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"THE RETAIL UNIT"

written by

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FADE IN:

INT. RESTAURANT - RETAIL UNIT - NIGHT

Pitch black. Quiet but for the soft humming of the air conditioning, the hurried breathing of a man...

A click as the lights turn on with an electric buzz and we're on someone under a table. Hawaiian shirt, sunken eyes large with fear, face gaunt and pale, nasty cut on his left cheek. This is SAMUEL (48), and he squints until his eyes have adjusted.

We see the restaurant; tables and chairs, two checkout counters near a buffet in the center of it all. On the buffet are several types of bread, sliced meats, spreads, salads, boiled and fried eggs, drinks ranging from coffee to juices.

Samuel looks like he just entered a paradise while he crawls away from under the table and stands up.

...He darts at the buffet, opens the vitrine and begins to gorge on whatever's in his reach, chugs a full bottle of milk.

When all's said and done, Samuel collapses against the buffet with a half-eaten sandwich in his right hand, stares at the ceiling... He is full and his thirst's been quenched.

...Samuel begins to sob and just when he's about to break down in tears, the lights switch off again... and we hear Samuel's hurried breathing once more for a long beat... before the lights turn back on. ...Now he is horrified.

Samuel doesn't waste a moment, jumps back up, is startled by the sudden high-pitched yelp of a terrier coming from the adjacent bedroom section in the distance before we actually see the TERRIER hightailing it into the restaurant.

For a split second we see HIM, a terrifying mountain of a man, black coat, a face that's mushy, misshapen and expressionless, striding after the terrier, an unstoppable force catching up.

Samuel is absolutely terrified, screams his lungs out before the lights turn off yet again with an echoing click...

INT. CLINTON'S OFFICE - CARLSON INSURANCE COMPANY - DAY

We are CLOSE on a sheet of paper describing an experimental cancer treatment in Germany using hyperthermia therapy.

(CONTINUED)

CONTINUED:

A stamper is then smashed down onto the paper before we see a red stamp that reads 'Denied.'

We're on BASTIAN LEWIS (31), sitting in front of a desk. He seems distraught.

BASTIAN

...You just killed me.

We see CLINTON CARLSON (35) sitting at his desk. Dark, bald and with a mustache and glasses, Clinton is unfriendly but does have a heart hidden deep inside of him.

Behind him, a framed inspirational message on a red field with in the top right corner a picture of Clinton's late father, CHRISTIAN CARLSON (70). The inspirational message reads 'Bravery, loyalty and selflessness are the three chief virtues of a true man -Christian Carlson.'

CLINTON

I did your wife a favor.

BASTIAN

No! I paid my premium for thirteen years and didn't knock on your door once. Now you dare deny me a coverage?!

(Begins to tear up)

...You just killed me!

CLINTON

Look, Bastian, Mister Lewis. If you seek out this experimental treatment, it'd mean you'd be going outside of the system. If it fails, which is statistically very likely, you will still succumb to your cancer, but will leave your wife with a debt that'll make her jump off the first bridge she-

BASTIAN

-Bullshit! Where's that written?!

Clinton can't make eye contact with Bastian anymore, is ashamed.

CLINTON

...It's... company policy.

(CONTINUED)

CONTINUED: (2)
Bastian looks defeated.

BASTIAN
Company policy?! ...Thirteen years,
Clinton...
(Gets up, looks at Clinton, pushes chair aside furiously)
Thirteen years!

Bastian stomps out of Clinton's office, throws the door shut behind him, startling Clinton slightly.

Clinton seems to feel bad... turns to the framed inspirational message, looks at it. 'Father. Help me.'

We're on the framed inspirational message.

INT. CARLSON INSURANCE COMPANY LOBBY - DAY

We see ERICA (29) sitting at the front desk. Dark frizzy hair and dressed in a pink top, Erica is a feisty madam. A glass pane separates her from SIX PEOPLE sitting on benches.

SEVERAL INSURANCE COMPANY WORKERS are seen crossing the lobby to get to their destinations.

Clinton descends a staircase impatiently, enters the lobby, walks to the front desk, is greeted by some of the insurance company workers. Erica looks at him with a yearning smile.

ERICA
Good afternoon, Mister Carlson.

Clinton leans on the front desk but pays little mind to Erica.

CLINTON
Erica. You seen Drake?

Erica sighs and turns to the computer, navigates to the agendas.

According to what we see on the computer, Drake Strickland disappearing seems to be a common occurrence, since he checks out early a lot.

ERICA
I take it Mister Strickland
disappeared from his office again?

(CONTINUED)

CONTINUED:

CLINTON

Always the sneaky little snake.
(Erica sneaks a peek at Clinton)
...Still can't believe dad put him
in charge.

ERICA

Company policy, Mister Carlson.
(Clinton rolls his eyes, taps foot impatiently)
Well well, it's just as you
suspected. Mister Strickland is
enjoying a fine day off.
(Clinton shakes his head)
...Mister Carlson, professionalism
aside, you never call-
(Clinton walks to the front door, confusing Erica)
Mister Carlson?

Erica watches Clinton leave the building... seems disappointed.

EXT. CARLSON INSURANCE COMPANY - NEW YORK STREETS - DAY

We see the insurance company building and the busy New York streets. The streets are buzzing with car traffic and pedestrians.

On the side of the road, a single ZANY MAN is holding up a sign saying 'Release Peter Jim' with on it a photo of the stout, balding and serious looking PETER JIM (45) himself, who is pointing much like Uncle Sam in the old recruitment posters.

ZANY MAN

Release Peter Jim! Release Peter
Jim!

We see Clinton descending the stairs of the insurance company.

A BEARDED HOMELESS MAN wearing raggedy clothes is sitting just to the right of the stairs.

Clinton is about to pass by the homeless man before the homeless man makes an attempt to get Clinton to give him some money, but all that leaves his mouth is a muffled plead.

Clinton looks at the homeless man as though he's a disgusting rat, keeps moving.

EXT. MISTER STRICKLAND'S HOUSE - DAY

We see a large timber frame home in the outskirts of New York with a gravel driveway. There's trees behind the house. The lawn's been mowed recently.

STRICKLAND (PRELAP)

Lisa!

EXT. MISTER STRICKLAND'S GARDEN - CONTINUOUS

A balding man with gray hair and sunglasses sits on a lounge chair near a formidable swimming pool while TWO GARDENERS are tending to the garden. DRAKE STRICKLAND (68) is a spiteful man who doesn't take no for an answer.

STRICKLAND

Lisa!

Out of the back of the house comes LISA (24), a submissive servant girl who approaches Strickland, eyes to the ground.

STRICKLAND

Bring me a margarita, and quickly!

Lisa is gone as quickly as she came. Before she enters the house, we hear a car door closing on the driveway.

Strickland reclines into the lounge chair, is sunbathing.

We see Clinton rounding the corner of Strickland's house confrontationally, but then suddenly looks a little hesitant.

CLINTON

Drake!

Strickland grumbles and sits upright.

STRICKLAND

What!

(Recognizes Clinton)

Clinton, my boy!

(Takes off his sunglasses)

What are you doing here? Don't you have an appointment with that-

CLINTON

-Drake. Mister Strickland. ...We need to talk. These... policies-

(CONTINUED)

CONTINUED:

But Strickland has gotten used to discussions about this.

STRICKLAND

-My boy. Sit down. Sit down.

A short beat... after which Clinton reluctantly takes a seat on a different lounge chair while Lisa returns with a margarita, gives it to Strickland.

STRICKLAND (CONT'D) (to Lisa)

Get me another one of those and be quick about it!

(Again, Lisa disappears into the house)

...Clint. We've been here before. You're not here because you dislike the policies. You want a pep talk.

Clinton doesn't like hearing that, can't argue with it. Sighs.

CLINTON

Look. This week, I had to deny three people their loans because of these... shit policies. ...I may have killed them.

(Strickland thinks Clinton is complaining so sighs with a smile)

I may have. I've already killed. Do you wanna know why exactly I had to deny them? Or those other people?

STRICKLAND

Do I look like I wanna know? 'Course not. I'm aware of our shit policies. They're designed to be shit.

CLINTON

They are, and that makes us criminals, and killers. The latter maybe not literally but we're stealing. We're nothing but thieves, stealing hundreds of thousands. Not from the rich, or businesses even, but from people who need it, the ones who couldn't possibly dream of beating us in court. And we - we...

(Strickland is eagerly waiting for Clinton to say it)

...and we...

Strickland's lips curl up into a smile of satisfaction.

(CONTINUED)

CONTINUED: (2)

STRICKLAND

You're a complex man, Clint. But in the end, you look out for yourself, just like this old man here.

CLINTON

I don't look out for myself. I-

Strickland rolls his eyes.

STRICKLAND

-Yes yes, you're saving for a family.

(Lisa returns, gives Clinton his margarita, goes back inside)

If you cared about family, you wouldn't lay with every woman who eyed ya. And if you cared about these people's lives you wouldn't have happily taken the money these past four years.

(Clinton realizes he has no way to rebuke that)

I've heard the lies.

(Clinton looks at Strickland warningly)

You tell them it's for their own good, that it's their fault, or that you're doing their loved ones a favor. You're manipulating them, and yourself.

CLINTON

We've killed dozens of people because of these policies, all for some-

But Strickland continues as though he wasn't interrupted.

STRICKLAND

-I'm not judging. If that's what keeps you going.

(Clinton leans forward with a sigh)

Tell you what. You keep working for me, make big bucks. Soon you'll be CEO of the CIC and you can do whatever you like.

(Clinton sits up straight again and takes a sip of the glass)

For now, suck it up.

(MORE)

(CONTINUED)

CONTINUED: (3)

STRICKLAND (CONT'D)

And stop putting your dick where it doesn't belong.

(Clinton scoffs)

Big money! Now quit whining and be a businessman. A man of business!

CLINTON

...My kids, man. ...I don't want them to-

STRICKLAND

-Kids? What kids? You don't even have a wife yet.

(Clinton looks disappointed and takes a swig of the margarita)

...Let me make you a deal. You secure a final deal for me tomorrow, I'll give you a paid vacation. A week. Two weeks! Will give you all the time you need to find a woman.

Clinton's expression speaks volumes about his negative feelings towards that statement. ...He sighs.

CLINTON (reluctantly)

...What deal?

STRICKLAND

There's my boy! ...Sammy's Retail. A giant-

CLINTON

-I know what it is.

(Finishes his margarita and puts the glass on the ground)

So I just walk in? Ask for a manager?

STRICKLAND

And secure a deal. Make him an offer he can't refuse, make him switch to us. Nothing better than doing business with an up-and-coming multinational.

(Clinton gets up and begins walking away)

I see dollar signs, Clint! Fat, green dollar signs!

Clinton sighs and shakes his head.

EXT. MISTER STRICKLAND'S HOUSE - DAY

We see a black car standing on the driveway, and ÉRIC GAGNON (32), dark suit, chauffeur cap, a handsome Frenchman with a strong accent, standing near it.

Clinton appears from around the corner of the house, approaches the car while we hear his phone vibrating in his pocket. He reaches for it while Éric opens the back door. Clinton gets the wrong phone out of his pocket, his business phone, puts it back and gets out another phone.

ÉRIC
Monsieur Carlson.

INT. CLINTON'S CAR - MISTER STRICKLAND'S HOUSE - CONTINUOUS

Clinton sits in the back, staring at his phone while Éric sits down onto the driver's seat.

On Clinton's phone we see a message from Krisella Greene that reads 'I feel like you've been avoiding me. You free this weekend so we can talk?.'

Clinton sighs before he receives a message from Erica. The message reads 'You were gone quick. Wanna have dinner later?.'

ÉRIC
Where to, Monsieur Carlson?

Clinton puts his phone away, looks a little upset and stressed.

CLINTON
The CIC... and quickly.
(Éric starts the engine, Clinton changes his mind)
...Abernathey's Ale House.
(Éric turns around to look at Clinton)
Come on, you heard me.

Éric clearly thinks this isn't a good idea, turns back around.

We're on Clinton as the car starts to reverse.

EXT. SKYSCRAPER - NEW YORK STREETS - NIGHT

A hulking skyscraper. Busy streets. The sidewalks filled with PEDESTRIANS enjoying the night, going to clubs and bars.

PRELAP: CLINTON AND SARAH LAUGHING, BOTH TIPSY.

INT. CLINTON'S PENTHOUSE - CONTINUOUS

The door opens to Clinton's fancy, modern, mostly white penthouse and Clinton and SARAH (28), purple dress, long straight hair, fringe, come in, chuckling. Sarah trips over her own feet but Clinton catches her from a mean fall.

SARAH

Ooh, such strong arms.

CLINTON

Didn't expect that from an office rat?

They stop in the living room, start making out spontaneously before Clinton's phone goes off. He gestures to a white couch as he reaches for it in his pocket.

SARAH

What could be more important than me now, Mister Carlson?

Sarah flops down onto the couch.

CLINTON

Nothing in just a second, hun.

Clinton looks at his phone. We see that Krisella is calling him. Her profile picture is a picture of Clinton and KRISSELLA (35), motherly, straight black hair, pretty smile, sitting at a table in a bar, having cozied up to each other, both smiling.

We see Clinton's expression. 'Shit.'

We're on Sarah, who nibbles her lower lip while looking at him.

Clinton picks up the phone, tries to sound sober.

CLINTON

Krisella. Hey. What's going on?

KRISSELLA (V.O.) (over the phone)
What's going on? You haven't been answering my texts, that's what's going on.

CLINTON

I'm just... busy. Don't worry about-

(CONTINUED)

CONTINUED:

KRISELLA (V.O.) (over the phone)
-Busy? You're always busy. ...I
thought this would be a wakeup call,
but it just seems I can't get you to
care about us anymore. Honey, if
that's the case, let's just end it.
It'd be better for both of us.

The booze makes it difficult for Clinton to stay serious and he
downplays their relational problems.

CLINTON

You know it's not like that.
(Smiles at Sarah and gestures her to give him a minute)
Kris, come on. You know it's not.

Sarah begins to unbutton her dress playfully.

SARAH (whispers)

Hurry it up, Mister Carlson.

Clinton smiles, shushes Sarah, uses a table for support.

KRISELLA (V.O.) (over the phone)

Are you drunk? ...Clint, don't tell
me-

(Sounds like she's about to start sobbing, which makes Clinton
feel guilty and makes him take it more seriously)
Don't tell me that-

CLINTON

-No, no. Hell no. Of course not.
Baby, I promised you those were
mistakes. Just two of them.

Krisella sobs suddenly and that makes Clinton more serious.

KRISELLA (V.O.) (over the phone)

How do I know you're not lying this
time?

CLINTON

Whoa whoa don't start crying now.

SARAH (whispers teasingly)

Mister Carlson.

Sarah gets up and approaches Clinton seductively, dress loose
around her shoulders.

(CONTINUED)

CONTINUED: (2)

CLINTON

Would you believe me if I gave you
my word?

KRISELLA

Why should I trust that? Tell me,
why?

(Doesn't know what to say as Sarah slips out of the dress)
Why, Clint?

Clinton suddenly looks to be feeling bad, takes the phone away from his ear, looks at the picture of Krisella and him while we hear Krisella sob again.

...Clinton hangs up the phone, and this hurts him. With some effort he puts the phone on the table as Sarah approaches him and starts kissing him all over. Clinton kisses her back, and we follow them as they clumsily kiss their way over to Clinton's bedroom.

INT. BEDROOM - CLINTON'S PENTHOUSE - NIGHT

Clinton is lying in bed with Sarah lying half on top of him. Sarah is asleep. Clinton is not. He's staring at the ceiling for a long beat...

EXT. CARLSON INSURANCE COMPANY - NEW YORK STREETS - DAY

We're on the Carlson Insurance Company. The same zany man is standing on the sidewalk, though this time he's conversing with a MAN while SIX OTHER PEOPLE are all holding their own signs clamoring the phrase 'Release Peter Jim'.

INT. CLINTON'S OFFICE - CARLSON INSURANCE COMPANY - DAY

Clinton looks strained, is working in his office again, reading through one of the many files on his desk...

CLINTON

...Heart disease ...experimental
treatment...

Clinton reaches for his stamper, seems conflicted to stamp the file... but then there's a knock on the door that makes Clinton look up expectantly.

(CONTINUED)

CONTINUED:

CLINTON

...Come on in.

The door opens and we see SAM (29), a nice, well-dressed man, peeking his head around the door.

SAM

Clint. Miss Read's appointment's been cancelled.

Clinton seems slightly relieved but quickly hides the fact.

CLINTON

Why?

SAM

She was hospitalized this morning, man. Husband said it looked bad.

CLINTON

Oh. ...Thanks.

Sam gives him a nod, closes the door.

Clinton looks at the file, is now less strained. We see that the file belongs to Aimee Read. ...Without a hint of confliction he readies the stamper, but just when he's about to stamp it, his desk phone rings. ...Clinton grunts, picks up the phone, assumes a friendly tone.

CLINTON

Clinton Carlson, Carlson Insurance Company. How may I help you?

Sobbing on the other side of the line. Clinton's been through this before. He closes his eyes and lowers his head in shame.

MISS LEWIS (V.O.) (over the phone)
Bastian Lewis. Do you recognize that name, Mister Carlson?

CLINTON

Miss Lewis, I'm so sorry.

MISS LEWIS (V.O.) (over the phone)
...The only ones I hold responsible for this are the healthcare system and you, Mister Carlson. ...If I ever see you again, I'll-

(CONTINUED)

CONTINUED: (2)

Clinton hangs up the phone, remains in the same shameful position for a beat...recovers slowly, reaches for the stamper, is about to stamp it... hesitates, looks to the framed picture of his father hanging at the wall behind him...

He smashes the stamper on the file before leaving his office.

We're on the red 'denied' stamp on the file, which is more of a stain than an actual stamp, as we hear the door of the office open and close rather loudly.

EXT. NEW YORK FREEWAY - CLINTON'S CAR - DAY

We're on a busy New York freeway, see Clinton's car among the many cars and trucks.

INT. CLINTON'S CAR - NEW YORK FREEWAY - CONTINUOUS

Éric is driving the car, has a small smile on his face... It's revealed why quickly, as he looks at Clinton through the rear-view mirror, who looks to be asleep, his right hand covering his eyes and part of his forehead.

ÉRIC

Busy day, Monsieur Clinton?

CLINTON

...You don't want to know.

Éric's smile grows.

EXT. SAMMY'S RETAIL - DAY

Sammy's Retail is a huge and busy two-story store with a large parking lot with on it dozens of parked cars. Some TWENTY PEOPLE are currently leaving their cars or are already on their way to the entrance. Families, friends, couples.

An automatic parking barrier blocking access to the parking lot opens and Clinton's car enters the parking lot.

LATER, the car has stopped in a parking spot and Clinton throws the door shut behind him, walks towards Sammy's Retail. His phone starts to vibrate and he gets it out of his pocket. It's the wrong one again, so he puts it back and reaches for the other one.

(CONTINUED)

CONTINUED:

Éric leaves the car too, leans on its roof with a warm smile.

ÉRIC

Good luck, Monsieur Carlson!

Clinton pays him no mind, sees that it's Krisella who is calling him, winces a little and puts the phone back into his pocket, keeps moving.

INT. SAMMY'S RETAIL ENTRANCE - DAY

Clinton approaches a busy escalator right next to an unused set of stairs leading into the store. Already we can see two lost dog posters with on it a picture of a yellow Labrador and the words 'Lost Dog. Name: Cooper. Last Seen: Sammy's Retail Parking Lot. \$500 Reward.'

A family consisting of a FATHER, a MOTHER and THREE YOUNG AND EXCITED CHILDREN are walking in front of him, enter the escalator right before he does.

CHILD 1

-and then we're going to get the bunk bed, and then I want to sleep on the top bunk!

CHILD 2

I want to sleep on the top bunk!

CHILD 1

No, I want to sleep on the top bunk!

Clinton watches them, shows a small smile, which fades quickly. He keeps his eyes on the family, though.

FATHER

Hey now, settle down or you're not getting a bunk bed at all.

MOTHER (picks up child 3)

We'll give it to Rosie.

FATHER (laughs)

Yes, and then you can both sleep on the bottom bunk.

Child 2 and child 1 exchange a glance, delighted by the idea.

(CONTINUED)

CONTINUED:

CHILD 2 (to child 1)
Slumber party! That's awesome!

CHILD 1
Yeah!

Child 1 and child 2 continue discussing that idea while father and mother have a conversation about Rosie's schooling.

Clinton is still looking. He now does so almost longingly. ...Then his eyes fall on a MAN and his YOUNG DAUGHTER. The man sticks a lost dog poster of Cooper the Labrador to a wall near the top of the escalator. The young daughter is sobbing quietly. Clinton looks away, his thoughts now focused on his job again.

