

Blood and Oil

written by

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EXT. AN EXPERIMENTAL OIL RIG IN AN UNDISCLOSED PART OF THE OCEAN - NIGHT

Wind and rain rip through the oil rig as lightning crackles overhead. A man, Vincent, searches for his friend.

VINCENT

Charlie? Charlie, where are you?
Charlie?! We gotta get out of here
before they come back. Charlie?!

A haunting, beautiful siren song starts to fill the air in the distance.

VINCENT (CONT'D)

No... no, its too late! CHARLIE!!!
Sorry Charlie, you're on your own.

He starts to run to the boat.

VINCENT (CONT'D)

Oh my god. What...? Charlie!

He fires two shots at the creature. The Siren song stops and a banshee roar replaces it. Two more shots are fired and the gun clicks empty as he throws it at the creature.

VINCENT (CONT'D)

I'm sorry Charlie.

VINCENT runs.

INT. RADIO ROOM - CONTINUOUS

Vincent is out of breath and terrified, slamming the door. He wipes water from his face and goes to the radio.

VINCENT

May-Day. May Day. This is Rig 29-
Alpha requesting emergency evac!
Our station has been overrun. The
crew are dead. Need emergency evac!
Can anyone hear me? I need-

Something is tearing through the door.

God and heaven help us!

The creature tackles him as radio static fills the room. Over the radio, very faintly, we hear the voice of someone replying to his transmission.

V.O. SAILER

Please repeat. You are very faint.
Again, please repeat message.
Hello?

Now there is just static which crossfades into-

INT. HELICOPTER - SEVERAL DAYS LATER, DAYTIME

Sounds of the helicopter fill the air. There are only 3 occupants. The Pilot, FIONA, the project manager, DEMETRIE and OLIVIA KIND. The occupants speak in raised voices in order to be heard over the propellers.

DEMETRIE

How far out are we?

FIONA

About 5 minutes. Who's the new gal? She doesn't look much like a rigger to me.

DEMETRIE

Its because she's not. She's a photographer. The board wants photos of the station before they decide what to do with it.

FIONA

So what organization is she with? Coast Guard?

OLIVIA

No, she is an independent contractor. Olivia Kind. Nice to meet you.

FIONA

Fiona Kelly. Nice to meet you. No offense Demetrie, but why aren't you guys calling in the coast guard to investigate?

DEMETRIE

The company wants clear evidence of foul play before they're willing to go through official channels.

(MORE)

DEMETRIE (CONT'D)
Coast Guard means the disappearance goes public, which means bad publicity for the company.

OLIVIA
That's why I had to sign the nondisclosure agreement?

DEMETRIE
That's correct.

OLIVIA
So who all knows about the disappearances?

DEMETRIE
Very few people. The board of directors. The former project manager, and us. We're trying to keep as tight a lid on it as possible until we go public.

OLIVIA
What about the families of the workers?

DEMETRIE
They were informed their loved ones were lost at sea, but no details.

FIONA
Isn't that a little disingenuous?

DEMETRIE
Not at all. Its the truth. We haven't found any bodies. We just haven't informed them of the scale of the disappearance.

OLIVIA
And no other rigs in the area have been hit?

DEMETRIE
That's right.

FIONA
That's 29-A coming up ahead there. I'm going to ask you both to strap in for the final approach.

DEMETRIE & OLIVIA
Understood/Alright

EXT. OIL RIG - MOMENTS LATER

Olivia is being led around the rig, taking photos periodically.

DEMETRIE

The rig has only been in service for about six months. For obvious reasons the company doesn't want to abandon.

OLIVIA

You said they're thinking pirates?

DEMETRIE

That's my understanding, yes. Rigs are not usually this far out, so they can be attractive to thieves, since they are so isolated. The quarters are very small, so having a security detail would be very costly.

OLIVIA

So why the extra secrecy?

DEMETRIE

Pirates don't usually take captives. They are more interested in material goods. Our personnel are instructed not to put up resistance, so for them to have been taken would be... unusual.

OLIVIA

So its unmanned right now?

DEMETRIE

We are bringing in a skeleton crew for safety purposes. They will be arriving tomorrow. We wanted to get documentation of the state of things before they arrived.

