

DEVIL ON THE MOUNTAIN

by

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DEVIL ON THE MOUNTAIN

"The way grows narrow and dark...Suddenly you find yourself face to face with a towering figure, a shadow composed of all your doubts and fears and well armed to defend a treasure"

- Joseph Campbell, The Hero's Journey

EXT. MOUNTAIN ROADWAY - NIGHT

A long stretch of road. Pretty damn lonely. We are way up there. Surrounded by dark trees and darker mountains.

WALNUT CREEK, VERMONT - 15 YEARS AGO

A LONE WOMAN, sits road side, her car steaming. This we will get to know as SARA. Late 20s, pretty, vulnerable.

A TOW TRUCK's red lights appear through the night mist casting an eerie glow across the road. The truck pulls up behind the car, the door opens and the driver steps out. This is CHASE JACKSON, 30 to 40, strong fellow. The two approach each other, stopping a few feet short.

CHASE
Car trouble huh?

SARA
Nothing better at this time of night.

CHASE
Well mam, let me see what I can do.

Chase moves to the front of the car, looks it over as Sara watches over his shoulder.

SARA
Is it bad?

CHASE
Could be worse. Busted water heater hose.

Chase faces the woman, his eyes penetrating hers.

SARA
Expensive, huh?

He looks her up and down.

(CONTINUED)

CONTINUED:

CHASE
Well, at this time of night, it
might be extra costly.

SARA
(taken a bit by surprise)
Oh really? You mean, you'll charge
me more for a night call?

It is obvious where Chase is going with this flirting.

CHASE
Well, it's possible...I might be
able to accept payment... in other
ways.

She seems to be giving in.

SARA
Well....this doesn't sound ethical.

He moves in...very close.

CHASE
Well, let's just call it a barter.

SARA
I see...

Then the two engage in a long kiss. Sara pulls back and
punches Chase in the chest.

SARA (CONT'D)
Chase...How could you let me go to
work with a busted water hose?

CHASE
(rubs his sore chest)
Honey, I told you about that hose a
week ago.

SARA
Telling me and fixing it are two
different things.

CHASE
What about all that women's lib?

SARA
I'm still happy being a woman thank
you very much.

(MORE)

(CONTINUED)

CONTINUED: (3)

CHASE

Highway twenty four, just east of
Lonesome Trail.

Another beat, maybe longer. Feels like it.

RADIO

...Did you see it then? It's
incredible. It's heading your way.
Have you seen.....

Nothing.

CHASE

Hello? What's headed my way? Come
back friend.

Wham! A FLASH OF LIGHT hits Chase like a club. Sara stands
near by with an OLD TIME VIDEO CAMERA, filming her husband
playfully.

CHASE (CONT'D)

Geez honey...you can blind a guy
with that thing.

She smiles, shifts it around the area.

SARA

Grumpy husband...that's what you
are. Grumpy, stubborn, wants to do
things his way, full of pride. But
you know what...you also believe in
the best in life like no one I have
ever known. No matter how bad times
get, no matter how hard you want to
resist...you always find a way to
come shining through.

He smiles and gets back to work. Her light crosses the
forest, illuminating the thick trees in an eerie light.

SARA (CONT'D)

This video camera was worth every
penny...

Suddenly **SOMETHING HUGE MOVES THROUGH FRAME,** in the thicket!
Sara jumps, startled. Her eyes now riveted on the tree-line
and what it holds. She moves, hypnotized towards where the
disturbance was, across the highway, her camera still trained
on the trees.

Chase continues to fidget with his gear, not noticing.

(CONTINUED)

CONTINUED: (4)

CHASE

Grumpy, huh? Why not? I support my family driving a tow truck. I live in a town that isn't even on some maps. My accomplishments I could count on one hand. Yeah, me grumpy...?

Sara is still transfixed on what she saw in the dark, moving towards it. The air is almost completely SILENT.

WHAM! A CAR smashes into her from out of nowhere! Chase spins...

CHASE (CONT'D)

Sara!!!

Too late. Her body is thrown into the air.

Chase runs to his wife in a panic, dropping to his knees at her crumpled body. He cradles her easily in his lap, knowing damn well what is about to happen.

