

CRITTERS

Original Screenplay

by

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Los Angeles, CA 90069

Revised Draft
26 June 1985

rev. July 21, 1985

CLOSE in two pairs of feet running through terrain that has been burned by fire.

It is raining heavily. Their feet SLOSH.

Their legs are chained together, making it harder for them to run.

The two ALIENS Are dressed in plain prison garb. They are child-size, with long, stringy hair, cro-magnon brows, sharp teeth and long fingers.

They are BREATHING HEAVILY. They look back behind them in fear.

CLOSE on Ug and Lee's boots. Walking calmly after the Aliens.

The Aliens try to run faster. They stumble.

The Hunters continue to walk. PAN UP to Lee's waist as he reveals his gun. He brings it up into action. The barrel extends. Moonlight glints off it.

LIGHTNING begins to flash.

The Aliens have regained their footing, and are starting to run again.

They look back in terror.

Lee fires his gun.

One of the Aliens is nailed in the back, falling forward. The other one trips up over him.

Ug and Lee continue to walk.

The living alien feels his friend's body. The hole in his back is huge. It is still smoking. Definitely dead.

The alien looks back. He can see Ug and Lee, shapes in the distance, getting closer.

He gets up and tries to run, but his chains are still connected to the dead one.

Through the rain, he sees Ug and Lee getting nearer.

CONTINUED

He tries to drag the dead one behind him, but it is no use.
Too slow.

Ug and Lee are getting closer.

E.C.U. on communication device on Ug's belt beginning to
bleep and flash. A gloved hand presses a button and turns
it off.

The alien frantically tries to pull the chains apart, to
no avail.

He searches the ground for a tool, can only find a stick.

He tries to pry the chains off. The stick BREAKS.

He lifts the chain to his mouth, and uses his sharp teeth
to try and bite through them. He succeeds in SNAPPING one
of the links.

Ug and Lee's boots stand in front of him.

He looks up in horror, seeing the Bounty hunters as
silhouettes against the night sky.

Lightning FLASHES behind them.

The alien begins to back away.

UG raises his gun up. It extends TOWARDS CAMERA.

The Alien is PLEADING for his life.

The barrel EXPLODES with a shot, filling the screen.

WHITE OUT TO:

1 EXT. SPACE

1

Stars slowly move past camera as CREDITS emblazon the screen. As the credits ROLL we are still traveling through space, moving closer in on a floating structure seen in the distance.

CUT TO:

2 EXT. CLOSER DETAIL OF THE PRISON

2

It is a gigantic asteroid. Man-made outposts protrude at odd angles. It is dark and forboding. It is a space prison.

A soft guttural WHISPERING NOISE can be heard in the distance.

CUT TO:

3 INT. PRISON HALLWAY

3

The WHISPERING gets louder as we follow an alien GUARD #1 down a dimly lit cave-like corridor. He is very tall and muscular, animalistic. His ears droop and he has a large chrome plated rifle slung over his shoulder.

He carries with him a cattle prod-type instrument as he passes many differently sized barred cells that hold a variety of alien creatures that are obscured in shadows.

A clawed hand reaches out of one of the cells as he passes. He jabs it with the prod, shocking the creature. It screams, pulling its hand back into the cell.

The WHISPERING subsides as the guard stops in front of a heavily armored cell where GUARD #2 stands. They say a couple of unintelligible words to each other as the one guard relieves the other.

GUARD #2 walks away.

All is quiet.

At the cell, GUARD #1's ears perk up.

Suddenly, an EXPLOSION tears open the armored cell. The noise sends the caged creatures into a frenzy. They begin pounding on their bars and walls.

GUARD #2 sees a huge cloud of smoke filter toward him, polluting the entire hallway.

A FIRE BELL goes off.

CONTINUED

The SCREAMING becomes louder.

Through the smoke, a lone figure can be seen, stumbling closer. It is Guard #1. He stops. He turns his head revealing a blood soaked face. The blood is a yellow oozing substance. Flesh is ripped and tattered to the bone. He staggers toward

A LEVER ON THE WALL.

He pulls the lever. A SIREN BEGINS. He falls, dead.

CUT TO:

4 INT. HALLWAY

4 *

*

SIREN OVER. Guards are rushing this way and that. A LOUD VOICE squawks over a loudspeaker in several alien languages and then in English. WARDEN ZANTI zooms into and through the hall. He is a small fleshy creature with a large domed head. He sits upon a miniture flying saucer-like dish permanently hovering several feet above the ground! *

VOICE

Secure level four! Seal corridor seven!

ZANTI comes to a door that opens.

CUT TO:

5 INT. OUTER WARDEN'S OFFICE

5

Zanti enters. Immediately, Zanti takes up a position over a consol of switches and screens. GUARD A enters.

ZANTI

Level four. Report.
(to Guard)
We have an escape.

VOICE

Level four secure.

GUARD A

(in another language)
How many, sir?

CONTINUED

ZANTI
 (into intercom)
 Docking bay, report!
 (to Guard)
 How many? Eight. The Krites.
 (into intercom)
 Docking bay, REPORT!

Through a sea of STATIC, we HEAR the garbled SOUND of GUNFIRE, SCREAMING and HUBBUB. Zanti and Guard exchange concerned glances. The Guard reached over Zanti to flip a switch. A screen lights up displaying a computer graphic representation of the asteroid exterior, with a small ship rising from it.*

CUT TO:

5A EXT. PLANET

5A

THE KRITES SHOP rises off the asteroid amidst a flack of gunfire.

CUT TO:

5B EXT. PLANET

5B

ZANTI AND GUARD A react.

ZANTI
 Oh my, oh my, oh my ...

GUARD A
 (in another language)
 What now?

ZANTI considers for a moment, then punches a major looking button.

ZANTI
 Get the Bounty Hunters.

WIPE TO:

6 EXT. SPACE

6

WITH MUSIC STING Bounty Hunter's ship zoomes by camera.

CUT TO:

7 EXT. ASTEROID

7*

The bounty Hunter's ship comes in for a landing.

CUT TO:

8 INT BOUNTY HUNTER'S SHIP - VARIOUS SHOTS

As the engine whines down we SEE in ECU

1) A STRANGE hand strapping on a wrist device.

CONTINUED

- 2) A POWER PACK SNAPPED INTO PLACE.
- 3) A BELT BUCKLE, with the same insignia seen on the ship's exterior, snaps shut. *
- 4) A BAZOOKA TYPE WEAPON snaps into place and the dilithium crystal lights up and begins to whir.
- 5) With their backs to us, the Bounty Hunters open the door to their ship. They step out.

CUT TO:

9 INT. PRISON HALLWAY

9*

ZANTI, nervously hovering. Two Guards load the remains of Guard #1 onto the stretcher-like device. Several ALIEN PRISONERS watch from the front of their cells. GUARD A approaches, and whispers to Zanti. *

ZANTI

OH GOOD....

ZANTI turns to SEE

AT THE END OF THE HALL a door opens. UG and LEE ENTER and march toward us. PUSH IN to REVEAL

THEIR FACES, a featureless plasticine-like form.

ZANTI

Oh,my.

ZANTI forces a smile.

CUT TO:

10 INT. PRISON HALLWAY - NEAR THE KRITES CELL

10*

ZANTI is jabbering. *

ZANTI (O.S.)

They've stolen one of our fastest ships... *

PULL OUT to REVEAL UG with Lee in b.g. and Zanti hovering nearby.

ZANTI

...with enough fuel to cross the galaxy ten times over!..

CONTINUED

10 CONTINUED

10

UG peeks into Krites cell. He SEES

INSIDE THE KRITES CELL - ANOTHER GUARD torn apart, his midsection gone.

CONTINUED

10 CONTINUED (2)

10

ZANTI (O.S.)

So, fuel is not their concern...

ANGLE ON UG AND ZANTI

ZANTI

They will however be concerned with
food. Intelligent food...

Ug exits FRAME. Zanti continues.

ZANTI

You are aware of what could happen
if they eat...

Zanti takes a look at the mutilated guard. He swallows hard.

ZANTI

Oh, my...

We BEGIN TO HEAR THE WHINE OF SPACE ENGINE.

CUT TO:

11 INT. SPACESHIP

11

With ENGINE WHINE rising we SEE

Ug and Lee preparing for take-off. ZANTI hovering behind, still blathering on.

ZANTI

Our information indicates that they are headed for a system of nine planets circling a single sun. Now, only one of those planets....

The ship begins to vibrate.

ZANTI

(continuing)

...would interest the Krites...
You're transformation capability should come in quite handy...

Zanti is getting worried.

ZANTI

Uh... you do realize I won't be going with you.

UG gives him a hard look.

ZANTI

Of course you do... Uh...at any rate I'm you will do everything possible to bring them back, dead or alive...

The ship is vibrating mightily. He hands Ug and Lee a small plastic card.

ZANTI

The Informacard will fill you in on the details...

Zanti starts to go. Ug grabs him, pulls him close.

ZANTI

Uh, money? Of course, yes, the same, our usual arrangement.

Zanti tries to go. Ug holds him fast. The ship is vibrating terribly.

ZANTI

We'll double it.

Ug twists Zanti's tubes.

CONTINUED

ZANTI
 (choking)
 Triple. Triple your ordinary pay.

Ug lets him go. ZANTI zooms out of the ship like a shot. We hear an airlock close. LEE is looking at the Informacard. We SEE

A GRAPHIC - similar to the Pioneer spacecraft graphic that indentifies the earth.

Then, they rise out of FRAME with a ROAR.

CUT TO:

12 EXT SPACE 12

The Bounty Hunters shop flies by.

WIPE TO:

13 EXT BROWN FARM - DAWN 13

A ROOSTER CROWS.

- 1) A FENCE POST from which a flower grows.
- 2) A FIELD with birds taking off. In the distance, a house and barn.
- 3) CLOSER on the house and barn. We BEGIN to HEAR a RADIO.

CUT TO:

14 INT. KITCHEN - MORNING 14

With RADIO OVER.

CLOSE UP on a BACON FRYING. PULL BACK to reveal HELEN BROWN, a sturdy, middle-aged woman, cooking.

CUT TO:

15 INT. UPSTAIRS HALLWAY

A large vase with flowers in it stands on a small table or window ledge in the b.g. *

APRIL BROWN, an attractive and aerobic looking teenage girl, stands at the bathroom door, knocks on the door.

CONTINUED

HELEN (O.S.)
Brad, April, Breakfast!

APRIL
Brad, I need to get in there.

There is no answer.

CUT TO:

16 INT. UPSTAIRS BATHROOM -DAY

16*

A PAIR OF HANDS hold a thermometer under the sink's hot water faucet. April continues to bang on the door. *

APRIL(O.S.)
MOM! Bradley's hogging the bathroom.

PULL OUT TO REVEAL the 13 year old BRAD BROWN. A PHONE BEGINS to RING. It stops.

APRIL (O.S)
BRADLEY, YOU'RE A REAL JERK.

HELEN (O.S.)
APRIL, telephone.

He removes the thermometer, reads it. *

CUT TO:

17 INT KITCHEN

17*

HELEN puts down the phone and moves away. April rushes in and picks it up.

APRIL
Hello.
(then coyly)
Oh, Hi.

April glances at her mother and turns her back to her.

HELEN crosses to a heating vent near the floor. She yells toward the vent. *

HELEN
Jay! Breakfast is ready!

CUT TO:

18 INT. BASEMENT - MORNING

18*

JAY BROWN, about the same age as Helen, with a face carved by a life time of passing summers and winters, is down in their dusty basement struggling with a gas line that leads up through the ceiling. He yells toward a similar vent in a heating duct attached to the basement ceiling. *

JAY

Helen, was that Charlie calling?

HELEN (O.S.)

No, it was Steve.

JAY

(to himself)

Steve?

He starts setting down his tools.

CUT TO:

19 INT KITCHEN -DAY

19

April on the phone.

APRIL

Quit teasing me...

PAN OVER as Jay enters from the back door, wiping his hands with a rag.

JAY

Steve who?

HELEN

He's a new boy at school.

Jay SEES

APRIL on the phone.

APRIL

Really!! When?

JAY sits down at the table. Helen sets another plate on the table.

JAY

What happened to what's his name?

CONTINUED

HELEN

Richard?

JAY

Yeah, Richard. I thought he was the
love of her life.

Helen shrugs. Brad enters with the thermometer in his mouth. He
sits at the table in his pajama bottoms and t-shirt.

Immediately, the family cat, CHEWEY, jumps up onto the table and
sniffs at the plate.

JAY

Brad, get Chewey off the table.

Brad grabs Chewey and puts him on the floor.

JAY

(to Helen)

Did you wash my bowling shirt?

HELEN

It'll be ready for the tournament.

JAY

Brad, did you see Charlie this
morning?

Brad shakes his head.

APRIL

(into phone)

I can't wait...See you at school.

April hangs up the phone. She crosses to the table and sits down.
She pulls a compact out of her purse and looks into the mirror and
begins to fix her make-up.

*

*

JAY

Who's Steve?

BRAD

(thermomomuffled)

The dork from New York.

APRIL

You're such a baby.

CONTINUED

JAY

What happened to Richard?

APRIL

All Richard cared about was hog farms.

JAY

So? My daddy farmed hogs...

Chewey jumps up on the table again. Jay lifts a knife to stab Chewey. Brad grabs it just in time.

BRAD

Dad!

JAY

Bradley, why are sittin' at the table with a thermometer in your mouth?

BRAD

(mumbling)

I'm not feelin' very good.

APRIL

I'll bet!

Helen removes the thermometer and reads it.

HELEN

A HUNDRED AND SIX!

Helen puts her hand on his forehead. Brad does his best to look sick.

APRIL

Brad, don't you have that big geometry test today.

BRAD

Shut up! Just shut up.

HELEN

Do you have a test today, Brad?

BRAD

(to April)

You're a real shithead, you know.

HELEN

Bradley!

A HONK of a horn sounds from outside. April stands.

