

Black
by
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EXT. FOREST - NIGHT

FOOTSTEPS. A young woman sprints through the darkness.
JULIE. We are with her. Every BREATH she draws feels like
our own. Each one is full of fear. Terror.

The limbs of the trees pass her like claws ripping at her
skin. There are THREE OTHER MEN running with her. The camera
moves violently, trying to keep up with them.

JULIE

What the fuck is it? What is it?

MAN (O.C.)

I DON'T KNOW! We woke it up!

MAN 2 (O.C.)

Where is it?

They run so fast that there is no time to look back.
Something is behind them. Something is coming.

MAN

Stay with me Julie!

The man calls out just before her. His arms flail in front of
him as he uses his body as a battering ram to push past the
dense foliage of the forest floor.

JULIE

I'm trying!

The woman is running but the hard rough ground is cutting into
her bare feet. *There was no time to put on shoes.*

She is holding something in her arms. Her child.

JULIE (CONT'D)

Mike! Where are you?!

The woman's SCREAM tears at her throat like a razor.

JULIE (CONT'D)

MIKE!

MIKE

It's coming! It's coming!

There is no time to see what it is. The branches whip past as
they sprint. Mike SCREAMS out. Then, there is nothing.

JULIE

Mike!

Julie's heart beats against her chest. The group has stopped. Mike is missing. HE IS GONE.

The trees blow violently above them in the summer air. Julie and the men frantically search for some sign of their friend.

MAN

Where are you? Mike!?

The three huddle together WHISPERING as Julie bends to the ground, trying to see if her baby is okay.

MAN (CONT'D)

Where is he?

MAN 2

I don't know. Where's the car?
Where's the car?

The small child begins to SCREAM. The silence is broken. The men kneel down with Julie.

MAN

Make him stop...make him.

JULIE

...I'm trying.

She rocks the baby in her arms, but she is too frightened. Her movements are too quick, too rushed. The CRIES get louder.

MAN 2

Julie...

JULIE

...I'm trying.

The faint glimpses of moonlight escaping from the trees above show the tears run off her face onto her son's cheeks.

JULIE (CONT'D)

Ssh...Ssh...Come on buddy.

But the CRIES continue.

One of the men stands, searching as a branch SHATTERS somewhere in the distance. His face twists back and forth. We hear the SCREAMS from the child. Julie's WHISPERS.

MAN

Make him stop.

This time his voice is cold. Julie's body trembles as she sways back and forth.

MAN (CONT'D)
(whispers)
It's still here.

He bolts away. Abandoning them. They can only hear his FOOTSTEPS for a few moments. Then nothing.

The other man remains by Julie's side. They both stay near the ground. Julie hears the man wet his pants. The water splashing onto the rocks below her feet. He heard it first. LIKE A HORSE, THE BREATH ESCAPES THE AIR. SOMEWHERE CLOSE.

Julie looks up, for a moment, she locks eyes with her friend.

JULIE
We have to go.

MAN 2
It's too late.

The baby's CRIES are like a beacon. They draw the sound closer. The thing in the distance moves faster and faster. But the child will not stop.

JULIE
It's okay...

She is so afraid. The clouds high above the trees have covered them with shadows too dark to see through. All that remains is blackness. All we can do is hear them now.

JULIE (CONT'D)
It's okay.

Her words barely register. Her teeth slam together like bricks against a wall.

The trees CRACK. The man beside her falls to his knees.

MAN
I can see it.

A moment of light, we see Julie pulling the child close.

JULIE
Please stop...please...

She tries to sing. She tries to sing a lullaby. But the words... Julie can hear the BREATHS of the beast.

JULIE (CONT'D)
Momma's gonna buy you a...

The man SCREAMS out beside her.

INT. FOREST - NIGHT

We hear Julie try to run again, we hear the baby's SCREAMS. The sound of something behind her. It is moving so fast. We hear a THUD. Julie collapses to the ground.

The child's SCREAMS are covered up by that of her mother's as Julie's voice fills the night air. The sound is deafening.

All we see is darkness. Suddenly, the baby's voice is alone.

The child CRIES as we hear the HORSE-LIKE RUSH OF AIR. HEAVY FOOTSTEPS on the ground. But the baby's SCREAMS get louder and louder until it is overwhelming. All we see is blackness.

The crying stops. The sound is sickening.

It is like there was no voice at all. There is only silence.

CUT TO:

EXT. FOREST - MORNING

The sun blasts across the bloody earth. There is nothing left but track marks in the mud. Foot prints. Torn pieces of clothes.

A MAN stands with a clipboard resting against his hip. His pale white face stares down at what remains of the victims.

There is a group of CONSTRUCTION WORKERS standing behind him, just beside a half-finished road beyond the tree line.

They had almost made it. The car was only a hundred feet away.

AN OLD SHERIFF walks out from the shadows of the forest.

SHERIFF

Must've been campers. They crossed
the warning signs. Drove up here.

He looks down at the baby's bottle covered in blood.

SHERIFF (CONT'D)

It was so dark, they probably didn't
realize the car was right there.

MAN

Do you think it was a bear?

His voice is so weak, it is barely above a whisper.

SHERIFF

I'm sorry?

MAN

Do you think it was a bear?

SHERIFF

Don't know what else it could've been.
Whatever it was, it was pissed.

(beat)

You want me to file a report?

MAN

Christ, we're six months from the end
of construction on a multimillion
dollar resort. I don't want people
thinking it's dangerous out here.

SHERIFF

From the looks of it...it is.

MAN

Sheriff, we were told there weren't
many animals up here. That there was
some sort of anomaly. They said that
this shit doesn't happen up here.

SHERIFF

Well, my guess is that you people
might've changed the habitat a little
bit...you reckon? I wouldn't be
surprised if there aren't a few things
in these woods that wouldn't mind if
y'all had never come out this way.

The Man with the clipboard peers down at the carnage in silence.
After a long while, he turns back to the road, to the workers.
They are putting the last touches on a sign. It reads:

The North Star Hotel

MAN

Get a tow truck here. And find the
names of the families. The companies'
lawyers will make calls this morning.

The Sheriff nods, then walks towards his cruiser.

SHERIFF

New hotel's looking real good, don't
you think?

Up ahead we hear the ENGINES STRIKE UP. The man with the
clipboard stares down at the half-empty baby bottle.

MAN

Thank you.

6 MONTHS LATER

THERE WERE 100 HOURS.

100 HOURS THAT PEOPLE HAVE QUESTIONED SINCE THIS STORY WAS
FIRST TOLD.

100 HOURS THAT NO ONE OUTSIDE OF THE 12 PASSENGERS WHO BOARDED
THE BUS ON NOVEMBER 16TH, 2006 WOULD EVER TRULY UNDERSTAND.

NO ONE TRULY KNOWS WHAT THEY SAW.

NO ONE TRULY KNOWS WHAT THEY FOUGHT.

4 DAYS AND 4 HOURS. IN THAT TIME EVERYTHING CHANGED.

IN THAT TIME, NIGHTMARES BECAME REAL.

THERE WERE 100 HOURS.

HOUR 1

EXT. PARKING LOT - BUS STATION - NIGHT

An old Greyhound sits idling in the corner of an empty parking lot as the snow falls around it. The pavement turns from black to white. The storms have come early this year.

Drivers pull into the lot. The wheels of their cars spin out quickly. We watch their struggles to regain traction as each person tries in vain to get adjusted to the changing conditions.

Winter has arrived.

INT. BUS - NIGHT

The engine HUMS as PASSENGERS take their seats one by one.

The bus is nearly empty. Rows outnumbering passengers three to one. Even still, the COMMOTION exists that is always present at the beginning of a trip.

JOSEY, a little girl no more than eight, squeezes her four-year old sister MOLLY'S hand as their mother leads them down the aisle. Their father, JOHN, 34, is behind them. He holds the bags.

Josey can see her mother's tattoo, the star on her wrist, as she squeezes her hand so tightly. SADIE, 32, finds a seat towards the back. Near the restroom, but not too close.

SADIE
(looking at the bathroom.)
Is this good?

JOHN
(whispers)
I think so.

We watch the little girls peer out the windows at the parking lot. They stare at the last of the stragglers loading their bags into the compartments below them. Judging by their faces, Molly and Josey are already ready for bed.

SADIE
(whispers to Molly)
Are you doin' okay?

Her daughter's mane of dirty blond hair nod up and down. Both of the girls look like her. The same hair, eyes.

Sadie eyes A COUPLE ten years younger sit down a few rows ahead. She watches AN OLD MAN, short and small, amble past her family to the last seat on the bus.

John leans over the seat, looking at his girls.

JOHN
You want Molly to sit with me for a
bit? Let you rest?

SADIE
No, I'm fine.

JOHN
You sure?

SADIE
It's okay. 10 hours is a lot of time
to do shifts. Thank you, though.

She reaches her hand up and grazes his fingers.

SADIE (CONT'D)
You doing okay?

JOHN
I just wanna get there. Get started.

SADIE
(nodding slightly)
It'll be good.

The two look into each others' eyes. Sadie can see the
sadness in her husband's face through his forced smile.

SADIE (CONT'D)
It's gonna be okay.

JOHN
(nodding slowly)
I know.

In the seats beside them, the girls crack up hysterically.

MOLLY (O.S.)
Momma look. Momma. It's a great big
ole fat person. Look at him.

SADIE
Molly. Shut your mouth.

MOLLY
(pointing out the window)
But look.

SADIE
I don't care little girl. It's rude.

JOSEY
He is fat though.

Towards the front of the bus, a large black man waddles up to the door. Well over 300 pounds, it is clear he will have difficulty even getting inside.

SADIE
Not another word, both of you.

The girls watch in silence as ISIAH, 23, climbs aboard and takes a seat in the front. John and Sadie join in the girls' gawking, though they do it much more discreetly.

John peeks around the seat, a mean smile on his face.

SADIE (CONT'D)
Shut up.

JOHN
I'm just saying...no more cookies
tonight for Cagney and Lacey here.

SADIE
I agree. Maybe never.

INT. BUS - LATER

Soon the passengers are locked and loaded. 11 in all.

MARIA AND HECTOR (the young couple), the Old Man and Isiah have been joined by KEESHA, a college freshman. Then lastly, ILENE, a single mother, arrives with her son, PETER.

The little boy is almost Josey's age and from the moment he boards, it is apparent that Josey and Molly's intrigue with the stranger will instantly spark a new friendship.

The children stand in the middle of the aisle talking as the last traveler joins them. OSCAR, the driver, walks in with a cup of coffee in his old wrinkled hand. He looks around the crowd, then begins a speech he has obviously given for years.

OSCAR
Hello there. My name is Oscar. I'll
be your tour guide, your chaperon,
and most importantly, your rule maker
on this little journey.

He casts a watchful eye over the passengers before winking.

OSCAR (CONT'D)
Relax. We have a long trip ahead so
I'll keep the orders simple. No
smokin', no drinkin' and no yellin'.

OSCAR (CONT'D)
Mommies and Daddies watch your own
little ones. Bathroom is in the
back. Blankets and pillows up front.

He sets his coffee down, unzips his heavy jacket.

OSCAR (CONT'D)
We'll go four hours, then take a
little break. After that, it's five
more until we reach the North Star,
that brand new piece of paradise that
you folks'll make wonderful for all
the rich SOB's that are willin' to pay
for a hotel in the middle of nowhere.

Oscar smiles at the group.

OSCAR (CONT'D)
Now, normally we wouldn't take the
trip up with so few of you. But with
the weather being what it is, and a
storm a brewin'...they want all the
hands they can get. So, before we
get started, any questions?

ISIAH
Can we use our phones?

OSCAR
That's tricky. From what I'm told,
reception comes and goes the next few
hours. At the reststop, it's pretty
clear though. Same for the hotel. My
advice is get your talkin' done now,
then once we head into the mountains...
find a book or catch some Z's.

Oscar surveys the crowd one last time, then turns to ready the
ship. Sadie watches Hector stand and look around the bus.
Slowly, he makes his way to the back of the bus. She watches
him whisper to the Old Man, then both men whisper to each other.

Eventually, Hector gives up and moves back towards his seat.

Ilene grabs his shoulder softly as he passes and Sadie can
hear her translating the drivers' words into Spanish for him.

As he rejoins his wife, Sadie leans over next to Ilene.

ILENE
He's sweet.

SADIE
They don't speak English?

ILENE

He didn't want to draw attention. He just wanted to make sure they could eat the food they brought with them.

SADIE

It must be scary, not knowing a word.

ILENE

They'll learn quickly. It doesn't take much to do the work we're doing. "Yes Ma'am." "No Ma'am." That's all they want us to say anyways.

Without a warning, the bus rocks forward. Sadie grabs one of the seats and pushes herself to her feet just as they begin the long drive towards the parkway.

SADIE

Girls, come sit down for a while.

The family takes their seats.

EXT. MOUNTAIN PARKWAY - NIGHT

The bus moves slowly up the side of the ridge, the headlights blasting into the snow as it continues to steadily fall.

When it rounds the bend and heads up a steep incline, we see trees rising up on both sides. Suddenly the bus seems like a toy, the wilderness around it gigantic in comparison.

INT. BUS - NIGHT

It has been only a few hours since departure, but the trip already seems to have taken the life out of the passengers.

In the silence, two flashlight beams dance across the ceiling, colliding and then bouncing away from each other again. Josey and Peter are interlocked in a game with rules they alone understand, each separated by the rows between their seats.

Sadie looks at the snowflakes as they brush past the windows. She watches Oscar as he mans the wheel, his silhouette hanging before the controls glowing brightly inside the dark cab.

John and Molly sleep in the seat before her. She stands up, one hand steadying herself as the bus hits a patch of rough terrain.

Softly, she pulls the blanket up over her daughter. Her hand grazes the side of John's cheek.

For a moment, Sadie stands in the center of the aisle. The road pushing past her on both sides. All is quiet.

EXT. TRUCK STOP - HOURS LATER

The bus refuels under the bright florescent lights that seem to be the only sign of life for miles around.

The passengers stock up inside the small store by the pumps. Coffee for Oscar, chips for Isiah, Keesha gets a Big Gulp.

INT. BUS

John sits with the girls as they eat their newly purchased bag of popcorn. Outside the window, he can see the white powder swirling in the wind.

He watches Sadie standing alone near the side of the building. He sees the smoke mix with the steam of her breath as she tries to sneak a cigarette.

EXT. TRUCK STOP

Ilene walks out past Oscar as he finishes fueling and smiles at Sadie as she joins her in the shade of the building.

Without asking, Sadie hands her a cigarette and lighter. Then, when Ilene is finished, she lights another for herself.

ILENE
(smiling)
We are horrible.

SADIE
Yes we are.

They watch as Oscar scoots back across the ice to the store.

ILENE
(holding out her phone)
Oscar, I can't get a signal.

The old man pulls his from his pocket, examining it briefly. He gives the women a sympathetic shrug.

OSCAR
I'm sorry sweetheart, like I said, it is tricky this time a year. We got about five minutes ladies, okay?

Sadie salutes the old man as he disappears inside.

SADIE
You know, Peter is gonna be handsome.

ILENE

Thank you. I'm lucky. He's all I have, you know. He's the light of my life. Is that cheesy to say?

She smiles as she takes a drag of her cigarette.

ILENE (CONT'D)

I have to quit...for him.

Sadie nods knowingly.

ILENE (CONT'D)

Can I ask you a question?

Sadie nods again as her smoke escapes to the cold winter air.

ILENE (CONT'D)

You've never done this work before, have you? I mean, it's none of my business. But y'all just seem like you come from a different world.

SADIE

It's okay. We just haven't...it's been a hard couple of years. I'm just happy we can be together, you know? When John was able to find a job for me here. We didn't want to be apart.

The two women stub out their cigarettes and walk together through the ice toward the bus. Soon, Oscar is close behind.

INT. BUS - LATER

No one fights the sleep anymore as they drive in the darkness. Everyone is out cold except for Sadie and her daughter.

Josey's small fingers caress the palm of her mothers' hand as it sits in her lap. She looks up at Sadie, smiling gently.

SADIE

(whispers)

Are you excited, or scared?

JOSEY

(whispers)

I don't know. Both.

SADIE

Me too.

Josey twirls the ring around Sadie's finger.

JOSEY
(whispers)
How long will we be there?

SADIE
(whispers)
All winter.

JOSEY
(whispers)
Then will we go home?

SADIE
(whispers)
Maybe...I hope so.

JOSEY
(whispers)
I liked it there.

Keesha has made her way to the back of the bus and as she passes, she smiles to Josey, who smiles back.

SADIE
(whispers)
I think this'll be fun. Trying
something different.

Josey nods. The slow RUMBLE of the engine fills the air.