CHASE (CONT'D)

No sweetheart....no. Please don't go.

Beside her is the camera. Battered and torn.

The car weaves onward, it's drunken driver has no intention of stopping.

Chase watches his wife slip from him as he rocks her slowly. Her eyes reaching out to him.

SARA

Did you... see it?...Did you?
Wasn't it...amazing...?

And she is gone.

Then.....something appears just ahead of him. Something in the darkness, quiet but yet very overpowering. The huge figure appears to be standing upright, watching Chase from the depths of the trees. It's breathing low, from the bowels of the earth.

Whatever it is....it is enough to draw Chase's attention to it, his teary eyes straining in the night to see what his wife's eyes had.

(CONTINUED)

CONTINUED: (5)

THEN WE:

CUT TO:

BLACK SCREEN

The SHORT TITLES BEGIN as we hear the VOICE OF AN INTERVIEWER.

INTERVIEWER

So, have you actually ever seen a Sasquatch?

And then:

EXT. WALNUT CREEK - DAY

The kind of sleepy village you'd expect to find. The one where the local grocery store sponsors the yearly fair. Rustic but beautiful. Grandma-town.

A WIRE-RIMMED GLASSES WEARING RED HEADED KID about 12, looks INTO LENS, the subject of an obvious news piece. We are seeing this through the grain of 16mm or the pixilation of video. A FESTIVITY IN THE BACKGROUND.

KID

Yeah....I saw him once. He was stealing a chicken from our yard. He was big and scary and hairy.

(beat)

Then he got back on his giant space ship and flew back to outer space.

(beat)

And they had really bright lights.

SERIES OF SHOTS - TITLES

WALNUT CREEK - TODAY

We move through the town of Walnut Creek as our CREDITS ROLL. A Rockwellian picture. Not much has changed here. But like Roswell, it is apparent this town has grown famous for something else: Bigfoot. Images, some absurdly humorous, of the hairy man beast adorn everything from shoe stores to gas stations. A sign with the giant humanoid reads; HOME OF THE FAMOUS JACKSON FOOTAGE.

A tourist trap if there ever was one. And it's in full swing here as cars and trucks move down the small street, tooting their horns. It's NATIONAL BIGFOOT DAY, at least according to the sign in the hands of the guy in THE GORILLA SUIT.

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Disposable cameras click away, capturing the town's big event.

WE SEE THROUGH THE UNSEEN NEWS CREW'S CAMERA as they grab sound bites from THE MANY RESIDENTS who either shun or delve heavily into the idea of Bigfoot roaming their land.

All these home spun interviews are penetrated by QUICK BURSTS of OLD BIGFOOT STYLE PHOTOS, Men holding giant feet casts and sketches of what might be. There is also clips of SARA'S VIDEO FOOTAGE. That night...in the dark. Something giant moving through the trees.

INTERVIEWER

We are here in Walnut Creek, a once sleepy town awoken by the now famous video clip known in the Bigfoot community as the Jackson Footage. Captured by the late Sara Jackson who was killed in an accident that same night, it has become the Holy Grail in the cryptozoology circles, the greatest find in Sasquatch studies. As a result, this once obscured village now shares in it's own kind of celebrity.

The news crew approaches who we will get to know as Sheriff HARRIS ZEFF, but you might not know it. The early side of 70, he is dressed in his civies. Probably past his prime but the job here requires only so much from him. He seems a bit uncomfortable on camera, but smiles all the same.

HARRIS

Have I seen him? Uh no sir I haven't. I have seen the occasional prankster in a monkey suit. But all this attention does put smiles on most people's faces here. Not to mention a few helpful tourist dollars.

Next we see KEN ROBINSON. Deputy, 30s, dark features, fixated, his eyes scanning the area. The kind of guy that takes charge. He smiles, humoring the TV crew.

KEN

Sasquatch is a very old legend. Teddy Roosevelt even wrote about an apparent Sasquatch attack in his book back in 1890. The tradition hasn't died out yet.

(MORE)

(CONTINUED)

CONTINUED: (2)
 (smiles humorously) KEN (CONT'D)

Now what does that tell you?

