

"C O N T A C T"  
Pilot (Part 1)

"Bump In The Night"

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ACT ONE

FADE IN:

EXT. CONTACT - MORNING - YEAR 2014 - 10 YEARS AGO

We open on the Contact scientific research facility. A three-story structure filled with Vista Pointe, NY.

INT. CONTACT - SECOND LEVEL - ATRIUM - YEAR 2014 - 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.

INT. CONTACT - FIRST LEVEL - MAIN LOBBY - YEAR 2014 - 10 YEARS AGO - MORNING

An elevator door opens. A pair of black shoes runs swiftly, the panic and fear can be felt through their labored breaths as they step over the bloodied dead bodies of scientists.

Blood splatters stain the walls.

The ceiling lights flicker and spark, dropping electrical embers.

This person is running from something **monstrous**.

In the distance, glass can be heard breaking as the monster continues to hunt its prey.

INT. CONTACT - FIRST LEVEL - JACKSON CLERIC'S OFFICE - YEAR 2014 - 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.

EXT. CONTACT - YEAR 2014 - 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 in Camp Savior, Vista Pointe's version of Central Park; accompanied by 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  
rebellious 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"**

EXT. CONTACT - MORNING

NEXT DAY. A crowd full of people stand in front of the newly rebuilt five-story structure, its 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.

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. VISTA POINTE POLICE STATION - 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 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.

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

Avery, um...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.

ACT TWO

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?

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.

AVERY

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.

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.

ACT THREE

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 CASUALITIES, 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 denominator.

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**

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 your father, Franklin.

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.

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.

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.**

INT. CONTACT - FIRST LEVEL - EVENING

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

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.

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 that 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, Josephine. Handle...*it*. For you.

(pause)

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

Lex lays the framed family photo down on his desk, face down.

SLAM CUT TO BLACK:

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

**"C O N T A C T"**

CREDITS ROLL.

END PART 1

ACT ONE

FADE IN:

INT. TESSA'S APARTMENT - LIVING ROOM - MORNING

THE NEXT DAY. It's raining outside. Tessa is curled up on the couch, staring out the window, thinking.

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.

Silently, Tessa shares Starr's suspicions.

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?

EXT. CAMP SAVIOR - HIKING TRAIL - MORNING

The rain has stopped. A man and a woman, dressed in all black, walk 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"**

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 skimpiest 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

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. 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; there's something else also on his mind.

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. He also places an empty bullet shell 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...you fired your gun. 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"...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.

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

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

**DOORBELL RINGS**

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.*

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.

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.

ACT TWO

EXT. CEMETERY - MASOLEUM - 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?

AVERY  
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.

AVERY  
Relentlessly.

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

                  AVERY  
          (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.

Avery's eyes move to her parents' plaques.

                  AVERY  
Even them.

                  LEX  
But...*something* is still plaguing you.

                  AVERY  
          (pause)  
It's the getting close to someone--  
again. And the potential of losing  
them.

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

                  AVERY  
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*, Avery. Or letting yourself be  
open again. I'm sure your parents  
wouldn't want you to spend the rest of  
your life alone. We owe it to the

people we've lost to live to its fullest extent. So, if you like this Elias just--go with it. See where it takes you. But make sure he knows that he'll be watched...very closely.

Avery smiles and then hugs Lex.

EVERY

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.

EXT. VISTA POINTE HIGH - QUAD - AFTERNOON

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

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.

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.**

INT. VISTA POINTE POLICE STATION - 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..

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.

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.

AVERY

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.

AVERY

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...

AVERY

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.

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.

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 as blood spurts from her arteries.

**FEMALE TRACKERS SCREAMS IN EXCRUCIATING PAIN!**

ACT THREE

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.

EXT. CAMP SAVIOR - HIKING TRAIL #2 - 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.

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.

EXT. CAMP SAVIOR - PICNIC GROUND - 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...

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**

EXT. CAMP SAVIOR - HIKING TRAIL #2/PICNIC GROUND - 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 *hell* out of the  
 Hellmouth.

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

INT. VISTA POINTE POLICE STATION - 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.

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

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

MARCY (TEXT)  
**DAD GOT A NEW JOB. SORRY FOR LEAVING**

**WITHOUT SAYING GOODBYE.**

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)

Uh, yeah. 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 going to *actually* be *inside...*of Contact? Like, the labs and stuff?

ELIAS

Isn't that cool?

PRESTON

Yeah. Pretty cool.

Preston tries to hide his worried expression.

INT. SARA'S APARTMENT - BEDROOM - EVENING

SAME TIME. Sara walks into her apartment, wearing a sweatsuit

after her fun. She's 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

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. Lex, why isn't this  
on the front page of the Pointe Press?  
Why didn't whoever this is...*tell*  
someone about The Goliath?

LEX  
It seems as though *they* want to keep  
their work just as secret as ours. We  
couldn't find any trace of it. The  
body. The Goliath 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.

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.

SLAM CUT TO BLACK:

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

**"C O N T A C T"**

CREDITS ROLL.