

BAA

Written By

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EXT.FARMHOUSE-NIGHT

SUPER:Kentucky, 1963

On a dark and rainy night, a large sinkhole has opened on a small hill next to a farmhouse. The fence bends towards it, some of the planks are lost, and a nearby truck starts to roll forward. The sky is ghastly dark purple green, and nothing short of sinister. The wind howls ferociously.

INT.FARMHOUSE-NIGHT

A family huddles underneath a table in fear. The floor is slanted, and many items roll forward and crash. MAMA HARDRIDGE, (mid 30s), cradles JULIA HARDRIDGE (8), in her arms. PAPA HARDRIDGE, (40s) motions his hands towards the door, which is open.

PAPA HARDRIDGE

Stay back! The door blew open.

MAMA HARDRIDGE

Do the sheep look like they're in the pen?

Papa leans forward a little, glancing out the door. He turns back to his wife and daughter

PAPA HARDRIDGE

Dammit. No, they're out.

JULIA HARDRIDGE

Wait! What about Bo Peep???

MAMA HARDRIDGE

He's gonna be just fine, and so will the other sheep, sheep are smart!

JULIA HARDRIDGE

No they're not, they're gonna fall in the hole!

PAPA HARDRIDGE

They'll be fine Julia, now enough!

A loud sheep bleat is heard from outside.

PAPA HARDRIDGE (CONT'D)

Don't go out there Julia!

JULIA HARDRIDGE

Bo Peep!!!!!! Don't worry baby! I'm coming!

Julia pushes her way out of her mother's arms and runs outside, the cold wind blows against her face and her feet slip on the wet ground. Her mother calls out for her.

MAMA HARDRIDGE

JULIA!!!

PAPA HARDRIDGE

Julia! Get back here now!!

EXT.FARMHOUSE-NIGHT

Julia runs around outside, the wind is so strong it pushes her back. The trees bend in the wind.

JULIA HARDRIDGE

Bo Peep!!! Peepy BABY!!!!

We hear another bleat, this one sounds a bit odd, like it is mixed with the screams of a tortured man. Julia runs towards the sound, which leads her up the hill. She holds onto the side of a tree to balance.

JULIA HARDRIDGE (CONT'D)

Bo Peep!!!!!!

JULIA'S POV-THE BOTTOM OF THE HOLE: Julia peers down the hole and a look of horror crosses her face. An otherworldly moan comes from the bottom of the hole.

SUPER: BAAAAA

Footage from an informational video on the cloning of "Dolly the Sheep" is shown.

SUPER: PRESENT DAY

EXT.FARMHOUSE-DAY

MILLY HARDRIDGE (13), and her mother CATHERINE HARDRIDGE, (40s), pass the farmhouse. Milly runs towards the sheep pen and greets all the sheep.

MILLY

Good morning Hugh Hefner! Good morning Lamb chops! How are all my beautiful babes doing?

The sheep baa happily. Milly approaches one sheep with a black curl of wool on the front of his face. She gets down on her knees and hugs him.

MILLY (CONT'D)

And how's my little curly boy??!!
How's Curly doing??

CURLY

Mehhhhh.....

Catherine starts pushing a wheel barrow, and motions with her non free hands towards an ax in a nearby tree stump.

CATHERINE

Milly, Ax me.

Milly's attention is focused elsewhere, and she does not hear her mother, instead, she is paying very close attention to the sheep pen.

CATHERINE (CONT'D)

Milly? Hello? Anyone in there?

Milly breaks her stare from the pen and faces her mom.

MILLY

Did we leave the pen open last night? I feel like one of the sheep are missing. Yes! Shaun is gone!

CATHERINE

Milly, it's okay if they stray a little far out of the pen sometime, he probably just went on the hill for fresher grass. Now hand me the ax.

Milly nods and walks towards the stump. She struggles to pull the ax out but eventually does and stumbles, almost falling down the hill with it.

MILLY

Mom, I hate chopping wood.

CATHERINE

Oh yeah? And do you hate having heat too?

MILLY

(grumpy)

No. But what does that have to do with me carrying the wood?

(MORE)

MILLY (CONT'D)

And why is it always my job to do
all the sh-

CATHERINE

How bout your fingers?

Milly starts walking forward, Mom is pushing the wheelbarrow
behind her.

MILLY

What?

CATHERINE

Yep, if it gets too cold you can
lose your fingers and toes.

MILLY

Mom, it's not that cold here.

CATHERINE

It's gotten that cold! Don't you
remember the story I told you of
your grandma and I, back in 93,
during that big blizzard? We were
snowed in, if we had waited to cut
that wood a day longer and if we
weren't stockpiling we surely would
have frozen to death-

Milly makes a mocking chatter mouth movement with her hand.

CATHERINE (CONT'D)

You couldn't do that if you didn't
have fingers!

Milly and her mother start laughing.

The sheep pen creaks.

EXT. WOODS-DAY

Catherine pushes the wheelbarrow next to a tree. Milly stops
beside her, out of breath.

CATHERINE

Come on girly, we haven't even
started yet.

MILLY

(panting)

That was a long walk, and there was
a hill.

(MORE)

MILLY (CONT'D)

I think I'm gonna pass out mom. I need to stay hydrated and I hardly even had any water.

CATHERINE

Don't be soft sweetie. Hand me the ax.

Milly haphazardly hands the ax to her mom, metal part up. Her mother shakes her head and grabs the bottom.

CATHERINE (CONT'D)

Okay, first off, always hand the ax off bottoms up. You should only have it in the upright position when you're ready to chop, got that?

Milly nods. Catherine motions for Milly to back up. Milly does so. Catherine flips the ax around, now facing it heads up and towards the tree.

CATHERINE (CONT'D)

You want to make sure no one's too close to you when you're chopping cause you're gonna need a wide swing to get a decent chop.

Catherine widens her stance. She raises the axe above her head.

CATHERINE (CONT'D)

Now Milly, pay attention, because your form is super important, and I don't want you getting hurt, so you're gonna do it one way, and what way is that?

A sheep bleats in the distance, Milly perks her head up.

MILLY

Uhh, umm.. the right way-Did you hear that?

CATHERINE

(Annoyed)

Hear what Milly? I'm trying to tell you something important!

MILLY

It's just-I'm sorry, it's nothing.

Milly looks down towards the ground, then slowly turns her head behind her. She crosses her arms and puffs out her chest.

CATHERINE

Come over here.

Milly walks towards Catherine. Catherine places the axe in her arms, bottoms up. Milly flips it and wraps her hands around it.

CATHERINE (CONT'D)

Do you remember the stance that I showed you?

A louder sheep bleat echoes off in the distance. It sounds like it's in pain.

MILLY

That's Shaun! He's out in the woods with us right now! A wolf or a bear is probably attacking him!

CATHERINE

Shoot. Okay, yeah it does sound like Shaun-maybe we could look around a bit-

MILLY

I was so mad when that fox got in last week and took Ewe Hefner. They're like family to me mom, I don't want them to get hurt.

Milly starts crying. She lowers the axe closer to the ground. Catherine pats her back.

CATHERINE

I love them like little fuzzy, weird cousins too kid. But don't worry, we're going to find him, first we just need to-

The sheep bleats, and we hear a howl, it's horrific sounding.

MILLY

Something's attacking him!!

Milly starts running deeper into the woods, axe in hand. Catherine is startled and begins chasing after her.

CATHERINE

Milly dammit! Don't run with the axe!!! Put it down!!

(MORE)

CATHERINE (CONT'D)
 It's like running with scissors but
 ten times worse!! Milly!!!!

EXT. CLEARING-DAY

Milly follows the sound of the sheep as it gets louder and louder and her mother's voice gets more and more distant. Suddenly, the sheep noises are covered by the screams of a man. Milly stops in her tracks.

MILLY
 (shaky)
 Hello?

Something rustles in the bushes. Milly heads towards it. She reaches her hand out. A VOICE calls out to her.

VOICE
 (Muffled)
 HELP ME!!

A sheep bleat/scream comes from the bushes, causing Milly to jump back. Milly raises the ax high above her head.

MILLY
 Shaun???

Catherine, comes up behind Milly, out of breath. The sheep jumps out of the bushes towards Milly, there is something wrong with its face, but it moves too fast for us to see.

The sheep bumps into Milly then runs in the other direction, causing Milly to stagger backwards, ax still raised high. SQUELCH.

Milly's face freezes. She is trembling and covered in sweat. Her hands are shaking. She grips the ax handle tightly and realizes it has planted into something behind her. She tries to pull it out, it won't budge.

MILLY (CONT'D)
 (Whimpering)
 Please. No.

Milly lets go of the ax. It stays in place. She turns around. Her mouth trembles, she covers her eyes and starts sobbing, her sobs turn to screams.

MILLY'S POV: Catherine has the ax planted right in the middle of her face, she tries to speak, but instead only gurgles. Blood drips from her mouth and forehead. She musters out a word. But it is hardly even intelligible, and comes out distorted, like words sound in a nightmare.

CATHERINE

(Wet)

Milly?

Catherine falls forward, the ax cuts through her head right down the middle and comes out the other side, the metal poking out.

Far away, we hear the sheep bleating.

INT.FUNERAL PARLOR-DAY

Few attendants gather at the funeral of Catherine Hardridge. Milly sits in a chair, completely numb. People come up to her and offer their condolences, but she hardly acknowledges them.

An older looking woman, scraggly, stands in the corner, staring at Milly. Another elderly woman, JULIA HARDRIDGE, (70s), approaches Milly.

JULIA

Hey Milly, how are you holding up?

Milly looks up at her, eyes glazed over.

MILLY

Are you mad at me, grandma?

A few funeral goers turn and look in their direction. Julia gets closer to Milly and speaks quieter.

JULIA

Of course not Milly! Why would you say a thing like that?

MILLY

I killed mom.

JULIA

Milly do not blame yourself for this, I mean I don't even understand why she gave you an ax in the first place! You're a thirteen-year-old girl! You should be in school and playing with dolls with other girls your age!

MILLY

I'm a little old for dolls, don't you think?

JULIA

Well you're a little young to be-

Julia holds back her words. Milly looks up to her sadly.

JULIA (CONT'D)

I need to ask the director something. I'll be right back.

Julia leaves Milly's side. A young, smartly dressed woman, SAMANTHA (22), sits down next to her. Milly does not look in her direction.

SAMANTHA

Hiya, Milly! I'm your third cousin twice removed Samantha. You can call me Sam.

Milly stares forward. She then whips her head at Samantha.

MILLY

Please no more, "I'm sorry for your loss" because it doesn't mean shit from people I don't even know who never even cared about my mom!

Samantha, unfazed by Milly's outburst, whips out a cigarette and lights it.

SAMANTHA

But I'm not sorry for your loss, this is the best thing that could have ever happened to you.

Samantha takes a deep puff of her cigarette. Milly is outraged. She jumps out of her chair.

MILLY

Shut the fuck up!

People stare in Milly's direction. She composes herself. Her eyes are full of tears. Samantha is unaffected. She playfully elbows Milly.

MILLY (CONT'D)

OW.

SAMANTHA

Just trying to be positive kid, jeez.

