

The Dark Divide

Written by

Shane Prudente

Pete Prudente

OVER BLACK.

MUSIC CUE: "Beautiful Ghost" by U2 (1986)

INT. NEAL'S CABIN - TIGER MOUNTAIN, WA - NIGHT

Tight on a cardboard box as NEAL HANNAH (32) slices it open with a box knife. He pulls out a shadow box displaying military medals, a plaque reading **NEAL HANNAH**.

Neal hangs the shadow box on an otherwise empty wall, taking a beat to stare at it before walking away.

Several opening moving boxes sit in an unfurnished living room. Neal places a stack of fresh towels in a hall closet. He hangs a rifle on a gun rack. He pulls a TV dinner from the oven.

EXT. NEAL'S CABIN - PORCH - NIGHT

CRACK. FIZZ. Neal opens a foaming Rainer beer as he sits down in a rocking chair on his side porch. He cuts off a piece of Salisbury steak, handing it to his lab, OTIS, who laps it up.

Neal looks out into the dark woods in front of him. He sips on his beer, rain dripping from the awnings.

Then - Otis raises his head. He begins to GROWL, low. Neal reaches down, rubbing behind Otis' ears.

Suddenly - Otis BARKS aggressively just as a MULE DEER makes it's way along the edge of the tree line. The deer pauses, staring directly at Neal with unusual intensity, unafraid. They hold this eye contact for several beats.

The deer slowly turns and walks back into the trees. Neal slowly stands up, following. He walks from the deck down into the yard as Otis cowers, now whimpering, as Neal enters the darkness.

SUPER: THE DARK DIVIDE

CUT TO:

EXT. CUL DE SAC - ISSAQUAH, WA - DAY

Close on a painted wooden hydroplane - rough twine tied to a nail in the front - being pulled by a bike.

RYAN MAXWELL (15) and SHANE PRUITT (15), best friends, ride their BMX bikes, racing down an average suburban street with their hydros. We see them cross an imaginary finish line. Shane, raises his hands in victory and lets out a yell.

EXT. SPIRITRIDGE PARK SOCCER FIELD - DAY

The boys lay in the grass staring up into the sky. Ryan pulls out a pack of Hubba Bubba bubble gum, unwraps a piece above his face and lets it drop into his mouth. He offers Shane a piece and he does the same.

RYAN

Did you ask your mom if you can sleep over tonight?

SHANE

Yeah. She said no, so I asked my dad and he said he didn't care. So it's a go.

RYAN

Why does your mom always say no? She hates me.

SHANE

She doesn't hate you. She hates your brother. She doesn't like his "attitude".

RYAN

Try living with his "attitude" every day. It's like I'm a prisoner.

EXT. SHANE'S NEIGHBORHOOD STREET - LATE AFTERNOON

We see the boys riding again, hydros under their arms with the strings still attached to their seat posts. Shane throws his gum at Ryan and hits him in the back. Shane takes off riding faster, laughing as he rides. Without a second thought, Ryan gives chase.

The boys reach Shane's house.

RYAN

See you at 7:00?

SHANE

Yeah, 7. Bring Pole Position and Pitfall, right?

RYAN

Duh on Pitfall. Pole Position
sucks.

SHANE

Bring it.

RYAN

I'll bring it for your boring ass.

Shane gives Ryan the "crank up" finger and rides up his driveway, dumping his bike in the gravel next to the house.

INT. MAXWELL HOUSE - BASEMENT - NIGHT

MATT MAXWELL (18), DERRICK FARMER (18), KRISTI HOLMES (17) AND AMY WILLIAMS (18) are sprawled across two sofas, watching SNL on a console TV with a wooden case. The basement is dimly lit and spacious. A Budweiser mirror hangs over a small bar. Family photos dot the walls. A pool table with a green vinyl cover.

Matt is a prototypical jock. He'd go toe-to-toe with anyone who touched his little brother Ryan. He's wearing an Issaquah Thunderbirds football sweatshirt.

Derrick, the school's star football player, is the nicest kid in school.

MATT

Did you hear Mitch Myre saw a
Bigfoot while he was fishing off
Tiger Mountain road?

DERRICK

Yeah when you smoke that much grass
you see a lot of things.

MATT

No - he swears it. He was packing
his stuff up and saw something
moving thru the trees across the
river. Says he got a pretty clear
look at it as it scrambled up the
trail.

KRISTI

I call BS. Mitch is always trying
to get attention.

AMY

Maybe. But Kim told me Steve Davis and his dad saw tracks up above the park last weekend and he's supposed to get the pictures back in a couple of days.

DERRICK

I'll believe it when I see it.

AMY

I don't think Mr. Davis would make something like that up.

DERRICK

But Kim probably would.

AMY

Lay off my sister (grabbing Derrick and play punching him) she can beat you up!

Derrick laughs and gives Amy a quick kiss.

We see Ryan and Shane hiding under the pool table, listening in on the conversation. Derrick gets up to grab a Coke from the bar fridge and the two boys slink back further into the shadows as his legs stride by.

KRISTI

Can you grab me a Sprite?

AMY

(sarcastic) I don't see any in here. I guess we'll just have to crack open a Miller?

Amy tosses a can of Miller Lite to Kristi but Matt intercepts it mid-air.

MATT

No, no more beer. I'd prefer not to get my ass grounded for another week.

AMY

Lighten up. There's like 50 in here. Your folks won't notice.

KRISTI

Buzzkiiiiiiillll. Just bring me a Coke if there aren't any.

Amy makes her way back to the couch, jumping over the back, nearly landing on top of Kristi. Kristi screams/laughs and pushes Amy onto the next cushion.

KRISTI (CONT'D)
Get off me you skank!

AMY
I'm a wild and ca-Ra-zy girl!

Ryan and Shane roll their eyes under the pool table.

RYAN
(Speaking very quietly) We should go...tonight.

SHANE
What? Where?

RYAN
Up to the clearing.

SHANE
Now? Are you totally crazy? It's almost midnight.

RYAN
Are you totally a pussy? Let's go. TOM SUTHERLAND said his dad has heard some weird stuff up there a bunch of times. Howls and stuff. Let's go.

Shane considers for a beat

SHANE
I'm not a pussy. I'll go. But we promised David and Tena we'd let them know next time we went.

RYAN
Okay fine, but they better be ready to go in like 5 minutes.

Ryan and Shane slip out the back side of the pool table and inch their way up the stairs.

INT. MAXWELL'S KITCHEN - MOMENTS LATER

Ryan grabs the phone and pulls it into the closet, shutting the bi-fold doors behind he and Shane. The extended cord stretches from the desk area in the kitchen.

INT. MAXWELL'S BASEMENT - MOMENTS LATER

KRISTI

Someone pass me the Doritos?

Matt grabs the bag, but it is empty. He "dumps" it into his mouth but only crumbs fall out

MATT

Dorito shortage. (sarcastic) Amy, be a love and grab us some more snacks, would you sweetie?

AMY

Here's your snack right here
(flipping Matt off)

MATT

On second thought, I'll get them myself

Matt hops up and heads upstairs to the kitchen.

INT. MAXWELL'S KITCHEN - MOMENTS LATER

Matt sees the phone cord stretching across the floor and quietly follows it to the closet, where he overhears Ryan talking to TENA in hushed tones.

RYAN

...meet at the street light in 5 minutes. We're heading to the clearing (beat) yeah, bring your dad's big-ass flashlight. (Beat) I know it's late. (Beat) Okay see you there.

Matt slips away, grabbing the Doritos bag as he heads downstairs.

INT. TENA'S HOUSE- NIGHT

TENA GRAYSON (15) is mature and self-assured. Setting the phone down, Tena pulls her sweatshirt over her head before slipping on a plaid flannel. She makes her way into the garage and grabs a flashlight off the shelf and quietly rolls her bike out the side door.

EXT. CUL DE SAC IN ISSAQUAH NEIGHBORHOOD - MOMENTS LATER

We see flashlights panning back and forth in a light fog. The kids are circled up beneath the street light, straddling their bikes.

TENA

So where are we going?

SHANE

Tiger mountain road, but I doubt we are going to see anything.

RYAN

Okay you ARE a pussy! You heard what they said. Tons of people have been seeing and hearing stuff up there lately. Mitch Myhre saw some stuff too.

Tena looks confused.

TENA

Mitch Myhre?

RYAN

Ok he's probably lying. But still...a bunch of other people...

SHANE

Ok let's just go (nervous)

TENA

Past someone's bedtime

The three take off on their bikes. T

EXT. TIGER MOUNTAIN PARK- MOMENTS LATER

They arrive at Tiger Mountain Park, which backs up to the edge of undeveloped forest service land. They are literally at the edge of the wilderness. They lean their bikes up against the wooden railing and set off on foot. Ryan is leading the pack. The trail gets steep.

TENA

You do know there's a gravel road that leads to where we're going, right?

RYAN

Right. And you do know that none of us is within pissing distance of a driver's license, right?

SHANE

So tonight (puts his hand on Tena's shoulder)...we walk.

TENA

I should be in bed.

RYAN

I think we're almost there.

The threesome scrambles up the ridge and into a clearing. A nearly full moon can be seen through the wispy summertime clouds. In the distance, a pack of coyotes start into a series of howls.

SHANE

I hate that sound.

TENA (TO RYAN)

They're not that dangerous unless they're in a pack.

RYAN

Ok, silence from here on out. No flashlights either. Let's get up there, to the high side of the clearing.

Just then, we hear a branch SNAP in the silence.

The group freezes.

TENA

Did you hear that (whispering)?

RYAN

Ssshhh (putting his hand up)

In an instant, CHAOS ensues. Animalistic cries echo through the trees.

We follow the three as they scamper over fallen logs and stumps as something gives chase.

They are in an all out sprint. They miscalculate a turn and end up tumbling down a steep embankment for what seems like an eternity.

When they come to rest at the bottom of the hill, something pounces on Ryan. Bark and dirt are sent spraying over Ryan's face. His flashlight illuminates the face of a store-bought werewolf mask. Matt pulls off the mask, laughing hysterically.

RYAN (CONT'D)

What the shit Matt?!

Ryan pushes Matt off of him. Derrick comes up behind them, smirking as well. We see Shane and Tena come alongside Ryan, and Derrick helps Ryan off the ground.

MATT

I heard you and your girlfriends making plans in the closet and I couldn't resist. You're not exactly the KGB when it comes to secrecy.

RYAN

You're such a prick. Why do you have to ruin everything?

MATT

Lighten up Francis

RYAN

Get a life.

As Matt turns away, Ryan flips Matt the bird and Shane covers Ryans hand before Matt can see it. Ryan looks at Derrick.

RYAN (CONT'D)

Why do you hangout with this asshole (motions towards Matt)

Derrick chuckles.

DERRICK

Are you good?

RYAN

Yeah I'm fine, thanks.

Derrick smiles and shakes the top of Shane's head in a friendly and reassuring way.

RYAN (CONT'D)

It'd be nice if we knew where the hell we were.

SHANE

Lets just go back where we came from. Up the hill.

DERRICK

I don't know man, it looks too steep.

MATT

We're not going back that way
(motioning up the hill)
Let's head down along the there -
there's got to be a better spot to
get back up on the ridge.

We see several shots of the group as they make their way through the dark. The group approached with their flashlights - in the immediate foreground, a fresh kill of some sort, flies buzzing loudly around it.

DERRICK

What the hell?