INT. SAMMY'S RETAIL CUSTOMER SERVICE - DAY

A gray floor, an exposed ceiling. We see several customer service counters with behind it EMPLOYEES, most of whom are helping CUSTOMERS.

A WOMAN sits on a bench watching a TODDLER who is playing with an interactive wall puzzle.

Clinton enters the room, approaches the closest customer service counter, skips a line of three customers, receives some minor complaints from them.

Employee 1 seems a little confused by Clinton's actions.

CLINTON
I need to see your manager.

EMPLOYEE 1
And I need to see you in the back of the line.

CLINTON
Listen up, your manager is gonna want to hear this. Send me to him, and I'll be on my way.

Employee 1 looks at Clinton briefly, doesn't like him.

EMPLOYEE 1
Fine. Top floor. Just outside the bedroom display.

(CONTINUED)

CONTINUED:

Clinton is gone before employee 1 can finish his sentence.
Employee 1 shakes his head, helps the next customer in line.

INT. SAMMY'S RETAIL BEDROOM DISPLAY - DAY

CUSTOMERS are walking around the bedroom display that's like a maze. They're checking out the large assortment of beds and bedroom furniture.

In comes Clinton, who doesn't spend even a second looking at any of the items or customers. He is staring at his phone, at the picture of Krisella and him, walks past a YOUNG MAN standing next to an ELDERLY COUPLE looking at a bed.

The young man notices Clinton just before Clinton puts away his phone. The young man begins to pursue Clinton.

We're on Clinton... and after a beat we see the young man catching up to him from behind, then passing by him before dropping a five-dollar bill.

Clinton is quick to pick up the five-dollar bill as the young man continues walking through the bedroom display. Clinton looks at the young man, then at the five-dollar bill, then looks around as though making sure nobody's seen him, notices the elderly couple looking at him expectantly.

Clinton mutters something under his breath, looks at the young man.

We're on the young man, see Clinton catching up to him now.

CLINTON

Hey you.

(The young man turns around)

You dropped this, man.

Clinton hands the young man his five dollars.

YOUNG MAN

Yo, thanks so much, bro! Holy shit.

CLINTON

Yeah, you're welcome.

YOUNG MAN

Like, I know it's only five bucks,
but I gotta - I just gotta...

(CONTINUED)

CONTINUED:

The young man spreads his arms for a hug. Clinton sighs briefly, seems a little uncomfortable... then accepts it and they hug. The man pats Clinton on the shoulder before leaving.

YOUNG MAN

Have a good one, man!

CLINTON

Yeah...

Clinton watches the young man leave, seems conflicted about this good deed.

We then see the young man turning his head around briefly to look at Clinton before he increases his pace.

Clinton squints... feels around in his pockets. ...His eyes shoot open at the realization.

CLINTON

You mother- Hey. Hey!

Clinton begins pursuing the young man through the bedroom display, attracting attention from many of the other customers.

The young man quickly begins to run.

YOUNG MAN

Help! Help!

CUSTOMER 1, an elderly lady, sees Clinton chasing the young man.

CUSTOMER 1

Hey, leave him be!

The young man leaves the bedroom display, rushes into the living room display where he passes TWO SECURITY GUARDS.

YOUNG MAN

Help me! Help! Fucking do something!

SECURITY GUARD 1 (to the young man)

Hey, stop!

Both security guards then turn to Clinton.

SECURITY GUARD 1

You too, Mister! We need you to stop!

(CONTINUED)

CONTINUED: (2)

CLINTON

He's got my phone!

The two security guards block Clinton's path and he tries to run straight through them but fails, is stopped by their combined powers.

We see the young man running farther into the living room display, disappearing around a corner after briefly turning his head to look at Clinton again, this time with a smile.

Clinton struggles lightly, then growls in frustration.

SECURITY GUARD 1 (to security guard 2)

Go. I've got this.

(Security guard 2 begins running after the young man)

What's going on here?!

Clinton looks at the general area in which the young man disappeared.

CLINTON

Man, he took my phone and you just let him get away! There's private stuff on there, company secrets!

SECURITY GUARD 1

Easy now. There's a password on it, isn't there?

CLINTON

Are ya kiddin' me?! Passwords can be cracked!

SECURITY GUARD 1

Well you saw my colleague pursuing him. He's on top of it. Now tell me what happened.

Clinton briefly looks like he will cooperate... then pushes security guard 1 aside, causing him to fall, and zips past him.

SECURITY GUARD 1

Fucker. Hey!

(Gets up and begins running after Clinton)

Stop it!

INT. SAMMY'S RETAIL LIVING ROOM DISPLAY - DAY

Like the rest of the store, the living room display is like a maze, though it looks cozy and nice because of all the fashionable furniture inside. Homey and intimate little showrooms are seen everywhere as well.

We follow Clinton, who has just entered the living room display looking for the young man. He runs along what's supposed to be an aisle, past some CUSTOMERS that are minding their own business, and an EMPLOYEE who is helping a YOUNG COUPLE. Behind him we hear the hurried footsteps of security guard 1.

SECURITY GUARD 2 (O.S.)
Get back here now or I will call the
police!

Clinton hears that, goes straight through the store, begins to run into the general direction of the voice, past some furniture such as tables and chairs, couches with on them pillows.

Somewhere behind Clinton, we hear:

SECURITY GUARD 1 (O.S.)
Mister!

We're on security guard 1, who has lost Clinton but keeps running, earning the attention of some of the CUSTOMERS, who seems confused. Security guard 1 runs into the wrong direction.

We're on Clinton again, who turns a corner before we see security guard 2 in the distance. There's fewer CUSTOMERS here. Clinton runs after security guard 2, who is then seen turning a corner and disappearing behind a furniture wall showcasing several chairs of the same type, all colored differently.

Instead of running all the way to the end of the hallway, Clinton takes a left about halfway through it and again zigzags past some chairs and couches while looking to his right, hoping to catch a glimpse of the young man or security guard 2 through the furniture.

The sounds of customers talking and walking stops abruptly, something that Clinton doesn't notice as he gets closer to the end of the living room display.

Once there, standing in between two display rooms, he takes a long, hard look at the living room display but sees no one. He turns to the next display room, which isn't as picky about what's being shown inside.

(CONTINUED)

CONTINUED:

The room also appears to be much larger and more spacious, though furniture walls, little showrooms, cabinets and cupboards make it impossible to see very far ahead.

We see Clinton considering his next move.

INT. MAZE ROOM - RETAIL UNIT - DAY

Clinton is walking through the display room, ears pricked up as though he is a hunter who's trying not to alert his prey.

A beat... before he begins to notice the things around him seem off. Nothing is particularly strange, just somewhat out of the ordinary.

He begins to notice how this particular display room is just a mishmash of many different types of furniture and other items.

Everything is organized and kept together, but while for example one display rack contains small statues of frogs and the like, another contains different kinds of light bulbs.

Clinton isn't too bothered by this strangeness, looks around him where things are just as quiet as in front of him. A long beat... as we remain on him, no sounds at all aside from Clinton's footsteps.

INT. BEDROOM DISPLAY - RETAIL UNIT - DAY

Different types of beds and bedroom showrooms line the aisle leading through the maze-like display room.

This room seems very normal in comparison to the previous one, aside from the fact that it's also wholly abandoned and eerily quiet. Clinton enters it, is confused by the lack of other customers.

He follows the aisle leading through the display, looks at the little showrooms as though he thinks people are hiding in them.

After another long beat... he stops, thinks to himself briefly, breathes a deep sigh.

LATER we see Clinton approaching a map next to a passageway to an unseen room. On the map we see the layout of the store and a winding dotted line that's supposed to represent the route one should normally follow.

(CONTINUED)

CONTINUED:

Clinton searches the map. His index finger brushes across it, ends up on an information icon next to a room called 'Workspace.'

We stay on the map while Clinton leaves, his footsteps dying off into the distance, see a room called 'Bedrooms' with above it a room called 'Kitchens.' PAN TO REVEAL the passageway with behind it the lighting display room.

INT. RUGS DISPLAY - RETAIL UNIT - DAY

We see many different types of rugs. Some lay rolled up on neat stacks, others lie on tables, are rolled out on the ground or are hanging at displays.

Clinton is wandering through the rugs display and is visibly confused, keeps looking around as though searching for someone, anyone.

He sees a passageway that looks to be leading to the customer service, is surprised, approaches the passageway but then turns to another map of the store.

We're on the map of the store, and this time it's a totally different map. It even shows the store as having three floors.

Clinton grows increasingly more confused.

CLINTON

What the...

INT. CUSTOMER SERVICE - RETAIL UNIT - DAY

The customer service is also unsurprisingly abandoned.

We see Clinton walking through the passageway into the customer service, and when he finds it empty as well, nothing makes sense to him anymore.

CLINTON

Hello? ...Hello?!

Clinton moves to the counters... peers as though he thinks that maybe it's just his eyes. He vaults over the counter, feels the empty air around him as though maybe he thinks he'll be able to feel someone...

It's in vain. Clinton becomes even more confused.

INT. KITCHENRY AND TABLEWARE DISPLAY - RETAIL UNIT - DAY

Clinton is moving briskly through the display. There's display racks filled with all kinds of bowls, dinner plates and boxes of shiny cutlery, and the walls are stacked with pots and pans.

CLINTON

Hello?! ...Anyone here?! Hello?!

CLOSE ON Clinton. He is breathing frantically, eyes panic-stricken. He knows something is wrong, very wrong.

CLINTON

Anyone?!

A short beat as we're on Clinton... who slaps himself in the face once, twice, but nothing is helping.

LATER, farther down the display, he notices a strangely placed men's room and ladies' room. Clinton doesn't hesitate for one second and approaches it.

INT. MEN'S ROOM - RETAIL UNIT - DAY

Clinton enters the men's room, the sound of his footsteps echoing. He has calmed down slightly.

CLINTON

Anyone in here? Hello?

...Clinton washes his face at the sink. He then turns the tap off, looks at himself in the mirror... grabs some tissues.

INT. KITCHENRY AND TABLEWARE DISPLAY - RETAIL UNIT - DAY

Clinton is seen leaving the men's room. He leans against the door casing as he gazes into the display, knows not how to feel.

INT. MAZE ROOM - RETAIL UNIT - DAY

We see many furniture walls with on them chairs and the like, tables and couches, wire mesh containers containing all sorts of items for inside the house, random showrooms showing bedrooms, living rooms, workspaces. Had it not been for all these things blocking our view, we would have been able to see just how endless this room is.

(CONTINUED)

CONTINUED:

Clinton enters the maze room with a worried look on his face, stops only several steps into the room. A beat... as he thinks.

CLINTON

Anyone?!

(No response at all, Clinton becomes even more worried)

What the fuck...

Clinton's gaze wanders across the room as he again tries to find anyone. ...Then he gets an idea, reaches for his phone.

We see Clinton scrolling through his long list of contacts before he pauses on Drake Strickland... decides not to and keeps on scrolling until he reaches Erica... Clinton groans with frustration and continues scrolling once again until he reaches Krisella.

A beat... as he looks at Krisella's profile picture. We see his expression. It's filled with doubt... and then with guilt. ...He calls her... the phone rings once... twice... thrice... then it sounds like it's being picked up... but instead all we hear is soft static.

In an act of despair, Clinton throws his phone aside, immediately regrets it, runs to pick it up, quickly checks it, is relieved to see that aside from having a cracked screen, it still works.

Clinton's eyes light up as he gets one last idea, goes to the settings on his phone to turn on data... Nothing. Clinton grumbles as he puts his phone away... His eyes are on a furniture wall showcasing couches, all colored differently.

Clinton is using the couches to climb the furniture wall, is careful not to break anything.

He reaches the top with some effort because of his carefulness, gazes into the maze room.

We're on Clinton's face as he can't believe what he sees.

FROM CLINTON'S POV, the maze room that would have looked like a mostly normal large retail store, had it not been for the fact that it stretched on seemingly infinitely.

We're on Clinton again, who looks frightened...

LATER, Clinton is climbing down the furniture wall. He looks in disbelief, is trying to make sense of the situation but can't.

(CONTINUED)

CONTINUED: (2)

He falls while trying to climb down the last part, hits the ground pretty hard, gets up with a groan, massages his chest.

Suddenly, the voice of a girl in the distance behind Clinton.

MONKEY (O.S.)

Hello?

Clinton startles as he turns around. There's nothing behind him. He waits for a beat... listening... but there's nothing...

He goes to check it out.

...Clinton reaches a showroom, where the sound was heard from. He peeks around the corner of the showroom and there's nothing.

Then, in the exact same manner though this time a little farther away:

MONKEY (O.S.)

Hello?

Clinton turns to the sound immediately, seems desperate.

CLINTON

Hey! Hello?! ...Wait up!

Clinton starts moving towards the sound.

LATER, farther down the maze room, Clinton turns a corner, arrives in a spot that's a little more open. There's tables and chairs being showcased here primarily, and some lamps.

CLINTON

Little girl?! I'm here! ...Hello?!

A beat... as Clinton is listening carefully. ...Then, only several feet away from him, the exact same voice.

MONKEY (O.S.)

Hello?

Clinton turns around again and we only catch a glimpse of a tall, meagre, pale monster with long bony legs, a MONKEY, disappearing behind a display rack. We don't even see its face.

CLINTON

What the!

(CONTINUED)

CONTINUED: (3)

Clinton nearly trips over his own feet while turning around and bolting. He runs and runs... past more showrooms, more tables, couches, furniture walls, wire mesh containers.

Finally he gets to a stop, panting against a rack of rugs that's part of an aisle filled with them.

He takes a moment to catch a breather, still panicked... He looks over his shoulder.

INT. HOME DECORATION DISPLAY - RETAIL UNIT - DAY

Clinton carefully leaves a passageway, entering a room filled with all kinds of shelves, clocks, pots, mugs, and bowls. Aside from the shelves, there's no furniture here.

Clinton licks his lips because he's starting to feel thirsty, makes his way through the room carefully, checking corners as well as what's behind him.

He then collapses into a corner of the room near a table with on it some small decorative statues, seems defeated. A long beat...

A click as the lights turn off. For a long moment Clinton sits frozen in the same position, eyes wide open as they jump from one spot to the other. It's deathly quiet.

We're on the passageway... on an aisle further in the back where there's a display rack filled with patterned plant pots... on the aisle disappearing behind some display racks.

On Clinton, his eyes still wide. ...He startles when we hear two dogs barking in the distance, is quick to get up and move. While being very stealthy, Clinton darts through the room as we slowly hear the sound of the dogs barking grow louder.

Clinton reaches a staircase leading to a room that looks to be a small workspace that has a large window overlooking the display.

He darts up the stairs as the barking now begins to sound alarmingly close, peers into the dark home decoration display once but sees nothing, tries to open the door, but it's locked.

Clinton desperately kicks against the door once, twice, *bang*, zips inside.

INT. WORKSPACE - HOME DECORATION DISPLAY - CONTINUOUS

Clinton throws the door shut behind him as we now hear the barking right down the stairs outside the room.

He uses all his strength to block the door with the only desk in the room and then collapses against it, chest going up and down rapidly as we continue to hear the two dogs barking. They sound vicious, but at least the door blocks some of the sound.

Clinton allows his gaze to wander across the high-end office room. It's not a large room, clearly the office of a single person with a high function in the retail unit. The computer among other things has fallen off the desk.

The two dogs run away, still barking viciously.

Clinton is relieved... turns on the flashlight on his phone, sees a coffee machine.

He approaches the coffee machine carefully, presses the power button with trembling hands, but nothing happens, checks to see whether the power cord is connected to the outlet, which it is, removes it from the outlet and puts it back in, presses the power button again...

Clinton opens the coffee machine, sees it's empty. He groans.

LATER, Clinton is sleeping in the office chair and we're on him for a beat...

FLASHBACK TO:

INT. CLINTON'S HOUSE - DAY

The festively decorated living room is filled with FRIENDS and FAMILY that are just getting off their chairs to clap and cheer for Clinton, who has just turned thirty-two according to the party flags. Clinton looks truly happy, and KRISSELLA (32), sitting next to him, does so too, gives him a kiss.

CHRISTIAN CARLSON (V.O.)
You make me so proud, my boy.

EXT. ALLEY - NIGHT

It's raining cats and dogs, and we hear cars driving across a road, through puddles.

(CONTINUED)

CONTINUED:

In the alley, somebody lying on the ground in the rain, wearing a suit.

BACK TO PRESENT.

In the distance we begin to hear the vicious barking of a group of dogs, which wakes Clinton up slowly. When he remembers where he is, and when he hears the barking, he becomes alarmed.

Clinton carefully and curiously approaches the window overlooking the home decoration display, the barking now close.

FROM CLINTON'S POV, we see the dark room and as our eyes adjust to the darkness we begin to see silhouettes of things that aren't dogs running around frantically...

These humanoid creatures, these DOGS, are scrawny, mostly hairless, and had they stood upright they would have been a few inches short of the average human. Their human arms and legs are built for travel on all fours, and thus they use both their hands and feet to move around like any other four-legged animal. Long black hair covers their faces.

This scares Clinton, even from the safety of his office room, and he takes a few steps back before we begin to hear sounds on the stairs just outside the room, followed by more barking, and scratching at the door.

Clinton moves back to a corner in the room, freezes, his eyes not leaving the door. A long beat...

INT. MAZE ROOM - RETAIL UNIT - NIGHT

Silence... Darkness... We're on the passageway leading into the home decoration display.

INT. HOME DECORATION DISPLAY - RETAIL UNIT - CONTINUOUS

We can see the workspace in which Clinton is hiding in the distance, as well as what looks to be COOPER the dog, who is on something's trail.

CLOSE ON COOPER, whose nose takes him to the stairs leading up to the workspace.

INT. WORKSPACE - HOME DECORATION DISPLAY - CONTINUOUS

Clinton is still hiding in the corner, is struggling to stay awake, dozes off, wakes up again, not allowing himself to fall asleep, but then yet again has trouble keeping his eyes open... before they close.

It seems Clinton is about to fall over because of the fact that he is sleeping, instead barely manages to keep himself sitting upright, listens attentively and is relieved to hear a lack of psychotic barking.

Clinton's stomach rumbles. He looks somewhat bothered by it.

INT. HOME DECORATION DISPLAY - RETAIL UNIT - NIGHT

We're at the bottom of the stairs, looking up at the door leading to the workspace, and we can also see Cooper sniffing around the place.

The door to the workspace opens and Clinton peeks his head out, checks to see if everything's safe using the flashlight on his phone, causing for Cooper to startle and take some steps back before seemingly leaving into the direction of a lighting display room, somewhat in a hurry.

Clinton sees Cooper, is suspicious but doesn't want Cooper to go. With a somewhat soft voice he calls after him:

CLINTON

Hey there, boy. Hey. Come on back.
Hey boy, come on. I won't hurt ya.
...Shit.

Clinton hesitates... goes after Cooper.

INT. LIGHTING DISPLAY - NIGHT

We see countless of lamps standing on tables, hanging from the ceiling or at walls, standing on display racks along with packaged light bulbs. Piles of colored lampshades stand on tables. Somehow all of the lamps are turned on. The room seems almost angelic because of it.

Cooper enters the lighting display and while he isn't running away from Clinton, he is walking quite fast. Clinton, who now appears in the passageway leading into the lighting display, can barely keep up with him.

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CONTINUED:

CLINTON

Hey, doggie. Hey. Cooper, right?

(The dog turns to Clinton)

Cooper. That's right. Man, your family is out there looking for you.

Clinton then briefly loses interest in Cooper, seems a bit saddened as he realizes no one's out there looking for him. Cooper turns around again, walks further into the lighting display.

CLINTON

Hey, wait up.

Clinton tries to catch up to Cooper.

Once he's near Cooper, he tries to pet him, to which Cooper responds favorably, sits down for Clinton.

CLINTON

Yeah, that's right. ...You must have been in here a couple days, at least, right boy? ... Man, can you believe this?

(Thinks to himself and sighs)

...Where the hell are we?

(Looks around the room, stomach grumbles again)

Aw, shit. ...You wouldn't happen to know a place where a man can find something to eat now, would ya, boy?

Cooper barely responds to that question. Clinton shakes his head hopelessly, but then the sound of lots of glass breaking and tables and display racks being knocked over continuously far in the distance grabs his attention.

Cooper grows uncomfortable, seems almost like he knows what it is. Clinton is frozen, eyes glued to a display rack with on top of it lamps that are blocking his view. We now begin to hear heavy steps in the distance.

Clinton flinches, is ready to run. His eyes still fixed on the same position, he waits for a beat... until we see Him's upper body behind the display racks as Him walks into the general direction of Clinton... sees Clinton, increases his pace.

Clinton is quick to run, forgets about Cooper who starts barking at Him as we hear the footsteps of Him growing ever closer. Him continues to knock everything over as it pursues them. Cooper then runs after Clinton, who is nearing the passageway.