OLIVIA

When was the last contact you had with anyone?

DEMETRIE

Directly? Twelve days. But a scooner in the area picked up an May-Day from Vincent Copper, pump man, seven days ago.

OLIVIA

It took you seven days to get anyone out here?

DEMETRIE

No. The schooner responded right away. When they arrived they met with only one man aboard, but he dismissed them. Said one of the crew had had a breakdown and had sent the May-Day before they could restrain him. Said he was being taken back to the mainland

OLIVIA

So?

DEMETRIE

So they left. Regulations required they file a report of any May-Day, even a false one, within five days. Noone from the station had arrived for medical help. So, when they filed we sent a chopper to investigate and offer medical aid and found the station deserted. After two days of deliberation they called you. So what do you think?

OLIVIA

I'm not an investigator. I'm just paid to take pictures.

DEMETRIE

Off the record. I'd like to know what you think.

OLIVIA

Well. I think you're probably right. Pirates would make sense. I took a picture of some bullet casings back there.

DEMETRIE

Yes, I saw that. The captain is always provided with a side arm for self defense.

OLIVIA

Doesn't sound like you buy your own story.

DEMETRIE

Its not my story. Its the company line I'm afraid. They pull the strings. I'm just the technical knowledge. Nyet. It could be pirates i suppose. But I've worked these rigs for nine years. I've been boarded by pirates plenty of times. Its hardly ever violent. And why would they leave a man behind to tell such a cover story?

OLIVIA

So you think the man really did have a breakdown?

DEMETRIE

Who, Vincent? I can't imagine why. He was an experienced man. Been working the rigs almost as long as I have. And besides, if its true, where is everyone? Why is the place deserted?

A cannister falls in the room next to where they are.

OLIVIA

I think you may have spoken too soon. You're sure this place is deserted?

DEMETRIE

They did a thourough search and found nobody.

A sound again of items shifting in the room next door.

OLIVIA

Well, someone is here now.

DEMETRIE

That is one of the bunk rooms.

OLIVIA

Are you armed?

DEMETRIE

It is back in the helicopter. Does your camera have a burst flash setting?

OLIVIA

Yes

DEMETRIE
Give it to me.
(she does)
Open the door when I say. NOW!

She opens the door and Demetrie clicks the camera rapidly to blind the person inside.

KIPP
Ahh! My eyes!

OLIVIA
Careful!

Demetrie does a running tackle

DEMETRIE
Stop struggling. Now tell me, who-
Kipp?

KIPP
Demetrie?

OLIVIA
You two know each other?

DEMETRIE
In a matter of speaking. This is
Kipp Waterhouse. He is the brother
of one of the missing crew.

KIPP
All I can see is green spots.

OLIVIA
That'll pass. I think you broke my
camera Demetrie.

DEMETRIE
My apologies. The company will pay
for any damages. What are you doing
here Kipp?

KIPP
What do you think? Looking for my
brother.

DEMETRIE
If we find anything we will tell
you.

KIPP

Don't soft-sell me Demetrie. We both know the company is worried about the publicity if this gets out.

DEMETRIE

You think they can just sweep under the rug the disappearance of two whole crews?

OLIVIA

Two? I thought it was just one?

KIPP

There, you see?

DEMETRIE

We are investigating! What else would I be doing out here?

KIPP

Okay, but when I try to give you important information you just dismiss me!

DEMETRIE

Wild fantasy stories are not important information!

OLIVIA

-Excuse me for interrupting. Hi. I'm Olivia Kind-

KIPP

The photogropher?

OLIVIA

Yeees.

KIPP

Huh, small world.

OLIVIA

Now it might not be any of my business, but you're here to investigate. You're here to investigate. So why don't we stop with the recriminations and do just that?

DEMETRIE

(sigh)

How did you get here?

KIPP

Rented a boat this morning. We came out to see if we could find some evidence to force the companies hand.

DEMETRIE

You have known me for years. Have I ever been anything but a straight-shooter with everyone? I have received whistle-blower award twice for calling out-

OLIVIA

Hold on, hold on, hold on. You said we. Who are you here with?

KIPP

Someone I believe you know very well-

His compatriot reveals themselves.