Derrick's flashlight scans the carcass of a deer directly in front of them. The deer's mouth is wide open and its front legs have also been torn off. Its torso has been split open and its organs appear to be removed. It's back legs, splayed out limply in the mud, have had their hooves removed.

Flies buzz everywhere. Shane gags and throws up out of frame.

MATT

Cougar. This is pretty fresh.

TENA

This is like some Ted Bundy shit right here.

MATT

I've got us covered.

Matt shines his flashlight onto a .38 revolver tucked into his belt.

RYAN

You'll probably shoot one of us.
Dad's going to kill you when he
finds out you took that.

MATT

Relax. We'll get it home before he
knows its gone.

The four make their way through the forest, taking an opportunity to climb up on a game trail.

EXT. THE CLEARING - MOMENTS LATER

We see them enter a small clearing. Ryan looks up as we pull back. The group has walked into the center of an apparent 'structure' created by 8-10 trees that have been bent towards one another to form a canopy.

DERRICK

(looking up) What do you think did
this?

MATT

No clue.

SHANE

(beginning to freak out) Let's keep
going guys.

Matt ignores Shane and begins to walk further into the clearing. Derrick follows him. Ryan turns around and stops, centering his vision to the right of Shane. His face turns pale.

RYAN

(Under breath) Can you guys see
that..

Nobody hears Ryan. Matt and Derrick are too interested in the mystery of the structure. Shane continues to stand, anxiously at the edge of the trees.

Matt begins humming the Twilight Zone theme.

RYAN (CONT'D)

(slightly louder than before)
Guys....

Derrick and Matt turn back around and face Shane.

Ryan watches as the pine branches behind Shane begin to move. Shane doesn't notice. Ryan screams. Matt and Derrick both turns towards Ryan. Shane whips around.

STORY NOTE: THE APPEARENCE AND SIZE OF THE SASQUATCH MUST REMAIN A MYSTERY.

Matt fires 2 shots into the darkness just feet away. Chaos ensues. Shane is tossed into a tree by the creature. He flies sideways, his back crunching against the trunk. Matt fires off another shot.

Derrick is tossed aside, tumbling through the underbrush. We hear him grunt with pain. As quickly as it started, the creature is gone and the encounter is over. An eerie silence falls over the group.

RYAN (CONT'D)

What the hell was that??!

Matt, adrenaline-fueled, gives chase down the trail for several seconds but realizes the animal is gone and returns to the group. He sees Shane and drops to his knees to help him.

MATT

Ah no...Shane...hey man...are you okay? Shane?. Guys get over here!

Derrick comes to, coughing while on all fours. He takes a moment to catch his breath.

We see Shane's head, a pool of blood oozing into the dirt. He's not responsive.

Derrick scrambles over to Shane on all fours and checks his vitals.

DERRICK

Okay, he's breathing, but he's in rough shape.

Derrick removes his sweatshirt and t-shirt and we see a deep wound stretching across his chest and up onto his neck.

TENA

Holy shit, Derrick!

DERRICK

(Looking down at his chest) I'll be ok.

Derrick gingerly slips his sweatshirt back on and tears his t-shirt into strips and does his best to stop the bleeding coming from Shane's head.

MATT
Derrick, what about you...?

DERRICK
Yeah - I'll be fine.

MATT
Ryan? Are you OK?

RYAN
(Distraught) Shane, Shane...

Ryan is visibly shaken - anxiously scanning the surrounding trees for signs of the creature.

MATT
Ryan? You okay?

Ryan begins to sob.

MATT (CONT'D)
Okay... it's going to be alright.

Matt embraces Ryan under his arm for a brief second, his eyes scanning the tree-line.

MATT (CONT'D)
We have to pull it together. We need to get Shane home... you good?

RYAN
(nodding, barely audible) uh uh

EXT. SPIRIT RIDGE PARK- MOMENTS LATER

The four continue up the game trail in a rush. Matt and Derrick carry Shane across their arms, but his size makes it difficult for them. His chest falls forward, causing the two boys to trip over themselves in order to keep him from falling. Derrick winces, putting all his weight into keeping Shane off the ground.

EXT. LOGGING ROAD- MOMENTS LATER

As the boys walk, the ground turns from dirt to gravel. They've found their way to the main logging road.

MATT

Our best bet is to get him down the road- I'm pretty sure that there are some cabins not far from here.

TENA

What about the car?

MATT

The what?

TENA

I'm guessing you drove a car up here?

MATT

If this is the main logging road then we're parked way over on the other edge of the ridge. We don't have time.

DERRICK

Matt's right (motioning to David and Ryan) run up ahead and see if you see any lights.

Tena and Ryan walk several yards ahead of Matt and Derrick as they carry Shane.

As the group comes down the hill and behind a grove of trees - a house comes into view.

TENA

There's a house up here!

The house is somewhat rustic, more of a cabin really, but also the kind of place someone lives in year-round. Several lights are on, and a Toyota Land Cruiser is parked in the gravel driveway. A large shop can be seen behind the trees.

EXT. NEAL'S CABIN - NIGHT

Matt and the others lay a bloodied Shane down on the porch and frantically knock on the door. Tena peers through the window, then runs around the porch to the back of the house.

We see Derrick slump to his knees in pain and exhaustion and for the first time, we see his blood-soaked sweatshirt.

MATT

Let me see that Derrick

Matt lifts Derrick's shirt to reveal several deep gashes in his side and running up the length of his chest.

We see Tena pounding on the back door and checking the door handle, but it's locked as well. She runs back to the front of the house.

TENA

I tried the back, nobody is home.

Ryan pulls his Swiss Army knife from his pocket and begins to pick the lock with the leather punch tool.

Suddenly a huge crash, glass everywhere.

Ryan turns to see Tena using a piece of firewood to break out the glass remaining in the window to the front door. Tena then reaches through and unlocks the cabin door, staring Ryan down.

INT. NEAL'S CABIN - NIGHT

Matt and Ryan pick up Shane and carry him into the house. Tena makes space on the living room couch and they lay Shane gently on the cushions.

A pair of antlers are mounted over a large stone fireplace. A kitchen counter serves as a well-stocked bar. The room is sparsely decorated.

DERRICK

See if you can find some rubbing alcohol or iodine or something in a medicine cabinet. And some bandages and towels.

INT. NEAL'S CABIN - BATHROOM - NIGHT

Tena and Ryan head down the dimly-lit hallway, swinging doors open. They enter the bathroom. Ryan starts rummaging through the prescriptions and supplies in the medicine cabinet behind the mirror

TENA (TO RYAN)

Check the hall closet for some towels, there's nothing in here.

Ryan darts down the hallway and swings the next door open. It's the office. He's taken back by what he sees.

The office is warmly lit and orderly, but among the standard wall decor are mounted heads of several animals - elk, deer, cougar, and a wolf. A bolt-action hunting rifle can be seen mounted just above the door frame. For a room so neat and orderly, the desk is a mess.

Ryan is drawn in, and instantly begins to make his way across the room. Above the desk, articles and newspaper clippings are plastered across a cork board. Stacks of newspapers and photographs cover the desktop. Ryan begins to sift through the papers, totally and utterly mystified.

"SILVER BRIDGE TUMBLES: TOLL, 7 DEAD, 41 MISSING"

Ryan flips the clipping aside.

"CAUGHT-ON THE MOONLIGHT TRAIL OF THE HIGHGATE VAMPIRE"

He moves the desk light closer.

"MYSTERIOUS BEAST STALKED IN WALLINGFORD"

Ryan lifts up a stack of photos, and begins making his way through an array of cryptozoology paraphernalia. We see him from the perspective of the desk, with the room behind him. Suddenly, a figure walks by the window - quickly enough that we cannot make out who or what it is.

Ryan is snapped out of his distraction by Tena's yelling.

TENA (CONT'D)

Ryan! Did you find any?

Ryan drops the photographs and slips out of the office. He quickly opens the hall closet where he finds a shelf full of towels. He grabs a stack and runs down the hallway and as he passes the doorway to the kitchen, he's greeted by a BILL NEAL (32), holding a 12-gauge shotgun head-high. Ryan falls backwards, spilling the towels.

BILL NEAL is about 6' tall, very fit. He is the new science teacher at Issaquah High school.

NEAL

What the hell are you doing in my house?

Neal is wearing a brand-new, bright white t-shirt and clean sweat pants, but his close-cropped hair is matted and wet.

RYAN

Sorry sir! My friend is hurt and
your house was locked and we need
to get him to a doctor-- he's hurt--
bad--

Ryan begins to cry.

Neal turns and walks down the hall towards the living room.
He sets the shotgun down on the dining table with a thud.
Everyone's eyes are now on Bill Neal.

TENA

We're so sorry...we had to get
in...our friend is hurt...

Neal places a hand on Tena's shoulder and walks past her to
the couch.

INT. LIVING ROOM OF NEAL'S CABIN - MOMENTS LATER

Neal helps the others clean and dress the wounds. He seems to
know his way around first aid and wastes no time.

NEAL

What happened to him.

DERRICK

We were attacked... some kind of
animal.

TENA

(under his breath to RYAN) That's
Mr Neal!

NEAL

Ok we need to get him to the
hospital as soon as possible. Let's
get him out to the truck.

Neal looks up, noticing Derricks side-wound.

NEAL (CONT'D)

Looks like we need to get you there
too. What's your name? (motioning
to Matt)

MATT

Matt

NEAL

Matt, help me get him (Shane) into
the back of my car. Can you walk?
(to Derrick)

DERRICK

Yes sir. I can walk.

NEAL

Ok - let's go.

As Neal and Matt lift Shane off the couch, and towards the door, Ryan and Tena can be seen in the background, eyes red with tears. As Neal reaches the door, he pauses and turns his head around to look at Tena and Ryan.

NEAL (CONT'D)

The house key is under the mat.
Lock the door on your way out.

INT. SHANE'S HOSPITAL ROOM - NITHT

We see Shane in his hospital bed, his parents sitting nearby in silence. He is heavily sedated, wearing a neck brace and has tubes coming from his mouth and nose. His eyes are puffy.

His mother is sitting in her chair but she is laying her head on Shane's chest. His father rubs her back slowly. Shane's mother is crying. Shane's heart monitor beeps methodically.

INT. DERRICK'S HOSPITAL ROOM - NIGHT

DERRICK'S DOCTOR

We've got him sedated so he can sleep. That cat got him pretty good. He lost a little blood but nothing to be too concerned about. We cleaned everything up and we've got him on antibiotics. You're going to need to continue those at home. We'll watch him overnight for infection.

DERRICK'S MOM

Thank you. He's going to be okay?

DERRICK'S DOCTOR

He's going to be just fine. He's lucky he got brought in so quickly.

DERRICK'S DAD

Thank God.

Derrick's mom and dad hug, and Derrick's dad shakes the doctor's hand.

DERRICK'S MOM

Do you mind if we stay a little longer?

DERRICK'S DOCTOR

Not a problem. Just buzz if you need anything. (Motioning to the nurse button on the wall)

DERRICK'S MOM

Thank you.

The doctor gives a nod and closes the door.

EXT/INT DAIRY QUEEN - DUSK

Every booth is packed. A GIRL shrieks and hits her FRIEND as a cup of ice is poured down the back of her shirt. A group of STONERS sit silent enjoying their Mister Mistys.

We see Ryan and Tena sitting in a booth in the back. Ryan is hunched over his food, barely eating. Tena is slouched back, her ice cream slowly melting.

RYAN

There's tubes sticking out of his nose and they've got him braced so he can't move...

An uncomfortable silence.