MILLY

What's wrong with you? You're supposed to be family-

SAMANTHA

Whoever invented the word family needs to be shot. It doesn't mean shit. You're right, most people here didn't care about your mother or even know her. That's because your mom was a selfish bitch wacko, who instead of taking care of her own mother, basically told her to fuck off, took the house back against her wishes, and pulled you out of school to live off the grid, leaving you with virtually no social skills or education.

Milly's face drops. Her pupils dilate.

SAMANTHA (CONT'D)

Case in point, best thing that could have happened to you.

Samantha blows cigarette smoke in Milly's face. Milly screams.

MILLY

I'LL KILL YOU!!!!!!

Milly lunges at Samantha, who stumbles back and falls onto a desert table. Julia turns to them.

JULIA HARDRIDGE

It's okay, let it all out.

INT. CAR-DAY

Milly sits in the back of the car. Arms crossed. Julia drives. She looks back at Milly.

JULIA HARDRIDGE (CONT'D)

Don't mind your cousin, Milly. She's grieving too. Also, did you try the blueberry buckle? I brought some home if you wanna have a taste.

MILLY

She's an asshole. She said it was a good thing that my mom died.

JULIA HARDRIDGE

Just trying to cheer you up.

Julia peers out the window, looking unsure in her own words.

INT. FUNERAL PARLOR-DAY

Samantha cleans up the deserts that have been knocked in the ground. The lady in the corner does not take her eyes off Samantha. Samantha eyes the crowd and quickly runs into the bathroom.

INT. BATHROOM- DAY

Samantha walks over to the sink. She throws water on her face. She looks in the mirror.

SAMANTHA

Okay, so maybe that didn't go exactly as you planned, but it's just a minor set back.

Samantha leans her hand on the radiator under the blow-dryer, causing it to go off, which surprises her.

SAMANTHA (CONT'D)

I mean I guess I didn't go about that the right way, but I was just trying to cheer the kid up, I mean come on! Her mother was a nut! I mean I feel bad we knocked over the dessert table, but the cake was shit anyways.

Samantha looks on the floor. There is a singular rose. She picks it up and throws it in the garbage. A WOMAN, middle-aged, steps out of the bathroom stall.

SAMANTHA (CONT'D)

Hey you!

WOMAN

Can I help you?

SAMANTHA

You don't think it's wrong to turn a negative situation into something positive, right?

WOMAN

No, of course not.

SAMANTHA

And if you were doing something for maybe a selfish reason, it would be worth it if you ended up helping people along the way?

WOMAN

I suppose so.

SAMANTHA

What did you think of Catherine?

WOMAN

I don't know. I never met her.

SAMANTHA

Then what are you doing at her funeral?

WOMAN

(annoyed) I made the cake.

The woman storms out of the bathroom.

INT. CAR-DAY

MILLY

Did you hate her too?

JULIA HARDRIDGE

Samantha? I mean she's a little difficult to manage but mostly-

MILLY

No. My mom.

Julia ponders. She taps her hands on the steering wheel. As she talks she sounds increasingly more angry.

JULIA HARDRIDGE

Hate is a strong word Milly. When I moved off the farm and Catherine bought it, I was angry because I always told her about how dangerous it was, and she refused to listen. And after that, well, she told me not to come around anymore.

Julia breathes. Milly looks shocked. Julia, now calm, continues.

JULIA HARDRIDGE (CONT'D)

No. But I could never hate my daughter. I believe she did what she thought was best for-everyone. And I know she cared about you a lot, and you her. And you're a good little girl for that.

MILLY

I'm not good at all. I killed her.
I'm-I'm evil.

JULIA HARDRIDGE

That wasn't an evil accident, just
an accident. I've seen evil
accidents.

MILLY

I don't know what else you'd call
what I did.

Milly looks out the window. She starts to cry.

MILLY (CONT'D)

I just really miss her.

JULIA HARDRIDGE

Yeah, I miss her too, I've missed
her for a long time.

Julia turns back at Milly.

JULIA HARDRIDGE (CONT'D)

Milly?

MILLY

Yes, grandma?

JULIA HARDRIDGE

Why did you think I didn't come
around as much anymore?

Milly thinks for a moment.

MILLY

I thought you got sent to an old
folks home for old people.

Julia slams on the brakes. Milly's head hits the back of her
seat.

JULIA HARDRIDGE

(Cheerfully)

We're here!

EXT.FARMHOUSE-DAY

Milly and Julia make their way towards the house.

JULIA HARDRIDGE

Is it hard for you to be here
Milly? If it gets too difficult for
you, we can leave.

Milly runs up to the sheep pen and hugs one of the sheep,
tightly.

SAMANTHA

Yeah, I don't know if being here is
the healthiest thing, for your mind
right now.

MILLY

Are you kidding me? Being back on
this farm is the closet I can be to
my mom. It's the only piece of her
I have left.

SAMANTHA

Did you tell her we're losing the
farm?

Milly turns to see Samantha standing next to the farmhouse.

MILLY

What is she doing here?

JULIA HARDRIDGE

Samantha, have some compassion, she
just lost her mother!

SAMANTHA

Killed her mother you mean. I don't
have compassion for criminals.

JULIA HARDRIDGE

She's thirteen!

MILLY

What does she mean we're losing the
farm?

Julia looks over at Samantha angrily and shakes her head.

JULIA HARDRIDGE

Well, it turns out your mother
didn't own the farm actually, she
was just renting it from my friend
Linda who bought it after I moved
out to take it off my hands and was
renting it to her. It's Linda's
property.

(MORE)

JULIA HARDRIDGE (CONT'D)
 And I think this is for the best,
 this farm is dangerous, as you have
 clearly proven!

MILLY
 This farm is my home and before all
 this happened nothing bad has ever
 happened here!

SAMANTHA
 I wouldn't exactly call your life
 before perfect, but what do I know?

JULIA HARDRIDGE
 This farm is evil. Pure evil.

Milly's mouth starts to tremble. Julia catches herself.

JULIA HARDRIDGE (CONT'D)
 It's not you Milly. I've known
 since I was a little girl, this
 farm brings doom upon whoever lives
 on or around it. I was lucky I
 moved out when I did, if only my
 mother and father were given the
 same luxury. Bad things happen
 here.

MILLY
 What kind of bad things?

JULIA HARDRIDGE
 People going missing, deaths..and
 worse.

MILLY
 And..worse?

SAMANTHA
 Which is exactly why I want study
 this place!

MILLY
 Wait...she's living with us?

JULIA HARDRIDGE
 Which was the other thing I meant
 to tell you. She will be, that is
 until we found a new place to live,
 Linda has allowed us that.

Samantha wraps an arm around Milly, who recoils and backs
 away.

SAMANTHA

Come on kid, haven't you always wanted a beautiful, strong young woman as your role model?

MILLY

Yeah, you know any?

Samantha glares at Milly. She tosses her cigarette on the ground and stamps it out in front of her.

SAMANTHA

Can we give her Linda too?

The sheep begin to scurry around and panic. They bleat loudly, frightened.

SAMANTHA (CONT'D)

Ay yo, what's going on with the talking sweaters?

JULIA AND MILLY

A storm's coming.

Milly and Julia look at each other and smile.

SAMANTHA

How can you tell?

MILLY

The sheep always act up when there's bad weather coming.

JULIA

Or really any bad news in general.

SAMANTHA

I sincerely doubt that. I'm a journalist remember? Bad news is my bread and butter.

JULIA HARDRIDGE

I'd like some good news for a change. Milly, lock the sheep up. We're heading in for the night.

Milly nods and heads towards the pen. Samantha follows Julia towards the house. Julia hands her a shovel.

SAMANTHA

What's this for? I thought a storm was coming. Don't we have to head inside?

JULIA HARDRIDGE

You'll have time, looking at the sky I'd say you have a good two hours before it hits. And hey, you wanted to know more about living on a farm.

SAMANTHA

Very funny. You don't really mean I-

Julia pats Samantha on the shoulder. Samantha looks at the shovel, shudders, then plugs her nose and heads towards the pen.

INT. MORGUE-NIGHT

A man in a white uniform approaches a morgue tray. There is the name "Catherine Hardridge" written on it. He pulls it out. It is empty.

MORGUE WORKER

Fuck me.

EXT. FARMHOUSE-DAY

A van is parked on the grass outside the house.

INT. LIVING ROOM-DAY

Julia is seated in a green arm chair with a cup of tea in her lap. Samantha stands in the corner eagerly, wielding a pen and paper. Across from Julia sits NEVIN REYNOLDS, (28), he is nerdy but hides it well.

JULIA HARDRIDGE

The last thing I wanted was people here asking me questions.

SAMANTHA

Don't worry Julia, he's a friend of mine.

NEVIN

Yeah, and of course I won't make you talk about anything you don't want to.

JULIA HARDRIDGE

Well, alright.

INT.KITCHEN-DAY

Milly is making herself a sandwich. She is angry. We can hear parts of the interview from the other room. She looks at the fridge. There is a picture of her and her mother on it.

Samantha hands Julia a tissue. Nevin leans back in his chair. He straightens up awkwardly.

NEVIN

Thank you Mrs. Hardridge, I know that must be difficult for you to talk about. I just have one last question for you.

JULIA HARDRIDGE

Yes?

Outside, a cloud covers the sun and the room grows darker.

NEVIN

What do you think happened to your daughter's body?

Julia looks shocked, her mouth trembles as she speaks. She looks over at Samantha, who looks just as confused.

JULIA HARDRIDGE

Wh-what?

NEVIN

I apologize, I thought you knew this already-

JULIA HARDRIDGE

Knew what?!!

The tension in the room grows.

NEVIN

I read a report, though it could be speculation, that Catherine Hardridge's body went missing from the morgue last night.

Julia stands up, she drops the tea cup that was on her lap.

JULIA HARDRIDGE

And nobody thought to tell me!??

Julia stumbles forward. She holds onto her head.

JULIA HARDRIDGE (CONT'D)

I feel like I'm going to faint.

Samantha rushes over to Julia and grabs onto her arm.

SAMANTHA

Okay Jules, let's just lie down for a bit.

JULIA

Don't tell me what to do!

Samantha nudges her head towards Nevin.

SAMANTHA

Take five.

Samantha brings Julia towards her bedroom.

INT. KITCHEN- DAY

Milly sits on the floor and eats a sandwich. She clenches her eyes tight.

BEGIN FLASHBACK/IMAGINATION SEQUENCE:

EXT. WOODS-DAY

Milly and Catherine stand over a sheep. He has a large scar on him and his leg is broken. Milly hugs her mom.

MILLY

It's my fault, I forgot to close the pen!

CATHERINE

It's okay Milly, let's just be grateful the fox didn't get anyone else.

Catherine raises a gun, Milly covers her eyes.

MILLY

I don't want to look.

Catherine shoots the sheep in the head. Birds fly away at the sound.

CATHERINE

You're free now.

Milly grabs Catherine's hand, and they start to walk away, suddenly, Catherine drops to the ground. Milly jumps back in panic.

Catherine lies on the ground in front of Milly. The ax is planted in her head now and blood drips on the ground. Milly reaches towards her.

Catherine's arms contort, and she grips the ground tightly with her fingers. She starts to make that moaning/bleating sound Milly heard earlier that day. Milly places her hands tightly over her ears.