MEL

Hey Liv.

OLIVIA

Mellie?

INT. MESS HALL - A LITTLE LATER

Tempers have calmed down between Kipp and Demetrie and they are sharing a table while they eat. Nearby, Mellie and Olivia are having a heated discussion at their table.

DEMETRIE

So how do those two know each other?

KIPP

Olivia Kind and Mellie Cotton? They used to work together.

DEMETRIE

Those two?

KIPP

Yeah. They even coauthored a book. Cryptozoology: Hidden in Plain Sight. I'm pretty sure Charlie has a copy in his bunk.

DEMETRIE

I do not get the impression they care for each other.

KIPP

Well, they had a falling out of some kind a few years back. Still though, their work was really cool. They provided irrefutable evidence of the existence of a number of creatures thought to be myths.

DEMETRIE

Then why have I never heard of them?

KIPP

Well, irrefutable is subjective, isn't it.

DEMETRIE

Not last time I checked, no.

Focus shifts to MEL and LIV

MEL

You could have at least called.

OLIVIA

And said what?

MEL

I don't know. I'm sorry for starters?

OLIVIA

We had a disagreement. We don't always have to want the same things. We're allowed to disagree. Besides, you're the one who left.

MEL

I wanted to publish again, you didn't. What was I supposed to do? Stay and be miserable, or twist your arm to publish and make you miserable?

OLIVIA

I don't know! Negotiate! We were friends. We could've figured something out.

MEL

I did negotiate. Every proposal I made you shot down.

OLIVIA

I had my professional career to worry about. Every suggestion you made would've been a setback!

MEL

Oh, well, there it is then. At the end of the day, I'm just a setback.

OLIVIA

That's not what I said.

DEMETRIE

Excuse me, ladies. As much fun as it has been to watch you... whatever this was, I must insist we send you Ms. Cotton and you Kipp back to the mainland. This facility is under investigation after all and if word gets out I let you stay here, my job-
(makes a raspberry)
Kaputz.

MEL/KIPP

Oh come on, you can't/what about my brother?!

DEMETRIE

I am sorry, my mind is made up. If you will take me to your vessel, I will see to your departure.

Fiona enters

FIONA

Not a good idea. Just got a weather bulletain. Major storm coming in. I don't recommend anyone leave until it passes. Who are these two?

DEMETRIE

I'll explain later.

KIPP

Ha! See? We get to keep looking for Charlie and you get a good excuse for not sending us back. Win-win.

OLIVIA

You're sure its not safe to send them back? Even by chopper?

MEL

Wow. You're that desperate to get rid of me. Nice.

She throws down her fork and storms off.

DEMETRIE

Allright Kipp. You win. I don't know what you expect to find, but it will prove to you that I am invested in the well-being of Charlie and the others then we might as well do what we came here to do. Mrs. Kind, did you bring other cameras?

OLIVIA

Yes. My equipment is in the chopper.

DEMETRIE

Very well. Fiona, would you please retrieve her bags from the helicopter and bring them to bunkroom two? Kipp and I will explore the lower decks. Now I want you to continue taking photos up here, but don't take any unnecessary risks. A storm on a rig is nothing to laugh at. Stay inside as much as possible, watch your footing and if there is any lightning, stay in one of the rooms marked with one of these yellow signs until it passes, clear? The men will take bunk room one and the women can take bunk room two. Now is that agreeable to everyone?

KIPP/OLIVIA/FIONA

Yes/I understand/Yes Sir.

DEMETRIE

Good. Lets go.

Fiona and Kipp begin to exit. Demetrie lingers behind.

DEMETRIE (CONT'D)

And, it is none of my business Ms.
Kind, but I would check on your
friend. I have been working rigs
long enough to know, the one thing
you can't get by in life without is
your friends.

Demetrie walks off. Olivia hesitates a moment and then follows Mel.

INT. STAIRWELL - CONTINUOUS

OLIVIA

Hey.

MEL

Hey.

OLIVIA

Can I sit down?

MEL

Its a free country.

OLIVIA

Actually, technically I think its
international waters.

(an uncomfortable but
sincere chuckle from both)

MEL

I've missed you.

OLIVIA

I've missed you too.

