSA
 (confused)
 What?

SARA
 (pause)
 I don't think a human *being*...killed
 those people.

Tessa is taken aback by Sara's declaration, her interest now highly piqued.

TESSA
 You did see something...didn't you?

Sara stays quiet, her lips tight, but her silence speaks volumes.

CUT TO:

EXT. CAMP SAVIOR - HIKING TRAIL - EVENING

A LITTLE LATER. Marcy is walking slowly, shining the flashlight from her phone on the ground, searching for something along the hiking trail.

MARCY
 (sighs)
 Come on, it *has* to be here. My mother
 will kill me if I don't find that
 earring.

Marcy continues to walk slowly, her eyes looking through the dirt and leaves. Marcy stops when she sees caution tape up ahead...blocking off the section where she and Preston came across the two dead campers.

MARCY
 (thinks)
 No. No, it is *not* worth it, Marcy.
 Those were your grandmother's earrings
 and she's been dead for a gazillion
 years, you? Are alive right now and
 plan to stay that way.

MARCY'S PHONE RINGS. CALLER ID SAYS "PRESTON".

Marcy goes to answer the call.

WHOOSH!

In an instant, "The Bat-Man" that attacked Sara, swoops down, wrapping its arms around Marcy.

MARCY SCREAMS

WHOOSH!

The Bat-Man flies off into the night with Marcy as she drops her phone, continuing to scream as her voice fades in the night.

CLOSE UP ON MARCY'S PHONE IN THE DIRT AS IT CONTINUES TO RING.

CUT TO:

INT. CONTACT - FIRST LEVEL - EVENING

SAME DAY. Lovett is walking through the halls, a determined look on his face.

CUT TO:

INT. CONTACT - FIRST LEVEL - LOVETT'S OFFICE - EVENING

Lovett walks into his office, closing the door. He goes into his walk-in closet and pushes some clothes aside...revealing an elevator. Lovett puts his keycard into a slot and the elevator opens. Lovett steps inside and presses a button. The elevator moves down, lower into the ground. It opens.

CUT TO:

INT. CONTACT - UNDERGROUND LEVEL

Lovett steps off the elevator, now in the secret underground labs of the research facility. He walks down the dimly lit hall and passes a woman wearing a white coat, holding a clipboard. Lovett walks up to a door and opens it, closing it behind him.

LOVETT

(angry)

That...that *thing* we made, it...it almost killed my assistant last night. Sara? *Could have died!*

MALE VOICE (O.S.)

(calm)

That *is*...unfortunate. But occasionally, there is...collateral damage during first run trials for any scientific developmental project. It's the price we sometimes have to pay. You...should know that better than anyone, Lovett. Your father did.

LOVETT'S POV

The person speaking turns around in their chair...it's Lex! Tessa's father and the man who's been a surrogate father to Lovett, Brady, and Avery for the past ten years.

LEX

Don't worry. I've already begun trying to locate the...what are we calling it again?

LOVETT

"The Goliath Program". And we're not calling him *anything, anymore*, because once we find him? We're going to *kill* him. I'm shutting the program down. Look at what he did to those campers. And he's been surviving off of animal blood so far, why...why is he craving human blood now?

LEX

My guess? The vampire bat DNA we used to create it...

LOVETT

It? He was a *man*, Lex. A *person*! A human being that we transformed into that...

(regretfully)

That *monster*.

LEX

He was also a man who chose to volunteer himself to science rather than spend the rest of his life in prison for first degree murder, if you ask me? He traded up.

LOVETT

(pause)

This isn't what I signed up for, Lex. I--I didn't agree to be the head of this facility just to make the same mistakes my father did.

LEX

No. You didn't.

Lex stands up from his desk and walks over to Lovett. Lex puts a hand on his shoulder.

LEX

We re-made Contact so that the two of us could reshape this world. To go right where your father went wrong. Lovett...we're embarking on a most magnificent journey together. It won't be perfect but believe me, when we do all we've planned to? The world will *finally* remember the Cleric name for something good. Isn't that what you want?

LOVETT

(pause)

You know what I want. You know exactly...why I am doing this.

LEX

And with my help? You will get it. Now...go home. Get some sleep. There is *much* to do. And I assure you this little mishap will be taken care of in the next twenty-four hours.

Lovett nods, trusting in Lex.

LOVETT

Okay. Just...just handle it.

Lovett walks out of the office. Lex goes back to his desk, picking up a framed picture.

CLOSE UP ON PHOTO OF LEX, HIS WIFE JOSEPHINE, AVERY AND BRADY'S PARENTS, FRANKLIN AND CYNTHIA CLERIC; AND JACKSON AND HIS WIFE, AMY CLERIC, ALL SMILING TOGETHER IN FRONT OF CONTACT IN 1994.

LEX

And that is *exactly*...what I...am
going to do, my love. Handle...it. For
you.

(pause)

And may God help *anyone* who stands in
my way.

**THE TITLE CARD FADES ONTO THE SCREEN, NEON GREEN LETTERS
ONEBY ONE...**

"C O N T A C T"

CREDITS ROLL.

END PART 1

FADE IN:

INT. STARR'S APT - LIVING ROOM - MORNING

THE NEXT DAY. It's raining outside. Tessa is curled up on the
couch, staring out the window thinking. Mostly about her
hospital visit with Sara Wright.

SARA (V.O.)

*I can't tell you...or...the police who
to go after because...*

(deep breath)

Because I don't think...it's a who.

TESSA (V.O)

(confused)

What?