INT. WORKSPACE - HOME DECORATION DISPLAY - NIGHT

The door flies open as Clinton enters the room, immediately blocks the door again using the desk.

Clinton rushes to the window overlooking the home decoration display, crouches near it, peeks through it.

FROM CLINTON'S POV, we see Cooper entering the display, running past the workspace as we hear Him coming closer and closer.

Clinton looks worried and fearful for Cooper but doesn't take action, instead watches as Cooper disappears behind some display racks farther into the home decoration display.

Clinton holds his breath... and it's only moments later that we hear Him coming to a stop in front of the workspace.

A very long beat... The silence is nerve-wracking to Clinton.

Clinton peeks through the window again. ...We see the silhouette of Him, which is standing completely still, unaware of Clinton.

Slowly, Clinton begins to sneak away from the window to get to another corner of the room... tiptoeing. ...An EXPLOSION of sound destroys the silence as a table bursts through the window, shattering it into a thousand pieces. Clinton screams.

The glass shards rain down onto Clinton briefly, causing him to get several small cuts. Clinton is lying on the floor now and we begin to hear Him loudly ascending the steps to the workspace.

Clinton jerks his head to the door, makes a run for the hole in the wall that used to be the window but trips over his own feet, his hands smashing into the glass shards as he falls, and Clinton grunts in pain before he struggles to get back up.

Him kicks open the door and we see his vague, threatening silhouette ducking under the door to get through.

Clinton manages to get back up and his mouth drops open when he sees the silhouette of Him closing in on him.

Him's steps are very loud.

Clinton makes a run for the hole in the wall again and jumps through without a second thought.

INT. HOME DECORATION DISPLAY - RETAIL UNIT - CONTINUOUS

A thud as Clinton clumsily lands on the floor and dashes further into the home decoration display, passing by tables with on them vases, and display racks filled with all sorts of decorative items as we hear Him approaching the hole himself.

A loud thump as Him jumps down as well, something we don't see. Instead we're on Clinton, who takes a left and runs into the passageway leading to the maze room.

INT. MAZE ROOM - RETAIL UNIT - CONTINUOUS

Clinton is seen hurrying out of the passageway and dashing further into the maze room, passing by showrooms, furniture walls, wire mesh containers. We hear the vicious barks of the dogs again and they sound like they're closing in on Clinton fast, which terrifies him.

CLINTON

Oh shit. Oh shit!

Clinton sees a furniture wall showcasing several lounge chairs of the same type, though they're all colored differently.

Clinton begins to climb the furniture wall as the dogs are getting closer, their barks intimidating. We also begin to hear the stomping of Him again, a sound that grows louder and louder. Clinton grunts with pain as he's using his bleeding hands.

The dogs, four of them, have reached Clinton, are jumping up against the furniture wall to try and bite his legs, but Clinton is already too high up, looks at the dogs after reaching the top. Clinton thinks they're atrocious, terrifying.

CLINTON

Oh fuck! What the fuck!

The humanoid dogs are barking at Clinton like crazy, their faces covered by their long black hair as the stomping now sounds like Him is only several aisles away.

Clinton looks into the general direction of the stomping, sees Him in the distance behind some display racks, panics even more, looks around and sees he can get to the roof of a bedroom showroom by climbing from furniture wall to furniture wall.

Clinton climbs to the next furniture wall, pushes one of the couches off of it in an attempt to crush one of the dogs.

(CONTINUED)

CONTINUED:

Clinton looks over his shoulder.

CLINTON

Fuck! Fuck!

We see the silhouette of Him, catching up. Clinton nearly trips as he balances across the thin top of a furniture wall.

Angry growling as Cooper closes his mouth around Him's left leg. Him reacts strangely to it, as though he hasn't felt this before, turns to Cooper, kicks him, causing for Cooper to run away with a yelp as the viciously barking dogs now follow him.

Clinton doesn't hesitate and climbs to the next furniture wall, jumps to the roof of the bedroom showroom, thinks he's finally safe... Watches Him head into the showroom carelessly.

A beat... as Clinton waits fearfully. ...Him punches through the ceiling. Clinton narrowly dodges Him's grabbing hand, dodges it again as Him's other hand explodes through the ceiling. Third time's the charm, and Him manages to grab Clinton's left leg with his hand after it bursts through the ceiling again.

Clinton screams, starts kicking Him's hand to no avail before Him pulls Clinton straight through the ceiling, throwing him against a wooden dining table set with his inhumane strength. Him immediately begins approaching Clinton, who quickly recovers but has a hurt left leg, begins limping away.

Clinton rushes past display racks, showrooms and table sets, enters a boy's bedroom showroom, panting loudly and grunting with pain briefly as he looks at his bloody hands... then as the stomping gets closer he hides in a bed modeled after a castle.

Almost immediately there's a click and light returns to the Retail Unit. Clinton is very relieved. His ears are pricked up still, listening to the stomping, which is dying off into the distance. The barking of the dogs has also stopped instantly.

We're on Clinton for a beat... who then pulls a black curtain in front of the entrance to the castle, hiding himself.

DISSOLVE TO:

INT. MAZE ROOM - RETAIL UNIT - DAY

SEVERAL SHOTS of the quiet maze room. We see some kitchen showrooms, a wall showcasing different types of rush baskets, a black dining room showroom with chairs that have red cushions.

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CONTINUED:

We're on the boy's bedroom showroom. Clinton pulls aside the curtain, seems tired.

LATER he is seen walking through the maze room carefully, searching.

CLINTON (whispers)
Cooper. ...Cooper!

INT. HOME DECORATION DISPLAY - RETAIL UNIT - DAY

Clinton enters the room through the passageway, sees Cooper lying near the workspace, next to a wire mesh container filled with differently colored pillows. Cooper is wounded and there's blood stains in his fur. Clinton feels very sorry for Cooper.

CLINTON (whispers)
Oh, shit.

Clinton approaches Cooper. Cooper hasn't seen him yet.

Clinton tries not to scare Cooper, who turns to him when he's close. Clinton isn't sure what to do, looks at Cooper pitifully.

PRELAP: THIEVES SHOUTING IN THE DISTANCE.

FLASHBACK TO:

EXT. PARK - NIGHT

YOUNG CLINTON CARLSON (25), already wearing a suit, a small afro, is strolling through the park with YOUNG KRISSELLA (25), arm around her shoulder. The two are admiring the sunset but their attention is quickly called to a scene in the distance.

Near a bridge, THREE THIEVES of around young Clinton's age are robbing a YOUNG COUPLE, threatening them with a beat up.

Young Krisella looks to Clinton expectantly. Clinton is in two minds, hand on a concealed gun tucked in his pants...

KRISSELLA
We've got to do something, Clint.

...Clinton shakes his head.

CLINTON
Let's not get ourselves in trouble now.

INT. CLINTON'S CHILDHOOD HOME - DAY

Young Clinton Carlson is standing in a luxurious living room, looking at the ground in shame while YOUNGER CHRISTIAN CARLSON (60), also wearing a suit, gray hair, is scolding him disappointedly, holding a newspaper which reads 'Zoe Fraser, 32, raped and murdered during robbery in Highland Park'.

YOUNGER CHRISTIAN CARLSON

The selfishness. There are no excuses for failing to help a person in need. It's cowardice! And all in front of Krisella. ...How could you?

EXT. ALLEY - NIGHT

It's raining cats and dogs, and we hear cars driving across a road, through puddles. In the alley, somebody lying on the ground in the rain, wearing a suit.

INT. CLINTON'S OFFICE - CARLSON'S INSURANCE COMPANY - DAY

Clinton is sitting at his desk. FROM CLINTON'S POV, we see Strickland smiling, satisfied, before he leaves.

BACK TO PRESENT.

The memories hurt Clinton on an emotional level.

YOUNGER CHRISTIAN CARLSON (V.O.)
What did I teach you, Clint? What did I teach you?! Bravery... loyalty... and selflessness!

With a growl, Clinton pushes all kinds of glass and stone plant pots off a table before kicking over the table they were standing on. Clinton is furious.

CLINTON

Am I being punished, huh?!

A beat... as we see Clinton breathing angrily... before he looks forlorn. Clinton collapses against the wire mesh container, his respiration still audible and a little faster than normal... He turns to Cooper, extends his arm to pet him... A beat...

Then, the voice of a little girl in the distance again.

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CONTINUED:

MONKEY (O.S.)

Hello?

Clinton doesn't want this, looks tormented, desperate for it to end. He gets up and begins walking away... turns to Cooper again... is lost in two minds...

INT. MAZE ROOM - RETAIL UNIT - DAY

Clinton quickly enters the maze room with Cooper thrown over his shoulder. He looks behind him to make sure he isn't followed.

LATER, Clinton lays Cooper on a chair showcased on a furniture wall, begins to climb the furniture wall.

Once he's at the top, he brushes himself off before he gazes into the expanses of the maze room. Aside from the wall to his right and the one far to his left, there are none to be seen, and from this view, the room seems to stretch on infinitely, with some passageways visible in the distance in the walls.

This view really demoralizes him. He looks hopeless. A beat...

INT. VARIOUS LOCATIONS - DAY

A MONTAGE OF CLINTON CARRYING A WOUNDED COOPER WITH HIM AS THEY JOURNEY THROUGH THE RETAIL UNIT. Each time we see Clinton, he looks more tired.

-IN THE MAZE ROOM, as they pass by showrooms, by furniture walls, display racks, wire mesh containers.

-IN THE LIVING ROOM DISPLAY, where he puts Cooper down onto a couch in a high-end living room showroom. Clinton stretches and wipes some sweat beads off his forehead.

We hear a whole display rack that sounds like it's filled with glass, clay and stone items falling down, followed by the sound of something large scurrying away on all fours.

Clinton doesn't hesitate, picks Cooper up and hurries away into the opposite direction of the sound.

-IN THE TV AND MEDIA FURNITURE DISPLAY, where Clinton walks past all kinds of a large TV sets, expensive audio sets, computers, laptops, display racks filled with videogames and CDs. He is looking at them as though he wants to buy them.

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CONTINUED:

His eyes fall on one laptop in particular, which he tries to turn on, but it doesn't work.

-IN THE MAZE ROOM, where Clinton's stomach begins to rumble after walking for a short beat... He puts his hand on his stomach, bothered by his hunger.

-IN THE HOME DECORATION DISPLAY, where Clinton encounters a vent. After putting Cooper down and looking inside, we see that the vent is extremely long, unnaturally long.

-IN THE MEN'S ROOM, where Cooper is lying on the ground and Clinton is getting a drink from the water tap. Clinton looks at himself in the mirror disappointedly.

Cooper yaps at him quietly, making Clinton turn around. Cooper is looking at him. Clinton sighs.

Cooper is now lying in a corner of the men's room and Clinton enters with some rugs and a flowerpot. He places them on the ground, helps Cooper on top of them, approaches the water taps, puts warm water and hand soap in the flowerpot.

Clinton is cleaning Cooper's fur, rinsing the blood out of it. The flowerpot with in it soapy water is standing next to him. He finds some scratch and bite marks while he's at it, but nothing serious. He pets Cooper, feeling sorry for him.

-IN THE KITCHEN DISPLAY OUTSIDE THE MEN'S ROOM, where Clinton is not too enthusiastically cheering for Cooper to get up.

CLINTON

Come on, boy. Come on. Don't make me carry your ass another couple miles, man. It's - it's wrong.

That causes him to think for a short beat... before he grabs his phone, goes to his contact list, looks at Krisella's picture.

KRISELLA (V.O.) (over the phone)
How do I know you're not lying this time?

Clinton seems slightly pained. We begin to hear sounds of something large crawling across the ground.

When he looks up from his phone we see a DONKEY, a humanoid mass of proud flesh, lumps and malignant growths with the face of a pale, seemingly lifeless and partially decaying elderly woman.

(CONTINUED)

CONTINUED: (2)

It carries its excessive flesh across the ground and moves very slowly because of its weight, hiding its face behind a fleshy hand. Inside the flesh is a MAN, partially fused with the body of the donkey. Only his legs, face and one arm is free.

The donkey is just getting out of an aisle near Clinton.

The man suddenly opens his eyes widely, begins to scream his lungs out, taking deep breaths before each scream.

MAN (to Clinton)
Run! Run! Get out! Run!

The man screams some more as Clinton picks Cooper up and runs for his life.

IN THE MAZE ROOM, where Clinton is yet again walking with Cooper thrown over his shoulder.

CLINTON (tiredly)
Just a little longer, boy.

-IN THE BEDROOM DISPLAY, where he is passing by a children's bedroom showroom, one for a young boy. Many things are blue or white. He looks at it, lost in thought.

INT. BOY'S BEDROOM - BEDROOM DISPLAY - RETAIL UNIT - DAY

Cooper is lying on the bed. Clinton is just finishing up a barricade of beds and cabinets, which completely closes off the entrance to the showroom.

After having pushed the cabinet into place, Clinton collapses next to Cooper on the bed... His stomach rumbles again.
...Clinton sighs deeply, closes his eyes. A beat...

INT. BEDROOM DISPLAY - RETAIL UNIT - NIGHT

We see a long, quiet aisle in the bedroom display.

...We see another long aisle, though in this one we hear something sobbing, followed by the reveal of that something; the silhouette of a zombified head big enough to swallow an adult human, crawling away desperately using two bony hands.

INT. BOY'S BEDROOM - BEDROOM DISPLAY - RETAIL UNIT - NIGHT

Cooper and Clinton are lying on the bed, are both asleep...

Then suddenly, the distressed voice of an old man somewhere nearby.

MONKEY (O.S.)

Hey! Hey! Help me!

Clinton is awake instantly, and so is Cooper. The monkey continues screaming for help with the old man's voice.

Clinton signals for Cooper to stay put while he quietly gets up, approaches the stack of beds and cabinets blocking off the entrance to the showroom, peeks through the cracks.

FROM CLINTON'S POV, through the cracks in-between the beds and cabinets, we see the silhouette of a MONKEY quickly but silently making its way through the hallway. It's coming towards the showroom in which Clinton is hiding and is doing so fast.

Clinton startles a little, dives into the corner of the boy's bedroom, hides beside the bed, partially behind the nightstand, looks to a curious Cooper, gets up, hides Cooper under the blanket, making sure to leave some room so he can see him.

The monkey sounds closer and closer. Through the cracks between the beds and cabinets we see the monkey rushing past the showroom. Its voice begins to sound farther and farther away, and Clinton calms down.

Clinton sees something moving from the corner of his eyes, turns to a mirror and sees a silhouette moving on the other side. Clinton gets his phone out of his pocket with trembling hands, shines the light of his phone at it.

A SHADOWY PERSON - eyes white and completely surrounded by red - who is now frozen, stares back at him through the mirror, is standing in the dark living room of a decrepit house while we hear a deafening, twisted, dog-like yelp of pain coming from the monkey as it's killed.

The sound almost makes Clinton jump up and he awkwardly covers the screen of his phone as to hide the light as we begin to hear the footsteps of Him growing closer, coming from the direction from which the monkey came as well when we first heard it.

The loud footsteps are joined by the crazed barking of a small pack of dogs, and to Clinton it begins to seem like this is it.

(CONTINUED)

CONTINUED:

CLINTON

No no no.

Clinton goes through his contact list, his phone nearly falling out of his hands because they're trembling so much.

He clicks on Krisella's profile picture, looks at her, then holds the phone close to him, looking like he's praying while the dogs and Him are getting closer.

FLASHBACK TO:

INT. CLINTON'S HOUSE - DAY

We're in the festively decorated living room again with Clinton, Krisella and their FRIENDS and FAMILY. A FEMALE FRIEND of Clinton stands near him, eagerly watching as he unwraps her gift.

When Clinton's done, we see it's a mug with on it the words 'Best Dad in The World'.

Clinton smiles, looks questioningly at the FEMALE FRIEND before putting the mug near his other gifts. Krisella has her gift ready. Clinton feels joy, but he has no idea what's going on.

Clinton's eyes fall on Krisella's gift; it's a small, rectangular package, confusing Clinton even further. He looks at Krisella, who is beaming.

BACK TO PRESENT.

Clinton then looks hopelessly at Cooper. Him is standing just outside the showroom now, has stopped moving.

CLINTON (whispers)

You have to run...

(Cooper looks at him)

Go, you stupid mutt! ...You-

The barricade of beds and cabinets is torn apart in barely two seconds by Him before Him grabs Clinton, violently pulls him out of his hidey-hole and smashes him onto the ground.

Him punches Clinton in the face with two slow though heavy hits before he begins to choke Clinton, face close by, watching him with no particular emotion. The four dogs gather round, are wary of Him, yelp and growl uncomfortably at Clinton.

(CONTINUED)

CONTINUED:

KINJI (O.S.) (in Japanese)
Come on! This way!

The voice is coming from the general direction in which the monkey was last heard. The dogs look up and go after the sound. Clinton looks straight at Him, his face turning blue as he makes weak attempts at escaping Him's inhumanly strong grip.

KINJI (O.S.) (in Japanese)
Go! Keep going!

...Then we hear Cooper growling behind Him. A still wounded Cooper is pulling at Him's leg.

Him grunts but doesn't let go. Cooper lets out a vicious growl and apparently hurts Him as Him turns slightly and tries to kick Cooper now, causing for Him to hurt Clinton's throat badly. Clinton gasps and struggles even more now.

FWOOSH. In the far distance, behind showrooms and display racks, a large flame, like that of a flamethrower, accompanied by the four dogs yelping as though they just saw the most terrifying thing ever.

Clinton, Cooper and Him look at the flame; Clinton shocked, Him flinches, lets go of Clinton, watches in awe. The flame decreases in size drastically but almost instantly, begins to spread across display racks and across the ground.

CLINTON
Hey! Wait!

Clinton coughs, struggles to get up and then runs, wincing because of the pain in his arms and legs because of the bite wounds, and his aching throat, where Him grabbed him.

Him is still looking into the direction of the flames, which are spreading fast, then seems to snap out of it, chases after Clinton and Cooper briefly.

We're on Clinton and Cooper, who are running into the direction of the flames.

CLINTON
Hey!

Just before Clinton reaches the right aisle, the four dogs rush out, yelping, on fire. Clinton watches them disappear into the distance, is reminded of Him, who is still in pursuit of them.

(CONTINUED)

CONTINUED: (2)

Clinton and Cooper run into the aisle, towards the fire, run for their lives from the pursuing Him, who doesn't run, but still walks quickly enough to be able to keep up, especially because Clinton is limping.

Clinton looks desperate, doesn't even care about Cooper, who makes sure to stick with him.

CLINTON

Hey! Please, help me!

We see the silhouettes of KINJI (50) and MAKENA (32) behind the flames. They've seen Clinton but run away.

CLINTON

No! You've got to help me! Stop,
damn it!

The fire blocks his path. Clinton turns to the left, where there's fire as well, and then behind him, same story. Him is seen behind the flames, staring at him robotically.

Clinton takes a right, into a different aisle.

CLINTON

Hey! Wait!

He starts running towards the end of the aisle, coughs, not because of the pain in his throat, but because of the smoke.

CLINTON

Wait! Please! You can't-!

Makena appears behind a display rack and knocks Clinton out.

INT. KINJI'S HUT - MAZE ROOM - RETAIL UNIT - DAY

OVER BLACK, we hear Cooper's sniffing.

Clinton opens his eyes and the first thing he sees is Cooper's tongue. Cooper licks Clinton's face and Clinton pushes him away, looks around.

Clinton is in a rudimentary shelter located in-between two display racks. The two display racks have been surrounded by furniture such as couches and tables, leaving barely any holes or slits where something could look through. The shelter lacks a roof.

(CONTINUED)

CONTINUED:

Clinton sees Kinji and Makena sitting near him, quietly discussing something in Japanese. While Kinji is dressed in a slightly torn gray and black swordsman robes and has his hair in a bun, Makena wears revealing, colorful tribe clothes.

There's a katana lying beside Kinji, as well as an iron glove. Attached to the iron glove, a strange mechanism made from a gun barrel, which was capable of discharging a flame blast. Next to Makena lies a spear made from two table legs and a big kitchen knife, all taped together with duct tape.

They also each have a bindle made of a blanket tied around a table leg. They both seem filled with food.

CLINTON

Who the hell are you?
(Sits upright and crawls backwards)
Who the hell are you?

Makena gets up. Clinton puts his hands in front of him defensively but Makena cares not. She feels around his throat.

KINJI (in Japanese)

How is the throat?

MAKENA (in Japanese)

It's healed. Sleep has done well.

CLINTON

How the hell do you know what this Chinese man is saying?

KINJI

I am Japanese. Makena is African.

CLINTON (to Kinji)

...You taught her that?

MAKENA

Kinji taught English too.

Clinton seems surprised, is still wary.