JOSEY
(whispers)
Are you still sad?

SADIE
(whispers)
No...I am happy. I promise. I just
want us to have the things we want.
I want you and Molly to have
everything in the world. Your Dad
does too. That's all this is. A way
to make everything okay again.

They watch Keesha walk back into the darkness.

SADIE (CONT'D)
It will be a long day tomorrow.

The wheels RATTLE and for a second Sadie and Josey shake ever so slightly. Josey grabs her mothers' hand once again and both of them squeeze tightly.

Sadie leans over and watches as Oscar spins the wheel sharply and then regains control. The snow is falling harder now.

Each swipe of the window wipers reveals the shadows ahead and then, just as quickly, the white powder covers the window again.

SADIE (CONT'D)
Get some sleep baby...okay?

Josey nods her head, leaning against the cool glass.

EXT. MOUNTAIN PARKWAY - NIGHT

The bus turns the corner and rises up a steep incline. The trees run along side it, ascending deep into the night sky. Soon it passes by, the red beams of the taillights growing darker and darker, until suddenly, all is black.

The only sound is the wind blowing in the distance. Silence.

INT. BUS - LATER

Josey opens the bathroom door and quickly flips off the light, trying not to disturb the Old Man sleeping across from her.

Her tiny shoes inch down the aisle. Someone is SNORING now. She hears the low rumble over the engines and the window wipers passing furiously before Oscar as he drives.

She makes her way towards her mother when she sees the light from Peter's flashlight appear and then disappear quickly.

JOSEY
Hey.

Her voice is barely above a whisper.

JOSEY (CONT'D)
Hey.

It is clear now that Ilene is the cause of the SNORING THUNDER. Peter is paying for the close proximity.

But when the light switches on again, Josey can see there is something else the matter as she approaches her new friend. She can see tears in the young boy's eyes.

JOSEY (CONT'D)
What's the matter?

PETER
(sobbing)
I'm scared. I wanna go home.

Even though the children are about the same size, it is clear that Peter is younger than Josey. The little boy seems like a baby next to Josey's old soul.

JOSEY
It'll be fun.

PETER
No, it won't. The woods are scary.

Josey does not know what to say, she wraps her arms around her new friend. Peter squeezes hard around Josey's neck.

JOSEY
We can be best friends if you want.

Peter shakes his head up and down on Josey's shoulder.

JOSEY (CONT'D)
I am scared too.

Peter pulls away staring into Josey's eyes.

PETER
Really?

Josey nods.

PETER (CONT'D)
Will you stay up here with me? I
can't sleep with my Mom's...

JOSEY
She's really loud.

Peter smiles for the first time.

PETER
I hate it. It's like a monster.

JOSEY
A loud monster.

Josey looks back towards her Mom, then eventually slides over and the two sit side by side. Peter leans his head against Josey's shoulder.

INT. BUS - NIGHT - LATER

The snoring has stopped. Silence. Josey opens her eyes and sees that Peter is asleep, beside her. Ilene is gone.

She looks back and sees that Sadie is awake as well.

Josey smiles and even in the darkness, she knows her Mother returns the smile back to her. Only a couple of hours left.

Soon the bus will be awake again.

INT. BUS - OSCAR'S STATION

Up ahead, Ilene is leaning down beside Oscar as he drives. WHOMP. The headlights on the road. Then, snow returns. WHOMP. The window wipers clear his path.

ILENE
You ever get tired?

OSCAR
No, not on a night like this.

WHOMP. Oscar grins as he spins the wheel.

OSCAR (CONT'D)
One wrong move is all it takes.

ILENE
Your heart must be beating a million
miles an hour. All that coffee.

WHOMP. Ilene watches as the road ahead slowly approaches. In a few hours this passage will be unbearable. Even now she grits her teeth as the front of the bus slams against small drifts. Then it continues, over the hill, through the woods.

INT. BUS

Josey stands up and as the bus heads down a steep decline, she makes her way back to her mother's seat. Sadie slides over and Josey sits down. She pulls the wool blanket over her feet.

SADIE
You can stay up there if you want.

JOSEY
It's okay.

The little girl watches the conversation at the front of the bus. The two silhouetted figures. She can see the laughter, though she can't hear their words. She watches Ilene stand up, placing her hand on Oscar's shoulder.

JOSEY (CONT'D)
(whispers to Sadie)
She's pretty.

Sadie nods her head. Closes her eyes. WHOMP.

Josey reaches down and picks up the flash light. WHOMP.

When she leans back up, it happens. WHOMP.

She barely has time to hear Oscar SCREAM.

HOUR 8

INT. BUS - OSCAR'S STATION - CONTINUOUS

Ilene's body slams into the glass. One sudden movement, one rush of speed as the bus crashes against something outside. Like an earthquake, the bus seems to explode from the inside. Everything, everyone, flies forward. The sound of metal CRASHING.

Ilene's feet, her body, her face crash against the glass as the front of the bus then pushes back against her, against Oscar. Her body falls to the ground like a worn out doll.

She is dead before she hits the floor. Her skull broken.

INT. BUS

Sadie slams against the seat, Josey does as well.

We see the Young Couple as they crash forward, then fall down on the floorboard. Keesha's face is covered in blood.

Isiah's eyes fill with terror as he tries to hold the seat before him. The Old Man's body slides across the floor.

EXT. MOUNTAIN PARKWAY

The bus is thrown from the road, all the wheels spinning on the icy surface. It begins to slip down the small embankment. Suddenly it stops, and for one brief moment, all is still.

We hear a CRACKING. The ice, the fresh snow, it gives way and the bus tumbles over on its side. In the forest, the silence still remains, but we can hear the SCREAMS of the passengers.

INT. BUS

John grabs Molly, we see his hands shaking as the bus flips. He tries to turn towards the window, but it happens so fast. VOICES echo around him. The side of the bus becomes the floor.

JOHN

Sadie!

The blankets fill Sadie's face as she flips. Josey's hair covers her face like a spiderweb. Her little girl presses against her as the bus slams on its side. She is trembling. Josey is SCREAMING. Sadie hears her daughter's voice crack.

The bus flips again. Bodies, tangled in the seats, are suddenly free. With another turn they fall back to the ground.

Glass shatters, the metal walls crumbling around them. But the frame remains. Everything is suddenly still.

EXT. MOUNTAIN PARKWAY

The bus rests. The screaming has stopped. For a few seconds, no one moves. Nothing. THEN THE SCREAMS BEGIN AGAIN.

INT. BUS

John lifts his head and sees Molly's face peering up at him as she cries out. He pushes the blankets away, his hands touching her body, frantically looking for some sign of damage.

His hands are bleeding and the blood grazes his daughters' face as he searches. Nothing. He looks up, searching. The voices, the SCREAMS surround him. It is horrible.

Josey's hands unwrap from Sadie's neck as her mother whispers.

SADIE

It's okay...It's okay.

They both seem momentarily frozen as they lay on the ground.

JOSEY

Momma.

John comes around the seat. His wide eyes shine bright even in the darkness.

JOHN

Josey! Josey! Are you alright?

With Molly still in his hands, he lifts Josey into his arms.

JOHN (CONT'D)

I love you. I love you.

Sadie finally opens her eyes. The tears pour down her face. John grabs her. He holds her. The SCREAMS.

MIDDLE ROW OF THE BUS - CONTINUOUS

Hector and Maria are a mesh of arms and limbs entangled together. The blanket wraps around their faces, suffocating them as they lay on the ground.

The seat above them broke from its legs. It lies on their bodies as they fight to free themselves. It is like they are drowning. Suddenly, Hector's hand escapes, then Maria emerges gasping for air. With all their might they try to toss the bench away.

FINALLY, A NEW SET OF HANDS GRABS THE SEAT AND PULLS IT FREE.

The Old Man. His face is covered in blood. A deep gash on his forehead drips warm liquid into his eyes.

Without a word he helps them, but soon it is clear he can only use one arm. The other is pulled out of socket at the shoulder.

HECTOR
(in Spanish)
Gracias. Gracias. Are you okay?

But the Old Man is already looking up, trying to find the source of the SCREAMS. Someone is in pain. He sees Oscar. His body is pinned against the cold metal and broken glass.

As Hector comforts Maria, the Old Man tries to maneuver forward. He passes Isiah as the young man lies on the ground, staring at the ceiling of the bus, crying.

OSCAR'S STATION - CONTINUOUS

As the Old Man reaches the front, Keesha pushes past him. Like him, her face glistens from a mixture of blood and sweat.

She moves to Oscar, grabbing his trembling hand as it slams against the steering wheel that presses against his skin. His SCREAMS OF PAIN are uncontrollable. His legs are crushed by the dash that has been thrust forward.

KEESHA
Oscar. Listen to me. Listen!

Oscar SHRIEKS, beating her hands away the moment she touches him.

KEESHA (CONT'D)
Listen to me! Stay still!

She turns to The Old Man.

KEESHA (CONT'D)
Take off your tie. Grab him, hold him down.

The Old Man reaches forward timidly, but Keesha sees in his face that her instructions are not understood.

KEESHA (CONT'D)
Give me your tie!

She scans through the dark rows, she sees Isiah on the ground.

KEESHA (CONT'D)
Isiah. Isiah! That's your name right? Look at me. Are you hurt?

The young man rises. His face is covered in tears. It is as if he does not hear her words. He stares forward, almost as if he is in a trance.

KEESHA (CONT'D)
Are you hurt? LOOK AT ME!

Isiah's eyes finally come alive again. They lock with Keesha's.

KEESHA (CONT'D)
Come here.
(motioning to the Old Man)
Take his tie. Take it!

Isiah moves cautiously, he unzips the old man's jacket almost like he is afraid to touch him.

KEESHA (CONT'D)
Now!

Isiah pulls off the paisley piece of cloth and hands it to her as she presses her hand down on Oscar's legs.

KEESHA (CONT'D)
Come here. Put your hand here.

She grabs Isiah's chubby fingers and forces them near Oscar's crotch. She will not let him pull away, even as the driver screams in their faces.

ISIAH
What are we doing?

KEESHA
I'm making a tourniquet.

ISIAH
How do you know how to...

KEESHA
I don't! I'm gonna be a nurse.

She begins to work around the screaming man and Isiah's huge arm. She is inches away from Oscar's face. She whispers to him, trying to calm his fear.

KEESHA (CONT'D)
Please...

She ties off the leg, the bleeding stops for now. She looks at the rest of Oscar's wounds. We see the fear on her face as she realizes how bad he is.

Isiah and The Old Man watch her work. They are powerless and afraid. They hear Oscar's SCREAMS. The sound is deafening.

They do not see Peter as he crawls behind them. They do not see him move to the body that lies by what is left of the door.

The air from the little boy's lungs fans out before his tiny face even in the darkness. We can barely see the deep bruises on his cheeks, the blood pouring from his nose.

He was alone during the crash, but now...*he has found his mother.*

Peter's hand reaches out. It is still, calm, even as his face begins to contort. His eyes fill with tears.

PETER

Mom.

The little boy can barely recognize the face before him. He sees what remains of the eyes that match his own. But they are lifeless. Like glass.

Peter throws his body forward on top of the broken body of his mother. He tries to lift the arms.

PETER (CONT'D)

Mom! Be okay!

Isiah turns, but once again he is paralyzed. He watches as the little boy tries to wrap himself in his mother's arms. But they do not hold him.

The blood from Ilene's body begins to coat Peter's skin. He is sobbing. He buries his face in his mother's chest.

PETER (CONT'D)

Mom!

He barely feels Sadie pick him up. He does not stop screaming as Josey's mother lifts him in her arms.

SADIE

(whispers softly)

Come on, baby. Come with me.

EXT. MOUNTAIN PARKWAY

The snow falls down hard as the SCREAMS and CRIES continue. All is silent in the trees as the bus sits, smoke and steam rising into the air. Everything is still. Soon it will be morning, but the dark skies show no warmth.

We move over the icy ground, following the tracks of the bus. We see where it lost its way. Where Oscar turned the wheel. There was something in his way, something blocking the path.

We see a set of footprints in the snow.

HOUR 18

INT. BUS - AFTERNOON

A ROAR of wind echoes off the walls as the snow drives into the open windows. Oscar is quiet now, he has passed out from the few sedatives that Keesha has found amongst the passengers.

Isiah and Hector are moving back and forth, trying desperately to cover the windows with trashbags and other pieces of plastic. The storm is getting worse. Inside the bus, it is freezing.

Josey and Molly are bundled in their mother's arms. Peter sits with Maria. The women hold the children tight against their bodies, but nothing they do seems to stop the shivering.

EXT. MOUNTAIN PARKWAY - CONTINUOUS

Along side the bus, John works fast, he can barely stop shaking as he pulls the boxes and suitcases from underneath the seats. Keesha leaps out to help him. We see her face react to the bitter wind as it first collides with her face.

JOHN

You should go back inside!

KEESHA

It's fucking freezing out here. You need help.

JOHN

They need you in there. I know how to haul shit. You know medicine.

KEESHA

I just started my classes.

John hands her a couple of bags.

JOHN

It's better than nothing...

He drags the bags behind him as they head towards the door.

KEESHA

I'm gonna need you. The old guy needs his shoulder popped back into place.

JOHN

Can't we wait? Paramedics...

KEESHA

No one's phone is working. They might not even know we're here yet.

John nods as he helps her back inside.

He looks back to the wilderness that surrounds him. We see John struggle out to the road, pulling himself up the steep incline. He searches the trees, the hills, looking for a sign on the road, anything that might help them.

The snow has risen a foot since last night. He studies the bus now hidden beneath the canopy of trees off the side of the road. With the weather like this, no one will see them from above.

The snow crunches beneath his feet as he walks back.

Somewhere in the distance, in the thick forest beside him...

FOOTSTEPS seem to mirror his movements, one by one.

INT. BUS - AFTERNOON

KEESHA

Hold him down! Get his legs!

ISIAH

I am! He won't stop kicking.

Keesha, Isiah, Hector and John are trying to restrain the Old Man as he fights. His legs slide back and forth on the ground as Keesha tries to push his shoulder back in place.

HECTOR

(in Spanish)

Be still, be still. You can do this.

John moves forward, taking over for Keesha, and Sadie is forced to grab the now free leg that her husband left behind.

KEESHA

Push down and then push towards him.

John does not hear her, his eyes are locked with the Old Man while he struggles, not with them, but with the pain he suffers.

HECTOR

It is okay.

Suddenly, with a quick movement, the SCREAMS stop.

It is over. Now the only sound is the quick BREATHS of the now exhausted crew. Isiah falls back against the floor as Keesha checks on her patient.

The Old Man stares at the ceiling above him, tears drifting down the sides of his face. For a moment all is still.

JOHN

It will be dark soon.

INT. BUS - NIGHT

The huge pile of suitcases cover the hole in the front of the bus, their contents emptied out and disbursed amongst the group. Everyone is now covered in a mismatch of layers upon layers of clothing. Anything to stay warm.

ISIAH (O.S.)

What are we doing? Shouldn't we have
tried to get out of here?!

No one answers Isiah's questions, his words just seem to hang in the air. The sun has gone down and he sits in the back with a pile of everyone's phones. Over and over he tries them, none of them work. Josey squeezes his hand.

OSCAR'S STATION

Keesha, John and Sadie are leaning beside Oscar as Keesha tries to clean his wounds. The wounds are severe and it is clear just by looking at him that Oscar will be dead soon.

John kneels under the broken dash, trying to work with the radio that was destroyed in the crash. The knobs twist and turn in his shivering hands, but nothing happens. It is dead.

JOHN

This is pointless.

He looks towards the women beside him.

JOHN (CONT'D)

What are we supposed to do? Is he
right, should we have tried harder
today?

SADIE

(shaking her head)

We had to make sure everyone was safe
John. We just have to wait.

Keesha wipes Oscar's forehead, before finally turning to them.

KEESHA

We gotta find some way to get him out
of here. Get some help...He's dying.

SADIE

How do we do that?

KEESHA

I don't know. I bet we had at least
two hours to go when we crashed.
Maybe more? Shit...

JOHN

But they'll be looking for us, right?
The hotel will send somebody...

KEESHA

What if they don't know? Look, the power probably went out in town... Maybe the phones too? My Dad works at the hotel, I tried to call him at the reststop, but the phones at the station were down even then. They might not even know we left there. Even if they start in the morning, it could take hours to get down the hill with the snow like this.

The gravity of the situation sinks in as the three kneel together, the darkness hanging between them and the rest of the group.

SADIE

What about food?

JOHN

I gathered everything from the bags.
It's not a lot. Candy, chips.

KEESHA

We should give out a little soon.
But we can't go nuts. We need it.

John and Sadie stand up, but Keesha hangs back.

