

Harpy

By

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INT. DANNY'S LIVING ROOM - DAY

FADE IN.

We open on the inside of a simple family home.

We see a father, DANNY, 30 and his daughter, ISABELLE, 8, eating some breakfast. Danny is a dark skinned man with short black hair and is a simple but kind man. He is protective and caring of his family. Isabelle is a happy soul and innocent.

It's cloudy outside. A strong burst of wind gets their attention before fading away.

Danny finishes up breakfast first and he exits the room.

INT. DANNY'S BEDROOM - DAY - CONTINUOUS

Danny walks into his bedroom and gets his shoes on. He comes across an old picture of himself and his wife. He caresses the picture lovingly, his eyes watering up for a second. His phone goes off, Danny picks it up.

DANNY
Hello?

STEVE
(On Phone)
Hey, I'm on my way.

DANNY
Alright, see you in a bit.

The call ends, Danny doesn't look happy.

Another sharp burst of wind grabs his attention. Danny looks up the weather on his phone and it says a calm, clear day.

Danny starts getting noticeably unsettled.

DANNY
Isabelle? Are you almost ready?

ISABELLE (OS)
Almost Daddy!

INT. ISABELLE'S ROOM - DAY - CONTINUOUS

Isabelle is sitting on her bed putting on her shoes and purple coat.

A FEMININE VOICE IS HEARD SINGING.

It enthralls the girl and she walks over to her window.

Isabelle is standing by the window. The wind is constantly blowing now. A mysterious winged figure lands in the yard in front of the window. She seems unaffected by the wind, rather the wind curls around her.

She walks toward the window.

INT. DANNY'S BEDROOM - DAY - CONTINUOUS

A window is heard being opened.

DANNY

Issy?

Danny walks to the bedroom.

INT. ISABELLE'S ROOM - DAY - CONTINUOUS

Danny walks in the door to see the mysterious feathered figure caressing Isabelle with a clawed hand. The little girl's eyes are glazed over.

DANNY

Get the hell away from my girl!

This snaps Isabelle out of it. She screams. Danny lunges after the monster. The Harpy rears back her leg and takes a swipe at Danny. Blood spills everywhere as Isabelle screams.

EXT. DANNY'S HOUSE - DAY - 5 MINUTES LATER

A car pulls up to the house. A man exits the car.

It is STEVE, 34. He has a hard face with a faint scar on his left cheek. He has short black hair like his brother. He's hotheaded and brash, but caring deep down. He knocks on the door. No response.

STEVE

Danny? It's me.

(CONTINUED)

Faint moaning gets his attention, Steve spots the open window.

STEVE
DANNY?

Steve opens the door and rushes inside.

INT. ISABELLE'S ROOM - DAY - CONTINUOUS

Steve enters the room to a grizzly sight.

Isabelle is gone as well as the Harpy. Much of the floor is stained red. Danny is lying on the floor in a pool of blood.

Danny has three long gashes going from his chest and neck all the way down to his ankles. The cuts look very deep.

Steve is horrified and he rushes to his side.

STEVE
Danny!? Danny can you hear me?

Danny's eyes open unsteadily. Steve pulls out his phone, and dials 911.

STEVE
I'll get help. What happened? Who did this?

Danny is fading fast. Steve grabs onto Danny's hand.

STEVE
Stay with me man! You're gonna be okay.

The look in both their eyes says all, they know that's not true.

DANNY
(Very strained, each word a struggle.)
She..... took..... her.

STEVE
What?

Danny's eyes close and he's dead. Steve breaks down in tears.

(CONTINUED)

STEVE

I'm sorry man. I'm so sorry.

Sirens are heard in the distance.

INT. LANA'S KITCHEN - DAY

A woman is making herself some pasta for lunch. An Adele song is playing in the background.

She is LANA, 31. She is Caucasian, short with long brown hair. She looks distant and depressed. Lost in thought.

Her kitchen is messy, sink full of dishes. There is a calender with various days with work hours, the days getting less and less the further down the month it goes.

She sits down by the kitchen counter with her meal. There's culinary tools hidden away, covered in dust. We also see a family picture of her and her son with a third figure ripped away.

A note on the fridge says "Send the application today." Lana looks at the note and she gets anxious. She takes deep breaths, trying to regain her composure. A bus is heard which gets Lana's attention and she turns off the music. A door is heard opening and closing.

A little boy JOHNNY, 10 enters the room. He is a happy and energetic little kid, short brown hair. He is still wearing his backpack from school.

LANA

Hey Johnny.

JOHNNY

Hey Mom.

LANA

How was school?

JOHNNY

School was good.

LANA

Well that's good.

Johnny doesn't skip a beat and takes his backpack to his room. Lana smiles to herself, her demeanor lit up just a little bit.

(CONTINUED)

LANA
Don't forget to do your homework
before you start your film stuff.

JOHNNY(OS)
I know Mom.

LANA
Just making sure. You know the
deal.

A car is heard pulling up. A couple car doors are heard,
getting Lana's attention.

INT. LANA'S LIVING ROOM - DAY

Lana opens the door and her face lights up.

It is MANDY, 25 and PIETRO, 27. Mandy is a young Caucasian
woman with red hair and a free spirited demeanor. Pietro is
a Hispanic man with dyed blonde hair and a very laid back
personality.

MANDY
Cousin Lana!!

LANA
Hey!

Mandy and Lana embrace. Johnny enters the room excitedly.
Johnny rushes up to Mandy and they hug.

MANDY
Hey hey!

JOHNNY
Cousin Mandy!

MANDY
Nice to see you again!

LANA
I thought that you weren't coming
til next week?

MANDY
We changed our plans remember?

JOHNNY
Yeah Mom, they called yesterday.

(CONTINUED)

LANA
Right right. Sorry everyone.

MANDY
No worries.

LANA
Come in, come in!

Mandy and Pietro enter the room and drop their suitcases. The place is comfortable with several couches and a TV. There's a video game console and a mix of culinary stuff and legos by the end tables.

The place is noticeably messy though, with several stains and trash laid about.

MANDY
I don't think you've met Pietro?

LANA
Not in person no.

PIETRO
Hello.

They shake hands.

LANA
I hope she hasn't been too much of a pain.

MANDY
Oh stop.

They all sit down.

LANA
How was the trip?

MANDY
Mostly uneventful. We had a hard time finding the place. The town's changed a lot. How long has it been?

LANA
Ah, let me think. Well we saw each other at the family reunion a few years ago. You met Johnny then.

(CONTINUED)

MANDY

No no how long since I've been here.

LANA

Right, right. Um... at least a decade. Yeah it's been a while hasn't it?

Lana gets distant again.

MANDY

Divorce get finalized?

LANA

Yeah, so that's done. Problem one of out like eight that I still have but hey.

PIETRO

It's still something.

Lana shrugs dismissively.

JOHNNY

How about we bike around town? We can show em what's changed?

LANA

Oh, I don't know about-

MANDY

I'd be fine with that.

PIETRO

Yeah same.

MANDY

We did bring our bikes.

Lana shrugs.

LANA

Maybe we should unpack first?

MANDY

Right.

Lana awkwardly leaves the room. Mandy looks saddened by that. Pietro goes out the room to get more stuff from the car.

INT. LANA'S GARAGE - DAY

Everyone is in the garage. Lana is on her bike, helmet on. Johnny mounts his, no helmet.

LANA

Don't forget to put your helmet on.

Johnny sighs and gets his helmet.

MANDY

Oh come on Lana.

LANA

It's not safe to bike without a helmet.

MANDY

That didn't stop us when we were his age.

They chuckle at that.

LANA

Yeah well I'm trying to raise him better than us. Remember the ice cream incident?

PIETRO

The what?

Mandy cringes.

LANA

This girl gets the bright idea to eat an ice cream cone while biking down a hill. It went about as well as you expect, the ice cream ended up all in her hair and face. It took her the entire evening to get it all out. Aunt Ro was so pissed.

MANDY

Hey you had ice cream too.

LANA

Yeah but I kept mine in a cup so I could just put it in a basket. You gotta think things through.

MANDY

I'd rather go with the flow,
sometimes you gotta just do, don't
(MORE)

(CONTINUED)

MANDY (cont'd)
think. Don't forget who bailed you
out of the hornets nest.

Pietro snickers.

PIETRO
Hornet's nest?

MANDY
Yeah, this was when we were all in
high school. We're on the track,
there was this old wooden pole. It
was like a rotted old telephone
pole. This was like what,
September, October? Something like
that?

Lana shrugs.

MANDY(CONT'D)
So we're in gym class, running
around the track. Some dumb
football player kicks the football
wrong and it goes flying into the
pole. We heard a loud buzzing and
out comes this swarm of hornets.
And guess who was closest to it.

PIETRO
Uh oh.

LANA
Yeah....

MANDY
Now I was behind her. Lana was
frozen in fear. So I grabbed her
and we ran as fast we could.
Everyone was running the hell of
there. Lana kept getting bogged
down cause she was waiting too long
for people to move out of her way.
So I have to guide her, moving
around and through crowds, anything
that popped up spur of the moment.

LANA
We were lucky, we were one of the
few people that didn't get stung.
Everyone was so mad at us.

(CONTINUED)

MANDY

Yeah cause they thought we lured
the hornets into everybody.

PIETRO

Sounds like they were just jealous.

LANA

I mean, we didn't kick the
football. Wasn't our fault!

Lana gets noticeably angry and everyone pauses.

MANDY

Yeah.... I know right? Assholes.

JOHNNY

Boy that must of.... stung

Everyone groans and finishes mounting up.

INT. CRIME LAB - DAY

Steve enters a lab, in police uniform. Several other
officers are there too. Steve's uniform is much more
disheveled than the others. He looks dejected and blank.

The other officers walk up to him, noticeably concerned.

OFFICER 1

We're sorry about your brother.

OFFICER 2

You sure you don't want to take the
day off?

STEVE

I'm fine!

Another higher ranking officer enters the room. It is
Officer Hunter, also known as JOSEPH HUNTER, 55. Despite his
police uniform he looks more like a nerdy type with glasses
and balding black hair. His voice is on the raspy side and
his eyes shift about a little more than normal.

OFFICER HUNTER

Are you sure Steve?

Steve says nothing and starts opening folders. There's an
array of evidence and a list of names and personal info
strewn about. Steve opens a file and procures some notes.

(CONTINUED)

STEVE

This is personal now. We gotta find who did this.

OFFICER HUNTER

That's what I'm worried about.

STEVE

Forget me, look at all this! This is a first.

OFFICER HUNTER

Elaborate.

STEVE

So we had two kinds of victims. We got the ones completely innocent like my brother and my niece, other children, and people like Carpenter who wouldn't hurt a fly.

Officer Hunter opens another file.

OFFICER HUNTER

Then there's the second group that were... troubled.

STEVE

And they're usually related to someone from the first group. Typically the "innocent" is taken first.

OFFICER HUNTER

What kind of wacko are we dealing with here? Can't be a terrorist, otherwise we would be able to design some kind of agenda.

STEVE

This is the first time we've found a body. Three slash wounds. What could of done this?

OFFICER HUNTER

Almost like claw marks. Maybe some kind of animal?

STEVE

"She took her."

(CONTINUED)

OFFICER HUNTER

What?

STEVE

Those were Danny's last words. She took her.

OFFICER HUNTER

Talking about your niece?

Steve nods.

OFFICER HUNTER

So, "she"? You think the suspect is female. That's a start.

STEVE

We need to take action!

OFFICER HUNTER

Already taken care of, 10 PM curfew will be in effect as of tomorrow.

STEVE

Yeah well, what else?

OFFICER HUNTER

That's all we're doing for now.

STEVE

Are you fucking kidding me!?

There's an awkward pause.

