

An anatomical illustration of a human face, rendered in a style reminiscent of a medical textbook or scientific drawing. The face is shown from a frontal perspective, with the eyes closed. The skin is depicted with a dense network of red and blue lines, representing the vascular system (arteries and veins). The background is a textured, mottled green and purple. The text "FRESH BLOOD" is overlaid in the center of the face in a bold, purple, sans-serif font. The overall image has a vintage, slightly worn appearance with some visible fibers and scratches, particularly along the top and left edges.

**FRESH BLOOD**

BARBARIC V.09

Written by:  
Jason Cho  
WGA: 1987509

Writ-Large / Bash Naran  
323-553-4317

FADE IN:

**EXT. RANCH - NIGHT**

SUPER: MAINE 1988

The silhouettes of CATTLE HOUSES, BARNS, and a MANOR line the night sky. Everything is still. Quiet. A few meager LIGHTS shine on different parts of the ranch.

In the darkness, between buildings, we see MOVEMENT.

At first ONE, then TWO, THREE, now SEVERAL INTRUDERS, scurry across fields and dirt paths separating the buildings.

They move like roaches in the darkness, avoiding the light.

The group SPLITS into two. They each head for different CATTLE HOUSES.

**EXT. CATTLE HOUSE - NIGHT - CONTINUOUS**

The first group of intruders IDENTIFY the building and gather near the door. They're all wearing different ANIMAL SKI MASKS.

Leading the group is COW, we can only see her GREEN EYES as they scan back and forth over a RING OF KEYS. She slides one into the lock. It doesn't turn. She JIGGLES the lock.

She slides ANOTHER, then ANOTHER. Each key a failure.

The other Intruders are restless, nervous, and scared.

CHICKEN

I thought you said we'd have them.  
(paranoid; impatient)  
Shit, do we bail?

Cow keeps trying keys.

COW

(shushes him; whispers)  
Shut the fuck up, it's here.

She tries one last key... CLICK. The lock rotates. She gives the keys to MOUSE.

COW (CONT'D)

Take these to the others.

MOUSE runs off. Cow opens the door to...

**INT. CATTLE HOUSE - NIGHT**

AMBIENT LIGHT from outside POURS through the doorway into the dark cattle house. Several DIM LIGHTS hang from the ceiling SPOTLIGHTING the aisles and corners of the building. The Intruders pile in behind Cow.

They scan the ROWS of tall gated pens with their flashlights.

COW

Spread out. Start from the back and  
make your way towards the front.  
Make sure you check every pen.

The Intruders spread out.

Cow runs to the door, looking out. She BLINKS her flashlight towards the road. A BOX TRUCK emerges and creeps towards the cattle house.

SOMEWHERE INSIDE

CHICKEN lights his path with his flashlight. He turns the corner, shining the light right onto a RANCHER'S FACE.

He kills the light.

The Rancher is sleeping, but it's too late. He starts to wake up.

Chicken looks for help, but no one is nearby.

The Rancher wakes up. He blinks several times, looking at the masked intruder in front of him, barely visible in the dim light. He's confused at his presence.

A beat. The Rancher tries to dart away, but Chicken TACKLES him to the ground using one hand to COVER the Rancher's mouth.

They struggle. Wrestling back and forth. Chicken starts to lose his grip. He panics, RAISES his flashlight--

RANCHER

(yelling)

Hel...

and BASHES the Rancher's head. Stunning him. The Rancher sways, delirious.

INTRUDERS (O.S.)

(whispering)

What was that? Did you hear that?

Chicken is frantic now. He raises his flashlight and STRIKES the Rancher's head again, drawing BLOOD, and knocking him out.

*Oh shit.* Chicken takes in the gravity of what he's just done.

He jumps up, dusts himself off and sprints towards the main aisle. We STAY with the knocked out Rancher on the ground.

INTRUDERS (O.S.) (CONT'D)

(whispering)

Was that you?

CHICKEN (O.S.)

(whispering)

Yeah, let's go!

**EXT. CATTLE HOUSE - NIGHT - LATER**

Cow SHUTS the back of the box truck. PIG leans out of the driver side window.

PIG

(whispering)

What's taking so long? We gotta move!

COW

(whispering)

Did everyone else get out?

PIG

(whispering)

Yeah, come on!

Cow runs back into the Cattle house.

PIG (CONT'D)

(whispering)

Where are you going!?

**INT. CATTLE HOUSE - NIGHT - CONTINUOUS**

Cow runs into the center of the cattle house. She takes off her backpack and pulls out a HOMEMADE PIPE BOMB. She looks around, double checking the cattle house. Nothing moves, and it's silent.

She TWISTS the egg timer to a minute and sprints for the door.

Pig HANGS out of the driver side window watching her.

COW  
Start the truck! Go! Go! Go!

He retreats into the truck, the engine RUMBLES on.

**INT. CATTLE HOUSE - NIGHT - CONTINUOUS**

The knocked out Rancher gets up, puts a hand to his BLEEDING head. He walks over to a nearby pen and looks inside. It's EMPTY.

He runs to the center aisle. Through the open door he watches as the box truck drives away. He starts running for the door when an EXPLOSION engulfs him.

**INT. BOX TRUCK - NIGHT - CONTINUOUS**

Cow and Pig both see the FIREBALL in their side mirrors. Cow pulls off her Mask for a better look.

This is ELLEN (20's, resilient) she's fit, not specifically for this. Ambitious and zealous, but young and impressionable. Her beliefs and ideals have been radicalized. She's a devoted follower to a leader we haven't seen, but she's willing to do this, for them.

She sticks her head out of the window to watch the flame RISE into the sky.

Pig floors it.

PIG  
(chuckling)  
Yo, what did you do?!

GUNSHOTS SPRAY the truck's cabin. Pig is HIT multiple times, goes LIMP at the wheel. Ellen DUCKS for cover.

The truck SWERVES, CRASHES. Ellen's head RICOCHETS off the dashboard and she's OUT.

**EXT. RANCH - NIGHT**

The TRUCK sits in a ditch. LIGHTS switch on from every building on the property. Several ARMED PEOPLE swarm the truck.

**TITLE CARD**

**EXT. RANCH - DAY**

ARTHUR KINCAID (50's, salt of the earth) his broad shoulders, leathery skin, wrinkled eyes, and calloused hands say: this man has worked and cared for the land he owns for decades. He carries himself gently, maybe because he's tired this morning, or because he knows to speak softly, and carry a big stick. But, he doesn't need a big stick, just his coarse hands.

He's debriefed by two POLICE OFFICERS. He solemnly listens and watches as WORKERS pick through the smoking, charred debris of the building.

POLICE OFFICER #1

...if you have any other information or leads you want us to look into, please let us know.

POLICE OFFICER #2

Were all your cattle tagged?

Arthur nods.

POLICE OFFICER #2 (CONT'D)

We'll check with the other farmers in the area to see if they're holding any of 'em.

ARTHUR

I'd actually prefer if you don't. News will spread fast enough, I don't need my competition antagonized against me even further.

POLICE OFFICER #1

The driver was killed in the crash, but we do have one of the activists in custody.

CORONERS pull a sheet over an unrecognizable BURNT BODY.

POLICE OFFICER #1 (CONT'D)

Capital crime, capital punishment. We'll let you decide how to proceed with the activist. Just keep us informed.

Arthur watches the Coroners wheel away the body. The Police Officers move off.

HARRISON KINCAID (20's) not the corn-fed farm boy we thought he'd be. He's lean and well read. A good and loyal son, but tired of always having to help his father.

He sidles up to his father.

HARRISON

Do you want me to cancel tonight's event?

ARTHUR

(sighs)

No. We'd be giving these activists...

HARRISON

(interrupts)

Terrorists.

Arthur gives him a look for interrupting.

HARRISON (CONT'D)

Sorry.

ARTHUR

...these *activists* even more power. It'll only drive them to plan bigger attacks. We have to stay resilient. Unwavering.

This is the man Harrison admires, but he looks at his father with concern.

ARTHUR (CONT'D)

(reminiscing)

Things were simpler when I was a child. Before the swine flu forced us to change how we farm. Nobody ever attacked us for what we did.

(then)

Move the remaining livestock into our other building in the meantime.

HARRISON

I'll see if we can hire some last minute help too.

(then)

By the way, Aunt Meredith just arrived with Abby and the twins.

A spark of good news for Arthur.

ARTHUR  
 (realizing)  
 Entertain them for me, I still have  
 to contact the next of kin.

Arthur leaves. Off Harrison, pitying his father.

**INT. KINCAID MANOR - FOYER - DAY**

A southern, colonial style home. Harrison plays host to AUNT MEREDITH (40's) perpetually hungover or drinking and the twins JAMES and DEVIN (20's), privileged, entitled, spoiled bros.

Arthur finds them waiting for him in the foyer.

MEREDITH  
 Arthur!

Meredith gives Arthur a warm hug.

MEREDITH (CONT'D)  
 Thank you for hosting the annual  
 holiday party. It's been a  
 difficult year without Daniel.

ARTHUR  
 Anything for family, and we all  
 miss him dearly.  
 (noticing the twins)  
 Boys, how have you been?

James and Devin are restless.

DEVIN  
 Starving. Excited for a good ol'  
 fashioned Bar-B-Q!

JAMES  
 Thirsty. There's an open bar for  
 this event isn't there?

