

THE FRACKEN

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EXT. CENTRAL OKLAHOMA PRAIRIE-GRASS PASTURE - MORNING

A diesel generator (O.S.) CHUG-CHUG-CHUGS.

Greasy take-out bags, broken cups with bent straws, and other litter cluster around the roots of a wind-twisted, half-dead redbud tree. A scattering of pink blossoms indicate spring.

Plastic grocery bags hang in faded strips from a rusty barbed-wire fence that separates the pasture from a plowed field of Oklahoma red dirt.

A dust devil forms over the field, spins away into the distance as a cloud of gray exhaust wafts through.

PAN TO:

EXT. BWR OIL & GAS DRILL SITE - MORNING

The pasture butts against a drill site surrounded by a chainlink fence. A massive diesel generator CHUGS and BELCHES clouds of exhaust.

A derrick towers over the site, surrounded by leaky drum tanks, cargo containers, and a dirty-white trailer. A muddy pickup is parked between the trailer and the open gate.

No grass grows inside the fence, the ground churned to a gray sludge that extends through the gate and down the graded dirt road that cuts through the field. Layers of litter press against the base of the fence.

NEON PINK and GREEN spray-painted tags are everywhere but the truck. One clear tag of THE SYMBOL, with a bloody handprint, the rest slogans ("FRACK FRACKING", "MAKE POLLUTERS PAY", etc).

A THRUM arises and grows. THE SYMBOL glows brighter to a SEARING INTENSITY. The blood blackens and burns away--

BOOM!

The ground rises beneath the entire site then crashes down. The derrick TILTS and JERKS, ripping loose cables and hoses. SCREE-ECH! POP-POP-POP!

RUMBLE-RUMBLE-RUMBLE!

The door of the trailer opens and SITE WORKER (40s, orange OSU "Pistol Pete" ball cap, phone in hand) stumbles out.

He stares up at the derrick as it whips back and forth.

SITE WORKER
What in the Sweet Baby Jesus Fu--!

BOOM!

The ground rises and falls again, causing Site Worker to SHOUT in surprise and stumble backward.

The stacked cargo containers fall. The metal drums shift, jerking pipes. The generator STUTTERS but doesn't stop.

More CRACKS radiate from the base of the derrick, one heading toward wide-eyed Site Worker, who scrambles back.

SITE WORKER
Aaaaah, hell--

He turns and runs for the truck.

BOOM! THUD!

The ground rises and falls again, dropping deeper this time, causing Site Worker to trip and fall in the dirt. Oof! His ball cap flies off and he drops his phone.

He picks up his phone, grabs at his hat--misses, Damn it!--then gets back to his feet and keeps running.

Behind him, the derrick twists and tilts. More cables SNAP. Pipes and hoses yank loose. Liquids and steam SPRAY.

The derrick swings and CRASHES down on the trailer.

Site Worker reaches the truck as the ground under the derrick drops away. The generator, the cargo containers, everything SHIFTS and SLIDES toward the center of the forming sinkhole.

The truck speeds backward toward the open gate as the sinkhole expands, staying just ahead of the advancing edge of the pit.

The truck clips the edge of the gate, swerves, overcompensates, bumps through the shoulder ditch and gets mired in the field.

The tires SPIN, throwing red dirt into the air.

BOOM! WHOOSH!

A geyser of brown water ERUPTS from the center of the sinkhole.

Site Worker gets out of the truck and runs.

The sinkhole stops expanding with the chainlink fence leaning over the edge. The geyser dies down.

The bits of machinery and containers that remain above the surface of the brown water form a rough version of THE SYMBOL before one by one they are pulled beneath the surface.

The orange ball cap floats for a few seconds, then also sinks.

CUT TO:

INT. RADAR WEATHER MAP OF OKLAHOMA - DAY

A massive, crescent-shaped storm system dominates the left quadrant of the map, clearly heading northeast as the radar line sweeps.

Behind the green leading edge of the storm are blobs of yellow and red, storm cells. The largest of those storm cells is pointed at downtown Tulsa.

WEATHERMAN (O.S.)
... still tracking the weather system that formed over Grady County this morning. We have reports of a wall cloud on the leading edge of the storm, but so far there have been no signs of rotation that would indicate a tornado ...

CUT TO:

INT. MODERN RESIDENTIAL KITCHEN - DAY

Brushed stainless-steel appliances, granite countertops.

CONNER SHARP, 12, sits on a barstool at the island counter, spooning milk and cereal from a bowl. He has his phone propped against the cereal box, watching the radar weather map (above).

Connor wears a rumpled, red OU Sooners hoodie with the hood pushed back to reveal serious bedhead. His jeans are a bit short due to a recent growth spurt, exposing his socks and the tops of his shoes.

On the floor next to his stool is a canvas backpack with shirt sleeves, socks, and a charger cable dangling from a partially zipped pocket.

A text message appears over the weather map.

DAD (TEXT)
Have you left yet?

CONNER
(shouting over his shoulder)
Dad wants to know if we've left yet. He's asked four times.

ERICA (O.S.)
Of course we have. We're halfway
there.

ERICA SHARP strides into the kitchen, reaching out to tousle Conner's hair as she passes him. Erica is mid-30s, with her hair in a messy bun, wearing casual jeans, sleeveless top, and hiking shoes.

She sets her phone, an impressive ring of keys, and a handbag on the counter next to Conner. On her keyring is a folding multitool with the BWR logo, a key fob for her SUV, and a collection of keys, old and new.

She walks to where a toaster sits almost buried under plastic bags of bagels and loaves of bread. She selects a bag, takes out a plain bagel, and holds it up for inspection.

ERICA (CONT'D)
Or we will be, by the time I finish
this bagel.

Conner looks down at his phone again.

CONNER
You mean, we could be, if Tyler
wasn't about to call.

ERICA
Hey! Tyler's not going to call. He
knows we're on vacation.

Conner looks up, meets her eye. Says nothing.

ERICA
Speaking of, are you ready to go?

She takes a bite of the bagel.

Conner looks down at his bowl.

CONNER
I was ready last night. When Tyler
called.
(looking up before Erica can
respond)
Does fracking cause sinkholes?
Grandpa says--

ERICA
(mouth full, waving the bagel
dismissively)
Grandpa very confidently says a lot
of things that may or may not be
true.

(MORE)

ERICA (CONT'D)
(swallows)
And I already apologized for last
night. Quarterlies blew up, and
Anita's in Oregon, and-- I'm sorry.

Conner looks at her, shrugs, looks down.

The weather map has changed, replaced with a live feed of dash-
cam video shot through a rain-splattered windshield with the
wipers going. The chyron shows "Voice of Alan Sharp".

Next to the dash-cam video is the smiling headshot of ALAN
SHARP, Conner's father and Erica's ex-husband. Alan is late-30s
with sun-streaked hair similar to Conner's.

ALAN SHARP (O.S.)
... in front of the leading edge of
the storm and I'm heading west on
I-44 now, so you should be able to
clearly see the wall cloud.

CONNER
Dad's on!

Conner turns up the volume.

Erica comes around to Conner's side of the counter and leans
over to watch the video while she continues to eat her bagel.

ALAN (O.S.)
You can see the lightning crawling
from cloud to cloud, and the wind
is blowing the rain almost
horizontal. I've been following
this storm since it first appeared
and it has only gotten stronger!

WEATHERMAN(O.S.)
Thanks, Alan. Stay safe. We'll be
checking in with Alan Sharp again
later--

Conner mutes the phone.

ERICA
I guess we need to get moving
before the storm and your father
get here.

DAD (TEXT)
If you haven't left in 5 minutes, I
can come get you.

Conner glances at Erica, then swipes the text away.

CONNER
What about earthquakes? Does
fracking cause earthquakes?

ERICA
(reciting)
Less than 2% of earthquakes in
Oklahoma have been attributed to
hydraulic fracturing. What's up
with the pop quiz?

Erica takes another bite of her bagel.

CONNER
What's 2% of 17?

ERICA
(chewing)
Less than one-- 17?
(swallows)
That can't be right.

Conner picks up his phone, selects a photo, shows it to her.

The screen displays a map of Oklahoma marked with overlapping
epicenter icons starting from central Oklahoma extending
northeast toward Tulsa, each with a number like 3.6, 3.8, 3.9,
and progressively later timestamps. Chyron shows, "Record 17
Quakes Hit Central/NE Oklahoma"

ERICA
(squinting at phone)
Is it even an earthquake if it's
below 4.0--

DAD (TEXT)
Do I need to come get you?

ERICA (CONT'D)
(squinting harder)
Do I need to come get--

Conner pulls his phone back.

CONNER
Sorry. Dad's being Dad.

He places his phone on the counter, screen down.

ERICA
I'm familiar. Tell him to stop
texting while performing his mid-
life crisis in public. (Beat) We
haven't felt any earthquakes here,
have we?

Erica's phone vibrates on the counter. They both look at it.
Conner sighs. He takes his bowl to the sink and rinses it out.
Her phone vibrates again.

CONNER
You should get that.

ERICA
No! I promised!

Conner meets her gaze and very obviously doesn't say anything.

Erica breaks eye contact, glances at her phone, then shoves the last bite of bagel into her mouth.

ERICA
(mouth full)
Done! Tell your Dad we're halfway there. And tell him not to text you again until this storm passes.
Let's go--

Erica's phone pings. Then pings again.

CONNER
We're never going anywhere, are we?
Should I just call Dad--

He picks up his phone.

ERICA
No! Get your backpack. We're leaving! Go!

He puts his phone in the pocket of his hoodie, grabs his backpack off the floor, and walks past her.

Erica scoops up her phone, keys, and handbag, and follows him.

Her phone shows "Call from Tyler" as it vibrates again.

She hesitates, looks after Conner, then takes the call.

ERICA
This better not be about earthquakes. Richard can't possibly think I can do anything about earthquakes.

Conner stops and looks back at her. She motions him forward, phone pressed to her ear.

ERICA (CONT'D)

Nineteen? I heard seventeen. How many hit our sites-- No, don't tell me. (Beat) I said don't-- (beat) You can handle this. I'm on vacation. We-- No! We are on vacation. We're halfway there!

CUT TO:

EXT. BWR BUILDING, DOWNTOWN TULSA - DAY

The BWR Building, with its white exterior and grid of rectangular black windows, towers nearly 400 feet over this part of downtown. It's surrounded by squat parking garages and sprawling parking lots, and a cathedral.

City e-scooters (all the same color/brand) are scattered haphazardly across the paved courtyard in front of the main entrance, and pink and green graffiti is on the glass doors.

The sky over downtown Tulsa is divided. Blue skies and puffy white clouds in the east, with dark, almost black storm clouds dominating the west. The trees planted around the BWR Building wave back and forth from the gusting wind.

Erica drives a full-sized American-built SUV, white, with Conner in the front passenger seat, looking at his phone.

CAR RADIO

... storm is coming at us fast, but we've been holding off on the sirens because there's still no signs of rotation ...

Erica turns the SUV into the parking structure nearest the BWR Building.

She pauses to let the "EXECUTIVE PARKING - PERMIT ONLY" automatic barrier rise, then drives down into the darkness of the corporate parking garage.

CUT TO:

INT. UNDERGROUND PARKING GARAGE - DAY

Erica steers her SUV into her parking spot.

The concrete wall in front of the SUV has been vandalized with pink and green graffiti. "FRACKIN BITCH" obscures her name. The "Bailey-Wicke Resources" logo has been X-ed out, and the text below it, "Energy for a Brighter Future," has been overwritten with "FRACK THIS MOTHERFRACKER".

The vandalism extends down the wall in both directions, in front of a series of similar SUVs and 4-door trucks.

Erica looks at the wall. She mouths "motherfracker." Conner is still looking at his phone.

ERICA

(to Conner)

We'll just be here a few minutes. I have to make some calls and delegate some damage control. We can still be on the road before the storm hits, and get there before late afternoon.

CONNER

I think the first earthquake might have been at Grandpa's oil well.

He holds his phone to show her side-by-side aerial photos of the drill site and sinkhole (scene 2).

ERICA

At this point, they all look the same to me-- Wait. How would you know?

Conner notices the graffiti. He chuckles.

CONNER

Motherfracker.

ERICA

Tyler mentioned there had been vandalism, but--

TYLER DANIELS appears at the driver side window. Late-20s, dressed in a self-serious, well-tailored suit and tie, with a lidded to-go cup of coffee in his left hand and a phone in his right. He looks frantic.

TYLER

Thank god! Richard has been calling me--

Erica, still looking at Conner, holds up a finger to Tyler.

Tyler stops talking.

ERICA

Tell me again where you went camping with Grandpa last week.

CONNER
(looking worried)
Roman Nose State Park?

ERICA
I'm guessing there was a side trip
you didn't mention. A side trip
neither of you mentioned.

CONNER
We stopped by the drill site on the
way down. Grandpa said he wanted me
to see--

ERICA
The family shame. Yes. I've heard
that one before. Damn it, Dad--

Tyler taps on the window. He's holding his phone like he wants
to give it to Erica through the window.

Erica looks at him and holds up a finger again, waits for him
to settle back, then she looks back at Conner.

CONNER
Don't be mad at me--

ERICA
I'm not mad at you.

CONNER
Or at grandpa.

ERICA
I am 100% mad at Grandpa.

Conner starts to say something, but Erica holds up her hand.

ERICA
No. I am not talking about your
grandfather right now.

She starts to open her door but has to wait for Tyler to step
back out of the way.

As soon as she steps out, Tyler hands her the cup.

ERICA
Thanks. You weren't kidding about
the vandalism. Seems kind of
personal, though.

TYLER
Not just here.
(MORE)

TYLER (CONT'D)
 The EBK Tower and TS Holdings too,
 all three big energy headquarters--
 but that's not important.

He holds his phone where she can see it.

TYLER (CONT'D)
 It's your father.

CUT TO:

EXT. BWR REFINERY - DAY

A two-lane street with dusty, metal commercial buildings on either side dead-ends at the entrance of the BWR Refinery.

A tall metal fence surrounds the refinery and employee parking lot. The gate has been rolled closed and chained shut.

Wrapped up in the chains is NATHAN STREET, Erica's father.

Nathan is 50-something with unruly gray hair, chambray work shirt over a black tee, faded jeans, leather work boots, and a bandage wrapped around one hand. All of it dotted with neon pink and green and a few dark red spots.

The heavy chain has been wrapped tightly around his torso, arms, and legs, securing him to the gate and the fence. A massive padlock dangles between his legs, one end of the chain dragging on the ground.

A large version of THE SYMBOL is painted on the pavement under his feet.

NATHAN
 (shouting)
 This is humanity's family shame,
 that we have chosen to burn the
 world rather than share it with our
 children. To poison the air and the
 water instead of taking care of the
 only home we have. All so some rich
 asshole can make a few more bucks
 and promise that this time--this
 time!--when we feel the trickle
 down it won't be him pissing on our
 heads and calling it rain!

Nathan is flanked by five men and women dressed similarly--including bandaged hands and paint splatters--holding signs.