OFFICER HUNTER

Can we talk in my office?

INT. SHERIFF'S OFFICE - DAY

Steve is sitting indignant in the sheriff's office.

STEVE

I'm not leaving Joe.

OFFICER HUNTER

Steve, listen. I know you wanna get things moving. You've always been the man who tries to get things done. The man that takes no crap, it was pain to deal with when you were on the other side of the law. It's become a valuable asset to our

(MORE)

(CONTINUED)

OFFICER HUNTER (cont'd)
team. But right now you need to
calm down.

STEVE
My brother is fucking dead! You
seriously fucking expect me to just
calm down?

OFFICER HUNTER
You're not thinking clearly. Look,
I get it, you want pay back. But
you're an officer of the law, we
don't act this way.

Steve says nothing. He struggles to regain his composure.

OFFICER HUNTER
We'll try and find some more
evidence, but right now you need to
take some time off and get some
help. You need it.

The two just stare at each other. Steve reins in his temper
and he appears to calm down.

STEVE
What I need is to bring the sick
fuck that did this to justice. I
need.... closure. As long as this
creature or creep is at large I
can't just stand by. Please, let me
do this. I promise to keep my cool.

OFFICER HUNTER
Fine. One more outburst and I'm
tasking your badge. Am I clear?

Steve does not look happy with this but concedes.

OFFICER HUNTER
Alright then. Oh and take this.

Officer Hunter hands a business card with a psych doctors
info on it.

OFFICER HUNTER
Stay safe Steve. You might be next,
if there's any problems, call us
asap.

(CONTINUED)

STEVE

I can hold my own in the fight. You know that.

Steve walks out, discretely dropping the card into a trash can outside along the way.

EXT. MAIN STREET - DAY

Johnny, Mandy, Lana and Pietro are riding their bikes down the town's main street. It's reasonably active, there's a 711, some local restaurants among others.

Johnny leads, pointing out various places as they go. Many of the places they ride by are closed despite displaying hours saying otherwise. Lana and Mandy look at each other confused but say nothing.

They ride past a park entrance and stop.

PIETRO

Very nice!

JOHNNY

Yeah. You can go quite a ways up into the mountains. The view is incredible!

MANDY

Could be a great place to check out later.

PIETRO

Absolutely.

JOHNNY

C'mon, there's one other place you gotta see!

They continue and stop at a novelty thrift shop. They dismount their bikes and head inside.

INT. THRIFT SHOP - DAY

They enter the thrift shop. It's very cluttered with loads of random stuff for sale. There's cabinets of silverware, some shelves with vhs tapes and much more.

JOHNNY

Hey Old Phil, you around?

They walk up to the cashier's desk, no one is there.

(CONTINUED)

PIETRO
Quite the place here.

JOHNNY
Oh yes, Old Phil's got everything.
He always seems to have what you're
looking for.

PIETRO
That sounds really weird.

JOHNNY
That's Old Phil for ya.

LANA
I don't think it's polite to call
someone "Old" like that.

JOHNNY
Nah, it's fine, I double checked.

A noise is heard from the back room. A man walks out and
approaches the desk.

It is PHIL, (70) or Old Phil. He's a skinny, dark skinned
man with curly greyish-black hair and a face of a class
clown. His outfit is casual with hints of weirdness, simple
jeans and shirt but with mismatching socks and shoes. He's
weird, eccentric, a snarky prankster with a heart of gold.

PHIL
Hey hey Little John! What can I do
for ya?

JOHNNY
I was just showing Cousin Mandy and
Pietro around town and wanted to
come here.

MANDY
Hi.

Mandy and Pietro both shake hands with Phil. Lana doesn't
look happy to be there.

PHIL
You're Lana's cousin right?

MANDY
Yeah. We wanted to move in, help
her out, ya know?

(CONTINUED)

PHIL
I think it's a great idea. I'm sure
she appreciates it.

LANA
Of course.

PHIL
I'm glad you guys stopped by. Have
you heard about the disappearances?

PIETRO
The what?

MANDY
No? We haven't?

There's a pause. Phil reaches down behind the counter.

PHIL
Oh, Little John! I got these for
you.

He takes out a bag of VHS tapes, they are of some old
movies, Jason and the Aroganuats, several Sinbad movies,
etc, etc. He hands the bag to Johnny.

JOHNNY
Oh my god thank you so much! How
are much are these?

PHIL
On the house. Keep em. Not many
people come by anyways, might as
well make sure they find a nice
home.

Johnny takes the bag and walks away to examine his catch.
They wait til he's out of ear shot.

MANDY
Tell us about the disappearances.

LANA
Is this one of your "theories"
again?

Phil gets noticeably nervous.

PHIL
I wish it was. Can I talk to you
guys in private?

He beckons them behind the counter into another room, Lana and Mandy follow.

INT. PHIL'S LIVING ROOM - DAY

They enter a living room space of sorts.

Phil has some books and magazines laid about related to conspiracy theories and legends. Silver objects are everywhere and garlic is hung around the window.

A video is playing in the background from some cryptid Youtube channel. There is a sword, a Roman gladius in it's scabbard.

PHIL

Sorry for the mess, I don't usually have company.

Phil shambles around awkwardly tidying up.

PHIL

People are going missing, the police are trying to keep it under wraps. Families torn apart, first the kids go, then their parents. Two brothers, the straight laced one goes, then his more troublesome brother.

MANDY

Wait there's a killer on the loose?

PHIL

In a way, yes. Between you and me, this ain't a person going around.

MANDY

What do you mean?

Lana sighs in frustration.

LANA

I thought you said this wasn't one of your theories.

PHIL

It's true. I've been hearing strange things around here. People usually go missing after a brief wind storm and some singing. You wonder why half the stores on main

(MORE)

(CONTINUED)

PHIL (cont'd)
street aren't open on a Thursday
afternoon? No ones around to open.

LANA
Alright, we'll keep an eye out.

Phil fidgets.

PHIL
There's one more thing I gotta show
you.

He reaches into his drawer and pulls out a gigantic black
and white feather.

PHIL
I found this by one of the crime
scenes. You remember Danny Dolan?

Lana nods.

PHIL
Well he's fucking dead.

Lana and Mandy's eyes widen.

PHIL
I didn't get a good glimpse of the
body, but it looked torn up, like
some animal came and-

Phil does a tearing motion with his arm.

MANDY
My god... That's horrible.

PHIL
So once I saw that I've been doing
my research and I realized that we
ain't dealing with anything...
human.

LANA
So what, like an animal?

PHIL
Worse.

MANDY
What.

(CONTINUED)

LANA
And here we go.

Phil walks to the tables and searches through his notes.

PHIL
I think we're dealing with some
bird creature, one that doesn't
perfectly conform to any myth but
has ties to all of em. Harpies are
bird women and have affinity with
wind, the Alkonost is a similar
creature that can sing.

Phil walks over to his computer, stops the video that was
playing and starts scrolling through a web page.

Mandy just stares in stunned silence while Lana is getting
increasingly annoyed.

PHIL
There are these scrolls, called the
Babylon Scrolls. I'm trying to find
an translation. They talk about
bird women that lure men with song
and snatch them away to their fate.
Harpies are known to do the same
with their prey, and-

LANA
What are you trying to say Phil!

Mandy looks concerned at Lana's anger.

PHIL
Something is here and it's hunting
us like a wolf hunts sheep!

LANA
That's ridiculous! It's probably
just some lunatic in a costume.
Creepy and weird, yes, but nothing
more.

PHIL
I know it sounds far fetched, I'm
not trying to convince you.

LANA
Then why did you drag us back here
then!

Mandy looks annoyed at Lana but still says nothing.

(CONTINUED)

PHIL

I just wanted to make sure you...
keep an eye on the kid. You know
Danny had a daughter right?

Lana nods.

PHIL

Well she's missing too. I'm sorry,
I don't mean to bother anybody. I'm
just fond of the kid and I know
you're going through shit and I
wanted to warn you. Just in case.

Lana says nothing.

MANDY

We appreciate it Phil.

Lana glares at Mandy.

A siren is heard outside and gets their attention.

EXT. OUTSIDE THRIFT SHOP - DAY

They walk outside the store to see a police car driving
around slowly with a loud speaker.

OFFICER 1

Attention, attention. Due to the
increasing reports of abductions in
the area, there is a mandated 10 PM
curfew in effect immediately.

The car drives further down the street.

MANDY

That bad huh?

PHIL

Yeah.

JOHNNY

Is everything okay? Should we get
back?

LANA

No, no we're fine. It's just to
make sure everyone is safe for a
while.

(CONTINUED)

PIETRO

We should head back anyways.

Everyone gets on their bikes and leave.

INT. ABANDONED CABIN/NEST - DAY

We're in an empty abandoned one to two story cabin. There's a doorway and an abandoned staircase. Most of the cabin now is formed into a giant nest.

The wood is old and moldy, and much of it is stained red. A faint vibration echoes as an abandoned phone goes off, the text showing a concerned text from a loved one.

More vibrations and more phones go off, it illuminates the graphic display within. Chunks of bone and flesh are all over the place.

We see a purple coat fragment with a brown hand peaking out.

The wind picks up outside.

A scream is heard and a man falls into the nest. He looks disheveled and torn up, bleeding everywhere. He strains himself to a crawl and slowly moves.

A hideous screech is heard, a feathered figure floats into the nest, largely obscured in the darkness. Her head tilts inquisitively before abruptly shifting to one of anger.

She stomps down on the man with her talons, pinning him down. She systematically tears him apart with her talons before reaching with her hands to eat the flesh in a more human matter.

Faint blue wisps leave the corpse and enter her. That done she abruptly throws away what remains.

She walks to a piece of wood with crude tally marks on them.

She scratches on it to make a new tally, the sound is piercing.

That done she sits down and mutters to herself. She ruffles her feathers, her demeanor shifts and she starts acting more uneasy and angry. She starts snarling and circles back and forth.

She lets off an ear piercing screech before bursting out of the nest.

INT. LANA'S LIVING ROOM - DAY

Everyone walks inside, tired from all the biking. Johnny sits down on the couch exhausted.

PIETRO
Alright there dude?

JOHNNY
Yep.

LANA
I got a couple more errands to run.

MANDY
Oh?

LANA
Yeah, I need to go to work and figure out why they're cutting my hours. Can you keep an eye on Johnny?

MANDY
Of course.

Lana nods and leaves.

INT. MANDY'S ROOM - DAY

Mandy and Pietro enter their bedroom and unpack. Pietro examines some photo equipment while Mandy sets up her laptop.

MANDY
So... what do you think of Lana?

PIETRO
She seems okay. She looks tired, like exhausted.

MANDY
Yeah.

They continue to unpack but get less interested.

MANDY(CONT'D)
You feel it too don't you?

PIETRO
Yeah.

(CONTINUED)

MANDY

There's something very negative about this place.

PIETRO

More like this town.

MANDY

It's like sapping the strength from you, like you don't wanna do anything. A lot of negative energy.

PIETRO

Yeah I feel very uneasy. Also... I don't mean to be "that guy" but was this place always this messy?

MANDY

Yeah I noticed that too. Something's up with Lana. She was being very mean and rude to Old Phil and she's been acting very scatterbrained all day. She wasn't like this last time I saw her. I think the recent fallout from her divorce hit her hard.

PIETRO

Yeah I keep hearing that. What happened?

MANDY

It's ... complicated. Things officially fell apart a couple years ago. But the warning signs were there for years.

She won back the house and kept custody of Johnny. But she has a ways to go, I don't know the latest.

Mandy sits down on the bed.

MANDY(CONT'D)

It hasn't always been this way. Seeing her like that it... makes me miss the person she was.

PIETRO

She just needs some support.

(CONTINUED)

MANDY

I wish we moved here sooner. It might of been better.