SARA (V.O)

(pause)

*I don't think a human being...killed
those people.*

Someone touches Tessa's shoulder, Tessa jumps, startled.

STARR

Hey, it's just me...and coffee.

TESSA

Oh God, I'm sorry...

Starr hands Tessa a cup and sits on the couch next to her.

TESSA

I just...wasn't expecting you that's all, I thought you'd still be sleeping.

STARR

Kinda hard to sleep when I have...

TESSA

Two bodies and no one to pin them on. Still no suspects?

STARR

Not yet. But I think I'm getting close. And also, this um...this car accident with the Wright woman? Something about it just...just doesn't feel right to me.

Tessa shares Starr's suspicions but doesn't want to reveal her theory to him.

TESSA

It was just a car accident, Starr...I don't see the big deal about that.

STARR

Her driver side door was cleanly ripped off its hinges.

TESSA

Maybe it was the impact?

STARR

To dislodge a door from a car? That woman would have gone through the windshield with an impact like that, she would have been *dead*. And all the mechanics I've spoken to have confirmed as much.

TESSA

So...what do you think happened?

STARR

(sighs)

I don't know what I think. But what I do know is that I have to get to work so I can figure it out.

TESSA

Yeah, um I should probably get going myself.

STARR

I'm actually surprised you're not at the office already. You usually like to be the first one there.

TESSA

I'm actually taking the day off today. I have some stuff...I need to look into for a story.

STARR

Now *there's* my girl.

Starr kisses Tessa on the cheek.

STARR

Race you to the shower?

TESSA

(laughs)

I'll give you a head start. You always lose anyway.

Starr gets up and heads to the bathroom.

THUNDER RUMBLES

LIGHTNING STRIKES

Tessa looks outside the window once again, an ominous feeling taking over her...her sixth sense tingling.

TESSA

(softly)

What did you see, Sara?

CUT TO:

EXT. CAMP SAVIOR - HIKING TRAIL - MORNING

The rain has stopped. A man and a woman, dressed in all black, are walking through the hiking trail, the crime scene that was sectioned off to the public. As they continue walking the man stops, noticing something on the ground.

MARCY'S PHONE

The man picks up the phone, hitting a button. A photo of Marcy shows up as the lock screen.

MALE TRACKER

Stupid kids. Always losing their phones.

The woman laughs slightly.

THUNDER RUMBLES

LIGHTNING STRIKES

FEMALE TRACKER

Looks like the rain's about to start again. Listen, we're not gonna find anything now, The Goliath doesn't come out during the day.

The sound of rain hitting the ground can be heard. It begins to pour. The Female Tracker's face contorts as she looks at the Male Tracker...his face is stained red as if the rain coming down was made out of blood.

FEMALE TRACKER

(disbelief)

What the fuck?

MALE TRACKER

What? I got something on my face?

The Male Tracker runs his hand over his face. He sees the watery blood on his hands. The man and the woman raise their heads, looking up at the tree they are standing under.

CLOSE UP ON MARCY'S MUTILATED BODY LYING ACROSS A TREE BRANCH, HER EYES OPEN AND VACANT.

SLAM CUT TO BLACK:

THE TITLE CARD FADES ONTO THE SCREEN, NEON GREEN LETTERS ONE BY ONE...

"C O N T A C T"

CUT TO:

INT. VISTA POINTE HIGH - COMPUTER LAB - MORNING

A LITTLE LATER. The rain has stopped. There are a few

students working at computers, Preston is one of them. However, he isn't working on a computer, he's sending a text to Marcy.

PRESTON (TEXT)
DON'T SEE YOU AT SCHOOL. HOPE YOU'RE
NOT IN PARENTAL LOCKUP. SORRY AGAIN.

MALE VOICE (O.S.)
The Chupacabra? I don't remember *him*
fighting in the Cold War.

Preston looks up, seeing a male student, CLAYTON "CLAY"
HENDRIX (16), Caucasian, dark hair, skater type boy, standing
next to him.

PRESTON
I'm a bit of a cryptozoologist, I
guess.

CLAY
And I'm Clay. Clay Hendrix.

PRESTON
Preston. Preston Firm.

CLAY
Oh, I know who you are. You're the guy
who likes to play with dead things
while playing with Marcy DiSavoi.

Clay takes the seat next to Preston.

CLAY
And per your reading material, I would
say...you've also got a vivid
imagination. Must make for some
very...*weird* foreplay.

PRESTON
(pause)
I've just been thinking ya know, about
how those bodies got into the trees?
And how an article in the Pointe Press
said they'd been drained of all their
blood..

CLAY
I read that, very spooky.

PRESTON

Yeah well, it gets spookier because around fifty years ago, right here in this town, the same thing happened but with like cows or some shit.

CLAY

Guess you haven't seen *my* article in the school paper.

Clay goes into his bag and hands Preston a copy of the school's paper, it's flipped to a certain page.

CLOSE UP ON SCHOOL PAPER. THE HEADLINE READS:

"'VISTI-RACY': HAS THE 'BAT-MAN' RETURNED?"

PRESTON

You know about the sightings?

CLAY

Of course. But students don't really read *our* paper unless it's about a football game or a fundraiser for skimpier cheerleading uniforms.

PRESTON

Believe me, I find this a lot more interesting.

CLAY

Well, in that case, "Alice"...

Clay picks up a pen from the table and writes something on the palm of Preston's hand.

CLAY

That's my number. Meet me tonight at The Crescent. We can trade notes and go down the rabbit hole together.