MEL

I didn't want to leave you know.

OLIVIA

Then why did you?

MEL

Because if I had stayed I would've
made you publish. And then you
would've resented me.

OLIVIA

How'd that work out?

MEL

True, but you would've resented me
and I would've ruined your career.

OLIVIA

It wouldn't have ruined my career.

MEL

Hey, I'm a big enough person to
admit it- my book was a step
backward.

OLIVIA

No-

MEL

No, its okay. You're freelancing
for big magazines like National
Geographic and National Wildlife
and I'm the fringe lunatic looking
for unicorns and leprechauns...

OLIVIA

I liked what you said about the
Chupacabra. I had no idea coyotes
could even get mange.

MEL

You read my book?

OLIVIA

I might have picked up a copy. I
loved writing that first book with
you. I just-

MEL

Didn't like feeling like a novelty
act. I get it. Its not the most fun
thing in the world.

OLIVIA

Well, it stinks that the one thing
that we can prove definitively
exists we can't ethically write
about. Hey, speaking of- what are
you even doing here?

MEL

What do you mean? You don't know?
What are you doing here?

OLIVIA

I was hired to take pictures of the
rig after the crew vanished.

(MORE)

OLIVIA (CONT'D)

They wanted someone unaffiliated
with an eye for detail.

MEL

So you don't even know-

OLIVIA

Know what?

MEL

Kipp heard the May-Day message that
was sent out before everyone
disappeared. He reached out to me
because he thinks his brother was
attacked by a sea-monster.

OLIVIA

What?

MEL

Sound like anyone we might know?

OLIVIA

You don't think its the same
creatures?

MEL

I don't know, but I intend to find
out. Come on. Let me show you what
I've found so far. I mean, if you
want to.

OLIVIA

Cotton and Kind ride again.

INT. RADIO ROOM - MOMENTS LATER

OLIVIA

Whoa. What happened to the door?

MEL

Something broke it apart. And by
the looks of it, it was something
very large and very strong and
probably very angry.

OLIVIA

Doesn't sound like the creatures
from the Loch. They were timid,
meek creatures.

MEL

Yeah, I agree. I hadn't gotten to explore very long, but this doesn't look like our guys.

OLIVIA

So it was pirates?

MEL

Ahh, but wait. You see this?

OLIVIA

What is it? Some kind of resin?

MEL

No. Its like a hardened mucus. Like the stuff produced by a mollusk.

OLIVIA

That's a big slug.

MEL

Look. I found these. Crewman's coveralls. They're all still with it too.

OLIVIA

So... it is some kind of sea creature?

A high pitched whine sneaks into the background. Like a form of tinnitus.

MEL

I think so. Maybe another genus of the same species... or could be something else entirely.

OLIVIA

This is getting interesting.

MEL

I know, right?

OLIVIA

I want to get my camera. We need to document this. Where's the bunkroom from here?

MEL

Its-

Very faint in the distance

KIPP
Ahhhhhhhh!

MEL
What was that?

OLIVIA
Demetrie and Kipp!

They race out of the radio room.

INT. THE STAIRWELL OUTSIDE OF THE PUMPROOM - MOMENTS LATER

Demetrie is locking the pump room door. He is breathless and terrified. OLIVIA and MEL come running up.

MEL
What is it? What happened?

OLIVIA
Where's Kipp?

DEMETRIE
sukin syn. chto vo imya boga yi
neba. Something grabbed him as we
were coming out of the pump room.

MEL
Something? What do you mean
something?

DEMETRIE
nechto. chto ya imeio vie vidoux I
mean whatever grabbed him wasn't
human.

FIONA
I heard a scream. What happened?

MEL
Something grabbed Kipp.

FIONA
The young guy? Where is he?

MEL
He's in there. What grabbed him?

DEMETRIE
I don't know.

OLIVIA
What did it look like?

DEMETRIE

I'm telling you, I don't know. It was all I saw was this big, black, slimy thing wrap itself around its legs. I tried to pull him free, but it was like pulling against quicksand.

FIONA

Where did it come from?

DEMETRIE

I'm telling you, I don't know. It was like the oil came alive and grabbed him. Did you bring the pistol from the helicopter?