MILLY
(Shaky)
Mo-Mom-

Catherine lifts her face up, it is covered in worms in maggots. Milly screams but no sound comes out of her mouth. Catherine grabs her.

END FLASHBACK/IMAGINATION SEQUENCE:

INT. KITCHEN- DAY

Milly screams and crumples to the floor.

INT. LIVING ROOM-DAY

Samantha sits on the couch. She takes a deep puff of her cigarette. Nevin sits across from her. He looks uncomfortable. He shifts his attention away from the photos of Milly and her mom.

NEVIN
I'm sorry I brought up Catherine's missing body-I thought you all were informed.

SAMANTHA
It's fine, we were bound to find out soon anyways.

NEVIN
Yes, but not like that, it wasn't right.

SAMANTHA
Is there a right way to tell a mother her daughter's corpse was stolen?

NEVIN
Yes, I believe there's a right way to do everything... How's Julia holding up?

SAMANTHA

I Finally got her to sleep. With a little bargaining and teeth pulling, she doesn't go down easy..

NEVIN

That's good. What about the kid?

SAMANTHA

She had a major freak out in the kitchen. They gave her some medicine, so she's sleeping in her room now. And thank god for that, the little rugrat's been getting on my nerves.

Samantha looks disgusted with her cigarette. She rubs it on the arm of the couch.

NEVIN

Sam, she just lost her mom, cut her some slack. She needs therapy or something.

SAMANTHA

I need therapy after trying to deal with this crazy family. Did we get everything we needed?

NEVIN

I believe so, we just wanted to get a few shots outside the house.

EXT. FARMHOUSE-DAY

Nevin and Sam circle the house and take photographs. They approach the sheep pen.

NEVIN

Aww, they're so cute.

He reaches his hand through the pen to pet one, it rubs against his hand.

SAMANTHA

They're not cute when you're looking at the other end of them.

NEVIN

This is a kind of random question, but have the sheep been acting weird? Like walking around in circles?

(MORE)

NEVIN (CONT'D)

Or running around erratically? Any abnormal behavior? Because animals can usually sense when something is dangerous in their environment, and can tell even before humans can.

SAMANTHA

No-well sorta I guess. Apparently they've been getting out of the pen more often than usual, and they make really strange noises at night, like old women giving birth kinda screams, but that could just be a sheep thing. Why?

NEVIN

Usually if there's a danger that is going to befall a farm-

SAMANTHA

Befall?

NEVIN

-The animals are the first to sense it.

Nevin looks at one of the sheep, it has stitches on its leg.

NEVIN (CONT'D)

Did this sheep get patched up after an injury? Like by Catherine or Julia?

SAMANTHA

I have no clue. I'd ask the two sheepsperfs in the house, but they're both sleeping with mr.klonopin tonight.

NEVIN

Interesting.

Nevin heads towards the news van, Samantha follows.

NEVIN (CONT'D)

Well keep me updated, and let me know if ya'll need anything, okay Sam?

SAMANTHA

Yeah Nev, thanks.

INT.LIVING ROOM-DAY

Milly lies on the floor, working on a puzzle. It is raining outside. Samantha enters the living room, soaking wet. She warms herself by the fire.

MILLY

Where have you been all day?

SAMANTHA

Off doing adult things, why do you care?

MILLY

I was just curious. If it was anything scary, I can take it, I'm 13, I'm not a baby.

SAMANTHA

I was taking care of business, okay! Don't worry about it.

Milly rolls her eyes and goes back to her puzzle. Julia approaches the doorway of the living room apprehensively. She stands for a moment. Samantha turns to face her.

On the T.V. In the background, we see a man in a lab coat petting a sheep. An image of a DNA helix appears on the screen as he pokes and prods at the sheep.

SAMANTHA (CONT'D)

Julia, I've always heard stories about this place, but I never really understood .

MILLY

Come on grandma, what's going on?

Julia messes with her bathrobe, then enters the living room.

Samantha and Milly both sit up. Julia sits in a chair in the center of them.

JULIA

It's hard for me to talk about with anyone, really. Come to think about it, I don't know if I've ever really told anyone this.

EXT. FARMHOUSE-NIGHT (FLASHBACK)

A young Julia stands on the hill, looking down into the sinkhole that has opened up as she clings to a tree. There is pure terror across her face.

She covers her eyes and buries her head into the tree. She almost falls, but catches herself.

JULIA (V.O.)

I've told you when I was younger a sink-hole opened up on the farm and almost destroyed it, but there was something in that hole, something, unnatural, calling up to me.

INT. LIVING ROOM-DAY

SAMANTHA

You think you saw someone at the bottom of the sinkhole?

JULIA

No, I know I did, I saw, well I saw something.

MILLY

What was it?

JULIA

(shaky)

I-I-I-I don't know...it looked like-

EXT. FARMHOUSE-NIGHT (FLASHBACK)

SHEEP-HUMAN POV:

At the bottom of the hole, is a horrifying sheep human hybrid, though it is heavily veiled by the darkness, so we can't completely make it out. It moans up to Julia, and it sounds like it's in pain.

JULIA (V.O)

Some kind of monster. With a human face, part of a sheeps' body, with horns and hooves, but muscular human legs.

SUBJECTIVE POV:

Young Julia trembles with fear as she stares into the hole she reaches her hand out.

CREATURE (O.S.)

BAAAAAAAAAAAAAAAAAAA!!!

JULIA (V.O)

I remember, being scared at first,
but then, wanting to help it,
wanting to save it, it made such an
inhuman sheep bleating noise, but
also much more human than a regular
sheep bleat, like a man was yelling
from inside the sheep. But then the
hole closed up, and it was
swallowed.

END OF FLASHBACK

INT. LIVING ROOM-DAY

Milly looks at her grandma, concerned. Samantha looks
confused.

SAMANTHA

So what are you saying, you saw a
sheep but it looked like people do?

MILLY

A..sheeple?

SAMANTHA

Quiet Milly. Julia, are you feeling
all right?

JULIA

This is why I never wanted to come
back here, and I begged Catherine
not to live here or bring Milly.

SAMANTHA

Julia, what are you-

MILLY

Wait, the day, that my mom.. I felt
like I heard..something like that
too, like an animal-like man
shouting at me in the woods, crying
for help!

Julia covers her mouth in fear. Samantha stands up.

SAMANTHA

Milly, can I talk to you privately?

MILLY

Well, I-

Samantha grabs onto Milly and drags her into the corner.

SAMANTHA

(Whispering)

Milly, you know Julia is in a very fragile state right now, and you just had a breakdown the other day! Stop talking nonsense and allow yourselves to move on!

Julia paces around in the background, nervously.

MILLY

(Whispering but louder)

I'm not just going to ignore what's happening!

Milly and Samantha head back over to Julia.

SAMANTHA

Julia, I know you're under a lot of stress, but I don't think it's fair to Milly to-

JULIA

Samantha, stop talking to me like you're a reporter and start acting like family!

Julia sits down in the chair. She puts her face in her hands.

SAMANTHA

I'm sorry.

MILLY

You went all this time without telling people what you saw?

JULIA

Yes..actually no. I told my best friend Linda. We tried to find out, where, where they took them.

MILLY

Took who?

JULIA

The people they did those experiments on.

SAMANTHA

Experiments?

MILLY

Like science experiments?

JULIA

They did something to that sheep!
Person! Whatever it was! But we
never figured out what!

MILLY

But how is that possible?

Milly looks unsure now. Samantha crosses her arms.

SAMANTHA

So what do you want!!! What do you
wanna do about this...situation!!!

JULIA

I wanna burn this place to the
ground!

MILLY

Please no!

SAMANTHA

We're not burning this place, it's
in Linda's hands now. And we're
gonna be leaving here as soon as we
find a place for Milly.

MILLY

NO!!

JULIA

That could work, I just don't wanna
deal with this place anymore, I
want it to be gone and out of my
life.

Samantha wraps her arm around Julia.

SAMANTHA

I'll take care of all the
paperwork. Once you leave it will
be better, trust me.

MILLY

I'm not leaving here.

Milly sits in a chair and crosses her arms.

MILLY (CONT'D)

You'll have to move my dead body
out of here cause I'm not letting
Linda steal this place and all my
sheep.

(MORE)

MILLY (CONT'D)

I'll clean up the poop and Samantha won't have to do it ever again-

SAMANTHA

Hey, that doesn't sound half bad-

JULIA

You can't take care of this place yourself, and Samantha and I don't want to be here anymore, so you're out of luck kid.

SAMANTHA

Uhhm... yeah. What your grandma said. Now go to bed.

INT. MILLY'S BEDROOM-DAY

Milly, in bed, with a sheep stuffed animal, stares at a picture of her and her mom on her dresser.

MILLY

Yeah I know I'm too old for stuffed animals. I've just been worried mom, I don't want to lose this house and our sheep. No one cares about them the way we do.

Milly's mom does not respond.

MILLY (CONT'D)

(whispering)

I'm sorry.. I-

A loud commotion sounds from outside. The wind is howling and sheep are bleating loudly. Milly gets up from her bed and runs towards her window.

EXT. FARMHOUSE-NIGHT

The sheep are running around madly. At the top of the hill, a sinkhole has opened up. Milly jumps out of bed.

INT. HALLWAY-NIGHT

Milly runs over to one of the doors. Loud snoring can be heard coming from it. Milly raises a fist to knock on it, then changes her mind and runs down the stairs.

MILLY
 (whispering) I don't need
 them.

EXT. FARMHOUSE-DAY

Milly runs outside. A sheep stands before her, trembling.

MILLY
 Lamb chops?

Milly reaches her hand towards the sheep, but he bleats at her and runs away. Milly heads towards the sinkhole. She hears that inhuman moaning again. She stops in her tracks.

MILLY (CONT'D)
 Come on Milly, just go.

Milly runs towards the sinkhole.

JULIA (O.S.)
 Milly!!! What are you doing!!!

Milly turns around, Julia and Samantha run towards her. Samantha grabs her arm.

MILLY
 Look!!!

Julia staggers backwards.

JULIA
 It's happening again!

Julia runs back into the house. The sheep circle them.

SAMANTHA
 Is that a sinkhole?

MILLY
 Yes, and I heard screaming coming
 from it.

More inhuman wails.

SAMANTHA
 Oh hell no!

Samantha grabs Milly by the arm and runs back towards the house.

MILLY
 Wait!!!!!!!

SAMANTHA

When you see a screaming hole, that
is when you stop asking questions!

INT. NEVIN'S HOUSE-DAY

Nevin is in a monochrome grey sweatsuit. He steps on a treadmill holding a cup of coffee. He drinks from the coffee cup as he runs on the treadmill. His cellphone rings. He puts it between his head and shoulder as he continues to run.

NEVIN

Heyo! Nevin here! Unless your name
is jenny, then I'm not home.

SAMANTHA (V.O.)

It's Samantha, your friendly
Samaritan.

INT. FARMHOUSE-DAY

Samantha sits on the side of a tub wearing a bathrobe.

SAMANTHA

You know that sinkhole Julia talked
about opening up near the house
when she was a kid?

NEVIN (V.O.)

Yeah?

SAMANTHA

Well one opened up again last
night!

INT. NEVIN'S HOUSE-DAY

Nevin slows down on the treadmill slightly.