Harrison shuts him down.

HARRISON  
 It won't be set up until cocktail  
 hour.

JAMES  
 (holds hands up)  
 Sorry, Harry. Didn't mean to step  
 on your toes. I thought this was a  
 party.

ARTHUR  
And where's Abigail?

MEREDITH  
You should already know by now.  
Your daughter whisked her away to  
the range as soon as we arrived.  
Wanted to see how Abby's shooting  
had improved.

Arthur nods, he should've known better.

DEVIN  
(nods to the window)  
We heard about what happened last  
night.

MEREDITH  
(rattled)  
Are these attacks ever going to  
stop?

ARTHUR  
(to Devin)  
It's being handled.  
(to Meredith)  
I wish I had answers for you.

MEREDITH  
My ranch is yours. If you need any  
help, don't hesitate to ask.

Arthur *is* too ashamed to. Harrison clocks it.

HARRISON  
Actually, is there any chance we  
could borrow a few extra hands for  
tonight's event. We're a bit  
understaffed at the moment.

MEREDITH  
Of course dear, anything for  
family.

JAMES  
Heard you still have one of the  
terrorists here. I thought farmers  
used to deal with predators by  
putting them down?

This is news to Meredith.

MEREDITH

(firm)

Arthur you need to send a message,  
deal with them accordingly.

ARTHUR

I won't make a martyr out of them.  
Harrison take your cousins to the  
den and pour them some drinks.  
Today is a holiday, we should be  
celebrating. Let's not waste  
anymore time thinking about  
tribulations.

**INT. MOM AND POP DINER - DAY**

A dingy little diner. LOCALS drink coffee, read the paper,  
and eat breakfast.

AMOS (20's, a survivor), he's not buff, or skinny, just  
average. He knows to not stand out, but to blend in. He's a  
watcher and observer, learning and analyzing, but not brave  
enough to act in the moment. He's introspective enough to  
know that about himself, and he hates it.

He's uncomfortable at the moment, but patient. He sits at the  
counter trying to look into the kitchen. There's no food or  
drinks in front of him. A SERVER walks by and notices.

SERVER

Can I get you anything, hun?

AMOS

No, thanks.

She gives him a look.

AMOS (CONT'D)

(realizing)

I'll take a coffee. Is "Chuckles"  
working today?

SERVER

Chuckles?

(thinking; then)

You must mean Adam. No, he's dead.

AMOS

...What?

SERVER

Turns out he was one of those swine  
lovers, fucking with the ranchers.

(MORE)

SERVER (CONT'D)  
Heard he got shot up last night.  
(then)  
What business do you have with him?

AMOS  
(covering)  
Brewed a mean cup of coffee.

A LIFTED TRUCK parks outside. A group of three TRASHY MEN exit the vehicle and enter the diner seating themselves in a booth.

The BURLY trashy guy carries a PARCEL wrapped in butcher's paper with him. The Server clocks them and makes her way over.

SERVER  
Boys. Welcome back. What'd you  
bring me today?

Burly hands over the parcel.

BURLY  
We'll have the usual. Three steaks,  
medium rare.

The Server takes a WHIFF of the parcel.

SERVER  
Smells fresh, for once.

BURLY  
We bagged and quartered 'er last  
night. Wanted something fresh for  
the holiday, amirite boys?!

The Trashy Guys HOOT, HOLLER, and HIGH-FIVE each other.

Amos continues to watch.

SERVER  
Three steaks coming right up.

BURLY  
You cook it right for once and I'll  
give you a taste, sweetheart.

She rolls her eyes at the offer, Burly gets up and disappears behind a swinging door.

Amos waits a beat, then follows him into...

**INT. DINER RESTROOM - DAY - CONTINUOUS**

Burly stands at a urinal. Amos takes the urinal next to him. He glances over at Burly, who pays no attention.

Amos SLIDES one hand behind his back and under his shirt.

He glances UP and OVER at Burly, who notices this time. He furrows his brow at the intrusion.

AMOS

Heard about your "big" catch from last night.

Burly lightens up.

BURLY

(smug)

Bigger than you kid. Fast, too.

AMOS

Is that right?

BURLY

Me and the boys tracked her for a while, almost lost her. We finally found her hiding out and managed to corner her, then...

He points a finger gun at Amos' head.

BURLY (CONT'D)

Bang!

Amos turns towards Burly. Burly doesn't like it.

AMOS

It took *three* grown, armed men?

BURLY

(annoyed)

You got a problem with how we hunt?

AMOS

You're not hunters. You're cowards.

Behind his back, Amos's hand grabs a HANDLE. He unsheathes a HUNTING KNIFE from under his shirt, holding it low and steady by his side.

BURLY

(pissed)

The fuck did you just call me? I don't think I heard you right.

Burly leans over the urinal divider. Amos realizes how much BIGGER Burly is than him. Burly turns his head towards Amos and TAPS his ear.

BURLY (CONT'D)

Let me hear you say it one. More.  
Fucking. Time.

Amos has a vice grip on his knife, he looks at Burly's EXPOSED NECK. His hand starts to SHAKE.

Burly waits a beat. Then, stands up straight.

BURLY (CONT'D)

Didn't fucking think so.

He SPITS a loogie on Amos' shoes and walks out.

Amos sheathes his knife.

He SEETHES, then PUNCHES the stall out of frustration.

**EXT. MOM AND POP DINER - DAY**

Amos walks by the LIFTED TRUCK. He looks around, then quickly and discretely, SLASHES one of the tires.

**EXT. FEED SHED - DAY**

Arthur walks towards the shed. Harrison catches up to him.

ARTHUR

Shouldn't you be back at the house?

HARRISON

I wanted to see them for myself.  
Hear what they have to say about  
the attack.

ARTHUR

You don't have to be here. This  
isn't a part of the business you  
should have to deal with. Besides,  
isn't your boyfriend arriving soon?

HARRISON

He said something came up, won't be  
coming by tonight.

ARTHUR  
 (disappointed)  
 That's a shame. I was looking  
 forward to finally meeting him.

HARRISON  
 I don't know if the feelings  
 mutual, he's not a fan of the  
 family business.

ARTHUR  
 (understands)  
 A lot of people aren't.

Arthur opens the shed door to--

**INT. FEED SHED - DAY**

Ellen sits cuffed to a chair. Dust floats in the still air. Sweat beads off of her, and her clothes are soaked. She glances at Harrison, who stands off to the side.

Arthur pulls a chair and sits across from Ellen. Eye to Eye. He studies her. A girl.

He gets up and moves behind her, UN-CUFFS her. She's surprised by the move, rubs her wrists. He takes his seat.

She studies him. Sits up and composes herself. She knows she's talking to the boss.

ARTHUR  
 (then)  
 Where did you take them?

ELLEN  
 We freed them. They're no longer to  
 be farmed and slaughtered by you.

ARTHUR  
 You and I both know they can't live  
 freely.

ELLEN  
 No. That's only what you think you  
 know.

Arthur looks to Harrison. He shrugs, unsure of what to make of it.

ARTHUR

What's the point in all this? Do you even have the resources to care for the cattle you stole?

ELLEN

You're so drunk off the Kool-Aid you can't even see what we're trying to do.

Arthur knows this is going to go smooth.

ARTHUR

So then, who are you?

ELLEN

Cow.

ARTHUR

Alright, Cow. Why us?

ELLEN

(scoffs)

You think you're special? You're no different from the other farmers out there. We'll come for them too.

ARTHUR

We're not special. We're normal, hard working people with families. Just like the man you killed last night.

This is news to Ellen. Arthur clocks it.

ARTHUR (CONT'D)

One of our ranchers was killed in the explosion. He had a wife and child whom he loved and supported. They were all invited to come and celebrate with us tonight. Instead they mourn for him and prepare his burial services.

Ellen's taken aback, briefly.

ELLEN

I'm sorry that they lost a loved one, but you've taken so much more, from so many others.

(looking at Harrison)

He was complicit, therefore, guilty by association.

Arthur misses the look shared by Harrison and Ellen.

ARTHUR

How can we reach some sort of common ground? If I punish you, as I rightfully should, there will no doubt be more retaliation. If I let you go with an olive branch, would you accept it?

Ellen gets up and kicks her chair away.

Harrison steps towards her. Arthur, still seated, raises a hand stopping him.

ELLEN

(zealous)

There will never be common ground between morally bankrupt people like you and people like me.

ARTHUR

(thinking)

People like you? Morally righteous?

Ellen knows she's not.

ARTHUR (CONT'D)

If compromise cannot be made, then we must both move forward vigilantly and accept our fates.

Arthur gets up.

ARTHUR (CONT'D)

(to Harrison)

Take her to the doctor. She's not our problem anymore.

Ellen watches Arthur leave. Harrison lingers watching Arthur walk off, he shuts the door behind him. Turns to Ellen.

HARRISON

(under his breath)

What the fuck are you doing? You were supposed to get in, free the livestock, and get out. Bombing the ranch?! That wasn't part of the plan.

ELLEN

We had to deal a heavier blow. We free all your cattle, then what?

(MORE)

ELLEN (CONT'D)  
They'll send more. We need to break  
the system, not bend it.

Harrison can't believe what he's hearing.

HARRISON  
Sit down.

She finally does, he cuffs her back to the chair.

ELLEN  
What's going to happen to me?