FIONA

After that scream, you bet I did.

DEMETRIE

Give it to me. Okay, unlock the door, slowly, and then step to the side.

They open the seals on the door and it creaks open.

OLIVIA

(whispering)
Where did it go?

MEL

And where's Kipp?

DEMETRI

chto eto saa chush? I tell you it was there.

Mel moves in for a closer look.

DEMETRI (CONT'D)

Be careful.

MEL

Liv, look at this.

OLIVIA

More of that mucus.

MEL

Yeah, but its fresh this time. Come on. Lets take a look.

DEMETRI

Oh, I am not going in there. Are you mad?

FIONA

So you want the three women to go in?

DEMETRI

You can think I'm a coward all you want. You didn't see his face when, when that thing grabbed him!

OLIVIA

Demetri. Its okay. Fiona, would you stay out here with him?

FIONA

If ya like.

DEMETRI

Here. Take the gun.

MEL

Thank you. Liv. After you. Right. After me...

They slowly creep into the pump room looking around and following the slime trail.

MEL (CONT'D)

Careful not to step in it. Look. It goes down there. Along the side of that shaft. Where do you think that goes?

OLIVIA

I think it leads outside. Mel, there are a lot of poorly lit corners in here. I'm not too keen to keep going on.

MEL

I agree. And whatever it is seems to have gone.

OLIVIA

With Kipp. Come on. Lets go.

They walk back out to the others.

FIONA

Well? Anything?

MEL

Just some more of that slime trail.

She uncocks the gun and hands it back to Demetri.

It leads out along side what looks like a pump shaft. Where does that go?

DEMETRI

Down to the ocean. Kipp is dead, no?

FIONA

Walk us through what happened.

DEMETRI

We did a search of the pump room. We thought we heard music...singing. We thought it was one of you so we went to find you. I was on the stairs. I turned and he was on the other side of the door. He was looking at something-smiling. I stepped back down when it looked like- like the shadow came alive and was trying to swallow him. He screamed- I grabbed for his hand, but it was so strong.

OLIVIA

Okay, I hate to say it, but I think we should leave.

MEL

Liv-

OLIVIA

MEL, I want to be down for this. I really do, but that doesn't sound like something we can handle. I mean, the only thing I have to shoot with is a camera and if I know you you're not exactly armed with anything more dangerous than a scalpel.

FIONA

I'm afraid that's out of the question. I just checked the weather topside. It'd be suicide to try and fly in this.

MEL

What about our boat?

FIONA

What type is it?

MEL

I don't know. Its a rental.

FIONA

I wouldn't like to chance it.

OLIVIA

Okay. We go on lockdown until its safe to fly. Sound good to everyone?

MEL

Will that work? You saw the radio room door.

OLIVIA

The radio room. We can call for help.

DEMETRI

They wouldn't be able to get to us any faster than we could leave. The bunkroom doors are much sturdier. Those rooms are designed for storm-shelter. We should be able to seal them up pretty well.

OLIVIA

Okay. So we hunker down and wait for the storm to pass. Agreed?

MEL

Got my vote.

FIONA

And mine.

OLIVIA

Demetri?

DEMETRI

Very well.

INT. BUNK ROOM 2 - NIGHT

The 3 women are waiting out the storm. Mel is resting. Fiona is pacing and Liv is going through the belongings.

FIONA

What are you looking for?

OLIVIA

I don't know. Clues ideally.

FIONA

Think someone may have a picture of the thing do ya?

OLIVIA

No. But maybe there's a diary or a log or something describing unusual activity.

MEL

Its no use when she gets like this. She's like a dog without a bone when there's a mystery.

OLIVIA

Oh, like you're any better. I thought you were asleep.

MEL

I'm thinking. You and I have always problem solved very differently.

OLIVIA

True. We're like oil and water. Hey, look what I found.

MEL

This must've been Charlie's bunk. Look. He was a fan.

OLIVIA

Our book. Huh. No wonder he believed in sea monsters.

MEL

Didn't do him much good, did it?

FIONA

So, you two have dealt with this kind of thing before?

MEL

Not exactly-

OLIVIA

We went through a period of... myth-busting

MEL

Monster hunting. Much better title.
I've always said so.