TENA

So did they say when he'll be out?

RYAN

They don't know...probably a while. My mom said his mom called this afternoon and he's got an infection.

The silence returns for a beat before the conversation continues.

RYAN (CONT'D)

So what do we do?

TENA

What do you mean?

RYAN

What do we about Shane. The bigfoot. All of it.

TENA

You still think it was a bigfoot? Wasn't it a cougar? That's what Matt said it was.

RYAN

When was the last time you heard of a cougar throwing someone against a tree?

Ryan pokes at his milkshake with his spoon.

RYAN (CONT'D)

You're told somethings not real for your whole life, and it's accepted. That's not real. Everyone knows it doesn't exist. And then you see it.... What do you do with that?

Suddenly, he spikes his spoon down into the soft surface of the ice cream.

RYAN (CONT'D)

I think we should kill it.

Tena looks at Ryan like he's crazy.

TENA

Kill it? You think we can just go up there and kill it?

RYAN

I don't know. Look, we know it's up there. We were right on top of it. We were in it's den or something.

TENA

You really want to do this?

RYAN

We have to. Shane would want us to.

TENA

You say that like he's dead. No offense Ryan but you don't know the first thing about hunting anything and neither do I.

RYAN

We'd need some help.

INT. ISSAQUAH HIGH SCHOOL - GYM - DAY

A swarm of high school STUDENTS sitting in the bleachers, shouting things at one another, throwing balled-up paper and roughhousing.

Neal is sitting in the bleachers next to several COLLEAGUES, his hands resting in his lap. We see an empty podium, sitting at half-court.

Neal begins to look around and makes eye contact with biology teacher, JANE CURRY (30). Jane is outgoing, smart and self-assured. Jane smiles but Neal quickly turns his attention to the gym floor.

We see PRINCIPAL LOCATI (40) walk to the microphone at the podium. A Washington state flag and a United States flag, flank the stage. Principal Locati, in a monotone voice, begins to speak. The mic isn't working.

SAM (15), a TECH STUDENT, wearing a Rush t-shirt, scampers to the podium to test the mic. He begins to unscrew it. The principal motions to his administrative assistant with a frustrated shrug.

The tech student returns with a new mic and screws it into the stand.

TECH STUDENT

Testing...testing... 1,2,3. What's up Issy? Haha

The principal nudges him away from the stand with a frustrated look on his face.

PRINCIPAL

Ok, quiet down everyone. Please.
(the crowd does not respond) You know I can stand here all day...

The sound of the student's voices decreases.

PRINCIPAL (CONT'D)

That's better. Now. I want you all to give a warm welcome to LLOYD ANDERSON (70). Mr. Anderson served in our air force during World War 2. He's here to talk a little bit about his experience. Please give him your full attention.

We see Lloyd Anderson make his way to the stage. He is wearing a World War 2 Veteran cap, and gripping the end of a cane as he slowly progresses to the microphone. He begins to speak.

LLOYD ANDERSON

Let me start with a question.

(beat)

Do you any of you know how hot it
can get inside the cockpit of a P-
47?

We see the crowd of students staring blankly at Lloyd.

LLOYD ANDERSON (CONT'D)

Hotter than a blister bug in a
pepper patch

Lloyd begins to speak again, but the sound turns to a muffled background noise as the camera finds Neal in the audience and slowly pans towards him. He is sitting up, rigid.

A FRESHMAN BOY turns and looks at Neal sitting by his side. An unusual amount of sweat can be seen beading up on the sides of Neal's face.

Some time has passed.

LLOYD ANDERSON (CONT'D)

And ol' Dinghy Dunham wasn't
finished with 'em...he circled that
P51 back around and really let 'em
have it...

We see the school filing out of the gym. Principal Locati stands near Lloyd Anderson.

PRINCIPAL

Thank you Mr. Anderson. We sure
appreciate you coming out. I
apologize for the buzz in the room
here today...

LLOYD ANDERSON

Well you know kids with drugs and
gangs and videa games...(fades out)

Neal walks out of the gym. Jane follows but can't catch him because of the crowd.

INT. ISSAQUAH HIGH SCHOOL - BATHROOM - MOMENTS LATER

Neal stands in front of the bathroom mirror. Beads of sweat dot his forehead. An illegible message and phone number is scrawled on the wall in black sharpie.

Neal splashes water on his face and clinches his eyes shut.

CUT TO:

INT. PLANE COCKPIT - DAY - (FLASHBACK)

Close-up, jerky, chaotic. Neal is in a flight suit, piloting a plane. His oxygen mask hangs to one side. He's frantically looking back to get a bearing on the plane that is firing on him.

Suddenly - BOOM - Neal's plane is hit, a FLASH of light.

CUT TO:

INT. ISSAQUAH HIGH SCHOOL - BATHROOM - MOMENTS LATER

Neal's eyes snap open to the sound of a flushing toilet. He looks to his right.

A homely-looking BRAD (13) with a duffle bag over his shoulder emerges from a stall, staring at Mr. Neal, mouth slightly open.

NEAL

You need to be in class, Brad.

BRAD

I was taking a shit...

NEAL

Get to class, Brad.

INT. ISSAQUAH HIGH SCHOOL - HALLWAY - CONTINUOUS

Homecoming posters. Red lockers. A couple getting cozy.

Neal walks to his classroom, wiping his hands on a paper towel that he tosses into a trashcan.

He turns the corner to see Ryan and Tena standing in the hall next to his classroom door. He brushes past them and begins to nervously unlock his door.

NEAL

If you guys need help, you'll have to come back after school. This is my planning time and then I'm in the lunch room.

RYAN

We need to talk to you.

Neal cocks his head and looks at Ryan skeptically. He finishes unlocking the door and walks inside. Ryan and Tena awkwardly follow him inside.

INT. BILL NEAL'S CLASSROOM - CONTINUOUS

Neal sits down at his desk and moves his chair.

NEAL

Ok, if this is about last week at the house, it's fine - you guys were doing what you needed to do...

Neal begins filing papers on his desk into a large credenza against the wall, his back to the kids.

TENA

Well, it's kind of about last week.

She looks at Ryan as if to say..."you tell him".

RYAN

We want to kill it.

Neal turns around in his chair to face the kids, several folders still in-hand.

NEAL

Killing a cougar is not as easy as it sounds. There's permits and...

RYAN

It wasn't a cougar.

NEAL

Okay, bear then. Do you know how hard it is to kill a bear? And even if you could, I'm not your guy. Talk to Felstad, I hear he hunts all the time. He was just in here telling me all about his big weekend...

Neal turns around in his chair again to finish filing the folders.

RYAN
We're talking about something different.

NEAL
I don't follow.

RYAN
I saw what attacked Shane and Derrick. It wasn't a bear and it wasn't a cougar. It was a bigfoot.

Neal pauses. He leans back in his chair.

RYAN (CONT'D)
We saw your office.

Neal turns around to face the kids again.

NEAL
That was a private room on my private property. I'm not interested.

TENA
But you believe in it, right?

NEAL
I'm not interested. And even if I was, you're telling me you want to kill something that nobody has ever seen.

RYAN
But Mr. Neal...we know where to find it...there were these trees bent down...

NEAL
Time's up guys. Look I'm sorry about Shane. It's not fair what happened to him. Sorry I can't be of any help.

INT. ISSAQUAH HIGH SCHOOL - HALLWAY - MOMENTS LATER

The kids leave Neal's room.

TENA

I told you he'd be weird. Anybody with all that shit just laying around their house is going to be weird.

RYAN

It doesn't matter. We'll do it ourselves.

INT. BILL NEAL'S CLASSROOM - DAY

Neal is quietly filing when JANE CURRY (34) steps halfway into his door and knocks

JANE

Hello?

NEAL

Look, I told you guys I'm not interested!

JANE

Interested in what?

Neal turns around

NEAL

Sorry...I was just talking with some students...I didn't see...

Jane takes a look around Neal's classroom

JANE

No worries. Nice classroom. The question is, how long can it stay this pristine?

NEAL

Yeah... I like to keep things clean.

Neal glances around his room somewhat self-consciously.

NEAL (CONT'D)

Can I help you?

JANE

Sorry - how rude of me - my name is Jane Curry. I'm in the science wing. Just wanted to come introduce myself since we are almost a week into school.

(MORE)

JANE (CONT'D)

I've seen you around but just haven't...I just thought I'd drop by. Sorry to interrupt...I'll let you get back to it...

NEAL

No...sorry...I'm just...thank you. You're actually the first person who has made the effort to come down here.

Neal sets down the stack of folders on his desk and awkwardly puts his hands on his hips.

JANE

Well, you are waaaay down here at the end of the hall.

Jane smiles.

NEAL

Gotta pay my dues I suppose.

Neal cracks a smile for the first time.

JANE

So a handful of us are going to the Homecoming game tonight. We'd love it if you would join us. We kind of have a tradition of hitting The Combo beforehand. Three seasons running and we've never been cited for beer breath at the game.

NEAL

I'm not really a football...

JANE

Do I look like I'm into football, Bill? Think of it as an initiation.

NEAL

Beer breath?

JANE

We have a few beers, Bill. You NEED to come with us. See you there at 5:45 - we'll beat the rush. It's over by Sunset hills, just South of here on 140th.

NEAL

Ok. Sure. I'll see you at 5:45

We see Neal pick up the final stack of folders on his desk- a slight smile washes across his face.

INT. THERAPISTS OFFICE - AFTERNOON

Framed PhD. diploma. Tufted leather couch. Child artwork pinned to corkboard.

We see DR. GRACE (40) sitting opposite Neal.

DR. GRACE
How are you Neal?

NEAL
The transition has been difficult,
but I'm managing.

DR. GRACE
I can imagine. Being a new teacher
at a high school can't be easy. How
are you connecting with the other
staff?

NEAL
I'm going to dinner tonight with a
group. Before the Homecoming game.

DR. GRACE
That's great Neal. Reaching out is
the best thing you can do when
you're new.

There is a beat of silence.

NEAL
I see things sometimes.

Grace stares at Neal. Neal looks down, then makes eye contact again, holding his gaze.

NEAL (CONT'D)
I don't know what to call them...
visions... flashbacks maybe. From
the war.

DR. GRACE
What do you see in these...
flashbacks?

NEAL
Sometimes its just a moment. A
second even. I see my cockpit. I
hear the the engine.

DR. GRACE

I see. This is a perfectly normal response people who've -

NEAL

That's what my last therapist said. And the one before that. You have "Post Traumatic Stress Disorder". "You need medication". But it's different.

DR. GRACE

How so?

NEAL

I don't know. It feels like someone else's memory. But it doesn't end.

DR. GRACE

Is there an end?

INT. HOSPITAL ROOM - EVENING

"In Search of: The Amityville Horror" is playing on the screen. Tena watches quietly while Ryan plays Coleco football. No one says a word.

Tena and Ryan are gathered around Shane's bed.

The beeping of Shane's medical machinery speaks for them.

INT. COMBO RESTAURANT - NIGHT

MUSIC CUE: "Hang Fire" (1981) by The Rolling Stones

Jane, Neal, TOM DANIELSON (28), JEFF BRIGHT (29) and BONNIE BRODD (32) are huddled around a table at The Combo, a small hole-in-the-wall Chinese food place a few blocks from the High School. Plates and pint glasses are scattered around the table.

Jane deliberately replaces Neal's fork with a pair of chopsticks - he reluctantly accepts and we see him fumbling to make them work.