HARRISON  
You heard the old man. You're going  
to the doctor's office.

We see a flash of fear from Ellen for the first time.

ELLEN  
What do you mean? You have to do  
something.

Harrison enjoys the moment, he lets her stew.

He tosses Ellen a HANDCUFF KEY.

HARRISON  
It's a long drive, make it look  
convincing. Oh...

He throws her the COW MASK.

HARRISON (CONT'D)  
In case you were sentimental.

Ellen's about to say something, but Harrison leaves. She  
looks at the Cow mask, then stuffs it into her back pocket.

**EXT. FEED SHED - DAY - CONTINUOUS**

Harrison exits the shed to find James waiting for him. He's  
caught off guard.

HARRISON  
Thought you'd be double fisting  
drinks by now.

JAMES  
Had my hair of the dog. Let me  
apologize for this morning, nasty  
hangover.  
(winks; sincerely)  
(MORE)

JAMES (CONT'D)

And, sorry about the attack. If anyone understands it's us.

He extends a hand. Harrison shakes it.

HARRISON

Thanks, we've got everything taken care of.

James looks towards the shed.

JAMES

That's actually why I'm here. I talked to your pops on the way down here. I'll be transporting this one to the doc's office for you.

HARRISON

You're a guest, I can't let you do that. You should stay and enjoy yourself.

JAMES

I already cleared it with your dad. Besides, he needs you right now. With this morning's attack, and everyone that's coming to tonight's event. You should be here to support him.

He walks into the shed before Harrison can get another word in. Off Harrison, fuck...

**INT. FEED SHED - DAY - CONTINUOUS**

Ellen looks up at the door, expecting Harrison.

ELLEN

You ha...

She sees James enter.

JAMES

(curious)

Not, what I was expecting.

She bites her tongue. Off Ellen, this wasn't part of the plan.

**EXT. RANGE - DAY**

An orange clay pigeon FLIES through the air. It EXPLODES into a million pieces with a BOOM!

KARIN (O.S.)  
Great shot! Here comes another!

KARIN KINCAID, (20's, Type A) Not only does she overachieve, but she executes and seems to be good at everything. She could've been a star athlete if she wanted. She believes the best defense, is a good offense. She's a product of nature, but by nurture, has her walls up. If nothing can get in, nothing can hurt her.

She throws clay pigeons for her younger cousin ABBY (10), the SHOTGUN in her hands too large for her, but she wields it nonetheless.

Karin throws another pigeon FURTHER down the range, Abby SHOTS, but misses.

ABBY  
(disappointed)  
I had it lined up and everything.

KARIN  
If the target is further away and moving, you have to lead the shot. Give the slugs some time to get there. Like this.

Karin holds her SHOTGUN in one hand, she grabs a clay pigeon with her free one and HURLS it down range.

She WHIPS the gun up to her shoulder, AIMS, SHOTS. The clay pigeon SHATTERS down range.

Abby is in awe, she grabs TWO more, hurls them in different directions.

Karin AIMS, SHOTS, PUMPS (to reload), SHOTS again. Both clay pigeons BURST into DUST.

Abby jumps and claps, impressed by her older cousin.

KARIN (CONT'D)  
Alright, let's have you try again.

Abby gets ready. Karin throws a clay pigeon, Abby hits her target.

HARRISON (O.S.)  
(clapping)  
Very impressive, Abby!

The girls look over to see Harrison.

ABBY  
Hey Harry!

Abby puts her gun down, she runs over to hug Harrison.

ABBY (CONT'D)  
Did you come to shoot with us?

KARIN  
(playful)  
Harrison doesn't like guns. He  
thinks we don't need them.

Harrison COVERS Abby's ears.

HARRISON  
Isn't she a little young to be  
shooting?

Abby PULLS away Harrison's hands.

ABBY  
I'm not too young!

KARIN  
(coddling)  
No, you're not!

Karin bends down and opens her arms to Abby. Abby runs over and hugs her.

KARIN (CONT'D)  
(to Harrison)  
Dad taught me to shoot when I was  
younger than Abby. She's not going  
to be a kid forever.

HARRISON  
(balks)  
Well, she is now. Maybe she should  
live and play like one.

Karin stands, COVERS Abby's ears.

KARIN  
 (critical)  
 Look what happened here last night,  
 what happened to their farm earlier  
 this year.  
 (defiant)  
 I won't let her be a victim.

Abby PULLS away Karin's hands.

ABBY  
 Where's Auntie Elizabeth?

Karin and Harrison share a look, they can't say. Karin bends down again and CUPS Abby's face.

KARIN  
 Aunt Elizabeth is upstairs resting  
 for the big party tonight, but  
 maybe she can come see you later to  
 say hi. Ok?

ABBY  
 Ok!

**INT. DOCTOR'S OFFICE - DAY**

A DOCTOR wearing a surgical mask answers the phone.

DOCTOR  
 (into phone)  
 Hello?

INTERCUT WITH ARTHUR

ARTHUR  
 Happy Culling Day doc.

DOCTOR  
 Mr. Kincaid! Glad to hear from you.

ARTHUR  
 I didn't expect you to be in today.  
 Surprised you're working on the  
 holiday.

DOCTOR  
 No rest for the wicked. I'll take a  
 break when people stop breaking the  
 law.

ARTHUR

Speaking of, I'm sending my nephew over for a drop off. No rush. Just some business that I wanted handled.

DOCTOR

I'll process them with today's group.

ARTHUR

Appreciate it. Take care.

Arthur hangs up.

END INTERCUT

The Doctor hangs up the phone, he turns to see a docile WOMAN sitting on a exam table.

DOCTOR

You're all done, dear.

An ORDERLY guides the Woman through a side door.

A door on the other side of the room opens. Two ORDERLIES DRAG in another MAN, STRUGGLING to break free.

MAN

(begging)

Please, please, please, don't do this! I didn't do anything wrong!

The Doctor flips the table so it's upright. The Orderlies strap the Man to the table.

MAN (CONT'D)

(desperate)

Please! They caught the wrong guy. This is all a mistake!

The Doctor fills a SYRINGE.

DOCTOR

It's always the wrong guy, and it's always a mistake. There's nothing to worry about, you're not going to feel, or remember, anything.

He injects the Man. The needle EMPTIES.

MAN

Don't do this! Just kill me...

The man SLUMPS unconscious.

Orderlies strap the Man's head down. They use WIRE SPECULUMS to OPEN both his eyes.

**EXT. HIGHWAY - DAY**

Amos walks in the grass alongside a stretch of highway.

There's nothing but road and woods as far as the eye can see. He cuts into the woods.

**EXT. FOREST - DAY**

Amos finds a LARGE TREE. He hops and hoists himself up onto the first branch. He reaches up for a STRING tied to a branch, the other end disappears further into the tree.

He unties the KNOT, a PACK tied to the string falls from the tree top. Amos catches it before it hits the ground. He hops down from the tree, opens the pack to reveal clothes and supplies. He starts to undress.

**INT. CARGO VAN - DAY**

Ellen sits cuffed in the back of the cargo van. The Ranch Hand drives while James sits shotgun.

James eyeballs Ellen through the REAR-VIEW MIRROR.

JAMES

(through mirror)

Shame that we have to send you to get fixed. There are other "farms" that we could've sent you to. Put you to work and get our moneys worth.

ELLEN

Why don't you come back here and appraise me then?

She can't see it in the rear-view mirror, but James smirks. He unbuckles his seat belt and gets up.

Ellen clocks the CATTLE PROD on his belt as he moves to the back seat.

He plops down next to her and puts an arm around her.

JAMES

You don't like what we do, eh? We ranchers aren't all that bad if you get to know us. Maybe you just don't like how we...

He grabs her by the CROTCH.

JAMES (CONT'D)

...*handle* our cattle?

She doesn't flinch.

ELLEN

You've been spending too much time in cattle houses around farm girls. What do you know about...

She grabs him by the COCK.

ELLEN (CONT'D)

...*wild* girls?

He FLINCHES.

She's got him on the hook.

James looks at the Ranch Hand driving. He glances back through the rear-view mirror.

JAMES

Keep your eyes on the road, and put on some music.

The Ranch Hand CRANKS up some MUSIC.

Ellen leans in and kisses James. She slides her tongue into his mouth and starts UNBUCKLING his pants.

James is too distracted to see that Ellen is free from her CUFFS, she has them CLENCHED in her fist like brass knuckles. She unstraps the CATTLE PROD from his belt, and PRESSES it against his crotch.

The Ranch Hand continues to drive, oblivious to what's going on behind him.

Ellen, HOLDS the cattle prod to James, while using the handcuff brass knuckles to punch James in the face.

The Ranch Hand glances up in the rear view, just in time to see Ellen JAM the cattle prod into his back. He tries to fight back...

**EXT. HIGHWAY - DAY - CONTINUOUS**

The van SWERVES back and forth, then CRASHES into the side railing. It comes to a grinding STOP. Smoke RISES from the vehicle's hood.

Ellen hops out of the van, scratched up and disoriented.

She looks up and down the road. It's just open highway and woods. She starts to hear MOVEMENT from the van, she looks back, then SPRINTS into the woods.

**EXT. FOREST - CONTINUOUS**

Amos wears simple earth tone clothes. He carries the PACK from earlier and now a BOW on his back.