OLIVIA

But a little disrespectful, don't
you think?

FIONA

You ever seen anything like this?

OLIVIA/MEL

No.

OLIVIA (CONT'D)

What was that Kipp was saying about
this being the second crew to
vanish?

FIONA

That's why it was so strange. First
crew was here about three months
with no incidents. Then their check
ins became less frequent. Then one
day they just stopped. No S.O.S. No
Emergency call. Supply ship came
and everyone was just gone.

MEL

And there was no investigation?

FIONA

Demetri pushed for one, but the
company was afraid the-

She is interrupted by a panicked knocking on the door.

A beat

DEMETRI

Its me. Quickly. I need you next
door.

FIONA

What is it?

DEMETRI

Its Kipp. He's back.

INT. BUNK ROOM 1 - MOMENTS LATER

The storm still rages, but the company carry Kipp into the Bunkroom and lift him onto a bed.

FIONA

He doesn't look injured.

OLIVIA

He doesn't look well either. Kipp, can you hear me?

MEL

Let me take a look.

OLIVIA

Well?

MEL

Its hard to say. Shock maybe? Could be psychological.

DEMETRI

Kipp? Kipp? Can you hear me? What took you? Where did it take you? Damn it man, what happened to you?!

MEL

Its no good. He can't answer you. We'll have to get him back to a hospital when we get back to the mainland. Where was he?

DEMETRI

There was a banging on the door. It was soft. I opened the door and he was standing there. Then he just collapsed in my arms. Damn it man, you have to tell us what happened!

OLIVIA

Fiona. Maybe Demetri could use some air?

FIONA

Right. Come with me Demetri.

They exit.

OLIVIA

What do you think?

The same tinnitus sound creeps in again, but more noticeable.

MEL

I'm scared out of my wits is what I think. Come and take a look at this. Look familiar?

OLIVIA

Those aren't cuts, are they?

MEL

No. If it wasn't too crazy to believe...

OLIVIA

Remember who you're talking to.

MEL

Right. Well, if I didn't know better, I'd say they look like gills.

OLIVIA

Gills?

MEL

Most people would miss them I'd bet. Remember our aquatic friends? They're not the same, but for a bi-pedal water breather...

OLIVIA

So explain to me how the guy you came here with on a boat, suddenly develops gills?

MEL

Some kind of mutating agent? Certainly nothing I've ever heard of before-

There are sounds of a struggle outside.

FIONA

Olivia!

Mel and Olivia run outside.

EXT. RIG DECK - CONTINUOUS

The storm is still pouring away. Demetri and Fiona are in a struggle.

DEMETRI

Let me go. I have to help her.

OLIVIA
What happened?

FIONA
I don't know. He was agitated and then he just suddenly calmed down and stared out into the water. Next thing I know he was trying to jump in.

DEMETRI
pozvolte mne pokrutit ego. ya dolgen spasti eye, inache ona utonet.

OLIVIA
I can't hold him.

MEL
He's slipping.

FIONA
Look out

She brings a dull bit of pipe down on his head and he collapses.

FIONA (CONT'D)
Sorry about that Demetri, but I figured you'd prefer it to the alternative. Help me get him inside.

INT. BUNKROOM A - MOMENTS LATER

DEMETRI
Ohhh, ugh. What hit me.

MEL
She did.

DEMETRI
What happened?

OLIVIA
You tell us.

DEMETRI
It was. It was the song again. I heard the song.

FIONA

I heard something in all, but I wouldn't call it a song.

MEL

Yeah, we heard something too. Like a high pitched whine? Right?

OLIVIA

Yeah.

DEMETRI

I heard a song. And then I saw this woman in the water. I think she was a woman. I had to- I can't explain it. I just knew I had to rescue her. I couldn't stop myself.

FIONA

You're telling me.

MEL

Liv...

They step aside to share a quiet exchange.

MEL (CONT'D)

Siren song, compelled to go to a beautiful woman in the water. What is this starting to sound like to you?

OLIVIA

Mermaids? It can't be?

MEL

Why? Because we haven't seen weirder?

OLIVIA

You're right. It fits. Well- fits enough. Think they'd believe us?