KEESHA (CONT'D)

We can't just leave him up here.

JOHN

We can't get him out. There's nothing...I don't...

KEESHA

...he'll freeze up here.

SADIE

I'll give him more blankets.

Keesha nods. She knows there is nothing anyone can do.

KEESHA

I'll stay with him a little longer.

Sadie places a hand on the young woman's shoulder before she and John walk back towards the others. In the moonlight, Keesha's tears glisten as she stares at Oscar's face.

INT. BUS - NIGHT - LATER

An empty bag of chips lies on the cold ground. In the swirling wind inside the bus, it whips back and forth, dancing.

The group is like a mass of bodies piled together. Almost everyone is asleep. John rests beside Sadie as she and Josey watch Keesha in front with Oscar. Peter and Molly spoon together before them, a huge quilt covering their tiny bodies.

SADIE
(whispers)
Did you get enough to eat?

Josey does not speak. Instead she just stares forward, her tiny eyes watching the bag as it glimmers in the moonlight.

SADIE (CONT'D)
Baby?

The little girl sits in silence.

SADIE (CONT'D)
Baby, what is it?

JOSEY
I saw her die.

Her voice is barely above a whisper. Sadie looks at her daughter's face. She does not know what to say.

JOSEY (CONT'D)
She was smiling when he screamed.

SADIE
Baby don't think about it.

JOSEY
She was smiling...

Sadie pulls her close.

SADIE
I'm so sorry.

She looks up at her mother and Sadie can see the pain behind her little girl's eyes.

JOSEY
I don't want to talk anymore.

SADIE
We don't have to...it's okay.

INT. BUS - NIGHT

Hours have passed. Everyone is asleep. Outside, it snows harder than ever before as the temperature falls. It is getting worse.

Sadie's eyes open slowly. Feeling the cold on her skin, she reaches for the children. Her hands check their faces, then she recovers them quickly, this time even tighter than before.

She scans the room, making sure that everyone is okay, before slowly realizing that Oscar is alone.

SADIE
Keesha...Keesha.

The young woman is too tired to open her eyes.

Quietly, Sadie pulls herself free of Josey's grasp, then moves through the rows and aisles towards Oscar. She can see the snow on his body. The men could not cover the whole window above him.

She flips on Peter's flashlight. The bright beam blasts into the shadows. She cannot see his face.

OSCAR'S STATION - CONTINUOUS

Her BREATHS are frightened, hurried. Even with the wind, the sound of her fear is clear. She whispers to herself...

SADIE
Please don't be dead...

Her heavy boot crushes the empty bag of chips as she leans down behind the man. The glowing torch shines bright across his back as Sadie's face inches closer. *She has to see.*

His eyes are closed, his face hard. Sadie reaches out. She cannot see him breathing. The air from her lips covers his own.

A HAND GRABS HER THROAT.

Oscar opens his eyes, he is terrified. The flashlight falls to the ground spinning away. Sadie tries to scream but she is terrified as well.

SADIE (CONT'D)
Oscar...Oscar it's okay.

The old man realizes what he is doing, suddenly Sadie is free.

SADIE (CONT'D)
I'm sorry...I didn't mean to...

Oscar's voice is raspy, weak. She barely hears him at first.

OSCAR
There was something in the road.

SADIE
What?

OSCAR
There was something in the road.
Before the crash...I saw something.

Sadie creeps back towards him.

SADIE
What was it?

OSCAR
I don't know.

Sadie's hand reaches down as she tries to pick the flashlight up. The beam glows against the ground.

OSCAR (CONT'D)
Listen to me, it wasn't an animal.

Sadie's eyes lock with Oscar's once again. The flashlight shines out towards John, then Keesha. Neither one moves as she tries to signal them.

OSCAR (CONT'D)
I'm afraid.

Sadie looks outside the window. There is nothing but darkness and the white wash of snow pouring from the sky.

SADIE
Of what?

She turns back to Oscar, but he is unconscious once again.

SADIE (CONT'D)
Oscar?

Without thinking Sadie rises, and even in her confused state, she still tries to adjust the plastic covers that surround Oscar's chair. Quickly, she recovers his blankets.

She stares out the window. Nothing. Flipping off the light, she begins to walk back.

The wind HOWLS all around her as she kneels back down beside Josey. Her eyes focus on the driver as she stares out into the darkness. It will be morning soon.

Sadie closes her eyes.

HOUR 38

We hear Keesha SCREAM OUT in the darkness.

INT. BUS - MORNING

The screen is white. The blinding light of morning fills the windows. Isiah is standing, so is John. Everyone is in a state of shock. Everyone is frozen by what they see before them.

Sadie turns, her face frantically searching. Finally, she sees.

Oscar and Ilene. Their bodies are gone. Something took them.

What was left of the door seems to have been ripped away. The wind whips it back and forth against the side of the bus. Each SLAM against the cold metal more violent than the last.

Something came inside the bus last night. Something was here.

OSCAR'S STATION

There is no sign of Ilene. Her clothes, her body, everything seems to have vanished out of thin air. The metal that had locked Oscar's legs in place was torn away.

Sadie does not react when John touches her shoulder. She is staring at a piece of Oscar's boot that was left behind.

Whatever took him, tore the sole in half.

EXT. MOUNTAIN PARKWAY

Keesha dives out into the snow before anyone can stop her. Her hands collide not with white powder but with a crimson trail that leads into the woods.

KEESHA

It took them out here. Look.

Keesha is hysterical.

KEESHA (CONT'D)

He was still alive. He was alive.

She turns back towards the bus, desperation in her face.

KEESHA (CONT'D)

Oscar!

Sadie jumps down, Isiah close behind.

ISIAH

Keesha wait...

KEESHA

Oscar!

Sadie tries to grab her shoulders but the young woman pushes her away. She tries to get up, tries to move towards the dark woods that the path of blood leads to.

ISIAH

Stop!

KEESHA

Oscar! Where are you?

Her voice is gobbled up by the wind and the snow. The storm is violent, it is attacking her even as she fights against it.

SADIE

Keesha look at me...Keesha. How do you know he is alive?

Keesha turns back to them, the tears in her face mixing with the blood on her skin.

KEESHA

You see this blood? His heart was pumping. Whatever dragged him out here, pulled him free. Oscar could be laying there waiting for help. I can help him. OSCAR!

She sprints forward, but the drifts are so deep she can barely move. Isiah grabs her gently. He wraps her in his huge arms until finally, she is too exhausted to go on.

ISIAH

(to Sadie)

Was it a bear?

SADIE

I don't know. Could a bear do this?
We were all inside?

Sadie looks up from Keesha's side to see the rest of the passengers staring back. She sees John's face as he looks at the twisted metal that remains of the broken dash.

She sees the fear in his eyes.

EXT. WOODS - LATER

John and Isiah walk slowly through the darkened forest, flashlights at their side. The bus seems small and tiny as the men make their way deeper and deeper into the trees. The trail of blood has long since disappeared.

It is almost as if the bodies vanished.

INT. BUS - CONTINUOUS

Keesha is wrapped in blankets as the passengers surround her. Her body trembles even as she rocks back and forth.

The storm is strong now, the morning sun again beaten down by the darkness. Hector and the Old Man have knocked away two rows of seats. They are making a sort of NEST for everyone to sit.

Hector leans in close to his wife whispering in Spanish.

MARIA
What do think it is?

HECTOR
I don't know.

Hector looks up at the Old Man, but he never stops working. Hector turns back to his wife.

HECTOR (CONT'D)
He wants us to make a fire.

MARIA
In the bus?

HECTOR
He says that if we don't...
(motions to the children)
They won't make it another night.

EXT. WOODS

ISIAH
Oscar! Oscar!

John watches the young fat man spin in circles, continuing to call out the driver's name. The silence echoes around the men.

The forest is still.

ISIAH (CONT'D)
Oscar!

JOHN
*It's okay. You don't have to
anymore. There's no way he made it.
Whatever took him...he's dead.*

ISIAH
*I'd want you to call for me if I was
out here. You don't know what happened.*

He waddles past John, moving further towards the shadows.

John walks back towards the road. He sees his girls as they stare at him from the windows. He sees Ilene's boy as well.

JOHN

Oscar!

EXT. MOUNTAIN PARKWAY - AFTERNOON

Keesha leans against the bus as the snow pours down around her. Isiah has made his way down the road quite a ways. Instead of following him, John and Sadie have walked back a few paces. Back to the spot where the bus first spun out of control.

No one calls out for Oscar anymore.

JOHN

Isiah. We should get inside soon.
We need to figure out this fire.

Sadie grabs John's arm as he begins to head closer to Isiah.

SADIE

John, wait. I have to talk with you.

John turns back to her. The snow is almost up to his knees.

JOHN

I don't understand how something
could get inside. How'd a wolf, or a
bear...how'd it drag them away
without any of us seeing?

Sadie moves closer, she's been waiting for this moment alone.

SADIE

I talked to Oscar last night. After
everyone was asleep...he woke up.

John throws a quick look back to Keesha as she watches them.

JOHN

He was awake? What'd he say?

SADIE

He said he saw something. Before the
crash...he said he saw something in the
road. He said it wasn't an animal.

JOHN

What'd he see?

SADIE

He didn't know. John, we're not safe
here. We gotta get everyone to the hotel.

JOHN

There's no way we can make it on this road. Look at Isiah. The girls...

They both turn to look at Isiah, he can barely move under his own weight and that of the snow falling upon him.

SADIE

I think you should go alone.

JOHN

What?

SADIE

I want you to try and make it. Tomorrow morning. Take some food and try and get someone back here.

JOHN

I'm not leaving you guys.

SADIE

It's not leaving us. Hector's here and so is Isiah. But you're the only one that has a chance out there.

JOHN

I don't know.

SADIE

It came inside of the bus. It dragged away two bodies in the middle of the night. We have to do something to get some help.

John stares at his wife.

JOHN

Why'd you say it? What did he say?

Nothing. John turns back to Isiah, he can barely make him out as the darkness turns everything into shadows.

JOHN (CONT'D)

That's enough. Isiah, lets go back.

SADIE

John, I want you to do this.

John nods as he begins to make his way back towards the bus.

All around him, the trees peer back at the passengers like faces in a crowd.

INT. BUS - OSCAR'S STATION

Peter is standing at the window, watching the adults talking. Josey and Molly shuffle forward towards him, each with a set of blankets wrapped around them, down to their feet.

PETER

They're coming back inside. They're giving up.

JOSEY

It's too dark, they have to quit.

The two girls look at their new friend as he turns back. The tears and the cold have turned his face pink.

PETER

I want her here with me. Where is she?

JOSEY

I don't know.

Molly reaches out her hand.

MOLLY

God took her.

Keesha walks up to the door. The snow has turned her black hair white. She pulls the scarf from her face. The children can see the fear in her eyes, even as she tries to smile.

PETER

No he didn't.

Keesha passes them by and soon Hector and Maria join them. The children move to the side. For a brief second, Peter is forced to stand on the space where his mother once laid. Josey in the pool of blood Oscar left behind.

PETER (CONT'D)

(whispers)

They're afraid. Something's out there.

MOLLY

What do you mean?

The Old Man suddenly lifts Molly into his arms. He shoots a look at Peter, then without a word, takes her back to the nest.

JOSEY

My Mom and Dad will protect us.

INT. BUS - THE NEST - NIGHT

No one sleeps. The fire CRACKLES as it burns before the group. It is freezing inside the bus. Hector was right, without the fire, it would be too cold to survive.

Keesha and Isiah sit in a circle with John and Sadie. The smoke rises over their heads, hanging at the ceiling before disappearing out the holes in the plastic windows above them.

KEESHA

I wanna go. I can make it.

SADIE

You can't go. We need you here.

Sadie looks at the young woman. Her voice is not stern, she understands what the young woman feels.

SADIE (CONT'D)

We need you to stay in case...

ISIAH

In case of what?

SADIE

In case something happens to the kids. We're freezing up here. The storm...whatever happened last night... Keesha, none of us know what you know.

KEESHA

I don't know anything. My Dad is up there, I want to be with him.

JOHN

I'll find him. I'll get help.

KEESHA

What did I do for Oscar anyway?
Where's he now?

The young woman looks for support in the eyes of the circle. Not finding it, she turns away, silent. Angry.

ISIAH

These white folk are right. You're too smart, and I'm too fucking fat to go.

The fire beats across the faces of John and Sadie.

SUDDENLY, SOMETHING CRASHES INTO THE SIDE OF THE BUS...

THE BUS ROCKS BACK AND FORTH. SOMETHING IS OUTSIDE.

One of the remaining windows SMASHES, the glass spitting out across the bus's floor. Something is outside, SCRAPING ALONG THE METAL. Like nails on a chalk board, the sound is grating.

Sadie dives to the girls. Keesha and Isiah pull close together, the fire right beneath their feet. John and Hector lock eyes.

Peter does not back away. The young boy is trembling, but there is a look of hate in his eyes as well. He inches forward.

The Old Man grabs him and pulls him close. We hear him speak for the first time, his lips pressed against the boy's ears.

OLD MAN
(whispers)
Stay with me now.

Hector grabs a couple of pieces of wood from where he was sitting. He has made torches. He tosses one to John and suddenly, both men carry two balls of fire in their hands.

MARIA
Hector. What is it? Hector.

The young man says nothing. Leading the way, he and John both begin to move towards the sound.

MIDDLE OF THE BUS - CONTINUOUS

The METALLIC ROAR grows louder and louder.

With each step, Hector moves towards the door that now barely hangs on to the hinges. John is right behind him. The two men speak to each other only with their eyes, their hands.

Up ahead at Oscar's station, the wind blows hard through the broken windows. John's boots crush the glass beneath him, but all he can hear is the sound of METAL SCRATCHES.

OSCAR'S STATION - CONTINUOUS

Hector's hand reaches out. He moves quickly, pulling back the door with all his strength. SUDDENLY...

A LARGE BRANCH SLAMS TOWARDS HIM.

Hector falls back on the floor as the weight of the huge limb hits his body. Maria SCREAMS, Sadie does as well.

John waves the fire forward, attacking the air. But there is nothing there. It is only the tree.

EXT. BUS - CONTINUOUS

There is no moon. The only light is the warm glow from the torches that whip back in forth in the wind and the snow. John and Hector step out of the bus. They are alone.

JOHN
It's okay. There's nothing out here.
(motioning to the torch)
Good idea.

He looks at Hector and the men nod, knowing they were ready. Somewhere in the distance another branch falls. Silence.

JOHN (CONT'D)
The snow must be piling on up there.

He turns back to the bus, finds Sadie watching him as Maria leaps out into Hector's arms.

JOHN (CONT'D)
It's okay.

INT. BUS - THE NEST - LATER

All is silent as Sadie leans against the cold bus wall. John and the children rest beside her. It will be morning soon.

Sadie can barely keep her eyes open as she watches Hector, pacing back and forth. The torch in his hand casts shadows across the bus as he paces, guarding the passengers.

John leans over and softly touches her neck, pulling her close.

JOHN
Get some rest.

He stands up. Sadie closes her eyes as she watches her husband take the torch from Hector and begin the last shift.

EXT. MOUNTAIN PARKWAY - MORNING

KEESHA
If you start to get too tired, drop this. Don't keep the weight. Watch for any signs of growing tired.

Everyone has gathered outside. They watch as John packs his last remaining items into a backpack that belonged to Isiah.

KEESHA (CONT'D)
Look, you have to watch your energy.

JOHN
I can make it. I don't think...

KEESHA
Just come back if you get weak.
Hopefully the hotel is sending
someone anyway. Don't be stupid.
Your body will shut down...

Keesha steps aside, her mind still full of unspoken information.

KEESHA (CONT'D)
Just be careful.

JOHN
Thank you.

With a nod towards Isiah and the others, John kneels down with his children as Peter and the Old Man leave the family alone.

MOLLY
Don't let the monsters get you.

JOHN
I won't. Don't worry baby, we'll be
drinking hot chocolate in no time.

The little girl wraps her arms around her father and then after a few seconds, Sadie slowly pulls her away.

Josey kneels down to John, her eyes peering deep inside him.

JOHN (CONT'D)
You think this is stupid, don't you?

JOSEY
I know you can do it.

JOHN
Well thank you darling.

He smiles at his daughter, winking.

JOSEY
You have to hurry.

JOHN
I will.

JOSEY
I heard what Oscar said. I know
there's something out there.

John's smile fades as Josey looks towards the forest.

JOSEY (CONT'D)
I don't want it to come back.

JOHN
It won't. Okay, listen, everything's
gonna be alright.

She squeezes his hand, then slowly, they embrace.

JOSEY
I love you.

JOHN
I love you too.