SCHOOL BELL RINGS

CUT TO:

INT. CONTACT - LOVETT'S OFFICE - AFTERNOON

SAME DAY. Lovett is sitting at his desk, engaged in a phone call.

LOVETT

Yes, I need those numbers as soon as possible. Masters Diagnostics *can't* sell a drug if they don't *have* a drug and our job? Is to *create* said drug by the deadline given to us, otherwise we lose the contract. See how that works?

The door opens, it's Sara, sporting a band-aid on her forehead.

LOVETT

Ninety-five percent completion *isn't* good enough, make it a hundred percent by tomorrow morning.

Lovett hangs up the phone. Sara puts his coffee down on his desk.

LOVETT

(sighs)

Thank you, Sara. But you know, I really wish you would have taken me up on my offer to have someone bring you coffee since you should be at home resting...in *bed*.

SARA

I appreciate your generosity, but I like working and I just wanted to bring you this before I left for the day. Besides, I rested *enough* yesterday after you escorted me home and practically moved into my apartment for twenty-four hours.

LOVETT

I'm sorry about that, I just...I couldn't help but feel responsible for what happened to you.

SARA

You? Why would you feel any responsibility at all? Blame the deer who decided to twerk in front of my car.

Lovett takes a moment; he knows the truth but...what does Sara know?

LOVETT

Sara...there's something I've been wanting to ask you...

SARA

You took my gun.

LOVETT

(pause)

What?

SARA

When I realized the police never mentioned it to me, I also realized you must have taken it when you took me to the hospital.

Lovett goes into his desk drawer and pulls out Sara's gun, placing it on the desk.

LOVETT

(pause)

I did. I didn't want you to have to answer any more questions than you needed to. But Sara, when I got to you...the gun was smoking, meaning you'd just fired it. Why?

SARA

(sighs)

Before I lost consciousness, after I hit the tree, I thought...I thought I saw something and...I got scared. And I just--reacted.

(pause)

Before I moved here, I...did my homework on Vista Pointe, apparently things sometimes go "bump in the night" here...but sometimes? It's just wildlife.

LOVETT

Did the police ask you anything about the door?

SARA

The door?

LOVETT

Yeah, the door on your driver's side
it was--torn off. Like a piece of
paper ripped out of a book.

SARA

(thinks)

They didn't mention it to me. But I'm
guessing the impact maybe just, took
it off? I don't know, I've never been
too knowledgeable about cars.

LOVETT

Yeah, me either. That's more my cousin
Brady's territory. Here...

Lovett slides the gun over to her. Sara takes the gun and
puts it in her bag.

SARA

I'm gonna head home. And I'm sure you
need to get back to work, you're
probably swamped after putting things
on hold just to take care of me.

LOVETT

Nothing I can't handle. And I'd do it
again in a heartbeat.

SARA

Call me if you need anything.

LOVETT

Don't I always?

Sara smiles and then leaves the office.

CUT TO:

INT. BRADY & AVERY'S HOUSE - KITCHEN - EVENING

SAME DAY. Avery is in the kitchen, stirring a pot on the
stove.

DOORBELL RINGS

CUT TO:

INT. BRADY & AVERY'S HOUSE - LIVING ROOM - EVENING

Avery walks into the living room and answers the door.

AVERY

Hi! This is a surprise.

ELIAS

Then my mission is accomplished.

AVERY

What's up? Well, actually first...

Avery opens the door a little more.

AVERY

Come in.

Elias steps inside. Avery closes the door behind him.

ELIAS

This is a...very nice place you have here.

AVERY

Thank you, it was um--it's the house I grew up in. My parents left it to my brother and I in their will. We've just never been able to bring ourselves to leave it or sell it so...

ELIAS

That makes perfect sense. And I'm sorry for making you bring up your parents again.

AVERY

You don't have to apologize every time I mention them. I spent a huge chunk of my twenties with people saying sorry for something they had no control over.

ELIAS

I'm sorry, I...
(pause; laughs)
Did it again, didn't I?

AVERY

(laughs)

Mhmm. So, what brings you by? Better yet, how did you know where I live?

ELIAS

Oh, I asked the main office at school, they gave me your address. I hope that's okay.

AVERY

Well, I haven't thrown you out yet, so I suppose it is.

ELIAS

Which I appreciate. But what brings me by is uh--a question.

AVERY

A question?

ELIAS

Yeah. I was wondering if you would um, go with me somewhere?

AVERY

Oh wow. Um...wow. I haven't been asked on a date in--I don't know how long..

ELIAS

(wide eyed)

Oh! A date? I--I wasn't asking you out, I...

AVERY

(wide eyed)

You weren't?

(embarrassed)

Oh my God, you weren't! Jesus, this is...this is very awkward. For me, not you.

ELIAS

No, I didn't mean...I mean I would love to go on a date with you but...that's not what I came here to ask.

(pause)

I wanted to know if you would be a chaperone on a field trip. I'm taking some of my students to Contact for a walk-around.

Avery is a little put off by the idea.

AVERY

You wanna...why would you wanna take the students there?

ELIAS

Well, I'm a biology teacher. What better way to get my students more psyched about science than showing them what it can do firsthand?

AVERY

That makes sense. Sorry. I just get a little on edge about that place. But yeah, sure. My cousin is the head of the facility so maybe I can get him to show us some of his "top secret" projects.

ELIAS

That'd be great! Thank you.

AVERY

Don't mention it. Hey, are you hungry? Dinner's almost done if you--wanna stay?