KINJI

Leave him, Makena. There is no trust in his eyes.

MAKENA (to Clinton)

Only fear. You are no man.

(CONTINUED)

CONTINUED: (2)
Clinton seems offended.

KINJI

There's no need for that. This young man has clearly been through a lot.

Makena chuckles. Clinton is confused, knows not how to feel.

MAKENA (to Clinton)

Only teasing.

Clinton is still wary.

CLINTON

Yeah... sure.

KINJI

...Tell me, kokujin. What is your name? I don't assume it's Cooper.

CLINTON

It's Carlson. Clinton Carlson.

MAKENA

Clinton Carlson. Carlson Clinton? That is... strange name.

CARLSON

I said it's-

We hear Kinji chuckling softly. Carlson looks to him, then to Makena, who shows him a smile. Carlson sighs.

KINJI

You must be hungry.

Clinton looks desperate.

CLINTON

And thirsty. Mister, you don't-

KINJI

-Oh, but I do. The experiences of my fellow men are fascinating to me. Though I assume you'd be more comfortable discussing your experiences with some food in your belly.

Clinton nods, eyes big with hope.

INT. RESTAURANT - RETAIL UNIT - DAY

On the restaurant, where two bloody trails lead to the mangled corpses of Samuel and the terrier that have been stuffed into a corner. The buffets are filled again but are nowhere near full. There's still more than enough food, though.

CLINTON (O.S.)

How long have I been gone?

MAKENA (O.S.)

Two flicks, when lights go off.

CLINTON (O.S.)

What does that mean?

Clinton, Makena, Cooper and Kinji appear at the entrance of the restaurant. Kinji has the katana in its scabbard, Makena the spear in her hands.

KINJI

The lights turn off randomly, but they also stay out for roughly eight hours-

(Clinton charges at the buffet, Cooper follows enthusiastically)
-every sixteen hours...

Clinton opens a vitrine and gorges on the sliced meat, fried eggs and bread. He grabs a bottle of orange juice and chugs it, smashes it down, sees Cooper staring at him with big eyes.

Clinton opens up another vitrine, shoves sliced meat onto the ground. Cooper begins to eat, forgetting table manners entirely.

Kinji and Makena appear behind Clinton, who is leaning with his back against the buffet, resting after finally having eaten.

KINJI

Now that that's done how about you reveal to us for how long you've been here.

CLINTON

Feels like five days, at least. You?

Makena makes a fried egg sandwich.

MAKENA

Many flicks. A thousand. Two thousand. Maybe... three thousand?

(CONTINUED)

CONTINUED:

KINJI

And the dog? I do not believe it's yours.

CLINTON

That's right. I saw a poster about him. He was missing. He must have been here a day before me.

KINJI

Makena was here several weeks before I. She saved my life.

MAKENA

In return, Kinji saved mine.

CLINTON

And you haven't found a way out?

KINJI

I earnestly do not believe I would even want to. Judging by what I've heard, the people I've seen, I would not recognize a thing outside. Everything I've ever known, everyone I've ever loved. It'll all be gone.

That confuses Clinton... He looks at Kinji for a beat...

CLINTON

...What are you-?

(Looks at what Kinji and Makena are wearing, ...realizes)

...No, no no. ...What?

MAKENA

You surprise? After all you seen?

KINJI

Time appears to be convoluted here. Under normal circumstances it would have been impossible in every single way imaginable for the three of us to meet. Yet here we are, in a land that does not want us.

MAKENA

Don't forget Cooper.

(Bends over to pet Cooper, who is still gobbling up the food)

We are four.

(CONTINUED)

CONTINUED: (2)

CLINTON

This is impossible.

KINJI

You're right. But this place does not operate under the same laws as our Earth. As far as I know it shouldn't exist. It's... a mistake, yet a beautiful one.

That almost offends Clinton.

CLINTON

How is this place beautiful? It kills. Haven't you seen the monsters? I saw a... thing. An amalgamation of...

(The thought makes Clinton sick to his stomach)

It was... absorbing a man....And then there's the dogs, and that giant thing with the coat.

KINJI

A tragic creature. Folks have come to call it Him.

CLINTON

Folks?

(Sees the corpses of Samuel and the terrier)

Oh, God. Who did this?

MAKENA

Perhaps the dogs.

Clinton approaches Samuel's corpse, looks at it, disgusted. The terrier was stomped to death by Him. Samuel's right arm got torn off, his eyeballs gouged out. Something punched him in the mouth so hard, most of his teeth are stuck in his throat. Makena stands behind Clinton. Kinji pets Cooper, who eats still.

MAKENA

He looks much like you. Clothes. Not looks as seeing. He can't do that.

Clinton turns to Makena, disgusted.

CLINTON

What have you seen to be able to say that?

(CONTINUED)

CONTINUED: (3)

A beat... before Clinton returns to Kinji. Makena takes what Clinton said to heart and it makes her think...

Kinji is still petting Cooper when Clinton reaches him.

KINJI

Dogs are wonderful creatures, are they not? Loyal, brave. Even the ones here are. I've seen them follow people like you and I, die for them. They are drawn to dominant auras, those with strong goals.

CLINTON

Listen. I need to get out of here.

A click as the lights turn off. Silence for a beat... as we see Clinton freezing, Kinji pricking up his ears and Makena returning to the two of them quickly and quietly.

KINJI

We will speak more when we are back at camp. ...Follow me.

INT. KINJI'S HUT - MAZE ROOM - RETAIL UNIT - NIGHT

We see the shelter, which has been destroyed. The two display racks look like they've been pushed over on purpose.

Kinji, Makena, Clinton and Cooper approach the shelter, see it has been destroyed. Kinji sighs very deeply.

KINJI

Not good. It's Him, and it hates, likely either you or the dog.

Kinji and Makena begin searching through the mess for a beat...

CLINTON (whispers)

What are you doing? We have to build a new fort.

(Makena retrieves the broken iron glove and hands it to Kinji)

What's that? ...Is that what you used to make the fire?

Kinji sighs again, looks at the glove disappointedly. Makena retrieves theirs bindles.

(CONTINUED)

CONTINUED:

MAKENA

Kinji from strange country, born in
stranger place, at stranger time.

Makena opens her bindle, which was flattened, and drops the mix
of flattened sandwiches onto the ground.

CLINTON (whispers)

What's this? How does it work?

KINJI

It doesn't anymore, even before it
was broken. I used its last charge
to distract Him. You should have
seen it in action at its fullest
potential.

Clinton inspects it, is confused by it when he sees there's no
apparent way to create the flame.

CLINTON (whispers)

How does it even-

We hear dogs in the far distance. They're going crazy. ...Glass
shatters, Clinton freezes. Makena and Kinji stay mostly calm.

MAKENA

We should move. Dogs no sharp teeth.
Much pain and delayed death.

That makes Clinton even more frightened.

CLINTON (whispers)

You mentioned other folk. Are they
near?

MAKENA

Our journey leads to them. You
accompany us now, Carlson Clinton.

CLINTON (whispers)

Let's just... shut up and go!

KINJI

I agree with you.

(Starts walking, Makena and Clinton and Cooper follow him)

Our journey will take us through a
Descent. Are you familiar with
those, Clinton?

(CONTINUED)

CONTINUED: (2)

CLINTON (whispers)
Let's just go, old man. Fuck.

Kinji takes offense, squints at Clinton briefly as though reading his soul. Clinton looks terrified, desperate to leave. Makena also didn't like Clinton saying that. They keep moving then. Makena takes the remaining bundle with her.

INT. MAZE ROOM - RETAIL UNIT - CONTINUOUS

We watch them as they hurry through the maze room, making sure to produce as little sound as possible. They move between display racks displaying items ranging from cutlery to flowerpots. We can still hear the dogs barking in the far distance.

CLINTON (whispers, annoyed)
I'm going crazy here. Why don't they shut up?!

MAKENA
Dogs know we are here.

Clinton's annoyance makes place for fear.

CLINTON (whispers)
They what?

MAKENA
Dogs know we are here, Carlson. No sight, only hear and scent, though weak. Very weak.

They move between another pair of display racks.

KINJI (whispers)
Down. Down!

Kinji gets down, and Makena and Clinton get down as well and almost immediately thereafter, in the darkness, we catch a glimpse of the long, bony body of a monkey running through the aisles, past the one they're hiding in.

This one has two distorted, demonic voices talking at the same time. Both voices sounds like they belonged to very desperate and utterly terrified men. They makes strange sounds, as though they're whimpering... Meanwhile the dogs sound like they're getting closer.

(CONTINUED)

CONTINUED:

MONKEY (O.S.)

It's going to kill me.

(Clinton makes Cooper lie down close to him as well)

It's going to kill me. It's going to
kill me. It's going to!

KINJI (whispers)

Listen, we have to move. Clinton,
follow me and stay close. The
Descent is near.

Kinji and Makena then get up and start to run silently.

CLINTON (whispers)

Wait! Hold up!

Clinton gets up as well. Cooper follows him as they run after Kinji and Makena, who disappear behind some display racks near the edge of the maze room.

Clinton looks back at the monkey, which is barely visible in the darkness behind him. The monkey is making distorted sounds. Strange screams mixed with whimpers, two voices at once.

Clinton keeps following Kinji and Makena, rounds a corner, entering an aisle in which there's several mirrors. In the aisle, we also see another shadowy person, though this one isn't stuck in a mirror. It's completely frozen, though.

Clinton startles, trips and falls against a display rack filled with cups and plates, breaking many of them. It drives the dogs wild and we hear them getting closer again. Cooper jumps in front of Clinton and begins to bark furiously at the shadow.

Clinton gets up quickly, looks at the monkey again and sees it's running towards him now, jumping behind a display rack to hide from him when he looks at it.

CLINTON (whispers)

What the fuck. What the fuck!

KINJI (O.S.)

Carlson.

When Clinton looks in front of him he sees Kinji halfway in the door opening of a door that's in the wall of maze room. Kinji is keeping the door open. Clinton looks behind him at the monkey again, and it's really close now, is gaining on him fast.

(CONTINUED)

CONTINUED: (2)

Clinton screams and the monkey dives behind some display racks again as though wanting to hide, knocking some over.

Clinton runs, looks behind him again and this time the monkey is right behind him.

Cooper growls just as the monkey attempts to grab Clinton, and Cooper bites the monkey in its legs, after which it emits a terrifying howl.

Clinton and Cooper run through the doorway as fast as they can and Kinji closes the door.

CUT TO BLACK.

INT. PLATFORM STAIRCASE - RETAIL UNIT - NIGHT

On Clinton, as he struggles to get his eyes to adjust to the darkness... He finds Cooper looking at him.

CLINTON

Thank you, boy.

Clinton is about to lean on the railing to catch his breath.

MAKENA (O.S.)

Don't touch railing.

Clinton turns to Makena and Kinji, who are standing near a concrete staircase.

A BANG, as the monkey runs into the door. Clinton startles, Cooper growls. Another BANG, followed by continuous BANGING.

KINJI

Fear not. It will not follow us.

Clinton gulps.

CLINTON

What's this? Can we get out through here?

KINJI

This is the Descent. When we go down, we could be walking for days.

Clinton seems utterly confused by that, something which Kinji notices.

(CONTINUED)

CONTINUED:

Kinji signals Clinton to come over, points down the stairwell. It appears to go on endlessly, spiraling down a deep black pit.

CLINTON

What the fuck?

MAKENA

This not funny, Carlson. Also, doors lead strange places. Don't open unless blue.

KINJI

Yes, and if you think you see someone, do not look them in the eye.

Clinton doesn't want to hear it.

CLINTON

Just shut up. Shut up. I don't... I don't want to hear it.

MAKENA

Don't be coward. We have place to be.

KINJI

Indeed. You're our responsibility now. We won't leave a living man behind.

Clinton looks up at Kinji, feeling only slightly better. Kinji signals him to follow them down the stairs.

Clinton sighs again, mutters curse words under his breath, begins to follow Kinji and Makena.

Kinji, Makena, Clinton and Cooper begin walking down the platform staircase. Kinji and Makena seem to be careful, something Clinton notices. Clinton helps Cooper down the first couple of steps, after which Cooper seems to understand how stairs work.

CLINTON

Are we safe here?

MAKENA

Safe? What you think? Never safe in Retail Unit.

(CONTINUED)

CONTINUED: (2)

CLINTON

That's what this place is called?

KINJI

That's the name the modern people
have given it.

CLINTON

...I can't wait to reach those folks
you were talking about. This place
is a nightmare. And now this.
This... Descent. What the fuck is
going on? How does this-

Farther down the Descent we hear quick steps sounding like they
belong to something running down the stairs in a hurry.

CLINTON (whispers)

What the fuck is that? ...What the
fuck is that?

KINJI

I cannot explain to you, as I've
never seen it myself. Makena and I
have theorized it's a way to lure
people farther and farther and
farther down to... someplace you do
not want to be.

Clinton seems afraid... Makena notices.

MAKENA

What was your... Shokugyō?

Clinton doesn't understand at all.

KINJI

She's inquiring about your
profession.

CLINTON

It's... what do you mean was?
(Kinji and Makena share a glance)
What do you mean was?

We hear the sound again. Clinton shivers.

MAKENA

Should be clear there is no return.

(CONTINUED)

CONTINUED: (3)

KINJI

Makena...

CLINTON

What are you saying?

MAKENA

Give up on past, grow stronger here.

That makes Clinton feel even worse.

CLINTON

Give up on my past, huh? Maybe you didn't have anything to live for, but I did! I don't want to forget. I am getting out of here!

Makena is surprised by Clinton's tone. Looks slightly hurt.

KINJI

Let's keep the peace.

On Makena, who continues to look hurt.

We're on Clinton, who looks at Cooper, seems slightly worried.

A MONTAGE SHOWING CLINTON, COOPER, KINJI AND MAKENA JOURNEYING THROUGH THE DESCENT. They walk, and walk, descending farther into the endless Descent, where everything looks the same. Clinton grows more frustrated, desperate, each time we see him.

Then we hear the footsteps again. Clinton shudders by the thought of what it could be.

We follow them down farther and farther and farther.

Eventually, Clinton stops, looks over the railing.

CLINTON (voice quivering)

Man, how long does this go on for?
We need to get to those people, man.
I need to get the fuck out of here.

That annoys Makena, who opens her mouth to say something.

KINJI

-Don't.

(Softly)

Let him acclimatize, or he'll break.

(CONTINUED)

CONTINUED: (4)

CLINTON

What are the two of you whispering
about?

Makena snorts and Kinji doesn't respond, though they continue to move. Clinton growls in frustration, sounds desperate. We continue to follow Kinji, Makena, Clinton and Cooper.

END OF MONTAGE.

Eventually they reach a platform. They're all slightly tired, but Kinji seems exhausted, leans against the wall with his hand, panting. Makena notices...

MAKENA

We stop here.

Makena helps Kinji sit down.

CLINTON

How long does this go on for?
(Looks over the railing, down and then up)
We must have walked for two hours.
How long does this go on for?!

MAKENA

Calm yourself, Carlson.

CLINTON

Calm- How do I calm myself? I've
been stuck in this place for... IN
these last couple of days I've had
more times where I feared for my
life than in my entire life
combined! And now we're walking down
an endless staircase, down to some
abyss and we could be stuck here for
days according to this old fool!

MAKENA

Carlson!

Clinton turns around angrily.

CLINTON

It's Clinton, you dumb bitch!

Makena looks shocked, Kinji offended. Clinton turns back around, looks down into the endless darkness below them...

(CONTINUED)

CONTINUED: (5)

Kinji signals Makena to ignore it. Makena seems frustrated.

We suddenly hear the footsteps again, sounding quite far down the Descent. Clinton growls.

CLINTON

Hey!

(Makena turns to Clinton immediately)

Who are you?! Who the fuck are you!

Makena throws Clinton the ground, points at him with her spear.

MAKENA (hisses)

Are you mad?! You want us dead?!

KINJI

Clinton. Calm down. Or do you want to hear those footsteps coming up?

That idea scares Clinton's anger away. Cooper suddenly begins to bark, as though he wants something.

MAKENA (whispers)

Cooper hungry. Fetch Cooper eat. Quick!

KINJI

We could all use a break. Let's sit down and have something to eat. And let's be calm. We are stuck here, but we're also stuck here together. ...Let's all appreciate that fact.
(Makena and Clinton exchange a glance)
United we stand, divided we will...

Kinji coughs. Makena and Clinton sit down near Kinji. Clinton gets some bread and slices of meat out of the bindle, feeds it to Cooper, takes a bite himself... Makena scoffs, gets some fried egg sandwiches out of the bindle as well, divides it between Kinji and herself.

FADE TO BLACK.

FLASHBACK TO:

INT. CLINTON'S HOUSE - DAY

We're in the festively decorated living room again with Clinton, Krisella and their FRIENDS and FAMILY.

(CONTINUED)

CONTINUED:

Clinton is holding the cup with on it the words 'Best Dad in The World,' turns his head to Krisella while his friends and family begin to clap.

Krisella nods her head with a huge smile.

INT. CLINTON'S OFFICE - CARLSON INSURANCE COMPANY - DAY

Clinton is looking at a file with on it the word 'Denied.'

Clinton then looks up at the pregnant MISS ARNOLDS (28), who is in tears.

CLINTON

I'm sorry.

INT. STRICKLAND'S OFFICE - CARLSON INSURANCE COMPANY - DAY

Clinton is sitting across from Drake Strickland, who sits back in his office chair behind his desk in a luxurious office with a large TV behind him, some nice vases and other art spread throughout the room.

STRICKLAND

So you've been feeling this for a while now?

(Clinton nods)

And you want to know... how you can keep on doing it, without the guilt?

CLINTON

...You've heard the news, right?

STRICKLAND

Yes, of course. There's a card for you underway. Should arrive today.

CLINTON

...Well, today there was a woman. Same situation as my wife. Though she's sick, and poor. Had to deny her a coverage.

DRAKE STRICKLAND

So you did? ...You're cold, Clinton. I'm impressed. You're aware you've the power to make exceptions, yet-

(CONTINUED)

CONTINUED:

CLINTON

-Mister Strickland. The money is fantastic. Besides, I can't leave. My father would've died for... But I don't know for how much longer I can do this.

STRICKLAND

...Life is tough, Clinton.
(Opens drawer and reveals a bottle of whisky)
Life is tough. You've got to be... tough. Look.
(Pours Clinton and himself a glass of whisky)
Your father, he was a good man. Bravery, loyalty and selflessness are the three virtues of a true man. It's genius, Clinton... It's you.
(Clinton sighs and shakes his head)
Bravery. It requires balls to do what we're doing, and what you're doing. Loyalty. Well, you're loyal to your wife, right? Providing for her? And you're loyal to the company, to your father, you admitted so yourself. And to our more wealthy-

CLINTON

-Yeah yeah.

STRICKLAND

...Selflessness.
(Takes a swig of the whiskey, Clinton does so too)
Well, my boy. You're sitting here, at my desk, suffering from your own guilt while helping people, while helping your wife, keeping this company afloat, assuring the other workers can keep working here because without this company, they're all without jobs, our clients who pay well without coverage. And what you did to your father...
(Clinton looks away guiltily)
The greater good, Clinton. ...You're making terribly difficult decisions here like a pro.

(MORE)

(CONTINUED)

CONTINUED: (2)

STRICKLAND (CONT'D)

But in the end you'll thank yourself for it. ...Look at me, boy. You are exactly what your father wanted you to be. Just different. More realistic. ...Tougher. He wanted to help everyone. I get that. He'd throw policies out of the window if it meant saving a life. I get that... But we were running out of money, and he was ill anyways. You knew it. You saw it. You agreed with me. We had to do something...

Clinton sighs again.

BACK TO PRESENT.

INT. PLATFORM STAIRCASE - RETAIL UNIT - NIGHT

We're on Clinton, who is fast asleep, sitting with his back against the wall. Kinji also appears to be asleep, sits near the bundle. Cooper lies in front of them. Makena is on watch, back turned to Clinton as she's keeping an eye on the stairs.

KINJI

...The air around him feels heavy with his guilt.

(Makena turns to them curiously)
I noticed from the start.

MAKENA

You are awake?

KINJI

Some men can sleep through their guilt, while others lie awake.

(Looks to Clinton)
...I wonder. Who is worse amongst the two of us, especially considering what is yet to come.

MAKENA

We no bad, Kinji. We sacrifice for greater good. You said yourself. It follows us, kills. And the survivors survive for longer.

Kinji seems to be in two minds about his plan.

INT. PLATFORM STAIRCASE - RETAIL UNIT - NIGHT

We're on Makena, Kinji, Clinton and Cooper, who are once again descending the platform staircase for a long beat...

They step onto platform, and Makena and Kinji walk past a rusty black door.

Clinton and Cooper walk past the door too, and it's only then that Clinton notices it.