CONTINUED

19 CONTINUED (3)

19

APRIL

(to Bradley)

Maybe, you'll do as well as you did
on the last test.

JAY

What 'last test'?

Brad goes after her, but April eludes him. Jay grabs Brad by the
pants.

APRIL

Bye!

April EXITS.

JAY

(to Brad)

Get ready for school.

BRAD

Dad...

JAY

If ya miss your bus, I'm gonna skin
ya and hang your bones out to dry.

Brad turns with chagrin. Helen looks at Jay, who winks.

HELEN

(to Jay)

I wonder what happened to Charlie.

He turns as we

CUT TO:

20 INT. PRISON CELL AREA - DAY

20

THROUGH THE OPEN CELL DOOR WE SEE

CHARLIE MCFADDEN, an aging street urchin, in a troubled sleep. We
HEAR a cacaphony of alien VOICES reminiscent of the prison planet.
PUSH IN as CHARLIE turns towards CAMERA ending on

CLOSE UP ON CHARLIE, his mouth partially open, from which the
alien sounds emerge. Charlie tosses and turns and groans.

CUT TO:

21 INT. OFFICE OF POLICE STATION - DAY

21

With Charlie's groans OVER we SEE

SALLY, a small tough-looking women with a cigarette dangling from her lips, reading a NATIONAL ENQUIRER type newspaper. The headline reads: MR. SPOCK FATHERED MY BABY. We HEAR a door open. Sally lowers her paper to SEE

HARV, Chief of Police, a burley man in his early forties, enters, placing a plug of Red Man chew into his mouth.

SALLY

Morning Harv...

HARV

Morning Sal... What's happening?

SALLY

Well, this here says that Burt Reynolds used to be a waitress in Ft. Myers, Florida.

HARV

What's happening here, Sal.

SAL

Oh, big bowling tournament tonight...

Offscreen we HEAR Charlie muttering to himself.

SAL

Oh, and Charlie's sleeping it off in the back...

Harv stands and heads for the cells.

SALLY

Be nice, Harv. He don't mean no harm.

Harv EXITS.

CUT TO:

22 INT. PRISON CELL AREA - DAY

22

Charlie wakes with a start.

CHARLIE

They're coming!

He gets up joining Harv at the cell door.

CONTINUED

22 CONTINUED

22

CHARLIE
They're coming, Harv...

HARV
Uh huh.

They begin walking toward the outer office.

CHARLIE
I'm getting 'em through my fillings.
Just like last time.

HARV
Cut the crap, Charlie...

Charlie opens his mouth with his fingers.

CHARLIE
(mumbled)
Listen.

Harv catches a whiff of Charlie's breath, recoiling. Harv whisks Charlie toward the door. Charlie continues talking.

CHARLIE
They're the same ones that ruined
my pitching career!

Charlie moves toward the office door. Harv shakes his head.

HARV
Charlie...

He follows.

CUT TO:

23 INT. OFFICE OF POLICE STATION - DAY

23

Charlie and then Harv enter the office area. Sally watches.

HARV
D'ya ever consider slowin' down on
the wine...

CHARLIE
It ain't the wine.

He turns to Sally.

CONTINUED

CHARLIE

Sal, you remember, right? I was a prospect, huh? I wasn't drinking then, was I?

SAL

Sure, Charlie, sure, you were major league material.

CHARLIE

(to Harv)

Right. I had heat. Then, I started gettin' these messages, remember? And...

The SQUELCH and STATIC of the police radio can be heard in the background. JEFF, the night patrol cop is calling in. Charlie stops dead.

JEFF

(filtered)

This is Patrol G...X...P...
1...1...9...8, calling Alpha
Tango-Delta...come in, over.

CHARLIE

(to Harv, worried)

D'you hear that?

HARV

Charlie, it's Jeff...

JEFF

(filtered)

This is Patrol car G...X...P...
1...1...9...8...I'm on route 22...
Come on lover, pick it up.

Harv takes the mike out of Sally's hand.

HARV

Cut the horseshit, Jeff.

CUT TO:

JEFF BARNES is on the horn.

JEFF

Oh, sorry, Harv, I didn't know you were in.

CONTINUED

24 CONTINUED

24

HARV
(futzd)
What do you need?

JEFF
Just signin' off for the night.

CUT TO:

25 INT. POLICE STATION - DAY

25

HARV
So sign off already.

Harv turns off the radio.

HARV
(to Sal)
When they were passing out brains,
Jeff musta gone fishin'...

He sees Charlie. Harv takes Charlie's arm.

HARV
Charlie, why don't you just head on
out to Jay and Helen's. You don't
wanna get fired now.
CHARLIE
No, no, I like my job.

HARV
Well, you just forget about this
martian stuff, okay. Just forget
about it.

CHARLIE
Yeah, right. Right.

Charlie rushes out. Harv and Sal exchange a look. Harv crosses to
the door and watches

Charlie mounting his bicycle.

HARV
This town's a zoo...

CUT TO:

26 EXT. CHURCH - DAY 26*

Charlie rides by the church. REVEAL
A PREACHER outside.

*

CUT TO:

27 EXT. BOWLING ALLEY - DAY 27*

CHARLIE rides into FRAME. PUSH IN as he
grabs his cheek and stumbles to a halt.

*

*

CUT TO:

28 EXT. SPACE 28

The bounty hunters dark, sting-ray like ship races to and past
camera.

CUT TO:

29 INT. SPACESHIP 29

A plethora of blinking lights illuminate the expressionless faces
of Ug and Lee as they guide their ship toward Earth.

COMPUTER VOICE

Commence REM scan Krite DOS and Earth
culture for transformation
possibilities.

ODD MECHANICAL HEADGEAR appears out of the back of the seats and
surrounds the bounty hunter's heads.

THE INFORMACARD is plugged into a slot in the armrest.

Camera moves into an extreme close-up of Ug's eyes. We see images
flying by.

FROM UG'S POV, we see the images flash by at lightning speed.

CONTINUED

29 CONTINUED

29

Earth geography, numbers, buildings. News reports, cartoons, movies, music videos, etc. A garble of SOUND pumps through his head, which sometimes matches what he is seeing.

FROM LEE'S POV we SEE strange anatomical drawings, chemical compositions, graphic photos of carnivorous destruction. OVER, we HEAR a VOICE explaining Krite modus operandi.

UG's attention has been caught by

A MUSIC VIDEO. A punk rocker with a strong image. The singer's name is supered over his image: Johnny Moadly.

The power that the rock singer wields appeals to Ug. He locks in on the image, staring at it until he begins to shift his form.

Soon, he is the singer, looking totally at home in his black outfit. He looks OVER at

LEE. Lee is transfixed by a cartoon. He has not changed.

CUT TO:

30 EXT. SPACE

30

The Bounty Hunter's ship races past camera and banks off toward the Milky Way.

DISSOLVE TO:

31 OMITTED

OMITTED 31 *

*

CUT TO:

32 EXT. BROWN HOUSE - NEAR THE BARN - DAY

32 *

Jay is working on a car that has the hood propped up, exposing the engine. He finishes something.

JAY

Okay. Charlie...Gimme that carburator.

He stands and looks around.

CONTINUED

32 CONTINUED

32

JAY

Charlie?

He HEARS a faint explosion.

CONTINUED

Jay goes looking for him.

CUT TO:

33 EXT. SIDE OF BARN NEAR CHICKEN COOP-DAY

33

CLOSE on Brad INSERTING a firecracker into a model spaceship .

In the background, Charlie is toying with the carburator, BABBLING.

CHARLIE

...Okay, 1948. A Missouri house wife is kidnapped by six little men with orange heads on her way to the laudramat...

BRAD

(absently)

Uh Huh...

Brad lights the fuse, backing away.

As Charlie continues to BABBLE, the toy spaceship EXPLODES.

Brad smiles, looking back at Charlie, who is now on the ground, covering his head in fear.

BRAD

CHARLIE...

Charlie looks up at him.

CHARLIE

Wow...That was a good one.

BRAD

Home made. Best in the state.

Charlie stands, wiping dust off his pants.

Brad sees that Charlie was kneeling on his high tech slingshot. It is on the ground, now slightly bent.

Brad picks it up.

BRAD

Charlie! Look what ya did! Can you do somethin' with it?

He hands it to Charlie.

CHARLIE

Oh...Sorry...

Charlie puts down the carburator and fiddles with the elastic of the slingshot. Brad pulls out another firecracker and looks for another can. Charlie follows.

continued

CHARLIE
Anyway, this house wife...

BRAD
What housewife?

CHARLIE
The one that was Kidnapped...

BRAD
Yeah, right, right.

CHARLIE
Nobody believed her. Okay. Just like me.
But how do you explain all those orange
spots on her back. HUH?

Charlie hands the slingshot back to Brad.

CHARLIE
Things like this happen all the time.
You know like my teeth.

Brad tests out the slingshot. He puts another can on the fence
post.

BRAD
What does it sound like.

CHARLIE
Like...like a radio, you know, but crazy...

JAY (o.s.)
CHARLIE!!!

They turn to SEE Jay.

CONTINUED.

JAY
(miffed)
I'm waitin' for that carburator,
Charlie.

CHARLIE
Yeah, right. Uh...

JAY
(to Brad)
And I thought I told you to get rid
of the fireworks. Gimme those.

Brad hands Jay a pack of fireworks. Jay turns to Charlie.

JAY
You like workin here, Charlie?

CHARLIE
Sure.

JAY
Then, you gotta concentrate on what
you're doin', okay?

Brad tries to intercede for Charlie.

BRAD
Dad, I asked...

Jay turns to Brad and points to the firecrackers.

JAY
(to Brad)
These are not toys.

Brad nods.

In the distance a red Porsche advances toward the Brown house,
leaving a trail of dust in its wake.

Jay turns to look at the approaching sportscar.

JAY
Now what?

He moves off. Brad turns to Charlie.

BRAD
Sorry, Charlie...

CONTINUED

Brad tests the slingshot, pulling back on the elastic. He hands it to Charlie.

BRAD
That don't feel right.

Charlie starts to adjust it.

CHARLIE
Lemme test this out.

CUT TO:

The Porsche pulls up to the front of the house.

STEVE ELLIOT, a young man who looks like he stepped off the cover of GQ magazine, shuts off the Porsche.

Jay walks toward the car, eyeing it suspiciously.

April hops out of the passenger seat carrying a couple of books and a notebook.

APRIL

Hi Daddy!

Steve gets out of the car, removing his sunglasses.

JAY

(To April)

Hi, girl.

Jay starts to circle the car.

APRIL

Daddy, this is Steve Elliot. I've asked him to dinner, I hope that's OK? *

Steve lifts his hand to shake Jay's.

STEVE

Nice to meet you, Mister Brown.

Jay continues to circle the car, fascinated by it. He does not acknowledge Steve.

JAY

Expensive little toy.

Steve looks smug.

APRIL

Steve's father gave it to him this morning for his birthday. Isn't it just the greatest?

JAY

Doesn't look like you can get much hay in the back of it.

CUT TO:

35 EXT. SIDE OF BARN NEAR CHICKEN COOP 35

CHARLIE pulls back on the slingshot.

BRAD
Careful, Charlie...

He lets fly. The stone takes off, but even further to the right than before.

CHARLIE
Oops...

CUT TO:

36 EXT. FRONT OF HOUSE 36

THE STONE hits April right in the ass. She jumps.

CUT TO:

37 EXT. SIDE OF BARN NEAR CHICKEN COOP 37

Charlie lowers the slingshot, realizing his mistake. Brad nearby.

BRAD
Charlie!

Brad snatches the slingshot away from him, handing him the carburetor.

CUT TO:

38 EXT. FRONT OF HOUSE 38 *

APRIL turns to SEE :BRAD and CHARLIE

BRAD, holding the slingshot. He looks down at it as though it was the smoking gun.

APRIL takes off, leaving behind a bewildered Jay and Steve.

CUT TO:

39 EXT. SIDE OF BARN 39

BRAD takes off, headed for the back porch. Charlie heads for the car.

CUT TO:

40 INT. KITCHEN - DAY ;

40 *

Brad enters through the back door, blowing by Helen.

HELEN

Brad, din...

April flies through hot on Brad's heels. *

APRIL

I'm gonna kill you, Brad.

HELEN

April...What Happened? *

She gets no answer, ~~Looking~~ ^{concerned}.

Helen follows her children.

CUT TO:

41 INT. LIVING ROOM - DAY

41 *

Brad has managed to put a chair between himself and April. Helen enters, followed by Steve who lingers in the b.g.

APRIL

C'mere, you little snot.

She goes after him but Brad is too fast for her. He slips around the coffee table.

Jay enters through the front door.

HELEN

April...

APRIL

(to Helen)

He shot me with his slingshot.

BRAD

I did not.

CONTINUED

APRIL

Liar!!!

She goes after him. Jay grabs her.

JAY

Hold it, hold it.

PAUSE.

JAY

(to Brad)

Did you shoot your sister with that
slingshot?

Brad looks outside at

Charlie moving through the yard.

BRAD

I think I'll stand on the Fifth
Amendment...

JAY

This ain't no democracy...

PAUSE.

BRAD

Yeah, I guess I did.

JAY

Go to your room. No supper.

Brad looks at April, who responds with triumphant smile.

HELEN

(trying to
intercede)

Jay...

JAY

(a man's gotta do
what a man's gotta
do)

Helen.

She acquiesces. Brad turns and heads up the stairs.

CUT TO:

42 INT. UPSTAIRS HALLWAY

42

Brad moves rapidly into his bedroom, slamming the door, the camera settling on a yellow construction sign that says BEWARE OF KID.

CUT TO:

43 INT. BRAD'S BEDROOM

43 *

Brad enters a cluttered boys' room. An ET toy, rock and roll and movie posters, model airplanes and spaceships, etc. He slaps a tape ON. MUSIC BEGINS. Chewey the Cat comes in through the window. Brad grabs him.

BRAD

At least you like me...

He HEARS

CHARLIE (O.S.)