JEFF BRIGHT

I'm telling you...it's NOT going to be a classic. It just doesn't have the horsepower

BONNIE

How can you say that Jeff? It's an instant classic. Have you even listened to it? Start Me Up is the best song they've recorded since Tumbling Dice

JEFF BRIGHT

Hello? Emotional Rescue would like a word

BONNIE

That song is creepy!

JEFF BRIGHT

I'll be your knight in shiiiiining arrrmour

BONNIE

Stop!

The group cracks up, Bonnie pushing Jeff away. Even Neal chuckles, before taking a sip of his beer.

JEFF

I guess we'll agree to disagree.

TOM DANIELSON

So Bill, judging by the emptiness of your plate, I'm guessing you give The Combo a passing grade?

NEAL

Yeah...I have to admit, it exceeded my expectations. Jane made it sound like...

TOM DANIELSON

Jane! Are you trashing on The Combo? Now that you have a Masters...you're too good for us here or what?

JANE

Gimme a break Tom! I will say the shrimp is better than usual tonight though.

Jane spears the last shrimp from Bonnie's plate and pops it in her mouth.

BONNIE

I wasn't hungry anyway.

JEFF BRIGHT

So Bill...I think I know the least about you here. Gimme the rundown...Where did you grow up, where'd you go to school...disclose all felonies..

The group laughs. Neal smiles but appears slightly uncomfortable. He gathers himself a bit.

NEAL

Ok well...I was born in Norman, Oklahoma...pretty regular childhood. Went to Mizzou. Moved around quite a bit. And now I'm here...at The Combo...with you guys.

Jane tries to supportively smile but the awkwardness is clear.

TOM DANIELSON

I thought Jane said you were a military man?

NEAL

Right...yeah... (uncomfortable) I flew...I was a pilot. In Vietnam.

JEFF BRIGHT

No shit?!

TOM DANIELSON

Oh, wow. That's huge. I mean...that's...

NEAL

Thanks. Yeah I guess I don't really think about it that much.

JEFF

Where were you stationed?

NEAL

Udon Thani...Thailand. Not exactly a highlight.

There is some awkward silence. We see Bonnie picking at her rice.

NEAL (CONT'D)

But I'm here now.

Jane looks up at Neal and makes eye contact. It holds for an instant before breaking.

JEFF BRIGHT

Damn right, Bill. You're here now.

Jeff raises a toast and the 5 teachers toast Neal. The tension lifts.

TOM DANIELSON

And you are NOT paying for your meal!

Tom grabs Neal's check - Neal tries to grab it back but misses. Neal cracks a smile.

The group gathers their things and starts to leave. A WAITRESS slides past Jeff with a huge tray full of Chow Mein. Bonnie stops to talk to a fellow TEACHER sitting with her HUSBAND. Bonnie shakes his hand as the others make their way to the door.

EXT. FOOTBALL GAME - ISSAQUAH HIGH SCHOOL STADIUM - NIGHT

Marching band. Cheerleaders. Homecoming Floats.

High school football crowd. Kids screaming insults at the opposing side. Neal and Jane exit the concession line, drinks and popcorn in hand.

NEAL

This place is packed.

JANE

Well, it is against Sammamish

NEAL

Well no wonder.

Jane laughs.

JANE

It's a pretty big deal.

Jane grabs Neal's hand and pulls him towards the steps. Neal takes a drink.

INT. LOCKER ROOM - ISSAQUAH HIGH SCHOOL STADIUM - NIGHT

Derrick in uniform in a bathroom stall from above, throwing up into a toilet. A door swings open.

ASSISTANT COACH
Derrick? You in here?

DERRICK
Yeah, I'm just finishing up!

ASSISTANT COACH
Well, pinch it off man, you gotta
get warmed up. 10 minutes until
game time.

DERRICK
I'm almost done!

We hear Derrick throw up again. Assistant Coach turns around.

ASSISTANT COACH
Derrick?!

DERRICK
Gimme a minute!

Assistant Coach leaves the bathroom with a concerned look on his face.

Derrick opens the stall and quickly washes his hands and splashes water on his face. He's sweating profusely and his eyes are red. He begins muttering to himself.

DERRICK (CONT'D)
Come on get it together...

EXT. FOOTBALL GAME - ISSAQUAH HIGH SCHOOL STADIUM - NIGHT

Derrick, Matt, and the rest of the TEAM are standing on the sideline. The crowd begins to chant. FRED BENDIX (50), huge lamb-chop sideburns, grabs the mic.

FRED BENDIX
Ladies and gentlemen of Issaquah
High! GET ON YOUR FEET FOR YOUR
ISSAQUAH THUNDERBIRDS!!!

The Issaquah football team storms the field. The crowd goes WILD. Fred Bendix SLAMS the mic back into the stand and aggressively high fives the STUDENT STATISTICIAN sitting next to him.

FRED BENDIX (CONT'D)
Let's go!

EXT. FOOTBALL GAME - ISSAQUAH HIGH SCHOOL STADIUM - LATER
Touchdowns. Tackles. Scoreboard.

We see the referee signal for halftime.

INT. LOCKER ROOM - ISSAQUAH HIGH SCHOOL STADIUM - NIGHT

The team sits in a semi-circle around COACH BYRD (45)

COACH BYRD

They're beating us on every down up
front. We gotta get off the ball
faster!

Derrick stares blankly ahead.

COACH BYRD (CONT'D)

Farmer! Am I boring you up here?

Derrick doesn't respond

COACH BYRD (CONT'D)

Derrick - you with us, son!?

EXT. FOOTBALL GAME - ISSAQUAH HIGH SCHOOL STADIUM - NIGHT

We see Ryan and Tena sitting at the end of the bleachers with
the other freshmen. They body pass one of the smaller kids
from the front of the bleachers to the top.

Shot of the scoreboard, Issaquah HS is down by 4 points with
22 seconds on the clock. The scoreboard reads 3rd and 7 on
the 29 yard line.

Coach Byrd calls a timeout and gathers his quarterback STEVE
DAVIS (17), Derrick and several others around him.

COACH BYRD

Look, they're expecting us to try
and pick up a first down here, so
they're going to be playing the run
but we are going to go over the top
of them and score RIGHT NOW and end
this thing, do you understand?

The players nod.

COACH BYRD (CONT'D)

Play action. Derrick, I want you in
motion and then on a corner and you
better catch it.

(MORE)

COACH BYRD (CONT'D)

Nice and easy, over his outside
shoulder, Davis...right?

The huddle breaks and the team assembles at the line of
scrimmage.

Derrick's eyes dart to the corner of the end zone 30 yards
away and he sees a boy walking, trance-like, at the edge of
the darkness just beyond the corner of the end zone.

STEVE DAVIS

Red...44..

The boy turns and looks at Derrick - it's Shane - the right
side of his face bloodied. He stops and stares intently at
Derrick.

We hear a whistle, muffled at first as Derrick is still in
his dream-state, but then full blast. Coach Byrd is forced to
call a timeout because Derrick was distracted.

Steve approaches Derrick. Steve grabs Derrick's shoulder pad
to get his attention, Derrick flips out and throws Steve to
the ground.

Chaos ensues, with several Issaquah players having to
restrain Derrick - who is now on the ground SCREAMING.

COACH BYRD

(To his assistants)
Get him off the field.

The ASSISTANT COACHES pull a hysterical Derrick off the field
and play resumes.

EXT. FOOTBALL GAME - ISSAQUAH HIGH SCHOOL STADIUM - NIGHT

Neal and Jane file out of the stands with the rest of the
crowd.

FRED BENDIX

The final tonight, Issaquah 17,
Sammamish 21. Drive safely and hope
to see at the gym on Tuesday when
girl's badminton will take on
Newport.

EXT. SCHOOL PARKING LOT - NIGHT

Neal and Jane walk through the parking lot. Kids and parents
filter out of the stadium.

NEAL

Thank you for the invite. I think
I'm bad luck.

JANE

I think we're just not very good.

NEAL

Fair enough.

Neal and Jane chuckle. Jane starts to walk away.

NEAL (CONT'D)

Hey Jane! I did have fun tonight.

Jane smiles and nods before walking to her car. Neal walks
away.

EXT. LAKEFRONT HOME PARTY - NIGHT

MUSIC CUE: "All My Love" by Led Zeppelin

Classic rock. Cigarettes. Make-outs.

HIGH SCHOOLERS make their way to the front of a large house
on Lake Sammamish. Several kids are hanging out by the front
door with beer cans in hand. Music spills out from inside the
house.

INT. LAKEFRONT HOME PARTY - CONTINUOUS

Matt and friends sit on a couch in their school-branded
hooded sweatshirts. Beer cans litter the coffee table. A
STONER sitting at the edge of the couch begins to light a
joint. Suddenly, a SCREAM from outside.

Startled, Matt quickly looks out the sliding glass door to
see kids jumping off the dock, laughing and yelling. A GIRL
jumps in, pulling her friend with her. A FOOTBALL PLAYER back-
flops into a giant splash. A neighbor dog barks incessantly.

EXT. LAKEFRONT HOME PARTY - CONTINUOUS

Derrick pull up in his car - a red '65 Mustang. Derrick
hesitates, staring blankly at himself in the rear-view mirror
for several beats.

INT. LAKEFRONT HOME PARTY - MOMENTS LATER

Derrick enters through the front door, passing by a couple making out in the front hall. A couple of teenagers give Derrick weird looks as he scans the party. One begins to whisper to another, failing miserably at being discreet. Derrick walks towards the keg and fills up a cup. He chugs it and fills his cup again.

Behind him, we see a group of kids chatting on a sectional couch as "*An American Werewolf In London*" is playing in the background to no one. David Kessler is just meeting the ghost of Jack for the first time.

Derrick stands at the kitchen counter with his drink, as AARON HUMPREY and JAKE WOOD from the team approach Derrick. Jake still has the residue of his eye black faintly rubbed across his cheek.

AARON HUMPREY

Hey Derrick, mind if we have a quick chat?

Jake begins to laugh, covering his mouth with his hand. He's obviously the dumber of the two. Derrick ignores Aaron, looking across the room.

AARON HUMPREY (CONT'D)

Hey buddy... Hey!

Aaron reaches out and lightly slaps Derrick's cheek. This gets his attention. Derrick turns and stares Aaron directly in the eyes.

DERRICK

Don't ever touch me again.

AARON HUMPREY

There we go! Now I'm only going to say this once, so listen up. You lost your shit tonight and it cost us the game. I always wondered if I could count on you out there and now I guess know the answer.

A beat of silence.

DERRICK

Anything else?

Jake points out the window, sarcastically afraid.

JAKE WOOD

Hey what is that in the
driveway...can you see it? Oh shit
it's right there!

Jake screams and hides behind Aaron.

AARON HUMPREY

See you around, chief.

Aaron and Jake walk away, Jake laughing his ass off. Derrick watches them leave, his eyes glued to the back of their heads. Derrick's teammate, KENNY, approaches Derrick.

KENNY RICHARDS

Humprey failed 3rd grade. Guys a
dick. A bunch of us are downstairs
playing Hold 'Em if you want to
join us.

Derrick shakes Kenny off, sets down his drink and begins to follow Aaron and Jake into the back yard. He passes behind the couch where Matt is sitting.

Matt sees Derrick.

MATT

Derrick! Hey!

Derrick ignores Matt and walks out the sliding door.

EXT. LAKEFRONT HOME PARTY - NIGHT

Derrick walks faster and faster, pushing through people. Derrick pushes Aaron in the back, spilling beer all over the front of Aaron's shirt.