PIETRO

It's not healthy to think that way Mandy. Doesn't help with the negative energy either.

MANDY

Touche. We're here now, that's all that matters.

PIETRO

Yep.

Pietro walks over and kisses her. A knocking startles them.

JOHNNY(O.S)

Cousin Mandy?

They awkwardly shamle apart.

MANDY

Come in!

Johnny walks in.

JOHNNY

I just wanted to- woah what is that?

Johnny spots the camera equipment. He walks over to it.

JOHNNY

Can I?

PIETRO

Of course.

Pietro picks up his camera and hands it to Johnny.

PIETRO

Be careful, it's very delicate.

Johnny nods and examines it.

JOHNNY

I have a camera, I use it to make movies sometimes.

(CONTINUED)

PIETRO

Ah well, this one just takes photos.

JOHNNY

Oh, okay.

PIETRO

Yeah. Cousin Mandy and I are photographers. We're trying to start a business.

JOHNNY

That's cool.

Johnny hands the camera back to Pietro.

PIETRO

This area is beautiful by the way. You're very lucky.

JOHNNY

Mother says they're making more movies around here lately because people think so too.

PIETRO

I'm not surprised. Do you want to make your own films one day.

JOHNNY

Yeah definitely.

PIETRO

What's your favorite film?

JOHNNY

Star Wars.

PIETRO

Which one?

Johnny looks confused. Pietro is about to say more, but Mandy whispers in his ear.

MANDY

He's just a kid remember.

PIETRO

Right.

Johnny shrugs and walks off.

(CONTINUED)

PIETRO

At least somebody's doing okay.

INT. RESTAURANT KITCHEN - DAY

Lana arrives at a restaurant. It's busy and there's very few staff to go around. A manager sees Lana.

MANAGER

Hey Lana. How are you?

LANA

I've had better days.

MANAGER

You don't work today, did you want something?

LANA

That's actually why I'm here. Why are my hours getting cut down?

MANAGER

We schedule people based on their availability and productivity.

LANA

I've been very productive and my availability is the same it's always been.

MANAGER

You've been late a few times recently though.

LANA

Look, we've talked about this, you know I'm going through some stuff. I'm doing the best I can!

MANAGER

I know, that's why we're giving you fewer hours until things get better on your end.

Lana does not look happy. The Manager does not look sincere. Lana says nothing and walks away.

INT. RESTAURANT BATHROOM - DAY

Lana walks up to the bathroom mirror. She takes a few deep breaths. Anger returns quickly.

She slams the counter with her fist.

LANA

Damn it!

Lana takes some more deep breathes and after a few more moments regains her composure and she gets back to work.

INT. STEVE'S DINING ROOM - NIGHT

Steve's place is disheveled and worn out. It's been poorly kept up and there's trash everywhere. There is a six pack of beer on the table, half the cans gone.

Steve is brooding in a chair.

Some brown flakes flicker off his arm, revealing some type of old gang tattoo. Steve sighs and walks to a drawer and pulls out some make up kit.

He tries to cover the tattoos but he's having a hard time and he gets increasingly frustrated and eventually just throws the kit into the wall.

Steve buries his head in his arms.

Wind starts to blow, getting his attention. There's a faint groaning sound, like phone wires being strained by something.

Steve approaches the window cautiously. He looks out trying to see what's out there.

The groaning sound becomes more fixed like footsteps.

A shadowy winged figure appears walking on the wires. Her talons gleam in the night.

Steve's eyes widen.

The Harpy's head moves around, fluttering around as if it was looking for something the way a bird does.

On an instant the demeanor changes to a more human way of looking around. It cringes and twitches to itself, snarling quietly.

(CONTINUED)

Steve quickly runs back to his drawer and pulls out a pistol. By the time he gets back to the window she's gone.

Steve pounds the window.

STEVE
DAMN IT!

Something floats onto the ground and gets his attention.
A feather.

INT. JOHNNY'S ROOM - NIGHT

Johnny is in his pajamas in bed, covers over him.

His room is messy, there's various toys, namely miniatures on his computer desk.

There's a bat in the corner of the room and a baseball.

Lana is tucking him into bed.

LANA
All set?

JOHNNY
I thought you had work today?

LANA
They've given me more free time.

JOHNNY
But-

LANA
Don't worry about it. Everything's gonna be okay.

Johnny says nothing.

LANA
Did you have fun with Cousin Mandy?

JOHNNY
Yeah, it was fun. Can we go to Old Phil's again some time?

LANA
We'll see.

(CONTINUED)

JOHNNY
How long are they staying?

LANA
As long as they like. They're here
to help us out a little. Alright,
it's time to go to bed.

Lana kisses Johnny on the forehead.

LANA
Good night.

JOHNNY
Good night.

Lana exits.

INT. LANA'S BEDROOM - NIGHT

Lana is sitting in a chair in her bed room. The bed room is easily the neatest room in the house.

She has an old desktop computer up and she's on a website for a pastry shop in New York City. She has an application up.

She's very nervous, hands shaking.

After a few moments of internal debate she closes the web page. She bursts into tears.

INT. JOHNNY'S ROOM - NIGHT

The wind picks up outside the house.

A FEMININE VOICE IS HEARD SINGING.

Johnny hears the noise and leans over to the window. He can't look away.

INT. LANA'S LIVING ROOM - NIGHT - CONTINUOUS

Mandy is sitting around watching TV. Pietro is doing dishes in the other room. The place looks neater than it did before. Lana walks in.

MANDY
Did you talk to your manager?

(CONTINUED)

LANA
Yep. He won't budge.

MANDY
Damn.

LANA
I don't know what I'm gonna do
Mandy.

MANDY
Have you applied to anything
actually in your field?

LANA
Yeah.

Mandy doesn't look convinced.

LANA
You and Pietro getting settled in?

MANDY
Yeah. We're probably gonna go out
shooting tomorrow if the weather
holds up.

LANA
Okay.

MANDY
Pietro and Johnny are getting along
good by the way.

LANA
Oh that's good to hear! Certainly
would prefer him compared to Old
Phil.

Mandy looks like she wants to say something but doesn't.

A noise gets her attention.

INT. JOHNNY'S ROOM - NIGHT - CONTINUOUS

The singing has enthralled Johnny and he stares at the
window. The Harpy flutters closer, obscured in shadow.

INT. LANA'S LIVING ROOM - NIGHT - CONTINUOUS

Mandy feels unnerved about something. The singing has gotten louder. Lana doesn't notice, she's zoned out, lost in thought.

Mandy follows the sound with her eyes and it ends up by Johnny's room.

INT. JOHNNY'S ROOM - NIGHT - CONTINUOUS

The Harpy is in front the window now. Johnny unlocks the window letting in the wind. Mandy enters the room.

MANDY

Johnny?

Johnny snaps out of it and he screams. The Harpy flutters back, but not before Johnny and Mandy see it.

Johnny screams. The creature leaves and the wind dies down. Lana and Pietro rush in.

LANA

What happened, what's wrong?

JOHNNY

There's something out there!

Pietro crawls toward the window.

PIETRO

I don't see anything.

MANDY

I saw it too, something was right outside the window. (To Pietro)
Love, can you just search around the house real quick?

Pietro nods and leaves the room. Lana is disturbed by how Johnny is disturbed.

Johnny starts to cry and Lana embraces him.

LANA

It's okay. It's okay. You're fine, you're safe. Everything is okay.

INT. LANA'S LIVING ROOM - NIGHT

Lana and Mandy are in the living room again. Lana is very anxious and Mandy is helping her through it.

MANDY

Pietro is keeping an eye on him.
Don't worry.

LANA

What was Johnny talking about?

MANDY

It was some type of bird woman. It matches the signs, wind, singing and well... a friggin bird woman.

LANA

What are you talking about? What signs?

MANDY

What Phil was talking about?

Lana sighs in frustration.

LANA

Phil is a wacko, I don't want Johnny hanging out with him anymore.

MANDY

He seems like a nice guy. A bit weird but he's not creepy or anything. He gave Johnny some VHS tapes and-

LANA

He's a creep. He has all these stupid crackpot theories and shit. Now he has Johnny believing that some bird creature is after him.

MANDY

He was just trying to help. I didn't want to say anything, but you really rude earlier. I get you don't like him, but that was uncalled for.

Lana rolls her eyes.

(CONTINUED)

MANDY

Also, Phil was exactly right. He warned us to keep an eye on Johnny.

LANA

Oh gimme a break.

MANDY

Trust me, I was skeptical until tonight.

LANA

I don't need you spouting this shit too.

MANDY

Okay, stop. I was the one who managed to get in there in time to save him! You're lucky he wasn't taken!

LANA

That doesn't make-

MANDY

If we hadn't moved in, he would of been taken and there would of been nothing you could of done. Those dishes in the sink wouldn't kept piling up, the place would still be a mess. What the hell happened to you Lana!?

LANA

You're the ones that wanted to come here! I didn't ask you to come, and if you thought it was so bad, where the fuck were you? I've been out here trying to make ends meet all by myself. Everyone else baled on me and moved away. Everyone heard what happened and no one came out here, no one cared. Not even you! So don't act like you ever gave a shit!

Mandy looks visibly hurt from those last remarks.

MANDY

First of all, I was in college, you know that! Second, no one said you had to stay here Lana. You have a degree from one of the best

(MORE)

(CONTINUED)

MANDY (cont'd)
culinary schools in the WORLD. You
have internship experience. Why
haven't you done anything with it,
what are you waiting for!?

LANA
I'm doing all I can! I get things
done all time! The one time I need
help and apparently that's too much
to ask. If you want to move out,
fine! I don't need you, and I don't
need your shit.

MANDY
I'm not going anywhere.

Lana says nothing and walks out.

INT. MANDY'S ROOM - DAY

Mandy and Pietro are getting dressed. Pietro is packing up a
camera. Mandy looks more down today.

PIETRO
Are you alright? I heard shouting
last night.

MANDY
Me and Lana got into a fight. She's
really lost it. She needs help.

Pietro gives Mandy a hug.

PIETRO
It's gonna be okay.

MANDY
I'm gonna take Johnny to school and
then I'm gonna talk things out with
Lana. Maybe we'll go to Lombardi's.

PIETRO
Sounds like a plan, it's been
awhile since I've had Italian.

MANDY
Actually, I kinda wanted this to
just be me and Lana if you don't
mind. Maybe go to the park we saw
yesterday. I know you really liked
it.

(CONTINUED)

PIETRO

Are you sure? I don't wanna just-

Mandy kisses him.

MANDY

You're so sweet you know that? I'll be fine, this has to be between us alone.

Pietro nods.

MANDY

We'll meet you there afterward though. Can't let you get all the good shots can I?

Pietro looks at various lens.

PIETRO

Which one should I take?

Mandy points at the 35mm lens and she takes the macro lens out of the thing entirely.

PIETRO

Of course.

MANDY

Hey last time you used that the whole set ended up fuzzy. I'm the master at the lens, it is mine.

PIETRO

Whatever you say love.

Mandy and Pietro kiss.

MANDY

Hey Johnny ready to go?

JOHNNY(OS)

Almost!

Mandy and Pietro get their jackets on.

MANDY

See you later.

PIETRO

Mhmm.

They kiss one more time before walking out.

INT. STEVE'S DINING ROOM - DAY

Steve has the feather laid out on the table.

He has phone out scrolling through images of feathers, trying to find a match for the one on the table.

The only one that's remotely close is one of the Harpy Eagle but this one's much bigger.

Steve gives up, noticeably more confused and frustrated. He shakes his head and leaves. Taking the feather with him.

INT/EXT. STEVE'S CAR ROAD AND NEARBY TREES - DAY

Steve is driving down the road. He pulls over and gets out of his car.