NEVIN

No way.

INT. FARMHOUSE-DAY

Samantha feels the water with her hand. She takes off her robe and climbs into the bathtub.

SAMANTHA

Yeah, it was crazy, I was too scared to go near it last night, but I kind of want to check out the area today, see if we can find any info that might explained what caused it.

NEVIN (V.O.)

I'm down.

SAMANTHA

Great! See you in 3 hours!

NEVIN (V.O.)

Sure thang!

The sound of liquid is heard spilling over the phone.

NEVIN (V.O.)

AughhhH!!

Samantha shakes her head and hangs up. She lights a cigarette.

EXT. FARMHOUSE-DAY

Samantha stands outside the house, smoking a cigarette. Nevin walks up the hill towards her. It is very windy. Dirt blows in Nevin's face. He sneezes, causing Samantha to jump back and drop her cigarette.

NEVIN

What, you're afraid of sneezes?

SAMANTHA

No, I'm afraid of illnesses.

NEVIN

Which is why you smoke a pack a day.

SAMANTHA

Yeah. Thanks for coming.

Samantha and Nevin start to walk up towards the hill near the sheep pen.

NEVIN

Dang. Sheep are weird.

SAMANTHA

Milly told me the sheep would sometimes wander off on their own, but it's been a week and now I'm starting to think they're missing for good.

NEVIN

What, did they run away?

SAMANTHA

No, they don't really do that, sheep stick together that's kinda their thing.

Samantha stares at the fence suspiciously.

NEVIN

Do you think somebody sheep-burgaled them?

SAMANTHA

Maybe? I don't know why anyone would, but they also seem more on edge, it could also be because of the sinkhole.

NEVIN

Animals are usually good at noticing environmental things like that.

Samantha stares at the sheep eating the grass.

SAMANTHA

That gives me an idea.

Samantha runs towards the top of the hill. Nevin follows her. She jumps up and down at the top center.

SAMANTHA (CONT'D)

Okay, this is where the sinkhole opened up, right?

Nevin backs up, afraid.

NEVIN

Quit jumping up and down! What if it opens up again!?

SAMANTHA

That's not how sinkholes work... I think. But check this out!

NEVIN

What?

Samantha picks up a long blade of grass and walks towards one of the sheep. The sheep abandons the grass it's eating and starts to follow her. It stops right before she gets to the top of the hill and backs up.

NEVIN (CONT'D)

Does he not want it anymore?

SAMANTHA

No, look.

Samantha picks up the sheep and brings it closer to her, and she gets closer to where the sinkhole opened up, the sheep yells and kicks. She lets him go and he runs away. The other sheep move further away as well.

NEVIN

They're scared of the sinkhole.
Well that makes sense, any animal
would be.

SAMANTHA

No, there's something more. Milly
says they've been acting
differently, like they've seen
something. I should have listened
to her.

Nevin is now further down the hill.

NEVIN

Sam, I was wondering-

Samantha walks towards Nevin. She freezes. Behind him stands a man with a sheep head.

NEVIN (CONT'D)

If sheep only eat grass, how come
their poop-

Samantha screams and runs into the woods.

NEVIN (CONT'D)

Sam!! What's wrong?

Nevin looks behind him. There's nothing there.

EXT. WOODS-DAY

Samantha continues to run. She hugs onto a tree, catching her breath.

SAMANTHA

Nevin's a goner-you're all alone
now Sam, shit now I have to do my
Cuba plan early!

She kicks a rock, which lands in the bush. The bush yelps.

SAMANTHA (CONT'D)

Hello?

The bush starts moaning. It sounds like it's in pain. Samantha approaches it. She parts the bush. It is Catherine with her face split in half. Bugs crawl on her face. She grabs Samantha's leg. Samantha screams, kicks her off, and crawls backwards, hitting into Nevin.

NEVIN

Samantha! What's wrong!

SAMANTHA

It's Catherine! I found her body
she's not dead she's still alive!

Nevin walks over to the bush. He looks at it, nothing. Samantha pushes past him and looks in the bush. She runs forward and scans the area. Nothing.

SAMANTHA (CONT'D)

But-but-there was a man with a
sheep head behind you and-and-and-I
just saw Milly's mom.

NEVIN

Look Samantha, you're under a lot
of stress right now. Milly was
seeing things to. You're all going
through a lot and that can cause
you too see a GIANT GOAT MAN WITH A
SPIDER BODY!!

Samantha screams and covers her face. Nevin starts laughing.

NEVIN (CONT'D)

Kidding. See how silly it all
sounds? It was just a robin. Hey,
did you know robins are actually
very territorial and you usually
only see two together when-

Samantha slaps Nevin. He rubs his face, surprised, but nods in understanding. They walk back towards the house.

SAMANTHA

I can't believe I wasted a cigarette on you.

INT. LAB-NIGHT

In an unknown area, a lab with white walls and tall pipes is concealed. The familiar animal like moans ring throughout the lab. Blood splatters all over one of the walls. A shadowy figure hangs over the bloody wall.

VOICE (O.S.)

Well, back to the drawing board.

EXT.FARMHOUSE-NIGHT

Nevin and Samantha walk back to the farmhouse. There are police parked outside.

SAMANTHA

Oh, shit.

NEVIN

What's with the scare car?

SAMANTHA

I don't know.

Samantha and Nevin head inside.

INT. FARMHOUSE-NIGHT

A police officer is talking to Julia. Milly walks up to Samantha and Nevin.

MILLY

There you guys are! I've been looking for you all d-

Samantha hurries past Milly. Nevin pats Milly on the shoulder. Samantha walks over to Julia and the officer.

SAMANTHA

What's going on?

POLICE OFFICER

We got a noise complaint with concern over some screams from this area.

JULIA
 You scared the shit out of me
 Samantha!

MILLY
 I wanna go check on the sheep.

JULIA
 No, everyone's staying inside this
 house tonight!

Julia points towards Nevin.

JULIA (CONT'D)
 Except for you, you should probably
 go.

NEVIN
 Goodnight everybody.

Nevin looks apologetically towards Samantha, then grabs his
 hat and heads out. Julia stares at the police officer.

POLICE OFFICER
 Can I get some water?

JULIA
 Yes of course. Milly?

Milly crosses her arms and heads into the kitchen. The police
 officer follows. Julia pokes the coals in the fire.

SAMANTHA
 Julia, I'm sorry, I just wanted to
 investigate-

Julia whips her head around.

JULIA
 No, no more investigating, no more
 crime solving, scooby doo shit! We
 are out of here!

SAMANTHA
 What?

Milly enters the living room with the officer.

MILLY
 What?

JULIA

I'm tired of this place! It's evil and has brought us nothing but misery! I'm giving Linda back her hell-hole and all the sheep!

SAMANTHA

I-I think that's a good idea, Milly-

MILLY

No no no! You can't grandma please! This is my home! Those sheep are my family!

SAMANTHA

We're your family Milly, and your grandma's right! This place is too dangerous, I mean a sinkhole opened up last night. We're just trying to do what's best for you-

MILLY

Fuck you!

POLICE OFFICER

Well, I think I'll see myself out, ya'll have a good night now.

The police officer leaves.

JULIA

Milly, don't talk to Samantha like that. Now I am your legal guardian and what I say goes!

MILLY

None of you care what's best for me! All you care about is money! You don't care about what mom would have wanted!

JULIA

I'll never know what my daughter would have wanted because she's not here anymore!

Milly starts to cry. She backs away from Julia.

JULIA (CONT'D)

Milly, wait. I'm sorry-

Milly runs upstairs. Samantha pats Julia on the arm.

SAMANTHA

We're doing the right thing. I know how much she loves this place but it's painful for her too. We all just need a fresh start.

Julia nods.

JULIA

A fresh start.

EXT. FARMHOUSE-DAY

A moving truck sits outside the house. Milly stands grumpily next to the farm house. Julia walks over to her. A crowd has gathered next to the house, Samantha and Nevin talk to them.

JULIA

Hey kid.

MILLY

Where are we supposed to go?

JULIA

I don't know yet, away from here.

MILLY

Can I at least keep lamb chops?

JULIA

You and I both know he'd be happier on a farm and I don't think that's the best place for any of us now.

MILLY

He'd be happier with me. Or I'd be happier with him. I think having a sheep would make us all happy.

JULIA

You make me happy.

Milly sits on the ground.

MILLY

What if she eats him?

JULIA

Well, you did name him lamb chops.

MILLY

Oh, yeah.

Milly and Julia laugh.

MILLY (CONT'D)

What are all these people doing here?

JULIA

I don't know. Nevin and Sam had the bright idea to do some informational session on this house and turn it into some kind of spectacle, which is exactly what I didn't want.

Samantha and Nevin pass out pictures of sheep. A woman approaches Samantha.

WOMAN

Do you know if sheep eat meat?

SAMANTHA

How the hell should I know? I'm not a farmer.

The woman walks away, annoyed. Julia gathers towards the center of the crowd, standing amid the sheep.

JULIA

Now as sad as it is to say goodbye to this farm and all these animals we love so much, I believe I was put on earth for a higher purpose, and I want to give Milly the life she really deserves.

Milly sulks near the farmhouse, away from the crowd.

JULIA (CONT'D)

Now, my good friend Linda will be taking care-

The ground starts to rumble and shake. A sinkhole opens up, swallowing grandma and several other townspeople. Samantha grabs Milly's hand and starts to run away from the farm. Milly calls out to Julia.

MILLY

Grandma!!!!

Milly and Samantha continue running when suddenly a large piece of the roof of the farmhouse falls on them. The screen goes dark.

INT. HOSPITAL-DAY

Milly sits in a bed with her arm in a sling. A nurse walks over to her bed.

NURSE

Can I get you anything?

MILLY

Is my grandma okay? Is Samantha okay?

NURSE

Samantha hurt her head, but she's going to be fine. Your grandma-

MILLY

She's dead, isn't she?

The nurse sits besides Milly's bed.

NURSE

Now you shouldn't think like that. Your grandmother and a few others did fall into a sinkhole but that doesn't guarantee that they're dead. People get rescued all the time.

MILLY

Well when is the rescue happening?

NURSE

They're sending out a drill and a search party tomorrow morning.

MILLY

Tomorrow morning? They'll all be dead by then!

The nurse stands up and grabs a cup from the bedside table and hands it to Milly.

NURSE

You can't have a good search party if everyone is sleep deprived, including yourself, now drink this and get some sleep.

MILLY

You're a liar. You're just saying what I want to hear when everyone in the town is too lazy to save my grandma you bitch!

The nurse's expression droops.

NURSE

Listen you little shit, I'm coming off a 23-hour shift and my last stop ends when you shut your fucking peepers so drink the goddamn Unisom!

Milly takes the drink in her mouth.

The nurse smiles.

NURSE (CONT'D)

Good love. Have sweet dreams.

The nurse exits the room. As soon as she leaves, Milly spits the drink onto the floor.

MILLY

I gotta get out of here!

Milly climbs out of bed, clinging to her broken arm in pain. She falls forwards, knocking the glass cup over and hitting the ground hard. She winces at the sounds. She steps with her bare feet over the glass and rushes to the window. It is bolted shut.

MILLY (CONT'D)

Dammit!