CLINTON

Hold up, there's a door here!

KINJI

Not so loud. You don't know what might hear you.

Clinton already has his hand on the door handle.

MAKENA

What I tell you about doors that no blue, Carlson. Don't be fool.

CLINTON

What's so bad about this one? We arrive at a different floor?

KINJI

Do you really think that's the worst that can happen? After all you've seen? You don't want to risk going into one of those doors unless you hear something else coming up those stairs, and even then you might want to take a long second to think about what you may expose yourself to.

CLINTON

So you've opened a black one before? Wait, so what happened?

KINJI

One day you may experience it yourself. It's a lot healthier than me telling you about it right now. It may... discourage you, indefinitely.

Clinton seems shook. Makena and Kinji continue down the stairs.

(CONTINUED)

CONTINUED:

A MONTAGE OF CLINTON, MAKENA, KINJI AND COOPER, who are going farther down the stairs. They walk and walk, before we yet again catch them sleeping, though this time Clinton is on watch...

END OF MONTAGE.

We see the four of them walking down the stairs again.

Clinton seems a bit tired... and suddenly his stomach rumbles.

CLINTON

I need to get some food in me.

KINJI

The more we stop, the longer our journey will take.

CLINTON

We don't need to stop to eat.

Makena opens the bindle with a sigh and hands Clinton a fried egg sandwich and a bottle of milk. Clinton catches a glimpse of what's still in the bindle. There's enough food and drink for a couple more days. Makena closes the bindle and they continue.

CLINTON

What's at the bottom?

MAKENA

Jump over. ...Find out.

KINJI

That's been tried.

(Clinton seems curious)

I saw it with my own eyes. A good man without hope flung himself over the railing after opening a black door. He vanished in the dark. There was never a thud, or the sound of a shattering body, breaking bones.

CLINTON

...Where are we exactly?

KINJI

There is someone who can give you a better answer, someone who has been here for longer than even Makena or I.

(CONTINUED)

CONTINUED: (2)

CLINTON

Where?

MAKENA

We head there now. Village.

KINJI

Their elder. Qisrahn.

MAKENA

He knows no exit either, Carlson.
Stuck here, same as us.

Clinton and Makena exchange a glance. They both seem to dislike each other at this point.

The footsteps below them, which now sound hurried, distract them.

KINJI

By now I wouldn't be surprised if whatever made that sound did not actually exist, much like the men in the mirrors.

That makes Clinton uncomfortable.

CLINTON

Let's talk about the real world for a moment, okay? ...Kinji, you are from Japan?

KINJI

Makena and I are each from a time of war. Tribes versus tribes, clans versus clans. It's all the same. Humans killing one another, while cooperation, sharing, would have been to the advantage of us all.

MAKENA

And you, Carlson?
(That seems to make Clinton nervous)
You never told me... profession.

CLINTON

You don't need to know. I don't plan to be here for much longer, unlike you.

(CONTINUED)

CONTINUED: (3)

Makena feels slightly attacked by that, offended.

KINJI

Secrets cause division. You would be
wise to remember that.

Clinton scoffs.

LATER, Clinton is on watch again as Kinji, Cooper and Makena are fast asleep. Clinton is sitting on the next flight of stairs, which is leading downwards... He yet again hears the footsteps. They still make him shiver a little, but he's gotten used to it.

We begin to hear something crawling slowly up the stairs, and every now and then we hear what sounds like a wet hand slapping the ground.

Clinton has yet to hear it, whips out his phone, opens the chat with Krisella, looks at her profile picture... He sighs deeply, and his gaze wanders to the next flight of stairs leading down.

Clinton is confused and curious more so than he is afraid... and he just watches as the crawler crawls its way across the platform. When the crawler reaches the stairs Clinton is sitting on, he climbs those as well.

The crawler then looks up at Clinton, who looks away as though his crush just caught him staring, and he's self-conscious.

KINJI (V.O.)

Yes, and if you think you see
someone, do not look them in the
eye.

Clinton is frozen as the crawler crawls towards him at snail's pace, and he can't make eye contact with it.

CLINTON

Kinji. ...Kinji.

Kinji sits upright woozily... sees the crawler, gets up immediately with a groan, approaches the crawler.

CLINTON

We can't look them in the eyes,
right? Kinji, what are you doing?

Kinji grabs the crawler's hand, pulls it up the stairs to the platform they're on.

(CONTINUED)

CONTINUED: (4)

THROUGH CLINTON'S POV, we see the silhouette of a CRAWLER, a blackened, emaciated human torso with a mostly destroyed head. It doesn't make a sound aside from the crawling, and the slapping of its hands as he uses them to drag himself ahead.

Kinji crouches before the crawler, holds its hand in his. Clinton seems disgusted by the crawler.

The crawler looks up at Kinji with its eyeless face, starts making a gesture with its other hand that makes it look like he's softly scratching his nails across the sky, and he does this eight times while Clinton panics more.

KINJI (to Clinton)
We're close.
(To the crawler)
Thank you.

Kinji and Clinton watch the crawler crawling across the platform they're on before it crawls past Cooper and Makena, up the next flight of stairs.

CLINTON
What the hell was that?

KINJI
A tragic creature. It remembers.

CLINTON
Remembers what?!

KINJI
We are close, Clinton.

A beat... before Clinton realizes what that means... breathes a sigh.

LATER, Kinji, Clinton, Cooper and Makena are walking down the stairs again.

We hear the hurried footsteps again. Clinton shivers, tries to get his mind off of it, calms down Cooper, who seems alerted by it. Then Makena looks up, because the footsteps haven't stopped, and right now they're sounding like they're coming from above them rather than far below.

MAKENA (in Japanese)
...Kinji, there's something else
here.

(CONTINUED)

CONTINUED: (5)

Kinji now notices too, seems a bit alarmed.

KINJI (in Japanese)
...Calm yourself.
(To Clinton)
We've to get out.

Clinton realizes what's going on.

CLINTON
Oh, shit! What do we do?!

KINJI
Be quiet and move it!

We watch them hurry down the next flight of stairs, are then on the darkness behind them as we hear Him coming closer. On Kinji, Clinton, Makena and Cooper again.

MAKENA
I have idea. We can hold ledge,
hang, wait for him passing.

KINJI
What about the dog?

Makena looks at Cooper, feels conflicted.

CLINTON
Screw the dog. It's our only plan!

KINJI
He saved you.

CLINTON
Do you want to hold him while
dangling over that ledge?

KINJI
We will not do it.

CLINTON
He's going to catch up because of
your slow ass!

Makena helps Kinji too then and together with Clinton they rush him down the stairs while Cooper starts to bark at Him.

(CONTINUED)

CONTINUED: (6)

CLINTON

Why don't you fight him?! Makena,
take your spear. Skewer the bitch!

Clinton turns around and we see Him now, still partially shadowed by the darkness. He's catching up, despite merely walking fast.

KINJI

Buy me time!

CLINTON

What?! You're the one slowing us
down!

Makena is joined by Cooper in turning around in an attempt to distract Him. Makena readies her spear and Cooper gets in front of her. Aside from Him swatting Makena's spear aside when she tries to attack him, he ignores them. His eyes are on Clinton.

Then Cooper attacks Him from behind, biting him in the legs, which mildly annoys Him, but it takes a long beat for Him to respond to it by trying to kick and hit Cooper. Him appears to become frustrated when he notices that only results in Kinji and Clinton being able to get away.

Him then suddenly fully starts focusing on Cooper, who backs away, causing for Him to resume chasing Clinton, only to be stabbed in the back with Makena's spear.

Him yet again turns around, swats Makena away and she falls over the railing, barely manages to grab the railing, spear in her one empty hand. Makena starts screaming in pain as we see the railing corrupting her hand, her veins growing black.

KINJI

Safe her, Clinton!

CLINTON

Are you out of your mind!

Him is about to smash Makena down the Descent, but Cooper distracts Him yet again by pulling at his legs. Him turns around as Makena throws her spear over the railing. Makena uses both her hands to pull herself up, screams in pain more but manages. Cooper dodges Him's attacks.

KINJI

Makena! Get over here!

(CONTINUED)

CONTINUED: (7)

Instead Makena looks at the black veins visible in her hands. The corruption is spreading down her arms fast. She picks up her spear while Cooper bites Him's legs again, barely dodging Him's kick.

MAKENA

Greater good, Kinji!

KINJI

Makena!

Makena drives the spear through Him's leg, causing for Him to swat her away again.

Makena flies over the railing, fails to grab onto it again and disappears into the dark abyss this time.

Clinton and Kinji are shocked. Cooper dodges another one of Him's attacks before Him trips over the spear stuck in his leg.

KINJI

No, Makena!

CLINTON

We've to go, Kinji!

Cooper is about to run away without Kinji... has a change of heart and returns to him to pull him with him this time. Cooper gets the hint and goes with them too.

Him struggles to get back up because of the spear stuck in his leg, which is in the way of his other leg. It takes Him a while to notice the spear. He reaches out to grab it awkwardly.

Clinton is hurrying down the stairs with Kinji and Cooper.

CLINTON

If that thing catches us, her sacrifice will have been for nothing!

KINJI

Sacrifice?! How dare you!

Kinji growls, pushes Clinton away and continues on his own.

We hear the footsteps again, way down the Descent. It annoys Clinton and he growls.

(CONTINUED)

CONTINUED: (8)

CLINTON

Shut the fuck up!

One, two flights and they reach a blue door, but we also begin to hear Him starting to descend the stairs as well.

KINJI

Makena.

Clinton and Kinji hurry through the doorway and Cooper follows them.

INT. MAZE ROOM - RETAIL UNIT - NIGHT

Clinton, Cooper and Kinji run into the maze room, where it's still dark and where we immediately begin to hear monkeys and dogs barking.

CLINTON

No no, no no no!

KINJI

Her sacrifice can't be in vain. You said it yourself. We've to go!

Clinton looks into the maze room, frustrated, then follows Cooper and Kinji.

DISSOLVE TO:

INT. VARIOUS LOCATIONS - NIGHT

MONTAGE SHOWING KINJI, CLINTON AND COOPER NARROWLY SURVIVING THE NIGHT.

-IN THE MAZE ROOM, as they begin to run towards the nearest display rack, both panicked, Kinji clenching his jaw, eyes filled with tears. Cooper sticks close to them.

They wait briefly to catch their breaths, but as they hear the barks of the dogs again, and the sound of Him's footsteps, they start to run again.

-BIRD'S EYE VIEW of a small part of the maze room as Kinji, Clinton and Cooper dash through it from display rack to furniture wall to wire mesh container, the barking and footsteps still audible in the distance.

(CONTINUED)

CONTINUED:

-Clinton, Kinji and Cooper enter a bedroom display through a passage, and Clinton narrowly dodges a RED FOX, a small, hunchbacked, rag wearing woman, face covered in hair, eyes crazy and red.

The red fox begins to scream like she's being murdered brutally as Kinji slashes at her with his katana, continues to scream while Clinton, Kinji and Cooper run farther into the bedroom display, Clinton terrified, before Clinton is nearly run over by a frantically running monkey that we could already hear screaming with a man's voice while running through the bedroom section towards them.

Kinji slashes at the monkey's legs while it runs past him. The monkey runs into a bedroom showroom, struggling to keep its balance before it disappears into it fully. We hear glass and wood breaking.

-Clinton, Kinji and Cooper hurriedly enter a room displaying several mirrors, as well as lamps and some chandeliers. A shadowy hand sticks out of each mirror like it's reaching though an open window. Clinton is cursing inaudibly, is terrified. The hands seem dormant up until Kinji starts to run, and Cooper and Clinton follow.

The hands reach out for them, and Kinji and Clinton dodge them.

One of the hands clutches Cooper's hind paw and pulls him into the mirror. Cooper disappears with a whine.

CLINTON

Shit!

Kinji doesn't hesitate and enters the window after Cooper before we hear something that sounds like a gigantic demon screaming in the far distance, a scream that doesn't stop.

The hands begin to spasm before Kinji jumps out of a different mirror with Cooper right behind him.

KINJI

Run!

The entire room begins to shake and the screaming sounds closer and closer until it's obvious that it's coming from the mirrors.

Clinton doesn't hesitate and runs after Kinji.

(CONTINUED)

CONTINUED: (2)

We hear the mirrors explode, see glass flying everywhere as Kinji, Clinton and Cooper round a corner. Quick and very loud footsteps belonging to something huge are heard right behind them.

END OF MONTAGE.

INT. MEN'S ROOM - RETAIL UNIT - NIGHT

We're in the men's room... BANG, the door flies open and Kinji, Clinton and Cooper enter it before Clinton throws the door shut behind them.

Clinton guiltily turns to Kinji, who is approaching him angrily, even seems as though he'll hit him, but instead Kinji slams his fist against the wall beside him twice, pants... slides down against the wall until he's sitting against it.

CLINTON

I'm so sorry. I-

KINJI

-You're sorry?! ...I, failed her! I fail each and every single person! ...Makena, my clan, the young families from the farms that were misfortunate enough to be brought to this place along with me, who completely depended on me!

CLINTON

...I thought I-

KINJI

-This isn't about you. We're all imperfect. Some of us are simply more flawed than others. You and I both-

CLINTON

-Kinji, Makena died for-

KINJI

-I understand. It was her choice, but I should blame myself for this. I am old, I am sick. I should have been the sacrifice.

(Gets up)

...When it comes down to it, I fail.

(CONTINUED)

CONTINUED:

CLINTON

What happened to those boys?! To your clan?! That makes you act this way now that Makena's-

KINJI

-Disloyalty is what happened! I betrayed my clan when they needed me the most. I betrayed those young families when I failed to uphold my promise of bringing them someplace safe, and secure, where they could have a future! I betrayed Makena, by having her die to save my sick and dying body! Don't get me wrong. The betrayal to my clan was justified, but they were my family, friends. I was raised by them, grew up with half of them, had the privilege to watch my son and other's sons and daughters grow up in safety to become healthy men and women.

CLINTON

I don't... I don't understand then. You're blaming yourself for things that you can't do anything about.

KINJI

You really don't get it? ...It's about the essence of loyalty.

Clinton is distracted by his thoughts.

CHRISTIAN CARLSON (V.O.)

As I always say; Bravery, loyalty and selflessness-

KINJI

Responsibility. Faithfulness. I've always preached these things, even before my clan began to work hand in hand with demons.

CLINTON

Demons?

Clinton remains distracted by his thoughts.

(CONTINUED)

CONTINUED: (2)

KINJI

I'm here now, it's my punishment.
But for how long? I am sick. I am
dying. Makena was my shield, but I
meant to die protecting her,
protecting others. Not the other way
around. With her gone, with my
protection gone, how could we
possibly help anyone? ...Redemption
can only be achieved through other
people.

A long beat... as Kinji stewes in his guilt and Clinton observes him.

CLINTON

You're right. We're useless without
protection. We're dead without
protection. ...So let me be that
protection.

(Kinji is surprised...)

Teach me how to fight..

Kinji regains some hope.

INT. VARIOUS LOCATIONS - DAY/NIGHT

A MONTAGE OF KINJI TEACHING CLINTON HOW TO USE AN IMPROVISED SPEAR, WHILE CLINTON, KINJI AND COOPER TRAVEL THROUGH THE RETAIL UNIT.

-IN THE DARK MAZE ROOM... A click, before the lights turn on, but there's no one and nothing there.

-IN THE HOME DECORATION DISPLAY, where Kinji and Clinton are standing across from each other in front of a living room showroom, wherein Cooper lies on a bed. Kinji has his katana with him, and Clinton is now carrying an improvised spear made of a single sharpened metal table leg.

KINJI

I cannot train you extensively.
We'll have to pick our moments.
Fortunately, the basics of spear
fighting are obvious and simple.
Though becoming a master will
require much training.

(CONTINUED)

CONTINUED:

-IN THE MAZE ROOM, where Kinji, Clinton and Cooper are walking through the maze room carefully.

KINJI (V.O.)

At least you already have an advantage. Long arms. Do you know why that is?

-IN THE HOME DECORATION DISPLAY, where Kinji and Clinton are standing across from each other. Cooper lies on the bed.

CLINTON

Before this I sat in an office ten hours a day. And in my spare time I went out drinking. I'm not exactly an expert.

KINJI

I've heard stories of your modern times. I cannot say it all sounds bad, but I fear creating a society of people who have never learned to withstand hardship is like cutting your own two feet. Eventually the wounds will get infected and you will be unable to walk any longer.

-IN THE MAZE ROOM, where Kinji, Clinton and Cooper are walking through the maze room.

KINJI (V.O.)

Long arms give you greater reach with the spear, which is a weapon already designed to keep your foes as far away from you as possible as you attempt to defeat them.

...They enter an aisle where they see a monkey bent over a corpse. It is sucking the skin off the body carefully. Kinji wants to walk away but Clinton stops him... approaches the monkey with the spear.

-IN THE HOME DECORATION DISPLAY, where Kinji and Clinton are standing across from each other. Cooper lies on the bed. Clinton is holding the spear, tip pointed at Kinji, while Kinji has a table legs in his hands, ready to strike.

(CONTINUED)

CONTINUED: (2)

KINJI

Point the tip of your spear at your foe, be defensive, wait for your moment, and the spear beats almost any other melee weapon.

Kinji begins to strike at Clinton and Clinton defends, deflecting Kinji's attacks, but suddenly Kinji moves closer to Clinton, close enough that the spear becomes useless.

KINJI

For as long as you manage to keep your opponent away from you, that is.

-IN THE MAZE ROOM, where Kinji and Cooper watch Clinton stab the spear into the leg of the monkey, which then emits a beastly scream.

-IN THE HOME DECORATION DISPLAY, where Kinji is tapping the table leg against Clinton's thigh, his knee, then his lower leg.

KINJI

The legs are underestimated as a target. Thus, you'll find your opponents will protect them less than they should. Strike hard, strike fast, and you could trivialize a fight from the start.

-IN THE MAZE ROOM, where the monkey lies screaming on the ground. Kinji shudders because of the screams.

KINJI (V.O.)

As a rule, you should attempt to gain the advantage as quickly as possible, no matter what battle you're fighting. Even better... you could start the fight with an advantage.

Clinton hesitates, looks at the monkey's face, which we get to see only very, very briefly; it's a shockingly disfigured human face, with wild, bloodshot eyes that look like they're kept open by staples. Clinton then stabs the monkey in its face repeatedly.

On Kinji, who watches.

(CONTINUED)

CONTINUED: (3)

CLINTON (O.S.)

It's not dying.

KINJI (uncomfortably)

That's what I'd feared. ...Go for
the... the eyes. Make sure it can't
follow us.

On Clinton's face... he seems conflicted as he keeps stabbing
the monkey's face.

-IN THE MAZE ROOM, as Kinji, Clinton and Cooper continue to
travel through it.

-IN THE LIGHTING DISPLAY, where it's dark, and where we see a
makeshift base consisting of some tables placed on top of and
around an aisle in-between two display racks.

CLINTON (V.O.)

Does this place even have an end?

We're in the makeshift base now, see Clinton sitting in a cross-
legged position across from Kinji, watching over Kinji, who is
sleeping next to Cooper.

KINJI (V.O.)

Finally you're beginning to ask the
important questions. I can give you
an answer, though it isn't backed up
by fact... yet.

-IN THE LIVING ROOM DISPLAY, where Kinji and Clinton are
sparring. Kinji is using a shorter table leg, holding it like a
sword, while Clinton is using a longer table leg, holding it
like a spear. Cooper is watching from the sidelines.

CLINTON (V.O.)

I can hardly fault you for that.

KINJI (V.O.)

I've had lots of time to ponder...
and I believe this dimension consist
of... this... and so much more,
especially when one takes into
consideration what's to be found in
the Descent. ...Clinton, I believe
the Retail Unit has an end...

(CONTINUED)

CONTINUED: (4)

-IN THE LIGHTING DISPLAY, inside the makeshift base, where Clinton is now beginning to doze off. It's dark.

KINJI (V.O.) (CONT'D)

But at the same time I've heard folks tell me they've travelled for what felt like many moons into the same direction. They did not notice a single shift in their surroundings, aside from endless variations of these rooms, along with chambers Makena nor I have encountered yet.

Cooper suddenly lets out a short growl, instantly waking up Clinton. We begin to hear dogs barking the distance.

-IN THE LIGHTING DISPLAY, where Kinji and Clinton are now wide awake, both with their backs against the back of the makeshift base. Clinton has his hand clasped around Cooper's mouth as we hear dozens of dogs growling softly while walking around the lighting display... It's still dark.

Clinton looks to his right, where through a crack between the table and the display rack, we can see a dog staring right back at us, though because of the black hair we cannot see its face.

-IN THE MAZE ROOM, where a tired Kinji and Clinton, and Cooper, are seen walking.

KINJI (V.O.)