He starts wandering around the woods. He finds an abandoned birds nest and examines it. He shakes his head and throws the thing away.

He looks around aimlessly. He looks confused and frustrated.

STEVE
The hell am I doing?

Steve walks back to his car. Pietro rides by on this bike.

INT/EXT. MANDY'S CAR VARIOUS ROADS - DAY

Mandy is driving Johnny to school.

He's looking out the car window, lost in thought. The wind picks up around them, branches on nearby trees blow in the breeze.

He sees a woman-like figure for a second and gets startled. Mandy gets startled from Johnny being freaked out. The figure is gone as quick as it showed up.

MANDY
Everything okay?

JOHNNY
Y-yeah. I think so.

They keep on driving, a little more on edge than before.

EXT. PARK ENTRANCE - DAY

Pietro stops at the park entrance and dismounts his bike. He gathers his stuff and makes his way inside.

The wind picks up once again.

EXT. PARK - DAY

Some time has passed. Pietro is walking down a pathway. There are trees and mountainous rocks all over the place.

Everything is still, too still.

He has a bag lunch in hand and the camera in the other. He stops at a park bench, placing his items on it and sitting down.

Wind starts to pick up, enough of a gust to get the man's attention for a moment. He pulls out his lunch, a sandwich. He starts to eat.

A FEMININE VOICE IS HEARD SINGING.

It starts as a faint whistling amongst the wind. It sounds like a bird song, except... bigger and more beautiful. Pietro looks around trying to find the source of the noise. He finds nothing.

He starts to eat before the song is heard again at a different key, making the song sound just as entrancing but much more ominous. Pietro still can't find where it's coming from.

He picks up his camera and turns it on. He points the lens at his surroundings trying to find the source of the noise in his viewfinder. He gets a glimpse of a bird like form flapping by a tree.

The guy tries to seek out the "bird" but can only get so far given the terrain.

He hears a thump on the bench.

He heads back to see his sandwich missing. He looks around the bench but can't find it. Pietro starts to look uneasy and he starts to head back the way he came. After a few beats of him walking a fluttering is heard causing Pietro to look around for the creature.

(CONTINUED)

A powerful burst of wind blows through the trees. Like a brief windstorm. Feminine singing is heard once again, drowning out the wind. This creeps out Pietro even further and his walking becomes almost a jog. As the song ends he trips and falls. He drops his camera.

He looks around to find it and sees it by a stump. He reaches out to grab it but the Harpy lands right in front of him.

We finally see the creature in its full glory.

She looks humanoid but with feathers covering her form in the colors of black and pale white. Her arms have wings going down them in a striped pattern. She has sharp talons for feet. She looks dirty, hints of brown and red speckled on the creature.

Her demeanor and body language keeps changing haphazardly, sometimes like a bird, very fluttery, others like a human except deranged and unstable. Her head is grey in color and her face is humanoid but clearly not human with ink black eyes and an angular form. She has a horned "headdress" of spiked feathers where her hair should be.

This creature has a presence and it's towering over Pietro. They both stare at each other, waiting for the other to move. Her glare is intense. She is reading him, staring into his soul.

She looks undecided.

PIETRO

That is some costume you got there... Um...

The Harpy tilts its head.

PIETRO(CONT'D)

I'm Pietro. And you are...

There's a blank, inquisitive look on the Harpy's face. Pietro lets out his hand. The Harpy stares at it, sizing it up. Her breathing increases and her eyes become a hungry glare. Pietro retracts the hand.

She inches closer. The hunger is really showing in her eyes.

Pietro starts to back away. He breaks into a run, hearing a screech behind him.

The Harpy snatches him, carrying him up into the air. Pietro acts quickly and takes off his jacket and falls back to the ground.

(CONTINUED)

Pietro grunts in pain from the impact. A shriek of anger gets his attention. The Harpy lands right on top of him and starts savagely kicking him with her talons like a lunatic.

Many of the cuts go deep. He's bleeding out of several wounds. The Harpy breaks off her attack.

Pietro struggles to his feet and desperately limps along.

PIETRO

HELP!

The Harpy's song is heard again as she circles him like a vulture.

PIETRO

HELP ME! SOMEONE!

The Harpy laughs at her prey. Pietro reaches into his pocket for his phone but it's shredded and broken.

PIETRO

Please! Is there anybody out there!?

Pietro falls to his knees, he's too weak to move anymore. He tries to crawl but the Harpy lands right on top of him.

Her talons dig straight through his back muscles and grip onto his spine. Pietro wails in agony before passing out.

The Harpy takes off with her prey in tow.

INT. ITALIAN RESTAURANT - DAY

Lana and Mandy are having lunch at an Italian restaurant. Lana is not in a good mood and it shows.

MANDY

How's your food?

Lana shrugs. Shes barely had anything.

MANDY

Do you wanna talk?

Lana says nothing.

MANDY

Lana please, you gotta give me something.

(CONTINUED)

LANA
I'm just a little anxious, okay?
Why are we always talking about me?
Everything okay with Pietro?

MANDY
Yes actually.

LANA
Good for you.

They say nothing for a bit.

LANA
I'm sorry.... about last night.

MANDY
It's okay.

LANA
I'm just feeling overwhelmed.

MANDY
I know.

LANA
I thought he was the one.

Mandy says nothing.

LANA
And... I'm stuck with this shit
job, don't know how I'm gonna pay
the bills. At least he gets 3
square meals a day.

Lana breaks down in tears in her hands.

LANA(CONT'D)
Everyone warned me. I didn't
listen.

MANDY
Everyone makes mistakes.

LANA
No wonder everybody left me.

MANDY
That's their problem Lana. You're
better off without them.

(CONTINUED)

LANA

It's just so hard for me to be in a kitchen now. He was also a chef you know.

Now we got Johnny seeing things at night. So now I gotta figure out how to deal with that. What more do people want from me?

MANDY

You can still change all this.

LANA

I just need some help, just help me out with Johnny and then I'm fine.

MANDY

I'll help as best I can.

LANA

Thank you.

MANDY

You were very talented. I hope one day when the wounds heal you can do some work again.

LANA

Maybe.

Lana eats some more, trying to end the conversation.

MANDY

Didn't Aunt Ro give you some contacts? Doctors or something?

LANA

Yeah I was gonna call em.

MANDY

She gave them to you a while ago.

LANA

I've been busy.

Both of them say nothing. They are finished eating.

LANA

I'll try calling em when we get back.

(CONTINUED)

MANDY
Sounds good. But first, wanna meet
up with Pietro?

Lana shrugs.

EXT. PARK ENTRANCE - DAY

Mandy and Lana drive up to the park entrance. Pietro's bike is still there. They both enter the park.

EXT. PARK - DAY

Lana and Mandy walk along the same trail. They look confused.

LANA
Where is he?

Mandy takes out her phone and tries calling him.

MANDY
It just went to voice mail.

Lana sees the camera.

LANA
Isn't that Pietro's camera?

Mandy rushes over to it.

MANDY
Yeah, it is.

Mandy spots Pietro's abandoned and torn up jacket.

MANDY
This was his jacket.

LANA
And look at the marks...

Mandy starts getting very worried.

MANDY
Pietro?

Mandy starts walking down the path.

(CONTINUED)

MANDY

Pietro where are you? The joke
isn't funny anymore you can come
out now.

Nothing. Mandy starts freaking out.

MANDY

What.... what happened to him?

She looks at Lana. Their glances say everything.

MANDY

He can't be gone Lana. His jacket's
here, he probably took off so he
wouldn't get caught. He's probably
hiding somewhere, we just need to
find him.

Mandy starts going off the trail to search aimlessly.

EXT. LANA'S HOUSE - DAY

Lana and Mandy arrive back at the house.

Mandy is beside herself, and she just switches to her car.

MANDY

I'm gonna keep searching around the
neighborhood.

LANA

I'm going to pick up Johnny.

Lana looks like she's gonna say something else but doesn't.
They both drive off.

INT/EXT. MANDY'S CAR VARIOUS ROADS - DAY

Mandy is driving around town slowly. She looks around,
aimless. Searching for any trace of Pietro.

She has tears in her eyes.

The longer she goes the more emotional she becomes. She
pulls over to brake down. She shakes her head in denial.

MANDY

No... please no....

The WIND starts to pick up, getting Mandy's attention. It
instantly puts her on edge.

(CONTINUED)

Mandy drives back on the road. The wind stops. She drives around the bend onto a main road near the edge of town.

Something's blocked the path.

A large tree has fallen onto the road, making the road impassible. There are two cars in front, one looks noticeably torn up and shredded by something, the other just has the door open. Both are seemingly abandoned.

Mandy is cautious and drives up carefully. She gets out of the car and examines the fallen tree.

MANDY

Shit!

Mandy takes a look at the two cars. The less damaged one is still running.

MANDY

Hello?

No response. Mandy is really on edge, she checks out the more damaged car. It's torn up bad with many gashes that have shredded the metal, in sets of three.

A severed hand grips the dash, clenched tight. Mandy screams in shock.

THE WIND PICKS UP AGAIN.

Mandy's eyes widen, she dashes to her car. She gets inside and closes the door right as something SLAMS into it taking Mandy by surprise.

Right next to her, talons piercing through the car door is the Harpy.

The Harpy growls at Mandy, noticeably frustrated at missing her chance.

She pulls away and floats there.

The two just stare at each other. The Harpy reads her like she did Pietro. She looks around the car, as if she's looking for something. She shakes her head and flies off.

Mandy just sits there in stunned silence.

INT/EXT. LANA'S CAR VARIOUS ROADS - DAY

Lana has picked up Johnny and are driving down the roads.

JOHNNY
Is Pietro going to be okay?

LANA
I'm sure we'll find him.

Johnny isn't convinced but says nothing. They drive onto a main road to see it blocked off with large branches.

Lana sighs in frustration and turns the car around.

Only to see the Harpy has landed in their way.

Lana gasps and Johnny shrieks in fear.

JOHNNY
I told you it was real! Don't let
it get me, don't let it get me!

LANA
Calm down. No one's gonna get you.

Lana and the Harpy stare each other down.

Lana is stunned by the realization.

The Harpy is reading her the same way we did the others. She grins, baring her sharp teeth.

Lana looks over the sides of the road, woods on either side.

JOHNNY
What are we gonna do.

LANA
Let me think.....

The Harpy still hasn't moved. Lana honks repeatedly.

The Harpy lets off a loud screech in reply.

LANA
You have your seat belt strapped in
right?

JOHNNY
Yeah.

Lana takes a deep breath.

(CONTINUED)

LANA

Hang on.

Lana floors it, the Harpy flutters into the air and latches onto the side of the car to the horror of those inside.

The Harpy lashes into the side of the car, slowly tearing into like a can opener. The Harpy eyes Johnny and she screeches at him, causing Johnny to scream.

Lana is desperate, she tries swerving to shake it off, it doesn't work.

Lana sees a nearby tree and drives closer to it, the Harpy doesn't notice until it's too late and is smacked in the face by a branch and thrown off the car.

In the process Lana is spun around and they crash off the side of the road.

LANA

Are you okay?

Johnny nods.

The Harpy leaps in for the attack, crushing through the windshield. Broken glass is everywhere.

The Harpy grabs at her but Lana moves deeper into the backseat, protecting Johnny. The Harpy is still coming through.

She tries to reach for Johnny but Lana bashes the leg with Johnny's backpack. The Harpy snarls and starts tearing up the car further.

Lana opens the door and they tumble outside. Lana doesn't get far before the Harpy lands on her, pinning her down.

A LOUD HONKING gets both their attention. Steve drives right smack into the Harpy, barely missing Lana and Johnny.

Lana gets up and gets Johnny to his feet. The Harpy shrieks in pain as Steve has driven over her foot.

One of her talons has broken off.