Foot steps approach Milly's hospital room. A shadowy figure stands outside her door.

MILLY (CONT'D)

Just stretching my legs! Nothing bad going on in here. I was actually sleep walking, so you don't even need to-

The door knob starts to turn. Milly jumps into her bed and hides under the covers. A familiar voice calls out.

VOICE

Milly? What the hell are you doing?

Milly lowers the blanket. The image of the figure in the door goes in to focus. It's Samantha, with her head wrapped in an adhesive bandage.

MILLY

Samantha? What are you doing! You're not supposed to be out of bed!

SAMANTHA

Yeah and grandma's not supposed to be underground, is she? Come on! We're getting out of here! Nev's waiting outside.

MILLY

Where are we going?

SAMANTHA

Back to the farm.

Samantha turns and hits her head on the door frame. She gestures for Milly to follow her.

INT. NEVIN'S VAN-NIGHT

NEVIN

Wow this is so cool! I feel like a real night crawler!

SAMANTHA

Glad Julia getting sucked into the earth can provide a good story for you.

NEVIN

Hey, I came, didn't I?

Milly stares out the window and scratches her cast.

MILLY

There's no way she survived that.

Samantha smokes a cigarette and glares back at her.

SAMANTHA

Quit talking like that Milly, you're getting on my nerves.

MILLY

I'm cursed. First my mom, now grandma, you guys will probably be next.

Nev looks nervously at Samantha. She rolls her eyes.

SAMANTHA

Look Milly, none of what has happened has been your fault.

Milly wipes a tear from her eye.

SAMANTHA (CONT'D)

Okay, the ax thing was kind of your fault-

NEVIN

Samantha!

SAMANTHA

Okay, I'm sorry, what I'm trying to say is you didn't choose any of this! And I feel the same way! You think I like it up here? You think I'd rather be in this hick town than up in the city?

The car pulls over to a diner.

SAMANTHA (CONT'D)

This isn't the farm.

NEVIN

Hey, I haven't eaten all day!

SAMANTHA

Seriously?

NEVIN

I'll be super quick. Does anybody want anything?

MILLY

I'm good.

SAMANTHA

A small black coffee.

NEVIN

You got it. I'll be right back.

Nevin exits the car. Milly and Samantha sit in silence for a while.

MILLY

I'm sorry I dragged you into this.

SAMANTHA

Eh, a change of pace is always nice.

MILLY

And I really appreciate you, saving my life and all.

SAMANTHA

Oh that? Just a normal day on duty.

Milly smiles and nods.

SAMANTHA (CONT'D)

But just so you know, as a journalist, I don't do that just for anyone. You gotta be pretty darn important in my book for me to save you from falling debris.

MILLY

You're stronger than you look.

Samantha smiles.

MILLY (CONT'D)

Even if you can't push a plow to save your life.

SAMANTHA

You know what-

Nevin rushes back to the van and throws a take out bag in the back seat.

NEVIN

We gotta go we gotta hurry! I just saw a police officer in there!

MILLY

Why does that matter? We're not fugitives.

SAMANTHA

Well, we are about to trespass on Linda's property.

MILLY

What do you mean? We still kind of live there-we're not fully moved out yet-

SAMANTHA

Technically not. The house is Linda's now and it's basically a crime scene now. I'd ask grandma to talk to her but you know she's kind of in a hole right now.

MILLY

So we could get in trouble for being there?

NEVIN

Yes. Not to mention treading the land of a recent sinkhole is extremely dangerous.

SAMANTHA

Do you want to go or not?

NEVIN

Of course. I'm a journalist.

INT. LAB-NIGHT

The shadow is back. He looks into a glass cell, but we can't completely see what's in it. A lumpy figure moves around in it.

VOICE (O.S.)

We're almost there. I can feel it.

EXT. FARMHOUSE-NIGHT

Milly, Nevin, and Samantha stand outside the fence.

MILLY

The gate is locked.

SAMANTHA

We could climb the fence.

NEVIN

Wait, is it electrified?

SAMANTHA

Yes.

Samantha pushes Nevin into the fence. He screams. The he touches the fence, realizing.

NEVIN

Oh.

The three climb the fence. They make their way up the hill. There is police tape around the area where grandma and the townspeople sunk.

MILLY

Grandma!!!!

SAMANTHA

Milly, I don't think that's gonna-

MILLY

What?

Samantha shakes her head. She walks the other way.

MILLY (CONT'D)

Grandma!!!!

NEVIN

Where are all the sheep? Did they
fall in too?

SAMANTHA

Yeah. And those that didn't ran
away.

Nevin looks around. He takes out a camera and starts to take pictures. Milly runs underneath the police tape.

SAMANTHA (CONT'D)

Milly! Don't go where the sinkhole
was. The ground could still be
loose!

NEVIN

What I don't understand is why
there's not still a hole. Why did
it just close up like that?

SAMANTHA

You're right. It almost opened up
like a trapdoor.

Milly crawls on the ground. She spots something.

MILLY

Exactly! And look!

Samantha and Nevin walk over to Milly. Milly points to the ground. There a metal bolts.

SAMANTHA

What the hell?

MILLY

When the glass got upturned I
noticed them underneath the dirt.

NEVIN

What, the sinkhole is man made or
something?

A flashlight shines on the three of them. Milly crawls back to the other side of the police tape. A police officer stands behind them.

POLICE OFFICER
Can I help you kids?

MILLY
Nope.

POLICE OFFICER
You know your trespassing, right?

MILLY
I live here! This is my house!

POLICE OFFICER
Not anymore it isn't.

MILLY
Listen, my grandma's trapped under there and if no one in this town will do anything about it-

POLICE OFFICER
Is she dangerous?

Samantha steps in front of Milly.

SAMANTHA
She's not dangerous, we were just leaving.

POLICE OFFICER
I'll let ya'll off with a warning this time, but if this happens you two will be spending the night in the county jail, and knee biter over here will go to juvie or some shit.

SAMANTHA
Let's go.

Samantha and Milly storm off. Nevin salutes the police officer unnecessarily, then runs away. The police officer shakes his head.

INT. MILLY'S HOSPITAL ROOM-DAY

Milly sits hopelessly on her bed. She hears a knock at her door.

MILLY

Come in.

Samantha enters the room. She sits on the bed next to Milly.

SAMANTHA

They sent a search party out this morning.

MILLY

What are they gonna do, dig them out with shovels? There's something else going on here. I think the town has some secret tunnel system and their being trapped down there.

SAMANTHA

Yeah, I think something fishy is going on too.

MILLY

But now we have no way of getting back on the farm cause of the dumb cops and Linda.

Milly flops onto her bed. Samantha takes out a leather bound book.

SAMANTHA

That may not be exactly true.

INT. LIBRARY-DAY

Samantha goes up to a book shelf and pulls out a year book. She looks until she finds a picture of a young Julia and Linda. She then goes on the computer and the screen displays the names of towns people and records.

SAMANTHA (V.O)

So, I went to the town library and I found Linda's number in a piano lesson advertisement she did a couple years back, gave her a call, and she agreed to meet with us. She started moving into the farmhouse this morning.

INT. MILLY'S HOSPITAL ROOM-DAY

MILLY

While the whole search party is going on and after the sinkhole opened up? Why would anyone want to live there?

SAMANTHA

We didn't talk long but apparently she's invested in these sinkholes too. Back to when Julia saw one when she was a kid. She really cares about Julia and wants to help.

MILLY

Okay, if she wants to help grandma I'm down.

EXT. FARMHOUSE-DAY

Samantha pulls up to the farmhouse in her car. They step out gently.

MILLY

Where's the search party?

SAMANTHA

I guess they left already.

MILLY

It's only 3 o'clock. They gave up that easy?

SAMANTHA

Well maybe they're just taking a break-

An older woman comes out of the farmhouse with a gun. She points it at Milly and Samantha. They raise their arms above their heads in fear. LINDA BURNS, (70ish), frail, continues to point the gun, her arms shaking.

LINDA

Milly? Samantha?

SAMANTHA

Yes! God! Yes!

Linda puts the gun down, Milly and Samantha drop their arms in relief.

LINDA

Sorry, there was a big crowd here earlier, and they were prying me for questions! They don't give a shit about Julia, they're all a bunch of nosy snoops!

Samantha puts a notepad behind her back.

SAMANTHA

Thanks for offering to help us find Julia.

LINDA

Of course! I've known Julia longer than the two of you have been alive. I never really got to meet her daughter, but I heard great things.

Linda looks over to Milly.

LINDA (CONT'D)

I'm so sorry about what happened.

Milly nods. Linda takes a book bag off her shoulder and digs around in it. Nevin's van pulls up next to the farmhouse. Linda whips out her gun again. Nevin steps out of his van and screams and falls over.

LINDA (CONT'D)

Who is that? Another journalist?

SAMANTHA

No! He's a friend! Just a friend!

Linda puts the gun down. Nevin meekly approaches them. Linda heads into the house.

NEVIN

(Whispering)

A warning about the bat shit crazy news reporter hating lady would have been nice!

SAMANTHA

(Whispering)

She sounded normal over the phone!

Linda comes out of the house with a metal device.

MILLY

What is that?

LINDA

It's a ground penetrating radar. It will allow us to detect where these sinkholes are gonna open up next, so we can figure out what the governments plan is.

Nevin, Milly, and Samantha exchange looks.

SAMANTHA

(Whispering)

Maybe she's crazier than I thought.

MILLY

(Whispering)

Maybe she's right! I mean I did see those bolts in the ground.. I mean maybe-

LINDA

Kids! Come over here!

The three approach Linda. She wavers near the spot that is surrounded by police tape. The GPR is beeping like crazy.

SAMANTHA

Well we already know a sinkhole opened up over here.

LINDA

This GPR doesn't detect where sinkholes have opened up already, that would be pointless. What I'm saying is that this sinkhole is going to open up again. Just like it did a couple days ago and 60 years ago. And the fact that it closed up just proves that this is not a part of nature, this is man-made! I've known ever since Julia told me about it as a kid.

MILLY

So what do we do? How can we help grandma?

LINDA

We gotta go in there, but we're gonna need the right equipment. If we were to just fall in there we might get ourselves killed! Who knows how deep that hole is. I just pray everyone who fell in there is still alive.

SAMANTHA

How do you know when it's going to open up?

LINDA

Well if my GPR is accurate, very soon, probably in the next day or two! Now I'm going to grab my equipment, stay outside but stay away from that hole until we're properly suited up!

Linda heads back towards the farmhouse.

MILLY

This is great! We're going to save grandma!

SAMANTHA

I don't know Milly, I want to help Julia too but this whole idea sounds a little crazy, I don't want you getting hurt too!

Nevin takes his cellphone out and starts texting.

SAMANTHA (CONT'D)

Nevin, what are you doing?

NEVIN

I'm texting Lark, he's gotta come down and see this, this will be our biggest story yet!

SAMANTHA

Are you kidding? Linda hates journalists! She almost blew all of our heads off when we came here!

NEVIN

Just say he's another friend! We won't be any trouble, I promise.

SAMANTHA

Fine! God everyone has a death wish today!

Linda emerges from the house holding cave-diving equipment such as helmets, grapples, and rope.