FIONA

Why don't you try us and find out?

MEL

Okay. We think this may be some sort of mermaid- type creature.

OLIVIA

Or at least the kind of thing that would've created the mermaid folklore.

DEMETRI

Look, I'll grant you this is all pretty strange, but mermaids-

MEL

What? Less believable than an oil creature come to life?

FIONA

But that doesn't fit. What does an oil creature have to do with mermaids?

OLIVIA

We don't know.

MEL

Yet.

OLIVIA

In our experience there's usually more layers to the myth than people realize.

DEMETRI

But mermaids are supposed to drown sailors. Why'd they bring Kipp back?

OLIVIA

I don't know. How much longer until the storm passes?

FIONA

I can go to the radio room and see if I can get an update.

MEL

Lets do it.

DEMETRI

What about me? What if those things try to lure me again?

MEL

That's a good point.

OLIVIA

We could tie you up?

DEMETRI

I don't much care for that idea. But I don't have a better one.

FIONA

I can handcuff you to the frame
there. That way you've at least got
your hands free.

DEMETRI

Being handcuffed by three women
alone in my bunk is far less
pleasing in real life.

INT. RADIO ROOM - LATER

Fiona is trying to reach the mainland by radio,
unsuccessfully.

FIONA

Anyone receiving me? This is rig
29-Alpha. Again. Is anyone
receiving me?

OLIVIA

Any luck?

FIONA

No. I think the storm damaged the
transmitter, but I'll keep trying.

OLIVIA

Good luck.

INT. BUNK ROOM A - MOMENTS LATER

Olivia is entering

MEL

Any luck?

OLIVIA

Not yet. But the storm is
definitely easing up. If it keeps
on like this we should be able to
leave within the hour.

FIONA screaming for help can be heard in the distance.

MEL

Fiona?

OLIVIA

I just left her in the radio room.

They rush to her aid.

DEMETRI

Wait! You'll need this.

He tosses them the gun.

EXT/INT. GANGWAY - CONTINUOUS

Their feet can be heard running against the metal. The tinnitus sound can be heard strongly.

MEL

Liv, wait. You hear that?

OLIVIA

I hear it.

They turn the corner and come "face to face" with a slug/squid hybrid attacking Fiona, who is fruitlessly trying to beat the thing back.

FIONA

Help me! HELP ME!

Mel fires the gun at the creature, but it does nothing.

The creature whips around to Liv and Mel.

OLIVIA

I think it knows we're here.

MEL

Fiona! We can't get to you!

Fiona tries to run and jump past the creature while it is distracted, but it grabs her as she passes.

OLIVIA

Fiona!

FIONA

It's got my leg! AhhHHHH!!!

OLIVIA

Mel, we can't help her. We have to go.

MEL

Look at what its doing.

OLIVIA

I can see that Mel. And I get the feeling we're next. We have to go!

They run back to the bunk room.

DEMETRI

What happened? Where is Fiona?

OLIVIA

Dead. One of your oil monsters got her. The gun barely even fazed it. Screw waiting an hour, we have to go now.

MEL

I figured it out. Liv, I think I figured it out! Or, at least I have a theory.

OLIVIA

Not sure if this is the time Mel.

MEL

Hear me out. You saw what that thing was doing. It enveloped her. Like some kind of chrysalis. I think that's what this is. The mollusk, the oil, the gills on Kipp. Don't you see? Its all the same thing!

DEMETRI

What is she saying?

MEL

This oil rig is a new technique, right? Deep water drilling. I think you disturbed something. Some kind of deep sea creature that adapts to life at less pressure.

DEMETRI

Its in the oil?

MEL

It is the oil. Or part of it at least. The oil is like blood, or a catalyst for its metamorphosis. Like how a squid secretes ink as a defense mechanism, or insects secrete a pheremone- these mollusks secrete a sound. That would explain why it only works on men. A lot of pheremones are sex-specific.

OLIVIA

And what does it do once it has a mate?

MEL

Well, its not a mate exactly. It transforms the victim. Mutates the DNA to become the victim. Uses their body to create a hybrid. Look!

She whips off the blanket and reveals Kipp is transforming and now has fins.

DEMETRI

My god.