I'll finish up the carburator tomorrow, Mr. Brown...

JAY (O.S.)

Alright, Charlie.

Brad moves to the window. He SEES

CHARLIE mounting his bike, and riding into the darkness.

Brad sits at his desk near the window. He opens a drawer REVEALING A TIN LUNCH BOX with heavy combination lock, and skull and crossbones insignia on it. He opens it. It is full of firecrackers, fuses and other paraphenalia.* PICK UP

A MODEL SPACESHIP.

CUT TO:

44 EXT. SPACE

44 *

The Critters' ship zips past the moon. The ship races away from camera toward Earth.

DISSOLVE TO:

44A EXT. BROWN FARM - EVENING

44A *

The sun is beginning its descent in the West.

A cow grazes sluggishly in the pasture.

CUT TO:

45 INT. BROWN DINING ROOM - NIGHT

45

Jay's dinner plate. Only scraps remain. The chewed-up core of a cob of corn, half a torn biscuit, the bone from a very rare cut of steak.

He dishes himself up some more food. Helen smiles.

The dinner is somewhat uneasy. No one seems to have anything to say.

April smiles at Steve. He smiles back briefly, glancing across the table at Jay.

Jay is throwing a slightly stern look in Steve's direction.

April reaches under the table, gently placing her hand on Steve's knee.

Surprised, Steve spills some food from his fork.

Jay looks at him quizzically.

Steve gives an embarrassed chuckle, cleaning up the food.

April suppresses a giggle.

STEVE

This is a great dinner Mrs. Brown, really, one of the best I've ever had.

Jay rolls his eyes.

HELEN

Thank you Steve.

April stands.

APRIL

We should get going.

STEVE

Huh?

APRIL

You said you'd take me for a ride.

Jay perks up.

STEVE

I did?

April gives Steve a hard look. Steve finally understands what she is trying to do.

CONTINUED

STEVE

Oh, yeah. Right.

JAY

Uh, honey, I kinda figured you'd watch me bowl tonight. We're defending the title.

April pulls Steve to his feet and towards the door.

APRIL

Maybe we'll come by later.

HELEN

How 'bout a little desert before you leave?

April takes Steve's hand leaves.

APRIL (O.S.)

No thanks, Mom.

Pause.

JAY

Helen?

HELEN

Hmm?

JAY

Have you, you know, talked to her, you know, about the way things are?

Helen smiles.

HELEN

Years ago.

JAY

Years?

HELEN

Why don't you take this up to your son?.

She kisses him on the cheek.

CUT TO:

Brad sits at his desk working on his huge firecracker.

He hears a car door SLAM. He gets up from the desk and moves to the window.

Brad's POV of Steve and April at the car. Steve is getting ready to get in. April stops him.

APRIL

I thought you were gonna let me drive this time...

Steve thinks for a moment.

STEVE

Oh...All right...

He hands her the keys.

STEVE

Just be careful.

April kisses him, jumping into the car. Steve goes around to the other side and gets in. The car starts up and begins to drive away.

Suddenly it turns toward the barn and drives around to the side.

Brad finds this interesting.

47 EXT BROWN'S BARN-NIGHT

47

The porsche pulls up to the side of the barn and stops. The engine shuts off.

INSIDE THE CAR:

STEVE

The barn? What do I wanna see an old barn for?

APRIL

C'mon. its romantic.

STEVE

April...

She holds up his car keys.

APRIL

You want your car back don't you?

April smiles.

Steve grabs for the keys.

April yanks them back getting out of the car. She goes into the barn.

CONTINUED

Steve is going to say something, but only SIGHS instead.

He gets out of the car, looking around. He exits frame as we hold on a long shot of Brad at his window.

CUT TO:

Brad's POV of Steve and April entering the barn.

Brad gets an impish look on his face. He looks down at his FIRECRACKERS.

Brad returns to his work and starts making the taped up bomb twice as large. Then he HEARS a light KNOCKING on the door.

Quickly, Brad closes the window. Passing by the desk, he opens a drawer and frantically wipes the fireworks off the top of the table and into the drawer. He jumps into bed, putting his hands behind his head and stares at the ceiling.

BRAD

Who is it?

JAY

It's your father.

*

CONTINUED

48 CONTINUED

BRAD

48

Come in...

(under his breath)

I guess

*

Jay opens the door and walks in carrying a plate of food. Brad continues staring at the ceiling.

JAY

Your mother fixed ya up a plate of food.

Brad sits up, taking the plate as Jay sits down on the end of the bed. PAUSE.

JAY

Where's that slingshot?

Brad reaches under his bed and retrieves it. He hands it over. Jay weighs it in his hand.

JAY

You coulda put somebody's eye out.

Brad picks at his food.

JAY

How come you're always fightin' with your sister?

BRAD

She's alway's buggin' me and treatin' me like a baby and everything. I hate her.

*

JAY

No, you don't.

BRAD

Yes, I do.

JAY

Look, it's one thing to shoot at tin cans or models, but your sister is not the enemy.

BRAD

She sure acts like it.

JAY

She isn't. If you let her live long enough I have a feeling you might like her a little bet.

BRAD

That'll be the day.

JAY

Well, until that day comes, it's your mother's and my job to protecther from an early death.

BRAD

How com you and Mom always take her side? I mean, I didn't even do nothin'.

JAY

You shot her with the sling shot.

*

Brad is caught in his story.

CONTINUED

48 CONTINUED (2)

48 *

BRAD

Right. I forgot.

Jay is somewhat mystified by his son's attitude. He stands.

JAY

Anyway, I'm gonna hold on to this until further notice...

BRAD

Aw, Dad...

JAY

...and no movies for two weeks.

Brad collapses onto the bed as though he had been shot.

Jay heads for the door.

JAY

You can't be shooting people with a slingshot.

Jay exits. Brad sits up. He looks over at the window. Then,

Brad goes over to the desk. Opening the drawer, he pulls out a handful of fireworks, stuffing them into his pants, including the bomb and a lighter.*

He goes to the window, opening it.

He sets his dinner plate on the floor.

BRAD

Chewey.

Chewey begins to eat ravenously. Brad goes out the window.

CUT TO:

49 EXT. ROOFTOP OUTSIDE MASTER BEDROOM - NIGHT

49

Brad inches along the roof, passing the master bedroom.

He looks in and ducks as Jay enters the room with the slingshot.

Jay sets the slingshot on the dresser. He takes off his shirt and gets out his bowling shirt. He starts to put it on, approaching the window.

Brad hunkers down to hide. He looks toward the barn.

CUT TO:

50 INT. HAY LOFT - NIGHT

50

April turns on a ghetto blaster that is sitting nearby atop an old milk crate, along with a kerosene lamp. A rock and roll love song begins. We HEAR a SNEEZE. April turns.

April helps Steve into the loft.

STEVE
(apologetic)
I'm allergic.

April nods. Steve nods. Steve starts to sneeze. April kisses him.

Steve breaks it, and sneezes. April moves to kiss him again. Steve stops her.

STEVE
If your Dad comes out here, I'm history. He didn't even like me eatin' his food.

APRIL
They never come out here at night.

Steve thinks about it. April and Steve exchange a look.

STEVE
You're sure.

April nods. He moves to kiss her. They drop out of FRAME. PULL FOCUS to the RADIO. We HEAR STEVE SNEEZE.

STEVE (O.S.)
Oops, sorry.

WIPE TO:

51 EXT. SPACE

51

The Critters' ship starts to enter the Earth's atmosphere and begins to glow from the heat of friction.

CUT TO:

52 EXT. ROAD - NIGHT

52

Charlie is riding his bike along the road away from town. He stops, tired, near the INTERSTATE 22 sign. HE takes a bottle from his pocket, taking a drink. In the b.g, the Critter chip is approaching. The road sign begins to shake.

CONTINUED

Charlie lowers the bottle from his face, looking at the sign.
THE SHIP flies quickly overhead.
Charlie looks up at it.

*

CHARLIE

They're here...

The bottle falls out of his hand, SHATTERING on the ground.
Pannicked, Charlie mounts up and begins to ride furiously toward town.
CUT TO:

*

Helen is sitting on the couch reading a book and watching t.v.
She changes channel by remote control. She stops on MTV,
captivated by the same video that the bounty hunters were watching
earlier. She puts down the remote control. Suddenly,

the television begins to change channels by itself. She tries to
stop it but it continues.

HELEN

Jay...

CUT TO:

Brad is still hiding beside the window.

Jay is looking out the window. He now has his bowling shirt on.
He and Brad are illuminated and fascinated by a BRIGHT LIGHT.
We see their POV of the Critter ship passing over fields near the
farmhouse.

*

HELEN (O.S.)

Jay, there's something wrong with
the t.v.....

Jay exits the room.

CUT TO:

Jay enters the room as the house shake.

An ashtray slides off the coffee table.

CONTINUED

55 CONTINUED

55

A picture falls off the wall.

Helen and Jay react.

CUT TO:

56 EXT. ROOF

56

Brad reacts to the shaking house.

CUT TO:

57 INT. HAY LOFT - NIGHT

57 *

Steve and April are making out as the barn shakes slightly.

APRIL

What was that?

Steve continues kissing her.

STEVE

(mumbling)

What?

APRIL

The Earth moved.

Steve pulls away from her with a somewhat baffled look on his face.

STEVE

What, already?

CUT TO:

58 EXT. BROWN PORCH - NIGHT

58

Jay exits the house with his flashlight beaming in front of him.

Helen stands in the doorway.

HELEN

We're going to be late for the tournament.

JAY

I just wanna have look.

Helen acquiesces and closes the door.

CUT TO:

59 EXT. SIDE OF BROWN HOUSE - NIGHT

59

Jay walks by the side of the house, his flashlight beaming in front of him. A twig falls on his head from above. Jay stops. He HEARS branches moving up in the tree.

Slowly, Jay brings the beam up into the tree. We SEE

Brad, hanging on.

JAY

Brad, what the hell are you doing up there?

BRAD

(startled)

Dad!...Uh...I was...uh ...the earthquake threw me clean outta my room...

JAY

Cut the bull. Get your butt down here.

Brad climbs down quickly, swinging on branches as if he knows every inch of the tree.

JAY

Looks like you've done that a couple times before.

BRAD

(shrugging his shoulders)

Couple times.

JAY

Come on.

Jay and Brad start to walk away from the house. Jay's flashlight cuts through the darkness.

The camera starts to CRANE up to a high angle shot as the two walk away.

BRAD

Did you see that meteor?

JAY

I saw somethin'...

BRAD

Charlie says there's orange people on other planets.

CONTINUED

JAY

I think Charlie's a little orange.

The sound of their voices gradually fades, the further from camera they walk.

A Cow can be heard MOOING in the distance as Brad and Jay disappear into the darkness.

CUT TO:

60 EXT. FIELD BEHIND FARM - NIGHT

60

The CAMERA slowly moves through the grass and the trees. A smokey mist swirls in the air as we get closer to the smoldering mass of the Critters' spaceship. It is small, round, and glowing. It has just landed. The ground around it is scorched.

A deep, scratchy noise can be heard from within. The noise is answered by another raspy noise.

It is the Critters, talking to each other in their alien tongues.

CRITTER #1

(subtitle)

Status report.

CRITTER #2

(subtitle)

Minor damage.

CRITTER #3

(subtitle)

What now?

There is a long silent pause, then a lone raspy whisper.

CRITTER #1

(subtitle)

Food.

The other critters respond in rowdy agreement, repeating the same word over and over. The noise fades to deadly silence as the door to the ship opens like an iris in an eye, revealing a BRIGHT LIGHT.

CUT TO:

61 EXT. FIELD - NIGHT

61

ECU OF JAY'S FLASHLIGHT. He and Brad move off into the trees. The cow has stopped mooing.

CUT TO:

62 EXT FIELD NIGHT - ANOTHER PART

62

WITH MUNCHING SOUND OVER we SEE in the distance Jay and Brad approaching, following the path created by the flashlight. The MUNCHING stops leaving a deadly silence as Jay and Brad get closer. Something scurries away..

Jay stops and pans the flashlight around the field. They listen very carefully. The crickets have stopped chirping.

They continue their trek across the field toward the trees.

Jay stops, sniffing.

JAY

Smells like burnin' oil...

BRAD

Smells like cow crap to me, Dad.

They start to walk again.

As they get closer to the trees, the smoke from the landing of the ship greets them. Their walk becomes more cautious as they notice the fog.

BRAD

This is weird...

They reach the tree line. They stop before going in.

All is quiet.

Jay pans the flashlight down the row of trees.

Brad gets closer to his father.

They walk cautiously into the treeline, the beam of Jay's flashlight waving in front of them like a blind man's cane.

A twig snaps and something scurries away.

They stop.

Jay swings the light into the sound's direction, finding nothing but trees.

CONTINUED

They continue to walk.

As Brad moves forward, he trips and falls over something. He takes a look at the mass that he tripped over. Bulbous eyes stare back at him. He screams, jumping away.

Jay shines the flashlight at the mass.

It is their cow. Dead! It's side torn to shreds. Steam rises from the mangled corpse as fresh blood oozes out of the wounds.

BRAD

Holy shit!

Jay gives Brad a hand up.

JAY

You alright?

Brad nods.

BRAD

What is it?

JAY

Looks like the cow.

BRAD

What happened to her?

Jay shines the flashlight around, scanning the area.

JAY

I don't know...

Another twig snaps. Jay turns his flashlight quickly toward the noise.

JAY

...But without my gun I don't wanna find out.

They begin to walk away backwards.

They turn, increasing their pace. They exit the way they came in.

Hidden in the trees, we see something they missed: the Krites' ship.

CUT TO:

63 EXT. ROAD - NIGHT

63

A police car speeds down the road near the Brown farm.

CUT TO:

64 INT. POLICE CAR - NIGHT

64

Jeff is policing the area. He is talking into his mike.

JEFF

This is patrol car GXP-one-one
niner-eight. Come in Alpha-Tango
Delta. Over.