ELIAS

(pause)

Sure! What are we having?

AVERY

(laughing)

You're not gonna believe it but...it's pasta. Kinda my brother's favorite.

ELIAS

Hmmm, I wonder if it's better than mine?

AVERY

Well...

Avery steps a little closer to him, her lips getting close to his.

AVERY

You can wonder all you want...but you're just gonna have to taste it and see, now aren't you?

Avery turns around and walks into the kitchen. It's clear Elias was a little turned on.

ELIAS

Elias. Behave. She is your son's
teacher. She is also your *colleague*.
(sighs)
Be...have.

CUT TO:

INT. CRESCENT DINER - EVENING

A LITTLE LATER. There are a few people in the diner, it's not too crowded. The door opens and Preston walks in. Preston looks around and then spots who he's looking for.

CUT TO:

INT. CRESCENT DINER - TABLE - EVENING

Clay is sitting down on his laptop. Preston sits down across from him.

CLAY

Well, look who decided to show up.
Where's your girlfriend?

PRESTON

Marcy isn't my girlfriend, she's--a friend who happens to be of the female species. But I don't even think she's *that* anymore. Haven't heard from her all day.

CLAY

Hey man, whatever you wanna call it, labels are shitty.

PRESTON

Look Clay. I just came here because..

CLAY

You wanna play Ghostbuster. Or Creature Catcher, something like that. Whichever sounds cooler.

PRESTON

I don't wanna *catch* anything, I don't wanna end up like those campers. I just think that if the police knew exactly what they could be dealing with...

CLAY

You think the police would believe this?

Clay turns the laptop around to show Preston the screen who looks it over.

PRESTON

(shocked)

Where did you...are these--files?

(whispers)

From Contact 1.0? The one that burned down?

CLAY

Authentic. There's not many but these are the ones I was able to dig up.

PRESTON

I'm pretty sure you weren't able to just "dig these up". Who's your contact?

CLAY

That's classified information.

PRESTON

Understandable.

Preston continues to look over what's on the screen.

PRESTON

There's not much here though, just a lotta history and facts.

(reading aloud)

"Facility was founded in 1965 by Oliver Cleric and Nikolai Tesla"...fringe sciences?

CLAY

Keep going. You're about to get to the nuggetty, chewy center.

PRESTON

(reading aloud)

"Passed down to Jackson and Franklin Cleric..."..okay, experiments...weather manipulation, fear induction, mind control...

(pause)

Gene splicing? Like...

CLAY

Like putting pieces of different things together to make one big, dangerous, grotesque thing.

PRESTON

(pause)

Oh my God. So, the sightings, the reports about the dead animals and the..."The Bat-Man"...they're true?

CLAY

From this? I'd say so. And I'd also say that I think Contact? Is up to its old tricks again.

CUT TO:

EXT. CEMETERY - CRYPT - AFTERNOON

NEXT DAY. It's quiet, as most crypts are. The door opens and Lex walks in. He goes over to a wall filled with memorial plaques.

CLOSE UP ON PLAQUES: "Franklin Cleric", "Amy Cleric", "Jackson Cleric", "Cynthia Cleric", and "Josephine Kylar".

Lex runs his hand across Josephine's plaque.

LEX

I'd always do anything for you. And that hasn't changed.

(sighs)

I know you wouldn't approve of what I've been doing as of late but what other choice do I have, Joe? Jackson...took you from me...so his son is cashing his karmic paycheck. Lovett's mind is brilliant but his guilt? Oh, that's even greater. And

when all is said and done, you and our daughter will understand the choices that I've had to make. I know you will.

The door opens and Lex turns around, seeing Avery.

AVERY

Lex...I didn't know you'd be here.

LEX

(smiles slightly)

Just...spending some time with Joe.

AVERY

I was--coming to do the same thing.

Avery walks up to the plaques, looking at them.

AVERY

With my parents.

(pause)

It sounds stupid but I talk to them sometimes. Almost as if they can answer me back.

LEX

It's not stupid. I was just in the middle of doing that actually. What'd you want to talk to them about? Or is it private? Something you can't divulge to your dear old surrogate dad?

AVERY

(laughs slightly)

It's nothing, really. I mean...it's just about a guy.

LEX

Would this guy happen to have the initials E.F.? As in Elias Firm?

AVERY

Yes. The guy is Elias.

LEX

So...what about him?

EVERY

I don't know. I--find him rather intriguing to say the least. That hasn't really happened in a while. You know I don't date much.

LEX

I know. Tessa's always telling me how she's trying to "get you out there more" in her words.

EVERY

Relentlessly.

LEX

And do you think this Elias can be the one to do that with?

EVERY

(pause)

I like spending time with him. I mean, the two times we've *actually* spent together have been really nice. It's--easy, you know. I can talk to him about almost anything. Even them.

Avery gestures to the plaques.

LEX

But something is still plaguing you.

EVERY

(pause)

It's the getting close to someone--again. And the potential of losing them. I'm not sure if I can handle it. I'm not sure if I can take opening myself to someone outside of my family, becoming attached to them and then--they're just...gone.

LEX

You're scared they'll abandon you the way you feel your parents abandoned you.

EVERY

And the crazy thing is that...I know they didn't. I know they didn't have

any control over what happened to them and if they could, they'd be here right now but...it was so hard losing them and...getting to a place where I am *mostly* okay with that loss...has been a struggle.