This place makes one ask many questions, though one should be content if even one of those will ever be answered properly.

CLINTON (V.O.)

Will I ever get out?

KINJI (V.O.)

Clinton, dear boy. ...How can you still ask that?

END OF MONTAGE.

INT. BEDROOM DISPLAY - RETAIL UNIT - NIGHT

On top of a bedroom showroom, Clinton and Kinji have created a small bunker out of rugs.

(CONTINUED)

CONTINUED:

Beside the bedroom showroom, a staircase made of chairs, beds and cabinets leading up to a furniture wall behind the bedroom showroom, showcasing more beds.

Planks have been used to bridge the gap between the furniture wall and the top of the bedroom showroom.

Kinji, Clinton and Cooper are resting on beds made of pillows and rugs. Clinton is petting Cooper, who sits beside him.

The terrifying scream of a red fox is heard. Clinton looks into the general direction of the scream, as does Cooper, but it doesn't scare Clinton that much, something Kinji notices.

KINJI

...Dogs. ...Such loyal creatures.

(Clinton ponders something over while looking at Cooper)

We are close now, to the village...

Though I strongly believe our paths
won't split there.

Kinji loses interest in Clinton then... but Clinton doesn't in Kinji.

CLINTON

You're a good man, Kinji.

Kinji barely responds to that remark at first... but then shows a hint of a smile to Clinton.

KINJI

I try.

CLINTON

No matter what happened, you're a
good man.

KINJI

I know that you are too.

A long beat... before Clinton shakes his head.

CLINTON

Secrets cause division. ...Do you
want to know one of mine?

(MORE)

(CONTINUED)

CONTINUED: (2)

CLINTON (CONT'D)

...I work at an insurance company.

(Kinji is curious)

I've got no children, no wife.

...Could have had one but I betrayed her too many times.

(Kinji's expression grows sour)

I betrayed her, I did... though not before our... but there's somebody else I betrayed. ...Well, I betrayed lots of people, for... evil reasons. ...But this one man. He was everything I had once aspired to be. ...And now he's gone, because of me.

KINJI

Who might this man be, Clinton?

CLINTON (softly)

Doesn't matter... All that matters is that it's too late for me to change now. ...I'm still hoping to wake up, but deep inside I know I won't. ...I'm being punished. Like you, I'm being punished. That's why I'm here.

(Looks Kinji in his eyes)

I'll die here. One way or the other.

(Kinji's expression grows soft)

...It's what I deserve. ...It's what I fucking deserve.

KINJI

Every man, woman and child has their own stories that... etched them. ...Only few are rotten to the core.

CLINTON

Don't say it.

KINJI

You don't deserve-

CLINTON

-You don't know me, though, Kinji. ...The things I did...

A long beat...

(CONTINUED)

CONTINUED: (3)

KINJI

There is always a way back, in the form of redemption. And redemption-

CLINTON

-Can only be achieved through other people.

Kinji gives Clinton a nod.

KINJI

You've got work to do. You and I both, Clinton.

We remain on Clinton for a beat... as he ponders again, still petting Cooper.

FLASHBACK TO:

INT. CLINTON'S HOUSE - DAY

We're in the festively decorated living room again with Clinton, Krisella and their FRIENDS and FAMILY.

Clinton is holding the cup with on it the words 'Best Dad in The World,' turns his head to Krisella while his friends and family begin to clap.

Krisella nods her head with a huge smile.

On Clinton's face, as he's smiling broadly now as well as he realizes...

INT. HOSPITAL ROOM - NIGHT

On Clinton's face, now contorted with a depressed grimace.

In front of him lies Krisella, in a hospital bed. TWO DOCTORS are leaving the room with something small wrapped in bloody bandages. FEMALE DOCTOR remains to comfort Krisella and Clinton. Krisella is crying, and Clinton's eyes, filled with grief, meet those of the female doctor, who looks saddened as well.

CHRISTIAN CARLSON (V.O.)

I pray for Krisella, the child, your mother. But for you, Clinton.

(MORE)

(CONTINUED)

CONTINUED:

CHRISTIAN CARLSON (V.O.) (CONT'D)
It pains me to say it, it does, but
I hope your grief etches a new man
out of you. A better man. I'm sorry,
but I wish I couldn't feel bad for
you.

INT. CLINTON'S CHILDHOOD HOME - DAY

We're on the newspaper in Christian's hands, which reads 'Zoe Fraser, 32, raped and murdered during robbery in Highland Park'.

INT. CLINTON'S OFFICE - CARLSON INSURANCE COMPANY - DAY

A grief-stricken Clinton sits behind his desk, doing paperwork, while Strickland stands in front of the desk.

STRICKLAND

I can't believe he hasn't told you yet. ...Your old man has cancer. A brain tumor. It perfectly explains his recent decisions. ...Clinton, he'll take this company with him to the ground before he dies. We've to do something...

BACK TO PRESENT.

INT. MAZE ROOM - RETAIL UNIT - DAY

Clinton, Kinji and Cooper are walking through the maze room. Clinton and Kinji both appear to be tired, but Kinji is smiling.

Clinton, Kinji and Cooper enter a part of the maze room that is a bit empty in certain spots in comparison to the rest of room. Clinton notices as he looks around...

KINJI

...It's here.
(This makes Clinton seem a bit more energized)
Right through that passage over there.

Kinji points into the direction of a passage leading to a restaurant, and Clinton instantly dashes towards it. Kinji smiles faintly.

INT. RESTAURANT - RETAIL UNIT - CONTINUOUS

Clinton dashes into the restaurant, then remains near the passage for a beat... watches, amazed.

FROM CLINTON'S POV, we see the restaurant has been reinforced. A barricade blocks off the passage. The outer layer of the barricade consists of beds and cabinets placed right next to each other so that nothing can easily look into the base.

Clinton finds a crack between two cabinets and peeks inside, where we see the village along with another layer of the barricade; beds, cabinets and other heavy furniture have been placed against the outer barricade as to strengthen it.

The village consists of many makeshift houses and cabinets made out of tables, cabinets, beds, with rugs and blankets serving as roofs. The village isn't limited to the restaurant, as it extends into the home decoration display connected to it.

A barricade is also present in the passage between the restaurant and the home decoration display, though this one has been opened up, being able to close when there's an emergency.

When Kinji and Cooper join Clinton, Clinton looks at the top of the wall, where one can climb through a hole.

Clinton starts the climb.

KINJI

Wait... Don't you hear it?

Clinton pricks up his ears...

CLINTON

Hear what?

Kinji listens for another beat... then meets Clinton's eyes.

KINJI

Exactly.

INT. RESTAURANT VILLAGE - RETAIL UNIT - DAY

Clinton is already in the village and is currently helping a distraught Kinji climb down the barricade.

Clinton then moves aside some of the inner barricade before pushing a cabinet belonging to the outer barricade away slightly, allowing for Cooper to get into the village.

(CONTINUED)

CONTINUED:

Meanwhile, Kinji has walked farther into the village, is checking the houses.

Clinton quickly pushes everything back into its normal position before allowing his gaze to wander across the village, which seems abandoned.

Kinji checks another house, and another. Some are large enough to house a whole family. The cozy interiors, furnished rather fancily, are abandoned.

KINJI

They must be in the back. Not many venture too far outside the village, let alone this many at once.

CLINTON

Then what were you doing outside?

Kinji continues checking houses, checks around the houses too...

KINJI

...Qisrahn, Makena and I, we envisioned something greater than a single village.

(Cooper runs to Clinton with a makeshift doll in his mouth)

We wanted to create a... network, so that one day perhaps people unfortunate enough to get stuck in here could thrive.

(Cooper takes it and looks at it gloomily)

Thrive, in a fully explored and mapped, safe portion of the Retail Unit, dotted with villages, camps, perhaps even entire towns. Before we were allowed to leave, Qisrahn had us learn these surroundings by heart so that we could find our way back. The Descent served as a shortcut. ...All these dreams for a better future... a united front against every creature in this place.

CLINTON

Well, good luck. You'll need it with that hulking thing walking around, let alone everything else.

Kinji approaches Clinton now, is clearly a bit upset.

(CONTINUED)

CONTINUED: (2)

KINJI

We'd barricade all passages, and slowly expand as more people joined. It's not impossible. Don't say it is.

CLINTON

How about the food situation? As far as I see there's only restaurants, which have enough food to serve, what, twenty people? For a single day?

KINJI

It... replenishes, daily, when no one is around. ...Look.

Clinton looks at the buffets and sees that many of them are partially filled. ...He doesn't know what to say.

KINJI (CONT'D)

This would mean a single restaurant could only allow for upwards of twenty people to stay nearby, perhaps thirty if food and drink is rationed. We're nearing a number that's unsustainable ourselves, but there's other ways. Some of these creatures might be safe to eat.

CLINTON

You're kidding, right?

KINJI

Even if I were, it doesn't-

We hear something heavy being put down nearby. Kinji and Clinton exchange a glance, then look at the passage leading into the home decoration display; also part of the village.

INT. HOME DECORATION DISPLAY VILLAGE - RETAIL UNIT - CONTINUOUS

Kinji, Clinton and Cooper enter the home decoration display section of the village. Many of the living room showrooms have been repurposed into small though habitable homes. The passage leading back to the maze room has been blocked off here too.

(CONTINUED)

CONTINUED:

Since much of the furniture outside the showrooms, and even wire mesh containers, have been used to reinforce the barricades blocking off the other passages, there's quite some open space here in comparison to the maze room and other rooms.

We see blood stains on the floor and in the bedroom showrooms. TWO PEOPLE are carrying away a half-eaten corpse. TWENTY-ONE PEOPLE are dragging away broken furniture or cleaning up around the village. JON (8) and ARON (10), short blond hair, light blue eyes, are sitting in a corner. Jon is playing. Aron is simply staring at the floor. Everyone seems malnourished, thin, like there's a famine.

LISSA (35), brown hair, large blue eyes, notices them.

LISSA

Kinji! Oh mon Dieu, they killed
Noëmi! They killed... others...

KINJI

I am so sorry.

Kinji embraces Lissa, who cries on his shoulder.

HJORT (45), a big, broad Norse man with a bushy beard and long brown hair who was previously taking away a broken cabinet now stops beside Kinji. He has a heavy Nordic accent.

HJORT

Qisrahn is dead. What do we do now?

Kinji is shocked by that.

KINJI

Qisrahn is...

Hope drains from Clinton's face.

HJORT

There were so many. They caught us
completely off guard.

KINJI

When?

HJORT

About a day ago. And Tofa... I
believe Aron is still in shock when
he saw it happening. His own mother.

(CONTINUED)

CONTINUED: (2)

Clinton looks to the children. He seems to feel so bad for them.

FLASHBACK TO:

INT. HOSPITAL ROOM - NIGHT

On Clinton's face, now contorted with a depressed grimace.

In front of him lies Krisella, in a hospital bed.

TWO DOCTORS are leaving the room with something small wrapped in bloody bandages.

FEMALE DOCTOR remains to comfort Krisella and Clinton. Krisella is crying, and Clinton's eyes, filled with grief, meet those of the female doctor, who looks saddened as well.

CHRISTIAN CARLSON (V.O.)

It pains me to say it, it does, but
I hope your grief etches a new man
out of you. A better man.

STRICKLAND (V.O.)

I've already arranged for an alibi.

BANG. We hear the echoing sound of a gun being shot during the rain.

BACK TO PRESENT.

Clinton is still looking at the villagers mourning their lost loved ones...

HJORT

While they mourn, I've all the time
to show you what troubles us now.

Kinji is at loss for words and it takes him a beat to respond...

KINJI

Yes. Why, of course.

Then they look at Clinton. Clinton meets their eyes...

CLINTON

Lead the way...

INT. MAZE ROOM - RETAIL UNIT - DAY

Clinton, Kinji and Hjort are walking through the maze room... We can see pieces of flesh here and there, and blood stains. It's basically a trail.

KINJI

What attacked you?

HJORT

Dogs. ...They're a problem. I know what you think. Of course they are. But in this area it's different. ...A brood mother has moved in, and she's hungry.

(Clinton looks confused at Kinji, Hjort notices)

You are new here? ...How about your canine companion? I appreciate you left it with the children.

CLINTON

Stuck in a place like this, having something to entertain them for a bit, to get their minds of things... It's so important.

(Hjort gives Clinton an appreciative nod)

...I've been here for more than a week, but I feel like I haven't seen a thing yet.

HJORT

You haven't. Especially if you want to believe Kinji.

(Growls)

You've to believe me, the both of you. ...I wish I could have chased those dogs down, tore their hairs out one tuft at a time before digging my fingers deep into their necks, but I've got a responsibility to keep my family, my community, safe. Going out for revenge, especially now that Qisrahn's gone, and Aron is without a mother, is not something I can risk my life for.

CLINTON

So why are we going out here? To look for revenge?

(CONTINUED)

CONTINUED:

KINJI

The path to redemption, Clinton. Why are you here? Why'd you follow us?

Clinton ponders that over...

INT. CUSTOMER SERVICE - RETAIL UNIT - DAY

Kinji, Clinton and Hjort enter the customer service. The trail of bits of flesh and blood stains leads through here.

CLINTON

Haven't seen one of these since I got here.

HJORT

They're usually near the food places. ...Kinji, I'm going to have to ask you again, are you sure you want to do this? With the sickness-

KINJI

-Look at this place. You should know that men like you have a better chance at surviving here in the long term than men like I.

HJORT (to Clinton)

What about you? And your dog?

Clinton hesitates to answer that question.

CLINTON

I have a lot to make up for... But I don't know if I want to die for it.

Kinji, Hjort and Clinton begin to approach a door which says 'Employees Only'. The trail of flesh and blood stains leads a different way, to the right through a passage back into another part of the maze room.

INT. CELLAR - RETAIL UNIT - DAY

We hear the cellar door being opened before Hjort pushes it ajar, peeks through the little gap, opens it further. We find ourselves looking into a bright, long cellar with walls of concrete, looking mostly abandoned and forgotten.

(CONTINUED)

CONTINUED:

Trails of blood lead through it.

CLINTON

I've seen this place before, the day I got here. ...I wouldn't go in. When I first saw it I didn't want to believe it but it disappeared and-

KINJI

-We know. It's a rare sight. Though if we can find the switch, pull it. The village could rebuild in safety, perhaps prosper, at least for a while.

(Clinton looks confused at Kinji)
Pulling the switch causes for the lights here to turn off, but for those nearby in the Retail Unit to stay on. And when there's light, the creatures are more hesitant.

CLINTON

...So there's dogs down here?

HJORT

And a brood mother. We best head back, make a plan.

INT. HOME DECORATION DISPLAY VILLAGE - RETAIL UNIT - DAY

Clinton and Hjort are helping Kinji climb down the blockade blocking the passage.

INT. RESTAURANT VILLAGE - RETAIL UNIT - NIGHT

Clinton and Kinji are sitting in the center of the restaurant village with Hjort, Lissa and TWO MORE VILLAGERS, are eating and drinking. Other villagers are visible sitting somewhere else or walking around.

The atmosphere in the village is depressing. Aron and Jon are entering the restaurant village through the passage leading to the bedroom display, are followed by Cooper. Jon seems overjoyed to be able to play with Cooper. Aron has a smile on his face, still seems a bit absent, though.

(CONTINUED)

CONTINUED:

When Cooper sees Clinton, he runs towards him. Clinton hugs him and Jon takes Aron with him to play. Hjort watches the two children with a worried smile.

LISSA

We should go out and kill every last one of these pathétique beasts.

KINJI

Qisrahn would've known what to do.

HJORT

You and him both. So what do you suggest?

Clinton doesn't look up to meet anyone's eyes.

CLINTON

Did Qisrahn... Did Qisrahn know of a way out?

Hjort looks at Clinton... then meets Kinji's eyes.

HJORT

He may have. A dangerous way, an impossible way. Getting out in that way is about as unlikely as happening upon an exit.

CLINTON

Exit?

LISSA

The same way you came in. It's the only way out.

HJORT

As I've heard, it's abundantly clear when you've found one. Ahh... though finding one, that is a task. Qisrahn said exits are rare. They move around. Chances of happening upon one are nil.

CLINTON

What of this dangerous way?

A beat...

(CONTINUED)

CONTINUED: (2)

KINJI

Qisrahn said it required some thought, and that it's obvious once you realize.

Clinton's tone of voice become more forceful.

CLINTON

So what is it?

HJORT

He never shared, fearing we would all try, and die.

Lissa begins to tear up.

LISSA

There is no true way out. You best get used to that.

Clinton begins to tear up now as well, reaches for his phone, which only has seven percent of its battery left, looks at the picture of him and Krisella.

INT. RESTAURANT VILLAGE - KINJI'S HOUSE - RETAIL UNIT - NIGHT

The lights are out. Kinji, Clinton and Cooper are sitting in one of the makeshift houses. There's barely enough space for the three of them to all lie down.

Clinton's eyes are open. He looks saddened, and the sobbing and the crying of the children makes him even more depressed.

On Kinji, who is also awake. His back is turned to Clinton.

KINJI

...You feel guilty for something you've not even done. ...That's good.

CLINTON

...How is it good?

KINJI

It means you have a heart.

Clinton groans softly...

(CONTINUED)

CONTINUED:

CLINTON

I doubt that...

(On Kinji, who seems to be waiting)

...You don't know what I've done.

KINJI

...You have the ability to change that. ...Right here, right now.

(On a hesitating Clinton)

...You're embarrassed. I-

CLINTON

I'm-!

KINJI

-Then tell me.

...A long beat, as Clinton is in two minds.

CLINTON

I have cheated... I have killed... in the most... cowardly ways. ...My sickly father had a saying... 'Bravery, loyalty and selflessness are the three virtues of a true man.'

(Smiles very briefly)

I... tried to... I meant to... I wanted to live by it. I wanted to... exude it. ...I wanted my father to be able to point at me and say 'Now that is an example of what a true man is.' ...I failed at that. ...And at a bad time in my life I let a... weasel convince me to... kill him... to save him, myself, and the company I worked for, the company that was my father's, whom I did save a lot of pain by killing him before his cancer... But being betrayed like that by your son, your own flesh and blood... I've my life to thank to him, and I took his...

On Kinji, whose mouth has dropped open.

KINJI

Clinton...

(CONTINUED)

CONTINUED: (2)

CLINTON

That might not even be the worst part... Killing him... made killing all those other people... all the sick ones, all the desperate ones, seem that much less... significant. ...I saved that money-grubber a whole lot of money. ...I received fat stacks myself for doing a good job, at the cost of so many lives...

KINJI

I knew you were responsible for...But this. The slaying of your own kin...

(Turns around to face Clinton)
There's a way back, you know?

CLINTON

Redemption can only be achieved through other people, right?

KINJI

Our journeys are one and the same now.

Clinton scoffs... smiles briefly... then listens to the sobbing again, and the crying... before he suddenly hears loud footsteps coming closer and closer, along with the barks of dogs.

CLINTON

...Kinji.

(Gulps)

...Kinji!

On Kinji, who seems solemn suddenly, before he gets up.

KINJI

We should get to safety. It will all make sense in the end.

CLINTON

...What?!

KINJI

Come with me, and take Cooper, but be quiet.

Clinton watches in disbelief as Kinji gets up and leaves his house. Clinton and Cooper then get up as well.

INT. RESTAURANT VILLAGE - RETAIL UNIT - CONTINUOUS

Clinton and Cooper leave Kinji's house and follow Kinji through the restaurant village, staying behind the houses as they walk towards the village in the home decoration display.

We hear the loud footsteps in the far distance, along with the soft but crazed barks of the dogs.

CLINTON (whispers)
Kinji. What's going on? Kinji!

Clinton grabs Kinji by the shoulder and forcefully turns him around.

KINJI (whispers)
You've seen these people. There's a famine. Not enough food to go around. Shortly these people will turn on each other, and then all hope of expanding will be lost. Qisrahn and my plan was to buy more time for the village by luring danger to it. There has to be death to secure the future of this village and its people. We need more time. Why do you think I took you here? That thing touched you. It's after you specifically. It can track you, and dogs will follow it. It's the way.

Kinji then continues walking towards the home decoration display.

CLINTON
Killing these people to secure their future? What kind of psychotic, backwards logic is that?! ...Kinji!

KINJI (whispers)
Be quiet and follow me! It'll make sense in the end, I assure you!

Clinton stops then...

FLASHBACK TO:

INT. STRICKLAND'S OFFICE - CARLSON INSURANCE COMPANY - DAY

Clinton is sitting across from Drake Strickland, who sits back in his office chair behind his desk.

STRICKLAND

The greater good, Clinton. ...You're making terribly difficult decisions here like a pro, but in the end, you'll thank yourself for it.

INT. CLINTON'S OFFICE - CARLSON INSURANCE COMPANY - DAY

We're on Bastian Lewis, sitting in front of a desk. He seems distraught.