SALLY

(futzd)

What is it Jeff? Over.

JEFF

Hey, Sal, how 'bout we have doughnuts
and coffee after work. Over.

SALLY

Not tonight, Jeff. Not ever, Jeff.
Over.

JEFF

I copy Alpha-Tango-Delta. This is
GXP one-one-niner-eight. Over and
out.

Jeff's POV of the road:

A PAIR OF RED EYES reflect the car's headlights.

CUT TO:

65 EXT. ROAD - NIGHT

65

Jeff swerves the car to avoid the animal.

He cannot regain control of the car as it plows headlong into a
ditch.

CUT TO:

66 INT POLICE CAR - NIGHT

66

Jeff shakes it off, pounding his hands on the steering wheel.

JEFF

Shit!

CUT TO:

67 EXT. ROAD - NIGHT

67*

He gets out of the car, walking up to the road. He looks both ways. He is alone.

JEFF

Damn dog...

He walks back to the car, quickly inspecting the damage. He looks up and down the road in both directions. We pull back to a high angle. He goes to the side door, reaching through the window for the radio mike. *

As he pulls out the mike to call in, he hears a rustling in the grassy field near him.

He stops to listen, hears it again. He lays a hand on his billy club.

JEFF

C'mere poochie. Here, poochie.

We hear a sound like a BLOWGUN.

Suddenly, he lets out a sharp howl of pain, falling to the ground.

He grabs at one of his legs, right above the shoe, where a black dart-like quill sticks out of his calf.

JEFF

What the---?

He moves forward, looking under the car. His eyes widen with shock.

We hear the sound of FLESH TEARING and a short SCREAM.

CUT TO:

68 INT. KITCHEN -NIGHT

68

The garbage disposal GRINDS some dinner scraps.

Helen stands over the sink washing the dinner dishes.

CUT TO:

69 EXT. SIDE OF HOUSE - NIGHT

69

Critters' POV of the Brown House. The camera dollies about a foot off the ground as it gets closer to the house. The raspy voices of the Critters can be heard.

They spot Chewey on top of a trash can that is close to the kitchen window where Helen is washing dishes.

Chewey sees the Critters approaching, meows wildly and jumps off the can, knocking the lid to the ground with a CRASH.

CUT TO:

70 INT. KITCHEN - NIGHT

70 *

Helen jumps at the sound of the falling trash can lid and drops one of the dishes she is washing to the floor. She looks out the window.

Helen's POV of the yard - she sees the opened trash can but nothing else.

HELEN

Damn cat.

Helen bends down to clean up the broken plate.

A light SCRAPING noise fills the air.

Helen slowly looks up to the kitchen window and SEES

THE EMPTY WINDOW. Suddenly,

TWO RED EYES PEER OVER THE SILL and then disappear.

HELEN SCREAMS loudly and backs toward the kitchen door.

70A INT KITCHEN - NIGHT

CUT TO:

Still looking toward the window, just before she turns around, a hand grabs her shoulder.

70A*

She SCREAMS again.

She turns around seeing Jay and Brad.

HELEN

(catching her
breath)

You scared the hell out of me!

JAY

Sorry. We...

HELEN

Jay, somethin' was starin' at me.

CONTINUED

70A CONTINUED

70A*

JAY
 Whatya mean "somethin'"? Where?

HELEN
 At the window.

Jay crosses to the window and looks outside.

JAY
 I don't see anything.

BRAD
 Maybe it was Chewey.

HELEN
 That's what I thought but...
 (to Jay)
 Did you find anything?

JAY
 Uh...yeah...

Jay exits the kitchen. Helen, concerned, dries off her hands, and follows. Brad follows. PAN OVER to the WINDOW. HOLD and then

CUT TO:

71 EXT. FIELD - NIGHT

71

The stingray ship holding the bounty hunters lands in the field, not far from the dead cow and the scorched hull of the Krites' ship.

CUT TO:

72 INT. SPACESHIP - NIGHT

72

Ug and Lee start shutting down the ship. The ship's motor begins WINDING DOWN. Ug/Punk Rocker and Lee stand. They begin to walk out. Ug turns to Lee.

UG/PUNK ROCKER
 Transform!

LEE
 Nothing likes me.

UG/PUNK ROCKER
 Find something.

CUT TO:

73 EXT. BOUNTY HUNTERS' SHIP - NIGHT

73 *

The ship's door opens with a HISS. Ug/Punk Rocker and Lee exit the ship. Dilithium crystals on their power packs light up with a sound effect over, as they activate their weapons.

They close the door to the ship.

CUT TO:

74 EXT. KRITES SHIP - NIGHT

74

UG/PUNK ROCKER feels the hull of the Krites' ship.

Lee looks at the ground, walking away from the ship.

LEE comes upon the torn-up cow carcass. Steam rises from the wounds. Lee reaches into the steaming carcass, testing its consistency.

LEE

Eating start.

They EXIT FRAME.

CUT TO:

75 EXT. BROWN HOUSE - NIGHT

75

LOW ANGLE MOVING CRITTER POV APPROACHING THE HOUSE with Helen, Jay, Brad seen periodically passing by the windows.

HELEN (VO)

A cow?!

BRAD (VO)

(sickened)

It was gross.

JAY (VO)

Looked like something couldn't wait for the butcher.

WE MOVE IN AROUND THE SIDE OF THE HOUSE.

HELEN (VO)

Maybe it was dogs, like last year.

JAY (VO)

I don't think so. I've never seen anything mangled like that.

CONTINUED

75 CONTINUED

75

WE COME UPON THE OPEN BASEMENT WINDOW.

CUT TO:

76 INT. LIVING ROOM - NIGHT

76

Jay picks up the phone (without putting it to his ear) and begins to dial.

HELEN

Who are you calling?

JAY

Harv. I want to let him know what's going on. Maybe he's gotten other reports.

Jay puts the receiver to his ear. A concerned look spreads across his face. He tests the phone for a dial tone and gets nothing.

JAY

The phone's dead.

Jay puts the receiver back on the hook.

HELEN

What?!

The house lights begin to flicker on and off. They watch as the lights finally go out.

BRAD (VO)

Mom?

CUT TO:

77 EXT. ROAD - NIGHT

77

A CAR ZOOMS PAST REVEALING

A FIELD. Then Ug/Punk Rocker and Lee come out of the tall grass. They watch the

CAR moving into the distance. The LIGHTS OF THE TOWN can be seen in the far distance.

They move up on the road. Across the road they SEE

Jeff's POLICE CAR, nosed into the ditch. They move toward it.

CUT TO:

78 EXT. ROAD - AT THE CAR

78

Ug and Lee come upon Jeff's body. Lee bends down to REVEAL

JEFF'S FACE. It is torn, though the face is relatively intact. Claw marks disfigure the left cheek, and the right side of the neck is split open, revealing bloody tissue.

UG moves to the car and looks inside. He starts fiddling with the door handle, finally managing to get it open.

LEE is transfixed by Jeff. His face begins to change. Soon, he assumes Jeff's form. His face is torn and drained like the corpse. He stands. Ug is sitting in the passenger seat of the car.

79 INT. POLICE CAR - NIGHT

79

Lee/Jeff gets in the behind the wheel. Ug/Punk Rocker beside him in the passenger seat. Both sit for a moment. Ug gives Lee a the once over and reacts with consternation.

Lee tries to familiarize himself with the controls. He pushes the radio buttons, and his hand punches a hole in the dash.

Ug looks at the shotgun that is mounted to the dash. He touches the barrel.

Lee flips down the turn signal indicator. It snaps off the column. He tosses it into the backseat.

Ug runs his hand down the shotgun.

Lee finds the key, turning it. With a grind, the engine starts.

He finds the foot pedals. Tries the brakes. The gas. It only revs.

Ug SEES

THE TRIGGER MECHANISM OF THE SHOT GUN.

Ug reaches for the trigger.

Lee finds the gear shift. It is an automatic. He moves it one notch, from P to R.

Lee tries the brakes again, nothing. Getting impatient, he slams his foot on the gas.

Dirt flies as the car screams backwards from the ditch.

UG'S FINGER hits the trigger.

CUT TO:

80 EXT. ROAD - NIGHT

80

BOOOM! The Shotgun blows a big hole in the roof of the car as the car zooms crazily toward town.

CUT TO:

81 INT. BASEMENT - NIGHT

81

The basement is pitch black. The storm doors open and the light from Jay's flashlight cuts through the darkness.

Jay descends the dark staircase to the dusty basement below. He makes his way through a clutter of boxes and junk to a far corner.

With the beam of his flashlight, he follows a phone cable across the ceiling. When he reaches the corner, he sees that the cable has been torn in two.

Jay is perplexed. He turns his attention back to what he was looking for.

He sees the fuse box. It is surrounded by broken cobwebs. He wipes them away with his hand.

The door to the fuse box is open, bent out of shape. The controls inside are charred black.

Suddenly, he hears a scittering noise behind him. He whirls around and shines the flashlight around the basement. He sees nothing but boxes and other junk.

CUT TO:

82 EXT. HOUSE - NIGHT

82

Helen and Brad are peering down into the basement through the storm doors.

HELEN

Any luck.

JAY (O.S.)

Just a second.

CUT TO:

83 INT. BASEMENT - NIGHT

83

Jay turns his attention back to the fuse box. The controls are blackened beyond use. He grumbles to himself, turning to go back upstairs.

CONTINUED

He stops, hearing a noise.

He shines the flashlight around to different areas of the basement. A shelf of canned fruits. A series of old stuffed animals.

The light passes a black ball (Critter #1) in a corner.

After a second, Jay returns the flashlight to the ball.

It is covered with bristly black fur.

Jay moves a little closer.

It is breathing. Two small, luminous red eyes open and stare at him.

Jay's eyes widen in shock.

The creature smiles at him, revealing a large mouth filled with shiny ivory incisors.

The creature raises itself on two stubby legs.

JAY

Jesus Christ...

Jay backs away, flashlight shaking.

Another black shape (Critter #2) drops from above, landing on his shoulder.

Jay drops the flashlight. He reaches up to grab the creature, his hands digging into its sharp fur. He screams, quickly pulling his hand away, bleeding.

Helen yells down.

HELEN

Jay! What's wrong?!

Jay cannot answer. He tries to psyche himself up for another attack on the creature that is digging slowly into his shoulder. He trips and falls.

The impact knocks the Critter off his shoulder. It rolls into a box, which upends, trapping it for the moment.

Jay gasps for air, his hands are raw meat. He grabs his flashlight and heads for the stairs. Critter #3 leaps onto his thigh.

Helen is still screaming. She and Brad begin coming down the stairs. Brad begins to yell.

CONTINUED

83 CONTINUED (2)

83

BRAD

DAAAAD!

HELEN

JAAAAAYYYY!

JAY

No! Get back upstairs!

The critter tears Jay's leg open. Jay's throat burns with a scream. He finds a hammer on his way to the stairs and pounds the creature with the clawed end...Once...Twice...Three times.

The creature seems to YELP and jumps off Jay's leg.

Helen and Brad are still screaming.

Jay begins climbing the stairs as quickly as possible. Halfway up, he sees Helen and Brad coming to help him.

We HEAR the blowgun sound as

Critter #1 blows a black quill at Jay. It

STICKS in a wooden beam inches from JAY'S face.

Another one shoots, sticking Jay in the arm. His hand goes numb. He drops the flashlight to the bottom of the steps. His arm bleeds heavily as he continues upward.

Helen and Brad reach him, helping him the rest of the way up the stairs.

CUT TO:

84 EXT. HOUSE - NIGHT

84

Jay, Helen, and Brad come up through the storm doors. Jay falls to the ground.

Helen helps him up.

JAY

Brad...shut the door...

Brad shuts the doors quickly. He pushes a heavy wooden beam into place, locking it.

The critters pound and scratch to get out.

Helen, Jay, and Brad make their way to the back door.

CONTINUED

84 CONTINUED

84

JAY
In the house...

CONTINUED

84 CONTINUED

84

HELEN
What's happened?

JAY
(out of breath)
I don't know, something mean as
hell...

POUNING and SCRATCHING on the basement door as the Critters are trying to get out.

Brad helps his mother carry Jay toward the back door.

CUT TO:

85 INT. HAY LOFT - NIGHT

85

April and Steve are making out, clothes disheveled.

The radio on the milk crate begins to emit static, becoming worse and then finally emits white noise.

Steve absently reaches a hand over to turn it off.

His fingers reach the switch.

From behind the radio, rises a gaping, cavernous mouth, lined with teeth (Critter #4).

It chomps down, taking out half the radio, along with a couple of Steve's fingers. Steve screams in pain.

April, shocked, rolls away. Steve rises to his knees.

APRIL
Steve!

Critter #5 explodes from a nearby haystack, diving for Steve's stomach. Teeth sink into flesh. Steve's SCREAM is bloodcurdling.

April grabs a pitchfork. She jabs it at the critter that is munching on Steve. It growls at her like an angry, mutated dog.

Critter #4 rolls toward her. She backs away SCREAMING as the creature advances on her.

CUT TO:

86 INT. DOWNSTAIRS BATHROOM - NIGHT

86*

Jay is slumped on the toilet. Helen removes a quill from Jay's shoulder. They look at it. Jay flexes his hand.

JAY

That's better. I'm getting the feeling back. Must be some kinda poison.

(beat)

What the hell are those things?

BRAD

Dad, maybe Charlie's right.

JAY

What?!

APRIL (O.S.+ VERY FAINT)

SCREAM!!!

HELEN

(worried)

What was that?

BRAD

April...

Brad rushes out.

HELEN

Brad!!!

Jay tries to get up but can't.

JAY

Go get him.

Helen looks back to Jay.

JAY

I'll be fine.

Helen rushes out in pursuit of Brad.

CUT TO:

87 INT. BACK PORCH - NIGHT

87

Brad leaps off the porch, running across the yard.