He silently SLITHERS through the foliage with confidence and ease, careful not to disrupt the natural AMBIENCE of the forest. This is not the Amos from the diner, *this is his environment.*

He stops again at an innocuous bundle of SHRUBBERY. He pulls them aside to reveal a DEAD RABBIT hanging from a SNARE. He throws the rabbit into his pack. He starts to dismantles the trap when he hears MOVEMENT nearby.

He DUCKS into cover, SCANNING in the direction of the noise. He locks eyes with a DOE, who shows no concern. She nibbles on plants.

AMOS  
(whispers)  
Hey Bambi.

CRACK

A branch breaks somewhere in the woods nearby. Amos and the Doe both look towards the source of the sound. The Doe's ears TWITCH, then she DASHES off into the woods.

Amos NOCKS an arrow, grabs a HANDFUL of dirt and SMEARS it on his face.

He moves between two trees and takes aim, expecting the worst when--

ELLEN TUMBLES--

Through the brush into the clearing. She's covered in CUTS, SCRATCHES, DIRT and BLOOD. She scrambles to get back up and runs straight at Amos.

It takes her a moment for her eyes to focus, but she sees him, and he sees her. Her GREEN EYES, filled with fear.

She FREEZES. They're both in shock, confused at each other's presence.

ELLEN

Who...

BOOM!

The thunder of a gunshot REVERBERATES through the air and Ellen crumples to ground with a CRY. She starts to BLEED from her torso.

Amos LOOSENS his arrow and slinks out of sight. He presses his back to a tree, starts to hyperventilate, panicking. He takes a beat, then RUNS away -- into the woods.

Ellen WRITHES in pain on the ground.

James and the Ranch Hand, scratched, bruised, and bleeding, enter the clearing to find her.

JAMES

(laughing)

You little cunt!

He puts a hand to his eye, WINCES.

JAMES (CONT'D)

Almost got away from us. You were right though, you are a wild one.

Ellen tries to crawl away, but James PINS her down with his knee.

JAMES (CONT'D)

Whoa, whoa, whoa, not so fast.

He sticks a FINGER into her WOUND. She lets out a GUTTURAL SCREAM.

SOMEWHERE IN THE WOODS

Amos, hears the SCREAM. He shrinks, covering his face. Fear and past trauma gripping him.

AMOS

(struggling to keep it together)

Fuck. Fuck. Fuck...

BACK WITH ELLEN

Crying, panting, unable to catch her breath.

JAMES

Oooh, does NOT sound like you  
enjoyed that.

He removes a BLOODY finger and SUCKS it CLEAN. The Ranch Hand  
CRINGES at the sight.

He removes his knee from her back.

JAMES (CONT'D)

(shoos her away)  
Go on. Git. Get out of here,  
you've had enough.

Ellen tries to DRAG herself away.

JAMES (CONT'D)

Hmm, on second thought.

James grabs her leg and DRAGS her closer to him, she lets out  
another CRY.

The Ranch Hand doesn't have a stomach for this.

JAMES (CONT'D)

You're heavier than you look.  
(to the Ranch Hand)  
Think we can carry her back?

He wants no part of this, he SHAKES his head no.

JAMES (CONT'D)

Well, fuck me then.

James reloads his rifle.

JAMES (CONT'D)

Maybe I'll just take home a trophy.

CLOSE ON James, as he looks down his sights at Ellen.

WOOSH--

James GURGLES... blood.

His rifle CLATTERS to the forest floor. He brings both hands  
up to find an ARROW protruding from both sides of his neck.

The Ranch Hand is freaked the fuck out. He starts SHOOTING  
into the woods.

Another arrow HITS James in the chest and he CRUMPLES. The Ranch Hand takes off.

Amos APPEARS from the brush with his bow and arrow, hands SHAKING.

He CLENCHES his fists to steady them.

Ellen watches in fear as Amos approaches, but he walks past her, to James--

GURGLING, CHOKING on blood. James looks at Amos, face still covered in dirt. James is scared for his life, he's already PISSED himself.

Amos draws his hunting knife. James' eyes grow WIDE at the sight. Ellen sees it too, she starts to crawl away.

James REACHES, tries to BAT the knife away, but Amos grabs his hand, SQUEEZES it tight. He places the knife over James's heart.

AMOS

This is better than suffering.

Amos takes several DEEP breaths, readying himself. He SINKS the blade into James's chest. James GASPS a few short breaths, then stops.

He's still. Dead.

Amos wipes then sheathes his knife. He turns to see Ellen, still crawling. He runs over to her.

AMOS (CONT'D)

Hey relax. Relax, stop.

Ellen, tears streaming down her face, tries to get away.

AMOS (CONT'D)

I'm not going to hurt you, just stop moving.

Ellen's exhausted, she buries her face in the dirt. Amos gently rolls her over.

AMOS (CONT'D)

(inspecting her wound)  
Looks like it went straight through.

Amos hears branches BREAKING, but the sound grows FURTHER away from them.

Amos, SCOOPS Ellen up, she GROANS in pain. He carries her into the woods.

Off James, dead in the dirt.

**EXT. FOREST - DAY**

Amos moves as fast as he can, but he struggles to carry the weight of Ellen. He notices she's SILENT. He takes a look at her, shit.

Amos sets her down. He clocks the COW MASK hanging out of her back pocket, he takes it. He gently TAPS her face, rouses her.

AMOS

Hey. Hey. You gotta stay awake.

Ellen's eyes CRACK open, but she's dazed and confused. He takes out his water bottle and pours some into her mouth.

Amos effortlessly builds a fire with some twigs, flint and his knife. (This is impressive) He leaves the tip of his knife on the flame.

ELLEN

(barely audible)

What are you doing?

AMOS

You've lost a lot blood. There's no way you're going to make it back like this.

ELLEN

Back where?

AMOS

Home.

He rolls up her shirt.

AMOS (CONT'D)

What's your name?

ELLEN

Ellen.

AMOS

I'm Amos.

Amos takes the knife sheathe and presses it against Ellen's mouth.

AMOS (CONT'D)

Bite this.

She pinches her lips, shakes her head no.

AMOS (CONT'D)

You're going to die out here if I don't do this.

ELLEN

(afraid)

I can make it.

AMOS

You can't. This is the only way.

Ellen acquiesces. She takes the sheathe in her mouth, but she can't even bite down on it.

Amos grabs his knife.

AMOS (CONT'D)

This is going to hurt, Ellen. A lot.

(then)

On three. Ready?

Ellen's barely conscious.

AMOS (CONT'D)

Fuck. One...

He's really counting for himself.

AMOS (CONT'D)

Two...

He PRESSES the knife against her wound. It SEARS her flesh.

Ellen CLAMPS down on the sheathe, SCREAMING through GRITTED teeth. She's AWAKE now, adrenaline pumping through her.

Screams turn into CRIES as Amos removes the blade and places it BACK into the fire, he LEANS her over.

AMOS (CONT'D)

...we have to do the other side.

She shakes her head no.

AMOS (CONT'D)

I'm sorry, but we have to. On three. One...

## SOMEWHERE IN THE WOODS

It's still and silent. A Doe grazes on plants, but it's ears start to TWITCH. The Doe looks up.

Ellen's SCREAM ECHOES through the woods. It dies down into a WHIMPER.

The Doe continues to graze.

**EXT. HOMESTEAD CAMP - DAY**

It's a community of cabins, dwellings, and structures deep in the backwoods. A handful of HOMESTEADERS mill about, resting, reading, exercising.

A number of them tend to a LARGE GARDEN, where a plethora of produce grows.

Amos, panting and exhausted, carries Ellen. He can HEAR people not too far ahead. He waddles past the last few trees to see--

## HOME

A HOMESTEADER sees Amos, then Ellen.

HOMESTEADER  
(alerting the others)  
Hey! Everyone!

**INT. MICHELLE AND BRIAN'S CABIN - DAY**

A small rustic A-Frame cabin, big enough for two. It's simple and functional in design. It's decorated with family PHOTOS of MICHELLE, BRIAN, and a little BOY. But, there are no signs of a child living here.

BRIAN, (30's hipster), takes everything in stride with a grain of salt, he always sees the silver lining.

BRIAN  
(running in)  
Michelle! Michelle? You in here?

MICHELLE (O.S.)  
In the bathroom! One sec.

**INT. MICHELLE AND BRIAN'S CABIN - BATHROOM - CONTINUOUS**

MICHELLE, (30's city girl) thrives in social settings, but we find her alone and afraid. She holds a PREGNANCY TEST. Yeah, it's POSITIVE.

She covers her eyes, shielding herself from looking at it.

BRIAN (O.S.)  
Michelle, you alright?

MICHELLE  
(yelling back)  
Yes, coming.

She looks around the tiny bathroom, there's nowhere to hide the test. She shoves it into her pocket and exits.

**INT. MICHELLE AND BRIAN'S CABIN - CONTINUOUS**

Michelle walks out, pretending to pat her hands dry on her clothes.

BRIAN  
(noticing)  
Are you ok?

MICHELLE  
Just feeling under the weather.  
What's going on? Is everything ok?

BRIAN  
You have to come outside, it's your brother.

This has her attention.

MICHELLE  
Is he ok?

BRIAN  
He's fine. He just got back..  
(building suspense)

MICHELLE  
(relieved; then)  
... and?