Their signs include the BWR logo with a red circle and a line through it, and slogans in big blocky letters: SPILL BABY SPILL, FRACK GOVERNOR SHITHEAD, etc.

PROTESTERS

(chant)

That shit ain't rain!
That shit ain't rain!

Standing between the protesters and a growing crowd of refinery employees is a uniformed POLICEMAN, arms spread, holding a pair of bolt cutters in his off hand.

Cars and trucks--including a police cruiser--are parked haphazardly in the street in front of the gate.

Two employees, DEWALT and DECKER, stand at the front of the crowd near Policeman. They're dressed in blue-collar work clothes.

Dewalt has a buzz cut and is vaping, the smoke whipping around his head as the wind shifts.

Decker has longer hair, not quite--but totally edging up to--a mullet, with a cowboy hat and cowboy boots. He has his phone out, pointing at Nathan, recording and live streaming.

CUT TO:

Erica pulls up in her SUV, alone, at the back of the scrum of vehicles.

She is out of the SUV immediately, rushing forward as she shoves her keys into the handbag slung across her torso. She looks pissed.

NATHAN (V.O.)

(still shouting)

It's time for the polluters to pay!

PROTESTERS

Polluters must pay!
Polluters must pay!

Behind her, on the far side of the Arkansas River, the downtown skyline of Tulsa is visible against a cloudy blue sky, with the shadowed face of the BWR Building limned in sunlight.

CUT TO:

DEWALT

(to Policeman)

Come on, man. If we don't clock in,
we don't get paid.

POLICEMAN

I called for an angle grinder. Now
we wait.

DECKER
 (staring at his phone)
 Shit, man, clear the path and I'll
 ram the gate open with my truck.

With his free hand, Decker gestures at a shiny red, vintage compact 4x4 pickup from the mid-1990s with a reinforced grill, lift kit, tinted windows, running boards, roll bar, and a full array of fog lights parked a couple cars back from the gate.

Dewalt blows a vape cloud.

DEWALT
 I am tempted to bet your miniature
 urban cow truck doesn't even make a
 dent in that gate.

DECKER
 (eyes on his phone)
 Don't make me come over there.

Dewalt steps closer, blows another cloud of vape.

DEWALT
 Dude, I'm right here.

Still staring at his phone, Decker extends the phone past the vape cloud, then reaches out with his other hand and pushes Dewalt's shoulder.

Dewalt bats the hand away.

Policeman waves his hand in front of his face to disperse the vape cloud.

POLICEMAN
 Everybody, step back!

NATHAN
 (still shouting)
 It's time for executives in their
 corner offices to face the
 consequences of the environmental
 disasters they've created. The bill
 has come--

Erica bursts out of the crowd between Dewalt and Decker.

NATHAN (CONT'D)
 --due. (Beat) Ricky?

PROTESTERS
 The bill has come due!
 The bill has come due!

ERICA
God damn it, Dad. It's bad enough
you lied about where you took
Conner last week, but this?

Policeman steps in front of Erica, blocking her.

POLICEMAN
Hold on, ma'am.

Erica notices the bolt cutters.

ERICA
You're not going to pry him off
with those.

POLICEMAN
Yeah, I figured that out. Did you
call him 'dad'?

ERICA
Yes.

She starts to push forward again. Policeman doesn't budge and
she bounces off him, steps back toward Dewalt and Decker.

Decker shifts so Erica isn't blocking his shot.

POLICEMAN
Dad or not, ma'am, you need to stay
back.

ERICA
I am Erica Sharp, Vice President of
Operations at Bailey-Wicke
Resources. This is our refinery,
and I'm here to get this man out of
your hair and out of their way
(gestures to the crowd) and maybe
even get him out of my life--

NATHAN
(shouting)
You're not even supposed to be in
town!

ERICA
(yelling over Policeman's
shoulder)
We were out of town--almost--but
then you had to go and chain
yourself to another god damn gate.
My god damn gate.

POLICEMAN
Ma'am, I have this under control--

ERICA
(to Policeman, but still
shouting)
He is playing you.

Policeman does not looked pleased at her yelling in his face.

Erica stops, takes a breath.

ERICA (CONT'D)
You don't need bolt cutters or an
angle grinder--

NATHAN
(shouting louder than before)
The so-called energy companies have
stolen our lives and destroyed our
world! They have penetrated and
extracted, they have fracked us
all--

ERICA
(shouting again)
Dad! Stop it!

PROTESTERS
Fracked us all!
This fracking has to fracking stop!

POLICEMAN
(also shouting)
All of you! I need you shut the
frack-- just shut up!

Erica steps back. She looks at her father.

ERICA
Why do you always have to embarrass
your family?

NATHAN
This is bigger than my family--

ERICA
No! No it's not. Damn it, Dad, I am
tired of cleaning up your messes.
(To Policeman) Will you just let
me--

NATHAN

(shouting again)

I want you to clean up your messes,
Ms. VP of Operations! Look at what
your company has done to Oklahoma!
Oil spills. Pipeline leaks.
Earthquakes caused by fracking--

POLICEMAN

(talking into the radio on
his shoulder)

It's getting unruly down here at
the refinery. Please send backup.

ERICA

(at the same time)

Not all of those pipeline spills
were our fault. It's people like
you--

NATHAN

People like me are trying to hold
people like you responsible for the
messes you make--

ERICA

We have pledged our support for the
continued cleanup of the Oklahoma
countryside--

NATHAN

That your company ruined! That's
why I'm here. So take your empty
promises and go, Erica Sharp, VP of
Operations. Go on your vacation.
Don't start worrying about your
state or your family now!

Erica looks taken aback.

POLICEMAN

You two need counseling. (Aside) I
hate domestics.

Beyond the refinery, the black clouds crawl with lightning.

CUT TO:

INT. CORNER OFFICE, 30TH FLOOR, BWR BUILDING - DAY

Conner sits in a black leather executive chair behind a huge,
polished black desk, watching a live stream of Nathan and Erica
arguing, with Policeman stuck between them.

Desk and walls are decorated with framed photographs of Erica and Conner.

Behind Conner, the windows provide an amazing view of the Arkansas River, the bridges crossing the river, and the refinery and adjacent tank farm--as well as the dark wall of advancing storm clouds.

NATHAN (LIVE STREAM)
(shouting)
Go! Now! Before it's too late!

PROTESTERS (LIVE STREAM)
(confused mix)
Go now before it's--what?
Polluters must pay!
It's too late--

ERICA (LIVE STREAM)
(shouting)
I should've known you would pull
this shit on my day off!

POLICEMAN (LIVE STREAM)
(into radio)
You all can get here with that
backup and angle grinder any day
now. And bring an extra rain
slicker.

A distant EXPLOSION SHAKES the whole building just before the same thing happens on the live stream and it cuts off.

MAN IN OFFICE (O.S.)
Was that another earthquake?

Conner drops his phone on the desk and sits up.

ANOTHER MAN IN OFFICE (O.S.)
Lightning struck the refinery!

WOMAN IN OFFICE (O.S.)
There's been an explosion at the
refinery! Somebody find Richard!

Conner spins the chair to look out the window.

The front edge of the storm system spins and extends a tendril of twisting gray-and-black clouds mixed with rain down toward the tank farm.

At the same time, a massive column of black smoke swirls up from a huge hole that used to be a storage tank.

CUT TO:

EXT. BWR REFINERY GATE - DAY

Erica pulls herself free of Policeman, steps around him.

Another BOOMING explosion shakes the ground.

Everyone stumbles and falls, except Nathan, chained to the gate. Policeman drops his bolt cutters. The protesters drop their signs.

Erica falls to her hands and knees on THE SYMBOL. She sees a smeared, bloody handprint on the pavement next to her own hand, beneath Nathan's feet.

She climbs back to her feet and looks around.

The protesters and crowd look stunned, the wind pushing at them as they stand, big rain drops beginning to fall.

Policeman wipes blood from a gash on his forehead with one hand while operating his radio with the other.

POLICEMAN

Emergency! We have an emergency at
the refinery! Code... code... Fuck!
What's the code for someone tried
to blow up the refinery?

Policeman notices the dropped bolt cutters, picks them up.

POLICEMAN (CONT'D)

Repeat! We have an emergency at the
refinery!

Dewalt shakes his head, picks up his vape, stands.

Decker, holding his hat on his head, gets back to his feet.
He's still holding his phone.

He squints at the screen, touches it quickly to restart the
live stream, then points it at Nathan and Erica again.

Erica turns back to Nathan.

ERICA

What the hell, Dad? What did you
do?

NATHAN

I didn't blow up the refinery, if
that's what you're thinking.

ERICA

I wonder why I would think that!

Behind Erica, Policeman stops talking on the radio, looks up.

Decker still has his phone pointed at Nathan, but he's also looking up.

A severe weather siren goes off almost on top of them. Then another across the river, outside downtown. Then another, to the south.

DEWALT
Dumbass sirens. That was no
tornado!

Erica turns to look at the people behind her.

Policeman points over Erica's head.

Suddenly grinning, Decker shifts his phone so he's pointing above Erica's head too.

DECKER
(gives a Rebel Yell)
Fuck me running! This is better
than a god damned tornado!

Erica turns back around and looks up.

Beyond the refinery, above the tank yard, the wall of storm clouds parts and ...

CUT TO:

EXT. TANK FARM - DAY - SIRENS

The CREATURE emerges.

The Creature is a 300-foot-tall bipedal dinosaur-ish shape with a long tail extending behind it, standing over the massive, 100-foot-wide crater where a storage tank used to be.

Oil-streaked sandstone and broken trees and twisted lengths of pipeline and oilfield detritus make up the bulk of the Creature's mass, mixed with abandoned appliances, rusty automobile parts, discarded plastic bags, and the glittering shards of a million broken bottles. Warped steel structures like oil derricks run down its back and the length of its tail.

As the Creature rises to its full height, black, viscous crude oil seeps through the cracks in its rocky surfaces, splashing like hot tar and setting fire to the scrub grass between the tanks.

THE SYMBOL is visible in one huge eye, but disappears when the Creature blinks.

The Creature's head rears back and it ROARS, sending a giant gout of flame into the sky. The oozing crude around its mouth ignites and flames run down its body, causing even more black smoke as lightning jumps between the metal parts.

The Creature steps forward to stand between two storage tanks, one of which has THE SYMBOL painted on the side in fresh pink and green.

The Creature's "arms" extend to each side. "Muscles" of sandstone and sedimentary rock bulge and seep black ooze.

The sandstone and rock pull back from the ends of the arms to expose gigantic 3-bit drills, already SPINNING, flinging oil and fire.

The Creature bends over and drives an arm into each of the two tanks.

It ROARS as its body swells.

The two tanks implode with a CRUNCH just before EXPLODING, clouds of smoke and fire caught up in the swirling winds.

The Creature rises, standing taller than before (375 feet).

It ROARS another huge flaming geyser into the sky, then takes the next step forward between the rows of tanks.

CUT TO:

EXT. BWR REFINERY GATE - DAY - SIRENS

Erica, like the crowd behind her, stares over Nathan's head. Her eyes wide, mouth open, an expression of this-totally-can't-be-happening shock.

Nathan twists to look behind him. The chains make it awkward, but he can just see the Creature. He twists back around.

NATHAN
(shouting)
Ricky! Ricky!

Erica blinks. Her mouth closes. But she continues to stare.

NATHAN (CONT'D)
You have to go! Run!

Everything SHAKES as the Creature (O.S.) takes another step, stabs into another pair of storage tanks, followed by more EXPLOSIONS.

Erica flinches, recovers, then focuses on Nathan. She starts to say something, then looks up at the Creature again.

Decker still has his phone up, live streaming, holding his hat on his head, a huge grin on his face.

DECKER
(shouting)
This is so fucking gonna make me famous!

Dewalt grabs Decker's arm.

DEWALT
(shouting to be heard)
Famous? Don't be a dumbass! That thing is gonna stomp us like we're fucking bugs! Let's go!

Decker shakes himself free, his eyes and phone never wavering.

DECKER
Not a chance, dude. I'm staying right here. Hell, I'll bet right here is the safest place we could be!

Dewalt looks up at the Creature again.

DEWALT
I ain't taking that bet.

He turns and runs.

As if that's what everyone else was waiting for, there are screams and shouts and people run for their vehicles--or run past the vehicles and down the street.

Policeman looks at the fleeing people, at Decker, and at Erica and Nathan, then looks up again.

He walks backward through the abandoned cars.

POLICEMAN
(into radio)
I'm falling back. Repeat, falling back. I'll... I'll let you know where I end up. And no, I'm not going to tell you what I'm looking at right now.

Policeman drops the bolt cutters as he turns and runs.

Erica blinks against the wind and rain and pulls her eyes back to Nathan. She steps up to him and grabs the chains.

NATHAN
Ricky! There's no time!
(MORE)

NATHAN (CONT'D)
You have to go!

ERICA
I'm not leaving you! And don't call
me Ricky!

Erica uses both hands to heave up the links and get to the padlock as the ground shakes again.

She holds the padlock in one hand and pulls her keys out of her handbag with the other. She deftly isolates and opens the multitool.

Holding the padlock close to her face, she squints in concentration, and inserts the tip of the multitool into a small hole.

The padlock springs open and the chains fall off.

Nathan stumbles, but Erica catches him. He grimaces and grunts in pain.

Erica drops the padlock and shifts her position so Nathan can lean on her shoulder.

ERICA
Come on!

Nathan pushes her away, and stands on his own.

NATHAN
I hoped-- I thought you had
forgotten.

He turns, looks up at the Creature, one hand pressed to his abdomen.

ERICA
I haven't forgotten anything.
Especially not how mad I am right
now!

She snags his elbow with her free hand and pulls him with her as she moves away from the gate. He continues to look back for a beat, then faces forward and lets her pull him along.

ERICA (CONT'D)
(to Decker)
Come on!

Decker steps back to stay out of her reach. He never takes his eyes off the Creature, and his hand holding the phone doesn't waver.

DECKER

I ain't going nowhere with you,
lady. This show is just getting
started!

CUT TO:

Some employees are back in their vehicles, attempting to ram their way out of the traffic jam, mostly in reverse.

People SHOUT and car horns BLARE and metal SCREECHES and glass SHATTERS, all mixed with the SQUEEGEE-FLAP of windshield wipers and the muffled THUDS of deploying airbags.

Erica and Nathan dodge bumpers and climb over wrinkled hoods and avoid open doors to reach her SUV, which is still at the rear of the scrum.

Erica yanks open the driver side door and steps in. She pulls the door closed with one hand while the other reaches down to push the button to start the engine.

Nathan gets in the other side.

NATHAN

I still can't believe you went in
to work on your vacation!

ERICA

As if this is the first vacation of
mine you've ruined!

She shifts the transmission into reverse, but before she can step on the gas, a woman in a skirt suit opens the door behind her and climbs in.

NATHAN

I can't think of a vacation you've
taken in the last 10 years!