CUT TO:

88 EXT. NEAR CHICKEN COOP - NIGHT

88

Brad slows down near the chicken coop because of the intense squawking coming from within. Chickens are running about in a flurry.

Suddenly, CRITTER #6 bursts through one of the nesting boxes, clinging to the chicken wire surrounding the coop. It is covered from head to toe with feathers. It does not notice Brad.

Brad is transfixed by fright.

Then, CRITTER #6, hops down, tucks itself into a ball, and rolls into the barn.

BRAD watches.

HELEN (O.S.)

Brad!

Brad turns and sees his mother on the porch.

Another SCREAM fills the air.

Brad sprints inside the barn.

CUT TO:

89 INT. BARN - NIGHT

89*

In the loft, April is backed into a corner by one of the creatures. The other is still gorging on Steve's midriff. Steve is by now very much on the dead side of things.

April clubs the critter that is approaching her.
It growls, not very phased.

*

Below, Brad enters the barn. He looks up to the loft.

BRAD

April?

APRIL

Brad! Help!

Helen enters the barn.

Brad reaches the top of the ladder. The first thing he sees is Steve's body and the creature feasting on it.

APRIL

Brad! Do something!

CONTINUED

89 CONTINUED

89

Brad thinks a moment, then pulls something from his back pocket.
It is a cherry bomb.

He lights it, tossing it at the critter. It rolls, bumping up
against the critter.

Turning, the critter spots the explosive. It sniffs it. Using it's
mouth, the critter swipes up the firework, swallowing it.

The critter's eyes bulge, then its body expands, however briefly,
before returning to its normal shape. A small puff of smoke
filters out from between its teeth.

It falls on its side with a thud.

April stands, running towards the ladder. She SEES
STEVE, DEAD.

Helen helps April at the bottom of the ladder.

APRIL

He's dead. He's dead.

Brad leaps out of the loft. They rush out of the barn.

CUT TO:

90 EXT. POLICE STATION - NIGHT

90

CHARLIE rides up and screeches to a halt in front. He dumps his
bike and rushes inside.

CUT TO:

91 INT. POLICE STATION - NIGHT

91

Charlie rushes in. Sally looks up from the radio desk.

SALLY

Charlie...

CHARLIE

(hardly able to
speak)

Call Harv...

SALLY

What...?

CONTINUED

91 CONTINUED

91

CHARLIE

Call Harv... Call the army...
They're here.

SALLY

Who?

CHARLIE

Who?! Them. My teeth. Sally,
please, call Harv..

SALLY

Charlie...

CHARLIE

Okay, alright, just... where is he?

SALLY

He might be at the bowling alley.

CHARLIE

Okay, good. I'll get Harv. You call
the army.

He leaves. Sally closes the door. She smiles, shaking it off. We
BEGIN TO HEAR ORGAN MUSIC as we

CUT TO:

92 EXT. CHURCH HALL - NIGHT

92 *

ORGAN MUSIC OVER as CHARLIE peddles by frantically on his way to
the bowling alley. He moves out of FRAME REVEALING

a well-lit church hall. In a moment, we HEAR the SOUND of an
approaching car, squeeling around a turn. In a moment we SEE

JEFF'S POLICE CAR, moving backwards at 80 mph, as it zooms by the
church.

UG/PUNK ROCKER (O.S.)

Stop!

The car stops.
We Punch into

UG/PUNK ROCKER

Something in pain.

PAN BACK to.

A CHORUS of of HALLELUJAHS emanate from inside.

CUT TO:

93 INT. CHURCH HALL - NIGHT

93*

The ORGANIST sustains the final chord with gusto. Her ASSISTANT turns the pages of the music. She looks up to

THE PREACHER at a podium. He is in his mid-forties, balding, with what remains of his hair combed forward over a bald spot. His suit is too big on him.

PREACHER

Thank you, Miss Grubner...

He looks out on the hall. We SEE

A small, sparsely decorated church hall and a congregation of ten or twenty people, mostly middle-aged WOMEN and a couple of KIDS about Brad's age.

PREACHER

Tonight, I want to read from Genesis, Chapter 19, which, as most of you know, is about Sodom and Gomorrah...

We HEAR JEFF'S CAR ROAR BY. EN MASS the Congregation turns and looks at the door and then back at the Preacher.

The Preacher smiles.

PREACHER

Obviously, some of our citizens are a might rambunctiousness tonight but we will try to ignore them...

He opens a bible, finding his place. We HEAR JEFF'S CAR approaching. Then, suddenly

WHAM! JEFF'S CAR EXPLODES, back end first, through the front doors of the church obliterating the vestibule. Everyone scatters.*

There is a deathly silence.

UG/PUNK ROCKER steps out of the car.

UG/PUNK ROCKER

We're here for the Krites!

A BOY nudges his friend and they look at UG/PUNK ROCKER in amazement.*

THE PREACHER peeks out from behind the podium. He SEES

LEE/JEFF walking down the aisle, his weapon ready.*

CONTINUED

PREACHER

The county is going to pay for this,
Jeff.

LEE looks at

THE PREACHER, who rises to his feet.

LEE'S FACE begins to twitch and glow. He passes the ORGANIST, who reaches over her organ as Lee walks by.

ORGANIST

Jeff? Jeff Barnes?

LEE turns to her. He is now the PREACHER.

The ORGANIST'S EYEBALLS roll up into her head. She faints, falling directly on

THE KEYBOARD. THE ORGAN erupts in a WAIL.

UG whirls, cocking his weapon.

THE ASSISTANT pulls the Organist off the keyboard just as

UG FIRES, blowing the

ORGAN to smithereens.

LEE/PREACHER, seeing this, turns as

THE PREACHER dives for cover behind a row of vases. The PODIUM EXPLODES.

LEE joyfully gets off a round of rapid fire.

THE VASES EXPLODE one by one as the PREACHER crawls along on his belly.

Silence again as Ug and Lee back toward the car. Lee/Preacher gets in first. The car starts. Then, Ug gets in.

CUT TO:

UG/PUNK ROCKER

Go!

Both look out the back window, anticipating driving out backwards, through the back wall. The crowd scrambles out of the way. *
Lee/Preacher punches the accelerator. The car takes off forward.

CUT TO:

Brad locks the door with a snap.

Jay takes a shotgun from a rifle rack on the wall. Jay stops by a desk and rifles through the drawers. He finds some shotgun shells and loads the shotgun. He puts a couple of extras in his shirt pocket.

Blood soaked bandages are wrapped around his wounded arm and thigh.

He turns to see Helen comforting April.

Helen and Jay exchange looks.

CUT TO:

CUT TO:

97 INT. LIVING ROOM - NIGHT

97

April cries silent tears as Helen continues to hold her.

JAY
We're gettin' out of here.

Helen stand, leading Jay off.

HELEN
Jay, maybe we oughta just wait. They
haven't gotten into the house yet.

JAY
They will.

Brad watches his mother and father talking.

HELEN
We can board up the doors, make the
place stronger.

JAY
Helen, these... things cut off our
telephone. They cut the power. You
understand what that means?

HELEN
We should just stay put. We should...

JAY
Helen! We can't wait.

Helen nods. She moves off.

CUT TO:

98 INT. KITCHEN - NIGHT

98

BRAD unlocks the back door, opening it. He grabs the flashlight,
exiting onto the back porch. *

April starts to follow, but backs away.

APRIL
I can't go out there!

JAY grabs her hard around the waist.

JAY
Yes, you can.

Jay forces her out. Helen follows.

CONTINUED

98 CONTINUED

98

JAY exits the house last, pulling the door shut behind him.
The lock clicks. *

CUT TO:

99 EXT. BROWN'S HOUSE-NIGHT *

Then Jay cautiously leads the group to the pick-up truck.
The kerosene lamp radiates its dull yellow glow around them.

As they get closer to the truck, Brad's face begins to register worry. He sees that the rubber of the tires has been shredded into hundreds of tiny pieces. The radio antenna is crumpled.

The group stops by the truck.

Brad opens the truck door.

Inside, the dashboard is trashed. The seats are torn and the steering wheel has huge bites taken out of it.

JAY

What the hell are those things.

BRAD

They're from outer space, just like Charlie says!

HELEN

Bradley, that's enough.

BRAD

(quickly)

Or maybe they're some government experiment gone haywire... They used to be gophers but got zapped by some kinda weird radia---

JAY

BRADLEY!°!!

Brad shuts up. He glances over at April.

April is very frightened. She looks from the the truck up to the barn.

HELEN (O.S)

What do we do now?

An idea hits April. She runs her hands over her pants pockets until she finds what she wants.

CONTINUED

99 CONTINUED

99

Reaching in, she pulls out the keys to Steve's car.
Moonlight Glints off them.

APRIL
Steve's car...

The rest of the family hears her, looking over.

Helen reaches toward April, a questioning look on her Face
CLOSE on her hand grabbing the keys.

CUT TO:

99A EXT. BROWN'S BARN - NIGHT

99A

The family walks around the side of the barn, Jay in front
with the shotgun.

They spot the Porsche, walking toward it.

When they reach the car,, Brad pulls open the door.

Inside, startled, is CRITTER #5A, the one that ate Steve.
but NOTICEABLY LARGER. The passenger door is open and it is sitting
on the seat. Wires from the dashboard are in its claw and its
mouth. More are hanging loose beneath the dash.

Helen SCREAMS.

Jay COCKS shotgun.

CRITTER #5A rolls out of the car. Jay moves around to the
other side to get a clear shot.

The Critter rolls behind a stack of hay bales.

Jay fires, blasting out a chunk of hay.

Two other CRITTERS (6 and 7) stick their heads up from
behind the hay. #5A does likewise. They are looking at the
family.

APRIL
They're getting bigger...

JAY
Back to the house!

The family breaks toward the house with Jay at rear guard.

The Critters take off after them.

Critters POV gaining on the fleeing family.

CUT TO:

100 EXT. FRONT PORCH - NIGHT

100

The family reaches the front porch. Brad tries to open the door.

BRAD

It's locked!

They turn to look at the creatures (Critters #5A, 6, and 7) getting closer.

Brad tries to break it down by ramming it but it is no use.

The creatures get closer.

Brad runs off.

HELEN

Brad!

The creatures stop as they see Brad run off. They growl in their raspy voices. Critter #5A rolls after Brad. The others advance on the family.

JAY takes aim at Critter #5A. Just then

From the porch overhang, CRITTER #8 appears, hanging from a creaking rain gutter. It drops onto his wounded shoulder as he FIRES.

APRIL

DADDY!

The creature tears at Jay's bandaged shoulder. He falls, dropping the shotgun.

Helen picks up the shotgun and swings the butt of the gun at the creature hitting it squarely in the head. The creature rolls off the porch.

April helps Jay to his feet.

CUT TO:

101 EXT. SIDE OF HOUSE - NIGHT

101

BRAD runs around the side of the house and into the back porch. He frantically tries to open the back door. It's locked.

He runs out of the porch and stops, seeing CRITTER #5A coming 'round the side of the house. CRITTER #5A, sees him, rolls into a ball and comes toward him.

CONTINUED

101 CONTINUED

101

BRAD thinks for a minute, then dives round to the tree by the porch, and scrambles up it, in panic.

CRITTER #5A just misses taking a bite out of his foot.

CUT TO:

102 EXT. PORCH - NIGHT

102

Jay is sweating badly as April holds him up.

Helen stares out into the yard as Critters #6, 7, and 8 start another advance. She raises the gun and tries to fire, but only a click of the empty chamber is heard.

CUT TO:

103 INT. BRAD'S ROOM - NIGHT

103

Brad climbs through his open window and runs out of his room.

CUT TO:

104 EXT. PORCH - NIGHT

104

Critters #6, 7, and 8 advance more quickly on the Browns.

APRIL

Shoot, Mom!!!

HELEN

It's empty...

Jay tries to reach into his shirt pocket but is prevented by his badly torn shoulder.

JAY

Helen... my shirt pocket.

Helen moves to Jay and searches his shirt pocket, pulling out a shotgun shell.

The creatures near the porch.

With trembling hands, Helen opens the action to the shotgun and tries to put the shell in the chamber.

She drops the shell to the ground. It rolls to the edge of the porch.

Carefully, she edges to the grounded shell. Her hand touches the shell just as a set of critter jaws (Critter #6) snap at it.

Helen screams and falls backward, the shell safely in her hand.

The creatures slowly advance onto the porch.

CUT TO:

105 INT. FOYER - NIGHT

105

Brad runs down the stairs to the front door. He fumbles with the lock, and finally gets it open.

Jay and April fall into the foyer.

Helen backs slowly into the house, swinging at the creatures with the gun.

Brad slams the door.

CUT TO:

106 EXT. HOUSE - PORCH - NIGHT

106

Three of the creatures stop outside the door. They begin to talk to each other in raspy, guttural sounds.

CRITTER #6

(subtitle)

Weapons.

CRITTER #7

(subtitle)

No danger.

The front door flies open.

HELEN with the shotgun. She FIRES, being thrown back with the kick.

Critter #7 EXPLODES.

CRITTER #8

(subtitle)

FUCK!

The creatures roll back across the porch. THE DOOR SLAMS SHUT.

CUT TO:

107 EXT STREET - NIGHT

107

UG & LEE drive past the bowling Alley. The car stops, rēverses and stops again. They look it over. They exchange a glance, leave the car, and walk towards the bowling alley. *

107A INT. BOWLING ALLEY -NIGHT

107A

CLOSE ON BOWLING PINS as ball knocks them down in a strike.

CONTINUES

107A CONTINUED

107A

With BUSY SIGNAL OVER we SEE

CU ON EMBLEM on back of a bowler's shirt. It is a bowling pin with a face drawn on it. The face has a scared expression. Around the pin is a red circle and a red slash over the pin. Beneath the emblem it says "PINBUSTERS". Above the emblem it says "ED". PULL OUT TO REVEAL

ED as he hangs up the pay phone that is near the entrance to the bar. He is joined by his bowling BUDDIES.

BOWLER #1

Well?

ED

The line's busy.