Aaron turns to face Derrick and smiles.

AARON HUMPREY

I've been waiting for this.

Aaron throws his red solo cup on the ground and takes a swing at Derrick. Derrick ducks the punch and punches Aaron's in the ribs. Aaron recovers and rushes Derrick - as he approaches, Derrick grabs Aaron and throws him across the lawn, seemingly with little effort. Aaron slides into a pair of folding lawn chairs, scattering them.

Aaron grunts in pain. The backyard goes silent, with the exception of the music in the background.

All attention is focused on the recent altercation. Jake runs over to Aaron to help off the ground. Aaron winces as he gets up. Jake turns towards wide-eyed towards Derrick.

Derrick locks eyes with Matt, who was watching from just outside the sliding door.

Derrick walks off, the onlookers clear a path for him. Matt sets down his cup and follows after Derrick.

EXT. LAKEFRONT HOME - NIGHT

Derrick reaches in his pocket for his car keys. His hands are far from steady. We see Matt approaching from behind. The party echoes behind them.

MATT

Derrick, what was that, man?

Derrick continues walking, ignoring Matt.

MATT (CONT'D)

Derrick!

Matt reaches for Derrick's shoulder. His fingers barely make their way to his jacket before Derrick spins around abruptly, firing at Matt with an uneasy intensity.

DERRICK

What! What do you want? Huh? You gonna tell me that I'm crazy too?

MATT

Relax! I just want to talk.

DERRICK

If you saw what I saw then you wouldn't tell me to relax.

MATT

What are you talking about?

DERRICK

I saw Shane. On the field.

MATT

Shane's in the hospital, Derrick.

DERRICK
He looked right at me.

Matt takes a beat to respond.

MATT
Look man, you've been through a lot
in the last few days...

Derrick yells, contorting his face.

DERRICK
BULL SHIT! I know what I saw!

Derrick turns and begins to walk into his car. Matt reaches out again and tries to pull him back.

MATT
Wait a second!

Derrick turns and faces Matt again. For a beat, it feels like he might attack him. Matt backs up, defensive. Derrick composes himself before opening the door to his car.

He starts the engine and accelerates off with uncomfortable speed. Matt watches before turning around and heading back into the party.

INT. RYAN'S BEDROOM - NIGHT

We see Ryan laying on his bed on top of the covers. He's watching his ceiling fan spin.

INT. NEAL'S CABIN - LIVING ROOM - NIGHT

Neal picks a record from his collection. He pulls out "Rumours" by Fleetwood Mac and places it on his record player.

MUSIC CUE: "Gold Dust Woman" by Fleetwood Mac

Neils pours himself a glass of whiskey and sits down in a leather club chair. His yellow lab, MOOSE, sleeps next to his feet. Neal takes a sip of his drink and stares forward, listening to the music. He looks across the room.

Faint bloodstains still show on the couch. His eyes analyze the stains. Something inside him stirs.

INT. RYAN'S BEDROOM - NIGHT

A phone RINGS twice outside Ryan's room. Ryan's mom picks up the receiver. It's Shane's mom JENNY.

SUSAN MAXWELL
Hello... Jenny... oh dear god
Jenny... we'll be there right
away... I'm so sorry.

Susan hangs up the receiver, slowly resting her forehead against the wall.

INT. NEAL'S CABIN - LIVING ROOM - NIGHT

Neal presses his phone receiver tightly to his ear. His eyes are still focused on the couch. He takes a deep breath.

NEAL
Thanks for letting me know.

INT. RYAN'S BEDROOM - NIGHT

Ryan steps into the hall. He turns and looks at Susan as she walks into view, her jacket on over her pajamas, her car keys in hand.

Her eyes are filled with tears. They make eye contact for a beat. The full realization of what has happened washes over Ryan's face.

INT. NEAL'S CABIN - NIGHT

Neal attacks the blood stains with a wet rag, holding back tears. His breath is rough and heavy. Moose watches from across the room. Moose WHINES sheepishly. Neal rubs until the rag flies out of his hand. He collapses. The stain remains.

FADE TO:

EXT. SHANE'S FUNERAL - DAY

Black funeral attire. Wind. A dug-out grave.

One by one FUNERAL ATTENDES throw hand fulls of dirt onto Shane's casket. Jenny, dressed in black, silent. Ryan, Tena, Derrick, and Matt watch on. see Neal and Jane stand next to each other.

Shane's gravestone reading **Shane Chip Pruitt 1969-1982 REST IN PEACE**. By the grave we see a mounted framed picture of Shane, smiling. It begins to rain.

Ryan looks up at the dark clouds above. Neal looks over at the mounted picture of Shane. Rain streaks down over the glass. A crash of THUNDER in the distance.

INT. SHANE'S HOUSE - DAY

Quiet conversations. Crock-pots. Condolences.

The dining table is covered in hors d'oeuvres. Paper plates, popcorn, and cheese. Someone comforts Jenny. David's parents chat with Tena's father. They nod quietly.

EXT. SHANE'S HOUSE - DAY

A man smokes a cigarette on the porch. He watches Shane's father, OTIS, weeping in the front lawn. A group surrounds him, kneeling down to comfort him. Jenny notices, and runs outside to assist. Otis' friend ALLEN squeezes his shoulder.

The rain crawls into a soft drizzle. The windows are spotted with droplets. The air is heavy.

INT. SHANE'S HOUSE - DAY

Ryan and Tena sit on a couch in Shane's TV room. Tena stares at photographs on a wall opposite.

STILL SHOTS of picture frames. 3 year Shane holding hands with his mom. Family photos. A puppy. Shane's 8th grade school photo.

Ryan sits up in his seat.

RYAN

We need to go back up there.

TENA

What are you talking about?

RYAN

We need to go back and kill it. I know where my dad's gun is.

TENA

I'm not sure thats a good idea.

RYAN
Then maybe you shouldn't come.

Tena is visibly hurt. Ryan notices.

RYAN (CONT'D)
(under his breath)
This is bullshit...

MATT
Hey.

Ryan and Tena's heads swivel to Matt standing in the doorway. Matt makes his way to the couch, before sitting down on a stool next to Ryan. A beat of silence.

RYAN
Where's Derrick?

MATT
I never heard back from him.

They continue to sit quietly.

MATT (CONT'D)
I want to help you.

Ryan glances up.

MATT (CONT'D)
Whatever you plan on doing.

RYAN
Why now?

MATT
I didn't expect things to turn out like this. I'm sorry.

There's a beat of silence. Ryan begins to speak, his voice cracking.

RYAN
You know I've been wondering
Matt... why were we in the clearing
that night?

TENA
Ryan stop.

MATT
I said I'm sorry.

RYAN

I was running through everything that happened and I think I've finally figured it out. It's because of you Matt. You. We were chased out there by you.

Matt looks up at Ryan. His eyes are welling with tears.

TENA

Ryan what happened was nobodies fault.

MATT

You're gonna do this right now. You're going to blame me for what happened.

TENA

Can we just all relax?

RYAN

All this shit! Everything! All of it is because you weren't supposed to be out there that night!

MATT

Oh you want to talk about who was supposed to be there? Who called you're little gang together that night? Who's idea was it to go out there in the first place?

TENA

ENOUGH!

Ryan is shaking. Face red. His cheeks stained with tears. We watch as Matt stands up, ashamed. Tena moves to comfort Ryan, who has broken down into a quiet sob. As Matt reaches the doorway, he turns around, hand on the doorframe. He hesitates before leaving.

We move into Shane's bedroom. His bed is neatly folded and everything is still in place. Above his bed is a picture. Shane and Ryan. Fourth Grade. We move out the window and into the stormy sky.

INT. ISSAQUAH HIGH SCHOOL - COPIER ROOM - DAY

Neal faces the printer, his back slouched. The machine sends waves of light across the room, dashing across Neils glasses.

Something catches his eye. Movement. Neil turns, staring through the copier room doorway at the teacher's lounge. Nothing.

BEEP! BEEP! BEEP! The copier is finished. Neal turns back to the machine, grabbing his papers.

INT. NEAL'S CLASSROOM - MOMENTS LATER

The bell RINGS as Neal walks in.

NEAL
Sorry I'm late.

Neal reaches into his desk to grab a piece of chalk. He begins to write on the board.

NEAL (CONT'D)
Let's pick up where we left off yesterday. What do you remember about SYM-BI-O-SIS.

Neal writes "SYMBIOSIS" on the board in white letters, before underlining the word with a streak.

NEAL (CONT'D)
When we're talking about symbiotic relationships, We're talking about reliance. Connection. A bond between species. Symbiotic relationships are found all across nature, and they come in a variety of forms. Humans, bacteria, animals, plants.

Something out of focus moves in the doorway to the left of Neal. A group of STUDENTS, late for class. As the group moves on, a FIGURE can be seen standing alone outside the doorway. Neal doesn't notice.

NEAL (CONT'D)
We have to be careful when we talk about symbiosis. It's not parasitic, but rather a give and take scenario.

The figure continues to stand in the doorway, as if waiting for Neal to turn and see them.

NEAL (CONT'D)
A flock of crows locate an injured fawn and the wolves leave them the scraps.

CRACK! Neal's chalk snaps against the chalkboard, sending a piece flying to his left. Neal turns, the focus shifts.

Shane is standing in the doorway. His skin is bloated, his eyes glossy. He takes a step forward. Neal watches as Shane's back BENDS and CRACKS with his movement. Then nothing. In a matter of seconds, it's over.

Neal's mouth is open, the moment to quick for him to process. Neal turns back to a sea of uninterested sophomores. We see the piece of broken chalk lying on the floor.

EXT. ISSAQUAH HIGH SCHOOL - TRACK - DAY

Jane and Bonnie jog on the school track. Jane is wearing a 1979 Seattle Supersonics Championship t-shirt and Bonnie is wearing a plain gray sweatshirt with a red headband. The football team practices in the near distance.

BONNIE

So I told him to sit his ass down and finish the assignment. You know what he said?

JANE

I can only imagine

BONNIE

He asked me for my phone number. The little prick asked me for my number.

JANE

Well, I can't say I blame him Bonnie, I mean. You ARE THE hottest teacher at Issy...word on the street...

BONNIE

Very funny. Of course, all his dickhead friends thought it was the most hilarious thing they'd ever seen.

JANE

Did you give it to him?

BONNIE

Will you shut the hell up? I sent him to McManus. Figured at least he'd scare the hell out of him.

JANE

Good call. Armitage would've given him extra credit for trying.

BONNIE

So...

JANE

So what?

BONNIE

So...what's the latest?

JANE

The latest with what?

BONNIE

Oh please - how are you and Bill?

JANE

Me and Bill? C'mon Bonnie. I invited him to dinner because he doesn't know a soul and I am a nice person and...

BONNIE

...and he looks like a young Paul Newman.

JANE

Please.

BONNIE

He does. He's got the mysterious thing working for him, too. Tortured artist or something. Very sexy, Jane.

JANE

You're the worst, Bon.

Beat. Bonnie laughs

JANE (CONT'D)

He's NOT an artist, that's for damn sure. I'm not sure what he is.

BONNIE

So he's a tortured scientist. Even better!

JANE

I don't know. He's definitely got some baggage from the war. You saw how he responded to Tom and Jeff. He's not been very open about it.

BONNIE

Probably saw some shit over there

Beat. The two continue to jog alongside one another

JANE

Probably saw some shit...