ERICA

Just because I don't set up camp in
the Bad Lands--

Erica doesn't wait for the woman to close the door. The SUV lurches backward. Nathan, seatbelt in hand, braces himself against the dashboard.

NATHAN

I thought you liked South Dakota--

ERICA

That was a pipeline protest! And
you ruined that too! Now shut up
and let me drive!

Erica twists the wheel, causing the front of the SUV to swing around. Nathan is thrown against his door. The woman in the back slides across the second row of seats as her door slams closed.

ERICA (CONT'D)
(Shifting to Drive)
Put on your seatbelts!

NATHAN
I was trying to--

Before she can step on the gas again--and before anyone can put on a seatbelt--a pickup truck sideswipes them on the passenger side as it careens backward down the street.

The impact spins them so they're facing back the way they had been, just before they get hit again, on the opposite side (driver side, rear), by a sedan, also going in reverse.

CUT TO:

EXT. BWR REFINERY - DAY - SIRENS

The Creature, taller and more swollen than before, still wrapped in swirls of smoke and clouds, steps on the fence on the far side of the refinery, flattening it without seeming to notice.

The next step lands in the heart of the refinery. EXPLOSIONS and HISSING gases, and liquids SPRAY and BUBBLE and burn. Sparks fly everywhere.

Where the Creature steps, tanks and pipes and structures are crushed, flattened and burst, then those pieces of tanks and pipes and structure are added to its mass, pulled in, rising up through its body, adding more bulk and leaving surprisingly little wreckage behind in the footprint craters.

The Creature is clearly heading for the front gate, where THE SYMBOL has begun to glow.

CUT TO:

EXT. BWR REFINERY GATE - DAY - SIRENS

Decker looks around, realizes he is alone.

DECKER
(yelling over his shoulder)
Dewalt? Where'd you go, you coward?

Decker walks backward from the gate, trying not to slip on the rain-slick pavement as he keeps the Creature centered in the

frame of the phone's camera. Which means he has to keep raising his arm.

He walks between two cars, then bumps into the reinforced grill and fog lights of his 4x4 and has to sidestep and walk backward around it.

He stops and tries the drivers door as he passes, but it's locked. He pats his front pocket, then puts his hand back on his hat.

Behind him, people are climbing out of their smashed cars, running away.

Decker looks forward again. His eyes go wide.

DECKER
FUUUUUUUUUUUUUUUUUUUUU--

The Creature's 60-foot-long foot SMASHES down on the gate, centered on glowing THE SYMBOL, barely missing the front of Decker's 4x4--and Decker--as its weight CRACKS the street and SMASHES the vehicles in front of him.

The shockwave of the impact throws Decker backward, ass over iPhone. He keeps his hand on his head, saving his hat as he hugs his phone to his body.

He lands ass-first on the windshield of a two-tone pickup with a camper shell, putting a spiderweb dent into the safety glass.

DECKER (CONT'D)
--UUCK!

He looks around, realizes what has happened.

DECKER
Yeah! Fuckin A!

He fumbles with his phone, then points it almost straight up at the Creature.

The Creature is shrouded in rain and flames and black smoke as it raises its back foot to take its next step.

EXT. STREET BY BWR REFINERY GATE - DAY - SIRENS

Erica tries to steer away from the sedan that hit them while the sedan is simultaneously trying to steer away from her.

Just as she's finally able to break away from the sedan, it lurches in front of her and T-BONES another car that thought it had escaped the scrum.

Erica glances in her sideview mirror and sees the mass of boulders and industrial detritus that is the Creature's foot emerging from the black clouds and rain, dripping flame and muddy ooze.

ERICA
Get out!

WOMAN IN BACKSEAT
Why? Just ram them!

Erica has to hit her door with her shoulder to get it open.

Erica climbs out as Woman in Backseat presses her face against the window to see.

NATHAN
My door is jammed!

ERICA
Then get out this side!

Erica reaches back in. Nathan swats her hands away as he climbs over the center console.

NATHAN
Don't wait for me! Run!

Erica grabs hold of his arm and drags him out of the vehicle.

She notices Woman in Backseat hasn't moved.

She pushes Nathan away from the SUV, out of the path of the Creature, then yanks the rear passenger door open.

ERICA
Come on!

Erica turns and catches up to Nathan, putting her arm around his waist. He grunts and grimaces as they stumble forward.

Woman in Backseat starts to get out of the SUV, but looks up at the descending foot. She screams, pulls the door closed again, and huddles in the footwell.

From his vantage point wedged into the windshield, Decker tracks the passage of the enormous foot of the Creature over him and coming down behind him.

The Creature's foot comes down on Erica's SUV and the sedan that had blocked her way. Loud CRASH and SMASH and another shockwave full of debris.

Erica and Nathan stumble, but recover and keep running, hands over their heads.

The other foot passes directly over Decker and comes down beside the first, causing the earth to SHAKE.

The Creature stands there, facing downtown Tulsa.

It ROARS, belching smoke and spraying burning crude oil into the air as lightning STRIKES and runs down the line of derricks on its back.

The sound is deafening. Erica and Nathan grimace in pain and cover their ears. Decker covers only one ear as he's still live streaming, the image upside down.

Erica and Nathan push themselves up against the metal walls under the skimpy eaves of a commercial building as burning oil falls like rain, sizzling when it strikes the wet ground.

After a beat, the Creature continues walking, tail dragging and twisting, leaving the street scraped and cratered but almost empty.

Past the Creature, on the far side of the river but directly in its path, is the BWR Building, glowing in the sun.

ERICA

Conner!

Erica starts running after the Creature.

Nathan, wincing in pain, pressing his bandaged hand to his torso, watches her.

NATHAN

(shouting after her)

Where are you going? Can't you forget about work for--

ERICA

(shouting over her shoulder)

Conner! He's at the office!

Nathan stares after her, panting, disbelief on his face.

He looks around, sees Decker struggling to get free from a broken windshield, phone still in one hand. Then he sees Decker's 4x4 sitting in the road near the gate, untouched.

Pressing his arm against his abdomen, Nathan jogs over to the 4x4. He picks up Policeman's discarded bolt cutters, uses them to shatter the driver side window.

Decker turns at the sound of the breaking glass.

DECKER

Dude! What the fuck are you doing?

NATHAN
I'm borrowing this truck--

DECKER
The fuck you are! That's my truck!

NATHAN
Nice. She's a beauty. I love these
older models.

Nathan reaches in, unlocks the door, opens it, climbs in.

He uses the bolt cutters to crack the steering column, then yanks the wires free and hot-wires the engine to life.

He steers the 4x4 in a tight u-turn, going around the few remaining abandoned cars.

As he drives past Decker, now standing on the roof of the other pickup, Decker leaps into the back of the 4x4.

DECKER
Dude, I am so going to kick your
ass--

Decker falls into the bed as Nathan accelerates. His hat flies off and is lost in the slipstream, but he holds onto his phone.

CUT TO:

Nathan slows when he catches up to the still running Erica, pulls in front of her and stops. He flips the switch to unlock the doors, reaches across to open the passenger door for her.

NATHAN
Get in!

Erica glares at him, then gets in. She slams the door closed.

ERICA
I can't believe you're stealing a
truck at a time like this.

NATHAN
This is an emergency, so it's not
stealing--

DECKER
It's totally stealing, you asshole!

Decker gets to his feet in the bed. He starts to say something else, but he sees the Creature, impossibly large, looming in front of them.

The Creature's foot and lower leg smashes through the side of a three-story brick-and-frame apartment building. It's walking

through an apartment complex built on the bank of the Arkansas River, leaving collapsing, burning destruction in its wake.

Decker brings his phone up to start live streaming again.

DECKER (CONT'D)
Motherfuckin' A.

Erica pulls the seatbelt across her torso.

ERICA
Why aren't you driving!

Decker barely manages to remain standing, one arm hooked on the roll bar, when Nathan floors the accelerator.

DECKER
(Rebel Yell)
God damn! This is better than
fucking storm chasing!

CUT TO:

EXT. WEST BANK OF ARKANSAS RIVER - DAY - SIRENS

The Creature stands 400 feet tall, having added more vehicles and bricks and construction lumber to its bulk. The broken apartment buildings behind it would be an inferno except for the rain pouring down.

Ahead of the Creature, the Arkansas River is still, providing a reflecting mirror of the Tulsa skyline. The mirror shatters beneath the Creature's foot.

The shallow water, barely up to the Creature's ankles, boils and steams. Mud and detritus churn as the Creature takes another step.

CUT TO:

EXT. BRIDGE OVER THE ARKANSAS RIVER - DAY - SIRENS

Decker still has his phone out, live streaming, but has to hug the roll bar to keep his balance as Nathan steers the 4x4 around stopped cars and gawking pedestrians, speeding up and slowing down as necessary.

A half mile away, the Creature wades through the river toward downtown Tulsa.

Nathan steers as he talks.

NATHAN

How could you leave Conner at your office?

Erica has her phone in her hands. There's a stack of messages from Alan (her ex, Conner's father).

ALAN (TEXT)

Did you even make it out of Tulsa?
Tell me you're on the road.

Have Conner message me. Have him
tell me you're on the road.

Tell me something.

Conner just messaged me. What the
duck, Erica?

Can't you be Conner's mom just one
day? Do you always have to be the
VP of BW-ducking-R?

I just missed a call from Conner
and can't call him back. What's
going on?

Tell Conner I'm coming to get him.

She swipes the messages out of her way and tries to call Conner.

ERICA

I wasn't going to drag him to a
protest at a refinery!

NATHAN

It's what I would have done.

ERICA

I know!

Her call goes straight to voicemail.

ERICA (CONT'D)

Damn it!

ERICA (Text to Conner)

On my way. Meet me downstairs.
Outside.

ERICA

This is your fault! I wouldn't be
here if--

NATHAN

How is it my fault that you can't
take a day off, even when you have
your son?

ERICA (Text to Tyler)
Get Conner! I'm on my way!

ERICA
And that's another thing! How is
taking him to a drill site a more
positive experience than my office?

NATHAN
At least he was outdoors, and
learning what you really do!

Erica glares at Nathan, then looks at her phone. Still no
signal.

CUT TO:

EXT. ARKANSAS RIVER - DAY - SIRENS

The Creature continues to increase in girth and bulk and
height. The fires that covered it are isolated to the top half
of its body as the lower half seeps brown water in addition to
the black crude.

With each step, more river detritus is absorbed and flows up
the Creature's legs: old tires (automobile, tractor, bicycle),
bicycle frames, e-scooters, bottles, cinderblocks, branches and
stumps.

In the Creature's wake, the steaming water is black and brown
with an iridescent sheen.

The first helicopters appear, several with TV station call
signs. They orbit the Creature, recording and live streaming.
Men and women in the cockpits gesture and shout into
microphones.

Drones also appear, almost impossible to see against the bulk
of the Creature, bobbing around, darting close then pulling
back.

The Creature stops in the middle of the river.

Its massive head swings back and forth as it looks at the
helicopters.

It ROARS, spewing flaming black ooze and thick smoke, forcing a
helicopter to bank hard to evade.

The Creature swings at a second helicopter, spinning drill bits
cutting through the air. The attack misses, but turbulence
rocks the helicopter as it swerves and moves farther away.

More drones and helicopters converge, coming from all
directions but mostly from the east (direction of the airport).

CUT TO:

INT. CORNER OFFICE, 30TH FLOOR, BWR BUILDING - DAY

Conner stands at the office window, looking out. He holds his phone in front of him, glancing from the phone to the Creature.

The Creature stands in the middle of the river. A swirling column of smoke and steam rises from it, as it swats at helicopters that are almost too small to see from this distance.

On the phone is a live-stream from a news helicopter, a shaky close-up of the Creature's head and face.

NEWS ANCHOR (O.S.)

--true! It's true! I don't know how the fu-- how this is even possible, but this can't be a hoax, ladies and gentlemen! There is no way this is a hoax! And it sure as hell isn't a tornado!

Conner's phone rings: "Call from Dad"

He takes the call, pressing the phone to his ear while he continues to stare out the window.

CONNER

(excited, almost
hyperventilating)

Dad! Are you seeing this?

Conner presses his other hand against the glass.

CONNER (CONT'D)

No! You don't need to come get me.
Mom is coming back.

The Creature takes another swipe at the helicopters, causing another one to veer off and retreat to a safer distance.

CONNER (CONT'D)

Mom isn't going to just leave me
here--

The Creature starts walking again, its feet creating muddy, oily waves in the shallow water of the river.

CONNER (CONT'D)

Dad?

Conner looks at his phone: "Signal Lost"

His phone vibrates and displays missed calls and new messages.

MOM (Text)
On my way. Meet me downstairs.
Outside.

Then his phone shows "Signal Lost" again.

With a piercing BEEEEEEEEEP, his phone flashes EMERGENCY ALERT!

Tyler, Erica's assistant, bursts into the office. He has his suit jacket over one arm and his hair is mussed. The pits of his white shirt are soaked with sweat. His phone is also receiving the piercing emergency alert signal.

Tyler glances at his phone, takes a quick look at the scene through the window, swallows, then focuses on Conner.

TYLER
Come on! We've got to go!

Tyler grabs Conner's arm and drags him toward the office door.

TYLER (CONT'D)
They're sending a chopper. We have
to get to the roof!

Conner pulls his arm free.

CONNER
Mom told me she's coming. I need to
meet her--

TYLER
She told me to get you out of here.
Come on!

Tyler steps between Conner and the window and keeps his back to the view as he herds Conner toward the door.

CONNER
But Mom--

TYLER (CONT'D)
She can pick you up at the airport.
Don't you want to ride in a
helicopter?

Behind them, visible in the distance, a helicopter gets too close and is swatted out of the air by the Creature.

The helicopter hits the water in a spinning, frothing splash of painted steel and broken glass.

CUT TO:

EXT. BRIDGE OVER THE ARKANSAS RIVER - DAY - SIRENS

Nathan slows as they reach the downtown side of the bridge, navigating exits, entrances, and bridges filled with panicking drivers and stopped cars.

He takes the 4x4 onto the shoulder and over medians and berms.

Decker hangs on. He keeps his phone pointed at the Creature, even as he is thrown back and forth.

The curving exit ramps bring them into the path of the Creature, which hasn't quite reached the east bank of the river.

DECKER

Yeah, man! Closer! Get me closer!

Erica clears the EMERGENCY ALERT from her phone.

ERICA (Text to Conner)

Are you outside? We're almost there.

Nathan takes an exit onto a street, then weaves through the traffic--narrowly avoiding multiple collisions--before popping the curb to drive across multiple parking lots on a more direct path to the BWR Building.

Decker leans so he can shout through the broken window.

DECKER

We're going the wrong way! Get closer! Closer!

Nathan glances sideways at Decker but says nothing.

Nathan swerves around parked cars, forcing Decker to hold on tight again.

Erica's phone DINGS.

CONNER (TEXT)

On the roof with Tyler.

ERICA

(reading)

On the roof?

NATHAN

Who's on the roof?

DECKER

Roof?

Decker looks around, but keeps his phone arm steady, pointing back toward the Creature.