OLIVIA

Those look like fins.

MEL

The process is probably unstable. That's why the man was probably able to be coherent enough to turn the rescue ship away. He had already been consumed and was in the early stages of his transformation.

DEMETRI

So Vincent, Charlie, all the others. They have turned into that?

MEL

This is probably not the final form. Who knows what they look like now.

KIPP starts snarling and flapping.

DEMETRI

We have to destroy the station. These- these things cannot get out. They cannot send anyone else here.

OLIVIA

How can we destroy the station?

DEMETRI

The pump room. It is simple. Disable all the safeties and set the pumps to maximum. The whole station will go up like a bomb. Come.

(MORE)

DEMETRI (CONT'D)
 Give me the key, I will show you.
 (beat)
 Come, the key.

OLIVIA
 Fiona had it.

DEMETRI
 No...no, no, no, no, no, no, no.

OLIVIA
 We can find something to cut the
 handcuffs with. There has to be
 cutting equipment on board.

The high pitched whine is starting to rise again.

Kipp is mutating again, rapidly. The sounds of bones breaking
 and muscle tearing.

MEL
 Liv?

OLIVIA
 I hear it.

Demetrie pulls at the cuffs in desperation.

DEMETRIE
 It is no good. You must go to the
 pump room. Once you set the pumps,
 you will have five minutes to get
 to the boat.

OLIVIA
 We can't just leave you.

Kipp is thrashing about more fiercely.

DEMETRIE
 There is no time. I am already
 feeling them.
 (he regains his focus)
 Go. Give me the gun.

OLIVIA
 It doesn't work on them.

DEMETRIE
 It is not for them. It is for me.

She hands him the gun and Olivia gives him a fairwell kiss on
 the cheek.

OLIVIA

I'm sorry.

DEMETRIE

Get a message to my son. Let him know I love him more than anything in the world. And I am sorry for walking out.

OLIVIA

I will.

DEMETRIE

Now go.

Demetrie is left with the thrashing Kipp. He takes careful aim and fires at Kipp, stopping him dead. Then he turns the gun on himself.

DEMETRIE (CONT'D)

Das Vedonya.

Bang. Silence.

INT. PUMP ROOM - MOMENTS LATER

OLIVIA

Here. These are all at maximum.

MEL

He said we have to disable the safeties. Where are they? I don't see them?

OLIVIA

Here! They're here! Off. Off. Off. All off.

MEL

Right. I'll set the pump control. Look out Olivia!

A black, oily mollusk has crawled out of the pump and is screeching. Moving toward Olivia.

OLIVIA

I can't get to the door.

MEL

We've got to get out of here. We only have five minutes.

OLIVIA

No way I can get past it. You go.
I'll keep it distracted. Whoa!

MEL

I'm not leaving you again!

OLIVIA

What are you doing?

MEL

If I can break this pipe. Ahh!

Mel snaps off a steam pipe and it burns the mollusk. She burns herself in the process, but it is enough of a distraction for the women to escape.

OLIVIA

MEL!

The creature shrieks.

MEL

I'll be alright. The steam didn't
get me. Just the edge of the pipe.
Come on. We've got four minutes.

Coughing the women make their way out of the room, leaving the mollusk creature to writhe in pain.

EXT. BOAT - SEVERAL MINUTES LATER

You think we are far enough away?

The rig erupts in an explosion as debris are thrown everywhere.

The women take a moment to recover, and then through coughing voices, speak.

OLIVIA

Well, that answers that question.

MEL

What do you think the company is
going to say?

OLIVIA

Oh, they'll probably blame us.

MEL

Make us pay for it.

OLIVIA
We'll be poor for the rest of our
lives.

The women share a laugh together.

MEL
I've got your back though.

OLIVIA
Yeah?

MEL
Yeah.

OLIVIA
I know you do. You've always had my
back.

MEL
Its good to be together again.
Cotton and Kind.
(cough)
At least we can write about this
one. Even though nobody will
believe us.

OLIVIA
It'll be okay. Poor Demetrie and
Fiona.

MEL
And Kipp. What do you think Demetri
was apologizing for?

OLIVIA
Does it matter? His son will
forgive him. After all, blood is
thicker than water.