BRIAN  
(like a kid)  
He brought someone to the camp!  
Your parents are already with him.

MICHELLE

What are you talking about? Who?

**EXT. HOMESTEAD CAMP - DAY**

A handful of HOMESTEADERS have gathered to receive Amos. There's a mix of excited and concerned CHATTER amongst them regarding this newcomer.

Michelle weaves her way through the crowd to join her father, REED, (50's) a seasoned outdoorsman wearing a weathered Park Ranger hat, and her mother, JOSETTE, (50's) a softness to her, but carries herself comfortably.

Amos carries Ellen to them.

AMOS

She needs help.

He shows them the gunshot wound.

JOSETTE

(to Michelle)

Grab an IV, gauze, bandages,  
iodine, antibiotics, scalpel and  
tweezers.

Michelle nods and runs off. Josette puts a hand to Ellen's forehead.

JOSETTE (CONT'D)

She's burning up. Let's take her to  
my cabin.

Reed takes Ellen from Amos.

REED

(to Amos; angry)

Go to your cabin and stay there  
until I come find you.

Reed and Josette head towards their cabin. Off Amos, watching them go.

**INT. HOMESTEAD - COMMUNAL BUILDING - DAY**

Several HOMESTEADERS, Reed, and Josette have gathered. Tensions are high as everyone takes a stance on Ellen's arrival. Josette and Reed hear everyone's thoughts.

## JOSETTE

At the moment the best thing for her, and the right thing to do, is to let the girl stay and recover. She'll need time for the stitches to heal.

## PARANOID HOMESTEADER

How long will that take? We don't know anything about this girl or where she came from. She was shot! We all know what that means. Someone had to have shot her! Who knows if they're coming for her, or if they're already on their way.

## MOTHERLY HOMESTEADER

She's in no condition to be moved. She's just a girl.  
(looks to Josette)  
Barely Amos' age.

Josette puts a comforting arm on her.

## CONCERNED HOMESTEADER

What if she doesn't want to stay here? Can we even let her go back to wherever it is she came from? She knows where we are.

## REALISTIC HOMESTEADER

Does she though? We're in the middle of the woods. If we send her back, maybe whoever's looking for her doesn't come looking for us.

## PARANOID HOMESTEADER

(to Reed)

Our safety and our way of life depends on secrecy, those were *your* rules. That girl could sell us out to save her own skin. She can't go back. I don't think anyone wants to admit it, or say it, but...

## AMOS (O.S.)

Maybe we should just feed her to the wolves.

Everyone turns to see Amos. Nobody heard/saw him come in. Their reactions to him are just as mixed as they are about Ellen.

AMOS (CONT'D)

What do you think will happen to her if she goes back and gets caught?

REED

(angrily)

I thought I told you to stay in your cabin.

AMOS

It was my decision to bring her here. I thought I should be part of the conversation on what happens to her.

REED

It wasn't your decision to make and you've compromised everyone here because of it.

AMOS

I...

REED

(interrupting; curt)

You don't have a say here.

(gesturing to the adults)

We will decide what's best for this community.

On cue, the HOMESTEADERS voice their opinions, talking over each other.

REED (CONT'D)

(settling the crowd)

Everyone, listen... Listen!

Amos leaves under the cover of the commotion, but his father clocks him go.

#### **EXT. RANCH - YARD - AFTERNOON**

Picnic and cocktail tables have been set up for guests. SERVERS walk around with hors d'oeuvres and drinks. A line forms at the bar. FRIENDS, FAMILIES, AND EMPLOYEES gather and mingle amongst one another.

Harrison and Karin schmooze their respective group of GUESTS. They're good at it. Harrison glances over at Karin, catches her LOOK. He NODS to the side. They thank their Guests and split off to meet each other.

KARIN  
 (sighs)  
 These people are the worst.

HARRISON  
 Do you know how many daughters or  
 nieces there are that I just  
 (mimics Guests)  
 "Have to meet"?

KARIN  
 Where's Eddie?

HARRISON  
 Didn't want to come and pretend to  
 like what we do.

KARIN  
 (laughs)  
 Can't blame him.

Meredith, rosy faced, but not drunk yet, drags Abby along.

MEREDITH  
 Have you seen the twins anywhere?  
 One of the guests has two daughters  
 that they just have to meet.

Harrison gives Karin a "see what I mean?" Look.

HARRISON  
 James actually left to run an  
 errand for my dad, but Devin should  
 be around here somewhere.

Karin has a knee jerk reaction to Devin's disappearance.

KARIN  
 Don't worry, Meredith. I'll go look  
 for him.

Karin storms off.

#### **INT. CATTLE HOUSE - AFTERNOON**

Karin enters the cattle house. She looks around. She only  
 hears the cattle moving around their pens.

She starts walking down the main aisle, that's when she hears  
 it. Skin, SLAPPING ON, skin. She's irate now, marching  
 towards the source of the sound.

She kicks open a pen door.

KARIN  
(expecting Devin)  
You fu...

Karin bursts in on a DEBUTANTE riding, fucking a NAKED MAN.  
Devin watches from a nearby chair, JERKING OFF.

The Debutante SHRIEKS, hops off the Man and pulls down her  
dress. The Man looks over at Karin, a deer in the headlights.

KARIN (CONT'D)  
What the fuck is going on?

Devin stops jerking.

DEVIN  
(sighs; annoyed)  
Damn it, can you knock?

KARIN  
(livid)  
Are you kidding me?

The Debutante shuffles by Karin, avoiding eye contact.

DEBUTANTE  
(mortified)  
Oh my god. I'm so, so sorry.

The Debutante runs out. Devin takes his time pulling up his  
pants. Karin grabs him by the shirt and DRAGS him out of the  
Pen.

KARIN  
What in the holy fuck is wrong with  
you? Your mom and your little  
sister are looking for you. You  
want Abby to walk in on this shit?

DEVIN  
(audaciously)  
You could've knocked.

She PUNCHES him in the face.

DEVIN (CONT'D)  
Bitch!

KARIN  
(pointing)  
Get the fuck out!

Devin leaves, holding his jaw.

**INT. AMOS' CABIN - EVENING**

Amos FASTENS arrow tips to wooden shafts. He's meticulous and delicate with his work.

There's a KNOCK at his door, Reed enters. Amos looks up briefly.

AMOS

Sorry, for interrupting your meeting.

Reed peels off his hat and rubs his head, wondering how to connect.

REED

What happened out there today? Tell me everything.

Amos doesn't look up from his work.

AMOS

I was clearing snares on my way back home. I found her in the woods bleeding out. I didn't think she'd make it unless I brought her here.

REED

You found her in the woods?

AMOS

Well, she kind of found me.

REED

Who was she running from?

Amos hesitates.

REED (CONT'D)

(getting irritated)

Amos. Answer me. Who was she running from?

AMOS

I don't know. It was a couple of guys with guns. It looked like they had been following her for a while. They were roughed up too.

REED

How did the two of you get away?

Amos stops working. He FLICKS the arrow tip with his thumb, considering what to say.

REED (CONT'D)

How Amos?  
(a beat; angrily)  
Amos! What did you do?

AMOS

(snaps)  
I killed him! I put a fucking arrow  
through his neck, because he  
would've killed Ellen if I didn't  
stop him!

Amos shakes, from anger and fear. Reed processes the information.

REED

Ellen... so she has a name.  
(then)  
You said there was more than one?

AMOS

The other one ran away.

*Damnit.* Reed throws his hat on the table. That's the last thing Reed wanted to hear.

REED

Does he know where we are?

AMOS

(shrugs)  
I don't think so. No.

REED

(incredulous)  
You don't think so? What were you  
thinking? Were you thinking at all?

AMOS

(yelling)  
What was I supposed to do!? What  
would you have done!?  
(calming down; determined)  
I wasn't going to stand by and do  
nothing, not again.

Amos grabs another arrow starts working on it, doing a sloppy job of fastening the arrow tip.

REED

(realizing)  
Is that what this is about?  
Charlie?  
(getting angry)  
(MORE)

REED (CONT'D)

You think some vigilante justice will make things right? Make you feel better?

Amos doesn't want to hear it.

REED (CONT'D)

You think you were being brave, but you just did what was easy, again. You should've walked away. That would've been the hard thing to do. When a wildfire's coming, you cut down and sacrifice some trees to save the forest.

Amos fucks up the arrow tip and starts again.

REED (CONT'D)

You don't know what you've started by saving that girl. It's not going to change how you feel, it's not going to bring Charlie back.

Amos SLAMS the arrow into the table. He grabs his pack and storms out. Off Reed, wondering if he was too harsh.

**EXT. RANCH - AFTERNOON**

Arthur stands off to the side overlooking the party. Karin finds him, Arthur notices her irritation.

ARTHUR

What's wrong?

Karin's glaring at Devin, now with a fat lip, playing with Abby. Devin flips her the bird so Abby can't see.

KARIN

(shaking her head)

God damn child. How are we related to them?

ARTHUR

(laughing)

You can't choose your family.

KARIN

I can choose not to like them.

Arthur wraps an arm around her. Karin hugs her father, leans on him.

KARIN (CONT'D)

And if I were given the choice. I'd pick you, mom, and Harrison every time.

ARTHUR

I met your mother at a party like this.

KARIN

I know, you've told us the story.

ARTHUR

Lot of eligible bachelor's here.