He sees a helicopter heading toward the BWR Building. Beyond it, other helicopters are maneuvering to land on other high-rises across downtown.

DECKER
Escape helicopters!

Decker swings his phone around to get a shot of the various helicopters, then leans back toward the window.

DECKER (CONT'D)
What a bunch of c-suite assholes,
am I right?

NATHAN
(glancing at Erica)
I couldn't agree more.

DECKER
Running away, leaving everyone else
behind, I'll bet.

ERICA (Text to Conner)
Meet me outside the lobby!!!

ERICA
(to Nathan)
What?

Her cellphone tells her "Signal Lost".

CUT TO:

**EXT. EAST BANK OF THE RIVER, OUTSIDE DOWNTOWN - DAY -
SIRENS**

The Creature steps out of the river onto a narrow strip of park. Beyond the park is an older residential neighborhood that borders on downtown.

WHOOSH! BOOM!

A formation of three fighter jets appear in the sky, as do the missiles they launched, streaking toward the Creature, ahead of the sonic boom.

The jets swerve just before the missiles explode into the Creature's center of mass.

BOOM! BOOM! BOOM!

The explosions knock the Creature back, causing it to stumble into the river again, and create a rain of flaming black debris that falls all over the park and into the river.

The Creature regains its balance, then turns to swat at the fighters but they are long gone.

The Creature looks after the jets. It ROARS and sprays a gout of black flame back over the river. A helicopter and multiple drones in the wrong place at the wrong time are caught in the blast.

The helicopter EXPLODES and CRASHES into the river. The drones melt.

The trail of black water behind the Creature ignites, creating a line of fire across the river.

The Creature turns back toward downtown.

The helicopters still near the Creature bank and move farther away.

CUT TO:

EXT. ROOF OF HIGH-RISE OFFICE BUILDING - DAY

Conner and Tyler and a group of mostly men in suits watch the Creature step out of the burning river. They're on the fenced-in rooftop of the BWR Building, which is connected to a raised helipad by a metal staircase.

The wind pushes at their hair and clothes. The late morning sun beats down, but the shadow created by the encroaching clouds behind the Creature has nearly crossed the river.

The Creature SMASHES Arts & Crafts bungalows and converted early-20th-century mansions and trees and vehicles under foot as it enters the neighborhood next to the park.

In the distance, the fighter jets bank and fly back toward the Creature, launching another salvo of missiles.

Two missiles hit the Creature from behind. The third missile strikes the neighborhood in front of the Creature.

BOOM! BOOM! BOOM!

Large chunks of sandstone, pipe, and sludge fall off the Creature as it stumbles forward, smashing more houses and trees.

As the Creature regains its balance and rises back to its full height, it turns its head and looks right at Conner with one eye.

There is a flash of THE SYMBOL in that eye, then the Creature swings its head around to do the same with the other eye.

Startled, Conner steps back, bumping into Tyler.

CONNER
It's coming here!

TYLER
Why would you even say that?

CONNER
It looked right at me!

The FWUP-FWUP-FWUP of a helicopter overwhelms conversation as it lands on the Helipad behind them.

Tyler turns to face the helicopter, as Conner takes his phone out of his pocket.

MOM (Text)
Are you outside? We're almost there.
Meet me outside the lobby!!!

Tyler grabs Conner's arm and leans close. He has to shout to be heard.

TYLER
Let's go! The chopper is here!

Conner resists, but Tyler drags him along.

CONNER
But Mom is coming! She might be here already!

TYLER
We'll text her from the airport! We need to get away from that thing!

CUT TO:

EXT. STREET OUTSIDE BWR BUILDING - DAY - SIRENS

Cars, SUVs, trucks, and delivery vehicles jam the streets around the BWR Building. Horns are HONKING and people are SHOUTING and running.

There have been many collisions, fender benders, t-bones. Steam rises from damaged engines mixing with smoke from SQUEALING tires as drivers try to force an opening.

Behind Nathan and Erica, approaching from the river, the Creature dwarfs a pair of apartment towers as it SMASHES houses

and trees with each step.

ERICA
(glancing back)
Why is it following us?

NATHAN
It's not following us. Hold on!

Nathan swerves and goes over the curb again to get back on the street, causing Decker to sway, but the street is blocked and Nathan is forced to stop.

Erica undoes her seatbelt and jumps from the 4x4, leaving the door open. She runs across the street toward the BWR Building.

NATHAN
Erica!

Erica doesn't stop.

Frustrated, Nathan leans forward and yanks the wires apart, stopping the 4x4's engine.

He gets out and runs after Erica, leaving his door open.

DECKER
Hey! Where are you going?

Nathan waves without looking back.

NATHAN
Thanks for the ride!

Decker looks up at the Creature again, then back at Nathan and Erica, then down at the open doors.

CUT TO:

In the front seat of his 4x4, Decker holds his keys up to the wrecked ignition and exposed wires on his steering column.

He shouts after Nathan through the open door.

DECKER
You asshole! Which wire is which?

CUT TO:

EXT. OUTSIDE BWR BUILDING - DAY - SIRENS

Erica dodges men and women dressed in business casual running out of and away from the building and the street.

She reaches the courtyard between the street and the lobby.

The glass doors of the lobby have pink-and-green tagging identical to what was in the parking garage, and at the refinery gate. THE SYMBOL adorns one door, smeared with something dark, a small section of one side scraped off.

The sound of a helicopter above her causes Erica to look up, up, up the face of the building. A helicopter rises from the roof with two men hanging from the landing gear.

People near her in the courtyard shout and point. The helicopter banks and first one man then the other falls, one on a car, the other into a tree by the sidewalk.

Then the helicopter banks hard in the opposite direction, overcorrecting to stay out of the path of incoming fighter jets and missiles.

ERICA
(screaming)
Conner!

The helicopter pulls up, but its landing struts catch on the top of the building, causing it to tilt forward at high speed.

The helicopter crashes against the helipad out of sight from the ground.

Erica continues to stare up as debris from the crash falls, reflected in the black glass of windows. More screams.

CUT TO:

The Creature reaches the southwest edge of downtown. Behind it is a trail of smoking destruction back to the river. Fire and smoke, burning houses and trees, but only empty craters where it has stepped.

Three more missiles hit the Creature in the chest.

BOOM! BOOM! BOOM!

The explosions cause the Creature to rock back. Its tail SLAMS to the ground to steady it as ...

The Creature swats with a claw, this time striking a fighter jet.

FA-WHOOM!

The jet disintegrates into an EXPLOSION of glass, metal, and high octane fuel that plows into the neighborhood behind it.

The Creature ROARS, then continues walking.

CUT TO:

Nathan catches up to Erica. He grabs her and jerks her around.

NATHAN
Was Conner on that chopper?

ERICA
I don't know--

Nathan shakes her.

NATHAN
God damn it! Why couldn't you just
take your vacation like a normal
person?

Erica breaks free of his grip and steps close, shouting into his face.

ERICA
How would I know how a normal
person does anything?

She turns her back on him and pulls out her phone. There is an EMERGENCY EVACUATION ALERT but no new messages. She starts running toward the lobby door.

Nathan catches up to her and grabs her again.

NATHAN
Erica!

She tries to break free, but he holds tight. There are tears in his eyes.

ERICA
Let go of me! I have to make sure--

NATHAN
(voice rough from holding
emotion)
There's no time! You have to go!

She twists in his grip to face him again. She is crying. She is terrified. She is angry as fuck.

ERICA
I said let go of me!

Because of his grip on her arms, she can only push against his torso. He grunts and winces but doesn't let go.

Behind them, the glass door with THE SYMBOL opens and Conner runs out. Conner pivots to look in all directions, sees Nathan and Erica.

CONNER

Mom!

Conner runs to them, jumps, hugs them both, pulling them together.

Erica looks stunned. She turns away from Nathan, wraps her arms around Conner as tightly as she can. She doesn't say anything. She can't.

CONNER (CONT'D)

(muffled)

I told Dad you'd be here! He kept telling me to get on the helicopter with Tyler, but I knew you would be waiting for me!

Nathan winces in pain as he extricates himself from the hug.

CONNER

(still muffled)

Did you see the chopper?

Erica nods.

Conner starts to look up, but Erica puts her hands on his face and stops him, so he can't see the smoke on top of the building, or the bodies that fell.

CONNER (CONT'D)

Did they get away?

Erica's composure breaks, and she sobs.

Nathan looks at THE SYMBOL on the lobby door, then around at the running people, the cars, and the Creature taking its next step closer. He blinks away tears.

NATHAN

We need to go.

Nathan grabs both Erica and Conner.

NATHAN

We need to go now.

Nathan pulls them back toward the street where they left the 4x4.

NATHAN (CONT'D)

Hopefully that redneck hasn't figured out how to start it yet--

Ahead of them, the 4x4 drives away on the sidewalk, weaving around trees and parking meters.

CUT TO:

The Creature looks down at an abandoned tanker truck in the traffic jam at its feet. The tanker has the BWR logo.

The Creature raises one foot and STOMPS, shaking the earth first from the impact and then again from the resulting FIREBALL EXPLOSION that expands around its foot and sends new flames up its body.

People and vehicles are thrown into the air. Windows shatter.

CUT TO:

The three of them stumble from the explosion, but Nathan keeps them on their feet. He starts to lead them forward again, but Erica yanks her hand back.

ERICA
No! This way!

With Conner in tow, she heads toward the underground parking garage. Toward the Creature and the massive fire raging at its feet.

Nathan stares after them, disbelieving.

NATHAN
What? No! That's the wrong way!
Even if you want to steal another
car, that's the wrong way!

ERICA
We don't have time to steal another
car!

CONNER
You stole a car?

Nathan shakes his head, presses his hand against his torso, and runs after them.

Ahead of them, the Creatures takes another step.

CUT TO:

INT. UNDERGROUND PARKING GARAGE - DAY

Erica and Conner, with Nathan trailing, run around the barrier and down the ramp into the underground corporate parking garage.

CONNER
Is there a bomb shelter down here?

ERICA
Not exactly. We need to get to
Level 2.

Conner points ahead of them with his free hand.

CONNER
I can see the elevators!

ERICA
We're not using the elevators.

CONNER
But I used the elevators to get
down from the roof--

NATHAN
(panting)
Didn't your mother ... teach you
anything? Never use elevators ...
in an emergency.

Conner looks stricken. Erica glares back at Nathan, then looks forward again as they run past the elevators.

ERICA
I taught him lots of things you
never thought to teach me--

NATHAN
Like how to be a hollow ...
corporate shell ... of a human
being?

Erica stops. She lets go of Conner's hand as she turns to face Nathan, who almost runs into her. She pushes him back.

ERICA
God damn it, Dad! I am trying to
save my family! You included!

Nathan stands there panting, catching his breath.

NATHAN
No! That's what I was doing! Then
you dragged us all down here! To
get buried under the rubble of your
wasted corporate life!

Erica clenches her fists, but only glares.

CONNER
(panting)
Please ... don't fight ...

After a long beat Erica grabs Conner's hand again, and continues running down the ramp.

Nathan breathes out heavily--way to screw that up, Nathan--then follows.

They pass numbered parking spaces, most of them empty. Erica notices the vehicles that remain, looks away, lips tight, eyes shiny from tears.

They've reached the second curve when everything SHAKES.

The lights flicker. Dust falls from the ceiling.

Erica stops and pulls Conner close, covering his head as Nathan catches up. Nathan is panting, bandaged hand pressed to his chest.

NATHAN
It's here--

CUT TO:

EXT. OUTSIDE BWR BUILDING - DAY - SIRENS

The Creature stands in front of the BWR Building. Its head clears the top just enough for it to look down at the smoke from the wreckage of the helicopter.

It takes a step back, then leans forward, twisting its head as it looks down, as if trying to see the lobby doors at its feet. THE SYMBOLS there GLOW.

After a beat, it stands straight again, throws its arms wide, leans back, and ROARS into the sky.

The Creature's right arm pulls back, the SPINNING, SCREAMING drill bits exposed at the end, and it punches down into the middle of the structure. Then it does the same with its left arm.

It strains, leans forward, as if trying to drill down into the foundations of the building--starting from the middle.

The GRINDING, SCREAMING of the drills is deafening, overwhelming the sirens, as diamond-tipped metal rips through concrete and steel and glass.

The Creature shifts its footing to drive the drills deeper, one foot slamming into the corner of the parking garage, causing the entrance to collapse.

CUT TO:

INT. UNDERGROUND PARKING GARAGE - DAY (BUT VERY DARK)

The parking structure SHAKES and echoes with the GRINDING of the drill and the GROANING of the BWR Building's steel and concrete.

CRUNCH-BOOM!

The whole structure SHIFTS suddenly. More dust falls from above. What little light had been filtering down from the entrance and levels above is extinguished.

Erica hugs Conner close, her hands protecting his head and neck as they hear chunks of concrete fall from the ceiling around them.

CONNER
What's happening?

NATHAN
Extraction rebellion.

The emergency lights come on. Nathan is looking up at the ceiling. The lights flicker off. Then come back on and burn steady.

Erica glares at Nathan, then pushes Conner into motion again.

ERICA
Almost there!

They pass the line of vandalized BWR executive parking spaces, all but Erica's occupied. Erica's parking spot is still labeled "Frackin Bitch". Erica's jaw clenches.

Nathan's face is covered with sweat and he's panting, but he's keeping up.

CUT TO:

EXT. OUTSIDE BWR BUILDING - DAY - DRILLING-GRINDING

The Creature stands with both arms up to its "elbows" in the building, feet gouging the streets, pushing up asphalt and concrete and vehicles.

Suddenly, what glass remains in the windows goes black from the inside.

BOOM-SHATTER-BOOM!

The windows EXPLODE outward in a cascade of glass and black crude.

CUT TO:

INT. UNDERGROUND PARKING GARAGE - DAY (EMERGENCY LIGHTING)

The whole structure SHUTTERS and VIBRATES as Erica pulls Conner to a heavy wooden door with a narrow, vertical window and a keypad. The sign on the door: "BWR SUB-LOBBY - EXECUTIVES ONLY".

Erica releases Conner and punches a sequence of numbers into the keypad.

She opens the door to a narrow hallway that extends under the BWR Building to another door, this one labelled "ELEVATORS".

ERICA
Run! All the way to the end!

She pushes Conner through the door, then holds the door for Nathan.

Nathan hesitates.

ERICA
What now, Dad?

CONNER
I thought we weren't supposed to use the elevators?

ERICA
(to Conner)
We're not using the elevators!

Erica steps up to Nathan, grabs his arm and drags him along. Nathan resists for a beat, then relents and lets her pull him.

CUT TO:

Ahead of them, Conner reaches the door to the ELEVATORS. He opens the door and looks back at Erica and Nathan.

ERICA (CONT'D)
Keep going! Get to the next door!

Conner goes through.

Erica and Nathan reach the door before it closes, and push through into ...