BASTIAN

...You just killed me.

INT. HOSPITAL ROOM - NIGHT

On Clinton's face, contorted with a depressed grimace while we hear Krisella crying.

EXT. ALLEY - NIGHT

Clinton and Christian stand across from each other, Clinton with a gun pointed at Christian. Christian seems furious, and so disappointed.

STRICKLAND (V.O.)

For the company, for our employees and clients, for me, and for yourself. You'll thank me in the end.

BANG. The gun is shot.

INT. CLINTON'S OFFICE - CARLSON INSURANCE COMPANY - DAY

Clinton is sitting behind his desk, is on the phone with Miss Lewis. His eyes are closed, and his head is lowered shamefully.

MISS LEWIS (V.O.) (over the phone)

...If I ever see you, I'll-

(CONTINUED)

CONTINUED:

Clinton hangs up the phone.

BACK TO PRESENT.

On Clinton, who looks distraught for a beat... Then runs into the opposite direction, towards the blocked off entrance to the restaurant village.

Kinji turns around to see what he's up to. Cooper watches too.

KINJI (whispers)
Clinton. Clinton! You fool!

Clinton climbs the cabinets and beds blocking off the passage as though his life depends on it.

INT. RESTAURANT - RETAIL UNIT - CONTINUOUS

Clinton lands on the other side of the blockade and remains in a crouched position as we hear the footsteps more loudly now, the barking too. Him and the dogs aren't far away now.

Clinton looks around, not knowing what to do. He is spooked, tries to figure out the locations of Him and the dogs by listening to the sounds they produce... then begins to run.

On the other side of the blockade we hear Kinji.

KINJI (O.S.)
Clinton. Clinton!

HJORT (O.S.)
Here they come again! Hide!
Everyone! If you value your lives!

INT. MAZE ROOM - RETAIL UNIT - CONTINUOUS

Clinton is running into the general direction of the sound produced by Him and the dogs. They are close now. Clinton looks terrified, and it seems more like he's running away in fear, with desperation. Clinton has his phone, which is still unlocked, in his hand.

Clinton is near Him and the dogs then, as Him and the dogs sound like they're only several feet away from him. Clinton stops behind a display rack, sees the blocked passage leading to the restaurant village in the distance behind him.

(CONTINUED)

CONTINUED:

Him and the dogs are approaching it.

Clinton then looks ahead of him, farther into the maze room, where Him and the dogs came from, where it's now safe.

...Then he turns back to Him and the dogs, looks afraid. A beat...

CLINTON

Hey! Hey! Over here! Over here!

The dogs go crazy and Him is heard increasing his pace. They're turning around, wanting to catch Clinton now. Immediately Clinton darts away, farther into the maze room.

CLINTON (CONT'D)

Oh! Shit!

Clinton hurries, running for his life as in the darkness behind him we see the silhouettes of the dogs rounding the corner of the display rack Clinton was hiding behind, before we also see Him.

When Clinton wants to round the corner of another store rack to take a left, a dog appears from his right, running into a store rack at full speed trying to get him.

Clinton continues to run, the dogs gaining on him. In the distance Clinton sees the blocked passage leading to the restaurant village, and he's clearly leading Him and the dogs away from it.

Clinton reaches the edge of the maze room, climbs a furniture wall showcasing couches. The dogs jump to bite at his legs but Clinton reaches the top just in time, begins to run and climb his way across the top of the furniture wall.

Clinton jumps to the top of another furniture wall showcasing couches, keeps on running... then pushes off a couch, which briefly blocks the way for the dogs, allowing for Clinton to jump off the top of the furniture wall once he reaches the end of it.

Clinton lands on the ground and struggles briefly to get up, then continues running.

Clinton zigzags through some display racks, partially vaults over a wire mesh container.

(CONTINUED)

CONTINUED: (2)

The dogs are fast and are catching up to Clinton. Him's silhouette is visible in the far distance, shadowed by darkness, still in pursuit of Clinton.

The area begins to seem familiar, as Clinton is making his way towards the customer service, towards the cellar.

Clinton reaches a table with around it some chairs, grabs a chair to throw at the dogs behind him, causing for two of them to collide with it, before Clinton grabs a second chair and smacks it against a dog that was about to jump at him.

Clinton darts into another aisle but not before pulling another wire mesh container with him to block the entrance to the aisle with, pulls everything out of the display racks, creating a real mess of glass shards and broken pots behind him.

We see some of the dogs jumping over the wire mesh container. One of them does so successfully but is then wounded by the glass on the ground, yelping, while another dog lands into the wire mesh container, knocking it over, causing for another dog to run straight into the wire mesh container.

Clinton runs and runs as fast as he can towards the customer service. Though we can still hear Him and the dogs, we don't see anyone, aside from the shadows of Kinji and Cooper in the distance, hurrying over to the customer service as well from a different direction, arriving there before him.

INT. CUSTOMER SERVICE - RETAIL UNIT - NIGHT

Clinton enters the customer service through the passage, sees Kinji and Cooper just exiting the cellar.

CLINTON (whispers)
Kinji!

KINJI (whispers)
Allow me to explain. You must look at the long term. This restaurant can only sustain so many people. We need more time to expand!

CLINTON (whispers)
What were you in your life before this, that you can treat those survivors like this? What were you, Kinji?!

(CONTINUED)

CONTINUED:

Kinji drops his gaze... A beat, before Clinton walks towards him, to the door, past Kinji and Cooper.

KINJI

They're still there. The ones you
led away, it's a different pack.
They belong to Him.

(Clinton hesitates... then enters the cellar)
Clinton!

Kinji and Cooper go after him.

INT. CELLAR - RETAIL UNIT - DAY

Clinton enters the cellar. Spacious though not very wide, and with walls and a floor of concrete, the cellar is filled with empty metal display racks displaying boxes, sacks of concrete powder, planks, steel bars.

In the corners and stacked against the walls are red and blue barrels, wood pallets and bland, wooden furniture stacked behind wire fences. In general the area looks like it's still under construction.

The cellar also appears to be used to store unused furniture walls and broken furniture, turning the cellar into a tight cornered obstacle course. To his right is another path leading to a similar area, but at the end of it is a red door.

The cellar is lit well by the ceiling lights. There's blood stains on the floor as well, many of them. Kinji and Cooper are quick to follow Clinton further into the cellar.

KINJI (whispers)

Clinton, are they still after you?
Are they still after you?!

CLINTON

I shook them off... I think.

Clinton then picks up one of the steel bars.

KINJI

This is madness. Do you want to be
surrounded by them?!

(Clinton approaches one of the barrels, twists off the cap and
smells it)

By Him? Think this through, Clinton!

(CONTINUED)

CONTINUED:

CLINTON

If I don't do this, Him will kill me and find them with his dogs. They'll be doomed. ...I've been a coward my entire life. And I'd rather die than stay one. I'd rather die!

Clinton begins to walk away, farther into the room.

KINJI

Is this because you now see there's no way out? Is it?! You want to risk life and limb flipping that switch for those people because you think your life is wasted in here?!

Clinton stops dead in his tracks... thinks... resumes walking.

LATER Clinton rounds the corner of a cabinet, reaches the area near the switch where FIFTEEN DOGS have spread out to each find their own place to sleep. They're all covered in blood, and we see some body parts lying here and there, as well as more blood. There was a feast here. Human was the only thing on the menu.

Clinton hesitates, looks at one of the sleeping dogs... It's clear the dog is knocked out completely. Some are snoring loudly, peacefully.

Clinton gulps... looks at the wall behind the dogs, closes his eyes, steps over a dog lying in his way.

Kinji and Cooper arrive. Kinji watches in fear.

KINJI (whispers)

Clinton. ...This is suicide. Once you pull that lever, the cellar will turn dark and they'll wake.

Clinton signals for Kinji to leave.

Kinji waits for a beat... watching as Clinton takes his time to step over another dog... then leaves.

KINJI (whispers)

Cooper.
(But Cooper stays put to watch Clinton)
Cooper!

(CONTINUED)

CONTINUED: (2)

Kinji turns to Cooper, sees that Cooper's eyes are on Clinton, who has almost reached the switch... Kinji seems deathly afraid and hurries away.

Cooper is looking at Clinton. Clinton steps over another dog, has finally reached the switch, turns around one last time to face Kinji, who is waiting expectantly quite a bit away from him and even Cooper.

Clinton places his hand on the switch...

A long beat... as he waits to look at the dogs lying nearby him, searching for the most efficient way out of here... Then he looks at the steel bar in his right hand, at the barrels, at the concrete floor.

Lastly, Clinton looks at the switch, upon which his hand rests... before he pulls it down.

Most of the ceiling lights turn off and the cellar is mostly dark now, save for red alarm lights on the right wall. Clinton immediately begins to run, but before he has even set his first step the dogs begin to wake up quickly, begin to rise.

Clinton reaches Cooper and the two immediately start running back towards the door as the dogs begin to notice them and chase after them, barking crazily. Kinji disappears between the furniture.

Clinton and Cooper run for a long beat. It's an almost exhilarating chase, but the dangers are obvious. Cooper is following Clinton closely as Clinton uses his surroundings to evade the dogs.

Clinton then pulls over an empty metal display rack, buying him and Cooper some much-needed time.

Clinton looks behind him, sees all fifteen dogs are on their tail.

Clinton keeps running and arrives at a furniture wall, crouches in front of it so that Cooper can jump onto his back, and then onto the top of the furniture wall. Cooper runs across the top of the furniture wall as Clinton runs the other way, back to the center of the cellar.

Clinton checks behind him and he notices nine of the dogs are now following Cooper. Three of them have managed to jump on top of the furniture wall.

(CONTINUED)

CONTINUED: (3)

FROM CLINTON'S POV, we lose track of Cooper and the dogs pursuing him as furniture begins to block our vision.

Clinton notices that six dogs are still pursuing him and are quite close behind him.

Clinton knocks over a cabinet, which blocks the way for the dogs. He continues using the furniture around him to his advantage, jumping over couches and tables.

Clinton picks up a chair in his way and throws it at the dogs, hitting one of them, but it gets up quickly again.

Finally he reaches an empty metal display rack, which he pushes over on top of one of the dogs, buying him some time which allows him to drive the steel bar into a red barrel, spilling the oil inside over the ground.

Clinton does all this while barely even stopping to run, and on top of it he strikes the steel bar across the concrete ground, creating sparks that in turn creates a flame because of the oil.

A large flame that quickly spreads to the barrel. Clinton runs for his life. The dogs don't mind and run through the flames, only start to whine once the flames have completely engulfed them. The red oil barrel explodes, incinerating four dogs.

Clinton checks behind him again, sees only one of the dogs is remaining now. It's whining still as the flames eat away at it. Clinton turns and smashes the steel bar against its face, but doesn't stop to run, and immediately continues after.

Now the search for Cooper begins, and Clinton runs into the direction of the crazed barks of the nine remaining dogs, fails to see Cooper atop any of the furniture walls... but then spots him, dashes towards the end of the furniture wall.

Cooper has spotted him and jumps off the furniture wall. ...Clinton catches Cooper, never having stopped running and dexterously puts him back onto the ground.

Clinton counts nine dogs following him and Cooper as they continue running through the cellar, towards the door, which Clinton can briefly see in the distance, along with Kinji, who is near the door now.

Clinton and Cooper dash through the maze of furniture. Clinton looks around for more options, then runs towards the rows of metal display racks, zigzags through them.

(CONTINUED)

CONTINUED: (4)

One of the racks is knocked over as three of the dogs try to jump and crawl through the gaps between the lower decks. The falling metal display rack knocks over a second metal display rack, causing a domino effect.

Clinton and Cooper notice and they dart away from the falling row of metal display racks, which crush four of the dogs and traps three others.

There's now some distance between Clinton, Cooper, and the two remaining dogs still pursuing them, and it's a straight path towards the door out of the cellar. Kinji is nowhere to be seen.

Clinton and Cooper rush towards the door, only for it to explode open and for Him to reveal himself.

CLINTON (angrily)
Agh, you're fucking kidding me!

Clinton and Cooper then take a left, into the other hallway with the red door with Him in hot pursuit of the both of them, his loud footsteps echoing throughout the place.

Then another being enters the cellar through the doorway; the BROODMOTHER, a dog larger and more muscular than the other dogs. It, along with the two other dogs, chase after Clinton and Cooper for a beat...

Cooper reaches the door, runs into it, prompting it to fly open.

INT. CELLAR MAINTENANCE ROOM - CONTINUOUS

Clinton and Cooper enter a smaller room. Metal display racks stand against the walls, four of them in the center of the room as well, the shelves filled with planks and sacks of concrete powder. The other metal display racks are mostly empty but for some maintenance tools and more planks.

Next to the door is a central heating radiator with attached to it a pipe that disappears into the ceiling above. In the right wall, an opened cover with behind it a ventilation duct. Inside of the ventilation duct, Kinji.

KINJI
In here! This is our way out!
Clinton!

(CONTINUED)

CONTINUED:

Clinton and Cooper run towards Kinji but then the door bursts open again and a dog comes inside, bites Clinton in the legs, causing for him to fall and scream briefly.

Clinton and Cooper fight off the dog; Clinton by bashing it with the steel bar while Cooper snaps at its legs.

CLINTON

Go, Cooper! Kinji, get him out of here!

KINJI

Cooper!

The dog whines and suddenly flees back outside the room as we hear Him coming closer and closer, along with the brood mother and the other dog.

Cooper bites Clinton's suit near the shoulder and pulls Clinton with him towards the ventilation duct as Clinton tries to crawl there himself.

Kinji tries to grab Cooper but Cooper growls and only becomes more impelled to pull Clinton to safety.

CLINTON

Kinji! Get the damn dog!

The red door explodes open, and in the doorway we see Him, looking at Clinton before the brood mother enters the room after him. The brood mother growls at Clinton.

Cooper jumps in front of Clinton defensively and almost immediately the brood mother attacks, and a fight of biting and snapping begins between the brood mother and Cooper.

Two dogs run at Clinton and snap at his legs, causing for Clinton to crawl backwards into a corner.

Kinji hides in the ventilation duct and both he and Clinton are forced to watch Cooper fight the brood mother. Kinji and the brood mother snap at each other, drag each other across the ground, dodge each other's bites.

Him watches and quickly seems to grow impatient as Clinton crawls back up, intimidated by the two dogs growling at him, keeping him in the corner.

(CONTINUED)

CONTINUED: (2)

Him joins the fight between Cooper and the brood mother, kicks Cooper. Cooper dodges a punch. We briefly watch Cooper fighting the losing battle against both Him and the brood mother. Clinton grows desperate.

KINJI

Clinton.

Kinji crawls out of the ventilation duct partially and throws Clinton the improvised spear. Clinton catches it, neutralizes the dogs guarding him impressively quickly. His eyes are now on Him and the brood mother fighting Cooper.

Clinton charges into battle, stabs Him in the back, pulls the spear out.

Now the battle is between Clinton and Him, and Cooper and the brood mother.

KINJI

Keep your distance, Clinton!
Remember what I taught you!

Clinton keeps his distance and lunges and slashes at Him. Him mostly ignores the spear, even on the occasions it enters his body, cuts him, is only focused on grabbing Clinton... before Him becomes more frustrated and tries to kick and punch him.

But Clinton dodges Him's attacks before we watch Cooper and the brood mother fighting it out.

Eventually the brood mother gets the upper hand and works Cooper to the ground. The two continue to fight but it's clearly a losing battle for Cooper, something which Clinton notices.

Clinton dodges another one of Him's punches, and one of his kicks before he stabs Him, pulls the spear out and throws it at the brood mother, hitting the brood mother between the ribs.

Him is surprisingly shocked by that fact, and Clinton takes the opportunity to rush to the brood mother, pull the spear out and stab her a couple more times as Cooper gets up before Cooper bits the brood mother's neck and pulls out her jugular.

Him is aghast and for a long beat he stares at the deceased brood mother. Meanwhile Clinton readies his spear to continue the fight before Cooper jumps in front of him defensively; Cooper's eyes on Him.

(CONTINUED)

CONTINUED: (3)

Him is angry now, rips the pipe connected to the central heating radiator off the wall and approaches Clinton and Cooper with it, ready to hit them.

We see Kinji watching the fight from the safety of the ventilation duct as Clinton has to dodge and guard against Him's deadly attacks with the pipe while Cooper bites Him's legs.

Clinton can barely guard against the attacks because of how much power is behind them, but he manages just barely. And each time Clinton is about to get punched or hit with the pipe, Cooper manages to distract Him, or pull Him away just a little bit, causing for Him to miss, and for Him to get more frustrated.

Eventually Him does hit Clinton, and Clinton falls to the ground, having gotten the air knocked out of him.

THROUGH CLINTON'S POV, we watch as Him approaches us before Cooper yet again distracts Him by biting at his legs while trying to pull Him away.

Him, now sick of it, turns to face Cooper, grabs Cooper by the scruff of his neck, is about to drive the pipe through him.

CLINTON

No!

Him looks at Clinton with confusion... kicks Clinton in the face.

KINJI (V.O.)

...Come!

SMASHCUT TO BLACK:

INT. BEDROOM - CLINTON'S PENTHOUSE - DAY

On Clinton, sleeping in his bed next to another human shape under the blanket.

Clinton wakes up with a start, looks around the room with a panicked expression... touches himself to see if he's really here... seems relieved, happy. ...A groan, sounding like it comes from a woman, right next to him.

Clinton turns to the shape under the blanket next to him, pulls the blanket down a little and sees that it's Krisella. Clinton can't believe this. He's so happy.

(CONTINUED)

CONTINUED:

CLINTON

Krisella. Babe! I - I...

He begins to tear up as he embraces Krisella, who sits up sleepily. She embraces him back, pats him on his back.

KRISELLA

Honey... What is it? What's going on?

CLINTON

I - I...

Then the tone of her voice changes instantly, and she's crying her eyes out.

KRISELLA

Why did you do it, Clint? Why? Why?!

Clinton is startled, looks at Krisella's dead, frozen expression, which doesn't match her tone of voice at all, and her mouth isn't moving either. Her face slowly morphs into the face of Sarah.

Then Clinton notices Christian, standing at the foot of their bed. Christian is bleeding from a bullet wound in his chest and his face is pale. He shakes his head disapprovingly at Clinton.

Outside the bedroom, a screaming voice.

KRISELLA (O.S.)

Look at her! Look at her! Look at her!

Krisella enters the bedroom in her hospital gown and runs at him, holding a bundle of gore wrapped in a towel while she continues to scream for Clinton to look at it.

Clinton screams as Krisella crawls onto the bed with the bundle of gore, closes his eyes and tries to get away.

INT. RESTAURANT VILLAGE - KINJI'S HOUSE - RETAIL UNIT - DAY

Clinton is moving around violently in Kinji's bed, is crying. Hjort and Aron are standing in Kinji's house, looking at him worriedly.

(CONTINUED)

CONTINUED:

CLINTON

No no no! Get away, please! I'm begging you!

Then Clinton wakes up with a start, panting like crazy, wide eyes jumping across the room. ...A beat, before the tears start coming again, but Clinton quickly dries his eyes.

CLINTON

What happened?

HJORT

Kinji told us everything. ...I am sorry, but we have exiled him from the village.

ARON

You are... hero.

A short beat... before Aron embraces a baffled Clinton. Clinton looks at Hjort, guilt still in his eyes.

Hjort gets up, opens the curtain serving as the door to Kinji's house. The village has been mostly cleaned up, and PEOPLE are going about their day. Hjort signals for Clinton to follow him.

INT. HOME DECORATION DISPLAY VILLAGE - DAY

Hjort is supporting Clinton through the village. Clinton can walk, but his ribs are bruised. He quickly shakes Hjort's hand off, wanting to walk on his own.

Some villagers have returned to their duties around the village. It's mostly the rebuilding of houses, but we also see someone handing out food.

HJORT

We are rebuilding now, and with the light on our side, we can expand. We won't be bothered by the dogs for a long while now. As for the other dangers, a good wall has kept them out so far. Though the giant... we don't know much about it. It may return. That fear will always remain. Two people died before the three of you arrived, and many more would have had you not risked -

(CONTINUED)

CONTINUED:

Clinton then remembers Cooper.

CLINTON

-Cooper. ...Where is he?

HJORT

Kinji told us Him took it, the
giant. Said it looked like it wasn't
interested in killing it at all.
...That dog... saved your life.
It's... a dog, but that beast was
braver than any-

(Clinton leaves into the direction of the village restaurant)
Clinton? ...Clinton!

INT. VILLAGE RESTAURANT - DAY

Clinton enters the village restaurant again, where Hjort catches
up to him.

HJORT

Clinton, what are you doing? ...Hey!
(Grabs Clinton by the shoulder and turns him around)
It's over! There's peace for now! We
can rebuild, we all can, and we want
you to stay here with us! ...The
famine. Kinji was right about one
thing. We have to learn to hunt the
monsters. We could use your help.