LEX

It's been that way for all of us. But you can't let that stop you from living your life, Avery. Or letting yourself be open again. I'm sure your parents wouldn't want you to spend the rest of your life alone. Avery, we owe it to the people we've lost--to live. To live to the fullest extent of our ability. So, if you like this Elias just--go with it. See where it takes you. Just make sure he knows that he'll be watched very closely.

Avery smiles and then hugs Lex.

AVERY

I'm really happy that we have you in our lives. I don't know what we would do without you. Any of us. Back then...or even now.

Lex smiles, stroking Avery's hair as they look at the plaques in front of them, thinking about the people they loved the most.

CUT TO:

EXT. VISTA POINTE HIGH - QUAD - AFTERNOON

SAME DAY. School's let out and students are milling around outside either talking or going home. Preston is walking down the stairs. Preston walks passed Tessa who is sitting on a bench "reading" the paper. Tessa gets up and runs behind him, stopping Preston.

TESSA

Hi! Uh Preston, right?

PRESTON

Hm, depends on who's asking.

TESSA
Your principal's daughter.

PRESTON
You're Mr. Kylar's daughter?

TESSA
Tessa, it's nice to meet you.

PRESTON
Nice to meet you too but...what am I
meeting you for?

TESSA
Well...I was hoping you could help me.

PRESTON
With?

TESSA
(sighs)
You and Marcy DiSavoi are the *only*
eyewitnesses to those bodies that were
found...did you see anything else that
night that you could remember?
Something that you may have left out
in the statement you gave to the
police?

PRESTON
My dad doesn't really want me talking
about this with anyone.

Preston begins walking away from Tessa, Tessa walks alongside
him.

TESSA
I *totally* get that and I am in no way
trying to exploit your horrible
experience. I'm just...trying to solve
a case.

PRESTON
What are you, a cop?

TESSA
Investigative reporter.

PRESTON

Oh. Well, that's pretty cool. But no, I--don't remember seeing anything other than two very mutilated corpses.

(pause)

And if you ask me, I'm pretty sure it's gonna happen again if nobody catches this thing.

TESSA

Thing. That's a very strange choice of words. Thing as in...

PRESTON

As in I'm not trying to get locked up in the looney bin for sounding like I'm insane, okay? It was nice meeting you, Ms. Kylar.

Preston starts to walk away from Tessa, this time, faster.

TESSA

Preston, wait!

Tessa catches up to him.

TESSA

I think you might be onto something.

Preston stops, surprised that she believes him. He turns around.

PRESTON

You do?

TESSA

I do. I have reason to believe that something is not right in Vista Pointe. And from what I'm getting? I think you feel the same way.

Preston stays silent for a moment, deducing whether or not Tessa can be trusted.

PRESTON

(pause)

Then I think there's something you might wanna see.

TESSA

What is it?

PRESTON

I know a guy who--seems to know some stuff about our town. Stuff that no one cares about but...can you meet us tonight? Camp Savior? Around nine?

TESSA

Definitely. Here, take my number. Call me when you're there.

Tessa puts her number in Preston's phone.

PRESTON

If you don't mind me asking...what gives you the feeling that something isn't right in Vista Pointe?

TESSA

Let's just say we're not the only ones who have this assumption. This town has secrets...and I think it's damn good time they start coming out.

CUT TO:

EXT. CAMP SAVIOR - CAMP SITE - EVENING

SAME DAY. The Female and Male Tracker are sitting around a campfire, roasting marshmallows. High up in the trees, something is watching them.

CLOSE UP ON "THE GOLIATH" SNARLING SLIGHTLY, HUNGRY FOR NEW PREY.

CUT TO:

INT. V.P.P.D - STARR'S OFFICE - EVENING

SAME TIME. Starr is sitting at his desk going over paperwork.

PHONE RINGS

Starr sees who's calling and answers.

STARR

Hey, I know we're supposed to meet at eight thirty, but I'm still at the station...

TESSA (O.S.)

Hey, that's actually um..

CUT TO:

EXT. CAMP SAVIOR - HIKING TRAIL - EVENING

Tessa is walking through a wooded trail.

TESSA

Why I'm calling. I sorta, kinda, *have* to cancel dinner tonight.

INTERCUT - PHONE CONVERSATION

STARR

Everything okay?

TESSA

I got a lead on my story, and I think it might be a hot one. Probably gonna pull an all-nighter writing something for the morning edition.

STARR

Can't say I'm not disappointed but also...slightly thankful.

TESSA

Did you *not* wanna see me tonight?

STARR

I wanna see you every night. Which is why I've been hinting at us cohabitating.

TESSA

You make it sound like we're zoo animals.

STARR

Well, we definitely go at it like some.

TESSA
You're so dirty.

STARR
I'm probably gonna be at the station a little longer than expected so I was gonna call to cancel dinner too. I'm sorry.

TESSA
Thanks for not making me feel horrible. What perp do I have to thank for keeping you pre-occupied tonight?

STARR
Not really a perp just uh--the same way you might have gotten a lead on your story...

Starr picks up a photo, looking at it.

CLOSE UP ON A BLURRY DIGITAL PHOTO OF A FIGURE ("THE GOLIATH") IN CAMP SAVIOR.

STARR
I'm following a lead that I got on mine.

CUT TO:

EXT. AVERY & BRADY'S HOUSE - PORCH - EVENING

SAME TIME. Brady is sitting down on the porch bench drinking a beer. Avery comes walking up the stairs and sits down next to him.

AVERY
What are you doing out here?

BRADY
Am I not allowed to sit on my porch?