CUT TO:

INT. BWR BUILDING, SUB-LOBBY - DAY

The sub-lobby is spare and lit only with emergency lighting. A bank of two elevators and a stairwell door occupy one wall. Another door is on the far side with no label and no keypad.

Conner reaches the door, attempts to open it.

CONNER
It's locked!

Erica pulls the Nathan along.

ERICA
Of course it's locked! Give me a second.

The sounds of metal-on-metal GRINDING and GROANING steel seem to come from everywhere.

As Erica and Nathan pass the elevators, the doors warp and bulge and black sludge oozes from the seam between them.

The narrow window of the stairwell door goes black and something heavy slams into it from the other side, causing Conner to cry out.

Black sludge begins to seep under the door.

Conner stares wide-eyed at the distorted elevator doors and the black ooze.

Erica releases Nathan when they reach the door. Nathan puts his hand on Conner's shoulder to steady himself.

Erica takes out her keys and holds them close to her face to see in the dim lighting, and starts rifling through.

NATHAN
(panting)
Before ... whatever happens ... I'm sorry. I love you both. And I only ever wanted ...

ERICA
(still focused on the keys)
Wanted what, Dad? What did you want? Other than whatever that thing is out there--

Nathan stops and stares at her. She continues without pausing.

ERICA (CONT'D)
--how is today any different from
any other day you've decided it's
all about you and what you want,
and the rest of us--the rest of the
world--can just--

CONNER
Grandpa!

Nathan slumps. Conner catches him in a tight hug that causes Nathan to groan in pain.

Behind them, the door they came through opens and a group of five men and women push their way in. Their eyes are wide, faces pale, obviously frightened.

STRANGER #1
Is this a storm shelter?

The strangers move across the sub lobby toward Erica.

STRANGER #2
You have to let us in with you!

STRANGER #3
Aren't you that lady VP?

Erica ignores them, still looking through her keys.

The whole structure shakes.

CR-CRUNCH!

A pair of elevator doors warps even more and lumpy black sludge GLUB-GLUB-GLUBS out. At the same time, something SMASHES into the stairway door again. This time the door splits down the middle.

One of the strangers screams.

Conner struggles to stay upright as Nathan sags against him.

CONNER
Mom!

NATHAN
(barely audible)
I just wanted ... one thing ... I
did ... to make a difference ...

ERICA
Got it!

Erica holds up a key, then inserts it in the lock.

She twists the knob and pushes the door open to reveal a small landing and dimly lit stairway that descends into darkness.

ERICA
Conner! Bring your grandpa!

The strangers surge past her before Conner can move, pushing through the door and down the stairs.

Conner stumbles from Nathan's weight and being jostled.

Erica positions herself on Nathan's other side.

Another massive SHIFT-SHAKE and metal GROANS as the elevator doors strain.

The split in the stairway door bursts open. A high-pressure stream of something black and viscous and smoking shoots out.

Erica drives them through the door and almost down the stairs.

She grabs her keys, pulls them from the lock, then slams the door closed.

The lighting is dim, but she can see a pink, spray-painted "X" on this side of the door.

She turns and braces herself with her back against the door.

CUT TO:

On the far side of the door, the elevator and stairwell doors explode outward.

CRUNK-CRACK-WHOOSH!

CUT TO:

The window of the glass behind Erica goes black and something wet and heavy SLAMS into the door, jolting her.

CUT TO:

EXT. OUTSIDE BWR BUILDING - DAY - SIRENS

Crude flows from the broken windows down the sides of the BWR Building, an enormous, black fondue fountain. Where the oil touches the Creature, it's re-absorbed.

With a CRASH and a ROAR, a geyser of flaming crude oil ERUPTS through the roof of the BWR Building like an old-fashioned gusher.

As flaming crude falls all around, the whole building catches on fire.

CUT TO:

INT. UNDERGROUND BASEMENT ACCESS TUNNEL - DAY

Erica leans against the door. Conner and Nathan slump against the wall at the top of the stairs. She notices Nathan looking at her.

ERICA
'Frackin Bitch'?

NATHAN
Sorry. Melinda ... got carried away.

ERICA
What did I ever do to her? Wait ... was that her at Lake Tahoe? You know what? Never mind. Conner, I need to have a talk with your grandfather. Go wait at the bottom of the stairs.

Conner looks down the stairs dubiously.

Emergency lighting illuminates the steps. At the bottom of the stairs, a corridor with sparsely spaced lighting extends into the distant darkness.

Pools of brighter light show the strangers using their phones. The voices of the strangers are audible.

STRANGER #1
Hello? Hello?

STRANGER #2
Are you getting a signal? I'm not getting a signal.

STRANGER #3
Oh my god! I almost died! I think this is a basement. Or a subbasement. Or a sub-sub-- Or some kind of tunnel. Wait! Is this one of the famous Tulsa Tunnels?

CONNER
(to Erica)
These are the downtown tunnels?

ERICA
One of them, yes. Remember I told you I'd take you on a tour someday?

Conner looks at her, pointedly saying nothing.

ERICA (CONT'D)
I was! Just go, please? And use the
handrail.

Conner obliges.

Erica looks at Nathan.

ERICA (CONT'D)
Thank you for stealing that truck.
But don't think that gets you off
the hook for taking Conner to the
drill site.

CONNER
(halfway down the stairs)
You know how to hot-wire a truck?

NATHAN
Only the old ones. So does your
mother. Maybe I'll ... maybe she'll
show you sometime.

CONNER
Mom?

ERICA
No. And keep going.

Erica pushes back to her feet and steps close to Nathan. She
points back at the "X" on the door.

ERICA (CONT'D)
(voice lowered)
What is going on?

NATHAN
(voice lowered)
You wouldn't believe me--

ERICA
A fu-- A fracking dinosaur is
chasing my family across Tulsa!
What are you going to tell me
that's harder to believe than that?

Nathan looks away, then meets her eyes again.

NATHAN
That we summoned the fracking
dinosaur.

CUT TO:

EXT. OUTSIDE BWR BUILDING - DAY - SIRENS

The Creature has its arms pushed into the BWR Building. Crude still flows from the top, down the sides, all over the Creature. Its tail thrashes back and forth, SMASHING vehicles and pushing rubble.

As if from an unheard signal, the few helicopters that remain near the Creature veer off and fly away.

Some of the drones join the exodus, some move closer.

On the distant horizon, just visible below the layer of clouds slowly covering the sky, the condensation trails of a half-dozen missiles rise like a skeletal hand.

CUT TO:

INT. UNDERGROUND BASEMENT ACCESS TUNNEL - DAY

Erica stares at NATHAN, uncomprehending.

ERICA

Summoned. (Beat) How ... ?

NATHAN

What difference does it make? We've spent our lives trying to hold back the destruction of the Earth. Sacrificing so much. Careers. Friends. (Beat) Families. And it was never enough. No matter what we tried, we failed. Over and over. But then we found a way to turn the destruction back ... (beat) Back on the destroyers.

ERICA

I don't ... I don't understand ...

NATHAN

I wasn't expecting to have to explain it to you, because you were supposed to be out of town. Safe. Far from the path of destruction. You and Conner both.

ERICA

Conner! You took him with you--

NATHAN

No! All I did was show him the drill site, and then we spent the weekend camping.

(MORE)

NATHAN (CONT'D)

Just like I told you. (Beat) I didn't think I would see him again, and I wanted his last memories of me to be ... not this. I guess I failed at that too. (Beat) I didn't think I would see you again either. But here we all are.

ERICA

In the path of destruction ... ?
What path? (Beat) The graffiti?
It's following the graffiti?

Nathan looks startled, then manages a wan smile.

NATHAN

You were always smart. You got that from your mother.

ERICA

Keep Mom out of this. So you ... painted a trail? Across downtown?

NATHAN

Yes.

ERICA

The refinery. Here. (Beat) What the hell, Dad. You led it to where I work?

Nathan looks away.

ERICA (CONT'D)

Oh, god. Tyler ... (beat) Tyler told me there were others. So when it's done here, it's going to attack ... ?

NATHAN

TS Holdings and EBK. We wanted ... we wanted the polluters to pay. We've sacrificed our lives for years. It was time for some sacrifices on the other side of the table.

ERICA

You wanted ...? Sacrifices? For the love of god, Dad, how many of my friends and colleagues were you planning to kill today?

Nathan still doesn't meet her eyes.

ERICA (CONT'D)
No. Don't answer that. How ... Is
there any way to stop it? Look at
me, Dad! Look at me!

She puts her hands on his face and leans close.

ERICA (CONT'D)
Can we stop this thing?

NATHAN
I don't know. What's happening was
never the plan. If you had just--

ERICA
Fine. I'm a horrible mother. Alan
takes every chance to tell me the
same thing.

NATHAN
I never called you--

ERICA
Not now, Dad. What if we get ahead
of it? Scraped off the graffiti or
painted over it or something? Can
we do that?

NATHAN
Maybe? It doesn't seem to have
moved on from here yet.

Erica grabs Nathan's arm and pulls it over her shoulders.

ERICA
I don't want to know how you know
that, but let's go.

CUT TO:

EXT. OUTSIDE BWR BUILDING - DAY - SIRENS

The Creature still has its arms pushed into the BWR Building,
straining. It does one last PUSH.

The rubble of the streets is pushed back from the effort as the
sides of the building flex and EXPLODE from the inside, taking
out a dozen drones that had been hovering near by.

The geyser of flaming sludge from the top of the BWR Building
SPUTTERS to a stop.

The missile trails extend from the eastern horizon out of sight
behind the darkening layers of clouds overhead.

CUT TO:

INT. UNDERGROUND BASEMENT ACCESS TUNNEL - DAY

Erica and Nathan fall against the wall as the structure abruptly SHAKES like an earthquake. They hold on to each other and keep their feet.

When the shaking stops, they manage a lopsided back and forth down the stairs.

Conner sits on the bottom stair, bracing himself. He stands up as Erica and Nathan reach the bottom.

ERICA
(to Conner)
Come on. Let's take that tour.

The emergency lights flicker.

STRANGER #3
I think we should stay here. I've
heard there's no reliable signal in
the tunnels.

ERICA
I can't imagine anyone is getting
reliable signal here either--

Conner's phone rings. He takes the call.

CONNER
Dad!

Everyone turns to look at Conner.

Stranger #2 steps toward Conner, reaching out a hand.

STRANGER #2
You've got signal? Here, give me
your phone! I have to--

Nathan pushes himself away from Erica to stand between Conner and Stranger #2, who shrinks back.

Conner holds out his phone to Erica.

CONNER
He wants to talk to you.

Erica lets out a breath, then takes the phone.

ERICA
We're safe.
(MORE)

ERICA (CONT'D)
For the moment-- (pause) I said
we're safe-- (pause) What? How
many times have you taken Conner in
your Storm Chaser? How is that--
(pause) No! God damn it, you don't
get to--

She pulls the phone away from her ear to look at the screen.
"Signal Lost"

NATHAN
You had one chance to tell him
where to send the rescue crews, but
you used it to continue an old
argument.

ERICA
I learned from the best.

STRANGER #3
Oh my god, oh my god, oh my god.

CUT TO:

EXT. OUTSIDE BWR BUILDING - DAY - SIRENS

The Creature steps back as if assessing what it's done. Its
arms drip with crude as the drill bits retract.

A warped steel and concrete skeleton--reminiscent of an oil
derrick--is all that's left of the BWR Building.

The Creature rears back and starts to ROAR as the first of the
missiles punches through the clouds, through the wreckage of
the BWR Building, and strikes its chest.

KA-BOOM!

CUT TO:

INT. UNDERGROUND BASEMENT ACCESS TUNNEL - DAY

The whole tunnel SHAKES, throwing people against the
cinderblock walls.

Pipes bend and GROAN and start HISSING steam and leaking high-
pressure water.

The emergency lights go out.

Someone screams.

CUT TO:

EXT. OUTSIDE BWR BUILDING - DAY (LOTS OF SMOKE) - SIRENS

The Creature staggers back from the impact, away from the BWR Building, RE-SMASHING vehicles under foot and RE-FLATTENING ruptured concrete and asphalt with each step.

A massive crater high in the Creature's torso exposes sandstone, twisted metal, and absorbed debris. Black crude sprays out of the rupture.

The other missiles hit the remains of the BWR Building, the already nearly obliterated parking garage and what's left of the burning cathedral.

CUT TO:

INT. UNDERGROUND BASEMENT ACCESS TUNNEL - DAY (VERY DARK)

BOOM!

Sparks dance from bent and broken conduits and the emergency lights go off and on, then flicker like macabre Xmas lights racing down the tunnel corridor.

Everyone falls. Lots of shouting and screaming, but it's impossible to hear over the sounds of impact.

BOOM! BOOM!

The explosions happen almost on top of each other.

Erica and Nathan both crawl to reach Conner.

Erica climbs on top of Conner, shielding his head and torso with her body.

BOOM!

Nathan reaches one arm over Erica's back.

BOOM!

CUT TO:

EXT. OUTSIDE BWR BUILDING - DAY (LOTS OF SMOKE) - SIRENS

The Creature lies on its back, arms spread, tail twisted beneath it, a smoking pile of burning sandstone and twisted metal, oozing crude, spread across a block's length of busted parking lots, broken trees, and smoking vehicles.

The BWR Building and what used to surround it barely exist. The parking structures are bombed out ruins of broken concrete and rebar. The cathedral has been reduced to piles of red bricks.

Multiple busted fireplugs spray water into the air. Fire and smoke and steam are everywhere.

One missile struck beyond the Creature, hitting one of a pair of high-rise apartment buildings, which leans away from its twin.

Helicopters and drones begin to return.

CUT TO:

INT. UNDERGROUND BASEMENT ACCESS TUNNEL - DAY (VERY DARK)

A few emergency lights come on. The air is thick with steam and dust. Sounds of HISSING and DRIPPING.

Stranger #3 holds up their phone in flashlight mode.

Nathan pushes himself to his feet. He stumbles, but rights himself.

He starts to help Erica, but she's already getting to her feet and pulling Conner with her.

CONNER
Is it over?

ERICA
I don't know, but we should get moving.

Nathan starts to say something, but doubles over coughing. He hugs his body as his face contorts in pain.

ERICA (CONT'D)
Dad?

The ground starts to TREMBLE.

CUT TO:

EXT. OUTSIDE BWR BUILDING - DAY (LOTS OF SMOKE) - SIRENS

The earth SHAKES as the Creature's body VIBRATES, then its limbs and tail TWITCH, SHIFT, and FLEX.

The eyes open, flashing THE SYMBOL for an instant.

As the Creature slowly regains its feet, gooey black boulders the size of 3-row SUVs fall off.

Some roll away over the smashed vehicles and ruptured streets and the broken bits of building before stopping and rolling back toward the Creature, glomming together, until reabsorbed.

Others vibrate and morph, forming head, limbs, and a tail. Smaller replicas of the Creature that run away, leaping over wreckage and heading up and down the streets.

One Miniature Creature forms next to the broken entrance of what was once the underground parking garage of the BWR Building.

The Miniature Creature's head swivels to face the entrance, then tilts as if it hears something.