Arthur nods to a group of HANDSOME MEN. They SIP their whiskey and sneak glances over at Karin. One of them WAVES.

KARIN

Ugh. You think *that's* my type?

ARTHUR

(shrugs)

They're educated boys from good families. They're not as handsome as your old man.

KARIN

(laughs)

Those guys are pricks raised with silver spoons in their mouths.

Arthur places a stern hand on her shoulder.

ARTHUR

(noting the irony)

You've been very fortunate to grow up the way you did. Did I raise a silver spoon prick as well?

KARIN

That's not what I meant. Those are boys. Not men. They've been handed everything and have never had to work for anything. They're not capable of pouring their own drinks, more or less survive on their own.

ARTHUR

Maybe I raised a daughter that's too capable?

KARIN

I would rather be the wolf, than  
the sheep.

Arthur admires his daughter.

ARTHUR

We don't raise sheep.

She knows.

KARIN

I'm going to go check in on mom.

She kisses him on the cheek.

ARTHUR

Thank you darling.

Karin leaves. Arthur continues to watch the party when a  
SERVER gets Arthur's attention.

SERVER

Excuse me sir, you're needed  
inside. There's been an accident  
with your nephew.

Arthur looks over to Meredith. She catches his look, she can  
already tell something is wrong.

**INT. MICHELLE AND BRIAN'S CABIN - AFTERNOON**

Amos enters Michelle's cabin, finds her cutting vegetables.

She notices him enter.

MICHELLE

(frosty)

Hey.

AMOS

Thought I'd bring this to you. I  
know how much you like rabbit stew.

Amos pulls the DEAD RABBIT from his pack and puts it on a  
nearby table.

Michelle just stares at the Rabbit's DEAD BEADY EYES. He  
takes out his knife to start cleaning it.

MICHELLE

Just leave it.

Michelle continues to cut vegetables. Amos idles, uncomfortably.

AMOS

(tries again)

Oh, I found some morels too. You can sauté them, they'll go great with the rabbit.

MICHELLE

(curt)

Thanks.

Amos stays for another beat. Gives up. Turns to leave.

Michelle starts to feel guilty.

MICHELLE (CONT'D)

I thought you went out for big game. Figured you'd bring home a deer, not a girl.

Turns back.

AMOS

(unconvincing)

Well, I didn't find any. Tried by the river and the usual trails...

MICHELLE

(interrupts)

You're a bad liar, Amos. And, I know you're a better hunter.

AMOS

Am I really that bad at lying?

MICHELLE

I prefer an honest person who's bad at lying, to a dishonest person who's good at it.

AMOS

(smiles)

Thanks.

Amos looks over at the family PHOTOS nearby, his smile fades. Michelle clocks it, looks at the photos as well. She turns back, but Amos is gone.

**INT. KINCAID MANOR - AFTERNOON**

Arthur, Karin, Harrison, Meredith, and Devin have all gathered with the disheveled Ranch Hand from the woods.

Meredith sobs as Harrison consoles her.

MEREDITH

(to Arthur; sobbing)

I told you to take care of it! I told you!

Harrison looks to his father, sharing the guilt.

ARTHUR

I will make this right. I promise, Meredith.

DEVIN

(belligerent)

Why are we still here!? We should take every body and gun, and burn that forest down until we find this guy. Fuck it. I'll go by myself right now.

Harrison holds back his cousin.

HARRISON

Calm down, we have to think this through.

ARTHUR

(to Ranch Hand)

Son, would you be able to find your way back if you had to?

RANCH HAND

(unsure)

I think so? It'll be easy to find where the van crashed, but the woods...

HARRISON

How *did* you crash?

All EYES are on the Ranch Hand. He feels the pressure.

RANCH HAND

Well, the girl got a hold of James's cattle prob and attacked us.

KARIN

How?

Harrison shifts uncomfortably, Karin clocks it.

RANCH HAND

James went to the back of the van... to make sure the girl was secured. Must've gotten loose while he was checking.

Karin doesn't buy it.

KARIN

When the girl escaped, you said there was someone else in the woods? She had help?

Karin watches her brother with suspicion.

RANCH HAND

I never saw 'em, but someone attacked us. I tried my best, but there was nothing I could do except run.

Devin throws his glass at the Ranch Hand. He misses and it SHATTERS on the floor.

DEVIN

(unbelievable)

You, *tried your best*?

(berating)

Your best is shit. Your best, got my brother killed!

Arthur stands. Devin backs down immediately.

ARTHUR

Calm down.

MEREDITH

No, he's right Arthur.

Meredith gets up and in Arthur's face.

MEREDITH (CONT'D)

(vindictive)

You should've never let that animal off this property. This is all on you!

Karin mulls it over, she doesn't want to say it but...

KARIN

Are we going to have a body to go  
back to?

Meredith loses it. Everyone looks to one another, unsure of  
the answer.

MEREDITH

I will NOT, bury an empty casket.  
Arthur so help me god...

Arthur holds Meredith.

ARTHUR

I'll send a group right now to find  
James.

DEVIN

I'm going.

HARISON

I'll go too.

KARIN

Same with me.

ARTHUR

Harrison, you know the route. Take  
Devin and a couple guys with you  
and go find James. Karin, take your  
aunt upstairs to one of the guest  
rooms and look after Abby.

KARIN

(balks)

What? You're letting Harrison go,  
instead of me? What makes you think  
he'll be better...

ARTHUR

(barks)

Enough! Do as you're told.

Karin shrinks back. We can tell she's not used to seeing this  
side of her father.

ARTHUR (CONT'D)

We have guests from almost every  
farm here. I will not let them see  
this house in disorder.

Arthur leaves before anyone else can get a word in.

**EXT. RANCH - GARAGE - AFTERNOON**

Harrison and some RANCH HANDS load up an SUV. Arthur comes and pulls Harrison aside.

ARTHUR

The only thing you need to do is find James and bring home his body. Your aunt needs closure on this. I don't care about the girl, but if you do find her...

HARRISON

(answers for him)  
I'll take care of it.

Arthur pats his son on the shoulder and leaves.

Harrison walks over to the driver side door and sees Karin behind the wheel.

HARRISON (CONT'D)

(startled)  
Jesus. What are you doing?

KARIN

Don't ask stupid questions.

HARRISON

Weren't you supposed to stay behind and look after Abby?

KARIN

What did I just say about stupid questions?  
(off his reaction)  
I'm not going to leave you alone with Tweedledee over there and end up like Tweedledum. Dad needs this handled, and I'm making sure of it.

Harrison knows he's not winning this argument. He walks around the car and gets into the passenger seat.

**INT. JOSETTE AND REED'S CABIN - AFTERNOON**

Josette reads by Ellen's bedside. Amos CRACKS open the door to enter the cabin. Josette raises a finger to her lips, telling him to be quiet. He starts to retreat outside, but she waves him back in.

JOSETTE

It's ok, come in. She's just resting.

Amos squats next to his mother and watches over Ellen. Josette continues to read.

AMOS

How is she doing?

She takes a deep breath to process her thoughts.

JOSETTE

I cleaned and stitched up her wound. She lost a lot of blood on the way here. I put her on some fluids and antibiotics for now. There's no signs of infection, yet. With enough rest, she should make a full recovery.

(then)

You got her here just in time.

Josette brushes Amos' hair with her hand, she holds his shoulder to get his attention.

JOSETTE (CONT'D)

I'm proud of you.

Amos squeezes his mothers hand, thanks her with a smile. Josette goes back to reading.

JOSETTE (CONT'D)

(without looking up)

She's very pretty you know.

Amos tries to hide his blushing.

AMOS

I didn't notice.

Of course he did.

JOSETTE

You brought her all this way. What do you think we should do when she wakes up?

AMOS

(sighs)

I don't know...

Josette closes her book to focus her attention on Amos. She sees him struggling. She helps him out.

JOSETTE

She should probably stay here.

Amos looks at his mother, really?

JOSETTE (CONT'D)

Not everyone is on board. But, if it were up to me I'd let her stay.

AMOS

Thank you.

JOSETTE

We'll have to wait and see what she wants. If she wishes to stay, she'll have my support. This place is supposed to be a second chance at life. That should apply to everyone.

AMOS

What about dad?

JOSETTE

I'll talk to him and the others.

AMOS

What if you can't change his mind?

JOSETTE

All I can do is try. If it comes down to it, we'll do what we have to do to survive.

**INT. CATTLE HOUSE - NIGHT - DREAM**

Ellen, in her Cow Mask, opens a Cattle Pen. She shines her light inside at--

A WOMAN, also in a COW MASK.

Ellen's surprised, confused. She inches forward and pulls off the Woman's mask off to see--

HERSELF, looking back at her.

BOOM!

SMASH CUT TO:

**INT. JOSETTE AND REED'S CABIN - AFTERNOON**

Ellen LURCHES up in bed, wincing in pain. She looks down to see she's wearing clean clothes. She gingerly lifts her shirt to see a BANDAGE wrapped around her torso.

She surveys the room, taking in the exits, looking for--

SCISSORS, she grabs them and slides them into her waist band. She slips on her nearby shoes and throws on her jacket.

She creeps to the doorway, cracks it open and looks outside to see...

**EXT. HOMESTEAD CAMP - CONTINUOUS**

HOMESTEADERS are scattered throughout the camp. Some TALK and LAUGH while they tend to the garden. Others lounge about, reading.