CLINTON

I can't be trusted to-

HJORT

-What are you talking about? You
saved all of us, risked your life!
With that dog of yours!

CLINTON

Yes, and now I need to save him...

HJORT

You want to go after the giant?

CLINTON

For the dog. For Cooper. ...He saved
my life several times, and what for?

(MORE)

(CONTINUED)

CONTINUED:

CLINTON (CONT'D)

Because I was travelling with him?
...We saved you, this.

(Clinton beckons to the village restaurant and the villagers)

Now I'm saving him. It's the least
he deserves.

Clinton resumes walking towards the blocked off passage.

HJORT

But... where will you go? How will
you even find it?

CLINTON

By returning to where I last saw
him. ...This will be the last time
you see me.

HJORT

You're planning on dying? Clinton, I
can't allow that!

Clinton explodes, drawing all attention of the villagers towards
him.

CLINTON

You don't know me!
(...Turns to face Hjort)
And you don't want to. ...I'm
telling you, man. You don't. You do
not want me around these people.
...Now I wish you good luck. Build,
grow, but forget about me.

Hjort watches, defeated, as Clinton begins to climb the
barricade.

INT. RESTAURANT - RETAIL UNIT - CONTINUOUS

Clinton lands on the other side of the blockade and rises, looks
at the blockade... Then turns to the maze room.

INT. MAZE ROOM - DAY

Clinton is wandering through the maze room, through the part
where the dogs came through. He's following the trail of blood
and pieces of flesh back towards the cellar.

INT. CUSTOMER SERVICE - RETAIL UNIT - DAY

We see Clinton entering the room with inside of it the customer service counters. The door to the cellar is ajar, and from inside the cellar we hear loud eating noises, smacking and gnawing...

Clinton gulps.

INT. CELLAR - RETAIL UNIT - DAY

Inside the cellar it's still dark. The red alarm lights on the right wall are still on, casting a horrific red light onto everything.

Clinton opens the door slightly farther and we can now see three monkeys eating their fill of dog meat and intestines.

Clinton closes the door again.

INT. CUSTOMER SERVICE - RETAIL UNIT - CONTINUOUS

Clinton leans against the wall next to the door, looking sick to his stomach...

He squints as he gets an idea.

INT. MAZE ROOM - RETAIL UNIT - DAY

Clinton is following the left wall of the maze room for a long beat... until he sees a ventilation duct, which still has the cover on it.

INT. VENTILATION DUCT - RETAIL UNIT - DAY

We're in the ventilation duct, are looking at the cover, which we then see being removed by Clinton before we see Clinton peeking into the ventilation duct.

FROM CLINTON'S POV we see the long ventilation duct, see a figure sitting in the center of it.

Clinton's eyes light up.

CLINTON

Kinji.

(CONTINUED)

CONTINUED:

A beat... before the figure looks into Clinton's direction.

INT. MAZE ROOM - RETAIL UNIT - DAY

Clinton and Kinji are sitting in an aisle in-between two display racks. Both entrances to the aisle have been blocked off with tables and couches. Kinji seems hopeless and depressed.

Clinton and Kinji are each eating a sausage roll and drinking from a bottle of milk. We also see the bindle, along with the improvised spear and Kinji's katana.

KINJI

It hates you, you know? It took Cooper with it because it figured that you... And I've already seen how we can find it. The question is, are you going to risk your own life to save a dog?

CLINTON

I already defended my choice. I don't need to defend it again, especially not against you.

A long beat... as they eat.

KINJI

Some future greater good is never an excuse for present suffering. ...But I made my decision as well, back then, with Qisrahn. ...Clinton, I want you to know-

CLINTON

-Why me, huh? Why me? Isn't it enough for you to understand your own reasoning? ...It's not, isn't it? Because you know it's evil, what you did.

KINJI

No... I want you to know because you're a good person.
(Clinton inhales sharply and gets frustrated)
You are. I've seen what you did.

(MORE)

(CONTINUED)

CONTINUED:

KINJI (CONT'D)

Seen what you can do. Risk your life like that, and you are, a good person.

(Clinton looks angrily at Kinji and Kinji looks at him)

...What was it again? Bravery, loyalty, selflessness.

(Clinton breaks, briefly looks like he's going to stay strong but then begins to cry softly into his hands)

The three chief virtues of a great man. And this, what I just said, came from the mouth of a traitor, a selfish coward, who would have let children, women, men, people, get slaughtered by horrors. There's no way back for me, especially because my disease has cut my time short, but you, you've always been good, you are good. You just needed an opportunity to drag yourself out of the mud to shine. And now you must stay good. So do the right thing, something most are too afraid to do. ...Do the right thing, Clinton.

CLINTON

I'm going to save Cooper. I don't care if I die for a damn dog.

KINJI

Then do it. And I will be by your side. It'd be an honor to die for you or for him. ...I even know where to start looking.

(Clinton looks up at Kinji)

Perhaps you've even seen it yourself. ...I told you it hates you. ...It wants you to find it.

CLINTON

Then let's pay it a visit.

INT. BEDROOM DISPLAY - RETAIL UNIT - DAY

We follow a trail of destruction throughout a bedroom display. The floor is littered with broken glass and wood. Things have been smashed, bedroom showrooms destroyed, all on purpose.

INT. LIVING ROOM DISPLAY - RETAIL UNIT - DAY

The same scenario in the living room display. A floor littered with broken things, living room showrooms smashed and destroyed, a clear trail.

We hear Him's loud footsteps in the distance...

INT. RUGS DISPLAY - RETAIL UNIT - DAY

Clinton and Kinji are walking through the rugs display.

Kinji is carrying the bindle with him while Clinton is carrying the makeshift spear and Kinji's katana.

They are following the trail of destruction through the rugs display.

Then we see a donkey in the distance, lying against the wall. It appears to be dead, its decaying face smashed open against the wall.

Clinton and Kinji approach it and Clinton seems disturbed.

KINJI

They rarely attack anything other than humans. ...But then again, I've seen three of these giants, been chased by one myself for a long time. I've never seen one of them act this personally, though. ...I swear I heard it raging when I pulled you into that vent.

CLINTON

Did you kill it, the one who was chasing you?

KINJI

Makena trapped it.

Clinton looks at Kinji...

INT. MAZE ROOM - RETAIL UNIT - DAY

Kinji and Clinton are walking through the maze room... following a trail of destruction. Display racks have been knocked over, tables broken in half.

(CONTINUED)

CONTINUED:

Then, in the distance, a passage leading into a large warehouse.

KINJI

It's here. I feel it in my bones.

Clinton gulps...

CLINTON

I'm ready... Though I want you to stay here.

KINJI

I have a lot to make up for. Even more now.

CLINTON

This is not it. ...Kinji, you're sick. You can't fight. If I survive, we'll find another way.

KINJI

We?

CLINTON

...You're a murderer, but you helped me change. ...I'm not about to give up on you.

Clinton hands a perplexed Kinji his sword and the spear.

KINJI

You take my sword, and you take the spear. ...You're deserving of that now, more so than me at least.

Kinji takes off the scabbard at his side, hands it to Clinton, who puts it on hesitatingly, puts the sword into the sheath.

KINJI

I should have given you that a while ago. Would have made the carrying-

CLINTON

-It's okay now.

Clinton enters the warehouse... Kinji watches him.

INT. WAREHOUSE - RETAIL UNIT - CONTINUOUS

The warehouse is a large and wide room with a high ceiling. There's two piles of red oil barrels located next to the passage.

Huge pallet racks are put throughout the entire place, and more red oil barrels are placed randomly throughout the warehouse. At first, it seems there's no life here... but as Clinton wanders deeper into the warehouse, we begin to hear growls coming from behind the pallet racks, as well as from the tops of certain levels of the pallet racks.

We begin to hear Cooper barking in the distance, though we cannot see him.

Dozens of dogs are looking at Clinton. Clinton is afraid at first, but quickly figures out the dogs aren't planning on attacking him.

Clinton begins to call out for Cooper as he walks deeper and deeper into the warehouse, takes a left, walking into another aisle. ...We then begin to hear Him's loud footsteps, as well as a chain rattling like its being swung around like a weapon.

Clinton is on edge instantly, tries to pinpoint the location of the sound, is about to enter another aisle when we see Him walking towards him, in his hands a large chain attached to a block of concrete.

CLINTON

Oh shit!

Him swings the chain around, damaging pallet racks in his way as Clinton begins to back away before the concrete attached to the chain comes free and launches at Clinton, missing him by a mile.

Clinton growls and instead of backing away he now runs at Him, ready to stab him with the spear.

But Him wraps the chain around the spear and pulls it out of Clinton's hands easily. The spear is launched away, but Clinton isn't done yet and reaches for Kinji's sword, tries to slash at Him, though the chains, swinging around Him at a speed fast enough to kill a man in one hit, keeps Clinton on his toes.

Clinton tries to guard against the chain, but the force behind the chain is almost great enough to knock the katana out of his hands as well.

(CONTINUED)

CONTINUED:

Him then increases his pace, startling Clinton and Clinton falls on his ass, crawls away backwards before he climbs onto the second level of one of the pallet racks and creates some distance between Him and himself, climbing over and moving around the products standing on pallets inside the pallet racks.

A long beat... Him's loud footsteps are still audible, though Clinton can't pinpoint Him's location anymore...

Two dogs on the second level of the pallet racks suddenly bark at Clinton when he's about to slide down some products on a pallet, causing for Clinton to fall out of the pallet rack, which knocks the wind out of him.

Clinton now finds himself in the open area near the passage leading into the warehouse.

FROM CLINTON'S POV, THROUGH A HAZE, we notice Him approaching us, chain still in his hands but carrying a red oil barrel now.

Clinton crawls back up just in time to dodge the oil barrel thrown at him, which scrapes across the concrete ground, creating sparks before it collides with one of the piles of oil barrels, creating a huge explosion.

Clinton is forced to flee towards it as Him begins to swing the chain again, approaching him quickly.

Clinton readies his sword, barely guards against a swing, dodges the next swing and slashes at him, only for Him to wrap the chain around Clinton's left arm so tightly, it instantly destroys and breaks the arm.

Clinton screams before Him lets go of the chain, grabs Clinton by his neck, throws him down near the fire and locks the chain in place by putting a big chunk of broken concrete on top of it, all very quickly.

FROM CLINTON'S POV, THROUGH A HAZE, as Clinton coughs, we see Him standing several feet away from him with Cooper by the neck. Him is viciously beating Cooper in the stomach.

This angers Clinton, makes him explode with rage. He looks at the chain wrapped around his destroyed left arm, blood and bone visible... screams before he pulls the left arm loose, causing for the wounds to only grow larger.

Once Clinton is free, he dives at the spear lying near him and charges an unsuspecting Him with it.

(CONTINUED)

CONTINUED: (2)

Him is forced to let go of Cooper, who lands on its paws but collapses to the floor instantly. Clinton stabs Him viciously while Him tries to grab, punch and kick Clinton.

One of the dogs runs at Clinton while Clinton is fighting Him and jumps at Clinton, but Clinton dodges the dog... sees another dog running at him, but instead of jumping at him, the dog jumps at the dog that just tried to bite Clinton and starts to fight.

More dogs join in quickly, seek to attack Clinton only to be attacked by other dogs, and a huge fight starts between the dogs, who seem very confused and unsure of what they're doing.

While Clinton and Him continue to fight, slowly, more and more dogs start to protect Clinton and Cooper from other dogs rather than trying to attack Him.

Among the dogs, Clinton suddenly spots one almost twice as large as the others; the BROOD FATHER.

Clinton is briefly distracted by it, as the brood father appears to be murdering its way towards him, and then Clinton reacts barely in time to dodge a dangerous punch coming from Him by jumping aside.

Fighting dogs quickly fill the gap between Clinton and Him. It's chaos in the warehouse, and all around the open area near the passage we see dogs fighting.

Clinton's eyes then fall on Cooper, who is trying to fight off one dog, but struggling due to his injuries. Clinton kills the dog for Cooper, and while dogs fighting other dogs have now surrounded him, Clinton bends down to Cooper's level, teary eyes.

CLINTON

Are you alright, boy? You've to go.
You've to go!

Him lets out a giant growl, and Clinton then sees Him, in the distance, approaching him, knocking aside dogs that are on his side, as well as dogs that are fighting for Clinton.

CLINTON (to Cooper)

Go. Go!

Clinton runs at Him, ready to face him in one final battle. No fear, no hesitation. Only determination, and a will to give his life for the canine that saved his several times.

(CONTINUED)

CONTINUED: (3)

Him and Clinton fight a brutal fight. Clinton makes use of his surroundings, dodging Him, taking cover behind pallet racks when Him tries to attack him. Clinton stabs Him when he gets the chance.

Once, Him gets his hands on the spear, only to be distracted by two dogs joining their fight, biting at his legs.

The fight takes Clinton and Him throughout the entire warehouse, closer to the brood father, who is just killing another dog before he sets his eyes on Him.

We also see Cooper, not having given up on Clinton just yet, seeking to aid him in this last fight.

Cooper is taken to the ground by one of the dogs, though, only to be saved by another dog.

Both Cooper and the brood father then run towards Clinton and Him. As Cooper bites Him's legs, distracting him, the brood father jumps against Him's chest with all his weight, causing for Him to trip over his own feet, falling onto his back.

Clinton sees his chance to end this once and for all, jumps on top of Him, not even letting the brood father bother him as he tries to drive the spear into Him's head.

Him only barely manages to grab the head of the spear. Clinton pushes and pushes while Cooper savages Him's legs and the brood father keeps Him down, as though knowing what Clinton is doing.

Him then manages to pull the spear out of Clinton's hands, throws it aside, pushes the brood father off of him, kicks Cooper aside.

Clinton dives to Kinji's katana, and yet again Clinton and Him fight, though Clinton now dodges and creates distance more so than he does fighting Him, infuriating Him, as Him continues to pursue Clinton.

Clinton is forced to fight off two dogs, only the brood father has his back, aids him with this, manages to distract Him briefly by biting his legs while Cooper does the same thing.

Him then focuses on Cooper, allowing for Clinton to drive the katana into Him's back. He pulls it out and drives it back in, twists it, harming Him immensely, but not slowing Him down.

(CONTINUED)

CONTINUED: (4)

Him turns to face Clinton, making Clinton unable to retrieve his katana from Him's back. Him attempts to punch him, though Clinton dodges. Attempts to punch Clinton again, though again, Clinton dodges. Clinton then punches Him in the face, barely harming Him, but clearly surprising him.

Clinton then takes his sword out of Him's back, slashes Him with it across the face, slashes Him again, before he drives the katana into where Him's heart is supposed to be, causing for Him to collapse to one knee.

Him gazes across the warehouse... sees the dogs fighting, among them the brood father, downright protecting Clinton from any dogs meaning to attack him.

Him now rests on both his knees, before he prostrates, causing for all the dogs to instantly stop fighting and watch Him and Clinton.

Clinton is panting, watching Him to see what he's going to do, while only now looking like he's realized what he's managed to do.

Clinton then approaches Him hesitantly, pulls the katana out, readies himself to execute Him, still wary, as he expects Him to jump up at any moment now... but that doesn't happen.

He raises the katana, tries to cut off Him's head... tries it again... but it doesn't work.

Clinton drops the katana... leaves along with a hobbling Cooper, whom he picks up...

When he reaches the exit of the warehouse, looked at by all of the dogs including the brood father, Kinji gets up to follow him as well, quietly.

EXT. MAZE ROOM - RETAIL UNIT - DAY

We see Kinji, carrying the bundle, and Clinton, who is carrying Cooper over his shoulder with one hand, the heavily wounded other hand covered in bloody sheets; an improvised bandage. They are walking through the maze room. In the distance we can see a door leading to the Descent.

Clinton and Cooper are still recovering from the fight, both tired, both hurting. Clinton looks very pale and Kinji seems concerned about him.

(CONTINUED)

CONTINUED:

Kinji looks at Clinton. He seems worried... before he nods at him, hopeful, believing it will be alright.

In the distance, something strange; a hallway that's not supposed to be there... along with PEOPLE walking through that hallway without a care in the world... shopping.

Kinji and Clinton exchange a glance... approach it.

The hallway seems like a strange glitch in their vision. It's clearly not supposed to be there, in-between some store racks. A gateway out of the maze room, angled all wrongly, yet there it is.

Kinji seems to have no interest in entering it himself, is looking at Clinton.

Clinton is conflicted, imagining the life he could have... before he looks at the tired, hurt Cooper, who shows some slight interest in the portal, sniffing at the people walking through the hallway in the distance.

Clinton gets out his phone to look at a picture of him and Krisella one last time... before he sees Drake Strickland's contact in his list of contact...

Clinton puts his phone away, puts Cooper onto the ground, crouches beside him... pets him... hugs him, long and hard, before he kisses him in the neck.

Clinton then gets up... and Cooper approaches the gateway after a beat... before we hear the door to the Descent slamming open, someone running through the hallway towards the gateway, something Clinton and Kinji don't hear just yet.

The gateway instantly disappears as both Cooper and an ANS SOLDIER dressed in tactical gear and carrying a shotgun enter the gateway... surprising Kinji and Clinton... before they exchange an alarmed glance.

INT. VARIOUS LOCATIONS - DAY/NIGHT

MONTAGE of Clinton and Kinji travelling through the Retail Unit. Clinton and Kinji's beards grow to signify the passing of lots of time, though they don't age.

-IN THE MAZE ROOM, where Clinton and Kinji are walking through. Clinton is still pale, the sheets around his arm less bloody.

(CONTINUED)

CONTINUED:

-IN THE RUGS DISPLAY, where Clinton and Kinji are walking through. Clinton seems to feel slightly better, and the sheets now serve as more of an arm sling than a bandage.

-IN THE HOME DECORATION DISPLAY, where Clinton and Kinji have reinforced one of the showrooms. While Kinji is sleeping, Clinton is sitting in front of the bindle, looking at the leftover food and drinks they have. He still has the arm sling.

Clinton is dividing the food into two groups... one for him, one for Kinji. Both Kinji and he now have a bottle of milk and a fried egg sandwich.

CLINTON (V.O.)

A wise man once said a true man
holds dear three chief virtues.

There's half a fried egg sandwich left.

CLINTON (V.O.)

Bravery, loyalty and selflessness.

Clinton pushes the half-fried egg sandwich to the food and drink belonging to Kinji.

-IN THE MAZE ROOM, where Clinton and Kinji are walking through. Clinton has fully healed though is won't be able to use his left arm again, which now hangs at his side limply.

CLINTON (V.O.)

If a man upholds these values during
testing times-

-IN THE LIVING ROOM DECORATION DISPLAY, where Clinton drives his spear through a monkey, pinning it to the wall while he allows Kinji to run.

Clinton stabs the monkey in the leg, twists the spear, making the monkey fall and unable to follow them before he hurries after Kinji.

-IN THE MAZE ROOM, where Clinton and Kinji are seen walking through the endless maze room, both comfortable.

CLINTON (V.O.)

-that man should not fear death.

END OF MONTAGE.

(CONTINUED)

CONTINUED:

We see the endless maze room ahead of them.

FADE OUT.

OVER BLACK: Wood clacking on wood, like a hammer.

INT. BEDROOM DISPLAY - RETAIL UNIT - DAY

In a reinforced bedroom showroom, we see Clinton, now with a long beard and long hair, still wearing the same suit, which is now worn. He is using a plank to finish a cross he's made, before he drives the cross through the bed so that it can't fall over.

We see Kinji laying on a rug, hair also long, beard also long, though Kinji has passed away peacefully.

Clinton crouches next to the rug on which Kinji lays to look upon him once more, before he rolls the carpet up with Kinji inside, pushes it under the bed... looks at it one last time... and walks away...

INT. MAZE ROOM SEASIDE - RETAIL UNIT - DAY

An even more ragged, though stronger looking Clinton is walking through the maze room. There's holes in his suit, which he's patched up with tape, rags, and leather sections. Around his arms, he wears armor made of tape and leather.

In his hand, still the same spear, and thrown over his shoulder, a nicely filled bindle. Clinton doesn't look tired, doesn't look afraid. He's grown used to life in the Retail Unit and looks like an experienced survivor now.

...But then, sunlight streaming into the Retail Unit in the distance. Clinton looks up, curious...

KINJI (V.O.)

I've had lots of time to ponder...
and I believe this dimension consist
of... this... and so much more.

Clinton approaches it.

ON AN ENDLESS OCEAN directly bordering the Retail Unit as we see the gargantuan tail of a giant water creature disappearing back into the ocean far, far into the distance.

(CONTINUED)

CONTINUED:

Clinton appears, gazing at the endless ocean while leaning on the spear...

THE END