The Miniature Creature leaps forward, pushes its bulk through the gap between reinforced concrete slabs, and disappears inside.

CUT TO:

INT. UNDERGROUND BASEMENT ACCESS TUNNEL - DAY (DARK)

The whole tunnel VIBRATES. The emergency lights flicker, some dangling from their sconces.

Erica holds Conner close, keeping her balance. Nathan has collapsed against the wall.

When the vibrations cease, Erica and Conner move to Nathan.

CONNER
Grandpa?

ERICA
Dad?

NATHAN
I'm ... I'm fine.

ERICA
When did you get so out of shape?
You've been huffing and puffing all day.

NATHAN
I can still run.

He reaches up. Erica and Conner help him to his feet.

STRANGER #3
I think we should stay here. I think it's gone--whatever it is.

The earth SHAKES again, but nothing like before.

ERICA
I'm not convinced.

STRANGER #1
Nothing could survive that--
whatever that was!

NATHAN
We did.

Erica pushes Nathan and Conner into motion.

ERICA
(to Stranger #3)
Do what you want. We're leaving.

Erica, Nathan, and Conner move down the corridor.

STRANGER #2
I have to get out of here!

Stranger #2 runs up the stairs to the door they came through.

STRANGER #1
No! We should all stay here!

Stranger #3 follows Erica, Nathan, and Conner, but keeps looking back.

CUT TO:

At the top of the stairs, Stranger #2 pounds on the door.

STRANGER #2
Help! Let us out!

CUT TO:

Nathan turns his head to look back just as something slams into the door from the other side.

CUT TO:

Stranger #2 jumps back from the door, startled. Then starts pounding on the door again.

STRANGER #2
Help! Help us, please!

Something slams into the door again, nearly bursting it from its hinges.

STRANGER #1
Are they using a battering ram?

The door is struck again, causing the top corner to bend away from the frame.

Black smoke and ooze push through the narrow gap. Then the tips of claws appear and scratch and pull at the corner of the door. The claws retract.

STRANGER #2
What the hell is that?

Something on the other side of the door ROARS.

Stranger #2 stumbles backward down the stairs, colliding with Stranger #1.

Stranger #1 and Stranger #2 run after the rest as something CRASHES into the door again.

STRANGER #2
Wait! You have to wait!

CUT TO:

EXT. BWR BUILDING RUBBLE - DAY - SIRENS

The Creature stands over the ruins of what was once the BWR Building. Its height and bulk have been reduced, but it's still over 350 feet.

The Creature shakes its head back and forth, causing a few more boulders/Miniature Creatures to fall off.

The Creature raises one huge foot and STOMPS down on what used to be the courtyard in front of the BWR Building.

It leans forward and ROARS almost straight down, spewing flaming crude and black smoke over the rubble.

The Creature stands straight and looks to the north.

Another office building, a 1960's-era column of glass and steel on a bulky white base--as tall or taller than the BWR Building used to be. And beyond that, the tallest buildings of the downtown Tulsa skyline.

The Creature starts to walk.

CUT TO:

INT. UNDERGROUND BASEMENT ACCESS TUNNEL - DAY

Erica, supporting Nathan, with Conner right behind them, leads the way down a cinderblock corridor with pipes and conduits and flickering emergency lights.

The five strangers are stretched out in a rough line bringing up the rear.

BAM! BAM! BAM!

A rhythmic pounding echoes from the corridor behind them causing nervous glances back.

They come to a set of heavy, self-closing doors and push through into another corridor. When those doors close behind them it muffles the pounding.

They reach a four-way intersection. A pink spray-painted arrow on one corner points back the way they came.

Erica looks left, then right, then leads them left.

Behind them, they hear the muffled CRASH of a door giving way. Then an echoing ROAR that RATTLES the pipes overhead.

Something heavy slams into another set of doors behind them.

BAM! BAM! BAM!

The pounding resumes, louder.

STRANGER #3
It's following us!

ERICA
We don't know that!

A crash. Another roar. This one closer.

STRANGER #3
I know it!

Another ROAR, even louder.

They keep running.

CUT TO:

The corridor ends in a T intersection. On the right side is another pink arrow pointing back the way they came. Sounds of STOMPING and SCRATCHING echo from the corridor behind them.

Erica doesn't hesitate. She turns to the left.

50 feet ahead is a pair of doors labelled "STAIRS TO GROUND LEVEL".

As soon as they make the turn, Nathan pulls away from Erica.

He stumbles but manages to keep his feet. He leans against the wall.

The strangers bolt past as Erica turns to look at Nathan.

NATHAN

You go! Those stairs will take you
up! (Points) I'll lead it away--

ERICA

No! We're almost out! This way is
faster!

Erica grabs for his arm, but he steps backward.

The strangers reach the doors and push through. Stairs heading
up are on the other side.

The STOMPING and SCRATCHING get louder.

ERICA (CONT'D)

We need to stay together!

NATHAN

No! You need to save yourself. And
my grandson. Go!

Nathan turns and runs the other direction.

ERICA

That's not the plan!

NATHAN

(shouting as he runs)
This is a new plan! (Looks back
over his shoulder) Don't just stand
there! Run!

CONNER

Grandpa!

Conner starts to run after Nathan, but Erica catches him and
puts her arms around him to hold him back.

NATHAN

This way, you motherfracking oil
spill! This way!

They can still hear Nathan shouting, but fading in the
distance.

The STOMPING and SCRATCHING get louder.

CONNER
We can't let him--

ERICA
I'm not letting him do anything!

Conner stops struggling, but Erica keeps her grip.

She drags him backward away from the intersection, toward the doors.

The STOMPING and SCRATCHING get louder.

Just before Erica and Conner reach the doors, a Miniature Creature appears and SLAMS into the T-end of the intersection.

Like the Creature, the Miniature Creature is made of sandstone and broken bits of metal and litter and leaks oil.

It staggers back from the wall, leaving scratches and smudges on the cinderblock.

It shakes its head before standing upright again.

It sees Erica and Conner.

CUT TO:

EXT. DOWNTOWN TULSA - DAY - SIRENS

The Creature STOMPS and PUNCHES and PUSHES its way toward the high-rise.

The Creature's bulk has accumulated new chunks of rubble. The side of an office building, most of the windows empty. Slabs of parking garage levels. A half-flattened firetruck with the ladder bent and dangling. Black oil oozes over everything.

Two smaller, chunkier office buildings block the Creature's path to the tower.

It pulls back its arms and starts SMASHING its way through them, drills SPINNING and SCREAMING.

CUT TO:

INT. BASEMENT ACCESS TUNNEL - DAY

The Miniature Creature ROARS at Erica and Conner, spraying black oil and smoke.

Erica pulls Conner close and turns her back against the spray. Black ooze splatters her back and hair.

She shouts from the pain of the hot oil as she pushes Conner through the doors ahead of her. They're both coughing and stumbling in the black smoke.

Once through the doors, Erica pushes Conner toward the stairs.

As he runs up the stairs, she claws at her shirt, pulling it off over her head. She shakes her shirt back and forth as she looks back.

Through the closing doors, she sees the Miniature Creature turn away and raise its head, as if it's sniffing the air.

The Miniature Creature ROARS again, and runs down the tunnel corridor after Nathan.

The doors close.

The STOMPING and SCRATCHING and ROARING fade into the distance.

ERICA
Damn it, Dad. We had a plan.

She stops shaking her shirt, sees it's not on fire, and pulls it back on.

ERICA (CONT'D)
And what do you mean, you never
thought you would see us again?

At the top of the stairs, Conner notices she's not behind him.

CONNER
Mom?

Erica runs up the stairs.

ERICA
Come on! We have to catch up to
your grandfather.

CONNER
But isn't this the wrong way?

CUT TO:

EXT. OUTSIDE DOWNTOWN TULSA - DAY - SIRENS

The Creature stands before the tower and leans back to look up to its top.

Behind the Creature, the two smaller office buildings have been pushed over and smashed down, adding to the trail of destruction that leads back to the river.

There are no longer any helicopters close to the Creature, but drones still swoop around.

The Creature ROARS, spewing flame and burning oil that engulfs the top floors of the tower.

Then it punches the tower, over and over, drill bits SPINNING and SCREAMING until the top falls away, leaving a jagged ruin shorter than the Creature.

FAWHOOSH! Military drones SLAM into the Creature's head and torso and EXPLODE, creating fireballs.

The Creature waves an arm as if to dispel gnats.

The Creature turns back to the north, BACKHAND SMASHES the tower one more time, then starts walking past it.

CUT TO:

EXT. OUTSIDE DOWNTOWN TULSA - DAY - SIRENS

Erica and Conner run along a street next to a cluster of office buildings, including one that stands taller than any so far.

The TS Holdings Tower stands over 500 feet, a white superstructure with black windows in vertical slits that extend all the way up.

A scattering of other people run in the same direction: away from the Creature.

Behind them, visible over the tops of shorter buildings, the Creature moves past the remains of the tower it just decapitated.

The Creature swings its arms with each step, exposed drill bits SPINNING and SCREAMING and SPRAYING oil.

Erica maintains a steady jogging pace, but Conner falls behind.

Erica slows enough to be next to him.

ERICA

This is the straightest path, I swear.

CONNER

I'm not sure ... how much more ...
I can run ...

ERICA
Think of it as P.E.

CONNER
This is why ... I hate P.E. ...

Erica looks at Conner.

ERICA
I'll make this up to you. I
promise.

Conner doesn't respond, he just keeps running.

CUT TO:

EXT. BEHIND THEM - DAY - SIRENS

Larger, even-more-macho-looking military drones SLAM into the Creature's torso and head. EXPLOSIONS erupt and spray sandstone and concrete and oil but don't slow the Creature's pace.

Another formation of jets FA-WHOOSHES past--though no longer getting as close as before--and launches missiles.

BOOM! BOOM! BOOM! BOOM! BOOM!

The Creature ROARS and stops walking. It swipes at the sky with its claws, and twists as if tracking the jets, SMASHING buildings with its tail.

Neither the drones nor the missiles seem to be having as much effect as before.

The Creature's skin has become a layer of jagged rock and concrete. Explosions shatter rock, expose metal and oozing crude, but then the surface shifts and it's whole again.

A massive SONIC BOOM hits at the same time as a much larger missile than before hits the Creature, knocking it back into a building it had somehow not damaged before then.

KABOOM!

CUT TO:

EXT. OUTSIDE DOWNTOWN TULSA - DAY - SIRENS

Erica and Conner (and everyone else on foot) stagger and stumble.

Erica slows just enough to be able to put a hand on Conner's shoulder and help him stay upright.

They come to a corner and turn right.

The rest of people keep running straight.

CUT TO:

EXT. BEHIND THEM - DAY - SIRENS

The Creature staggers, but steadies itself with an arm against the smashed face of the building. It shakes its head, rises back up, and resumes walking.

Several Miniature Creatures run alongside the Creature. They leave oily dents on abandoned vehicles and smash windows. Sometimes they get stomped by the Creature and get reabsorbed.

The Creature's feet and legs and general bulk SMASH the buildings to either side as it tails swings back and forth, SMASHING the buildings behind it.

CUT TO:

EXT. OUTSIDE TS HOLDINGS TOWER - DAY - SIRENS

Erica and Conner run across the corner of a small parking area to the glass doors of the TS Holdings Tower. They jump over e-scooters scattered across the green and the sidewalk.

Two pink-and-green versions of THE SYMBOL adorn different glass doors of the lobby along with miscellaneous other pink-and-green graffiti. One of THE SYMBOLS is fully intact, but suspended in a spiderweb of cracks. The other shows signs of being scraped along the edges.

As they approach the glass doors, a heavy, metal-framed chair smashes through the already-shattered glass, obliterating THE SYMBOL, spraying glittering fragments of black and pink and green across the concrete.

The chair gets stuck in the empty frame of the lobby door.

Erica pulls up, surprised.

Conner runs into her, almost knocking them both over. She wraps an arm around him and steadies him.

The chair is pulled back, revealing Nathan. His face is pale, and holding the chair is taking some effort, especially with his bandaged hand.

Nathan takes a couple steps back, raises the chair over his head with a grimace, then stumble-rushes at the other lobby door.

A corner of the chair's metal frame chips the glass before the chair bounces back from the impact.

Nathan is spun around by the chair's ricochet and loses his grip as he sees Erica and Conner.

NATHAN

What are you-- I told you to run.
Why didn't you run?

The ground SHAKES and another explosion BOOMS on the far side of the tower.

ERICA

Because I couldn't just leave you.

Erica starts to move forward, as if to enter the lobby, but stops when Nathan picks up the chair again.

He charges and swings at the remaining door, causing Erica to step back, pulling Conner with her. The chair only chips the glass again.

The Creature (O.S.) ROARS, blackening the sky behind the tower.

Erica starts to say something, but there is a THRUM and THE SYMBOL on the glass begins to glow with increasing intensity.

Erica pulls Conner back from the door.

BOOM! BOOM!

There are more EXPLOSIONS and the ground SHAKES.

Erica has to shield her eyes with one hand against the brightness.

Nathan drops the chair.

NATHAN

It's too late.

ERICA

If we get back in the tunnels, it's
a straight shot to the EBK Tower.
And it's got to be safer in the
tunnels than out here.

NATHAN

Not anymore. They're blocked.

From the depths of the lobby behind Nathan comes the sound of something SLAMMING into a metal door over and over.

ERICA
Then we better start running!

CONNER
Mom! I don't think I can run
anymore. Can we ride these
scooters?

Erica turns to look at Conner and the scooters.

ERICA
They need an app, and a credit
card--

Nathan stumbles through the smashed door.

NATHAN
You're half right. We can't stay
here, but today ... everyone rides
free.

Nathan moves past Erica and Conner, slowing to grab two
scooters.

NATHAN (CONT'D)
Come on, Conner. Let's take a ride
on some jailbreaked scooters.

Erica stares after them as they run back toward the street.

CONNER
You know how to hot-wire scooters
too?

NATHAN
No, but a friend of mine does.
He ... let's just say he wanted to
make a statement.

Nathan props up a scooter for Conner, who grabs the handlebars
and puts one foot on the bed.

NATHAN (CONT'D)
You ready? OK then.

Nathan steps on the other scooter and twists the throttle,
rolls away. Conner follows, a bit wobbly, then steady.

Erica looks angry, but grabs a scooter, kicks it into motion.

Behind her, THE SYMBOL on the glass door burns like pink-and-
green beacon.

Unseen on the other side of the tower, the Creature ROARS.

Something huge SLAMS into the tower, knocking off a section of upper superstructure, creating a shower of broken glass and office furniture that falls behind them as they speed away on the scooters.

CUT TO:

EXT. DOWNTOWN STREET - DAY - SIRENS

Erica, Conner, and Nathan ride their scooters on nearly empty sidewalks along a wide street filled with abandoned vehicles, parked and rammed at all angles.

They weave around debris and cars and other people running in the same direction.

Above them, keeping pace are two small drones.