Soon Josey has rejoined the others, reluctantly guiding Molly back to the bus with her. John watches her, the pair locking eyes for one more brief moment, before finally, Josey is gone.

Sadie gazes at her husband. She smiles and though she is scared, John can see she is trying to be brave.

JOHN (CONT'D)
I will be back soon.

SADIE
I know.

JOHN
(jokingly)
I'll be the hero.

SADIE
I know.

Sadie nods her head over and over, but her eyes. He knows what is in her mind.

John takes off his glove and with his bare skin touches her face. Sadie mouths the words and John whispers them softly.

JOHN
I love you.

INT. BUS - OSCAR'S STATION

The passengers peer through the cracked and broken windshield as John grows smaller and smaller on the road to the hotel.

Sadie continues to stand outside watching the footprints her husband made in the snow as they slowly disappear.

Finally, he is gone.

HOUR 71

INT. BUS - THE NEST - NIGHT

The phone shuts down and then immediately Isiah's pudgy fingers go to work, reviving it. The blue light cast on his face. He hits redial, presses it to his ear. *It dies again.*

ISIAH

Does anyone have anything left in their phones?

He motions to Hector and Maria, then the Old Man.

ISIAH (CONT'D)

Anything?

They shake their heads slowly.

Keesha is inspecting the children in the light of the fire. Her hands check their fingers, their toes.

KEESHA

Okay, put your shoes back on, right away. Peter, I want you to change into another dry shirt.

As she moves towards Maria, Keesha casts a quick glance in Sadie's direction. She is standing by Oscar's station. The cherry of her cigarette shines across her face before quickly disappearing once again. The heavy snow has returned.

Isiah leans in close to Keesha.

ISIAH

What do you think?

KEESHA

I think he should've made it by now.

ISIAH

Maybe he did?

KEESHA

Maybe.

Isiah stands up stretching, then he begins to walk towards Sadie and the front of the bus.

KEESHA (CONT'D)

Leave her alone.

ISIAH

I'm gonna use the bathroom. This is the only way out. You think I like going out there?

OSCAR'S STATION

Sadie tosses the last drags out the window as Isiah approaches.

ISIAH
How are you doing?

She moves past him quickly, barely looking up.

SADIE
I'm fine.

Isiah pulls the door open and the wind hits him like a ton of bricks. Even with the cold inside the bus, it is nothing compared to the outside.

THE NEST

Sadie sits down, pulling Molly close to her. The wind HOWLS through the open door frame as Isiah walks out, disappearing into the darkness.

MOLLY
When will Daddy come back?

SADIE
Very soon.

No one speaks and the tension from Molly's question hangs in the air. The Old Man has Peter throw on a couple of logs. Sadie watches the fire burn, the light dancing in her eyes.

All is still.

ISIAH (O.C.)
Hey! Hey!

Sadie raises her eyes. Everyone looks up.

ISIAH (O.C.) (CONT'D)
Come quick.

There is no fear in his voice. *Maybe John has returned?*

Hector, Keesha and Sadie move quickly down the aisle.

EXT. BUS

Hector's torch fills the darkness as they step into the night.

Isiah is lying on the ground at their feet, half of his large frame pressed beneath the bus. His gloved fingers extend out as his hands move for something underneath.

Sadie falls to the ground beside him. Keesha follows.

SADIE
What is it?

ISIAH
I found something.

Keesha shines the flashlight on her keys in Isiah's direction.

KEESHA
What were you doing down here?

She spots a small stash of candy hid behind the flat tire.

KEESHA (CONT'D)
Mother fucker. Stealing candy from
little kids.

ISIAH
Let it be for a second...

With a sharp pull, Isiah pulls out a box that had been screwed into the frame.

KEESHA
What is it, you greedy...

ISIAH
Why didn't we think to look?

Quickly they emerge, the snow beating down on them. Sadie pulls the box from Isiah's hands.

ISIAH (CONT'D)
This is good.

SADIE
Let's get inside.

INT. BUS - OSCAR'S STATION

With a loud CRASH, Hector breaks open the metal case. Isiah falls to his knees before the group and pours out the contents to the ground below. An old flare gun and 3 shots.

ISIAH
I say we try it right now.

KEESHA
Wait, we need to think about the best
time.

ISIAH

This is the best time. When you're
stranded in the middle of nowhere.
That's the best time to cry for help!

He grabs one of the cartridges and begins loading the gun.

KEESHA

Just wait a second. Think about the
wind, the snow. It might not even
show up in the storm.

ISIAH

Well, what if it does?

KEESHA

I want...

SADIE

...we should try. Just to be sure.

Isiah nods at Sadie's agreement.

ISIAH

Yes. We'll save the other two.
Keesha, I don't wanna spend another
night here.

KEESHA

I just don't want us to do anything
without thinking.

ISIAH

I am thinking.
(looks at Sadie)
I'm sorry to say this, but we don't
know if John is there or not, if they
are coming or not. I'll send off
one, then we'll see what happens. I
won't do anything crazy.

He rises, moving quickly towards the door.

KEESHA

Wait. Isiah.

The young man turns around.

KEESHA (CONT'D)

Take Hector with you. Just to be
safe then.

ISIAH

Fine.

Hector rises, moving towards the door. Soon, everyone is standing, watching at the windows as Isiah and Hector walk out into the snow towards the open road.

EXT. MOUNTAIN PARKWAY - NIGHT

The two men move slowly and the bravery Isiah had shown only moments ago seems to have vanished off his face.

ISIAH

I wish you understood what I was saying.

Neither Isiah nor Hector can move quickly. The snow has risen up past their knees.

ISIAH (CONT'D)

Just don't let anything come out of the woods. You hear me?

He points at the torch.

ISIAH (CONT'D)

Burn anything. I don't care what it is.

Hector nods his head as they make their way out into the open.

Without the torch, the two men would be in virtual blackness, the moon long since killed by the clouds above.

INT. BUS - OSCAR'S STATION

Everyone stands in the darkness watching as the flames in Hector's hands grow smaller and smaller.

KEESHA

I hope he doesn't shoot himself in the face.

EXT. MOUNTAIN PARKWAY

Isiah lifts the gun up high in the air.

ISIAH

Here goes nothing.

With a pull of the trigger, a small fire ROARS out from his hand. The flare shoots up and suddenly explodes overhead. For a few moments, the white ground turns a shade of red.

Hector and Isiah stare up at the small man-made star watching it slowly dim.

INT. BUS - OSCAR'S STATION - CONTINUOUS

MOLLY
It's like fireworks.

Josey turns and nods to her little sister. For a moment, it seems everyone inside the bus is filled with hope.

MOLLY (CONT'D)
Do you like it Peter?

No answer.

MOLLY (CONT'D)
Peter?

She turns to her side, nothing. Looking around for the Old Man, she sees him at the window.

MOLLY (CONT'D)
Momma, where's Peter?

Sadie turns and searches the darkness. The boy is gone.

EXT. MOUNTAIN PARKWAY - NIGHT

The light has vanished and only the warm fire dances off the men's faces once again.

ISIAH
I'm gonna do one more. People can
see this shit.

He pulls another cartridge out of his pocket.

ISIAH (CONT'D)
I wanna go home tonight.

Just then, they see several torches come out of the bus.

ISIAH (CONT'D)
Keesha, leave me alone. I got this.

SADIE
Peter's gone.

INT. FOREST - SAME

The little boy is moving deep in the woods now, farther than the men had gone before. The flames from the passengers are only small specks of light behind him now.

Everywhere he turns, there are only trees staring back at him. Keesha's flashlight sits in his shaky hands. He is searching for his mother. He never gave up.

KEESHA (O.C.)

Peter!

SADIE (O.C.)

Peter, come back!

EXT. MOUNTAIN PARKWAY

Hector takes off sprinting towards them, leaving Isiah alone in the road.

ISIAH

Wait. Where are you going? He's probably just taking a piss.

He watches Hector disappear into the woods. Confusion fills his face as he stands, the flare gun still resting in his hand. Suddenly, there is only darkness around him as the snow pounds into him from all directions.

INT. FOREST

KEESHA (O.C.)

Peter? Where are you!

Peter can hear their voices but he does not respond. The beam of the flashlight is growing weak with the cold. It burns a shade of deep orange as it fades closer and closer to black.

We see his shivering face, the anger in his eyes.

PETER

What'd you do with my Mom? Where is she?

SADIE (O.C.)

Peter!

Peter turns towards the sound this time. The VOICES are getting closer. The beam swishes around, hanging in the air by the trees and the brush before moving forward again.

We only see it for a moment. THE EYES GLISTENING BACK AT HIM. One brief flash, then they are gone again.

Sadie's torch is moving quickly towards the boy. She screams out to Keesha and Hector.

SADIE (CONT'D)

I see him.

EXT. MOUNTAIN PARKWAY

Hector sprints into the forest, past Maria and the Old Man.

INT. FOREST

Peter hears their FOOTSTEPS. He spins around, looking for a place to hide. His flashlight has finally faded away. He crouches down by a fallen log, now covered in snow.

SADIE (O.C.)

Peter!

THE RUSH OF AIR IS CLOSE TO THE BOY. The sound of the beast. Peter cannot move. Just ahead, in a small clearing before him, he can see it now. A dark shadow before him. BLACK.

It is crouched low. It is here, watching him.

PETER

(whispers)

Stay away.

THE RUSH OF AIR. LIKE A HORSE. Peter watches it stand. He hears a sound, it is like broken bones CRACKING together.

Hector and Sadie move through the tall trees, just before him.

Just before the thing that stands in the shadows.

SADIE

Tell me where you are!

Peter cannot move. It does not react to the adult voices.
The Black is not afraid.

The little boy cannot see its face, its skin. It just stands, perfectly still. He just sees the darkness.

PETER

(whispers)

Stay away...

SADIE

I see him!

Peter watches the thing as the trees begin to grow brighter. The flames grow closer. He hears it BREATH once again.

PETER

(to Sadie)

Stay away!

Peter closes his eyes as the FOOTSTEPS draw upon him.

INT. BUS - OSCAR'S STATION - CONTINUOUS

The boy's SCREAM fills the night air.

A flare shoots towards the clouds. Molly and Josey watch it rise high above Isiah. The red glow once again fills the sky.

MOLLY
I wanna go help Peter.

JOSEY
Mom says we have to stay here.

EXT. FOREST

Sadie grabs the screaming boy even as Peter's body, his fists pound against her. He is frantic.

SADIE
It's okay, it's okay.

But the boy will not stop screaming.

PETER
It's here! It's here!

Hector shines the torch back and forth. Sadie spins around, the boy still in her hands.

SADIE
It's okay. It's okay.

PETER
It's here!

SADIE
What is it?

The clearing is empty. The creature is gone.

EXT. MOUNTAIN PARKWAY

Isiah spins in a circle. The bright light fading around him.

ISIAH
Did you find him? Hector!

He calls out towards the forest.

ISIAH (CONT'D)
Keesha?

INT. BUS - CONTINUOUS

Molly stands at the door, watching the flames move closer to the bus.

MOLLY
I wanna go out *there*.

JOSEY
No!

Josey reaches out, her eyes still glued to the red glow from outside the windshield. She grabs her sister's jacket, yanking Molly back inside.

MOLLY
Josey! I can see Momma.

But Josey does not hear her sister's whining words. She cannot take her eyes off the road.

JOSEY
There's something next to Isiah.

EXT. MOUNTAIN PARKWAY

The light fades. Behind Isiah, standing in the road, the Black Eyes glimmer as the red turns to pink, then suddenly it is gone.

There are bones on its face, almost like a human skull. It is not an animal or human...it is something different.

When Isiah hears THE RUSH OF AIR, it is already dark again before he has time to turn and see.

BUT WE SAW THE TEETH.

ISIAH
Who's there?

The wind whips across Isiah's face.

ISIAH (CONT'D)
Who's there?

Isiah spins in circles. He knows something is close.

ISIAH (CONT'D)
Keesha?

But the torches are still too far away. We hear him scramble to load the final flare. His gloved fingers fumble with the freezing metal. A RUSH OF AIR.

ISIAH (CONT'D)

Keesha.

The gun CLICKS, but Isiah does not have time to raise it.

JOSEY

Watch out!

The little girl sprints towards him, but the snow is too high. He sees the fear in her face.

Suddenly, the flare fires towards the snow. A FLASH OF LIGHT.

We see teeth and bone. The paper like skin. The Black Eyes as it leaps up on him. Isiah tries to scream, but the Black rips into his neck before words can form.

The red light casts a fiery glow on the blood that hits the ground...then just as quickly as it had appeared...it is gone.

The wind rushes across the snow covered ground. We hear the sound of Isiah's skull CRACK in the creature's bony hands.

EXT. BUS

Keesha grabs Josey as the little girl tries to get to Isiah. She throws the little girl to the ground and then frantically tries to push her back towards the bus.

The Old Man picks up the girl and then he and Sadie dive inside with the children in their arms.

Hector sprints past everyone towards Isiah. The dark mass has vanished once again.

EXT. MOUNTAIN PARKWAY

Hector slams his torch into the ice. Keesha does the same. The fire hits what remains of Isiah's face and Keesha cannot control her reaction. Her SCREAM echoes out around them.

There is nothing left but bone.

We watch Hector as he tries to pull the large man towards the bus, but his feet dig deeper and deeper into the snow.

KEESHA

We have to leave him. We have to stop. Come on!

In the forest, they hear a branch BREAK. Then another. It is like the forest has come alive. Keesha whips towards the sound, but Hector does not let her linger. Lifting Keesha to her feet, they begin to sprint back towards the bus.

KEESHA (CONT'D)
Open the door!

Each step they take is followed by the movement in the forest.

INT. BUS - OSCAR'S STATION

Hector slams the door closed. Everyone strains to barricade the entrance. Sadie and the Old Man work quickly as the three of them throw anything they can against the passageway.

THE NEST

We hear the snow covered boots sprint back down the aisle towards the fire. All the passengers breathe furiously as they try and see out the windows for any sign of the beast.

SADIE
Where is it? Do you see it?

Outside, the two torches burn beside the body of Isiah.

KEESHA
It killed him. It killed him right
fucking there. What do we do?

Hector calls out to the Old Man, pointing at the children.

HECTOR
*If it comes inside here, keep them
behind me.*

Suddenly, Josey SCREAMS OUT, her voice SCREECHING, almost broken.

JOSEY
Look!

No one knows what she sees. They follow her finger as it points out before her face.

SADIE
Oh my god.

EXT. MOUNTAIN PARKWAY - CONTINUOUS

The creature has returned to Isiah's body. It kneels down eating away at the man's skin, like a vulture over its prey.

INT. BUS

No one can move, they huddle together, watching the young man being ripped apart by the Black. Outside, the torches are fading fast in the harsh conditions. The wind beats them down with every blast of cold air.

KEESHA

What is it?

SADIE

I...don't know.

Darkness fills the windshield. The fire CRACKLES at their feet. No one moves as they stare into the emptiness before them.

Hector grabs a torch and slowly he begins to move forward. He heads for the door.

MARIA

What are you doing? Stay here.

HECTOR

I have to do something.

MARIA

Stay here. Hector!

He tries to pull the suitcases free of the door. The fire from his torch waves over his sweat covered face.

SLAM. Something smashes the windshield. Again.

A PIECE OF ISIAH'S ARM. THEN HIS LEG.

INT. BUS - THE NEST

Hector stumbles back, shock and terror ripping his face in two. To his right, SCRATCHES vibrate on the side of the wall causing the SCREAMS in the bus to return.

This is no branch from a tree, this time the sound is more like nails. More like bone being ripped across the bus's side.

Everyone dives across the bus to the other side of the aisle. BUT THE SOUND FOLLOWS THEM. It knows where they are.

SADIE

This way! Molly!

She pulls Josey and Molly close to her as they cower down by the floorboards.

Hector grabs Maria, pushing her to the middle of the bus. Keesha spins back and forth, her terrified face following the sound. It seems like it is everywhere at once.

Molly SCREAMS out in fear. Josey does as well.

KEESHA

Where is it? Where is it?

Hector leans forward. He tries to find the beast through the plastic bags that cover the window beside him.

The screeching stops.

He turns back to his wife as Maria tries to get a better look.

HECTOR

Stay away.

THE BONY HANDS EXPLODE THROUGH THE WINDOW AS THE CREATURE ROARS.

No one has time to react. Josey watches Hector's feet lift up as the young man kicks and SCREAMS.

The sound is deafening as Hector twists and turns. His body is literally being sucked through the window.

There is nothing but the sounds of SCREAMS and TWISTING METAL.

Maria reaches out but she is too weak. She cannot stop her husband from being pulled from the inside of the bus into the darkness. She can hear his CRIES OF FEAR.