AVERY
This is like your designated spot for thinking. What's on your mind?

BRADY
(pause)

I'm just--thinking about tomorrow night.

EVERY

The family dinner you so uncharacteristically arranged for us? Have I told you how proud I am of you for doing that?

BRADY

You might've sung my praises once or twice.

EVERY

What's wrong though? Are you afraid you and Lovett are gonna come to blows over who gets the last piece of mom's blueberry cobbler?

BRADY

Well, the guy *can* be a jerk, Avery...

EVERY

Brady...

BRADY

What? He is! He's--full of himself, he's stubborn as all hell, he thinks he knows everything...

Avery sighs, shaking her head.

BRADY

(pause)

But...he's still family. And--I guess my anger at his father has...made me forget that over the years.

EVERY

(surprised)

Well, that's not where I thought that was going to go. When did you come to this epiphany?

BRADY

I--spoke to Lex. He kinda made me see how much of an ass I've been to our cousin, even though he probably deserves it.

EVERY

(smiles)

Really? I guess Lex is two for two because...he also helped me realize something.

BRADY

What's that?

EVERY

That I can't keep hiding. I can't keep myself closed off because I'm afraid of abandonment. He made me see that I've let our parents' deaths hold me back from...living. And that there's a guy that I'm keeping at a distance who maybe...deserves a chance to get to know me.

BRADY

Hm. Now that you say it, I don't think I've been doing too much of that "living" thing either.

EVERY

So maybe we should help each other change that.

BRADY

I'd like that.

They smile at each other. Brady gets up and opens the front door.

BRADY

And we can start with you telling your big brother about this "guy". You do know I bench two fifty, right?

Avery laughs at Brady's overprotective nature, and they go inside the house.

CUT TO:

EXT. CAMP SAVIOR - PICNIC GROUND - EVENING

Preston is standing by a statue, looking at his watch and pacing. Someone comes up behind him, tapping his shoulder and Preston jumps, turning around.

PRESTON
God, Clay!

CLAY
(laughs)
Someone scares easy.

PRESTON
Well, I'm alone in a place where two people died and not to mention Frankenstein like monsters could be being created not far from here, so I think my being scared? A little justified.

CLAY
(smiles)
Well, you're not alone now. Where's this reporter you were talking about?

TESSA (O.S.)
She's right here.

Clay turns around, seeing Tessa walking towards them.

TESSA
(to Preston)
This is your "guy"? He's *five*.

CLAY
Sixteen actually.

PRESTON
Tessa Kylar, Clay Hendrix. He may not look like much but...he's the one with the goods.

Clay pulls out some papers from his bag, handing them to Tessa as she starts looking them over.

CLAY
And if it makes you feel any better, I am one of the best hacktivists within a fifty-mile radius.

PRESTON
Wait, you--you *hacked* these?

CLAY

Did you *really* think files from a top secret, government funded scientific research facility would just be open to the public?

Tessa has been quiet, immersed in the information on the pages.

TESSA

These--are a list of experiments that Contact was working on after it was founded in 65'.

(continues to read)

And a list of missing persons that just *happened* to disappear after Jackson and Franklin took it over in 94'.

(pause)

My parents worked there around this time. My...my dad was a janitor and my mother she was...a pharmaceutical scientist.

PRESTON

Wow. Do you think that they might have been...

TESSA

Involved in any of this? No! But the chief research scientist, Jackson Cleric? Definitely might have been. If this is all connected to what's happening now, then...

CLAY

This could possibly explain...

TESSA

What killed those people.

(sighs)

Can I hold onto these?

PRESTON

Yeah sure, we have copies.

TESSA

Thank you--this is um, this is great. I gotta--I gotta go.

PRESTON

Um...okay. Well, you're...

Tessa turns around and takes off, walking rapidly.

PRESTON

Welcome.

CLAY

(pause)

She's nice.

CUT TO:

EXT. CAMP SAVIOR - CAMPSITE - EVENING

SAME TIME. The Male and Female Tracker are sitting down on their chairs, talking.

FEMALE TRACKER

Do you think we're really going to find this thing?

MALE TRACKER

After seeing what it did to that high school girl up close? I'm *kinda* hoping we don't.

FEMALE TRACKER

(pause)

Did you ever get to...see it?

MALE TRACKER

You know the hired muscle aren't allowed in the labs. We don't get to see all the toys.

FEMALE TRACKER

Right now, I'm feeling more like hired *bait* than muscle.

MALE TRACKER

I'll be right back, gotta go take a whiz.

FEMALE TRACKER

Thank you for the colorful imagery. I'll be here. *Roasting* my life away.

The Male Tracker gets up and leaves into the woods. The Female Tracker continues to roast her marshmallow.

LEAVES CRACKLING

The Female Tracker looks up, seeing nothing. When she looks back down, "The Goliath" is in front of her on the other side of the fire! She drops her marshmallow stick and goes to pull out her gun but it's too late, the creature jumps onto her and ferociously bites her neck, causing her to scream out in excruciating pain.

CUT TO:

EXT. CAMP SAVIOR - HIKING TRAIL - EVENING

SAME TIME. Starr is walking through the woods with his gun drawn. He hears the screams of the Female Tracker, causing him to change direction, following the screams.

CUT TO:

EXT. CAMP SAVIOR - EVENING

SAME TIME. Tessa has also heard the scream and is making her way towards it as well. She hears footsteps behind her and turns around, brandishing her gun.

PRESTON

Whoa, whoa, whoa!