The FAWHOOSH of jets and missiles and high-speed drones and EXPLOSIONS and ROARS of the Creature and the sounds of SMASHING concrete and tortured rebar and SHATTERING glass are everywhere.

CUT TO:

EXT. BEHIND THEM - DAY - SIRENS

BOOM! BOOM! BOOM-BOOM-KABOOM! BOOM!

The Creature stumbles forward against the TS Holdings Tower as multiple missiles rain down on its back--and on the TS Holdings Tower and other buildings nearby.

When the explosions subside, the Creature grabs the tower and pulls itself back to its full height.

The steel structure of the tower SHRIEKS and distorts from the strain. Windows pop out of their frames or shatter in place.

Military drones SLAM into the Creature, their FIREBALLS barely visible through the increasing smoke.

CUT TO:

EXT. DOWNTOWN STREET - DAY - SIRENS

Erica glances back, then maneuvers her scooter to be even with Nathan's.

ERICA

When are you going to tell me how
any of this is possible?

NATHAN
Desperate men make desperate
bargains.

ERICA
This isn't desperate, Dad! It's
insane!

Nathan looks at her briefly, then faces forward again.

ERICA (CONT'D)
Fine! When are you going to justify
your choice of targets?

NATHAN
I already told you. We picked where
we thought it would do the most
good.

ERICA
One of those targets was my life!

NATHAN
(softly)
I was hoping you might find a new
one.

The street they're on ends in a park that extends all the way
across the next block.

Beyond the park, across a wide pedestrian bridge that spans the
street on the far side, rises the 667 feet of the EBK Tower.

Nathan steers his scooter into the park.

Erica and Conner and the drones follow.

CUT TO:

EXT. OUTSIDE EBK TOWER - DAY - SIREN

The three of them, still on scooters, cross the bridge over the
street to the mezzanine-level lobby of the EBK Tower. THE
SYMBOL has been spray-painted in pink and green on two of the
big glass doors under a wide awning. Both SYMBOLS sport
smeared, bloody handprints.

The drones hang back as Nathan slows his scooter. He steps off
before it's fully stopped, stumbles, then catches his balance.

Erica and Conner bring their scooters to a stop. Conner lets
his scooter fall while Erica deploys the kickstand.

Nathan picks up his scooter, lifts it over his head with both
hands, then charges one of the doors and slams the scooter down

against the glass.

The scooter bounces off but leaves a long scratch through the spray-paint.

CONNER
Grandpa?

Conner takes a step toward Nathan.

Erica puts a hand on Conner's shoulder and stops him.

Nathan hefts the scooter. He shifts his grip with the bandaged hand. He looks over his shoulder at Erica and Conner, then looks back at the door in front of him.

NATHAN
Please, take Conner and go.

ERICA
I'm not going to leave you.

NATHAN
I'm begging you to go!

Nathan charges the door again, strikes again. Another scratch.

Erica looks around, sees no other option. She bends over to pick up her own scooter with both hands.

Conner starts to pick up his scooter.

ERICA
(to Conner)
Stand back.

Erica steps next to Nathan, facing the other door.

ERICA (CONT'D)
Let me help!

She follows Nathan's example, hefts the scooter over her right shoulder, then steps forward and swings down at the glass door.

A corner of the scooter bed strikes the glass, chips out a divot--which bounces off the concrete next to her feet--and leaves a scratch through the paint.

NATHAN
I don't want your help. I want you
to go!

Before Erica can respond, he steps forward and strikes the door in front of him. A chip and another scratch.

He recovers his balance, takes a step back.

NATHAN (CONT'D)

I thought you were going to be out of town today. Out of harms way. But, no. Why would you go on vacation--on one of the few weeks you have your son--when you can play the hero at work?

ERICA

I wasn't trying to be a hero! I was just doing my job!

She strikes. No chip, just another long scratch.

She steps back, resets with the scooter over her shoulder, turns her head to look at Nathan.

NATHAN

I hate your job. I've always hated your job. It was bad enough you walked away from the movement, from me, but why did you have to go to work for the enemy?

Nathan steps forward and strikes again, but the scooter only bounces off, not even a scratch.

ERICA

Who are you to lecture me about being a hero? Isn't that what you've been telling yourself all these years? That you're the hero? You're the one saving the planet?

NATHAN

At least I was trying to save something!

Erica stares at him.

ERICA

Is that what you think is happening today? You're saving ... what? What are you saving, Dad? Look around.

Nathan steps forward, strikes. Another chip, and a crack that connects to the earlier chip.

NATHAN

(softer)

I was trying to save you.

Erica looks at him, then steps forward and yells in frustration as she smashes her scooter against the glass again. A bigger

chip, but she almost loses her grip on the scooter.

She turns to face Nathan.

ERICA

Save me? I can't count the number
of times you've put my life in
danger--even before today! And now
you're putting my son in danger!
And for what--?

NATHAN

No! You're the one putting Conner
in danger! I'm trying to make a
difference!

Erica laughs a shocked, unfriendly laugh with no humor in it.

She gestures toward the Creature in the background and all the
smoke and destruction.

ERICA

Congratulations, Dad. You've made
one hell of a difference today.

Nathan swings. This time, his scooter creates a spiderweb of
cracks in the glass, but the glass doesn't break out of the
frame. Instead, the safety glass tears and the scooter gets
stuck.

Nathan pulls on the scooter, but it doesn't budge.

CUT TO:

EXT. BEHIND THEM - DAY - SIRENS

The Creature stands knee-deep in the rubble of the smaller
buildings on the far side of the TS Holdings Tower. Around its
feet, Miniature Creatures smash and push at the debris.

The Creature pulls back and punches through the tower, its
SPINNING drill bits coming out the far side, spraying crude and
scattering office furniture, electronic equipment, and
fluttering leaves of burning paper.

When the Creature tries to pull its arm back, it gets stuck,
creating new showers of glass and concrete.

It tries again, and again, and it's still stuck.

The Creature ROARS.

It shifts its feet in the rubble--smashing a couple Miniature
Creatures--and pulls again.

Its arm comes free, leaving a massive hole in the tower.

With a SHRIEK of tortured steel and a series of loud CRACK-CRACK-CRACKS from SHATTERING concrete, the tower leans.

CUT TO:

EXT. OUTSIDE EBK TOWER - DAY - SIRENS

Nathan yanks his scooter free of the safety glass and steps back to strike again. Blood seeps through the bandage on his hand.

NATHAN
If you weren't such a workaholic,
you would both be safe!

He strikes. The safety glass tears again, but THE SYMBOL is still intact.

ERICA
I am not a workaholic!

She strikes. A chip.

Nathan looks at her, says nothing.

CONNER
Mom, you're a total workaholic.

Erica turns to look at Conner, who meets her gaze.

CONNER (CONT'D)
I love you, but ... Tyler called.
And you answered. And ...

He looks away.

Nathan strikes, and this time, finally, the glass shatters.

Behind them, the Creature ROARS.

CUT TO:

EXT. BEHIND THEM - DAY

The Creature sets its feet and rams the teetering, broken structure that used to be the TS Holdings Tower with its shoulder.

The structure folds backward at the point of impact, the top part falling over the Creature's back, the lower section bending forward from the force of its bulk.

The Creature stumbles through the falling wreckage.

It catches its balance, rises back to its full height, and looks toward the EBK Tower.

At its feet, Miniature Creatures rush through the rubble, running toward the EBK Tower.

CUT TO:

EXT. OUTSIDE EBK TOWER - DAY - SIREN

Erica looks at Conner, her scooter forgotten. She's devastated. She takes a step toward him.

ERICA
Conner?

Conner meets her gaze again, then shrugs.

CONNER
It's OK, Mom. That's who you are.
It's ... who you've always been.

Nathan glances at Erica, then over his shoulder at the Creature. He shifts his stance so he's in reach of the other door.

NATHAN
You asked why I painted a target on BWR? On your so-called life? This is why! Because of the example you've been setting for my grandson!

He swings. His strike scratches the paint.

Erica turns to face him, her expression shifting to anger. She steps back toward the door, forcing Nathan to make room.

ERICA
What kind of an example were you trying to set when you took me out of school for a month? So you could protest drilling in a national park?

She hefts and strikes. A crack forms between two chips.

NATHAN
At least I was to save something!
Including you!

He swings wide, fatigued, and the scooter only bounces off.

ERICA

Really? How much were trying to save me when you left me in a camp of strangers while you sabotaged a pipeline?

She strikes again. The crack expands and spreads.

ERICA (CONT'D)

Or when you chained me to a three-hundred year old Douglas Fir in front of brand-new bulldozer?

Nathan looks stung, but doesn't back down.

She doesn't wait for him. She strikes. More cracks.

ERICA (CONT'D)

So don't lecture me about being a bad example! Or a bad parent! Or being a god damned workaholic!

NATHAN

(softly)

Well, what do you call it, Ricky, taking a child to work on your vacation?

ERICA

(shouting)

I call that my childhood! And don't call me Ricky!

She strikes the window. The glass shatters, but doesn't fall.

Nathan staggers as if her words physically hit him. He lets his scooter fall to the concrete.

NATHAN

I thought ... I thought it was what I needed to do. (Beat) It was just you and me, after your mother was gone. I wanted you to learn. I wanted you to be more like--

ERICA

I am nothing like you!

She swings. Her strike smashes through the glass. THE SYMBOL explodes inward in a shower of glass shards.

The sirens abruptly stop.

CUT TO:

EXT. BEHIND THEM - DAY

The Creature looks up, past the EBK Tower.

It ROARS and brings its arms in front of its head at the same time as it sits back on its haunches.

The Creature curls its tail around its legs and torso, then braces itself against the pile of rubble behind it.

The Miniature Creatures stop running forward. They turn around, rush back, leaping onto the Creature. They melt-ooze-meld into it.

The mass of the Creature reshapes into a black mound, skin rippling as sandstone and sedimentary rock and concrete and asphalt shift and fuse together to create a shell.

FAH-WHOOSH!

Four missiles come out of the sky over the EBK Tower, aimed at the Creature's center of mass.

Just past the tower, the warheads EXPLODE ...

BOOM! BOOM! BOOM! BOOM!

... and separate into a dozen individual warheads ...

FWHOOSH-WHOOSH-WHOOSH!

... that shower the Creature and the buildings and streets around and behind it.

BOOM! BOOM-BOOM! BOOM! BOOM-BOOM-BOOM! BOOM! ETC!

The explosions happen in rapid, overlaid, staccato succession.

The shockwaves SHATTER any intact windows that remain in the downtown area.

The blackened, burning, rocky mass of the Creature is all that remains visible behind the smoke.

CUT TO:

EXT. OUTSIDE EBK TOWER - DAY

Erica, Conner, and Nathan are SHOVED forward by the shockwave and the ground moving under their feet.

Erica stumbles forward through the door she just shattered as her scooter is torn from her hands. Her left shoulder strikes the frame with its jagged remnants of glass.

Nathan is caught mid-turn, slammed against the jam of the door.

Conner bounces off the glass wall of the lobby along with the other two scooters just before the windows shatter inward.

Shattered glass from hundreds of windows rain down, bounces off the awning above them.

A crack SPLITS the concrete of the bridge they're standing on.

After the echoes of the explosions, DEAFENING SILENCE.

Erica pushes shakily to her feet, her left shoulder bleeding. She sees Conner and rushes to him.

Nathan slumps at the base of the wall, looking back at the Creature.

Erica quickly scans Conner's face and head. She cradles Conner and looks over at Nathan.

ERICA
Is it over?

Nathan sighs and shakes his head. He raises one hand to point.

CUT TO:

EXT. BEHIND THEM - DAY

With the sharp, SNAP-CRACK-POPPING sound of ice BREAKING off a glacier, the surface of the mound shifts and CRACKS.

The tail begins to unwind.

CUT TO:

EXT. OUTSIDE EBK TOWER - DAY

Erica stares at the Creature as it starts to rise. Conner wriggles free and she lets him go.

ERICA
Dad? I don't know what's going on.
We destroyed those symbols. Why is
that ... whatever it is ... still
here?

Nathan has to support himself against the wall to stand.

NATHAN
Because ... there's one more.

He untucks his shirts and pulls up both layers to reveal a large bandage on his torso. Blood has seeped through the gauze in a rough circle.

Beneath the bandage, something begins to glow.

With a grimace, he peels back the bandage to show THE SYMBOL cut into his flesh. The red lines cut into his flesh pulse with a dark light.

NATHAN (CONT'D)
I was supposed to be the first
sacrifice. I guess now I'll be the
last.

Conner just stares at Nathan.

CONNER
Grandpa?

Erica pulls Conner close and turns his head.

Nathan puts the bandage back in place and drops his shirt over it again.

ERICA
What the-- What the-- Dad?

NATHAN
I told you. Desperate men ...

Nathan grimaces as the Creature ROARS.

NATHAN (CONT'D)
You need to go. Just ... go. Before
the military strikes again and
leaves Tulsa a smoking crater. I
never wanted that.

ERICA
Assuming for a second that I would
abandon you--how would we do that?

Erica kicks at the closest broken scooter, sending it skittering toward Nathan.

ERICA (CONT'D)
Do you think any of the cars around
here could survive what just
happened?

A SQUEAL of tires making a tight turn draws their attention as Decker's red 4x4, looking a lot worse for wear, pops the curb on the far side of the park.

The front windshield of the 4x4 is gone, as is the drivers side door, showing Decker at the wheel. The hood is crumpled and scratched, the top row of fog lights gone. The remaining windows are shattered. The roll bar is scratched and bent.

The 4x4 weaves around the park's planters and benches and bumps up the steps and comes to a hard stop at the far side of the pedestrian bridge.

Decker puts the truck in neutral, pulls the emergency break, and jumps out of the truck with it still running.

He limps a few steps toward them, waving.

DECKER

Come on, you crazy motherfuckers!
It's time for me to be a hero!

Erica and Nathan just stare at him, as Conner looks at them.

CONNER

Who's that?

Beyond Decker, the Creature slowly stands, shedding the hardened layer of rock and concrete like flaking skin.

Decker glances back, then limps until he's halfway across the sidewalk bridge, stopping well clear of the crack and the shattered glass.

DECKER

I saw you two on some drone
footage, riding fucking scooters
through the apocalypse. I figured
maybe I could catch up to you.

Decker gestures towards the 4x4.

DECKER (CONT'D)

Got fucking rolled in that blast,
though--which was awesome--
(smiling, shaking his head) so
fucking awesome--but-- (serious
again) please don't make me walk
all the way over there.

NATHAN

Take Conner and go. It's coming for
me. When I go, it goes.

Erica shakes her head.

ERICA

No. Conner, give me a hand.

She and Conner get on either side of Nathan.

Nathan protests and tries to pull away, but they manage to get him walking toward Decker.

They CRUNCH through the shattered glass.

DECKER

You said you worked for the refinery, right? I won't tell 'em you stole my truck if you could get 'em to sponsor my new podcast. You think you could make that happen?

Erica looks at him, says nothing.

Decker shrugs.