We watch her fall to the ground, her body convulsing as she hears Hector FIGHTING, SCREAMING. But the snow and the darkness will not let her see him die.

She tries to run outside, but the Old Man holds her back from the door. Soon the sounds of her husband are gone.

MARIA

Let me go. Let me go! Hector!

The Old Man tries to quiet her, but she will not stop.

MARIA (CONT'D)

Fuck you, fuck you!

He covers her face, her mouth, with his large hands. The two lock eyes, Maria staring into the broken face of the old man. She sees his sadness. He sees her desperation.

OLD MAN

(whispers)

Please...

But Maria pushes past him and breaks for the door.

OSCAR'S STATION

With a thundering CRASH, suitcases fly past her one by one as the wind whips through the plastic covered windows.

KEESHA

Stop her!

But the Old Man can do nothing but watch her. Maria rips the torch from his hand and sprints outside towards the creature and her husband.

SADIE

(to Keesha)

Stay with the kids! Don't let them
out of your sight.

EXT. BUS - NIGHT - CONTINUOUS

She leaps into the snow with the Old Man, a single torch in his hand guiding them as they move around the side of the bus.

SADIE

(whispers)

Maria...come back. Maria?

But when they turn the corner, Maria is gone.

They see Hector's body as it lies in the snow. The blood pours from a large gash in his neck like water flows from a fountain.

MOLLY (O.C.)

Momma!

Sadie hears her daughter's VOICE through the window above her. She can see the tiny eyes staring out at her as she moves forward, leaning down over the wounded young man. For the first time, we can see that Hector is no more than a boy.

He grabs her hand. He is delirious. The blood pours from his mouth so fast he is almost drowning. He may still be alive, but it is clear that he will be dead within minutes.

HECTOR

Maria...Ma

The last few breaths of warm air rise above him as he tries to speak. But his words are almost incomprehensible.

SADIE

What? What are you saying? I can't
understand...

Sadie cannot control her crying. Hector is so scared.

OLD MAN

He said it took her.

Sadie looks up at the Old Man standing beside them, for the first time she realizes that he can speak to her as well.

SADIE

Where?

OLD MAN

We have to go back inside.

SADIE

But...

Suddenly a SCREAM fills the night air. MARIA'S VOICE. From somewhere deep in the woods. The sound is horrifying. Hector's body twists in pain as he listens to the sound of his wife, somewhere being ripped apart.

OLD MAN

Go.

SADIE

Where is she?

But it is too late, the screams stop almost as quickly as they had begun. The Old Man's torch waves back and forth, the silence now more frightening than the screams themselves.

From somewhere in the darkness, they can hear the sound of the BEAST as it moves back and forth. They hear a BREATH.

OLD MAN

Get under the bus.

Sadie looks down at Hector in her arms, but he is dead.

SADIE

(whispers)

No...

She tries to stand, but the Old Man grabs her and forces her down.

OLD MAN

It is too late for him. We have to hide now.

EXT. UNDER THE BUS

They move quickly, Sadie sliding her body into the deep snow that has built up below them. The Old Man follows her, his eyes never leaving the dark trees and the empty road. The snow pours down quickly, like a wall of white powder.

THE CREATURE IS SOMEWHERE OUT THERE.

All is silent, they can see Hector lying before them as the flames lick the body of the steel ceiling above their heads.

SADIE
(whispers)
What do we do?

THEN THEY SEE HER.

EXT. MOUNTAIN PARKWAY

Maria breaks free from the trees, her bare fingers digging into the cold ice. *She never put on gloves this morning.*

They hear her SCREAMS OF PAIN as she tries to drag herself back to them. She is only a few feet away, but the darkness before her seems like miles.

MARIA
Hector!

Her pain. Her SHRIEKS OF AGONY. It is devastating to watch. She is still alive yet exposed, no more than a wounded bird.

UNDER THE BUS

SADIE
We have to get her.

The Old Man nods, but neither one of them can move. The Black CRIES OUT again. The sound is closer this time.

It is watching them...it is watching her.

Maria inches forward, a trail of blood the width of her body flows behind her. Her hands slip away and she collides with the ice. There is no movement. For a moment all is still.

FOOTSTEPS echo from over Sadie and the Old Man as the children try and get a closer look. Sadie can hear Keesha calling for silence. Even through the metal wall that separates them, she hears the fear in the voices of everyone inside the bus.

They can hear Maria CRYING.

MARIA
Help me.

EXT. MOUNTAIN PARKWAY

Suddenly without speaking, Sadie and the Old Man race into the open. They move almost by instinct alone. All we hear are the sounds of their BREATHS. THEIR FEET PRESSING INTO THE SNOW.

They take Maria's arms and drag her back towards the bus. The woman screams out, but neither one of them hear her.

Sadie's eyes search the shadows around them. *Where is it?*

Silence. Again they collapse under the bus.

EXT. UNDER BUS - CONTINUOUS

The creature has torn into Maria's body. The blood pours onto Sadie and the Old Man as the woman SCREAMS hysterically.

SADIE

Oh my god, oh my god.

MARIA

Hector! Let me see him!

The fire dances in the Old Man's hand as his eyes shoot back and forth from Maria to the darkness before him. They cannot see the beast, but they know it is still there.

MARIA (CONT'D)

Hector!

OLD MAN

(to Maria)

Ssh...Ssh.

Sadie can hear the fear in the man's voice even as he tries to calm the young woman down.

SADIE

We have to get her inside.

They look down at the wounds, the pieces of flesh torn away through the many layers of clothing.

SADIE (CONT'D)

Help me.

OLD MAN

Lie still. We have to think.

SADIE

Fuck you.

OLD MAN

(to Maria)

Be quiet.

But the young woman will not listen. She twists and turns trying to touch Hector's body, his face, his hand.

MARIA

Let me die...let me die with him.

Using all her strength, Sadie begins to drag Maria under the bus's long frame. The young woman kicks and screams, her body gushing blood everywhere. The waves of snow make it nearly impossible to move, even the few feet back to the door.

SADIE

Help me!

With one last look back, the Old Man drops the torch and the two begin to pull Maria back. They rise by the door and then push the broken woman up out of the snow and into the open.

INT. BUS - OSCAR'S STATION

SADIE

Keesha! We need...

But the young woman is already on top of Maria, quickly helping to move her back to the nest. Josey, Molly and Peter tumble back towards the wall as the adults furiously work. Molly covers her eyes as the screams of Maria fill the bus.

The Old Man tries in vain to secure the door, but he cannot stop looking at the woman as she riles in pain.

OLD MAN

We have to get her quiet.

INT. BUS - THE NEST

Keesha nods her head as she works. She rips the shirts from her back, thrusting them forward into Maria's chest as she tries to stop the bleeding.

Wiping the blood and sweat from Maria's brow, Keesha pours the remaining tranquilizers from her bag into the woman's mouth.

KEESHA

You have to be quiet.

But the screams will not stop.

SADIE

What can I do?

Keesha stares down at the injuries, her hands moving back and forth across Maria's body. She moves one way, then another, but everything she tries seems to have no effect.

KEESHA
(shaking her head)
There's nothing.

The Old Man leans down over them. He looks terrified. He reaches down and with a trembling hand tries to cover Maria's mouth with his hand...anything to silence the screams.

KEESHA (CONT'D)
Stop, Stop. You'll kill her. She
can't breathe.

OLD MAN
I saw it outside. It can hear her.

SADIE
Keesha hurry!

The fire dances across her worried face. The nest is dying. Soon they will be in blackness.

KEESHA
There's nothing I can do. She's in
too much pain.

Without warning THE DOOR RIPS OFF THE BUS'S WALL.

INT. BUS - OSCAR'S STATION

Everyone turns to see the suitcases thrust forward in the shadows of Oscar's station. The wall of protection is gone in an instant. But nothing moves down the aisle.

SADIE
(whispers)
Where is it?

She reaches for the children as they sit by the wall beside them. Everyone backs away from the door, but Peter does not move. Crouched down low beneath the seats, he can see it.

PETER
It's under there.

SADIE
What?

PETER
It's looking right at me.

SADIE
(whispers)
Peter stay still.

The little boy nods his head as Keesha slowly grabs Josey and Molly by the hands. Sadie reaches out towards Peter's shoulder as a single tear falls down his tiny face.

AN EXPLOSION OF SOUND fills the bus as the beast roars forward. Sadie grabs Peter and jumps up as the Black plows ahead, its large body sliding underneath the seats like a snake.

KEESHA
(to the Old Man)
Get up, get up!

They can hear its BREATHS coming closer and closer. The Old Man looks down at Maria, his hand still across her face. It is clear that the pain is too much, she will not stop.

SADIE
Run, Run!

There are no more torches. Without a weapon, the women and children stand huddled together on top of a seat at the back of the bus watching as the sound of the beast gets louder and louder.

PETER
Go!

The Old Man releases Maria and then jumps up with them. Again her SCREAMS fill their ears, but it is soon replaced by the BLACK'S VICIOUS SNARL.

Suddenly, her body slides back like a puppet on a string, her limbs ripped and pulled by the unseen beast down the aisle.

They see Maria's face, they hear her pleading as she is taken back towards the front. Her nails rip across the cold dirty floor. For one last second she beckons them to help her as the passengers stand in terrified silence like frozen statues.

Then, she is gone.

INT. BUS - THE NEST

For a full two minutes no one moves.

Sadie can feel Molly has wet herself, maybe she has as well. The fire is almost gone and the remaining passengers stare in silence watching the smoke rise up near their faces.

Finally, it is quiet again. The Black is gone.

When Keesha's vomit hits the floor, the frozen time is broken.

INT. BUS - THE NEST - NIGHT - LATER

Fear and shock ripples throughout the bus. Molly cries and Peter does as well. The sound is more like wolves MOANING.

Josey stands in silence as the fire burns. It is over. Hector, Maria and Isiah are gone. She watches as Keesha rocks back and forth, her eyes dancing. She cannot control herself. *But the others feel the same way.*

Somewhere, a piece of glass falls and SHATTERS. Everyone jumps, SCREAMS. But there is nothing there.

The passengers slowly gather around the remaining fire. Their eyes search for signs of the beast. The Old Man finally moves towards the door, trying to cover it. Trying to make them safe.

KEESHA

We're gonna die out here.

SADIE

Shut up.

KEESHA

Why?

SADIE

Shut up.

KEESHA

What? You don't want to scare the kids? They saw what we fucking saw.

SADIE

I don't care.

KEESHA

Nobody put you in charge!

SADIE

I never said...

JOSEY

Be quiet! It'll hear you.

She is right. The two women break from their angry stares.

JOSEY (CONT'D)

Momma, what do we do?

SADIE

It'll be morning soon. I don't know...

Sadie looks at the door, her children. They are defenseless.

PETER

It's gonna come again! It's gonna
try and kill us!

Resting Molly on the ground, Sadie tries to stand but the
exhaustion weighs down her body as she rises, looking towards
the plastic covered windows.

KEESHA

We have no weapons. Nothing.

SADIE

We have to make it to the hotel.

KEESHA

Out there? Are you kidding me?

SADIE

We've got nothing to protect
ourselves here. The sun will be up
soon, it's never come in the day.

KEESHA

I'm not going outside.

SADIE

You have to think Keesha. We have to
try something. It's our only chance.

MOLLY

What about Daddy?

The young girl's words hang in the air. Keesha looks up at
Sadie and so does Josey as they wait for her answer.

SADIE

Everyone put on all the clothes you
have left. Josey help Peter and your
sister. Keesha, listen to me...

MOLLY

What about Daddy?

SADIE

Daddy's not coming back!

Molly looks up at Sadie, terrified. Sadie turns away trying to
find somewhere else to look, anywhere but her daughter's eyes.

SADIE (CONT'D)

Goddamn it, Josey...I said go and
help your sister.

JOSEY
I'm not going out there.

SADIE
It'll be okay.

Josey flinches as her mother tries to hold her, a slight scream escaping from her lips. She is terrified.

JOSEY
No, it won't! It's waiting for us.
It'll come. I won't go outside.

Keesha kneels to Peter, begins helping him get dressed. The fire CRACKLES. She watches as tears fall down Josey's face.

SADIE
Baby, I won't let it touch you.

JOSEY
It'll get us.

She peers into her daughter's face. Their eyes lock together.

SADIE
I'll protect you. I promise.

JOSEY
Momma, I'm scared.

SADIE
I'm scared too. It's okay.

Finally, Sadie watches Josey begin to move. The fear never leaves her face, but her small trembling hands begin to lead her as she gets dressed. No one speaks as they gather their things.

KEESHA
What makes you think this is the
right thing to do?

SADIE
I have to try. I have to save them.
They're all I have left. It's not
scared anymore. It'll come again.

KEESHA
How do you know that?

The Old Man kneels beside them. He tosses Keesha a couple of sweaters from his bags as he begins gathering his things.

OLD MAN
It knows we're weak.

HOUR 82

EXT. BUS - SUNRISE

The snow pours down on the cold wet ground.

From the distant trees we watch through the windows of the bus as several torches come to life. Each begins to move towards the door. There is only silence as the sun begins to fill the distant horizon.

INT. BUS - OSCAR'S STATION

The Old Man is in the lead as the passengers begin to quietly move the remaining suitcases and bags away from the door.

SADIE
Do we have all the food?

KEESHA
There's nothing left.

Each adult will carry one of the children on their backs. Josey and Sadie. Molly and Keesha. Peter and the Old Man.

After a few seconds, the doorway is free. All eyes are set on the darkness before them. The wind HOWLS as the storm continues to beat down from the sky.

SADIE
Remember kids, whatever happens hold on, don't let go.

The children, all bundled up to their eyes nod quietly.

SADIE (CONT'D)
Is everybody ready?

No one says a word. They just follow as the Old Man takes a step out into the deep snow.

EXT. MOUNTAIN PARKWAY - SUNRISE

Sadie can feel Josey's arms pull tightly around her neck as she begins to walk. The weight of her daughter is heavy and she and Keesha both struggle from the beginning.

All is still. The fire waves around them as they walk, everyone turning in circles, checking each direction over and over again.

They find the bloody outline of Isiah's body. The creature dragged him into the woods. Nothing is left behind, just the empty flare gun. Hector and Maria are gone as well.

SADIE
Let's go.

EXT. MOUNTAIN PARKWAY - DAY

It's been more than a mile. The camera moves along the path of hundreds of footsteps as it trails the passengers.

We hear Sadie SCREAM out while tears run down her face. One step, then another. Her body trembles as she pushes forward. The snow is so deep, the hill before them so high.

We see the pain on Keesha's face. Everyone walks in silence. There is nothing left to say. Every step is devastating.

The snow has stopped. For the first time, the clouds have broken and a trace of blue sky now surrounds them. They have been walking for hours. The hotel has never arrived.

There is no sign of life whatsoever.

JOSEY

You can make it Momma.

The little girl whispers in Sadie's ear.

JOSEY (CONT'D)

You can do it.

One step, another. It goes on and on.

Just behind them, Keesha loses her balance and she and Molly nearly tumble into a snow drift half their size.

KEESHA

I can't go much longer like this.

SADIE

(panting)

There's only a couple hours of daylight left. The hotel should be around here soon, right?

Keesha hears her, but cannot answer the question anymore.

The Old Man, still in the lead, never turns back. Instead, he just marches on like a machine. One foot after the other. Peter on his back.

JOSEY

(whispers)

You can do it.

A tear drips down Sadie's face. The trees pass them faster and faster on each side. The sky burning up above. Silence.

EXT. MOUNTAIN PARKWAY - LATE AFTERNOON

Keesha's knees slam into the ice. Sadie collapses on the cold hard ground.

SADIE

Where is it!?

Her voice BREAKS as it echoes all around them. Desperation fills each word as the adults rest, the children standing above them stretching their legs. Even the Old Man has taken a knee.

KEESHA

We are close.

SADIE

How do you know?!

KEESHA

I don't!

Both women stare into the white blinding light from above. We listen to the sounds of the group gasping for air. We see the steam of their breaths hovering in the cold.

The women's frustration drifts away. *No one knows the answer.* And now, they are both too weak to fight, too weak to even look at each other.

SADIE

I haven't seen John's tracks.

KEESHA

The snow could've covered them by now. It doesn't mean...

SADIE

Shouldn't they have sent someone by now? I mean even if he didn't...

Josey listens to the words of her mother as she stands watching. She turns back to the road and traces back the steps Sadie and the others just walked. The bus is long gone.

KEESHA

We don't know what the radio is telling them. The worst part of the storm might be over, or it might be just the beginning.

Keesha finally sits up, her hands running down her body.

KEESHA (CONT'D)

How's your body holding up?

SADIE
My legs are burning.