CLAY

Hey!

TESSA

Jesus Christ, what the *hell* are you two still doing here?!

PRESTON

Following you?

CLAY

We *kinda* figured you weren't going home after what we gave you.

PRESTON

Then we heard that scream and...

TESSA

Go home, boys. The last thing I need
is two sets of parents on my ass
because I let their sons get killed.

PRESTON

Well, that might be happening to
someone else right now if we don't go
help them.

TESSA

Go...home.

Tessa turns around and starts walking again, leaving Clay and Preston alone, deciding what they should do.

CUT TO:

EXT. CAMP SAVIOR - CAMPFIRE - EVENING

SAME TIME. The Male Tracker comes running back to the campfire with his gun drawn but he doesn't see his partner. He looks around, frantically.

WHOOSH!

"The Goliath" swoops down from above, grabs the man from behind, and flies into the air with him as he screams, his gun falling to the ground. Starr comes onto the scene, seeing the lonely campfire...he notices the gun.

CUT TO:

EXT. CAMP SAVIOR - EVENING

SAME TIME. Not too far from the campfire, "The Goliath" is feeding on the dead body of the Male Tracker.

CLOSE UP ON A PAIR OF BLACK BOOTS

Someone walks toward the creature. The creature hears the footsteps and turns around, letting out a warning screech.

"THE GOLIATH" POV

A person wearing all black and a black tactical mask equipped with goggle like lenses that cover their face entirely, stops and readies a fighting stance. As the creature runs toward them, ready to kill, the masked person pulls out a weapon.

CLOSE UP ON A LARGE HUNTING KNIFE

The person sidesteps the creature's advances, stabbing it in the back!

"THE GOLIATH" SCREECHES!

The creature turns around, screeches in anger, and lunges at the person again...

CUT TO:

EXT. CAMP SAVIOR - CAMPFIRE - EVENING

SAME TIME. Starr bends down, looking at the gun. He hears footsteps and turns with his gun pointed. He lowers the gun, seeing who it is.

STARR

Tessa? What are you doing here?

TESSA

Following my lead. I'm assuming you're doing the same.

STARR

(sighs)

Yeah. I got a picture from one of the surveillance cameras, it wasn't clear at all, but it definitely showed something in the area where those campers were killed. I was investigating then I heard a scream..

TESSA

I heard it too.

STARR

Tessa, this is dangerous.

TESSA

Which is why I didn't leave home without my little friend.

Tessa pulls out her gun.

TESSA

There's a campfire but I'm afraid to ask where the campers are.

STARR
Well, they left without this.

Starr picks up the Male Tracker's gun.

STARR
Which is never a good sign.

THUD!

Tessa and Starr jump back in shock, looking at what's just fallen down between them.

TESSA
That's never a good sign either.

THE MUTILATED BODY OF THE FEMALE TRACKER LIES ON THE GROUND DRIPPING BLOOD

CUT TO:

EXT. CAMP SAVIOR - HIKING TRAIL - EVENING

SAME TIME. Preston and Clay are walking through a trail.

PRESTON
I *really* think we should have stayed with Tessa. Someone was *screaming* for a reason.

Clay stops, putting his hand on Preston's chest seeing something in the distance.

CLAY
What the hell is that?

PRESTON AND CLAY'S POV

The masked person is still fighting with "The Goliath". Preston and Clay quietly walk over to a stone wall and hide behind it.

PRESTON
Do you see what I'm seeing?

CLAY
Still working on the "believing it" part but yeah...I see it.

The masked person dives past "The Goliath" and wraps it in a headlock from behind, taking the hunting knife and slicing its throat! Blood gushes out from its neck as it falls to the ground, dead. The masked person wipes their knife clean, looks around, and then runs off. Clay and Preston look at each in awe.

CLAY

Who...was that?

PRESTON

(pause)

Buffy. *Definitely* Buffy.

CLAY

(thinks)

Then let's get the fuck out of the Hellmouth.

Preston and Clay move hastily but quietly back through the hiking trail.

CUT TO:

INT. V.P.P.D - STARR'S OFFICE - EVENING

NEXT DAY. Starr is sitting down at his desk, looking at photos of the four dead victims from the Camp Savior Massacre. Someone knocks on his door.

STARR

Come in.

An officer walks in, Starr looks at them expectantly.

STARR

Anything on the gun I gave you?

OFFICER

Untraceable, sir. Both of them.

STARR

(sighs)

Could we at least I.D. the two victims?

OFFICER

That's the weird thing, sir. They didn't have I.D. on em'. No prints either.

STARR
Everyone has fingerprints.

OFFICER
(pause)
They'd been burnt off, sir.

Starr is caught off guard. Now...things are getting strange.

CUT TO:

INT. THE FIRM HOUSE - PRESTON'S BEDROOM - EVENING

SAME DAY. Preston is lying in his bed, staring at his phone, reading a text.

DAD GOT A NEW JOB. SORRY FOR LEAVING
WITHOUT SAYING GOODBYE.

-MARCY

Preston sighs, dropping his phone on the bed. The past few days have been unbelievable.

KNOCK AT THE DOOR

The door opens slightly.

ELIAS
Is it safe?

PRESTON
Hey dad.

Elias walks in.

ELIAS
Dinner's ready.

PRESTON
I'm--I'm not really that hungry.

ELIAS
You've been saying that all day.
You've been acting a little weird
since you got home last night,
Preston, is there--something you wanna
talk about?

PRESTON

(pause)

Do you think we made the right choice
in moving here?