INT. RYAN AND MATT MAXWELL'S BASEMENT- EVENING

Ryan is sitting alone in the basement playing Pitfall on the Maxwell family's 32 inch television set. We hear electronic BEEPS as Ryan's video game character jumps over logs. He moves the Atari joystick in his hands, swinging and jumping.

The door to the basement suddenly opens. It's Matt. Ryan doesn't look at him. He keeps staring straight ahead at the screen. Matt walks over to Ryan and sits down, eyes glued to the screen. Ryan continues to play, pretending not to notice. He swings across another pit. Matt sits back comfortably, watching the screen. Suddenly, Ryan's character falls into a pit. His score was 1900.

Ryan lifts the controller, handing it to Matt. He doesn't turn his head, continuing to stare ahead. Matt looks at him, interpreting the gesture. He looks at Ryan, his face relieved. He takes the controller and begins to play. We watch from behind as Ryan and Matt stare at the game. We slowly peel back as Matt pushes Ryan back giggling, before wrapping his arm around Ryan's shoulder in a friendly wrestle.

INT. NEAL'S THERAPISTS OFFICE - DAY

Neal sits on a red leather couch in Dr. Grace's office. She enters and sits down across from him. It's raining.

DR. GRACE

A student died recently. Shane Pruitt. Did you have him in class?

NEAL

No. I didn't know him.

INT. ISSAQUAH HIGHSCHOOL - CAFETERIA - DAY

Ryan and Tena are slouched at a table. Ryan is spooning up brown globs of his fried beans. Tena stares at her milk carton.

Tena looks across the cafeteria. Matt is making his way towards the table, lunch tray in hand.

Matt sits down, wildly uncomfortable.

MATT

Hey.

TENA

Matt.

Tena casts a glance at Ryan. Ryan shrugs, mouthing...

RYAN

It's cool.

Matt takes a sip from his orange juice carton.

RYAN (CONT'D)

Matt wants to help us kill the Sasquatch.

Tena rolls her eyes.

TENA

How?

MATT

Well for starters, I can drive.

RYAN

And we have my dad's gun.

TENA

So what, we're gonna do a drive-by? Is that going to be enough? Also there's the problem with finding it. We're not just going to walk up on it again.

MATT

We could lure it in somehow? It has to eat. If this thing is anything like the bears up there, it can smell food a mile away. We just have to get it close enough so I can get a shot off...

NEAL

You're not going to shoot it.
You're going to trap it.

Neal pulls up a chair next to Tena and Ryan.

NEAL (CONT'D)

Supposedly, these are smart,
elusive animals. If you saw what
you think you saw, what happened to
Shane was an anomaly. There's never
been a verified report of a
Sasquatch attacking a human.

TENA

There's never been a verified
report of someone seeing a
Sasquatch either.

NEAL

Depends on how you define verified.

Tena looks away.

NEAL (CONT'D)

It was defending itself - like any
cornered animal does.

Ryan is thrilled.

RYAN

So you believe in it?

NEAL

I believe things exist in this
world that we do not understand.

RYAN

Why'd you change your mind?

Neal seems to contemplate his answer. It takes him a second
before he finds the words he's looking for.

NEAL

Because what happened to Shane was
tragic and I want to help.

MATT

Ok I just need to ask because I
feel out of the loop. Are you guys
like friends?

Neal, Tena, David, and Ryan look at Matt. Matt puts his hands up.

INT. NEAL'S CABIN - SHOP - DAY

Dartboard. Toolboxes. Spare tires.

Neal pulls a red cover off an old truck. Tena, Matt, and Ryan cover their mouths with their shirts as dust billows.

NEAL

We'll build it on this flatbed.
It's got a hydraulic tilt.
(demonstrates)
So we can slide it off and into
place.

TENA

And when the bigfoot walks in, the
door just slams shut?

NEAL

Something like that. I still need
to figure out the mechanics of the
actual trapping itself. For now
I'll focus on the cage.

DAVID

When will we take it to the
clearing?

NEAL

Once it's finished, I'll move it up
there myself. I can get it pretty
close to where you saw it. For the
mean time, we'll build it here.
Keep it here in the shed.

TENA

How will we know when caught it?

RYAN

Oooooh shit we need an alarm system
or something right!

Neal reaches to his workbench and slides open a metal drawer.
He pulls out a CB radio.

NEAL

CB radio. I'll rig one up to the
cage and another one in my house.
When it gets tripped, I'll get a
signal. And then I'll call you.

(MORE)

NEAL (CONT'D)

Like I said, I still need to figure out the logistics of it all.

MATT

You actually expect, in all that forest, for a single bigfoot to crawl right into the back of your truck?

NEAL

Maybe not. But it's the only option we have. For this to work, I'm going to set some ground rules. Rule 1: I build the cage alone.

RYAN

Whoah whoah hey! We're doing this together Mr. Neal!

NEAL

I'm sorry but I can't have you kids hanging around my house all the time. I'm a teacher. And with Shane and everything that's happened.. it doesn't feel right. It doesn't feel safe. If anything happens, if we catch anything, we all go out together. Which brings me to rule 2: You never visit the cage without me. You come here first.

RYAN

When are you gonna start?

NEAL

Now. Get the hell out.

Ryan smiles. Neal smiles back.

EXT. HIKING TRAIL - DAY

Neal and Jane walk briskly up a mountain trail. They come to a clearing with a view and they each find a place to rest on the rocks.

NEAL

So...why do you teach? You're pretty smart, you could be doing a lot of different things out there in the world.

JANE

Thank you, I think?

NEAL
That was a compliment.

JANE
Was it? Pretty smart?

NEAL
Very smart.

Neal blushes.

NEAL (CONT'D)
So why do you teach? Is it the low
pay or the weird hours?

JANE
Maybe the question is why do YOU
teach?

NEAL
I asked first.

JANE
Okay - I teach because...I want to
make a difference.

We see Neal bow slightly to Jane.

JANE (CONT'D)
Shut up!... After Whitman, I spent
2 years in the Peace Corps in the
DR and loved it. It was like, real
work.

Neal takes a swig from his canteen.

NEAL
Why didn't you stay?

JANE
I felt this stupid pressure to make
money... probably from my dad... he
never said it, but that's my
family. Money is very important to
them. So I ended up at this
software company in Bellevue. I was
there for 6 months doing HR work
but it was a grind and felt like a
dead end... so, I tapped the trust
fund yet again.

NEAL
Trust fund... okay.

JANE

I know. I used to be embarrassed about it but I figured, what the hell - I'm going to milk it for all its worth and do something good with it. So I went back to school and got my certificate and here I am...starting my 2nd year as a Thunderbird...

NEAL

Well, for what it's worth, I think you made the right call.

JANE

Oh, well, thank you.

A beat of silence.

JANE (CONT'D)

What about you?

NEAL

Well, I DON'T really have any other options. I can't get at MY trust fund until I'm 95... so I have to just ride it out...

JANE

Shut up!

NEAL

No...I don't know. When my tour ended in the Philippines , I guess I just wanted to do, like the complete opposite of that. Get as far away from it as I could...you know? Teaching seemed like a good gig considering I didn't have to use a gun.

JANE

I can imagine. I think you made the right call too.

A beat of silence.

JANE (CONT'D)

So you were stationed in Thailand and the Philippines?

Neal stiffens up. Jane notices.

NEAL
Yeah... yeah both.

JANE
Do you keep in touch with anyone
from that time?

Neal shakes his head.

NEAL
No.

JANE
Nobody?

Neal gets irritated.

NEAL
I said no. Are we playing 20
questions here?

JANE
Sorry.

Neal looks away.

JANE (CONT'D)
Just trying to get to know you.

EXT. ISSAQUAH HIGHSCHOOL - PARKING LOT - DAY

A beat-up red pick-up. EDDIE OWENS (18) sits in the driver's seat. Loud rock music is playing.

He looks down at a Polaroid of he and his EX hugging each other. Eddie rips the photo in half and pounds his fist into the radio, turning the music off. He pounds the dashboard again.

Eddie shakes his hand, wincing and muttering to himself. He slams the door as he exits the truck.

Eddie jumps into the bed of the truck and pulls a tarp up to reveal a metal baseball bat.

INT. ISSAQUAH HIGHSCHOOL - CAFETERIA - MOMENTS LATER

Neal is filling a cup of water at the water fountain.

Then - YELLING. Neal turns around to see Eddie, bat in hand, b-lining for a nearby lunch table. We see the EX and NEW BOYFRIEND sitting at the table.

EDDIE OWENS
YOU SONOFABITCH!!

New Boyfriend turns around.

NEW BOYFRIEND
WOAH HEY!

Jane is watching in shock from the back of the cafeteria.

Just as Eddie is mid-way through the swing at New Boyfriend, Neal steps in and GRABS the bat in mid-air. A pause in the cafeteria.

Neal takes the bat from Eddie with one hand and tosses the bat across the floor. It slides across the linoleum and hits the wall with a metallic BANG.

Eddie lunges at New Boyfriend. Neal grabs his forearm, spinning him to the floor, BREAKING his arm. Eddie SHRIEKS in pain.

Principal Armitage and two SECURITY GUARDS rush forward, taking Eddie from Neal.

PRINCIPAL ARMITAGE
Alright everybody, clear out!

Neal stands up, backing away from Eddie. Everyone in the cafeteria is quiet. Eddie whimpers on the floor.

PRINCIPAL ARMITAGE (CONT'D)
What in the hell.

Security walks Eddie out as Neal stands awkwardly, feet away. We see the bat, laying on the floor across the room.

Armitage turns and puts a hand on Neal's shoulder.

PRINCIPAL ARMITAGE (CONT'D)
Hey Neal, take a minute and then meet me in my office when you're ready.

Neal nods and looks up. Jane meets his gaze. Neal just stares back. He doesn't have an explanation.

INT. PRINCIPAL ARMITAGE'S OFFICE - DAY

PRINCIPAL ARMITAGE
Have a seat.

Armitage motions to a chair in front of the desk. Neal sits.

PRINCIPAL ARMITAGE (CONT'D)

You ok?

NEAL

Yeah, I'm fine. I just reacted.
Probably overreacted, but he had a
bat, Ian.

PRINCIPLE ARMITAGE

Neal, you did the right thing. I
mean are you alright...in general?

NEAL

I've been better. Just stressed
lately.

PRINCIPLE ARMITAGE

Listen, you need to take the
mandatory 3 days on this anyway.
Why don't you take 10. Phillips can
cover your classes - she's almost
done student teaching anyway and
she's pretty damn good.

NEAL

I don't need 10 days, Ian - I'm
just getting into the swing of
things. Three...

PRINCIPLE ARMITAGE

Neal, I'm asking you to take 10.
Get well and come back with all
your ducks in a row. Just until we
get things figured out on our end.

Neal stands, puts his hands on his hips and looks at the
floor.

ARMITAGE

10 days.

EXT. ISSAQUAH HIGH SCHOOL - PARKING LOT - MOMENTS LATER

Neal is walking quickly to his car. Jane is following close
behind.

JANE

Neal! Neal are you ok??

Neal appears to ignore her as he gets into his car. Jane
stops and stands by his window. Neal turns to look at her.

JANE (CONT'D)
Are you ok??

NEAL
I'm fine.

JANE
What'd Armitage have to say?

NEAL
He asked me to take time.

JANE
What? When are you coming back?

NEAL
Look, I'm not sure. I gotta go.

Neal waits a beat as Jane awkwardly stands outside his car.

NEAL (CONT'D)
Do you want to come over tomorrow
night?

JANE
Yeah I should be able to... Let me
check.