KEESHA
That's it? No loss of feeling?

Sadie shakes her head, as the steam drifts from her cold broken lips.

KEESHA (CONT'D)
What about you?

She calls out to the Old Man and finally he turns. We see the trip has taken its toll on him as well. He seems empty, beaten.

KEESHA (CONT'D)
Are you alright?

He nods slowly as Josey turns back to Keesha.

JOSEY
You said your dad lives in the hotel?

The young woman smiles at the mention of her father.

JOSEY (CONT'D)
Did he hear about it? Did he hear
about the monster?

Peter and Molly look up towards them, their faces full of questions. Keesha eyes Sadie, careful of her answer.

KEESHA
He said there was a rumor about a
bear attack. Months ago. Not this.

MOLLY
What is it?

Keesha looks into the little girl's face, she has said too much.

SADIE
We don't know baby.

Sadie sits up, the color returning slowly to her face.

SADIE (CONT'D)
Don't worry guys, we'll make it to
the hotel. We will.

PETER
Is it gonna come back?

OLD MAN
Nothing will happen to you.

The Old Man stands up, grabbing the boy's shoulder. With a look at both women, he grabs Peter and hoists him onto his back.

OLD MAN (CONT'D)
We should leave soon.

Sadie nods as the Old Man prepares the children. She watches them walk into the sunshine. Molly needs to go to the restroom.

SADIE
(to Keesha)
It was wearing something. Like a blanket.

KEESHA
It was made out of hair. Skin.

SADIE
It's not an animal...or a man.
(beat)
What is it then?

Keesha shakes her head as they both think about those words. She helps Sadie to her feet.

KEESHA
White people are funny. Black people, we don't care about what something is. If something bad is coming for you. Run the fuck away. Maybe that shit sleeps, hibernates, then comes out and kills bears or something. Maybe something woke it up and it's pissed. All I know is if we see it again then it's probably gonna kill all of us. That's all I need to know.

Keesha's words hang in the air as she walks toward the road, her face already grimacing. The rest has clearly not removed the pain from their journey. Sadie watches the group in silence.

SADIE
I'm sorry I yelled at you before.

KEESHA
We're all scared. And none of us is friends. You were right to make us leave. Look, we can make it.

From inside the forest, we see the women slowly walk towards the others. A branch SNAPS in the distance and then all is still.

EXT. NORTH STAR HOTEL GROUNDS - SUNSET

The writing on the sign is faded already, the storm has scraped away the fresh coat of paint.

But even as the light darkens, the words are still clear and present. The Hotel's Grand Opening starts this Friday.

It is only a quarter of a mile up the road.

EXT. MOUNTAIN PARKWAY - SUNSET

Peter is the first to see it, then Josey and then the others. Sadie can feel her little girl's smile even though the tired words she speaks barely register above a whisper.

JOSEY

We made it.

The snow has thinned towards the top of the hill. Sadie lets Josey down to the ground and Keesha does the same with Molly.

But the Old Man keeps walking, keeps moving even when they reach the sign, he barely even registers the words.

KEESHA

Hey, wait up.

He does not even respond.

KEESHA (CONT'D)

Hey.

We watch the Old Man when he falls against the cold hard ground. Peter slamming on top of him.

The man does not reach his hands out to block himself, he just collapses against the ice and the snow. For a moment, his body lies still, frozen. It is like he died right there.

SADIE

Oh god.

Keesha sprints forward as Peter begins trying to turn the Old Man over in the snow. She grabs him and suddenly we see his cold face staring up towards them in a haze.

PETER

What's the matter with him? What is it?

KEESHA

He has hypothermia. Shit, I told him what to look for. Sadie!

Everyone circles around him, dropping to their knees.

SADIE
But it stopped snowing?

KEESHA
It doesn't matter. If his
temperature dipped too low. Fuck.

She leans close to the Old Man, trying to make him focus on her.

KEESHA (CONT'D)
Can you hear me? Listen to me. Look
at me!

Finally, he nods his tired face. Keesha can see the sweat on his checks, on his skin. Even through the heavy layers his cloths are damp. He has sweated right through them.

KEESHA (CONT'D)
How long has it been like this?

OLD MAN
(whispers)
I couldn't feel my hands. My feet
for a while. It's so hot.

Keesha looks towards the hill, the hotel is just over the ridge. Quickly, she turns back to Sadie.

KEESHA
We have to get him up there. Now.

We see her mind working fast even as the sun disappears behind the trees. The Old Man reaches up, grasping her hand in his own.

OLD MAN
Take the boy.

SADIE
We're not leaving you here.

Somewhere in the dense forest, there is a sound in the trees. A branch SNAPS. THEN ANOTHER.

JOSEY
What was that?

In a flash, we see how quickly the fear has returned to all of their faces.

OLD MAN
It's been watching us.

KEESHA
How do you know?

OLD MAN
I saw it. It's been waiting for me.
You have to go.

SADIE
Why didn't you tell us?

OLD MAN
What could you have done?

SNAP. This time the sound is closer.

OLD MAN (CONT'D)
Go.

The children rise, Molly is already crying. The sun is abandoning them quickly now. Without the torches, soon it will be too late to see anything at all.

KEESHA
(to Sadie)
Take them, go.

SADIE
No.

KEESHA
Now it's time for you to listen to me. Get the kids up there.

OLD MAN
All of you, run.

KEESHA
I will not leave you.

MOLLY
Momma!

In the shadows of the nearby trees, a single bush waves back and forth before slowly falling still. It is getting closer.

Sadie turns back to Keesha, she can see the terror in the young woman's eyes.

KEESHA
Do it.

Sadie stands up, she grabs Molly in her arms.

KEESHA (CONT'D)
Bring someone, anyone back here.
Hurry.

Sadie grabs Josey and they begin to move forward, but Peter never leaves the Old Man's side.

KEESHA (CONT'D)
Go with them.

Diving towards his friend, he wraps his arms around his chest.

PETER
No! I'm not leaving him.

OLD MAN
Go!

PETER
I won't!

Keesha tries to argue as Sadie waits on the hill in limbo.
That is when they see it.

In the center of the road the dark mass is moving forward
almost as if it is floating above the snow.

KEESHA
(to Sadie)
Go.

Peter whispers, his trembling face almost touching the Old Man
as he continues to lie in the snow.

PETER
I'll protect you.

Sadie and her children sprint up the hill. The hotel's warm
lights begin to fill the dark skies before them.

We watch the Old Man squeeze the shoulders of the boy as the
child sobs against his neck.

The Black moves over the steps they had taken, closer and
closer. THERE IS NO TIME FOR THE THEM TO ESCAPE TO THE HOTEL.

OLD MAN
(to Keesha)
Take him. Take him!

Keesha looks back towards the creature. It is so close.

OLD MAN (CONT'D)
There is nothing you can do. Hide.

In an instant the young woman locks eyes with the Old Man.
She tells him she is sorry. He tells her that this is right.

PETER
(whispers)
Don't make me go.

OLD MAN
You're a good boy.

Keesha rips Peter up and they run for the woods.

EXT. FOREST - NIGHT

Keesha pushes the boy up on her shoulders. Peter grabs furiously at the branch until suddenly, from somewhere in the darkness, they both hear the sound they know so well.

KEESHA
(whispers)
Keep going.

EXT. NORTH STAR HOTEL

When Sadie rounds the corner, Josey at her side, they are blown away at what lies before them.

Hundreds of rooms. The stone walls rising high above the trees. The hotel is like a castle.

One by one their feet rush past the others. They move quickly, heading up the football field sized front lawn.

SADIE
Anybody. Help us!

No one returns her call.

EXT. MOUNTAIN PARKWAY

The Old Man stares up into the darkness.

He does not try and fight, try to get away. We see the stars hanging above his face. The wind brushes past the trees that hang all around him. His breath rises above his face.

The Black ROARS just beside him.

He will not look at it, he can't. He hears it's FOOTSTEPS. It is close by, near his body. But he just stares at the stars in the sky.

EXT. FOREST

Keesha's hands grip the bark as she tries to pull herself up beside Peter. The wood cracks, breaks away. Her bare fingers dig in. She finally seizes the branch and is able to meet him.

PETER
(searching)
Where is he?

EXT. MOUNTAIN PARKWAY

One BREATH, then another. The Old Man whispers a prayer. His cracked lips move slowly to themselves. He never moves.

OLD MAN
Hail Mary, full of grace.

THE CREATURE LEAPS ONTO HIS BODY.

We see the Black pressed just inches away from his face. The teeth, the dribble of liquid pouring from its chin. We see the fear in the Old Man's eyes.

He does not scream when it bites his face.

EXT. NORTH STAR HOTEL GROUNDS

Sadie runs as fast as she can. The ground beneath her is nothing but a blur of white. Josey falls to the icy floor and she lifts her other daughter into her arms with Molly.

SADIE
Help!

EXT. FOREST

PETER
Where is he?

KEESHA
(whispers)
Ssh...Be quiet. Peter.

The boy leans towards the darkness, trying to find his friend.

PETER
We should help him.

KEESHA
There's nothing we can do.

Tears run down her face. Keesha does not see Peter's leg as it slips down, too close to the edge of the log.

Suddenly, the branch gives way and the boy tumbles to the forest floor. We hear him WHEEZING, the air knocked from his chest.

EXT. MOUNTAIN PARKWAY

THE BLACK'S FACE RISES FROM THE OLD MANS' BLOODY SKIN.

Its eyes study the darkness. The claws release the still beating chest where Peter had rested his head just minutes before. It hears Keesha's voice call out in the shadows.

KEESHA

Peter!

It heard him fall.

EXT. FOREST

The boy stands up. On his tiptoes, he reaches for Keesha as her body stretches out, her fingers inches from his grasp.

PETER

I can't reach it.

KEESHA

Yes you can!

He tries to leap...*the snow is so deep.*

KEESHA (CONT'D)

Come on.

A rush of sound EXPLODES behind them as the Black charges forward from the road. Suddenly, Keesha has Peter's hand. BUT THE BEAST IS RIGHT UNDERNEATH HIM.

She screams out as Peter flies up to her, kicking against the base of the tree trunk. In an instant, the creature leaps towards them, its bony hand grabs Peter's boot.

The weight of the massive creature almost pulls them both down as Peter's SCREAMS fill the darkness.

KEESHA (CONT'D)

No! No!

Keesha's nails rip into Peter's wrist as she refuses to release him. The Black is right below them. We hear the ankle of the boy SNAP in its hands. The terror on the his face is unimaginable.

KEESHA (CONT'D)

No.

Her hands are slipping. Peter SCREAMS.

IN A FLASH, THE OLD MAN SLAMS A ROCK AGAINST THE BEAST'S BACK.

For the first time, the creature releases a ROAR OF PAIN that matches their own. Keesha almost falls forward as Peter flies towards her, for a instant, the boy is free.

With every last ounce of strength she brings Peter up to her.

Below them on the icy forest floor, the creature turns back and pounces on the Old Man. This time, there is no time to make a sound, no time for the man to cry to Keesha for help.

The Black eats through his heart.

EXT. NORTH STAR HOTEL

Sadie SLAPS against the wooden door. The handle spins loosely in her hands, but still it will not open. Something blocks it.

SADIE

Let us in!

Josey runs to a storm window, long since boarded up by the side of the entrance. She stares through the tiny cracks at the brightly lit foyer. They can hear the SCREAMS OF TERROR somewhere in the distant forest. No one opens the door.

JOSEY

Where are they!?

EXT. FOREST

Keesha and Peter crawl along the huge branch, each inch pushing them away from the massacre below. There is another tree, close by. They have to make it, they have to leap. It is the only way.

The beast rips the Old Man to pieces in the darkness. They can hear the teeth ripping into the bones, into his ribs.

KEESHA

You have to jump...

PETER

I can't.

He reaches out, the blood of the beast's claws drenching his legs.

KEESHA

You can make it! Go!

With one last burst of energy, Peter leaps into the air. He almost makes it, he almost grabs the branch. He was almost there.

THE CREATURE SNATCHES PETER INTO HIS ARMS.

EXT. NORTH STAR HOTEL

The sound of Keesha's SCREAM is chilling. Even as Sadie pounds on the door, she and her children have to turn back.

JOSEY

Momma...there's no one inside!

Sadie spins in circles. Molly at her side.

JOSEY (CONT'D)

What do we do? It'll come for us.

Sadie sprints forward and with all her strength, slams against the door. But her efforts do nothing, it does not budge.

Without hesitation, Sadie backs away and throws her shoulder into it. The wood splinters at the hinges. Something is blocking her, but she will not stop.

Over and over she pounds against the grain. Nothing. SLAM. Again, she pushes forward, her body like a battering ram. Josey can see Sadie's pain. Blood fills her mother's lips. Each blow against the door is more painful than the last.

The hinges crack, slowly breaking away. Sadie will not stop.

JOSEY (CONT'D)

Momma, look! It's working...

The warm light from inside the hotel's walls pours through a crack. SLAM. There is enough room for Molly. SLAM. Josey.

Sadie pushes her daughters inside and then falls to the ground trying to squeeze her body through the tiny crack. In the darkness, she sees a movement, something crossing the large open field. But she cannot get her body through the door.

SADIE

Hurry!

Josey grabs her mother's hand, her shoulders, anything to pull her through. Sadie hears the FOOTSTEPS from somewhere in the darkness. She cannot see it, but she knows it is close.

SADIE (CONT'D)

Baby! Help me!

Her body whips back and the door SLAMS.

They made it inside.

HOUR 90

INT. NORTH STAR HOTEL - ENTRYWAY - NIGHT

Tables and chairs have been strewn across the ground. There is a grandfather clock lying on its side across the polished marble floor. All these things block the entryway door.

Someone was once trying to keep it out of here.

Sadie and the girls press their bodies against the wood as well.

Josey looks out before them to the brightly lit main hall. The giant room seems like it stretches on forever.

She can see a huge front desk carved into the wall. All around it, there are nothing but brand new couches and tables. Lamps glow on tiny tables in the darkness.

Everything is clean, beautiful, but also deserted. There is no one here to greet them. There is nothing. Everything is still, quiet. But from somewhere inside the hotel, the SOUND OF MUSIC filters into the large room.

It seems more like a dream.

SADIE

Help us!

Her voice calls out throughout the enormous space.

SADIE (CONT'D)

Help us!

MOLLY

Help!

The little girl's words are little more than a SCREAM. Their voices bounce off the back wall and then echo back to them.

JOSEY

(whispers)

There's nobody here.

Sadie shakes her head, the blood and sweat filling her face. She will not listen to her daughter's words. *It can't be true.*

SADIE

ANYBODY!

JOSEY

Momma, they're gone.

Suddenly, Sadie loses it. We see the hope that had driven her fall from her face with each tear that pours from her eyes.

SADIE
Bullshit. They're here. They're
here. They have to be. John!

JOSEY
They're not.

THE DOOR VIBRATES BEHIND THEM.

The force pushes Molly to the floor as Sadie and Josey SCREAM.
THEN, SOMETHING SLAMS INTO THE WOOD.

SLAM. Sadie tries to block the door, but her worn down body
is too weak to put up any fight. SLAM. Her fingers try and
hold the door handle as it shakes back and forth.

SADIE
No!

KEESHA (O.C.)
(Through the door)
Help me! Help me!

JOSEY
Momma, it's Keesha!

Sadie pulls the door back and Keesha collapses in her arms.
We can barely recognize her. Her body, everything is covered
in Peter's blood. She is trembling, convulsing.

KEESHA
Close the door! Close the door!

JOSEY
Where is it?

KEESHA
I don't know! Close the door!

Keesha cannot even hold her body up, her ankles buckle from
underneath her as she slides down to the ground. The blood on
her skin mixes with the marble floor turning it from grey to red.

She grabs Sadie and pulls her close, their faces inches apart.
She has to tell her what she has seen. She has to let it go.

KEESHA (CONT'D)
He died. Peter...it took him. I
tried to fight it...I promise. I
tried to save him. I couldn't make
it stop. He called for me. He
called for me. He was begging.

The tears flow down Josey and Molly's young faces like rain.

KEESHA (CONT'D)
I couldn't...I was afraid.

Sadie pulls her close, but Keesha is almost insane with sadness and fear. She SCREAMS out, her fist punching into Sadie's body.

KEESHA (CONT'D)
IT KILLED HIM!

She looks up in the empty hall. The young woman turns into a little girl as she screams for the only person that can help her.

KEESHA (CONT'D)
Daddy! Daddy!

SADIE
Keesha.

But just like the other's calls, her voice fills the empty space and is eaten up by the abandoned room.

KEESHA
Daddy!

SADIE
They're not here.

Keesha pushes past her and Sadie and the girls watch as she tries to force herself forward.