ELIAS

(sighs)

I know that whole thing that happened
with Ms. Cleric's family and Contact
has put a stain on this town, plus
these...terrible murders but...we've
been here for almost a year, Press. So
aside from what's been happening
lately, what's making you feel this
way? Is Marcy still avoiding you?

PRESTON

(pause)

Yeah. Yeah, yeah that's what it is. I
just found out she moved. I guess her
parents wanted to get her away from me
and this town hella bad. Her dad got a
new job.

ELIAS

Hey, don't worry about it. Your dear
ol' dad knows a thing or two about
girl problems.

PRESTON

Really? Cause the only problem you've
been having with girls is figuring out
a way to ask Ms. Cleric out on a date.

ELIAS

Well...I kinda did. In my own snazzy
way.

PRESTON

Way to go, dad. Where are you taking
her?

ELIAS

I'm actually gonna take her to the
Contact facility.

Preston's blood runs cold.

PRESTON

What?

ELIAS

And I'm taking you too. She's gonna be a chaperone on that field trip I was telling you about.

PRESTON

So...we're gonna...*actually* be *inside* Contact? The labs and stuff?

ELIAS

Isn't that cool?

PRESTON

Yeah. Pretty cool.

Preston tries to hide his worried expression.

CUT TO:

INT. SARA'S APARTMENT - BEDROOM - EVENING

SAME TIME. Sara is walking into her apartment; she has on a sweatsuit and is on the phone with someone.

SARA

I *literally* just ran off the early dinner I had a few hours ago, I am not trying to put those pounds back on. But thank you for the invite. Besides, this is a family thing, I'd feel outta place. How's it going so far?

INTERCUT - PHONE CONVERSATION

CUT TO:

EXT. AVERY & BRADY'S HOUSE - PORCH - EVENING

Lovett is standing outside of the house, speaking with Sara.

LOVETT

The girls are putting the food out now and...oddly, me and my cousin Brady have not had an argument yet so...pretty good I'll say.

A car pulls up and parks. Lex gets out, holding a bottle of wine. Lovett's face sours upon seeing Lex.

SARA

Sounds like you're gonna have a good night then. Listen, I'm gonna shower but...I'll see you Monday?

LOVETT

I'll make the coffee this time. Goodnight, Sara.

SARA

Goodnight, Lovett.

They hang up. Lex walks up the stairs.

LEX

You don't look so happy to see me.

LOVETT

I'll be happier when our little problem is solved. And from the two fresh bodies found at Camp Savior last night? It still seems to be ongoing.

LEX

Yes, that was quite a scene, wasn't it? Next time I won't pay them upfront, could have used that money to buy that painting I wanted on Ebay.

LOVETT

Those were *your* people?

LEX

The ones I hired to locate our little "problem".

LOVETT

(sighs)

Oh God...

LEX

Oh, you can turn that frown upside down...it's been taken care of.

LOVETT

(surprised)

How?

(whispers)

If your people are dead, how is it taken care of? Did you contain it?

LEX

(pause)

No. The Goliath is dead.

LOVETT

(pause)

Good.

LEX

However, we do have another problem.

LOVETT

(sighs)

What is it now?

Lex takes out his cell phone, presses a button on it, and shows the phone to Lovett.

LEX

*My people didn't kill The Goliath.
They did.*

Lovett's eyes go wide as he watches a video showing the masked person fighting and killing The Goliath.

LEX

Surveillance footage from our cameras at Camp Savior.

LOVETT

Who...is this?

LEX

I don't know. They're not one of mine. But our new friend seems to be skilled in hand-to-hand combat and appears to be quite brave...and lethal.

LOVETT

And in the know. Why isn't this on the front page of the Pointe Press? Why didn't they tell someone about this?

LEX

It seems as though they want to keep their work just as secret as ours. We

couldn't find any trace of The Goliath...its body is gone.

LOVETT

So, whoever this is...they're on our side?

LEX

The only people on our side? Are us.

The front door opens.

TESSA

Dad! Hey, you made it.

LEX

Of course, I did sweetie.

Lex walks past Lovett and hugs Tessa.

LEX

And I brought your favorite wine.

TESSA

Aw, you're the best. The food's done and I almost had to tie Brady to the chair so he wouldn't eat before you got here.

LEX

Lovett, shall we?

Lovett is quiet for a moment, trying to process everything that's happened over the past few days. Tessa eyes him cautiously.

LOVETT

(sighs)

Let's eat.

Tessa, Lex, and Lovett walk inside the house.

CUT TO:

INT.- SARA'S APARTMENT - BEDROOM - EVENING

A FEW MINS LATER. Sara puts on a sweatshirt while looking in the mirror, putting her hair into a ponytail. She goes to her dresser and pulls open the top drawer, reaching her hand

inside and pulling out a cell phone. She dials a number, waiting for someone to answer.

SARA

(pause)

It's done. And the recovery team handled the disposal of the carcass...if it comes to that, then I will handle the situation according to protocol...you're welcome, Director...I'll be in touch.

Sara hangs up the phone, putting it back in the drawer. Sara lifts the drawer, revealing a secret compartment.

CLOSE UP ON THE BLACK TACTICAL MASK AND THE KNIFE USED TO KILL "THE GOLIATH"

Sarah stares at the items for a moment...and then slams the drawer shut.

THE TITLE CARD FADES ONTO THE SCREEN, NEON GREEN LETTERS ONE BY ONE...

"C O N T A C T"

CREDITS ROLL.