LINDA

Found it! Now come in, so I can give you a little safety demonstration.

Milly and Samantha head towards the farmhouse. Nevin stays back.

SAMANTHA

Coming Nevin?

NEVIN

Actually, I think I'm gonna leave, long day.

SAMANTHA

Okay, thanks for your help Nevin, get home safe.

Nevin nods. He has a weird look on his face.

INT. FARMHOUSE-DAY

Many of the photos that were hung up in the house have been taken down and put into boxes. Milly looks disturbed by this. She looks at a photo of her and her mother. Then she notices one of Julia.

MILLY

That's weird, I don't remember this picture of grandma.

LINDA

Oh that one is mine. We used to get tea every Thursday from this shop in town until it closed down.

SAMANTHA

So you and Julia really stayed friends all these years.

LINDA

Yes, well as close friends as two fat old biddies who don't want to leave the house can be.

Linda starts laughing. Milly sits down on the floor.

MILLY

It's just weird to see the house all different like this, and so fast, mom worked so hard on it, it's like the one thing I had left of her and now it's gone.

Milly starts to cry. Linda puts a hand on her shoulder.

LINDA

I'm sorry Milly, I didn't really want to take the house back, I was more interested in the sinkholes really, I couldn't care less about the inside of the farmhouse. And you're welcome to stay here with me as long as you like.

MILLY

Really?

SAMANTHA

We'll talk about it. Now let's see this equipment demonstration.

LINDA

Yes of course. Now while I've spent many years studying sinkholes I've obviously never been in one because that's very dangerous. However, I did cave dive for a bit and to my knowledge the precautions for entering a sinkhole are pretty similar, albeit there is a greater chance of a "cave in" i.e., the sinkhole swallowing us. Now are you girls sure you want to do this?

Samantha and Milly nod their heads. Time passes. Eventually, Samantha, Milly, and Linda are all suited up.

LINDA (CONT'D)

You never take your helmets off, and make sure your light is on at all times.

Screaming is heard from outside.

SAMANTHA

That sounds like Nevin!!

Samantha, Milly, and Linda all run outside.

EXT. FARMHOUSE-DAY

Nevin and another young male, LARK, (20s) cling to the fence. The sinkhole has opened up again.

NEVIN

Help!!! Help us!!

SAMANTHA

Nevin! Oh my god!

LINDA

Boys! Use your body weight to push up and over that fence!

NEVIN

We can't! We're too weak! We're falling!

Samantha starts to hurry forward but Linda holds her back.

SAMANTHA

We have to go help them!!

LINDA

Do you want to fall in there too!

Nevin and Lark lose their balance. They fall in the hole. Samantha yells and lunges forward. Milly and Linda hold her back.

INT. FARMHOUSE-DAY

Samantha is pacing back and forth. Linda is writing something down.

SAMANTHA

Why are we just standing around! We have to do something!

LINDA

I'm trying to figure this out! My GPR was off. The hole shouldn't have opened up at least until tomorrow!

MILLY

Should we call the cops?

LINDA

No! Are you crazy? They won't do anything! You saw their "rescue team", that was useless! All they'll do is stop us from going down there!

SAMANTHA

We need to hurry!

LINDA

We need to give it a couple hours,
when the ground is more stable! And
there's no we, I will be going down
by myself while you two monitor-

SAMANTHA

I'm going with you! Please! You're
gonna need some back up.

Linda ponders it for a moment.

LINDA

I suppose it would be safer if
there were two of us, but

MILLY

What if I-

LINDA

NO.

SAMANTHA

HELL NO.

Milly crosses her arms.

EXT. FARMHOUSE-NIGHT

Linda and Samantha are suited up. They head towards the hole.
Milly follows behind them with the GPR. The sinkhole has not
closed up yet. Two ropes have been affixed to a tree.
Samantha and Linda attach the ropes to their waists,
preparing to descend into the sinkhole. All three have
walkie-talkies.

LINDA

Now Milly, pay close attention to
that GPR, if it starts to make any
noises just let us know, and we'll
get out of here because it will
signal another collapse. Got it?

Milly nods her head vigorously. Linda and Samantha start to
descend the hill. Milly listens on the walkie-talkie.

SAMANTHA (V.O.)

Milly, you still there?

MILLY

Yes, I'm still here.

SAMANTHA (V.O)
 We're getting closer to the bottom
 of the hole!

On the other side of the walkie-talkie a sheeps' bleat can be heard, but it sounds like it's in pain.

LINDA (V.O)
 I think we're getting close to one
 of the sheep. He sounds like he's
 in pain.

MILLY
 Lamb chops?

Suddenly, the bleating on the other side of the walkie-talkie gets extremely loud. Screams can be heard.

MILLY (CONT'D)
 What happened? Is everything okay?

SAMANTHA (V.O)
 (muffled)
 We got to the bottom of the hole
 but your crazy ass sheep started
 attacking us! Ahh! Get off me!

A crash can be heard on the other line.

LINDA (V.O)
 FUCK! MY LIGHT!! I CAN'T SEE SHIT!

The sheeps' bleating gets much loader, now it sounds like deep, guttural moaning.

MILLY
 Try to get on his level! It's
 probably dark in there, and he
 can't see you and that's why he's
 scared!

SAMANTHA (V.O.)
 No Milly! You don't understand!
 He's taller than us! I don't know
 how cause it's so dark I can't see,
 but he's got to be standing up on
 his hind legs or something! He's
 huge!!

MILLY
 Are you sure?

More screaming is heard, now it sounds more like a young male.

SAMANTHA (V.O.)
 Nevin!! I hear Nevin!! Nevin! Where
 are you!?? It sounds like he's
 right next to me but I can't see
 him!

Suddenly, Linda starts screaming bloody murder.

LINDA (V.O.)
 (muffled)
 Help!! He's got my face! He won't
 let go! Jesus I'm gonna die!!!!

MILLY
 COME BACK UP NOW!!! PLEASE!!!!

Milly starts to cry. More screaming is heard.

SAMANTHA (V.O.)
 (Shaky)
 MILLY! DON'T COME DOWN HERE!!
 PLEASE, GO BACK TO THE HOSPITAL!
 AHHH!! LET GO!!!!

The inhuman bleats/male human moans of the sheep can be heard, and then the walkie-talkie cuts out completely.

MILLY
 Samantha???? Linda????!! Please
 answer!!!

The walkie-talkie is dead.

MILLY (CONT'D)
 No!! No!! Please, No!!

Milly runs back towards the house.

INT. FARMHOUSE-NIGHT

Milly looks around for more cave diving equipment. She pulls a helmet out of a chest. As well as a harness. She picks up a small photo of her mother in the chest and puts it in her pocket.

EXT. FARMHOUSE-NIGHT

Milly grabs onto the rope. She does a cross and jumps down into the hole sliding down the rope.

INT. SINKHOLE-NIGHT

Close to the bottom of the hole, Milly loses her balance and falls, hitting the bottom hard. She slowly gets up, composing herself, and looks around with the light attached to her helmet.

MILLY
Samantha? Linda?

A sheep's bleat is heard in the distance. Milly recoils. She trips on a broken walkie-talkie and falls backwards. She looks around. The other walkie-talkie is broken too. She shines her light further down the hole. There is a trail of blood.

MILLY (CONT'D)
Oh god.

Milly stands up and starts yelling.

MILLY (CONT'D)
(louder)
SAMANTHA!!! LINDA!!!!!!

The sheep continue to bleat. Milly covers her mouth quickly. Milly makes her way deeper into the sinkhole. As she goes further, she discovers a door at the end of the sinkhole where the trail of blood ends.

MILLY (CONT'D)
What is this?

Milly opens the door.

INT.LAB-NIGHT

Milly enters a research facility. She walks, and looks into the transparent walls of the corridor. Beyond the walls, in the first room, (a large one), on the right, she sees robotic arms which are building artificial sheep/human hybrids. In the next room, circulatory systems and muscles are mounted on skeletons. Milly backs up in horror.

As she looks around she notices there are cameras everywhere and a big red light that looks similar to an eye. It shines on her and suddenly an alarm goes off.

Footsteps can be heard coming down the corridor. Milly panics and runs in the other direction. She hides behind a wall. The footsteps start getting closer. Milly notices a bloody sheepskin on the floor. Attached to it is something that looks like Linda's face. Milly almost screams in horror at it but stops herself and silently cries.

Shadows approach her. Milly reluctantly puts the bloody sheepskin over her body to hide. Two men in hazmat suits pass her quickly. As soon as they have cleared the area, Milly runs in the opposite direction, using the sheepskin to cover herself.

Milly passes a cell. She freezes in terror. Inside the cell is Nevin and his friend Lark, who are half/human half sheep. They bleat in pain.

NEVIN

Milly! Help us!!

Now Milly cannot contain her terror anymore. She starts screaming and drops the sheepskin to run. A figure grabs her and covers her mouth.

MILLY

Please don't kill me! Please please!

The figure takes its hands/h hoof off of Milly and backs up. It is Linda. Her hands and foot have been replaced with sheep hooves.

MILLY (CONT'D)

(whisper)

Linda?

Linda puts her hoof over her mouth.

LINDA

SHHHHHH.....

Milly nods.

LINDA (CONT'D)

(whispering)

Now I'm going to explain to you what's going on and you're going to do exactly as I say. There are monsters down here. Half sheep humans. Almost no human brain left unlike me. These men took us to this machine. Slices and dices you up and gives you sheep parts in a matter of minutes.

Milly looks around nervously.

LINDA (CONT'D)
 (whispering)
 It's too late for me now but you
 can still get out of here with your
 life if you hurry-

MILLY
 (Whispering)
 Why are they doing this? What do
 they want? What did we do?

LINDA
 (whispering)
 It doesn't matter what we've done.
 They say we were all built for a
 higher purpose, so I guess this is
 it, to better mankind.

Voices are heard down the hallway.

LINDA (CONT'D)
 (whispering)
 They're coming. I escaped and
 pushed one of the men into the
 machine, took his gun.

Linda gestures to her pocket. There is a gun in it.

LINDA (CONT'D)
 (Whispering)
 Now get under the sheepskin, so
 they don't see you.

Milly looks back towards the sheepskin.

MILLY
 (shaky)
 Can't you come too Linda?

Linda shakes her head and a tear rolls down her cheek. Milly
 climbs under the sheep skin. Linda hobbles over to Nevin and
 Lark's cell. She takes out her gun and shoots them both. She
 takes one last look at Milly, and shoots herself.

MILLY (CONT'D)
 NOOOOO!!!!!!

Down the hall a figure stands in the dark. When they emerge,
 it is revealed to be Milly's mom. Where Milly axed Catherine
 down the middle of her face, it is now split into two sides,
 half sheep, half human.

CATHERINE
 BAAAAAAA!!!!!!!!!!

BEGIN FLASHBACK:

EXT. FARMHOUSE-DAY

Milly and Catherine sit near the sheep pen. Milly is young, maybe 8.

MILLY

So grandma is living far away now,
like Antartica?

CATHERINE

Not that far away, but far away
enough where she can't visit as
often.

MILLY

Oh.

One of the sheep come over to Milly, she pets his head.

MILLY (CONT'D)

Why doesn't she just come and live
with us? I mean this is her
childhood home.