The blood and the ice on the cold slick floor. Keesha's feet spill out from underneath her and her body slams against the ground with A SICK THUD. Sadie moves towards her but Keesha keeps crawling forward, unable to stop.

KEESHA
Daddy!

JOSEY
We'll find him. We'll find him!

Josey grabs onto the trembling woman. The little girl grabs hold of her, pulling her back. Finally, Keesha lets Josey into her pain. We see her grab Josey's tiny body next to her own and hold it like a life preserver.

KEESHA
(whispering)
I'm sorry. I'm sorry.

JOSEY
We'll be okay.

INT. NORTH STAR HOTEL - HALLWAY

The music is louder now. THE SOUNDS OF AN ORCHESTRA seems to bleed into the large hallway from everywhere and nowhere at once.

SADIE

John! Anybody!

KEESHA

Daddy!

Josey stares at the reflections of their faces as they pass a full size mirror on the wall. *She sees what they have become.*

There are freshly cut flowers in vases lining the hallway. Someone must have placed them there not long ago.

MOLLY

Daddy!

INT. NORTH STAR HOTEL - HALLWAY

When they turn the corner, no one moves. Everything is still.

They can see it, the body. They can see the dried blood on the snow white carpet. There is a finger lying by the edge of the wall. All is still in the otherwise empty hall.

KEESHA

It got inside.

She lifts up Josey in her arms as Sadie hides Molly's face against her shoulder. The women slowly pass by. Their eyes never leave the broken body before them. They cannot even tell if it was a man or a woman.

INT. NORTH STAR HOTEL - BALLROOM

The hotel staff had boarded themselves up here. They had made this place their last stand.

Keesha and Sadie push past the broken doorway where the creature had come inside. They can see the tables overturned in the corner. They see the places where the fires had burned.

THE MUSIC IS DEAFENING.

INT. NORTH STAR HOTEL - BALLROOM BAR

22 people in all. Men and women. A few tiny shoes also show where the children had died. It had eaten them slowly.

There is little left of most of them.

Sadie sits Molly on the carpet so she can fall to her knees. She cannot help it. She is too dizzy to stand.

There is a stage where the band would have played. That is where the RECORD PLAYER sits. A song spins over and over, the speakers facing out over the sea of tables.

Josey walks forward, her eyes never looking down at the loose pieces of flesh that she sees around her. Her eyes just focus on the MUSIC. *Someone set it up. Someone moved it there.*

BALLROOM STAGE

We watch her climb the stairs and rise above the massacre. She turns back to see her mother looking at her from across the giant hall. She sees Keesha frantically searching the bodies. She is looking for her father, for John.

Josey pulls the needle from the dusty record. Silence.

BALLROOM

KEESHA

(to Sadie)

They're not here. John isn't here
and neither is my dad.

SADIE

Keesha...

Molly sees the tears in her mother's eyes. They match her own.

KEESHA

Daddy!

SADIE

Keesha stop. We can't think about
them anymore. We have to try and...

Keesha slams her foot against a chair and it spins violently before crashing to the ground.

KEESHA

...And what? What are we gonna do!?

BALLROOM - NEAR THE ENTRANCE

There is a door.

In the center of the room, near a small table for hors d'oeuvres. The sound of Keesha's SCREAMS seem to bring it alive.

IT BEGINS RATTLING. POUNDING.

BALLROOM

There is something inside. Something alive.

Everyone spins like a top, everyone faces the sound. Sadie inches across the bright floral carpet. There is an ax on the ground. It lies near what was once a black woman's hand.

KEESHA

Be careful.

MOLLY

Momma don't.

Sadie moves forward as Josey creeps back up the rows of tables and chairs. She picks up the ax. She has to see what is inside. She hears claws DRAGGING across the freshly painted door.

MOLLY (CONT'D)

Momma.

We watch as Sadie's chest rises and falls. We hear her heart BEATING against her skin. Her fingers reach out...

She whips the door open and a golden retriever sprints past. Everyone SCREAMS. They fall back as Sadie's ax slams into the carpet, almost killing the dog as it bursts through the door.

SADIE

Oh fuck....FUCK!

She falls back against the ground. The dog scampers out the door and into the hall.

SADIE (CONT'D)

We are gonna die!

This was the last straw. She breaks down, and for the first time Josey sees her mother cannot control herself anymore.

SADIE (CONT'D)

Where is he? Where is he? John!

No one moves.

SADIE (CONT'D)

I thought it'd be okay.

MOLLY

I want to go home!

She begins to cry and scream, like a little girl upset in a grocery store. No one even turns, no one moves an inch towards her. They just let her cry.

JOSEY

You said we'd be okay! That we would
be safe. You lied to us...to Peter.

SADIE

I didn't lie...

Keesha starts marching towards the door, she stops and picks
up the ax from where Sadie had tossed it on the ground.

SADIE (CONT'D)

Where are you going?

KEESHA

I'm gonna find my dad.

SADIE

He's dead. Don't you see?

KEESHA

You don't know that.

SADIE

Where is he then?

KEESHA

Fuck you.

She climbs over the broken table, past the doorway to the hall.
They hear Keesha's voice as it SCREAMS OUT HER FATHER'S NAME.

Sadie turns back towards her children.

JOSEY

Momma, we have to do something.

SADIE

I don't know what to do...

JOSEY

We could find a phone.

SADIE

And then what?!

JOSEY

We'll call someone! And then...we'll
hide until they come! Do something!
You can't just give up!

Sadie watches as Josey grabs Molly and then moves towards her.

JOSEY (CONT'D)

Get up! Get up!

INT. NORTH STAR HOTEL - MAIN HALL - FRONT DESK

Sadie has climbed over the large oak desk and is searching as her girls stand watch, their eyes peering back and forth into the deep shadows of the large room.

The door is still closed from where they had first entered not long ago. Inside the hotel's cold silent walls they can hear the wind WHIPPING back and forth against the cracked wood.

The receiver is silent as Sadie lifts it to her ears. She tries a few of the buttons on the large main system, but nothing seems to revive it.

SADIE

The lines are dead.

She looks up at Josey, she can still see the anger in her daughter's eyes as they glare back at her.

JOSEY

Come on. Let's keep looking.
Someone has a phone.

From somewhere deep inside the hotel, Keesha's voice BOOMS.

SADIE

Wait.

JOSEY

What is it?

SADIE

There's a man back here. Maybe he
has one?

INT. NORTH STAR HOTEL - MAIN HALL - BEHIND THE DESK

For the first time, we see what Sadie sees.

She is standing in a pool of dried blood, her boots encrusted in the deep crimson gel. Just beside her, the body of a clerk lies still. His remaining eye peers up at her from the floor, like one from a broken doll.

Slowly she reaches down, feeling inside his ripped up clothes.

She tries not to gag as her fingers pass over the open flesh and bone, but the longer she is close to the smell, the less she can control herself.

JOSEY

Momma...it's okay.

SADIE
No. I can get it.

She stands up, her eyes watering. Quickly, she tries to turn it on. Suddenly, the sleeping object turns blue inside her hands.

INT. NORTH STAR HOTEL - BASEMENT HALLWAY

The green fluorescent lights flicker above her while Keesha walks down the long empty hallway.

She is in the basement, near the hotel's kitchen. On each side of her, there are hundreds of plates, pots and pans, glasses. Each still waiting to be served to one of the guests that would have soon arrived.

The ax inside her hands is like a shield more than a weapon, she follows it as it leads her down the silent passage. But when she turns the corner, we hear the sound of the steel as it SLAPS against the linoleum floor.

KEESHA
(whispers)
Daddy.

INT. NORTH STAR HOTEL - HALLWAY OUTSIDE KITCHEN

Her father has been strung up by his ankles from the ceiling. She can see the blood dripping from his open chest onto the floor below.

The beast has hung him. It is bleeding him like a pig.

Quickly, Keesha approaches, her face ripped and distorted by the anguish of looking at her father's body pale like a ghost. Her hands touch his skin as she tries to set him down.

We watch as the ax falls to the ground. We hear her BREATHS as she struggles to get him free.

She places her shoulders underneath him, using all her strength to force him up. His blood drips down onto her skin. The effort is horrible, she is too weak, he is too heavy.

It is only now we see that his eyes have opened.

It is only now we see that the beast has ripped them away.

It is only now that we realize he is alive.

INT. NORTH STAR HOTEL - MAIN HALL - FRONT DESK

Sadie dials the numbers, pressing the phone to her ear as her daughters look on in silence.

SADIE
Please...please.

MOLLY
Is it working?

Sadie's face bursts into a smile.

SADIE
It's ringing.

The wind HOWLS outside louder than ever, but neither Josey or Molly notice. For a moment, the only sound in the world that matters is the one coming from the voice on the other line.

SADIE (CONT'D)
Hello? Hello! You have to come
quick. You have to help us.

Sadie slides over the counter, placing her hand on the shoulder of Molly pulling her close to her.

The beast could still be out there. She knows it is...

SADIE (CONT'D)
We're up at the North Star Hotel...
yes, I know there's a blizzard. But
that is not what I'm talking about...

Josey watches her mother's face, the conversation is turning.

Sadie slams her bloody hand against the counter.

SADIE (CONT'D)
There's something out here. Everyone
is dead.

Keesha's VOICE suddenly rips through the walls. But this time it is not her dad's name that they hear her call.

KEESHA
Help!

The wind rips against the walls.

SADIE
It is killing us.

Again they hear Keesha's SCREAMS.

Sadie and the others jump at the fear in her voice. *They have heard these screams before.* Torn between the voice on the line and the one of her friend, Sadie screams into the cell phone.

SADIE (CONT'D)
Come now! Help us.

Before Josey and Molly can move, she slams the phone closed, then hands it to Josey.

SADIE (CONT'D)
Come on.

INT. NORTH STAR HOTEL - HALLWAY OUTSIDE KITCHEN

KEESHA
Daddy it's me. Daddy...please.

Her father's hands grip tightly around Keesha's neck as she pleads with him to hear her voice. He is terrified, blind and confused.

Keesha falls to the floor. The ax kicks around her knees, long since dropped on the ground. Her father is more frightened than she is. If he does not stop soon, he will break her.

KEESHA (CONT'D)
Daddy! Please...

Finally, he realizes who he holds in his hands.

Keesha suddenly falls back against the blood stained floor. She gasps for air, each breath showing her father how close he came to killing his own child.

FATHER
Baby...

Keesha throws herself once again to her father. For a moment, they are able to hold one another face to face. Keesha hears his voice as it trembles. The words he is barely able to form. *She knows he is dying.*

FATHER (CONT'D)
How? How did you get here?

KEESHA
(sobbing)
We crashed. Daddy, it came for us.
I thought you'd be here. I kept
looking for you. I knew...

The man feels his daughter's hands on his body. He twists and turns, trying to understand what has happened.

FATHER
It killed...it killed all the others.

KEESHA
(sobbing)
I can get you down.

FATHER
I can't...I can't see you. Why can't
I see you?

Keesha's father is hysterical, he's ranting...raving. He swings his chest forward, ripping his shirt open. Keesha can see what the creature has done to him. It has ripped into his body, tearing away at his insides. *It has been feeding.*

KEESHA
Oh my god...

FATHER
(choking)
Listen...you have to kill it. Listen
to me. You have to hide. Go.

KEESHA
No!

The grey haired man can barely keep himself conscious. His large broken hands grip his daughter's face tightly against his own. She is the only thing keeping him alive anymore.

FATHER
It's too late for me. Go.

KEESHA
But I can help you.

FATHER
No...

He is weak, the strength inside of him is fading fast. She can hear the blood rushing into his mouth.

FATHER (CONT'D)
I'm so scared.

From somewhere, Sadie's VOICE calls Keesha's name. She does not look up, she cannot pull herself from her father.

KEESHA
I love you so much.

THE BLACK STANDS IN THE HALL BEHIND HER, WATCHING THEM.

FATHER
Please, leave me alone.

His voice is almost child-like. Keesha sees his body trembling, but this time, not from the pain. He is scared.

KEESHA
(sobbing)
No.

FATHER
I wanted you to be okay.

Keesha does not see as the beast begins to stalk across the ground towards them. She does not hear its BREATH. For one last moment they are the only two people in the world.

KEESHA
Let me help you.

FATHER
No.

Keesha's father suddenly shoves her back. He has to push her away. He knows what must be done.

KEESHA
Daddy...

All at once there is a EXPLOSION OF SOUND, the dishes and pans that sat on the stainless steel tables slam into the ground. The glass shatters, the metal pans vibrate against the cold hard ground. Keesha spins like a top, searching.

WE SEE THE HOTEL HALLWAY BEHIND HER IS EMPTY.

FATHER
You can make it...go...

Keesha's body quivers as she scans the empty hall before her. We watch one of the plates vibrating faster and faster until finally it is still.

KEESHA
I'm afraid.

She dives to her father, trying to hold him, her voice pleading.

FATHER
I love you.

ABOVE THEM, THE CREATURE HANGS TO THE CEILING SUSPENDED.

Suddenly, the Black falls from the sky, pushing Keesha against the wall. In a moment, it is on top of the father.

Keesha can hear his SCREAMS OF PAIN.

We see her push forward, trying to stop the beast as it rips into the man's throat. But she cannot reach the ax.

The creature pushes her away like a paper doll. She slams against the ground as the mighty beast rips the man to pieces. Before she can rise again, before she can fight it...

It is over. She can do nothing. Her father dies before her.

INT. NORTH STAR HOTEL - HALLWAY OUTSIDE THE KITCHEN

Keesha takes off running, the tears burning down her face. She turns back to watch her father's body torn down from the ceiling. The creature hovers over it. She can hear its nails SCRATCHING AGAINST THE FLOOR, straight through his chest.

There is an elevator at the end of the hall.

She sees the open door. 20 feet....15 feet...10 feet away.

THAT IS WHEN SHE HEARS THE BLACK BEGIN TO MOVE. That is when she hears its BREATH.

That is when she knows it is coming for her.

ELEVATOR - CONTINUOUS

Her fingers slam the first button she sees. She can see the black mass moving towards her like a lion stalking its prey.

The florescent bulbs flicker like lightening against her skin. The doors SHUDDER, inching forward, a wall building between them. Keesha is powerless to stop the creature. *The doors must close.*

KEESHA

Please God!

With a loud CRASH, the beast rips inside the metal. The doors, only inches from hiding her, from protecting her, offer no safety at all. The creature is too fast. Too strong.

Keesha SCREAMS as the Black ROARS.

The razor-like hands whip through the air like a blur of limbs. The sound is deafening as we hear its SHRIEK.

It grabs her, ripping her to the floor as she reaches up towards the wall. Her fingers pull against the copper hand rail, but it is too strong. The creature's icy pupils stare into her face.

Teeth tear into her thigh, as Keesha's blood flows like water from a fountain. She tries to kick it away, her legs flailing widely, but the large bony hands tighten around her waist.

The creature squeezes as Keesha twists and turns. The sound is sickening, the CRACKING IS DEAFENING. It snaps her hips in two. The bones puncture the skin.

Her legs are numb. Pieces of meat. Keesha screams out, but not because of the pain, she can almost feel nothing at all anymore.

She sees the teeth bite into her belly. She sees the claws tear away at her shirt. The nails grabbing her ribs through her smooth skin. We watch as her hands drop away from the bar above her. She is too weak to hold it anymore.

She hears a sound, her mind drifting from the beast's BREATH. The elevator's BELL rings over and over as the door slides back and forth into her leg, retreating and then return again.

The Black's saliva drips onto her chin as Keesha stares into its eyes. She sees the pupils of the creature as it bites her jaw.

Suddenly, she cannot scream even if she had wanted to.

The AX blade swings through the air, the rusty metal connecting with the beast's shoulder. We see Sadie SCREAM, her anger, her rage matching that of the monster's.

The creature's body lunges forward into Keesha's chest.

We hear it CRY OUT IN FEAR AND PAIN. The blade rises again, Sadie will not stop, the ax flies through the air towards the beast's black eyes.

But before it can connect, Sadie is pushed back against the floor. Her strength is no match for the creature's power.

HALLWAY - CONTINUOUS

The Black is on top of her before she can move a muscle.

The bony hands seize Sadie's face and then pounds her skull against the linoleum floor.

We hear Sadie GASP, trying to draw air into her lungs. Again it beats her face to the ground. She feels the fury, the anger.

There is a SCREAM from somewhere in the hallway behind her. She knows it is Molly. Suddenly the beast releases her.

It hears the sound as well.

INT. NORTH STAR HOTEL - OTHER END OF HALL

Molly tries to run to her mother, she is trying to help her.
Josey has her waist in her arms. She will not release her.

Both girls are devastated by the sight of Sadie underneath the creature. But Josey now realizes that it is not moving anymore. It has stopped attacking.