BOWLER #1

I don't get it. Jay's never this late.

The move out of FRAME REVEALING

THROUGH THE DOOR OF THE BAR - CHARLIE talking to the BARTENDER.

CUT TO:

108 INT. BOWLING ALLEY BAR - AT THE BAR

108

JAKE, the bartender, pushes a shot of whiskey at Charlie. A TV plays an old western in the b.g. TWO EX-MARINES shoot pool in the b.g.

JAKE

Have another drink, Charlie.

CHARLIE

I don't wanna another drink, Jake.

He downs it.

CHARLIE

I want Harv. We're under attack.

We HEAR THE SCREECHING of TIRES as we

CUT TO:

109 INT. BOWLING ALLEY -THE FRONT DOOR

109

CRASH!!! as we HOLD on the front door. One of the doors comes off one hinge,
As, UG/PUNK and LEE/PREACHER enter. They Pause.
They SEE

*

*

CONTINUED

109 CONTINUED

109

a miasma of sight and sound. Balls rolling down lanes, CRASHING into pins. Pin ball machines bells CLANGING, the constant BUZZ of conversation and laughter.

They walk slowly into the room, passing ED and his teammates.

The place becomes very quiet.

Ug stops, picking up a bowling ball. He examines it carefully.

The crowd watches them uneasily.

Ug eyes the pins at the far end of the alley. He throws the ball like a cannon toward them. The pins explode into dust.

ED

Holy shit! I wonder what team he's on.

In the distance a MUTED GUNSHOT is heard.

The Bounty Hunters turn, cocking their guns as they advance in the direction of the shot.

They come to a door under a sign that reads COCKTAILS.

*

The Bounty Hunters roughly enter the door.

CUT TO:

110 INT. BOWLING ALLEY BAR - NIGHT

110

Ug/Punk Rocker and Lee/Preacher enter the bar. They SEE

a dimly lit tacky bar with a few scattered tables and a pool table in one corner. The EX-MARINES continue their game.

To the bounty hunters' left is the bar. Charlie at the bar, Jake behind it, fiddling with the cash register.

POOL PLAYER #1

Hey, Jake, we need another round over here.

JAKE

Keep your shirt on, asshole. I've got a problem here.

Ug and Lee move toward the bar, passing the pool players. #1 taps #2.

CONTINUED

110 CONTINUED

110

POOL PLAYER #1
Get a load of these guys.

POOL PLAYER #2
It ain't Halloween, is it?

CUT TO:

AT THE BAR

Jake's back is to Ug and Lee as they approach. The plate is off the back of the cash register and Jake tinkers with the machinery. Charlie stares into yet another shotglass. In the b.g. the western on TV continues.

ANGLE ON TELEVISION. A bartender is wiping down the bar in a nearly deserted saloon. Into the saloon steps a gunslinger. He approaches the bar.

Under the t.v., Jake finishes his work on the register as Ug and Lee belly up to the bar.

JAKE
(turning)
What can I get for you fellas?
(beat, to Lee)
Reverend? Reverend Miller?

Charlie looks over at

LEE. Lee looks at Charlie and smiles.

JAKE (O.S.)
(continuing, to
Lee)
That's quite an outfit you got on...

UG cuts through the bullshit.

UG/PUNK ROCKER
(to Jake)
We're here for the Krites!

Charlie reacts.

JAKE
Oh, really?

Ug reaches over the bar and grabs Jake by the lapels, pulling him close. Charlie leans over to SEE

CONTINUED

110 CONTINUED (2)

110

JAKE's FEET are dangling off the ground.

Charlie starts to get up. Lee pushes him back in his seat with a smile. His face starts to twitch and glow.

Charlie reacts.

JAKE

Mister, I don't know what your talking about.

Ug pulls him closer.

Pool player #2 grabs Ug's shoulder from behind. Ug looks at his hand. Then, Ug lets go of Jake, who falls heavily out of FRAME. He turns to SEE

Pool player #1 flanks him.

POOL PLAYER #2

(to Lee/Charlie)

I think y'all better leave before someone gets hurt.

LEE turns. He has now become CHARLIE.

LEE/CHARLIE

Keep your shirt on asshole.

Meanwhile, BEHIND THE BAR, on the floor, Jake reaches for a BASEBALL BAT. He stands.

POOL PLAYER #2

Y'all have a serious attitude problem.

Suddenly, the t.v. western EXPLODES with gunshots.

Lee/Charlie spins, raising his gun. He FIRES.

THE T.V. EXPLODES.

JAKE lets fly with the bat, bringing it down on UG'S HEAD. The BAT BREAKS.

The POOL PLAYERS react.

CONTINUED

110 CONTINUED (3)

110

CHARLIE squirrels over the bar.

Ug draws.

POOL PLAYER #1 AND #2 split.

The cue rack EXPLODES as PP#1 leaps for cover.

Lee/Charlie spins and FIRES.

THE MIRROR behind the bar BLOWS.

111

OMITTED

OMITTED

111

CUT TO:

112 EXT. BOWLING ALLEY - NIGHT

112

With EXPLOSIONS OVER, BOWLERS fly out of the front doors in a panic, nearly running over each other.

A couple of bowling balls are dropped, bouncing out with them.

CUT TO:

113 INT. BOWLING ALLEY BAR - NIGHT

113

The cash register EXPLODES.

JAKE is showered with MONEY AND CHANGE. He ducks down and reaches for

A HIDDEN HANDGUN. He stands.

Charlie peeks over the bar to SEE

Ug and Lee, with their backs to us, standing amidst the ruins. Jake moves up behind them.

CONTINUED

113 CONTINUED

113

Charlie closes his eyes.

CUT TO:

114 INT. BOWLING ALLEY - OUTSIDE THE BAR

114

WE HEAR A GUNSHOT. Then

JAKE soars out through the door into the bowling alley.

The force of the throw carries him swiftly down the Pin Busters' lane.

Jake's body rushes across the slippery surface, smashing into a set of pins.

The strike light goes on. SWEEP PAN to

Ug and Lee/Charlie come out of the bar and EXIT FRAME. In a moment, Charlie follows.

CUT TO:

115 INT. HARV'S BEDROOM - NIGHT

115

It is dark.

A phone rings. Once, twice, three times.

Harv turns on his bedside lamp and picks up the receiver.

HARV
This better be important...

We can hear a voice on the other end, but can't quite make out what it is saying. It is squawky, tinny, very fast.

HARV
What?!

The voice answers, and continues to babble.

HARV
Woah, slow down. Where's Jeff?

The voice continues.

HARV
Give me ten minutes.

Harv hangs up the phone, getting out of bed. He grabs his pistol.

CUT TO:

116 INT. LIVING ROOM - NIGHT

116

BRAD watches as

HELEN places a damp rag on Jay's forehead. The shotgun is nearby.

BRAD
He looks pretty sick, Mom.

JAY
(tense)
I'm alright, sport.

HELEN
He's fine.

Jay coughs.

BRAD
He doesn't look fine to me.

CONTINUED

HELEN

Why don't you check the windows, make sure they're locked.

BRAD

I already did.

HELEN

(angrily)

Well, check them again!

Brad is surprised at Helen's outburst.

HELEN

I'm sorry, honey, just go check the windows.

Brad walks to the other side of the room joining April near the fireplace, holding a poker. They watch their parents.

Jay coughs. Helen wipes his forehead.

BRAD

April...

APRIL

Yeah?

BRAD

You okay?

APRIL

(after a pause)

Yeah.

BRAD

I think we oughta do something.

APRIL

What?

BRAD

I don't know, somethin'.

We begin to HEAR a QUIET SCRATCHING.

APRIL

Shhhh.

They listen. They determine that the sound is coming from

WITHIN THE FIREPLACE. A bit of dust filters down. PICK UP

CONTINUED

116 CONTINUED (2)

116

THE FLUE LEVER.

BRAD

The flue's open.

April moves toward the fireplace. She slowly reaches inside the
as the noise gets louder and more debris falls. Suddenly,

she pulls the flue closed.

April and Brad relax, breathing a sigh of relief. They turn to
look at

Jay and Helen on the couch. Suddenly,

THE LIVING ROOM WINDOW EXPLODES as Critter #1 leaps through the
glass and comes to rest

ON THE COFFEE TABLE. THE CRITTER SNARLS and turns toward

HELEN, who screams and reaches for the shotgun.

CRITTER #1 FIRES a QUILL which hits

HELEN in the neck. Jay pulls it out. Helen is groggy.

ANGLE ON BRAD AND APRIL

APRIL

MOM!!!

April swipes at the Critter with the poker.

The Critter ducks as

BRAD upends the coffee table, sending the Critter flying. In the
b.g. Jay and April help Helen toward the dining room.

THE COFFEE TABLE, with the Critter behind it, comes to rest
against the wall.

CUT TO:

117 INT. FOYER

117

ANGLE ON FAMILY APPROACHING DINING ROOM. We HEAR a CRASH. They
stop to SEE

CRITTER #6 and #8 on the dining room table.

APRIL opens the front door. She SEES

CONTINUED

117 CONTINUED

117

CRITTER #5A, smiling. She slams the door.

Jay pushes Helen up the stairs.

JAY
The shotgun.

BRAD rushes out.

CUT TO:

118 INT. LIVING ROOM

118

BRAD SEES

THE SHOTGUN near the couch. He grabs it.

CRITTER #1 throws the coffee table aside.

Brad takes aim, backing up.

CRITTER #1 advances as

Brad trips. The shotgun FIRES hitting

THE CEILING FAN which begins to fall on

BRAD.

THE CRITTER ADVANCES, as

BRAD rolls out of the way. The FAN falls directly on

CRITTER #1, crushing it.

CUT TO:

119 INT. STAIRWAY

119

Brad on the stairs, with the shotgun stumbling and scrambling to escape. *

Critters #2, 6, and 8 follow close behind, snapping at his heels.

CUT TO:

120 INT. UPSTAIRS HALL

120

Helen, April, and Jay make it to the Master Bedroom Door. Jay and Helen enter. April turns.

CONTINUED

120 CONTINUED

120

APRIL

Brad!

BRAD limps up the hall. He grabs a kerosene lamp and turns, hurling it at

Critter #8. It bursts into flames. Critters #2 and #6 split down the stairs. The carpet bursts into flames.

Critter #8, on fire, spins around the hallway at Brad's feet and then makes a beeline into the upstairs bathroom.

CUT TO:

121 INT. BATHROOM - NIGHT

121

Critter #8 quickly dives into the open toilet. There is a HISSING sound as a plume of steam rises from the bowl.

CUT TO:

122 INT. UPSTAIRS HALLWAY - NIGHT

122 *

Brad pulls a vase off a side table and puts out the fire. Then he rushes into the bedroom. He slams the door. *

CUT TO:

123 EXT. CHURCH HALL - NIGHT

123

Harv's police car is parked in front of the church hall, it's lights flashing.

Harv is on the front steps of the church, surrounded by the the Preacher, the Organist, and other BY-STANDERS.

HARV

Are you sure it was Jeff?

ORGANIST

Well, first he was Jeff...

HARV

Was it Jeff or wasn't it?

PREACHER

Well, he changed...

HARV

Changed...

CONTINUED

123 CONTINUED

123 *

Harv is inundated by a barrage of overlapping comments. We HEAR the SQUAWK of his car radio. Harv moves to the car through the crowd, taking the Preacher with him.

WOMAN #1

They were dressed funny Harv...

ORGANIST

Like they was from Los Angel-leez.

Harv reaches into the car and picks up the mike.

HARV

Okay everybody, calm down.

Some of the people follow Harv, standing around him as he reaches into the car, pulling out the mike.

HARV

(into mike)

Yeah Sal. Over.

CUT TO:

124 INT. OFFICE OF POLICE STATION - NIGHT *

124 *

Sally, in hair curlers. Jake, in bandages, and several BOWLERS stand around the office.

SALLY

There's been a disturbance at the Bowlorama Lanes. Over.

HARV

(futzd)

What kinda disturbance? Over.

SALLY

Uh...well, some guys evidently blew up the bar...

HARV

(futzd)

Did you get a description? Over.

SILENCE. Sally looks at Jake.

HARV

Sally? Over.

CONTINUED

124 CONTINUED

124

SALLY

Uh, it's kinda crazy, Harv. Jake says it was Reverend Miller and Charlie and some stranger....

HARV

(into mike)

Hold it. Hold it. Sal, I'm not reading you clear at all. Repeat that. Over.

CUT TO:

125 INT. JEFF'S CAR - NIGHT

125

CLOSE ON RADIO

SALLY (VO)

Reverend Miller, Charlie Mcfadden, and some stranger just shot up the bar at the Bowlorama Lanes. Over.

Inside the car, Ug/Punk Rocker and Lee/Charlie are slowly patrolling town. They look at one another.

HARV (VO)

Have you heard from Jeff? Over.

SALLY (VO)

I can't raise him, Harv. Listen, I also got a report here about shots fired out Rt. 22, near the Brown place. Over.

Ug and Lee look at each other.

UG/PUNK ROCKER

Brown place?

Lee/Charlie shrugs. UG looks out the window.

SALLY (VO)

Harv? Do you read? Over.

Ug SEES

A RT. 22 SIGN.

UG/PUNK ROCKER

Brown place...

Lee steps on the accelerator.

CUT TO:

126 EXT. TOWN SQUARE -NIGHT

126

Jeff's car speed's by

Harv?

SALLY (VO)

CHARLIE on his bike. Charlie follows.

CUT TO:

127 EXT. CHURCH HALL - NIGHT

127

The crowd has pulled tighter around the police car.

SALLY

(futzted)

Harv. Do you read? Over.

HARV

(to himself)

This whole thing's giving me a gut ache.

(into mike)

Sal, I want you to keep tryin' to raise Jeff. I'm gonna check out the bowling alley and then I'll head out toward the Brown's. Over and out.

Harv throws the mike into the car.