DECKER (CONT'D)

Worth a shot. By the way, what were you doing back there?

NATHAN

Nothing that seemed to matter.

Erica and Conner help Nathan step over the crack in the concrete.

Decker steps aside to let them pass. He follows them.

Conner looks up at Nathan.

CONNER

You stole his truck?

ERICA

We just borrowed it.

DECKER

Dude, I don't think you're raising that kid right.

NATHAN

I've been saying that all day.

Erica stops to glare at Nathan.

ERICA

God damn it, Dad--

Nathan twists out of her and Conner's grasp and stumbles into a run.

He reaches the 4x4 and steps in. He puts his feet on the pedals, releases the emergency break and shifts it into reverse.

DECKER

Hey!

Decker pushes past Erica and limps after Nathan.

DECKER (CONT'D)

Not again!

NATHAN

Don't follow me.

The tires spin, peeling out, as he drives backward, executes a sharp turn in reverse, shifts, and heads the other way.

Decker limp-runs after him.

DECKER

You asshole!

CUT TO:

EXT. BEHIND THEM - DAY

The Creature's head tilts as it watches the red 4x4 drive away.

CUT TO:

EXT. OUTSIDE EBK TOWER - DAY

Erica lets out a frustrated breath, then looks around.

ERICA

Conner! Come on!

She runs to the steps that lead down to the street in front of the EBK Tower.

Conner watches her, then breaks into a weak jog.

CONNER

Please! Not more running!

Erica stops, points at Decker.

ERICA

Stay with ... him! His name is ...
I don't know. Ask him.

Conner looks at Decker, then at Erica.

CONNER

You're going to leave with a
stranger?

ERICA
He's not a stranger. You just don't
know his name--

Erica stops, a look of sudden, horrible comprehension on her face.

ERICA (CONT'D)
Damn it, Dad. That's not fair.

Decker limps to follow Erica.

DECKER
If you're going after that crazy
old man, I'm going with you. I want
to get my truck back. Again.

Erica blinks away frustrated tears.

ERICA
OK. Come on then. Both of you.

CUT TO:

EXT. BEHIND THEM - DAY

The Creature looks toward the bridge over the river.

Decker's 4x4 can be seen weaving through the stopped traffic on the bridge.

CUT TO:

EXT. OUTSIDE EBK TOWER - DAY

At the bottom of the steps, Erica scans the nearest abandoned vehicles. Here, below the pedestrian bridge, in the lee of the retaining wall of the park, the vehicles are mostly intact, even if covered with broken glass.

She pulls her keys out of her handbag as she walks to a car.

She grips the multitool as if she's going to smash the car's window, then stops. She tries the door and it opens.

She gets behind the wheel.

Decker and Conner rush across the street toward her, crunching through the broken glass, as she bends out of sight.

CONNER
Shotgun!

DECKER

Not a chance, little man!

Conner glares at Decker but gets in behind Erica.

Decker limps across in front of the car and climbs in the passenger side.

Conner leans forward to see what Erica is doing.

CONNER

Why haven't you taught me--

Erica blocks his view with her body while she pries, cuts, twists.

ERICA

You don't even have a drivers permit.

The car's engine roars to life.

DECKER

Is your whole family car thieves?

ERICA

Put your seatbelt on. Both of you.

Erica puts the car in drive and guns it. Spinning tires throw shattered glass in a glittering shower behind them.

CUT TO:

EXT. OUTSIDE EBK TOWER - DAY

The Creature forces its way between office buildings built close to the street as it strides along two blocks south of Erica, Conner, and Decker in the stolen car.

The Creature steps on smaller buildings and abandoned cars, leaving broken, empty craters in the asphalt.

CUT TO:

EXT. BRIDGE OVER THE ARKANSAS RIVER - DAY

Erica weaves around abandoned vehicles on the bridge at high speed.

In the back seat, Conner is twisted around, holding the clip of his unfastened seatbelt in one hand, looking out the window at the Creature striding into the river.

As they approach the far end of the bridge, Decker points.

DECKER
There he is! There's my truck!

Nathan leans against the tailgate, looking back at the Creature as it wades next to the bridge.

ERICA
Oh, for crying out loud!

Erica executes an e-brake turn, tires squealing.

Behind her, Conner is thrown against the back of her seat, while Decker braces himself against the dashboard.

DECKER
WOOOOOO!

The car fishtails, the rear fender scrapes against a concrete divider, then they're over the berm and speeding back toward the 4x4 and Nathan.

CONNER
Did Grandpa teach you that too?

ERICA
No! And I told you to put on your seatbelt!

Conner is still trying to clip his seatbelt when Erica slams to a stop next to the 4x4, throwing him against the back of her seat again.

Nathan steps away from the pickup, staring at them.

Conner starts to open his door.

ERICA
Stay in the car!

Conner pulls the door shut.

Erica leaves her door open and the engine running as she walks around the stolen car to confront Nathan.

NATHAN
What are you doing? I told you not to follow me!

ERICA
What are you doing? Just waiting here to die?

Erica tries to grab Nathan's arm, but he steps back.

NATHAN

I'm the only one who can stop this!

ERICA

No! That's impossible! This whole day ... has been impossible.

The two of them glare at each other, while behind Nathan the Creature keeps wading toward them.

ERICA (CONT'D)

I'm not leaving. Not without you.
Even if I have to drag you--

NATHAN

You've been dragging me around all day. Just like you've been dragging Conner!

ERICA

Just like you used to drag me everywhere!

NATHAN

But this is where it has to end.
For both of us. There's nowhere else to go.

Erica steps forward, but he backs up.

NATHAN (CONT'D)

You saved me ... back at the refinery. But ... you can't save me this time. No! Don't interrupt me. Just this once. I'm the final sacrifice. So long as I'm still alive, it's going to come after me. This is my choice.

Behind them, Decker and Conner get out of the stolen car. Conner runs toward Erica and Nathan.

CONNER

Grandpa!

Nathan looks shocked, then shakes his head.

Conner runs up and grabs Nathan's arm and tries to pull him toward the stolen car.

CONNER

Come on, Grandpa. We have to go!

Nathan leans back, refusing to be pulled.

ERICA

What was I supposed to do? Leave
him alone with a stranger?

Decker looks at her but says nothing. He walks around the front of the 4x4, dragging his hand across the scratched grill and the remaining fog lights.

NATHAN

Today has turned into one more one
more time I try to make a
difference, and it doesn't matter.
The pipeline gets built. The tree
gets pushed over. The land gets
ruined. And I put you in danger ...
again ...

CONNER

Grandpa?

Dexter leans in the open drivers side of the 4x4 and looks at the steering column. He glances at Nathan and Erica.

Beyond them, the Creature's path intersects the bridge. The bridge hardly slows it down, twin pavements folding against its legs before falling away to either side.

NATHAN

I love you both, more than anything
else in this world.

Nathan tries to extricate himself from Conner. Conner doesn't let go.

Decker gets in the 4x4, fiddles with the exposed wires.

ERICA

You don't have to do this, Dad.

NATHAN

You know I do. I have to end this
before-- I have to end this while
there's still some piece of your
life left.

The engine of the 4x4 COUGHS, then ROARS to life, belching black smoke.

Erica and Conner turn to see the 4x4 roaring away with Decker's left hand out the missing driver side window, middle finger extended.

Nathan pushes Conner toward Erica, then runs around the front of the stolen car. He gets in, pulls the door shut.

Erica tries to go after him, but she trips over Conner. Moving Conner out of the way, she runs to the passenger door.

The CLICK of the lock is oddly loud.

She grabs the handle and pulls, again and again. The door doesn't open.

ERICA

Dad!

Erica pulls her keys out of her handbag, grabs the multitool--

NATHAN

Ricky, please. You know it has to be this way.

She stops, sobs, lets her arms drop to her sides. She puts her open hand on the glass of the car window.

ERICA

(sobbing)

I love you, Daddy.

Nathan manages a wan smile.

NATHAN

I'm sorry, Ricky, but it looks like I'm leaving you one last mess to clean up.

Nathan puts the car in gear and heads toward the Creature, less than a quarter mile away.

Conner starts to run after the car, but Erica drops her keys, runs after him, catches him, holds him.

CONNER

Grandpa! Grandpa!

Conner fights against her, but she won't let go.

CONNER (CONT'D)

Grandpa ...

Erica pulls Conner close as she watches the stolen car speed toward the Creature.

CUT TO:

EXT. BRIDGE OVER THE ARKANSAS RIVER - DAY

The Creature stops walking and watches the stolen car race toward it.

The section of bridge just in front of the Creature is warped, pushed up, and broken, creating an uneven slope, a ramp pointed up at it.

The stolen car hits the seam at the far end of the sloping section. Sparks fly as the car bottoms out, but it keeps going, bouncing over the uneven surface, driving up the slope faster and faster.

Nathan can be seen through the windshield, looking determined, both hands on the steering wheel. His eyes and skin glow with surprising intensity.

The Creature crouches and spreads its arms, the SPINNING, SCREAMING drill bits extend, spewing oil.

It ROARS.

Flaming oil washes over the car and blackens the windshield and sets the wheels on fire, but the car doesn't stop.

The car reaches the end of the pavement and traces a flaming, smoking arc through the air.

The car CRASHES into the Creature.

Metal WARPS and glass SHATTERS and the gas tank EXPLODES.

CUT TO:

EXT. JUST OFF THE BRIDGE OVER THE ARKANSAS RIVER - DAY

Erica looks shocked as she holds Conner close.

The sound of an engine and the SQUEAL of tires come from behind her.

She turns to see a storm-cloud-gray SUV wrapped bumper to bumper with the smiling face of "Alan Sharp, Storm Chaser" slide to a halt, passenger side facing them.

The passenger door flies open.

Inside the cabin, glowing flatscreen monitors cover the dash, displaying radar and satellite weather maps. Multiple EMT scanners relay overlapping dispatcher messages.

ALAN

Get in!

CUT TO:

EXT. BRIDGE OVER THE ARKANSAS RIVER - DAY - SIRENS

The Creature's head drops, as if it's trying to look at the impact point, then it starts to stand.

As it rises, the drill bits slow and stop. The oil stops spraying and becomes a leak that slows to a trickle.

The surface of the Creature shifts and hardens, then CRACKS.

Large chunks of sandstone and office building superstructure begin to fall away, revealing the oil-blackened metal skeleton of twisted derricks and bent pipes and rusty rebar.

The Creature stops rising.

CRACK! CR-CRACK-CRACK! CRACK!

The Creature falls forward against the broken bridge. Its neck CRACKS and its head ROLLS off to one side, falling with a SPLASH into the river.

Its arms BREAK and fall away, SPLASH into the river.

The line of derricks down its back teeter and fall in various directions.

With a final CR-CR-CRACK, the rest of the Creature SHATTERS and falls apart.

The silence--

A CRESCENDO of MULTIPLE SONIC BOOM-BOOM-BOOMS!

Three stealth bombers flash overhead, visible for only an instant against the low, dark gray clouds just before the massive bunker buster bombs fall on and around the broken, lifeless remains of the Creature.

The bombs EXPLODE and EXPLODE and EXPLODE, overwhelming the FWHOOOSH of the jets.

The Creature's body expands and flies apart.

The bridge rises and twists and pulls away from the river banks, throwing parked vehicles into the air or dumping them into the river.

CUT TO:

EXT. JUST OFF THE BRIDGE OVER THE ARKANSAS RIVER - DAY

The shockwave hits the Storm Chaser as Erica is pushing Conner through the open front passenger door. The shockwave rocks the SUV sideways and slams the door against Erica's back.

CUT TO:

INT. STORM CHASER SUV - DAY

Erica cries out in pain and falls into the cabin.

The tires SQUEAL again and the SUV fishtails into motion as debris and muddy water begin to rain down.

ALAN
What the hell did you do?

Larger chunks of debris--pieces of bridge, pieces of Creature, cars, trucks--begin to fall around and on the SUV, DENTING the roof and SHATTERING the windows.

Conner cries out.

Erica shoves monitors out of the way so she can push Conner into the footwell, then tries to cover him with her body while he tries to look out the windows.

ERICA
Shut up and drive!

ALAN
I am driving!

ERICA
Drive faster!

ALAN
Where's Nathan? Where's your dad?

Erica sobs.

ERICA
He's not coming.

CUT TO:

EXT. BRIDGE OVER THE ARKANSAS RIVER - DAY

On both sides of the river, black smoke rises. From the tank farm and refinery. From the broken skyline of downtown Tulsa. Above the smoke, the clouds are a lighter gray and breaking up, exposing blue sky.

Helicopters and drones circle the jagged wreckage of the bridge and the scattered, smoking piles of sandstone and broken pipes and machinery that used to make up the Creature.

Helicopter downdrafts swirl the smoke and sometimes cause smaller bits of debris to skitter down the piles, but the piles

themselves remain still.

Muddy water with an iridescent sheen pushes around the debris, snuffing the lingering fires into steam.

The flattened front end of a late-model white SUV that might have been Erica's peeks out of a pile of rubble.

There's no sign of the stolen car or Nathan.

There's no sign of life at all.

A mud-stained orange Oklahoma State University "Pistol Pete" ball cap floats on the water amid a scattering of pink blossoms.

CUT TO:

INT. SMALL CAR ON OKLAHOMA HIGHWAY - DAY

Erica drives a new-used crossover SUV (probably a hybrid) with the glue lines of the pricing stickers still visible on the side windows. The back of the SUV is stuffed with boxes and suitcases.

Conner sits in the passenger seat, looking at his phone.

CAR RADIO

... was the President of the United States, speaking during his brief appearance in downtown Tulsa in front the EBK Tower, thanking the commanders of the Oklahoma National Guard and the United States Northern Command for their exemplary handling--

Erica pushes a button on the dash.

CAR RADIO (CONT'D)

... still don't know anything definite about what happened in Tulsa, but I think we can be pretty sure that all the video of some Godzilla-like pollution-monster were AI deepfakes--

DECKER (ON RADIO)

I know pretty [bleep]-ing definitely what happened, dude, because I was right [bleep]-ing there. Do you think the US [bleep]-ing Army bombed a [bleep-bleep]-ing tornado?

(MORE)

DECKER (ON RADIO) (CONT'D)
If you would just get your head out
of your--

Erica pushes the button again.

CAR RADIO
--Bailey-Wicke Resources announced
today that they're moving their
corporate headquarters to Houston,
insisting that their plans for the
move pre-dated the recent events--

Erica turns off the radio.

She squeezes her eyes, blinking away tears.

CONNER
Do they have tornadoes where we're
going?

ERICA
I think everywhere has tornadoes
these days.

Conner looks at Erica.

CONNER
Mom? Did Grandpa really ... ?

ERICA
(sighs)
I don't know. I just don't know.

Conner looks out the window at the passing countryside.

In the distance, beyond an overgrown field, behind a chainlink fence, surrounded by a patch of dead prairie-grass, a rusty oil pumpjack goes up and down, up and down, as its crankshaft spins.

In Conner's eye, THE SYMBOL flashes, then disappears.