Ellen slides through the doorway, shutting the door behind her.

She sneaks from the building, staying LOW and INCHING her way towards the tree line.

She's a few feet away. She checks that the coast is clear, then dashes into the woods.

**EXT. FOREST - AFTERNOON**

Ellen's hiking, but she's getting winded. Her breathing gets heavy. She's exhausted and doubled over in pain. She lifts up her shirt, she's bleeding through the bandages. She sits down to catch her breath.

                                  AMOS (O.S.)  
                                  Want some water?

Ellen's startled by the voice. She jumps up and wields the scissors, ready to stab.

Ellen turns, to see Amos a few steps behind her. She looks the other way, scanning where to run.

                                  AMOS (CONT'D)  
                                  Here.

He tosses a water bottle to her. She catches it in one hand. He gets closer to her, it takes her a second, but she recognizes the face behind the dirt.

ELLEN  
You're the guy from the woods.

AMOS  
And, you're Ellen.

Ellen's surprised to hear her name. Amos notices.

AMOS (CONT'D)  
Guess you were pretty out of it  
when we met. I'm Amos.

It doesn't ring a bell for Ellen.

AMOS (CONT'D)  
(nodding)  
You should drink some water.

Ellen keeps the scissors in one hand. She twists the top off  
and takes a sniff of the bottle.

AMOS (CONT'D)  
It's just river water.

Ellen takes a small sip. Then a chug. She closes the bottle.

ELLEN  
Who are you? What are you doing out  
here?

She throws the bottle back to him.

AMOS  
Like I said, I'm Amos. And I live  
out here.

She's still skeptical.

ELLEN  
Alright...

Ellen back peddles, then turns. She starts walking into the  
forest. He follows.

AMOS  
Where are you going?

ELLEN  
Back to the city. I have people  
there, they're probably waiting for  
me.

AMOS  
(pointing behind him)  
The city's actually that way.

She looks at him, then turns around and walks past him. He follows.

AMOS (CONT'D)  
Do you have any idea what you're doing out here?

ELLEN  
I'll figure it out.

AMOS  
(impressed)  
Wow, you really think you can find your way back to the road on your own. Without any gear or supplies?

ELLEN  
I will. I can.  
(starting to breath heavy)  
I have to.

AMOS  
If you haven't noticed you're not in the city walking through some suburbs. It's dangerous out here.

She shoots him a look.

AMOS (CONT'D)  
(gesturing)  
Not me. Not us. But, there are natural predators you need to be careful for: wolves, mountain lions, bears.

Exhaustion takes over again and Ellen flops to the ground to catch her breath.

ELLEN  
How... why do you live out here?

Amos offers her a hand.

AMOS  
How? You live a little slower. You learn and you get used it. It's easy after a while. As for why?

She takes his hand. He pulls her up.

AMOS (CONT'D)

Because, unlike the men that chased you here, the only animals we need to be afraid of are the wild ones.

**INT. MICHELLE AND BRIAN'S CABIN - AFTERNOON**

Michelle sits and stares at the PREGNANCY TEST. A pot on the stove starts to BOIL over. She pockets the test and runs over to move it off the heat.

She looks at the various family photos. Different combinations of her, BRIAN, and the LITTLE BOY. We focus on a school photo of the little boy, a tiny paint HANDPRINT and CHARLIE is written underneath it.

BRIAN (O.S.)

Mmmmmm smells good!

Brian comes up behind Michelle and wraps her up in his arms.

BRIAN (CONT'D)

I used to *hate* your cooking.

Michelle thrusts her butt into his balls.

BRIAN (CONT'D)

Oof!

MICHELLE

At least one of us can cook you savage.

BRIAN

Amos taught me to eat bark you know.

(playfully bites her neck)

I can survive out here.

He rests his chin on her shoulder. They look at the pictures together.

MICHELLE

You can thank him for the food.

BRIAN

(sincerely)

He's a good kid.

Michelle wipes a tear from her face before Brian sees, but he knows her better.

BRIAN (CONT'D)  
 What's wrong?

She clenches the pregnancy test in her hand. She holds back and KEEPS it into her pocket.

MICHELLE  
 Just happy to have you here with me.

She gives him a peck on the lips.

**EXT. JOSETTE AND REED'S CABIN - AFTERNOON**

Amos and Ellen walk side by side up to the cabin, where Reed waits for them.

REED  
 Where were you?

Ellen looks at Amos.

AMOS  
 (quickly)  
 She got claustrophobic, so we went for a walk.

Reed doesn't buy it, he clocks the blood stain on Ellen's shirt. She covers it up with her jacket.

REED  
 I spoke with your mother.

Amos readies himself. Ellen clocks the REVOLVER on Reed's belt. He turns to Ellen, clocks her reaction and tips his hat. She sees the PARK RANGER logo.

REED (CONT'D)  
 I used to work for the park services. A number of us did. You're not a prisoner here, but we'll have to ask that you stay put. My son brought you here without permission.

Ellen looks at Reed then Amos, understanding the family dynamic.

REED (CONT'D)  
 The community will sleep on it and discuss in the morning what the best course of action will be.

ELLEN

Best for you, or best for me?

REED

For all of us. We'll bring some  
dinner by for you. In the meantime  
I ask that you *both* stay put.

He looks at Amos, who nods. Reed leaves.

Amos waits till Reed is further away, then hands the COW  
MASK, back to Ellen.

ELLEN

Where'd you get this?

AMOS

You dropped it.

Amos can tell by her face she doesn't believe him.

AMOS (CONT'D)

You're one of them right? You're  
part of A.L.P.H.A?

ELLEN

(curt)

No. I don't know what you're  
talking about.

Ellen can tell by his face that he doesn't believe her.

AMOS

When I get back I want to know what  
you're doing.

(then)

I want to help.

ELLEN

Where are you going? Your dad just  
told you stay here.

AMOS

Tying up loose ends.

**EXT. FOREST - EVENING**

CLOSE ON James's DEAD BODY. It's been picked apart since we  
last saw it.

Amos HOVERS over it. He looks up and around the woods. All is  
quiet.

He's being watched from a distance--

SOMEWHERE IN THE WOODS

Karin lies PRONE on her belly with her eye pressed to the scope of a rifle. She looks away from the scope to adjust her wind and elevation KNOBS. She looks back into the scope.

KARIN

James is down there... What's left of him.

Devin, Harrison, and the Ranch Hand squat behind Karin.

DEVIN

Son of a bitch. Shoot this guy!

Karin keeps her eye on the scope while talking.

KARIN

I don't see the girl anywhere.

Devin looks through binoculars.

DEVIN

(to Ranch Hand)

Is that the guy that attacked you?

RANCH HAND

I don't know... I never actually saw who shot at us.

DEVIN

You useless fuck.

KARIN

Keep it down. We should sit back and watch him, he might lead us to the girl.

HARRISON

(nervous)

We were only supposed to bring back James. Let's not complicate this any more than it's already gotten.

Karin scans Amos up and down.

KARIN

He's only got a bow on him. He's traveling light, which means he must have a camp nearby.

Devin's had enough, he grabs a rifle from the Ranch Hand. He takes a KNEE next to Karin, starts SNAPPING branches to get a better line of sight.

KARIN (CONT'D)  
 What are you doing? Don't you  
 fucking take a shot unless I say  
 so.

KARIN'S RIFLE POV

Amos feigns ignorance. He looks around the forest floor following SOMETHING. He maneuvers away from James's body and behind a tree.

KARIN (O.S.) (CONT'D)  
 Damn it, I can't see him.

DEVIN (O.S.)  
 Where the fuck did he go?

Karin scans around, she catches a GLIMPSE of movement. She follows it and spots Amos SPRINTING through the trees.

BACK IN THE WOODS

KARIN  
 Fuck, he's running. I can't get a  
 clean shot.

Devin takes off after him.

KARIN (CONT'D)  
 (yelling)  
 Wait! Jesus Christ.

Karin gets up and chases after him, followed by Harrison and the Ranch Hand.

**EXT. FOREST - EVENING**

Amos sprints through the woods, ZIG-ZAGGING between trees. A gunshot BREAKS a branch near his head. He doesn't look back, just keeps running.

A few hundred feet back, Devin chases after him. Further behind are Karin, Harrison, and the Ranch Hand.

The Ranch Hand takes aim, but Karin slaps the barrel away.

KARIN  
 You might hit Devin!

Amos can hear someone gaining on him. He glances back through the trees to see DEVIN.

Amos reaches an innocuous patch of BRANCHES and hops over them.

A few moments later...

Devin reaches the same patch of BRANCHES, but he STEPS on them. His foot SINKS. A snare WRAPS around his ankle, it WHIPS his leg out from underneath him, carrying him UP into the trees.

Karin, Harrison, and the Ranch Hand catch up to him. They stop to look up at Devin FLAILING in the air.

DEVIN  
(grunting)  
Get me down from here!

RANCH HAND  
(freaking out)  
Holy shit... we gotta go back... we shouldn't be out here...

Harrison is concerned, but Karin is curious, impressed.

HARRISON  
Stop moving!

KARIN  
You two get him down.

Karin runs after Amos.

HARRISON  
(yelling)  
Karin, wait!!!

She doesn't listen.