CATHERINE

Well, that's kind of why. Your
grandma never really liked this
place, she moved out of her as fast
as she could and tried to raise me
as far away from here as possible
but somehow I found my way back, I
guess it was meant to be.

Milly nods.

MILLY

Does everyone kind of split away
from their family when they get
old?

CATHERINE

Not everyone. It's more of a
choice, that is if you're still
mentally sound.

MILLY

Are you gonna stop seeing me when I
get old?

CATHERINE
Hell no! When I get too old just
put me out of my misery.

MILLY
Okay.

CATHERINE
That was quick.

MILLY
I respect your wishes.

CATHERINE
Cause you're a good girl.

The sun starts to set.

CATHERINE (CONT'D)
I wish grandma would move back here
with us, it's-

MILLY
Nice.

END FLASHBACK.

INT. LAB-NIGHT

Sheep human hybrid Catherine runs down deeper into the lab.

MILLY
Mom wait!

Suddenly the lab grows eerily quiet.

A metallic door opens and Milly enters it. She looks to her left and sees two sheep lying down. She keeps her head down them and quietly passes them.

MILLY (CONT'D)
(whispering) Stay there.

The sheep open their eyes and slowly stand up. Milly turns around and sighs.

MILLY (CONT'D)
Oh Jesus.

Milly runs down the hallway in the opposite direction. She passes another cell.

VOICE (O.S.)
Milly!!! Milly!!!

MILLY
(to herself)
Don't look! Don't look!

VOICE
(whispering)
Help me you stupid little-

Milly whips her head around. It's Samantha and Julia in the cell. She is fully human, at least as far as we can visibly tell. Tears well up in Milly's eyes.

MILLY
Samantha!!! Grandma!! I'm so happy
to see you!

SAMANTHA
I'm glad to see you too! Though we
did tell you not to come down here!

MILLY
I know. I'm sorry!

SAMANTHA
No! I'm glad you did. Never listen
to me again.

Milly nods.

SAMANTHA (CONT'D)
Now get us out of here!

Milly fiddles with the lock.

MILLY
Linda, before she, died-

JULIA
Yeah I saw her get thrown in
machine. They went to her cage
first. Darn shame.

MILLY
But she escaped the machine, she
just wasn't able to come out of it
fully human, and she..she's dead.
Nevin and his friend too.

SAMANTHA
Oh god.

Samantha covers her face and starts to cry. Milly shoots the lock open. Samantha and Julia emerge.

JULIA
Were you able to find...your
mother?

Milly looks down. She clenches her fists.

MILLY
She wasn't my mom anymore. But I
still want to help her. She's
somewhere in here, I don't know
where she went.

Julia grabs on to Milly's shoulder.

JULIA
Don't worry, we'll find her.

SAMANTHA
Not until we find out whose behind
this!

MILLY
Get under the sheepskin!

Milly, Samantha, and Julia all climb under the sheepskin. They walk together. When a guard approaches they drop down close to the floor. The disguise is working.

SAMANTHA
(whispering)
Look at that door there!

Down the hall is large bolted metal door with a scanner in front of it. A man in a hazmat suit stands in front of it.

SAMANTHA (CONT'D)
(whispering)
That door looks important.

JULIA
(whispering)
But how do we get that guard away
from the door?

SAMANTHA
(whispering)
You guys head into the room, I'll
distract him.

Milly and Julia step behind a pole. Samantha throws the sheep skin over her body.

MILLY
 (whispering)
 Wait!

Milly hands Samantha the gun.

MILLY (CONT'D)
 (whispering)
 Take this.

Samantha nods. Milly rips off a small piece of the sheepskin for herself. She gives the rest to Samantha. Samantha throws the sheepskin over her head and runs down the hallway. The guard chases after her.

Once Samantha and the guard are out sight, Julia and Milly approach the door. Milly uses the piece sheepskin on the scanner, it works. The door slides open and they head into the room.

INT. COMPUTER ROOM-NIGHT

Milly and Julia enter a room with a large computer. There is a revolving chair facing it. Julia grabs the chair and spins it around. In the chair, there is a man with a sheep head that has a black curl of wool on it and a human body. They both step back quickly in fear.

MILLY
 Curly?

CURLY, (?), stands up.

CURLY
 Yes. Milly.

When Curly speaks he talks like a a sheep would, speaking in half words and half baas. On his shirt there is a tag that says Dr. Conroy.

JULIA
 You can talk?

CURLY
 Yes.

JULIA
 I don't understand, what's going on?

Julia looks to a prototype poster of a sheeple on the wall.

JULIA (CONT'D)

What are they? What are you?

CURLY

The ancestors of a new generation.

MILLY

How long do you think you can do this before getting caught!?

CURLY

As long as I need to.

JULIA

Why us? Why this farm? Why our family?

CURLY

Julia, I've known you since you were little. I've felt your disconnect towards other humans. It's in your DNA. Your daughter was the same way. It's that girl that's the problem.

Curly points towards Milly.

MILLY

But I love sheep.

JULIA

Curly, this is crazy, just because we take care of sheep doesn't mean we want to be sheep!

Curly gestures to two chairs in front of a large computer. Milly and Julia sit down. Curly puts a tape in a player.

BEGIN TAPE:

INT. LAB-DAY

A man, DR. CONROY, lean, 40's, in a lab coat. There are sheep in a pen behind him.

DR. CONROY

Although our earth is adaptable, we are learning that its internal ecosystems are less so. The impacts on the planet can be fairly severe if an animal goes extinct or leaves because the ecology can no longer support it.

Videos of Yellowstone National Park are shown.

DR. CONROY (V.O) (CONT'D)
For instance, Yellowstone National Park had a larger erosion of its river beds without wolves. Cloning could aid in reestablishing this equilibrium by replacing or even reintroducing extinct or endangered species of animals.

Footage of a DNA helix.

DR. CONROY (V.O.)
The DNA of many species can be easily be combined. All living things have the same genetic material, so there is no technical barrier to chopping and pasting whatever you want, regardless of its origin.

INT. LAB-DAY

Dr. Conroy stands near the sheep pen. He reaches inside and pulls a strand of hair of one of their wool coats.

DR. CONROY
On the other hand, creating extreme hybrids that are stable enough to survive would be challenging. Despite Dolly the Sheep's renown, creating accurate replicas of higher mammals remains difficult from a technical standpoint. However, this is a risk we are willing to take.

Footage of a birds eye view of a city with people walking around.

DR. CONROY (V.O.)
By 2050, the world's population is expected to reach more than 10 billion, according to the UN. That number could increase to 20 billion people by the year 2150. The burden on the world's food supply would be tremendous.

Footage of the process of cloning DNA.

DR. CONROY (V.O.) (CONT'D)

We may increase the amount of animal protein in the food chain through animal cloning, easing some of the strain that will definitely be placed on croplands in the coming generations.

A chart with the anatomy of a sheep.

DR.CONROY (V.O.)

It's not necessary to clone the entire animal. Cloned tissues, cells, or organs may be used in pharmaceutical or medical research. The advantage of doing this would be avoiding the need to endanger an animal's life. To assess the efficacy of a novel concept, only the cloned cells or tissues might be used.

Footage of a young girl petting a sheep.

DR. CONROY (V.O.)

Because we treat our pets as family members, losing a dog or cat hurts very deeply. Pets give our routines structure, keep us busy, and even assist us get over some barriers that may be preventing us from moving forward. Our pets offer us meaning. We might create an identical animal that would act as a memory-keeper for a cherished pet, service animal, or family member. Although there would still be a singular person, there would also be some consistency in the emotional experience, which would lessen grief.

END TAPE.

CURLY

See. Many baa-nifits. I'll usually replenish my head with a new sheep every couple years or so. It's a very effective procedure. In fact, I used to be Bo peep. Remember that guy?

Julia's expression softens.

JULIA
Bo peep! MY baby!

Milly nudges Julia. Julia snaps back into it.

JULIA (CONT'D)
What the hell are you talking
about? You killed our pet sheep and
put their heads on your own to help
society? And what about all those
people you killed? I don't care
what you think you're doing here
but I'm gonna end it!

Curly stares at them blankly. Milly pulls Julia to the side.

MILLY
And how exactly do you plan on
doing that?

JULIA
I can reason with him, I'm sure
there's still some curly in there
somewhere.

Curly bleats and scratches behind his ear.

MILLY
Obviously going in here didn't
solve anything, who knows how many
more of him there are, I say we cut
our losses and just get the hell
out!

JULIA
Milly watch your language! And what
about Samantha?

MILLY
I gave her a gun, she'll figure it
out!

JULIA
Milly!

CURLY
Guess you guys never heard of the
importance of sticking with the
flock. Separating might have been a
BAA-ed idea.

Curly hits a button, on the screen, Samantha, with the
sheepskin, stands in the hallway, surrounded by sheep human
hybrids.

MILLY
Samantha!!

Milly runs out of the room. Julia tries to follow her but the door closes behind her. She tries to open it, but it is locked. Julia turns around and looks at curly.

JULIA
We need to talk!

INT. LAB-NIGHT

Milly walks down the hallway. There is a red alarm blaring. She sees guards running towards her but they ignore her and run past her.

MILLY
Samantha!

SAMANTHA (O.S.)
Milly!! Milly!!

Milly runs towards Samantha's direction, when she reaches Samantha, who is cowering in the corner, she sees a herd of the sheep human hybrids.

SAMANTHA (CONT'D)
Milly! Get out of here! They're gonna eat you!

MILLY
I've raised sheep my whole life
Samantha! I know how to deal with them.

Milly starts whistling and claps her hands loudly.

MILLY (CONT'D)
Come on guys! Here boys! Round up now!

From the flock of sheep a sheep with four human hands emerges and starts slowly walking towards Milly.

SAMANTHA
Eww!! I really don't like that one!

Milly reaches her hand out to pet it.

SAMANTHA (CONT'D)
Milly! Don't touch him!

The sheep grabs onto Milly's face and screams loudly, like a human. Samantha pushes him off and grabs Milly's hand. As they run down the hallway they find a small ledge under a pipe. They climb up on it. The sheep surround them.

SAMANTHA (CONT'D)

Well, this kind of looks like it.

Samantha takes out a camera from her purse and snaps a picture.

SAMANTHA (CONT'D)

It's too bad, this would have made a great story. Nevin would have been so happy.

Samantha leans against the wall. Milly puts her hand on Samantha's leg.

MILLY

Samantha, I'm really sorry.

SAMANTHA

No I'm sorry, I lost the gun.

MILLY

How'd you lose the gun?

BEGIN FLASHBACK:

INT. LAB-NIGHT

Samantha goes up to one of the sheep and tries to take a selfie with it. It grabs the gun from her pocket and runs away.

END FLASHBACK.

SAMANTHA

A guard took it from me but I got away. Did you guys figure out who did it?

MILLY

Yeah, it was one of my sheep, Curly, well he was just using his head now sadly but apparently he has a bunch of different sheep that he puts on his head so he has a sheep head, but he was also a doctor, but he turned himself into a sheep, but he was also a man.

Samantha writes this down in a note pad.

SAMANTHA

Thanks.

MILLY

How come you didn't get turned into a sheep person?

SAMANTHA

Oh they said my meat wasn't good, or something like that.