NEAL
Great, just give me a call.

JANE
Right...Ok.... I'll call you.

Neal leaves Jane standing alone in the parking lot. She
watches him leave.

EXT. WASHINGTON STATE FERRY - DAY

A light drizzle. Jane stands next to her car, raincoat on,
watching as the Bremerton terminal approaches. She sips on a
coffee.

DOCKWORKERS run along the terminal, prepping the ferry for
docking.

She turns and gets in her car as the ferry makes contact with
the unloading dock. She takes a deep sigh.

INT. PUDGET SOUND NAVAL SHIP YARD - FRONT OFFICE - DAY

U.S. flag. Aircraft carrier scale-model. Vinyl couch.

Jane approaches a RECEPTIONIST, who sits behind a large wooden desk. The Receptionist, on the phone, holds up a finger to Jane.

A few beats pass as Jane waits awkwardly.

RECEPTIONIST

Alright... alright... thank you...
I'll let him know... alright... bye
now.

The Receptionist hangs up.

JANE

Hi.

RECEPTIONIST

How can I help you?

JANE

I'm Jane Curry. I submitted a
public records request.

INT. PUDGET SOUND NAVAL SHIP YARD - FRONT OFFICE - LATER

A uniformed SERVICEMAN carries a manila folder, handing it to Jane, who sits on the vinyl couch.

SERVICEMAN

Please bring the documents back to
the front desk when you're
finished.

JANE

Thank you.

INT. PUDGET SOUND NAVAL SHIP YARD - CAFETERIA - DAY

Several NAVAL OFFICERS eat lunch, scattered throughout the room. Jane sits at a long cafeteria table, a second coffee table nearby.

Documents are laid out in front of her. She sifts through them slowly.

We see close up on bits and pieces of names...

KYLE RICHARDS - 1969-1972

MIKEY DANIELS - 1968-1972

PETER OWEN - 1969-1970

A NAVAL OFFICER behind her whistles at her but she doesn't hear.

INT. PUDGET SOUND NAVAL SHIP YARD - FRONT OFFICE - LATER

Jane sets the folder down in front of the Receptionist. The Receptionist doesn't look away from her typewriter.

Jane walks away.

EXT. WASHINGTON STATE FERRY - DAY

Jane sits in her car, unmoving, staring straight ahead. The ferry makes its way across the sound, the low vibrational hum of the engines droning out all other noise.

The ferry horn BLARES.

CUT TO:

EXT. GRANDMA'S HOUSE - DAY

A doorbell RINGS.

Ryan and Matt stand with Susan and their dad, FRANK (50), as the front door opens. GRANDMA (75) opens the door.

GRANDMA

Well look who it is.

Pleasantries are exchanged and hugs given all around.

INT. GRANDMA'S HOUSE - LIVING ROOM - MOMENTS LATER

Plastic fruit bowl. A candy dish. Curio cabinet.

Ryan and Matt are sitting on the opposite wall, wedged into a loveseat. Frank and Susan sit on a floral couch opposite Grandma, who sits in a club chair.

GRANDMA

I thought you'd said you'd be here by 2:00. It's nearly 2:30.

FRANK

You know with the work they're doing on 18, it takes a little longer than it should.

GRANDMA

Then you leave a little earlier.

Frank turns to Susan.

FRANK
I guess we'll just have to leave a
little early to get home then.

Grandma look disapprovingly at Frank.

FRANK (CONT'D)
I'm just sayin!

Frank sits back against the couch with a sigh.

FRANK (CONT'D)
Do I smell cookies, Grandma!

GRANDMA
I'll be right back.

Grandma winks and gets up, returning from the kitchen with a plate of cookies.

Ryan lifts the top off a box on the coffee table.

RYAN
Grandma, what are these?

Grandma sets down the plate of cookies, turning towards Ryan.

GRANDMA
Oh, I found those old things when I
was rummaging through the storage
room. I thought you'd like to see
what your GRANDPA looked like
during the War. He wasn't much
older than you, Matt.

Matt and Ryan sift through a stack of photos while Grandma, Susan and Frank chat.

A group of SOLDIERS in a tent. Grandpa standing next to his plane, hand on the propeller. 2 SOLDIERS playing pool. Grandpa with three other MEN on an Air Force base tennis court, racquets in-hand.

MATT
No wayyy.

RYAN
What.

MATT
Check this out.

Matt hands Ryan the photo without letting go of it.

The man on the far right of the photo is the spitting image of Neal... right down to the scar on his chin.

MATT (CONT'D)
Mr. Neal. Exactly like him.

RYAN
I don't know - this guy's way
skinnier.

MATT
I'm talking about his face,
dumbass.

We see Susan look over disapprovingly at Matt.

SUSAN
Language.

MATT
Sorry. Hey Grandma, who are these
guys?

GRANDMA
Well now let's see.

Matt gets up and walks over to Grandma, handing her the photo. She squints at it.

GRANDMA (CONT'D)
I think that's Roger Ogden...
Walter May, your grandfather of
course and Captain Kessler. You
know they played every Saturday
morning and your grandfather was no
slouch out there. But there were a
bunch of guys who played from week
to week.

Matt and Ryan stare at the photograph for a beat before swapping it out for another. Ryan holds a new photo up to Matt.

RYAN
Check out this one, it's dad when
he was little.

INT. GRANDMA'S HOUSE - EVENING

Everyone sits around the dining room table, empty plates scattered. Grandma enters the room, setting down bowls of ice cream.

SUSAN

Oh delicious! Is this homemade or store-bought?

GRANDMA

I never tell.

Frank looks at his bowl.

FRANK

Is there an ice cream shortage or something?

GRANDMA

I can always take it back.

FRANK

I'm just saying.

MATT

I think Ryan and I are gonna head out.

RYAN

I've got homework.

SUSAN

Well, what do we say to Grandma.

Ryan and Matt answer in unison.

RYAN

Thank you Grandma.

MATT

Thank you Grandma.

Frank chuckles.

GRANDMA

You're welcome you sweet boys. Are you sure you don't want to bring some ice cream home?

MATT

Yeah we're fine. Thank you.

EXT. HIGHWAY - EVENING

Matt and Ryan drive home silently, tubs of ice cream in their laps.

EXT. SUBURBAN SIDEWALK - EVENING

Derrick walks with his parents, RON (48) and PATSY (47), through a quiet neighborhood street.

RON
Did you see the letter from Oregon yesterday?

DERRICK
Yeah I saw it...

RON
It's a great school.

DERRICK
It's not a great school, Dad. It's an ok school.

PATSY
Why wouldn't you just want to go see-

DERRICK
Can we not talk about this right now?

A beat of silence.

PATSY
How are you feeling? You seem like you're doing better.

DERRICK
I'm ok.

We see a DOGWALKER walking a german shepherd down the sidewalk ahead of them. The dog seem perfectly calm.

PATSY
Well we want you to know you can always talk to us. About anything.

DERRICK
Yeah I kno-

Just then, the german shepherd begins GROWLING, pulling against the leash. It begins to BARK, pulling forward. We see Derrick raise his arms in defense, his eyes wide. The dogwalker has trouble holding the german shepherd back.

DOGWALKER
I'm so sorry! He's friendly!

RON
Doesn't seem very friendly.

DERRICK
Dad, it's ok!

Derrick motions to the dogwalker as they pull away.

DERRICK (CONT'D)
Don't worry about it.

Derrick, Don, and Patsy walk away. The dogs barking turns into low growls.

EXT. DERRICK'S HOUSE - NIGHT

Derrick, Don, and Patsy walk up the driveway back into their house. We see Matt's truck pull up behind them. Derrick, Don, and Patsy turn around.

Matt rolls down his window.

DON
Long time no see Matt!

MATT
Hey Mrs. and Mr. Daniels. Hi Derrick.

DERRICK
Hey Matt.

MATT
Derrick, you wanna go for a quick drive.

Derrick awkwardly turns to his parents.

DERRICK
I'll be back soon.

PATSY
Absolutely! You two have fun.

Derrick walks around Matt's truck and climbs into the passenger's seat. The two speed off.

INT. MATT'S CAR - NIGHT

The radio plays low. Derrick stares out the side window as Matt drives on.

MATT
Poltergeist is showing at Factoria
this weekend.

DERRICK
I don't like scary movies.

MATT
You don't like scary movies? You
saw The Howling like three times.

DERRICK
We saw it once... and I didn't like
it.

A beat of silence.

MATT
Look I'm sorry about what happened
at TeVelde's party.

DERRICK
It's fine, I wouldn't have believed
me either.

MATT
No it's not. You were asking for
help and I was a dick.

DERRICK
The more I think about it, I'm not
even sure I saw what I saw.

MATT
I just want to make sure we're
cool.

DERRICK
We're cool.

MATT
Are you sure?

DERRICK
Yeah.

MATT
Good.

A beat passes as Matt turns a corner.

MATT (CONT'D)
How've you been?

DERRICK
I've probably been better. I
started sleep walking again.

Matt begins to laugh.

MATT
Did you take a piss on your dad's
Lazy Boy again?

Derrick turns and begins to chuckle too.

MATT (CONT'D)
Bet you walked right over to
Kristi's house too!

Matt fake punch Derrick, laughing. Derrick parries his punch,
laughing back.

DERRICK
I was walking to your mom's house.

MATT
Easy cowboy.

A beat of silence.

DERRICK
I think just stress. With
everything.

MATT
Yeah.

DERRICK
That shit wasn't fair.

MATT
Shit was not fair.

Derrick and Matt are silent for a beat.

DERRICK
How's Ryan holding up.

MATT
He's a little shit.

Derrick and Matt laugh again.

DERRICK
I like that kid. Kick his ass for
me.

EXT. DERRICK'S HOUSE - NIGHT

Matt and Derrick pull back around into Derrick's neighborhood. Matt pulls the car up against the curb and pushes the gear into park. Derrick exits the car.

Matt watches as Derrick walks up the steps. Derrick turns and waves to Matt. Matt waves back. Derrick turns and walks inside.

INT. DERRICK'S HOUSE - CONTINUOUS

The hum of a TV. Cat stretched out on the couch. Orange shag carpet. Derrick walks in through the front door. He makes his way to the living room.

Patsy and Ron sit on the sofa watching Johnny Carson.

PATSY

Hey honey! How was your drive?

DERRICK

Fine. I'm gonna head to bed.

PATSY

Goodnight!

RON

Night, Champ.

Derrick grabs a bag of Lay's potato chips from the pantry before opening up the basement door.

INT. DERRICK'S HOUSE - BASEMENT - CONTINUOUS

He goes down the steps into the dark, flipping on the light switch when he reaches the bottom. The light doesn't turn on. Derrick flips the switch a couple more times quickly. Nothing.

Derrick yells upstairs.

DERRICK

Dad! The light switch doesn't work down here!

No response.

INT. DERRICK'S HOUSE - BEDROOM - MOMENTS LATER

A red lava lamp. 75' Pass, Punt, Kick Trophy. Seattle Seahawks bedspread.

Derrick enters his room, leaving the door ajar. He puts on a record, jumping back onto his water bed. He lays on his back for a beat, staring up at a motionless ceiling fan.

He closes his eyes, listening to the music.

INT. DERRICKS HOUSE - BEDROOM - MOMENTS LATER

Suddenly - a light from the bathroom across the basement lights up his face. Derrick sits up in bed, staring through the opening in the door.

Silence for a couple beats. Derrick begins to lay back down. Then an animalistic GROAN from the bathroom. Derrick shoots back up.