**EXT. FOREST - ELSEWHERE - CONTINUOUS**

Amos can hear YELLING in the woods. He SMILES, knowing his trap was sprung. He sees a BREAK in the tree line up ahead. He takes a quick look back, but doesn't SEE or HEAR anyone.

He gets past the tree line and stops at the edge of a CLIFF. He looks down at a RAGING RIVER, gauging the distance. He gives himself room for a running start and swings his BOW onto his back.

He starts to RUN.

Getting CLOSER and CLOSER to the edge.

He's ready to JUMP--

BOOM!

Amos TUMBLES. His momentum carries him FORWARD and he ROLLS over the cliff.

He's FALLING, for what seems like a lifetime, until he SPLASHES into the river.

BACK IN THE WOODS

Karin's BENT down on one knee. Rifle propped up by her arm and braced on her other knee. She looks up from the scope.

A GUST of wind BLOWS through the treetops, branches, and shrubbery.

She looks around at all the movement.

Karin adjusts her knobs. She gets up and walks to...

THE CLIFFSIDE

She looks into the water, then downriver. She uses her rifle scope to get a better look.

Harrison runs up next to her.

HARRISON

(panting)

I heard the shot, did you get him?

KARIN

I'm not sure.

HARRISON

He jumped into the river?

KARIN

Fell, would be more accurate.

**EXT. FOREST - EVENING**

Karin and Harrison have joined Devin and the Ranch Hand.

Devin nurses his BLEEDING leg.

KARIN

You dumbass. You jumped the literal gun and let him get away.

(MORE)

KARIN (CONT'D)  
 (to Harrison and Ranch  
 Hand)  
 Take this idiot home.

Karin takes a BACKPACK from the Ranch Hand. She starts heading back towards the cliff.

HARRISON  
 Where the hell are you going?

KARIN  
 Again with the stupid questions.

HARRISON  
 You said he fell into the river, is  
 he even alive?

Karin turns back around.

KARIN  
 He knew exactly where to find  
 James' body. He had the forethought  
 to set up that snare for  
 Tweedledee, and he headed straight  
 for the river. What do you think?

Harrison digests the information.

HARRISON  
 I think, you admire this guy.

She won't admit it, but she does. Karin turns to leave again.

HARRISON (CONT'D)  
 (yelling)  
 What am I supposed to tell dad?

KARIN  
 (yelling; without looking  
 back)  
 If I'm not back by tomorrow  
 night...  
 (considers)  
 Tell him I'm dead.

Off Harrison, Devin, and the Ranch Hand, watching Karin disappear into the woods.

**INT. KINCAID MANOR - NIGHT**

Arthur trudges through the large, empty manor. GUESTS can be heard outside.

**INT. KINCAID MANOR - MASTER BEDROOM - CONTINUOUS**

Arthur enters to find his WIFE rocking in a chair by the window, watching the party below. Her back to him.

ARTHUR  
Sweetheart... Elizabeth... Are you  
hungry? We're about to serve  
dinner.

She doesn't respond. He walks up to her.

ARTHUR (CONT'D)  
I know you hate these parties and  
mingling.

Arthur places a gentle hand onto his wife's shoulder. She refuses to look at him. This is ELIZABETH KINCAID (50's) elegant, regal, the love of his life and mother of his children.

Arthur looks at his wife lovingly, but it's painful for him.

ARTHUR (CONT'D)  
I understand you're angry at me. I  
don't enjoy these parties either,  
but I'm trying to do what's best  
for the farm and the family.

She continues to rock in her chair in silence, staring down at the party below. Arthur sighs.

PARTY'S POV

We look up to the second story window of the manor, where Arthur stands by Elizabeth.

**EXT. RANCH - NIGHT**

The party is in full swing. Picnic tables are set up, covered in table cloths with center pieces. A STAGE has been built by the house.

SERVERS walk around with CHARCUTERIE BOARDS and hors d'oeuvres. Parents herd their irritable CHILDREN to sit and eat some snacks.

Arthur takes the stage. Guests notice and start to take their seats. The party CHATTER simmers down.

ARTHUR  
(into mic)  
Welcome everyone.  
(MORE)

ARTHUR (CONT'D)  
I'd like to start by thanking all  
of you for taking the time to come  
together and celebrate.

Arthur takes a pause for applause.

ARTHUR (CONT'D)  
We would not be here without the  
many sacrifices we've made over the  
years. It's a tumultuous time in  
our industry.

Arthur scans the crowd, taking in all the faces.

ARTHUR (CONT'D)  
(gestures towards a table)  
I'd like to thank the Erickson  
dairy farm for providing drinks and  
charcuterie for the event. And my  
very own sister, Meredith, from the  
Butler farm for the extra help.

Meredith puts on a brave face. She SQUEEZES Abby's hand,  
stands, smiles and waves to everyone.

ARTHUR (CONT'D)  
And of course, all the other  
ranchers and farmers here.

The crowd ERUPTS.

Arthur looks over at the head table, to two empty seats where  
Karin and Harrison should be sitting. He looks to Meredith  
who shakes her head and mouths, "I don't know".

He looks up to the second story window of the manor. It's  
dark now and there's no Elizabeth.

Something starts to boil in Arthur.

ARTHUR (CONT'D)  
(righteously)  
We should not dwell on the past  
that we came from, nor the  
obstacles we have had to overcome.  
My generation.  
(gestures to crowd)  
Our generation!  
(they roar)  
Survived poverty, famine, and  
disease! We accepted a harsh truth  
to survive, so that our families  
would survive. So let's look  
forward, to the future. For family!

The crowd CHEERS and APPLAUDS his speech, even Meredith.

ARTHUR (CONT'D)  
 (composing himself)  
 Now, you didn't come here to hear  
 an old man ramble. You came here to  
 eat and celebrate!

He gestures to the BAND who starts to play music.

ARTHUR (CONT'D)  
 And here comes our main course!

Everyone TURNS towards the house.

The FLAMES of a large SPIT ROAST glow in the dark night,  
 moving towards the stage.

ON THE STAGE

A SERVER hands Arthur a chef's knife and a sharpening steel.  
 Arthur expertly SHARPENS the knife.

ARTHUR (CONT'D)  
 As per tradition, I hope you don't  
 mind if I take the first cut and  
 taste.

Arthur TURNS to look at the main course--

A HUMAN BODY, FLAYED OPEN, ROASTED AND CHARRED TO A GOLDEN  
 CRISP, HANGS FROM THE SPIT ROAST.

Arthur SLICES into the THIGH. The CRISPY top layer of skin  
 CRACKS open, JUICE FLOWS from the THIGH MEAT. He plops it  
 into his mouth. It's delicious.

ARTHUR (CONT'D)  
 My compliments to the chefs,  
 they've really out done themselves  
 this year.

He BECKONS the guests to the stage.

ARTHUR (CONT'D)  
 Come, come! Happy Culling Day!

EVERYONE, KIDS included, line up at the stage for a piece.

(MUSIC PLAYS OVER OUR TAG SCENES)

**EXT. MOM AND POP DINER - DAY - FLASHBACK**

Amos walks away from the diner. We see the SIGN overhead.

"B.Y.O.M Bring Your Own Meat!" Next to the sign, A HUMAN DIAGRAM is labeled with every BODY PART and CUT.

**INT. DOCTOR'S OFFICE - AFTERNOON - FLASHBACK**

The Doctor SWINGS an overhead machine towards the man's eyes. Two lasers PINPOINT the CARÚNCULA (The fleshy inner corner of the eye).

The Doctor goes to a nearby console. The machine HUMS to life and two needles PENETRATE into the sedated Man's carÚncula.

From the adjacent room, the Woman is loaded into a truck with other LOBOTOMIZED PEOPLE.

**INT. CATTLE HOUSE - AFTERNOON - FLASHBACK**

Devin holds his face and walks away from the pen.

Karin looks inside at the Man. She begrudgingly enters the pen, stands him up and dresses him, like a doll.

He stares at her with a blank, expressionless face.

MATCH CUT TO:

**INT. KINCAID MANOR - MASTER BEDROOM - NIGHT - FLASHBACK**

Elizabeth, with the same blank, expressionless face.

Arthur tucks Elizabeth into bed, kisses her on the forehead. He switches the lights OFF and exits.

She lies in bed, in the dark, eyes wide open, staring at the LIGHTS from the party bouncing off the ceiling.

**EXT. RIVERBANK - NIGHT**

Karin treks alone. Flashlight in hand, backpack on, and rifle slung over her shoulder.

She reaches the riverbank where she finds Amos' BOW. She admires the craftsmanship. She turns to look up at the cliff, and then downriver, and continues searching.

**EXT. RIVERBANK - NIGHT**

Amos DRAGS himself out of the river. PANTING, COUGHING. He's exhausted, soaked, bleeding, but *alive*. He checks the back of his belt, relieved to find his knife. He unsheathes it and CLUTCHES it to his chest. He closes his eyes and lies back to catch his breath, listening to the BABBLING RIVER.

CRACK, a branch breaks nearby.

Amos' eyes SNAP open.

**INT. CATTLE HOUSE - NIGHT - FLASHBACK**

Ellen, in her Cow Mask, opens a Cattle Pen. She shines her light inside at--

A WOMAN.

Throughout the cattle house, other Masked Intruders release DOZENS OF HUMAN CATTLE from their pens and heard them towards the door.

SMASH TO BLACK.

**END**