Lana and Johnny get in Steve's car.

LANA

Thank you.

(CONTINUED)

STEVE
Are you okay?

LANA
I'm alive.

JOHNNY
Is it still behind us?

Lana looks behind her. The Harpy instead of pursuing them desperately looks for her severed talon before crushing it to dust. The Harpy appears to be relieved.

LANA
N-no. It just crushed its own
broken talon.

STEVE
Why would it do that?

Lana says nothing and sinks into her seat.

EXT. LANA'S HOUSE - DAY

Everyone arrives back at the house.

MANDY
What happened!?

LANA
You were right. It's real.

Lana and Mandy embrace.

MANDY
Are you okay?

LANA
My car is gone. The Harpy tore into
like it was nothing!

MANDY
You're not the only one with car
trouble.

Mandy shows them her car door, talon marks shredded right through it.

LANA
(To Steve)
My condolences. You're a part of
the police force right?

(CONTINUED)

Steve nods.

MANDY
Can you tell us anything?

The wind picks up.

LANA
Inside.

INT. LANA'S LIVING ROOM - DAY

Lana is treating Johnny's cuts. Steve has his police notebook out.

STEVE
And all you found was the jacket
and camera?

MANDY
Yes. I went to go out searching for
him, came across Noxon Road, got
attacked. A tree fell down,
blocking the entire road. Two cars
were parked, one looked shredded,
one was abandoned, engine still
running and everything.

LANA
Wait, Noxon's blocked too? Route 60
is also blocked!

Everyone gets eerily silent.

MANDY
It was a trap. It was a fucking
trap.

STEVE
In more ways than one. There's no
way out of town now.

LANA
But that doesn't make sense. How
could it knock down an entire tree.
One big enough to block a road?

MANDY
If the thing can tear through cars
with little trouble, I don't see
how a tree would fare any better.

(CONTINUED)

LANA
Does the police actually know any
of this is happening Steve?

STEVE
They do, at least some of it.

Lana is not amused.

LANA
They either do or they don't.

STEVE
Some stuff they know, others they
don't. We're also spread thin and
my boss is fucking incompetent. My
brother's fucking dead and my niece
is missing, and here he is
grandstanding to me about loosing
my cool.

LANA
Sorry to hear.

STEVE
Like bitch my fucking brother got
fucking murdered, and I was about
to make things right with him. This
monster took that chance away from
me! No fucking closure.

MANDY
You're doing the best you can.

STEVE
It's not good enough.

Steve starts getting more and more worked up. Lana and Mandy
see just how unstable Steve is becoming.

LANA
I think you need to-

STEVE
Don't tell me what I need. What I
need is to find this feathery bitch
and fucking kill her. Fucking
payback.

LANA
And then what.

Steve says nothing, like it didn't register. Lana looks like
shes about to say something but Mandy shakes her head.

(CONTINUED)

STEVE
Alright, I'll let my colleagues
know what happened.

Steve walks out in a huff. Lana and Mandy watch in stunned silence.

MANDY
Damn.

LANA
Guy needs help.

MANDY
Yeah, he looked terrible. I wonder
when he last slept, or showered.

LANA
He was never in the best of places,
but this is different.

MANDY
It's like watching a train wreck,
he's self destructing. I don't know
what's causing it more, the guilt
about his brother's death or what
caused them to not speak to each
other in the first place.

LANA
Fucking Christ that was 10 years
ago Mandy. You gotta move on at
some point.

Mandy nods but doesn't say anything, her demeanor saddens. She leaves the room, leaving Lana lost to her own thoughts. She doesn't even notice. The last remarks clearly made her start thinking on her face.

Suddenly a faint sobbing noise gets her attention

INT. MANDY'S ROOM - DAY

Mandy is in her room crying. Johnny is there hugging her.

Lana comes in. Mandy looks up at her.

MANDY
He's gone.

She bursts into tears. Lana walks over and joins the hug, not letting go.

INT. SHERIFF'S OFFICE - DAY

Officer Hunter and Steve are in his office. The feather is on the desk.

OFFICER HUNTER
You realize how crazy you sound right?

STEVE
I saw this bitch fly through the air! Whoever is kidnapping people isn't a person. This is something else entirely. And now it's blocking off the main roads. This ain't no mindless monster.

OFFICER HUNTER
Are you even hearing yourself right now?

STEVE
Did you see the feather?

Officer Hunter picks up the feather.

OFFICER HUNTER
This could be part of a costume for all we know.

STEVE
I'm just saying you need to start taking this more seriously!

OFFICER HUNTER
This isn't gonna make things right with your brother.

STEVE
This has nothing to do with him. I saw this thing myself. TWICE. We have at least two witnesses now.

OFFICER HUNTER
You're insane.

STEVE
You know what? Even if it's a lunatic in a costume, we need to find this person and bring it to justice! People are counting on us!

(CONTINUED)

OFFICER HUNTER

We don't have much to go on Steve.

STEVE

No, no that's not it. You're just a coward and it's easier this way for you. Everybody is losing loved ones, but you can just sit there and be perfectly fine.

OFFICER HUNTER

Stop it! Right now!

Officer Hunter gets up and walks right into Steve's face.

OFFICER HUNTER

You're out of line.

STEVE

Bullshit.

OFFICER HUNTER

This isn't gonna make all the shit you've done go away.

Steve notices something's up with Officer Hunter's desk. It looks too neat, and there's several things packed away in suitcases.

Steve's anger flares up.

STEVE

You cowardly cock-sucking son of a bitch.

Officer Hunter sees what he sees.

OFFICER HUNTER

I'm gonna have to ask you to leave now.

Steve growls and bowls right into Officer Hunter and they fight. Several other officers enter the room and break them up.

Steve rips off his badge and throws it at Officer Hunter. He turns to leave. An officer bars his way.

OFFICER 1

I'm sorry Steve, but you're under arr-

Steve clocks him in the face, knocking him out. He walks out of there, no one daring to get in his way.

INT. LANA'S LIVING ROOM - DAY

Lana, Mandy and Johnny are in the living room. Lana is pacing.

LANA

What are we gonna do? We can't leave, but we can't just stay here can we? I don't want my son to be here when this creature is on the loose.

MANDY

I know you don't like him, but maybe we should talk to Phil.

Lana thinks it over, she's not happy. After a few moments she looks resigned.

LANA

Fine. He was right, maybe he knows how to stop this.

EXT. OUTSIDE THRIFT SHOP - DAY

Lana, Mandy and Johnny arrive at the thrift shop. They try to get in but the door is locked. Mandy knocks on the door.

Phil opens it up.

PHIL

Hey Mandy!

MANDY

Hey Phil.

Phil sees the group together.

PHIL

I know why you're here.

INT. PHIL'S LIVING ROOM - DAY

Lana and company are all sitting down while Phil scrolls through something on his computer again.

PHIL

Glad to see Johnny's okay.

(CONTINUED)

LANA

Yeah, thank Mandy for that. I....
didn't believe you. I'm sorry by
the way.

PHIL

Don't worry about it. I don't blame
you for being skeptical, I mean
look at me, do I look like the most
reliable person to trust.

LANA

No I mean, sorry for yelling at you
yesterday. You didn't deserve that,
it was wrong and uncalled for.

PHIL

Don't worry about it. And you
believe now, that's all that
matters.

LANA

We also have Steve to thank too.

PHIL

Danny's brother? How's he doing.

Lana shakes her head.

MANDY

Not good, he's really not in a good
place and it shows.

PHIL

I'm not surprised.

LANA

He's hellbent on killing this
thing.

MANDY

All he's gonna do is just get
himself killed.

Phil says nothing, lost in thought.

LANA

Were you able to figure out
anything else?

PHIL

Remember how I was looking for a
translation for some scrolls?

(CONTINUED)

Mandy nods.

PHIL
Well I found one.

LANA
What was in these scrolls?

PHIL
There was a redacted passage from the book of Enoch. You know what that is?

LANA
It was a book of the Bible or one that got taken out of it.

PHIL
More or less. Enoch dealt with the nature of angels and fallen angels. It dealt with the race of giants, etc, etc. The ring leaders were these beings called Watchers. They went to the races of man and mingled. They spawned a race of giants called the Nephillim.

Phil looks up an online copy of the book of Enoch.

PHIL
What a lot people don't know is many of these old texts went through revisions. Translations often distort words, books are taken out of the bible. It leads to-

LANA
Get to the point Phil.

PHIL
Sorry. I came across an excerpt that is purported to be from the Book of Enoch.

Phil brings up a picture from his laptop. It looks like some old tablets or scrolls.

PHIL
These are called the Baghdad Scrolls. Sometimes called the Babylon scrolls. They were rumored to have been plundered from Isreal
(MORE)

(CONTINUED)

PHIL (cont'd)
when Babylon sacked Jersualem. This
excerpt describes some peculiar
things. It took me awhile to find a
transcript, much less a translated
one.

Phil pulls up a word doc with some sentences on it.

LANA
So you're saying this creature is
one of the fallen angels?

PHIL
I'm saying it's a type of offspring
or a result of some of foul
experimentation. Here read this one
passage.

Mandy gets closer to read.

MANDY
"And they tampered with creation
and brought forth foul races of
monsters. Each twisting the works
of God and a perversion of life."

LANA
"First came the Leviathan, born of
the sea, made of fish, angel and
man. And then came it's children
whom stalk the seas."

PHIL
It goes on and on listing a bunch
of these. The one I want you to
look at is this one.

Phil points to one line in particular.

MANDY
"Then came the Daughters of the
Wind, born of bird, man and angel.
The wind was theirs and their song
enthraling. Their names were
Aello, Celaeno and Ocypete.

LANA
-and their daughters would stalk
the shores and the mountains.

(CONTINUED)

PHIL

Think about it. A mysterious creature, wind tends to pick up around it, we hear singing. We're in the Catskills.

MANDY

So, you're saying the creature stalking this town and making everyone go missing is the same as these "Daughters of the Wind"?

Phil nods.

LANA

But that was in the Middle East, what's one doing all the way here?

PHIL

I don't know.

LANA

Look, we're getting off track. I don't know what I'm supposed to do. The roads are getting more and more blocked off, so we have no place to go.

PHIL

Just stay at home, don't leave and keep your son safe. Until I know for sure.

MANDY

About what?

PHIL

Where the nest is. I'm thinking that if I can figure out where the nest is, maybe I could go to the police and we could take it down, or at least drive it away. I'm almost there, but until then, the best we can do is stay safe.

Lana is not happy.

PHIL(CONT'D)

I know it's not what you wanted to hear, but I promise you it's your best bet.

Lana isn't unconvinced but doesn't protest.

(CONTINUED)

MANDY

Alright. Thanks again Phil. Keep in touch.

Phil nods. Lana and company leaves.

Phil gets Google Earth up on his computer. He drags the cursor to an old abandoned cabin. He has another tab up with a news headline about a "Mafia Cabin".

Phil smiles.

INT. POLICE STATION - DAY

Phil enters the police station, map and laptop in hand. Officer Hunter and the other police officers are mobilizing.

OFFICER HUNTER

Alright boys, we all know how dangerous this man is. We're going in heavy.

Officer Hunter sees Phil. Phil looks intrigued. Officer Hunter looks annoyed.

OFFICER HUNTER

Ah, Phil. What do you want, and why are you bringing a giant map into the police station.

PHIL

I think I know where the suspected kidnapper is. And-

OFFICER HUNTER

I don't have time right now. We're about to move to catch a dangerous perp.

Phil looks confused.

PHIL

You mean you figured out where it is too?

OFFICER HUNTER

What? No we're going after Steve Dolan, man's lost it, he got into a fight with me and knocked out another officer. He's too dangerous.

(CONTINUED)

PHIL
What about the missing people?