CUT TO:

128 INT. MASTER BEDROOM - NIGHT

128

The family has barricaded themselves in. A dresser blocks the window. The bed and mattress is piled against the door. Brad has his slingshot. Jay and Helen lean against the mattress.

BRAD

I can do it.

JAY

Absolutely not!

APRIL

I could go.

BRAD

Forget it. Chewey's faster than you. And Dad, you can't even walk.

CONTINUED

HELEN

I'm so tired...

She lays her head on Jay's shoulder. Jay looks at her with concern. Pause. He looks at his ruined leg.

JAY

Damn...

He looks at Brad.

JAY

Son...

Brad joins him.

JAY

How would you do it?

BRAD

Hit the yard, grab my bike and head for the highway.

Jay considers it. He looks at Helen.

BRAD

Dad, somebody's got to go for help.

PAUSE.

JAY

Alright.

Brad bends to tie his shoes. Jay holds out the shotgun to Brad. Brad looks at it.

BRAD

Nah, you keep it. It'd just slow me down.

(beat)

Anyway, you might need it.

Brad moves toward the window. He and April move the dresser. Brad looks outside.

APRIL

Brad?

BRAD

Huh?

She looks at him. Pause.

CONTINUED

128 CONTINUED (2)

128

APRIL

See ya.

Brad nods and goes out the window. April begins to push the dresser back. She looks at Jay.

CUT TO:

129 EXT. BROWN HOUSE - OUTSIDE THE WINDOW - NIGHT

129

BRAD hunkers down on the roof. He EXITS FRAME.

CUT TO:

130 EXT. BROWN HOUSE - NIGHT

130

BRAD hops down out of the tree and lands in the front yard. He looks toward the

PORCH. His bike leans up against the house.

Brad begins to move toward the bike.

BRAD looks at the bike. CRITTER #5A is sitting by it.

BRAD takes off.

BRAD's POV running toward the barn.

Brad skids to a halt. He looks toward CRITTER #5A closing from the porch.

BRAD Turns. He heads off toward the chicken coop.

CRITTER POV as Brad disappears around the corner of the coop. BRAD stops and looks back. He sees CRITTER #5A rolling toward him across the yard. He turns, and runs into the back door entrance of the barn.

130A INT BARN - NIGHT

130A

Brad runs in and hides behind some farm equipment alongside the wall adjoining the chicken coop.

CUT TO:

131 EXT. CHICKEN COOP - NIGHT

131

CRITTERS #5A looks for Brad.

CRITTER #5A goes inside the coop.

CUT TO:

132 INT. BARN -NIGHT 132 *

BRAD hears Critter #5A enter the chicken coop.

A squawking ensues and then another sound.

BRAD cautiously raises himself up and peers through a knot-hole in the wall into the chicken coop.

CUT TO:

132A INT. CHICKEN COOP - NIGHT 132A *

BRAD's POV.

We see the shadow of Critter #5A as it eats, and gradually becomes bigger.

Reverse on Brad's eye, peering in, as it widens.

CUT TO:

132B INT. BARN - NIGHT 132B *

Brad cautiously leaves his hiding place and exits the barn through the front door.

CUT TO:

133: INT. CHICKEN COOP - NIGHT 133 *

The shadow of Critter #5A continues to grow.

CUT TO:

134 INT. MASTER BEDROOM 134 *

THREE SHOT - Jay, April, Helen, against the mattress. Jay has the shotgun in his lap.

We HEAR a SCRATCHING at the door. Jay and April perk up. Helen stirs.

JAY

How many shells we got left?

APRIL opens her hands to REVEAL TWO SHOTGUN SHELLS.

APRIL

Two.

Jay takes them and loads up.

JAY

We need something else.

SOMETHING CRASHED. THEY JUMP. CUT TO:

135 INT. BRAD'S ROOM - NIGHT

135

Critter #2 stands over a broken aquarium and swallows one of Brad's fish. PICK UP

Critter #6 stands face to face with an ET DOLL. He begins making raspy guttural sounds as if he is talking to the creature.

He pauses for a response, but doesn't get one. He then gets angry and jumps onto the creature, tearing it to shreds.

Critter #2 jumps up onto Brad's bed and starts to rip into the pillows. Stuffing and feathers fly everywhere.

#3 enters and joins in.

AT THE WINDOW a LARGE SHADOW PASSES (CRITTER #5B)

CUT TO:

136 INT. MASTER BEDROOM - NIGHT

136

With NOISES OVER we SEE

- 1) JAY has an aerosol spray can in his hand. He lights a lighter and ignites the spray. Presto. A miniature flame thrower.
- 2) APRIL IN THE CLOSET - throwing clothes on the floor. She grabs the hanger poles.

April steps into the room.

Helen sits up rubbing her neck.

JAY
How do you feel?

HELEN
Like...I got hit by a brick... How
long have I been...
(beat)
Where's Brad?

The noises stop.

APRIL
Listen...

HELEN
Where is Brad?

JAY
He's gone to get help.

CONTINUED

136 CONTINUED

136

Suddenly, the door starts to rattle. Then, a loud POUNDING ON THE WALL near the window. They look at each other.

CUT TO:

137 EXT. ROAD - NIGHT

137

Jeff's police car barrels down the road, much the worse for wear.

CUT TO:

138 INT. JEFF'S CAR - NIGHT

138

Ug and Lee/Charlie in the car. Sally calling on the radio.

SALLY

This is Alpha-Tango-Delta calling patrol car um...GXP 1198. Do you read, over?

LEE squints to SEE

BRAD picked up in the HIGH BEAMS, waving. He's a mess.

Lee hits the breaks. The wheels lock.

CUT TO:

139 EXT. ROAD - NIGHT

139

The police car skids to a halt right in front of Brad. Blinded by the lights, he cannot see inside the vehicle. He rushes toward the back door.

CUT TO:

140 INT. JEFF'S CAR

140

Ug reaches for his weapon. The door opens. Brad hops into the back seat. The dome light goes on for a moment until Brad closes the door.

BRAD

(out of breath)

Jeff, go.. Just go. These things, these Critters...

Lee and Ug exchange a look. The car starts to move slowly.

CONTINUED

BRAD

COME ON, GO! GO! GO! Dad's all tore up and Mom's got like a arrow thing in her neck... and they're getting bigger.

Ug and Lee exchange a look. Brad leans forward.

BRAD

LET'S GO!!

He recognizes Charlie.

BRAD

Charlie!? Where's Jeff?...

He glances at Ug.

BRAD

Hey... Hey, you're Johnny Moadly...

He turns to Charlie. He looks at Charlie's clothes, the weapon strapped to his hip.

BRAD

Charlie, where'd you get...

UG/PUNK ROCKER

Where?

BRAD

Huh?

UG/PUNK ROCKER

Where are they?

BRAD

At my house. Come on, hit it!

LEE/CHARLIE

Where?

BRAD

Charlie, you know where my house is.

Brad's getting suspicious.

BRAD

Who are you guys?

Ug turns to him.

CONTINUED

140 CONTINUED (2)

140

UG/PUNK ROCKER
We want the Krites.

Brad begins to realize that things are not what they seem.

BRAD
Krites?

LEE/CHARLIE
Critters, Krites...

BRAD
You're not from around here, are ya?

Ug/Punk Rocker turns to look at him.

BRAD
Okay, okay. You help me. I help you.

Ug nods.

CUT TO:

141 INT. MASTER BEDROOM - NIGHT

141

*

CRASH! the WINDOW behind the dresser breaks. The Dresser starts to fall.

April, armed with a hanger pole, rushes to it and pushes it back against the window with her body. Something big is pushing on it. Meanwhile, Outside the door, sounds of destruction and mayhem in the house can be heard.

*

*

CUT TO:

142 OMITTED

OMITTED 142

*

CUT TO:

143 INT. MASTER BEDROOM

143

HELEN, using one of the hanger poles, beats it against the door.

*

CONTINUED

143 CONTINUED

143

APRIL still struggles to push the dresser against the window, when suddenly

THE TOP VANITY DRAWER flies out. A HUGE CRITTER HAND grabs

APRIL'S SHIRT. She screams.

JAY turns. Using the aerosol can, he firebombs the critter hand. It screams and withdraws. April jumps away. Just then, Helen loses it, finally, and, grabbing the shotgun, blows a hole in the bottom of the door, from where the last noises were heard.

CUT TO:

143A INT UPSTAIRS HALLWAY - NIGHT

143A *

Outside the Bedroom door, CRITTER #6 is blown to smithereens. CRITTER #3 makes a quick retreat down the hall. The bedroom door flies open and with Helen leading, mad as hell, and April helping Jay they enter the hallway.

HELEN

GET OUT OF MY HOUSE!

CUT TO:

144 INT. UPSTAIRS HALLWAY AND STAIRWELL - NIGHT

144

The family moves down the hall.

CUT TO:

145 INT. MASTER BEDROOM

145

The DRESSER is heaved forward with tremendous force.

CUT TO:

146 INT. UPSTAIRS HALL

146

Helen SEES

Near the top of the stairway, Critter #2 peeks out.

Helen spots it and FIRES.

The blast takes out a chunk of the railing, narrowly missing the critter.

Helen turns to Jay.

HELEN

Gimme some more rounds.

JAY

That was it.

CONTINUED

Helen turns the shotgun overm wielding it like a club. They advance toward the top of the stairs. They SEE

CRITTER #2 and #3 coming yp the stairs. They start to ascend. Suddenly, we HEAR a NOISE downstairs. The Critters turn.

CUT TO:

The front door EXPLODES inward with a dazzling display of sparks and disintegrating wood.

ANGLE on CRITTERS..THEY SEE

UG/PUNK ROCKER and LEE/CHARLIE step in thru the smoke and debris

BRAD (O.S.)
Mom! DAD!

The bounty hunters move apart and Brad rushes in.

The critters snarl at each other.

CRITTER #3
(subtitle)
Bounty Hunters!

They take off, leaping thru the bannister toward the dinning room.

LEE/CHARLIE spots Critter #2 rolling into the dining room. He FIRES.

THE SHOT TAKES OUT HALF THE WALL.

BRAD
Holy...

UG and LEE go after the Critters

April ,Helen and Jay descend the stairs. They haven't seen UG and Lee. They embrace.

BRAD
Come on, there's a car outside.

CONTINUED...

147 CONTINUED

147

JAY

Who'd you find, son?

BRAD

(quickly)

Uh...Charlie and Johnny Moadly...

APRIL

WHO!?

Brad doesn't want to dwell on it. He pushes them toward the door.

BRAD

Go on.

He pushes them out the door and begins to follow. Just then we HEAR the YOWL of CHEWEY. Brad stops.

BRAD

Oh god, Chewey.

He rushes back into the house.

CUT TO:

148 INT. HARV'S POLICE CAR - APPROACHING THE HOUSE - NIGHT

148

Harv, driving. He SEES

Jay, Helen and April crossing the yard to Jeff's car. They look like refugees.

CUT TO:

149 EXT. HOUSE - NIGHT

149

HARV'S CAR skids to a halt and Harv leaps out of the car.

Harv joins Jay, Helen and April as they start to get into Jeff's car.

HARV

What the hell's... Is this Jeff's car?

He SEES JAY's wounds.

HARV

What happened to you?

BOOM! They all duck.

CONTINUED

149 CONTINUED

149

HARV

Holy shit. That sounds like a
cannon.

(to Jay)

What's goin' on here?!

HELEN

Brad? Where's Brad?

April stands and yells.

APRIL

Brad!

HARV pulls APRIL down.

HELEN

Brad's still in the house.

Harv looks at his revolver, takes a plug of chaw, and takes off
toward the house.

ANGLE OVER HARV'S SHOULDER as BOOM! the living room window blows out.

HARV hits the dirt, crawling closer to the house.

CUT TO:

149A INT. UPSTAIRS BATHROOM - NIGHT

149A

*

Kicking the door in . LEE/CHARLIE and UG step into the room.
He sees nothing.

Brad's head peeks around the door jam. He sees

UG and LEE looking around. Behind UG, the toilet bowl lid
begins to lift.

BRAD

WATCH IT!!

UG turns to SEE

The lid flips down.

UG uses his gun to flip up the seat. Inside, is the critter that
was burned earlier (#8), forcing his way down the bowl, trying
to escape. Bubbles float up.

UG shoves the barrel of his gun down the toilet, letting go a
shot.

CONTINUED

149A CONTINUED

149A

*

The latrine explodes in a shower of water and porcelain.

UG reaches into the mess, pulling out the critter's corpse by the scruff of the neck.

UG nods his thanks at Brad.

Just then Critter #2 leaps out of the shower stall, tearing the shower curtain off its rings.

It blows by Brad.

Lee goes after it

CUT TO:

Critter #2 rolls down the stairs. Harv enters the foyer, gun drawn. He reacts to the rolling Critter and takes a shot, missing it.

HARV

Jeez, these folks need the name of a good exterminator!

LEE/CHARLIE comes down the stairs and stops to look at Harv.

Seeing Charlie, Harv lowers his gun.

HARV

Charlie! What the hell do you think your doing?

LEE/CHARLIE smiles, and approaches Harv.

HARV

You drunk?

LEE

I hope not your take over our operation.

LEE/CHARLIE takes hold of harv and lifts him off the floor. Harv is flabbergasted. He looks at LEE/CHARLIE

HARV

Charlie, Put me down!

CUT TO:

151 EXT. FRONT PORCH - NIGHT

151

*

HARV CRASHES through the living room window and lands in a heap on the porch.

*

CUT TO:

152 EXT HOUSE - AT JEFF'S CAR

152

*

HELEN in the back seat. JAY and APRIL about to climb in the front.

APRIL, Jay and Helen see Harv. Jay and April cross to him, exiting FRAME. Helen stays near the car watching.

CUT TO:

153 EXT. FRONT PORCH

153

April and Jay join Harv. April lifts his head,

JAY

You okay, Harv?

Harv blinks his eyes. A bit of blood trickles down his forehead.

HARV

I swallowed my chewing tobacco.

Jay and April look toward the house.