Sadie's body falls loosely to the ground.

Now the beast is staring directly at them.

MOLLY

Momma!

The little girl's SCREAM echoes against the walls.

JOSEY

Run, Run!

Josey pulls her sister back, Molly's legs rising in the air as she kicks and fights to be free.

JOSEY (CONT'D)

Run!

The Black is coming. *They have to go now.*

Josey forces Molly back towards the stairs.

As they pass around the corner that Keesha had turned only minutes earlier, we see the mass moving towards them.

HALLWAY OUTSIDE THE KITCHEN

Sadie tries to rise as the beast screams out, she can hear it moving away from her. She knows where it is going.

She can barely move, the blood drains from her scalp down to her long dirty blonde hair. She rolls over, her limbs barely cooperating. Blood pours from her open mouth.

She slips across the ground, her face slams into the floor.

SADIE

JOSEY! RUN!

INT. NORTH STAR HOTEL - STAIRS

The tiny feet pound each step one after another. Josey grips Molly in arms as the winding staircase rises up higher and higher.

They pass the generic paintings of forests and landscapes hung on the walls. *They have to reach the top.*

A vase of flowers bursts into pieces as Josey collides with a table. She and Molly hit the hard cold wood floor and the little girl pushes herself up. We hear Josey CRY OUT IN PAIN as she lifts Molly up again without breaking stride.

There is a piece of glass, like a dagger, that rests beside them. Josey picks it up, then shoots a single glance down the center of the stairs. The Black gains ground every second.

For every step they take it takes three.

INT. NORTH STAR HOTEL - BASEMENT HALLWAY

Sadie has made it to her feet. We see the ax once again in her hand. She can barely walk. The world around her seems to fade in and out. The lights are nothing but a blur.

She slams against the wall, trying to right herself. She is so dizzy. She hears her daughters' VOICES as they scream out in fear. She keeps moving.

INT. NORTH STAR HOTEL - TOP FLOOR

Josey pushes the door open with all her might and the children sprint down the long bright hallway.

We see their tiny hands checking each of the doors. We hear knobs rattle as they spin back and forth in their fingers.

JOSEY

Hurry!

Molly finds one and they push their way inside just as the beast slams into the stairway door sending it crashing into the wall.

NORTH STAR HOTEL ROOM - CONTINUOUS

They are in the darkness, the tiny ray of the light slapping across their feet as they hide in the shadows. Josey locks every lock, even the chain. She whips her head back and forth in the pitch black room. *There has to be somewhere to hide.*

They hear the beast. They hear the SCREAMS AND HOWLS rise from its throat as it fills the hallway. Josey's hand presses against Molly's face as she tries to control her cries. They see its shadow pass before the door.

Darkness. Silence. The only sound is the muffled BREATHS that each little girl tries to contain.

There is a bed.

The two girls collapse against the carpet squeezing their tiny frames underneath it. Josey pushes Molly against the wall, blocking her with her own body. She holds the glass blade out into the night even as it slices her palm.

They can still see the light underneath the door way.

UNDERNEATH THE BED

MOLLY
Where's momma?

JOSEY
Ssh...

The silence stretches on for minutes. Josey pulls Molly to her, pressing her lips so close to her ear that they touch.

JOSEY (CONT'D)
(whispers)
It's gone.

MOLLY
(whispers)
I wanna help Momma.

JOSEY
(whispers)
We have to hide.

OUT OF NOWHERE, THE CELL PHONE IN HER POCKET BEGINS TO RING.

The tiny sound feels as loud as thunder. They hear the footsteps begin to pound outside in the hallway.

Josey scrambles as she pulls the phone from her pocket trying to silence the ringing. The blue light reflects in her eyes as we see the desperation. Suddenly, the small device vibrates in her hand as the door fills with darkness.

They hear the HORSE LIKE BREATH outside. They hear the floor CRACK under the weight of the beast. Josey tries everything. But the sound will not stop.

NORTH STAR HOTEL ROOM

The door RATTLES as the girls close their eyes. Josey tosses the phone away from them. It bounces across the floor, sliding underneath a dresser.

SLAM. The Black shatters the door against the wall. Molly SCREAMS out in fear as suddenly the bed slams on top of them. The creature towers above them on the mattress.

UNDERNEATH THE BED

The world seems to shake and rattle like an earthquake as the creature moves back and forth. Josey and Molly's eyes are as big as saucers as they stare up while the world crashes down.

A hand whips at them from the left, then the right. The girls scream as each swipe brings the claw like fingers closer to one of them.

The beast rips down into the mattress, down to the floor. Its nails are like daggers. Molly's screams fill the room as Josey shoves her away from the claws. The bed rocks back and forth.

NORTH STAR HOTEL ROOM

Suddenly the phone rings again. The girls don't even hear the sound, but the beast turns. The light from the hallway wraps around its smooth bone like face, the coat of animal skin. We see its black eyes searching in the darkness.

It leaps down to the dresser, wrenching it against the wall.

INT. NORTH STAR HOTEL - STAIRCASE

The ax slams into the wooden steps. We watch Sadie try and pull her body up. We see her muscles aching, ripping into her soul with a pain that is unimaginable

SLAM. She can barely keep her eyes open.

SLAM. She hears her daughter's SCREAMS.

INT. NORTH STAR HOTEL ROOM - UNDER THE BED

Josey watches the beast rip the phone to pieces. She pushes Molly to the corner of the bed and whispers in her ear.

JOSEY

Go when I tell you.

Molly shakes her head back and forth unwilling to listen, but Josey will not let her speak.

JOSEY (CONT'D)

Go when I say.

We watch her as she pushes herself to the side of the bed opposite of the door and the beast. She lifts her tiny frame up until her head peaks out over the bed.

NORTH STAR HOTEL ROOM

Josey sees the beast in the darkness. The phone is destroyed. It is staring underneath the bed, watching for them.

She hears the HORSE LIKE BREATH. She sees the steam shoot out into the shadows. She continues to rise, finally, the light finds her eyes. She knows it can see her now.

Neither one moves as a single tear runs down Josey's face.

AGAIN THE RUSH OF AIR. Then there is only silence.

Josey can not bring herself to do it. She cannot make herself say the words. It is so close. It is so close.

We watch the young girl's lips, her mouth.

Finally, she SCREAMS.

JOSEY

Run!

The Black leaps into the air, its body never touching the bed. Josey dives under the wooden frame as Molly sprints for the door.

UNDERNEATH THE BED

Everything around Josey is a blur as the wood, the mattress, everything is torn apart. She tries to scramble, tries to run, but the beast comes at her like a train crashing through a car.

Soon there is nothing left for her to hide behind. The Black grabs her stomach. She sees the blood flow down her leg as she crawls to the door. She swings the blade of glass back and forth.

NORTH STAR HOTEL ROOM

The beast HOWLS as we watch Josey try and make it for the light. It grabs her leg, ripping her back towards it. We watch Josey scream as it bites her thigh, but she kicks free.

The blade slams down into the creature's skull.

We see her stand, thrusting her body towards the door. The light from the hallway seems like the light from the sun.

THE GREAT BEAST RISES.

We see the dark mass, the teeth as it comes behind her. She is almost to the hall, she almost makes it. The beast leaps out and Josey crashes face first to the floor. We watch her close her eyes. SHE SCREAMS OUT HER MOTHER'S NAME.

INT. NORTH STAR HOTEL - HALLWAY

WHOMP. There is a flash. Josey sees it out of the corner of her eye. Something strikes out, right over her head.

SADIE SWINGS THE AX INTO THE BEAST MIGHTY SKULL. The blade drives into the mouth of the creature.

Josey can suddenly move, we watch her throw her body against the wall. She turns back, her body writhing in pain. She spins to see Molly crouched in the corner beside her.

She turns back to see her Mother.

Sadie pulls back the ax again as the beast SCREAMS out. She swings with all her strength and the Black falls to the carpet. Sadie leans down, a ROAR of hatred and anger escaping her lips.

There is nothing remaining inside her. No soul, nothing.
She has become the animal.

The beast never stops moving, its body twisting and turning. SLAM. Sadie hits it again. Again. We watch the blood splatter across her face as over and over she strikes out.

The bones of the Black break and smash into tiny bits until there is nothing left. Sadie is sobbing, screaming.

Each blow seems to hurt her just as much it hurts the thing below her. She swings until she cannot swing anymore, and then the ax falls to the ground beside the teeth and blood and hair.

Sadie falls against the beast slamming her fist into the lifeless body.

She finally collapses against the ground, WAILING at the top of her lungs. We hear her scream as Molly and Josey grab her.

JOSEY

I love you so much...I love you so
much. I love you so much...I'm
sorry...I'm sorry.

It is over.

INT. NORTH STAR HOTEL ROOM

A pile of cell phones sit on the floor in the darkened room. Molly lies on one of the two double beds, Josey on the other.

Sadie leans against the night stand between them. The only light comes from the open door that leads to the long hallway. She can see the room where Josey and Molly once hid.

On the ground, she sees the creature.

Josey lifts another phone to her ear. This time there is signal.

We watch Sadie's eyes as they stare forward in a glazed haze. She can hear her DAUGHTER'S VOICE, but the words escape her.

She holds her wedding ring, spinning it over and over on her finger. There are no more tears left for her to cry.

JOSEY (O.S.)
Momma...Momma.

Sadie looks at her daughter.

JOSEY (CONT'D)
They're coming.

Josey smiles a weak tired smile. She gets up and lays down beside her sister. Neither girl can do anything but look at their mother. Finally, Sadie's red eyes look back at them.

SADIE
(whispers)
I love you so much.

JOSEY
(whispers)
We know.

Molly nods her head, too exhausted to speak anymore.

SADIE
I'll never let anything happen to
you.

JOSEY
We know.

The red light from the alarm clock shows 3:33 in the morning. The hotel sits in silence as the young girls fall asleep.

Sadie stares down the long hallway. She sees the ax still lying beside the bloody black mass. She watches her daughters' faces as they sleep beside her.

The piece of glass at Josey's side.

She bites her lips, the blood still caked on her skin, her teeth. She wants to scream out again, to cry, but she is silent.

CUT TO BLACK.

HOUR 100

EXT. MOUNTAIN PARKWAY - NIGHT

We see a snowplow pushing past the road. The ENGINE is loud, violent as it passes the trees and mountains of snow that have built up over the last few days.

In the headlights, we see the bus coming up over the horizon.

EXT. NORTH STAR HOTEL

The hotel is still, beautiful. The lights in the windows make the new castle look warm, inviting. It seems more like a painting than anything else in the calm winter night.

The storm is over.

INT. NORTH STAR HOTEL ROOM

Sadie opens her eyes. We hear her DRAW A SLOW DEEP BREATH. She had fallen asleep, still sitting between the two double beds. The darkness wraps around her. She can feel the light from the hallway as it splashes her eyes.

Josey sits before her, the warmth wrapping around her like a golden halo. Sadie can see the tears in the little girl's eyes. Molly squeezes her hand, her tiny knees touching Sadie's own. Both girls are as white as ghosts.

Sadie's head jerks past them to the hallway. She still sees the Black lying where she had killed it. She sees the ax she had used. The creature's blood still covers her hands.

SADIE

What is it? Baby what is it?

Josey can barely bring herself to speak, the words no more than a faint whisper.

JOSEY

The sound woke up Molly.

SADIE

What sound?

But then Sadie hears it as well. THE MUSIC HAS RETURNED.

SADIE (CONT'D)

What happened? What is it?

Sadie's daughters look at one another.

MOLLY

We found Daddy.

JOSEY
He's in one of the rooms.

SADIE
Baby...

She looks at her girls, realizing what they must have seen.

SADIE (CONT'D)
It's okay...it's okay.

She throws her arms around them, pulling them close.

JOSEY
(whispers)
He won't come out.

INT. NORTH STAR HOTEL - HALLWAY OUTSIDE THE KITCHEN

Keesha's father lies in a pool of blood, the fluorescent lights flicking above him. We hear the elevator siren RING OUT, his daughter's mangled legs still protruding from the open door.

INT. NORTH STAR HOTEL - KITCHEN

There are bodies pressed against the corner. Two old women. They died together. We can see what is left of their hands still holding onto one another.

They had died first.

INT. NORTH STAR HOTEL - BALLROOM

The record plays, the MUSIC blaring out into the empty space.

We hear the static SCREECHING as the camera passes along the rows of bodies. One child's shoe laying against the counter.

We see one of the phones lying on the ground vibrating. On the screen flash the words "Home" on the CALLER ID.

INT. NORTH STAR HOTEL - HALLWAY

Sadie's boots slide across the white carpet once again as the beam of a flashlight guides her. Josey and Molly follow behind their mother. We can see the fear in their eyes.

INT. NORTH STAR HOTEL ROOM

This floor is dark, unused. The servant's quarters. The beam of light passes through the darkness of the tiny room.

Josey's finger points to the corner wall. The door is simple. Painted wood. A brand new golden handle.

SADIE

John?

She turns to her daughter.

JOSEY

(whispers)

He told us to hide.

SADIE

He spoke to you?

The girls stand far away from the door, but in the shadows Sadie can still see Josey's chin rise and fall.

SADIE (CONT'D)

(through the door)

John.

Silence.

INT. NORTH STAR HOTEL ROOM - CLOSET

Sadie opens the door slowly. The beam drifts into the deep long walk-in. It is almost like a hallway. It is dark inside, black.

The winter coats and uniforms that line the sides of the aisle seem to suck the light from the tiny plastic torch. Josey's mother's hand reaches just inside the room, her fingers finding the switch. The bulb remains dark.

SADIE

John?

She shines the light deep inside. Darkness.

SADIE (CONT'D)

John, answer me.

Then, she sees him. Her husband sits on the ground, pressed against the corner. His back to the door.

SADIE (CONT'D)

What are you doing?

Her voice CRACKS, the waves of emotion striking her hard as she looks at the man she had thought she lost. He rocks back and forth as he sits, his legs crossed before him like a boy.

JOHN

(whispers)

You have to run...please. Go.

SADIE
Baby, it's alright. Come out here.

JOHN
(whispers)
Be quiet.

There is a danger in his tone, a violence in his voice that lies under the silence. His words hang in the air. She can hear him whispering to himself as he rocks back and forth.

SADIE
Baby, I'm gonna come inside, okay?

JOHN
You turned off my record. It was so quiet before...after it came.

SADIE
When did you get here?

JOHN
...I'm so sorry. I love you so much.
But I was scared. I'm so scared. I
thought you were dead. I thought...
Josey, Molly.

JOSEY (O.S.)
Daddy, we're okay.

Outside there is a sound. ENGINES. THERE IS A RUMBLE LIKE THUNDER.
Rescue workers have arrived at the hotel. *They are saved.*

JOHN
(whispers)
Listen to me, take them. Run. Do
you hear me?

SADIE
John. I'm not leaving you.

JOHN
Do it. Go. Now.

Sadie turns. She see her daughters' eyes reflect back at her.

SADIE
Josey, get help. Take Molly.

JOHN
(whispers)
No. Baby go.

Sadie turns back to her husband. She closes the door.

SADIE

John, I want you to calm down.

She walks forward, slowly. Her feet pass over the old discarded hangers that litter the floor. Deeper and deeper she moves inside, past a vacuum, a Christmas tree stand.

JOHN

I listened to them die...To them
scream. I ran away. The screams.

She realizes he is crying. Sobbing. Like a child.

SADIE

It's okay. Look at me, we're fine.

JOHN

(whispers)

You don't understand.

We hear John BREATHING. The light dances across his back.

JOHN (CONT'D)

It found me in the woods. It
followed me. It never stops...You
shouldn't have come here.

Sadie reaches out, her fingers moving slowly towards his shoulder.

SADIE

John, please. It's over.

We see only darkness, the blinding light on the back of the man's head. Then we see his face. The tears in his eyes. Sadie's fingers creep back into frame.

Three inches, two inches. We see John's face. He turns so slightly. The man we knew is gone. There is only fear.

JOHN

I told them to run from here. I told
them to tell you. I'm sorry.

SADIE

We're okay...John, it's okay.

We watch Sadie's fingers grab his shoulder, but he will not move.

SADIE (CONT'D)

I killed it...

Silence. Darkness.

JOHN
Who said there was only one?

We hear the familiar BREATH OF THE BEAST, LIKE A HORSE.

Sadie turns in the darkness, we see a flash of light on the screen.

There is a SCREAM. We hear Sadie fight BUT WE CANNOT SEE HER.
We hear her body, her bones breaking. Silence.

JOHN (CONT'D)
I'm sorry.

A FLASH OF LIGHT. THE BLACK BITES JOHN'S FACE.

THE END.