OFFICER HUNTER
We don't have anything to go on
Phil.

PHIL
I know where he's hiding! You could
go there right now-

OFFICER HUNTER
Phil please, I don't have time to
listen to one of your crackpot
theories.

Phil says nothing. He walks away in frustration. His face
lights up, like an idea just came to him.

INT. STEVE'S DINING ROOM - DAY

Steve is brooding in the dining room once again. There's two
six pack casings on the table. All the cans are littered all
over the place.

A distant knocking gets his attention.

STEVE
GO AWAY.

There's a pause, then louder knocking. Steven groans and
gets up. He opens the door to Phil.

STEVE
What do you want Phil!

PHIL
I need to talk to you.

STEVE
I don't wanna hear any of your
stupid "theories". Not in the
fucking mood.

Steve starts to close the door. Phil pulls out his Harpy
feather.

PHIL
I know where the Harpy is.

Steve stops.

INT. LANA'S LIVING ROOM - DAY

Lana is busy locking and barricading windows and doors. Mandy comes in from Johnny's room with a bunch of his bedsheets. Johnny is pitching in however he can.

LANA

Alright, tonight nobody sleeps alone. We'll camp out here. (To Mandy) One of us will stay awake and keep watch. We'll change it every 4 hours or something.

MANDY

Alright.

JOHNNY

How long will we have to do this Mother.

LANA

I don't know sweetie. We're still waiting for Old Phil.

INT. STEVE'S DINING ROOM - DAY

Phil has a laptop open and a map laid out.

PHIL

Her nest is here.

STEVE

That's one of those old mafia cabins. Where... executions would be held.

PHIL

I thought they were just meet-up spots.

STEVE

I know from experience.

PHIL

Police work or... earlier?

Steve glares at him.

PHIL

Sorry. Point is, this is the most likely spot for her nest. It's far enough away to avoid being caught

(MORE)

(CONTINUED)

PHIL (cont'd)
but close enough to fly all over
the place to find prey.

STEVE
Wait, you don't know for sure?

PHIL
That's the next step.

STEVE
What do you want me to do? You know
I got kicked off the force right?
We'd be on our own.

Phil and Steve stare at each other.

PHIL
It's not too late to change this
Steve.

STEVE
Yeah it is. He's gone, he's fucking
gone Phil.

PHIL
Look, you can sit here and sulk.
But there's something else you
should know. The cops are coming
for you. I know cause I went to
them first. They wouldn't listen.

STEVE
What!? They're coming for me!? Not
the Harpy, or whatever the fuck
they think it is?

PHIL
They're gonna be here soon. Now, if
they can't find you here, they'd
probably start tracking you by your
phone. So where ever you go-

STEVE
They would follow.

Steve starts to grin. Phil smirks too.

PHIL
Let's do this.

INT. LANA'S LIVING ROOM - NIGHT

Lana and Johnny are both sleeping in the living room. Mandy is on watch but she looks sleepy too. She starts dosing off until she is asleep too.

The wind picks up. A FEMININE VOICE IS HEARD SINGING. It's coming from the roof.

It wakes up Johnny. He's enthralled. He walks toward the window. Lana and Mandy stir and wake up.

LANA
Johnny no!

Johnny snaps out of it. He bolts back to his mother.

MANDY
Where's it coming from?

They look up trying to trace the sound.

LANA
It's all around us!

The singing stops. The wind keeps going.

HARPY
(In a voice almost like
Pietro's)
Man-dy.

Everyone deadens.

HARPY
Man-dy? Man-dy?

Mandy's eyes ball up.

MANDY
Pietro?

Mandy walks toward the window.

HARPY
Man-dy? Hel-p me.

LANA
Mandy it's not him.

MANDY
We never found his body, he could
still be alive!

(CONTINUED)

LANA
It sounds off and you know it!
Don't do this.

HARPY
Man-dy?

Mandy eyes the lock.

LANA
Don't you dare unlock that window.

HARPY
Man-dy? Man-dy? Man-dy?

The Harpy continues to call Mandy's name as she eyes the lock.

Lana rushes up and grabs her. She pins Mandy to the window.

LANA
Listen to me, that's not Pietro.
She's fucking with us!

A thump gets their attention.

It's Pietro's arm, propped up in a way so that the body is "out of view". Mandy's eyes widen, she shoves Lana away.

MANDY
I told you! He's alive! I'm coming
love!

Mandy unlocks the window.

LANA
Mandy NO!

Mandy opens the window and just as she reaches for the arm, something draws her attention.

Dripping blood. She pulls her arm back and her eyes widen.

She tries to shut the window but it's too late.

The Harpy flutters into Mandy with a sickening screech, and they collide into the house, the severed arm falls over. Johnny screams.

The Harpy barely acknowledges Lana and Mandy and flutters straight toward Johnny.

He tries to escape but with quick precision she manages to grab him with one of her legs. Talons pinning him down.

(CONTINUED)

Lana grabs Johnny and the two have a tug of war.

LANA
You are NOT taking my boy!

The Harpy raises the talons on her free leg.

Mandy pushes Lana out of the way. Mandy gets snagged by one of the talons, and she shrieks in pain. The two collide into the furniture.

Johnny runs away but the Harpy corners him easily and snatches him with her talons.

LANA
JOHNNY!

JOHNNY
Mommy, help me!

Lana is on her feet but she's too late as the Harpy flies off. Mandy stumbles to her feet, she has a nasty cut on her arm.

LANA
She took him!

Mandy groans in pain.

MANDY
I'm sorry. It's my fault.

LANA
Are you hurt?

MANDY
Go, follow her. Before it's too late!

Lana is reluctant but then she dashes out of the room.

EXT. ABANDONED CABIN - NIGHT

Steve and Phil arrive at the cabin.

The wood is molded and splintered, the place looks rotten. Part of the structure has collapsed out of view. Graffiti has been sprayed on the doorway.

They get out. Steve instantly starts to gag.

(CONTINUED)

STEVE
Argh, what's that smell?

PHIL
Smells like some animal died.

STEVE
Just one?

Phil goes into his car and pulls out the sword.

STEVE
Really?

PHIL
I like this sword.

The two of them cautiously walk up to the nest. They proceed inside.

INT. ABANDONED CABIN/NEST - NIGHT

They enter the cabin.

Phil nearly throws up, gagging at the smell. Steve isn't much better. They are in some type of living room.

Most of the other rooms are blocked off by debris. Steve tries to move some out of the way but it's too heavy.

Phil points to the only other way they can go, up a set of stairs off to the left.

They start to walk up the stairs.

The wood creaks and cracks. They approach the second floor and are drawn to a hole in the walls. As they reach the hole they all stop dead from what they see.

They stumble upon the grotesqueness of the Harpy's nest. Now even more gore filled than before. They climb inside and take a look around.

Phones are still heard vibrating or ringing throughout the scene, no less than two at any given time. The faint glows of the screens lighten the otherwise very dark place.

Steve is speechless at the display. He picks up a hat and sees blood dripping out of it.

Phil reaches out and grabs one of the wallets and looks for the ID. He hands it over to Steve, confirming it to be one of the missing person's belongings.

(CONTINUED)

Phil is taking pictures of all the remains in the nest.

They reach the back of the nest and notice what looks like a couple rows of tally marks scratched into a large piece of wood. Phil examines the wood, baffled before taking a picture of it.

They comes across what's left of Pietro.

His body is half devoured, a visible ribcage and entrails are seen. Several limbs are missing and his head is detached.

The wind picks up.

The sound of a scream is heard. The buzzing from the flies quiets down.

Phil eye's widen.

PHIL

Hide. Now.

A screech is heard and the two of them hide beneath the wood and clothing.

Johnny is thrown into the nest. Phil gasps.

PHIL

Little John.

Johnny looks around frantic trying to find a way out. The Harpy lands blocking his way. She towers over him. She's acting giddy, overly excited.

HARPY

(In her own language, a
bastardized form of Latin or
Greek)

<What a lovely little soul.>

The Harpy caresses Johnny with a clawed hand.

PHIL

We gotta do something.

Steve pulls out a pistol.

HARPY

<Tiny, helpless and innocent.>

Steve gets in position with the gun. He nods at Phil. Johnny squirms under her grip. She lifts him up into the air.

(CONTINUED)

HARPY
<You are the key to my ascension
little one. I will gain my full
strength and have my revenge.>

Her mouth opens wide ready to bite.

Phil breaks out of cover.

PHIL
Hey! Over here, you feathery
bitch!!

The Harpy is angry in a moments notice and she drops Johnny.
She lets off a loud screech toward them.

PHIL
Yeah that's right I'm talking to
you!

The Harpy flutters closer. Johnny crawls away.

PHIL
Now!

Steve breaks out of cover and shoots at the Harpy. The shots
hit home and she shrieks in pain.

PHIL
Johnny get out of here!

Johnny climbs out of the nest.

Steve runs out of ammo. It wasn't enough to put her down and
her anger flares up.

Her wings flutter and stretch out to their maximum
extension.

She flaps her wings with one sweeping motion. A large gust
of wind blows upon them.

The force of the blast knocks both men off their feet and
into the nest wall.

EXT. ABANDONED CABIN - NIGHT

Lana drives up to the cabin. Johnny limps out of the cabin.

Lana looks elated and they embrace.

(CONTINUED)

LANA
I thought I lost you.

Lana starts pulling Johnny to the car.

JOHNNY
Phil and Steve are still in there.

LANA
What? Well we can't go back, we'll
call the police.

JOHNNY
Phil saved my life. We can't just
leave them Mom!

INT. ABANDONED CABIN/NEST - NIGHT

The men are helpless and the Harpy walks over to Phil.

Phil reacts much differently than anyone else, his eyes widen and he gasps. He starts to pant like he's been running all day. The Harpy doesn't notice, too absorbed into her reading.

She scowls at what she sees and moves onto Steve. Phil collapses onto the ground.

She starts to examine Steve and she smirks at what she sees. The Harpy shrieks in pain as Steve stabs her in the gut with a knife.

The Harpy knocks the knife out of Steve's hand, breaking his wrist. She pins Steve to the nest wall to continue her reading, inches from his face. She gets more excited and a hunger starts to form in her eyes.

Lana enters the nest, covering her mouth to avoid gagging.

She pulls Phil to his feet. He's barely conscious, dazed, moving slow.

LANA
C'mon Phil. We gotta get out of
here!

The Harpy drops Steve and turns toward them. Before she can attack Steve barrels into her. He tries to tackle the Harpy.

LANA
Steve, come on!

Steve doesn't listen. He's gone, yelling like a mad man.

(CONTINUED)

Lana reluctantly leaves him. The Harpy swipes at him with her claws, causing Steve to reel back in pain.

The Harpy grabs Steve by the throat and pulls Steve face to face with her.

Steve spits in her face.

The Harpy gets extremely angry and snarls.

She slams his body into the wall repeatedly with an angry shriek. She has a maniac expression on her face.

The sound of faint car doors opening and closing get the Harpy's attention.

OFFICER HUNTER

Steve? Where are you? Come out with your hands up and no one gets hurt!

EXT. ABANDONED CABIN - DAY

Lana and Phil run outside and get behind the police cars. There's at least half a dozen cops including Officer Hunter.

OFFICER HUNTER

The hell's going on here!?

LANA

Oh thank goodness you guys are here. There's a monster in there, it's killed so many people and-

OFFICER HUNTER

What are you talking about? We're here on a manhunt for Steven Dolan. Have you seen him?

OFFICER 1

Joe, wait a minute.

Officer Hunter gives him a look. The other Officer shuts up.

LANA

He's still inside, trying to kill that monster. He needs help.

OFFICER HUNTER

Yeah I know he needs help.

(CONTINUED)

LANA

That's not what I meant you fucking asshole!