BOOM! An upstairs window blows out. They begin pulling him off the porch.

CUT TO:

154 OMITTED

Omitted154

155 OMITTED

Omitted155

CUT TO:

156 INT. UPSTAIRS HALLWAY

156

UG moves down the Hall, looking in closets.
Brad moves after him.

CHEWEY (O.S.)

MEOW!

Brad turns.

BRAD

Chewey? Here, Chewey.

He moves toward the master bedroom. Ug remains in the hall.

CUT TO:

157 INT. MASTER BEDROOM - NIGHT

157

BRAD enters to SEE CHEWEY

BRAD

Come on Chewey, we're goin' for a ride.

He grabs the cat. We HEAR

APRIL (O.S.)

BRAD!

He looks out the window to SEE

IN THE YARD - April with Jay and Harv. In the distance, near the cars, Helen.

BRAD

I'M COMING!

Chewey SNARLS. Brad turns to SEE

MONSTER CRITTER #5B, four feet tall, right behind him.

Chewey leaps away. Brad stumbles backwards. Falling near the door.

5B approaches. Brad skuttles back into the doorway.

5B pins him to the floor with his foot. Both are partially in the hallway outside the room.

CUT TO:

158 INT. UPSTAIRS HALLWAY

158

BRAD turns his head to SEE

UG with his back to us at the end of the hall.

BRAD

HEY!

UG turns.

5B looks up, reacts.

UG ~~adjusts~~ his weapon's power and fires. *

5B ducks back into the room as

BOOOM! The doorjam above Brad blows away.

CUT TO:

159 INT. BRAD'S ROOM

159

5B jumps out the window.

CUT TO:

160 INT. UPSTAIRS HALL

160

UG joins Brad at the door, stepping over him into the room. Brad sits up. We HEAR,

APRIL SCREAM. Then, several gunshots. UG comes out of the room and looks at Brad.

BRAD

My sister. They're taking april. *

Brad rushes toward the stairway with UG following.

CUT TO:

161 EXT. HOUSE - THE FRONT YARD

161

Brad, Ug and Lee emerge to SEE

Jay just getting to his feet. A confused Harv, stands with his service revolver still smoking. Helen rushes up.

BRAD

Where's April?

CONTINUED

161 CONTINUED

161

HELEN

Oh god...

HARV

It just grabbed her... I couldn't do... It was huge. It took off that way.

(beat)

What was that thing?

Brad looks to the porch. He rushes toward his

BIKE. He hops on and takes off, through the yard past a broken fence and into the field.

HELEN

BRAD!

Ug and Lee take off toward Jeff's car. Jay, Helen and Harv head for Harv's car.

CUT TO:

162 EXT. FIELD - NIGHT

162

BRAD rides to and past camera.

CUT TO:

163 EXT. BROWN HOUSE - AT THE CARS - NIGHT

163

Ug and Lee in Jeff's car. They cannot start it. PULL FOCUS TO REVEAL

HARV starting his car. It ROARS TO LIFE.

Ug and Lee get out of Jeff's car and get in on either side of Harv, squeezing him between them.

Jay and Helen get into the backseat. Lee punches the accelerator. They roar out of FRAME.

CUT TO:

164 EXT. FIELD - NIGHT

164

APRIL as she is dragged roughly through the field, held be one leg. She is moving at a good clip. Critter's #2 and #3 are riding on her chest.

CUT TO:

165 EXT. FIELD - ANOTHER PART

165

Brad, on his bike, peddling like crazy. He is out of breath but pressing on. Suddenly, he is

BROADSIDED.

BRAD flies from the bike and

FALLS to the ground with a grunt. He looks up to SEE

CHARLIE, entangled in his own bike.

BRAD

(stage whisper)

Charlie?!

CHARLIE

BRAD! I was right. I was right.

BRAD

SHHHHHH!

(quietly)

What're you doin' here?

CHARLIE

I'm just following my teeth... I'm
gettin' signals like crazy...

BRAD

C'mon...

CHARLIE

Where we goin'?

Brad runs out of FRAME. Charlie follows.

CUT TO:

166 EXT. FIELD - NEAR THE KRITES SHIP - NIGHT

166

A BUSH - BRAD peeks through. In a moment, Charlie peeks over him.
They SEE

In the distance, Critter #5B, dragging April, with #2 and #3
aboard April. They move up the ramp of the ship.

CHARLIE

What the heck...

BRAD

SHHHHH!

CONTINUED

166 CONTINUED

166

CHARLIE

Was that April?

Brad takes off. Charlie follows.

CUT TO:

167 INT. KRITES SHIP 167

THE UNCONSCIOUS APRIL is rudely dropped inside the ship. Critters #2 and 3 roll toward the cockpit. #5B follows.

CUT TO:

168 EXT. KRITES SHIP - 168

Brad starts to ascend the ramp. Charlie grabs him.

CHARLIE

(whispered)

Wait a second...

We HEAR a METALLIC CLICK. Charlie jumps. The ships ENGINE begins to WHINE.

BRAD

You stay here. If I need ya, I'll holler.

CHARLIE

What's that thing doin' with April?

BRAD

It's gonna eat her.

Charlie does a take as Brad moves up the ramp.

BRAD SEES

An antechamber and, on it's opposite end, a smaller iris-type door, which stands open revealing a BRIGHT LIGHT.

BRAD hurries inside.

CUT TO:

169 INT. KRITES SHIP - ANTECHAMBER 169

BRAD sneaks through. He moves through the iris door.

CUT TO:

170 INT. KRITES SHIP - MAIN CABIN 170

BRAD SEES

CRITTERS #2 and 3 in the cockpit, obscured by the seat. We can see their arms manipulating controls. #5B is hunched over them.

CONTINUED

170 CONTINUED

170

BRAD turns to SEE

APRIL in a heap in a cluttered corner.

BRAD joins her. He tries to drag her but she is too limp and heavy. He SEES

THE QUILL in April's neck. Brad pulls it out. April's eyes flutter. She starts to scream.

Brad slaps his hand over her mouth, muffling the scream.

Critter #5B thinks he hears something but then ignores it.

Brad now mimes to April to head for the door. She begins to crawl toward the iris door. Brad looks to

#5B half turn to manipulate a control.

BRAD ducks. pulling a large firecracker from his pants pocket *

He turns to SEE:

APRIL moving through the iris door into the antechamber.

Brad pulls out his lighter. #5B is moving thru the ship. We SEE a shadow pass over a wall. Brad tries to light the firework but the lighter won't catch. WE SEE part of 5B's body moving thru the ship. CLOSE on Brad working on the lighter. PULL BACK to LOW ANGLE of Brad. #5B rears up behind him, GROWLING. *

BRAD ducks beneath a buttress as the Critter takes a swipe at him. The close quarters of the ship restricts the big Critter's movements. Brad eludes him. Still with firecracker and lighter in hand. *

CRITTER #2, turns and, seeing the commotion, hits a button.

THE IRIS DOOR starts to close.

CUT TO:

171 INT. KRITES SHIP - THE ANTECHAMBER

171

ANGLE ON APRIL as the iris door begins to close behind her. She SEES

THE OUTER RAMP rising.

She crawls toward it, grabbing the top and trying to stop it from rising.

APRIL

BRAAAAAD!

CUT TO:

171A EXT. KRITES SHIP 171A

Charlie reacts to April's call. He moves up the closing ramp.

CUT TO:

172 INT. KRITES SHIP - MAIN CABIN 172

BRAD now holds the firecracker and lighter in one hand *
 HE SEES
 THE IRIS DOOR CLOSING.

Critter #5B knocks a storage container out of the way and approaches as

Brad makes a break for it. The Critter is close behind. *

CUT TO:

173 INT. KRITES SHIP - THE ANTECHAMBER 173

BRAD leaps through the closing iris door.

CRITTER #5B tries to follow but cannot fit through. He attempts to stop the closure but cannot. He retreats to

PRESS A BUTTON on his side of the door.

THE IRIS DOOR STOPS CLOSING.

BRAD reacts. He turns to SEE

Charlie pulling APRIL through the rising ramp door, her legs dangling into the antechamber. The ramp is rising like a slow guillotine. Brad looks around for something. He finds a button. He presses it.

THE RAMP DOOR stops closing as April scrambles through.

BRAD, glances back at the

THE IRIS DOOR. It begins to open. #5B ready to come through.

BRAD

April...

CUT TO:

174 EXT KRITES SHIP -THE HULL

174

CHARLIE and April on the hull. The ship begins to vibrate and lights come on as the ship readies for take off.

They scramble back for BRAD.

CUT TO:

175 INT. KRITES SHIP - ANTECHAMBER

175

*

Brad SEES

April and Charlie reaching down.

He turns to SEE

Critter #5B coming thru the now open iris door.

Brad leaps up and grabs hold of the hands. The firecracker falls out of his grasp into the antechamber, and rolls beneath an important looking piece of spaceship hardware. He keeps hold of the lighter.

April and charlie pull him up as the critter grabs at his feet..

CUT TO:

176 EXT KRITES SHIP -NIGHT

176

*

Charlie and April pull Brad up onto the hull.

The ship begins to VIBRATE.

The three of them roll off the hull onto the grass. Charlie's bottle of alcohol drops from his pocket on the grass.

The ship begins to lift off.

CUT TO:

176A OMITTED

OMITTED

176A

177 EXT. FIELD BELOW SHIP-NIGHT

177

Brad looks from the ship to Charlie. Charlie is looking down at his bottle. Brad follows his gaze.

They both look at each other with the same idea

The ship is lifting off the ground.

Charlie reaches slowly for the bottle.

Brad runs over.

Charlie slowly unscrews the cap as Brad quickly snatches a handkerchief from Charlie's pocket.

Brad stuffs the handkerchief into the bottle neck, lighting it with his lighter.

Charlie, still holding the bottle, looks from it to the rising ship.

BRAD
THROW IT!!

Charlie wind up and lets fly.

As the ship rises, the molotov cocktail sails through the air, falling right through the open ramp door.

CUT TO:

177A INT. KRITES SHIP -ANTECHAMBER

177A

Critter #5B watches the molotov cocktail hits the floor. BURSTING.

Fingers of fire spread across the ships floor.

One reaches the firecracker where it ended up.

The firecracker wick ignites and BOOOOOOOOMMMM!!!!!!

CUT TO:

177B EXT FIELD -NEAR THE KRITES SHIP

177B

HARV'S CAR arrives. Everyone leaps out of the car. They see THE SHIP LIFTING OFF IN the distance.

CUT TO:

177C OMITTED

OMITTED 177C

179 EXT. FIELD - NIGHT

179

Jay, Helen, Ug, Lee, and Harv, watch as

In the distance, the ship begins to waver out of control. Under it is the house.

HELEN

Oh, no...

POV as the ship gets closer to the house.

CUT TO:

180 EXT. HOUSE - NIGHT

180

CLOSER ANGLE on the house as the ship hits the roof. Suddenly,

KABOOOOOOM! The house goes up in a gigantic GAS EXPLOSION, lighting everything a bright orange.

CUT TO:

LONG SHOT POV of the house spewing flames and smoke.

GROUP SHOT as April, Brad and Charlie join Jay, Helen, Harv UG and LEE/CHARLIE on the overlook above the house. They watch as

THE HOUSE goes up in flames.

Jay puts his arm around HELEN. In a moment,

UG and LEE/CHARLIE split off. Brad Follows.

CUT TO:

UG moves off with family in b.g.

BRAD (O.S.)

HEY.....

UG turns to SEE

Brad standing nearby.

BRAD

UH...I just wanted, you know, to say thanks.

UG looks at him. Then he approaches. He stands over Brad. Then UG removes something from his uniform. He hands it to Brad
BRAD looks to SEE

ONE of UG's communication devices in his hand. *

BRAD (O.S.)

WOW.....

Brad, with Charlie joining him, looks up to SEE UG and LEE moving off

ANGLE ON BRAD AND CHARLIE watching

CHARLIE

UH, Excuse me...

Charlie EXITS FRAME. Brad watches as

Charlie joins UG and Lee, fading into the sunrise.

CONTINUED

CHARLIE

Pardon me, uh, I, you know, work for the Browns'...I know Brad real good, we're like this, you know...Listen, d'yever see any orange men...I used to be a pitcher...

Brad looks back at his family and Harv. They are all dirty and tired.

As they are looking toward the smoking house, we HEAR

CHEWEY (OS)

Meow!

Brad looks over to see Chewey walking through the grass toward them.. He is covered with soot.

BRAD

Chewey!

Brad walks over, picking up the car. He rejoins the family. Harv looks around.

HARV

Where's Charlie?

Brad shrugs.

Just then, the bounty hunters' ship BLASTS overhead. The family watches it as it disappears over the horizon.

CHARLIE (OS)

There they go...

The family is startled by the voice behind them. They turn to see Charlie gazing off after the ship.

They look at him suspiciously. He looks back innocently.

HARV

Christ on a crutch McFadden! Get yer butt in the car. Let's go home...

Harv ushers Charlie into the car. The family gets in also, Brad still holding Chewey.

DISSOLVE TO:

183 EXT HOUSE -MORNING

183

HIGH ANGLE shot as the police car with Harv and the family rolls to a stop near the smoldering mass that once was the house.

SIRENS can be heard in the distance.

CRANE DOWN FROM HIGH ANGLE through the smoking debris in toward the car. MOVE slowly across the side of the car as everyone is looking out the windows at the destroyed house.

The car slowly starts to roll away as CAMERA CONTINUES TO MOVE through the yard toward the chicken coop.

The wire surrounding the coop is stretched and bent. A couple of chickens are walking about, otherwise the ground is awash with feathers and busted nests. Continue to MOVE to a batch of chicken eggs. Some are broken, some intact.

CAMERA MOVE STOPS near the eggs, revealing two oddly-coloured, roughly textured eggs, slightly larger

FADE TO BLACK

183 CONTINUED

183

VOICE
(subtitled)
I'm hungry...

ROLL CREDITS:

THE END