MILLY

I guess my moms was. They took her body after, the accident, and they kind of brought her back to life in a way, so I guess I should be grateful.

SAMANTHA

Is it still her though?

MILLY

I'm not sure, but I'm gonna save her no matter what. I just wish, none of this happened in the first place, I wish I had just listened to her.

SAMANTHA

I know I was blunt with you when I first met you, and I haven't been the most delicate of your..situation, but you really can't keep beating yourself up over this.

MILLY

I didn't fail a math test Samantha! I killed my mom. Even I can't believe I did it.

SAMANTHA

To be honest, I can't believe you did either, but I'm having a hard time taking in a lot of what's going on right now.

MILLY

I just want things to go back to the way they were, but I know they never will.

SAMANTHA

Well, Linda doesn't own the farm anymore, technically-

Milly shoots a look at Samantha.

SAMANTHA (CONT'D)

I'm trying to be positive. Look kid, you killed your mom okay, there's no taking that back, but she's here with us now, whether we can bring her back with us or not, we'll damn well try. And hey, if you never killed your mom you would have never met me.

MILLY

I thought you didn't like me.

SAMANTHA

Well I didn't at first, I mean I thought you were just like the rest of this family, we're all so separate from each other.

MILLY

I thought you liked being independent.

SAMANTHA

I do, but sometimes, having family that's alive and doesn't want to see you hurts more than them being dead.

MILLY

I get that. I guess mom kind of kept us away from the rest of the family. I was always happy with her though. At least I thought I was.

SAMANTHA

I thought I was too. I guess what I'm trying to say is you don't really know what's missing from your life if it's always missing, you only found out once you get it. You mean a lot to me, Milly.

MILLY

You mean a lot to me too.

SAMANTHA

And now we're gonna die.

MILLY

We're not gonna die. We're gonna
find a way out of here, okay.

SAMANTHA

(unsure)

Yeah.

The sheep continue to mingle around the ledge. Samantha offers Milly a cigarette and she takes it. They both smoke together.

INT. COMPUTER ROOM-NIGHT

Julia sits in a chair across from Curly. Curly crosses his legs and laps at tea in a tea cup.

CURLY

Julia. I am only trying to help you
here.

JULIA

Help me! You trapped me here,
killed my friends and countless
others, turned my daughter into a
monster-

Curly places down his cup of tea and moves closer to Julia.

CURLY

Oh no, my dear, I'm afraid you have
it all wrong. I saved your
daughter, I gave her back her life!

JULIA

What're you're doing ain't natural!

CURLY

You want to know who the real
monster is?

JULIA

I'm looking at it.

CURLY

It's Milly.

JULIA

You leave that little girl alone!

Curly stands up and begins pacing around.

CURLY

Back after my fall, when I happened upon Dr. Conroy and his research lab I thought I would never see another human or sheep again, but what you see as murders or mutilations I see as a connectivity and synergy this world is capable of. Sheep or man, it does not matter, we all are one. We want to help people, we are furthering research for the betterment of your kind. But I never saw true evil until a couple weeks ago-

BEGIN FLASHBACK:

EXT. WOODS-DAY

CURLY (V.O.)

I had climbed up to the surface to return to the farm house. I thought I heard voices, so I called out to them. However, what I was met with was an ax-weilding maniac.

Milly stands behind the bush. Curly jumps out (sheep curly) and rushes past her. Milly swings the axe up and plants it into Catherine's face.

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

It was horrifying.

END FLASHBACK:

JULIA

So you caused that accident.

CURLY

I simply was a bystander.

BEGIN FLASHBACK:

INT. MORGUE-DAY

CURLY (V.O.)

We took pity on your daughter, we wanted to save her.

Catherine's body is moves by gloved hands off a table.

INT. LAB-DAY

CURLY (V.O.)
Give her life again.

Catherine sits in a chair. She is now half animal. She blinks and looks around.

END FLASHBACK:

INT. COMPUTER ROOM-NIGHT

JULIA
No, no, no, no.

Julia starts to cry. She looks around. There are tubes with sheep in different stages of development.

Angry, Julia looks at the ceiling.

JULIA (CONT'D)
(loud) What gives you the right!

CURLY
I still have my humanity. I used to be a human just like you after all.

JULIA
Nothing about you is even close to human!

CURLY
Julia don't you understand! I'm trying to help people!

JULIA
Fix my daughter!

CURLY
What are you talking about? I already have! I've given her life again! Would you prefer her dead in the ground? Can't you see that I've done this for you! I can help you too. You're body will become stronger, it will no longer be weak from old age.

JULIA
You need to stop this.

CURLY

It's too late for that.

JULIA

I never wanted to come back here!

CURLY

I didn't bring you back here, your family did.

JULIA

Please, just please let them go, they have nothing to do with this!

CURLY

Everyone plays an important part, but I will strike you a deal. You kill Milly and give her to us-

JULIA

No, never, you beast!

CURLY

Or you stay down here with me. And the rest of us. Come on Jules. You and your good pal Bo peep, just like the old days.

JULIA

Absolutely not!

CURLY

There is a third option where we just kill all of you but I feel like you're not too fond of that idea either.

Julia grabs onto her forehead. Sweat drips down. Curly walks over and places an ax in front of Julia.

CURLY (CONT'D)

I'll give you a few moments to decide.

Julia uselessly presses herself against the door as a means of escape.

JULIA

Damn you.

She stops.

JULIA (CONT'D)

I surrender.

CURLY
Good choice.

INT. LAB-NIGHT

Milly and Samantha sit on the ledge. Samantha is nursing her cigarette. Milly is playing a clapping game with the sheep that has human hands. She claps a pattern and the sheep repeats it.

MILLY
Look Samantha, I think he's
catching on!

SAMANTHA
You know he just wants to eat you,
right?

MILLY
I don't know, I think they're
warming up to us now-

Milly dangles leg over the ledge. All the sheep start to bite at it.

MILLY (CONT'D)
OWW!!! OWW!!!!

Samantha pulls Milly back up.

MILLY (CONT'D)
Okay, okay, you're right.

JULIA (O.S.)
HEY!!!

SAMANTHA
Julia!

Down the hall, Julia walks towards them with an axe.

JULIA
ALL OF YOU! GIT! GIT!!

The sheep scramble and run away. Samantha and Milly jump off the edge and hug Julia.

SAMANTHA
You made it!

MILLY
How'd you escape?

JULIA

Let's just say I struck a very interesting deal with a sheep. Now let's get out of here!

Julia turns around. Milly and Samantha stop dead in their tracks and look to each other in fear. Julia now has a sheep tail. Julia turns back towards them.

JULIA (CONT'D)

Come on guys!

SAMANTHA

Julia..what's that?

JULIA

It's an ax.

SAMANTHA

No, the other thing. That's attached to you.

Julia gestures towards her tail.

JULIA

Oh, this? Like I told you, I barely escaped and I got a little token of remembrance, now let's hurry! The exit is this way and I looked at the map and I saw that there were elevators which is our only way to get out!

SAMANTHA

Hold on, I was looking at a map that I saw near the computer lab as well and I'm pretty sure the exit is that way!

Milly now stands in the middle of Samantha and Julia. They face opposite directions.

MILLY

Why don't we just go back and look at the map then?

SAMANTHA

I'm not going anywhere with sheep women over here! She's probably leading us back to the machine where Curly's gonna turn us into sheep too!

JULIA
Samantha that's ridiculous
obviously I don't have a sheep's
brain, I'm still me, come on Milly!

SAMANTHA
No, don't trust her, who knows she
could be all sheep under that skin!

JULIA
Milly come here!

SAMANTHA
No, don't go near her!

Milly runs in the opposite direction from both of them.

INT. DEEPER LAB AREA-NIGHT

Milly runs until she's out of breath. She leans against the
wall.

CATHERINE (O.S.)
(whispering)
Milly...Milly-

Milly turns around. She see's Catherine slumped against the
wall. The stitch the is holding her face together has started
to split a little. Blood drips from it.

MILLY
You can talk! You know my name! It
is you!

Catherine pats Milly on the head and strokes her hair.

CATHERINE
Milly...

Milly hugs her mom and starts crying.

MILLY
I'm so sorry mom. Don't worry, I'm
gonna get you out of here!

Milly helps her mom stand up and supports her. She seems
scared to move but Milly drags her along. Suddenly, she hears
screaming.

SAMANTHA (O.S.)
NOOOOOO!!!!!!

MILLY

Samantha?

Samantha runs towards them, Julia is chasing behind her with an axe.

SAMANTHA

Run!! It's not Julia anymore she's trying to kill me!

Milly and her mom run down the hall and Samantha follows, Julia starts to gain on them, eventually, they reach a dead end.

SAMANTHA (CONT'D)

No, I knew we should have gone the other way!

Curly walks next to Julia.

CURLY

Do it Julia. Kill Milly!

Samantha stands in front of Milly.

SAMANTHA

No, I won't let you, you'll have to kill me first!

Julia steps pass Samantha and hits a button.

JULIA

These are the elevators. I was just chasing you to get towards this area without him finding out. Now go!

SAMANTHA

Okay!

Milly, Samantha, and Catherine, run into a see through elevator.

MILLY

Grandma, come on!

JULIA

There's just one more thing I have to do! I'll be up after you!

The elevator shaft starts to move up. The sinkhole opens at the top and reveals the night sky.

Julia lifts the ax above her head. Curly tries to grab it. They struggle for a bit.

CURLY
You'll stay down here with us now!
This is where you belong.

EXT. FARMHOUSE-NIGHT

Milly, Samantha, and Catherine look down into the hole.

MILLY
Hurry up!

INT. LAB-NIGHT

Julia grabs the ax from curly.

JULIA
I'm not leaving, but I'm not
staying down here with you! And
none of you demons are going up
there again!

Julia smashes the elevator.

CURLY
Nooooo!!!!

EXT. FARMHOUSE-NIGHT

MILLY
NOOOO!!!

The sinkhole closes. For good this time. There is a moment of silence. Samantha looks to Milly, whose eyes are fixed on the hole.

MILLY (CONT'D)
She's gone.

SAMANTHA
What do we do now?

MILLY
We go home.

SUPER: MONTHS LATER

EXT. FARMHOUSE-DAY

Samantha, standing in overalls, pats down a dirt patch with flowers on it. It has pictures of Julia and Nevin on a headstone above it. A patch of dirt gets on Nevin's picture. Samantha wipes it off with her glove.

SAMANTHA

Milly! Time to feed the sheep!

Milly runs out excitedly with a bucket of oats. She almost trips, but catches herself.

MILLY

Already on it!

Milly runs to the sheep pen. She greets and hugs the sheep one by one, and gives them each a gentle pat.

MILLY (CONT'D)

Good morning Ramstein! Good morning wooly bully! Good morning Sherpa!

Milly heads over to a special pen after she is done with the other sheep. She puts on a bright smile.

MILLY (CONT'D)

Morning mom! I got your oats.

Milly's mom stands in the sheep pen on all fours. She walks over to Milly, like a sheep would, and eats the oats off her hand. Milly pats her on the head. Samantha walks over next to Milly, holding a pitchfork. She gives a halfhearted smile.

We PULL BACK and leave them there.

FADE OUT

END OF FILM.