OFFICER HUNTER

He kept going on and on about some bird creature.

LANA

Yes! And it's in there! It tried to take my boy, we barely got out safe!

OFFICER HUNTER

You don't seriously believe this do you?

Suddenly there's a loud screech.

LANA

Do you? You thick-headed fuck!

The Harpy crawls to the top of her nest. Her feathers rustle and flare as the wind picks up. She snarls angrily at them.

The Harpy and the officers stare each other down. Officer Hunter gets visibly nervous.

The officers aim their guns.

OFFICER HUNTER

Hold!

OFFICER 1

What the hell is that thing?

OFFICER HUNTER

I don't know!

OFFICER 2

So Steve was right?

The Harpy lets off a warning screech, loud enough to make everybody wince. Her wings flare out.

OFFICER 1

Steve was right. That's our killer.

OFFICER HUNTER

Will you two shut up?

(CONTINUED)

OFFICER 1

Asshole!

OFFICER HUNTER

Hey, I'm in command, don't make me-

The Harpy lets off a final shriek before leaping into the air.

OFFICER 1

What is your command then!?

The Harpy swoops in to attack.

OFFICER HUNTER

Open fire!

All the officers shoot at the creature.

She gets torn up by the rifle and shotgun fire.

She's flung back into the wall and collapses motionless. Everyone looks relieved.

OFFICER 1

Did we get her?

OFFICER HUNTER

We'll make sure before we brush it off. (To another officer) Pat, examine the body.

Pat looks incredulous at him.

OFFICER HUNTER

We got your back.

Pat gets closer to the body. The officers raise weapons. Pat nudges the creature with the butt of his gun.

It remains motionless.

Everyone starts to cheer! Lana and Johnny hug.

The mood deadens as the Harpy's eyes open.

Its wounds heal rapidly, even regrowing the severed talon. Everyone watches the sight unfold with disbelief.

The Harpy gets back on her feet, all but unscathed. She looks amused by the attack, nothing more.

Officer Hunter starts to lose his composure.

(CONTINUED)

OFFICER HUNTER
Fire again! FIRE AGAIN!

He and several others shoot again but the creature dodges the rounds. Her wings extend to their full extension.

Phil's eyes widen, the first time snapping out of his daze.

PHIL
HIT THE DECK!

Phil tackles Lana and Johnny to the ground.

The Harpy unleashes a wind blast that blows away everyone, scattering them. Pat screams as Harpy swoops in for the kill.

The cops start getting picked off one by one. Lana, Phil, and Johnny take this chance to get into their car. Screams and splatters are heard all around. They start to drive away. An officer shambles after them.

He looks torn up, an eye is missing and he's gripping his intestines in his hands.

OFFICER 1
Wait, come back!

Lana starts to slow down. The Harpy pounces right on top of him and breaks his neck.

Lana and company speed on out of there.

ELSEWHERE

Officer Hunter is running by in a manic state. Stuttering and crying as he runs aimlessly through the woods.

The Harpy screeches toward him and the officer runs faster. The creature flutters around him, laughing and chittering.

Several times she tries to strike but "misses" him. Officer Hunter pulls out his pistol but his hands are shaking too much. The Harpy flutters to the ground right in front of his face.

She just stares at him.

Every time she moves her wing or anything he whimpers. The Harpy is relishing in his fear.

In a flash she grabs him with her talons and flies up into the air.

(CONTINUED)

Officer Hunter screams in terror.

She lets him go to fall only to pick him up again right before he hits the ground.

She repeats this, laughing and launching him higher and higher. She throws him on a branch really high up in a tree.

He tries to crawl away but the Harpy keeps him pinned with her talons. They cut deep into his back and he screams.

She uses both her taloned feet to rip his body in half.

She lets the lower half fall as she devours the body and soul from what's left.

Suddenly, the Harpy's movements stiffen. Her eyes gloss out and she shudders.

INT. LANA'S LIVING ROOM - DAY

Everyone gets back to the house. They all look dead inside.

Mandy has bandaged up her arm and she rushes to embrace everyone.

MANDY

Oh thank god you guys are okay!

Nobody says anything.

MANDY

What happened?

LANA

We can't stop it.

MANDY

What?

LANA

The cops were there, they must shot this thing like a couple dozens times. It fell over dead. But then it got back up again, wounds healed.

Mandy has no reply, just staring in stunned terror.

LANA

How the hell are we gonna kill this thing?

(CONTINUED)

MANDY
Can they even die?

PHIL
YES. They can!

Phil is finally more awake again.

EXT. ABANDONED CABIN - DAY

The Harpy is still frozen, perched on top of the tree branch with Officer Hunter's remains. By now all her wing feathers have molted off.

She lets out a loud, shrill screech. She groans in pain as her back contorts and warps. Two large wings burst out of her back. They have the same black and white coloring.

She pants. She examines her new wings, caressing the feathers. Her eyes begin to glow and her jaw drops in a wordless scream as her neck elongates slightly.

INT. ABANDONED CABIN/NEST - DAY

Steve is badly hurt and bleeding. He is limping, desperately pulling himself to the top of the nest wall.

He grunts and groans but he makes it.

He walks down the stairs and lumbers outside.

EXT. ABANDONED CABIN - DAY

Steve cringes in pain and falls to his knees. His breathing is very ragged.

The wind catches his attention. A faint screech is heard, deeper than before. Steve shakily raises his head.

The Harpy lands right in front of him.

Her humanoid face contorts and warps. The skin breaking and churning. A large beak protrudes outward, it's raggedy and full of thin sharp teeth.

A smile appears on her crooked face.

Steve shows no fear and instead glares defiantly at the Harpy. He stands tall one last time.

She lets off another screech, one of power and fury.

(CONTINUED)

She lunges with her beak right into Steve's chest and plucks out his heart.

Steve collapses dead.

INT. LANA'S LIVING ROOM - DAY

PHIL

I'm sorry... didn't mean to shout.
I just... I saw.... everything. I
know what she wants.

MANDY

What do you mean?

LANA

What does it want?

PHIL

She had us pinned down, she looked
us over one by one. I don't know if
you could tell, but I think she was
reading us. THAT'S how she knows
who she's gonna take and when. She
can read a person's life just from
looking at em and she can gauge
people's relationships based on it.

LANA

How can you possibly tell that just
from watching her staring at
people.

Phil says nothing. He's noticeably more befuddled, he
motions to speak but he's stuttering, like he's struggling
to put it into words.

PHIL

She... did it to me... and it was
different. She read into me and
somehow, I read into her. I saw
into her life. I just... know
things, things I wouldn't of known
otherwise.

LANA

Like?

PHIL

Well, I know she's 250 years old.
Which is also the equivalent of a
teenager or young adult. I know her
(MORE)

(CONTINUED)

PHIL (cont'd)
"name" at the moment is Exula. I
know that she was exiled from
her... tribe?

MANDY
Tribe?

PHIL
Yeah, tribe. Remember that passage
with the three names? Well
apparently the cousins often fight
each other. She was the soul
survivor of one of these squabbles.
And now she's basically trying to
level up so she can exact revenge.
That's why she's had this tally
wood and why she's collecting souls
in the first place.

LANA
She wants revenge against her
cousins?

PHIL
Yes and no. She also hates
humanity. They all do. She's
jealous. They know on some level
that they ain't natural. And it's
driven them absolutely batshit.

MANDY
Jesus Christ....

LANA
If that's the case, how come we
haven't heard of these. Aside from
myths and legends.

PHIL
I'm not sure, something keeps them
in check usually. I couldn't tell
what it was, it was so bright. As a
result though, they don't usually
interact with humanity, at least
not like this. Exula is breaking
the rules.

Phil takes a moment to collect himself.

Mandy takes a seat.

(CONTINUED)

MANDY

I'm sorry I need to take a seat.
This is... huge.

LANA

It... changes everything.

PHIL

I know, it's a lot. It took awhile
for me to process it all, it's the
stuff of legends.

MANDY

And nightmares.

LANA

So... you said that you saw Harpies
die right?

Phil nods.

LANA

Was there like a silver bullet or
something at all.

PHIL

No, they just attacked each other.
With beaks and talons.

LANA

So their talons can actually hurt
them! That makes sense! Okay, so
when Steve saved me and Johnny from
the Harpy yesterday, Steve broke
off one of her talons, and instead
of chasing us she went to her
broken appendage and crushed it to
dust...

PHIL

So we couldn't use it.

MANDY

But how is that gonna help us,
there's no way we could ever get
close enough to cut off a talon.
She's too powerful!

LANA

I have an idea. Normal weapons
can't kill it, but they can stun
it. We saw it seemingly dead for a
little while. Maybe if we could

(MORE)

(CONTINUED)

LANA (cont'd)
incapacitate it, it would give us
the time to slice off a talon and
kill her for good while she's down.

MANDY
And how are we gonna do that?

LANA
If we can lure it in here again, we
can trap it, and ambush it. Put the
fight on our terms.

MANDY
It might work.

PHIL
She keeps dropping on by here. This
time we'll be ready for her.

INT. LANA'S KITCHEN - DAY

Mandy has put on a large pot of water. Lana walks into the
room with a culinary knife kit. Johnny trails behind her
with his bat.

A door is heard opening and closing. Phil has some rope and
bungee cords.

LANA
Got the rope?

PHIL
Yep, and some bungee cords from my
car.

JOHNNY
Why do you have bungee cords...

PHIL
They can tie down big objects to
the roofs of cars. Have you even
brought home a Christmas tree?

JOHNNY
Nope.

LANA
Nah we've always done fake ones.

(CONTINUED)

PHIL
Ah, you should try it sometime.
It's a lot of fun.

MANDY
Alright, this is ready to go. Are
you sure this is a good idea? We're
just letting this thing into the
house.

LANA
It's gonna be harder for this thing
to fly around inside vs outside.
She'll be cramped.

PHIL
I'm concerned about those wind
powers it has, especially in a
narrow space.

LANA
If we do this right, she won't have
a chance before we take her down.

PHIL
True.

MANDY
Are we ready?

LANA
I think so.

MANDY
Wait, hang on, lemme get something
from my room.

Mandy exits the room.

LANA
Can you do me a big favor?

PHIL
Sure, what?

LANA
Take Johnny and go down to the
basement. I want him out of harms
way.

PHIL
Are you sure? I thought that-

Lana stares at him pleadingly.

(CONTINUED)

PHIL
I'll keep him safe. C'mon.

JOHNNY
Wait no!

Johnny runs up to his mother.

JOHNNY
Mother please.

They hug, tearfully.

LANA
Listen, listen to me.

Johnny looks at his mother.

LANA
Everything is going to be okay.
We'll be fine. It'll be over before
you know it. Okay?

Johnny shakily nods. Him and Phil exit the room as Mandy walks in.

She has a bottle of wine and some glasses in her hands.

MANDY
You sent him downstairs?

LANA
Yeah. Phils gonna keep an eye on
him.

MANDY
Really?

LANA
Yeah. You were right about him.

Mandy nods approvingly.

MANDY
Look... I'm so sorry about last
night. It's all my fault.

Lana says nothing.

MANDY
You nearly lost your boy, cause I
miss Pietro. That's not fair to
you, or him. I'm.... I'm sorry.

(CONTINUED)

LANA

It's okay.

MANDY

Sometimes I just expect him to come walking in any second now. I don't know if I can ever take a photo again.

LANA

I understand. For what's it worth, you're very talented. And... I think Pietro would want you to keep doing it. He wouldn't want his death to keep you from doing what you love.

MANDY

I don't know Lana. I think I need time.

LANA

Don't worry, I get it. I'm just saying, one day when the wounds heal.

Lana and Mandy say nothing and smirking knowingly to each other.

Mandy puts the wine bottle and glasses on the table.

LANA

What's that.