DERRICK

Dad?

No response.

Derrick slides off his bed and exits his room, slowly.

INT. DERRICK'S HOUSE - BASEMENT - CONTINUOUS

He approaches the bathroom, the light from the opening between the door and the wall lighting up his face. He opens the door fully.

We see Derrick's reaction as he sees what's inside. He doesn't scream, but stares in disbelief.

The same deer from the clearing, the night that Shane was attacked, lays on the floor, bloodied. Derrick stumbles backwards onto the floor, falling into the hallway.

Slowly, he crawls on all fours and peeks through the bathroom door. It's empty.

Derrick walks into his bedroom and gets into bed. He pulls the sheets over himself, his eyes wide open. As Derrick lays in a catatonic state, a dog faintly barks in the distance.

INT. JANE CURRY'S HOUSE - NIGHT

A wingback chair. Whitman College banner. Wood paneling.

Jane sits in a well-furnished office. A cup of tea brews in her lap. Jane glances at a telephone. She sighs, looks away, then looks at the phone again.

Jane sets down her tea and takes the phone from the desk. She dials a number.

INT. BILL NEAL'S CABIN - NIGHT

Neal's phone rings for some time, unanswered.

INT. JANE CURRY'S HOUSE - NIGHT

Jane hangs up and grabs her coat as she leaves her office.

INT. JANE CURRY'S HOUSE - GARAGE - MOMENTS LATER

Jane unlocks a red BMW 320i and gets in the drivers seat.

EXT. HIGHWAY - NIGHT

It's raining heavily. Jane turns off the highway onto a mountain road. The asphalt turns to gravel.

EXT. BILL NEAL'S CABIN - MOMENTS LATER

Jane parks the car. A concerned look crosses her face as she looks at the house. The front door to the cabin is wide open.

INT. BILL NEAL'S CABIN - MOMENTS LATER

Jane cautiously walks through the front door.

JANE

Neal!?

Nothing. She moves on, entering Neal's office.

JANE (CONT'D)

Neal? You in here?

A THUMP from behind. Jane spins around.

Neal, dirty and naked, hands bleeding - stands in the middle of the hallway.

JANE (CONT'D)

Neal!

Jane reaches out for Neal and he turns to her with a blank stare.

EXT. NEAL'S CABIN - NIGHT

An ambulance is parked at the edge of the driveway, the lights glowing through the rain. Two EMTs help Neal into the back. Jane tries to get in too, but the EMT stops her.

EMT

Sorry ma'am but we can't permit you to ride.

JANE

Give me a break.

The back door slams shut.

INT. OVERLAKE HOSPITAL - WAITING ROOM - NIGHT

Jane sits alone. A NURSE approaches her. Jane smiles weakly.

NURSE

Jane, right?

JANE

Hi. How is he?

NURSE

He's resting. We're running a couple tests but we expect he'll be discharged in the morning. Are you alright?

JANE

Yes, thank you. I'm fine.

INT. OVERLAKE HOSPITAL - NEAL'S ROOM - NIGHT

We see Neal in bed, dazed and confused. He closes his eyes.

EXT. SOMEWHERE IN GERMANY - DAY (FLASHBACK)

Neal's plane has been hit and is in an uncontrolled dive. He ejects and parachutes into the forest.

Neal tumbles down an embankment, coming to rest less than 100 yards from his smoldering P51, a WWII era fighter plane.

Neal struggles to free himself from his parachute, cutting the cords with a bowie knife. As he gathers himself and gets his bearings, he hears nearby GERMAN VOICES.

Neal reaches for his service pistol but it has been torn from it's holster. He grabs a nearby rock and crawls into a thicket, covering himself with leaves.

Neal holds his breath as SOLDIERS emerge from the tree line. They torch what is left of his plane. They move on in search of him.

Neal lays silent for several beats before falling asleep.

EXT. SOMEWHERE IN GERMANY - DUSK (FLASHBACK)

Waking up in the thicket, Neal scans the forest. No signs of danger. He stands up and pulls out a compass.

The SNAPPING of twigs underfoot. Neal ducks behind a nearby tree. He cautiously peeks around the corner.

In the darkness, Neal spots the hunched over silhouette of a large FIGURE. Neal reaches for his bowie knife, accidentally dropping in the leaves.

The figure turns towards Neal, standing up. Without hesitation, Neal lunges forward with the knife.

He's immediately struck in the face, knocking him back over a log. Unconscious.

EXT. SOMEWHERE IN GERMANY - DAWN (FLASHBACK)

Neal awakes on a stretcher, battered and bleeding from the face. Two U.S. MEDICS carry him to safety.

END FLASHBACK.

INT. OVERLAKE HOSPITAL - NEAL'S ROOM - DAY

Neal wakes with a start. A NURSE stands at the edge of his bed. She's holding a tray of eggs and toast.

NURSE

Well good morning to you.

Neal's eyes dart back and forth. The nurse puts her hand on his shoulder.

NURSE (CONT'D)
You're gonna be alright.

Neal offers a small smile of thanks, barely noticeable.

INT. OVERLAKE HOSPITAL - EXAM ROOM - DAY

Neal and Jane sit opposite DOCTOR HAUGEN (49).

DOCTOR HAUGEN
You're checking out fine Neal - we ran the basic tests and there's nothing to be alarmed about. He needs rest. Neal, your chart shows you're being evaluated for PTSD. We're seeing more and more of that in Vietnam vets. I can prescribe something to take the edge off for a few weeks while you rest.

Neal nods approvingly, but barely. Something else is on his mind.

DOCTOR
You drink a lot Neal?

NEAL
Probably more than I should.

DOCTOR
I would take a little break for awhile. Might do you some good.
(to Jane)
Why don't you get him home and make sure he gets some rest. He's got another what, 8 or 9 days before he's back at school?

JANE
8

DOCTOR
Perfect.

INT. NEAL'S CABIN - DAY

Jane opens the fridge. A pizza box, jar of mayonnaise, and four Rainer beer cans.

JANE
I'm going to the store.

Neal is sitting at the counter. He doesn't say anything.

JANE (CONT'D)

I'll be back soon, hold tight.

Jane begins to walk to the front door. She grabs her keys from the counter. Neal reaches out and grabs her arm. He looks up at her. She looks back.

NEAL

You don't have to do this, you know.

JANE

I know.

INT. NEAL'S DINING ROOM - EVENING

Jane and Neal sit at the dining room table. Jane and Neal eat LEE HO FOOK take-out. Jane has put her food into a little bowl from the kitchen. Neal eats straight from the box.

The two eat silently together.

INT. NEAL'S BEDROOM - EVENING

Neal sits on the edge his bed. Jane walks by and pats his shoulder.

JANE

I'm going to take a shower.

Neal looks and nods.

NEAL

Sounds good.

Jane walks to the bathroom door and pauses. She turns back to Neal.

JANE

Are you feeling ok?

NEAL

I'm feeling great. I'm feeling really great.

Jane nods and walks off. Neal looks out the window. It's beginning to rain.

INT. NEAL'S KITCHEN - CONTINUOUS

Neal walks down the stairs and into his kitchen, flipping the light switch on as he enters. He grabs a glass from the cupboard and fills it with water. He turns towards the living room and takes a sip.

His eyes fall right onto his couch. Shane's blood stain is barely visible in the dark. Neal sets down the glass and begins walking slowly into the living room.

INT. DERRICK'S HOUSE - NIGHT

Derrick stares at himself in the downstairs bathroom. He's sweating profusely.

A voice from upstairs...

RON
Derrick! Dinnertime!

We see Derrick's hands gripping the edge of the sink, his knuckles white. He vomits into the sink right before coughing severely.

INT. NEAL'S LIVING ROOM - NIGHT

Neal approaches the couch. He pulls a lamp chord. The radio receiver sits on a side table.

Neal turns and walks to the wall phone. He begins to punch in a phone number.

INT. MAXWELL'S HOME - NIGHT

Ryan rushes into Matt's room, busting open his door.

MATT
What the hell!??

RYAN
Neal called!! We've got something!

EXT. MAXWELL'S HOME - CONTINUOUS

Ryan and Matt run out into the driveway and hop in Matt's truck.

INT. DERRICK'S HOUSE - NIGHT

Ron walks to the basement door and opens it.

DERRICK'S DAD
Come up before it gets cold!

INT. NEAL'S BEDROOM - NIGHT

Jane dries her hair in the mirror. She grabs her clothes from on top of the dresser. She begins to get dressed.

Suddenly - Otis begins to BARK downstairs. Jane peeks her head out the door into the hall. Another sound gets attention. The backdoor SLAMMING shut. Jane calls down, concerned.

JANE
Neal?

Otis' barking gets LOUDER.

EXT. NEAL'S CABIN - CONTINUOUS

We follow Neal from behind as he walks towards the detached shop. He takes off his jacket. We see his feet. He isn't wearing shoes. He drops the jacket in the mud.

INT. DERRICK'S HOUSE - NIGHT

Ron walks down the basement steps.

RON
Derrick, are you down here?

No response. Ron steps into the basement and scans the room. The sliding glass door is wide open to the pitch black yard beyond it. The window curtain billows slightly in the wind.

The neighborhood dogs BARK WILDLY.

EXT. MOUNTAIN HIGHWAY - NIGHT

Ryan and Matt barrel forward. It begins to rain harder, water sliding across the windshield. Matt flicks on the windshield wipers.

Ryan grips his radio tightly in his hand. He turns and looks out into the dark. We see Ryan's reflection flickering in the window as he stares into the trees whizzing past.

INT. NEAL'S CABIN - NIGHT

Jane makes her way down the stairs into the living room. Otis is O.S., BARKING and SCRATCHING at the back door.

Jane makes her way slowly down the hall towards the noise.

Spit is flying from Otis' mouth and his teeth are bared. Jane reaches for the backdoor handle and opens it. Otis sprints outside, heading towards the shop.

EXT. MOUNTAIN HIGHWAY - NIGHT

Ryan points over Matt's shoulder.

RYAN
That's the turn off.

The truck makes the turn and Neal's cabin comes into view.

A FIGURE can be seen standing in the rain. It's Jane, soaked head to toe. She turns and looks at them. Ryan and Matt exit the car and run towards her.

RYAN (CONT'D)
Mrs. Curry?? Where is he?

She nods towards the shop. The shop light is on.

JANE
I think he's in the shop.

EXT. NEAL'S SHOP - CONTINUOUS

Matt, Ryan, and Jane run towards the shop. Otis is standing in front of the shop door, BARKING, his tail between his legs. They slowly approach the door before stopping. Ryan looks at Matt then at Jane then back at the door handle before swinging it open.

INT. NEAL'S SHOP - CONTINUOUS

The light is dim. The cage, sitting in a flatbed truck, is illuminated by a single shop light.

Neal is inside it.

RYAN
Mr Neal?

Neal stands in the cage, his back facing the group, his body silhouetted against the shop light.

Neal is sweating profusely. He reaches through the bars and grabs the trip mechanism chain that closes and locks the cage. He is breathing heavily, almost GRUNTING.

A close up of Neal's eyes as time stands still. They're bloodshot and strained, yet calm. We see Ryan's eyes. We see Jane's eyes. Everything seems to connect. They realize what is happening.

RYAN (CONT'D)

Neal!

Neal pulls the chain, SLAMMING the cage door shut with a deafening, metallic CRASH.

CUT TO BLACK.

MUSIC CUE: "How Soon is Now?" (The Smiths)

ROLL CREDITS. **THE END.**