MANDY

This was an old wine bottle that me and Pietro were gonna share. But now it's just... here. And given how there are many ways this could go horribly wrong and we're probably all gonna die... I figured why not.

Lana shrugs.

Mandy uncorks the bottle and pours the wine into two glasses. Both of them pick up a glass.

MANDY

Should we like, toast to something?

(CONTINUED)

LANA
I don't know.

MANDY
How about.... in memory of Pietro,
Steve, Danny and all the awesome
people we've lost way too soon.

LANA
I'll drink to that.

They clink glasses and drink.

Lana gags slightly. Mandy snickers.

MANDY
Been awhile huh?

LANA
Oh stop.

INT. LANA'S BASEMENT - DAY

Phil has put on a vcr tape, one of the tapes he gave to
Johnny earlier. It's Jason and the Argonauts.

Johnny is still noticeably upset and Phil shifts closer to
him.

PHIL
You alright Little John?

JOHNNY
Is mother gonna be okay?

PHIL
Of course she is.

JOHNNY
How do you know that?

Phil pauses, he looks like he's thinking out his next words.

PHIL
Because your mother has what it
takes. You've seen it haven't you?

JOHNNY
Yeah, she seems different, ever
since yesterday.

(CONTINUED)

PHIL
She's got this.

JOHNNY
How though? This... thing, it looks
so powerful. Look at us.

PHIL
When someone has what it takes
Little John, they find a way, no
matter how impossible it might
seem.

The infamous skeleton scene from the Jason and the Argonauts
starts playing. Johnny gets wide eyed in amazement.

PHIL
I had the same reaction when I was
your age. Timeless classic.

JOHNNY
Hey Old Phil? How come you saw
that... vision thing no one else
did?

Phil shrugs.

PHIL
I don't know.

JOHNNY
C'mon Old Phil, I know you have
something.

PHIL
Alright, alright. Now, I don't know
for sure, but I think I might be a
little psychic.

JOHNNY
What's that?

PHIL
When you know things before they
happen or how someone might know
things they would have no other way
of knowing.

JOHNNY
Like a fortune teller?

(CONTINUED)

PHIL
Nah, I think I'm just... more
attuned is all. It's hard to
explain. I don't really know
myself.

JOHNNY
Maybe that's how you always know
what people need!

PHIL
Hmm, maybe...

EXT. LANA'S HOUSE - NIGHT

Lana is standing outside. She looks confident for the first time.

LANA
I know you're out there Exula! You
feathery bitch! Show yourself!
You've wanted us this whole time,
I'm right here!

In response the wind starts to pick up slowly. Clouds start forming as well.

A FEMININE VOICE IS HEARD SINGING.

It's deeper than usual and has more power behind it. She sings her song in it's entirety, Lana gets unnerved by the sound.

The wind has really picked up now and faint thunder claps are heard. Rain begins to fall. Lana is undaunted.

LANA
What are you waiting for, huh!? An
invitation?

It's raining and thundering pretty bad now. The song ends on a final note as the Harpy floats in front of Lana

Lana runs inside.

The Harpy flares her new wings to their largest extension.

INT. LANA'S LIVING ROOM - NIGHT - CONTINUOUS

Lana hits the floor as the Harpy unleashes a wind blast that shatters the front windows, sending glass everywhere.

Lana quickly flees to the kitchen as the Harpy enters the house. The Harpy doesn't skip a beat and flies after her with a shriek.

INT. LANA'S KITCHEN - NIGHT - CONTINUOUS

Lana enters the kitchen. The Harpy right behind her.

Suddenly Mandy pops out from around the corner with the baseball bat and smacks the Harpy in the beak.

MANDY
That's for Pietro!

Lana goes to the large pot of boiling water and dumps it onto the stunned Harpy.

The Harpy screeches in pain. Mandy and Lana don't let up, wailing on the creature with the bat and knives.

Mandy grabs the Harpy and slams her face on the still hot burner. Her flesh sizzles and she wails in pain. The Harpy's struggles get weaker and weaker before falling motionless to the floor.

They both sigh in relief.

They quickly go to work, Lana tying up the creature to the stove with ropes while Mandy props up one of the Harpy's talons.

LANA
Hurry! We don't have long, she
could wake up any minute.

MANDY
Just tie her down!

LANA
Go for the beak instead!

MANDY
Fuck that!

Mandy cuts off one of the talons and quickly takes it. Mandy aims the talon right at the Harpy's heart.

The HARPY'S EYES OPEN.

(CONTINUED)

Instantly the Harpy bites down on Mandy's hand. Mandy screams in pain.

The Harpy struggles to get up but she's pinned down. Her efforts shake up everything in the kitchen.

MANDY
GET THIS FUCKING THING OFF ME!

Lana grabs the bat and whacks the Harpy over and over but she won't let go. The Harpy thrashes more and more violently, the ropes barely holding her.

LANA
It's not gonna hold her!

Mandy drops the talon and picks it up with the other hand. She stabs the Harpy in the gut. The Harpy wails like never before and faint red wisps escape.

LANA
It's working!

Mandy stabs the creature in the eye, this causes the Harpy to let go with a sickening snap.

Mandy has lost a hand.

She reels in pain. The Harpy breaks a hand free and swats Lana aside.

With one last effort the Harpy breaks free. Her wings conjures winds that completely destroy the kitchen and send debris everywhere.

Mandy gets torn up by the debris and is sent flying.

LANA
MANDY!

INT. LANA'S BASEMENT - NIGHT - CONTINUOUS

Phil and Johnny are waiting it out downstairs. Phil has his sword just in case. They are very concerned by the most recent noises.

JOHNNY
Mother?

PHIL
Shhh!

Johnny edges toward the stairs. He looks very concerned.

(CONTINUED)

JOHNNY
Mother!?

INT. LANA'S KITCHEN - NIGHT - CONTINUOUS

Lana is struggling to get to her feet.

The Harpy is towering over her now. She grabs Lana by her throat and laughs evilly in her face.

JOHNNY(OS)
(Muffled) Mother!?

This gets the Harpy's attention. She drops Lana and heads toward the basement stairs.

LANA
NO!

Lana shoves into the Harpy, but the Harpy easily pushes her away before breaking her leg with her taloned foot.

Lana groans in pain and falls to the floor. The Harpy snickers before moving onward to the basement door.

INT. LANA'S BASEMENT - NIGHT - CONTINUOUS

Phil grabs Johnny and they go to the back corner. They hear muffled growls from the Harpy as she starts to wail on the door.

JOHNNY
What are we gonna do!?

INT. LANA'S KITCHEN - NIGHT - CONTINUOUS

Lana crawls toward Mandy.

She's bleeding out from her hand and many other wounds. She's fading fast.

LANA
No...

Mandy tries to speak but it's too difficult. Tears form in her eyes.

LANA
I'm sorry...

(CONTINUED)

Lana starts to sob. Mandy reaches out with her hand to grab Lana's hand.

Mandy dies from her wounds.

INT. LANA'S BASEMENT - NIGHT - CONTINUOUS

The Harpy breaks through and slowly walks downstairs.

The room is seemingly empty. The creature looks around but can't find them.

The Harpy unfurls her wings and blows the furniture around, revealing Johnny's hiding place. He screams.

INT. LANA'S KITCHEN - NIGHT - CONTINUOUS

Lana is still laid down on the ground. She's sobbing and in a lot of pain.

She hears the screams of fear coming from the other room. She tries to get on her feet but can't do it.

She looks like she's ready to give up.

She takes another look at Mandy's body.

A new sense of determination appears in Lana's eyes. She tries once again to get on her feet.

INT. LANA'S BASEMENT - NIGHT - CONTINUOUS

Phil pops out of his hiding place with the sword and slams right into the Harpy. He stabs her over and over.

The Harpy tries to bite at Phil and barely misses. Phil clocks her in the beak with the metal handle of the sword, causing it to fracture.

The Harpy bites down on the sword and the two grapple. Phil can't get the sword free but the Harpy's beak is stuck.

She punches Phil in the gut. He's hurt but he still holds on.

PHIL

I used to be afraid of you. Some monster out of my nightmares. But then you did that soul reading thing on me. I guess you didn't

(MORE)

(CONTINUED)

PHIL (cont'd)
know that was a two way street did
ya.

The Harpy growls angrily and swipes at Phil again. He coughs blood but still doesn't let up.

PHIL
"Exula" They called you. Banished
one. I thought I was a loser!

The Harpy lashes out again, the beak and the sword are both starting to fracture. Phil is about to break.

PHIL
How pathetic do you have to be, to
be considered a loser by monsters
like you!

The Harpy breaks the sword but it comes at a cost. Her top beak has broken off and black blood is spewing everywhere.

PHIL
Johnny get the beak and run! Go-

The Harpy grabs Phil by the throat and glares at him eye to eye.

HARPY
<You are beneath me! All of you are
beneath me!>

Phil looks confused.

HARPY
(Slow, as in not used to
speaking English)
You... Are... Beneath... Us.

Phil brings up both his middle fingers.

The Harpy stabs Phil in the throat with her bottom beak.

JOHNNY
NO!

Blood flies everywhere, blue wisps escape Phil and enter the Harpy.

Johnny grabs the beak and dashes up the stairs.

The Harpy drops the body. She flexes her wings and flies up.

INT. LANA'S LIVING ROOM - NIGHT - CONTINUOUS

The Harpy bursts through the floor, debris flies everywhere.

In the chaos Johnny drops the beak.

The Harpy drives Johnny into a corner. She caresses Johnny by the chin. He swats her hand aside. A wing blast pins Johnny to the wall.

Before the Harpy can go for the kill she stiffens.

Lana has arrived and she has just stabbed the Harpy in the back with the beak!

She turns the Harpy around and stabs her in the chest multiple times, each time black blood sprays everywhere! The Harpy shrieks in pain. She jams it straight into her heart.

The Harpy wails in pain and she shoves Lana away before frantically wind blasting her way out of the house.

The wailing stops.

The lifeless body of the Harpy crashes in Lana's yard.

EXT. LANA'S HOUSE - NIGHT - CONTINUOUS

Lana and Johnny hobble towards the Harpy's remains. Johnny kicks it to make sure it's still dead.

They look both relieved and exhausted. They embrace and cry together.

EXT. CEMETERY - DAY - 2 WEEKS LATER

Lana and Johnny are with a crowd of other family and friends as a coffin is buried. It is Mandy's funeral.

Lana and Johnny are sad and silent as the coffin is lowered in. Lana has crutches and Johnny is helping her move around.

Lana gets a pained look and has to sit down and Johnny helps her to a seat. While sitting down, Lana fiddles with something in her pocket.

She pulls out a doctor's contact info, one for a psychologist. Meanwhile, Mandy's coffin reaches the ground.

Lana looks at the card with contemplation.

INT. LANA'S NEW LIVING ROOM - DAY - 2 YEARS LATER

Lana and Johnny are sitting and watching TV. The new living room looks much nicer than before. It is Christmas time with holiday music in the background. In the corner is a real Christmas tree.

Lana looks happier than she has in the entire film.

She gets up and walks into the kitchen. She has a slight limp now but it doesn't stop her.

INT. LANA'S NEW KITCHEN - DAY - CONTINUOUS

The kitchen also looks much better than before. The culinary tools are no longer dusty and there is a new picture of just Johnny and Lana now.

There's congratulatory letters and holiday cards from medical people, other therapy patients, and family taped to the fridge.

On the calender there is a day shortly after new years with big circles around it.

"City job starts today!"

Lana walks into the kitchen and checks on something in the oven. That done she takes a look around and swells in contentment.

A breeze is heard and for a moment Lana gets a little nervous. It leaves very quickly and Lana's nervousness is gone just as quick.

Lana walks back into the living room, finally at peace.