It is obvious this town has finally earned a spot on the map.

EXT. STREET - DAY

A nice corner of the town. A TRADITIONAL FAMILY walks through frame. And then...like some demented Abbey Road satire a VERY differently dressed group enters THE FRAME. Dressed in black city-slick style, they clash with the surroundings like Rosie O'Donnel and a bikini.

END CREDITS

The apparent leader we will come to know as TRAVIS JENSEN, mid 40s, seasoned, the most focused. A SMALL EAR CELL PHONE hangs from his lobe. DUSTIN, 40, a slick competitor. Sauntering next to them is KAYLA KELLER. Let's just say she is the sexiest bank robber you ever saw. Then we have WADE and KYLE THOMPSON, 30s, street honed, trouble. These two brothers would be joined at the hip again if they could.

They move across the street to a parking lot, grabbing some looks as they go. They pull around a corner, stop in a parking lot next to a beat up LINCOLN. Wade turns to Kyle.

WADE

What do you think, Chupacabra or Loch Ness Monster?

KYLE

Easy Bro...

The same thought hits their head.

WADE

Loch Ness.

KYLE

Loch Ness.

KYLE (CONT'D)

He'd swallow that goat sucker down like a shot of Tequilla.

WADE

Little critter might take ol Nessie's tonsils out on the way down.

KYLE

Maybe Toho studios should make it. They haven't had a good one since...

(CONTINUED)

CONTINUED:

WADE
 ...War Of The Gargantuas.

KYLE
 ...War Of The Gargantuas.

KAYLA
 What's with you guys anyway?
 Aren't you supposed to be identical
 twins to have all the ESP?

WADE
 Usually, but it ain't an exact
 science. Some say..

KYLE
 ...it's all baloney anyway. But..

The two hold up fists.

WADE
 ..it makes rock, paper, scissors a
 real bitch.

The two both bang out "paper" with their hands and slap each other five.

TRAVIS
 Wish you guys were half as quiet as
 you were psychic....
 (beat, holds up hand)
 Charlie, what ya got? Okay, buy a
 thousand shares at seven fifty. I
 don't care how high the PE is, buy
 it. I'm a buy and holder, you know
 that. Wouldn't sell unless my life
 depended on it. Check with you in a
 bit.

DUSTIN
 We stick out like Alice in
 Wonderland around here.

TRAVIS
 Won't much matter in...
 (looks to watch)
 Fifteen minutes.

He opens the car trunk, begins PULLING OUT A CACHE OF WEAPONS, hands them to his crew.

KAYLA
 Where's lover boy?

INT. SERGIO'S CAFE - DAY

The kind of place you'd expect to find in the middle of nowhere. Quiet, Uneventful. SIROM, 30s, our local law man, sits at the bar with his coffee moving at the speed of syrup.

The kitchen door opens. Our BUXOM WAITRESS moves slightly disheveled over to Sirom's table. She fumbles for her note pad from her badly buttoned shirt, the name tag reads "PRISCILLA".

PRISCILLA
Sorry about the wait, Sirom. You want some more coffee?

SIROM
Naw. This should do me fine.

PRISCILLA
Well, have a good day Sirom. Say hi to Louise.

Priscilla shrugs, licks her lipstick smeared lips, and moves down the diner.

INT. KITCHEN - DAY

Priscilla moves through the hall, into the darker kitchen. A PAIR OF TATTOOED ARMS WRAP AROUND HER, COVER HER MOUTH.

LUKE (O.C.)
Shhhhhhhhh.

The man steps back and into the light. LUKE STEWART is 30s, a shirt louder than his personality. Years of tortured flesh wrapped around a child. He taps his gun against his thigh.

LUKE (CONT'D)
Take off your top.

Priscilla watches him closely, starts to take off her shirt. Luke stares as she gets down to her skirt and bra. He moves over to her, grabs her face and kisses her hard. He pulls back, after a beat....she blows a bubble.

PRISCILLA
You don't get tired do you?

LUKE
Don't put off tomorrow what you can do today.

(CONTINUED)

CONTINUED:

He grabs her in another embrace, throwing her down on the table.

PRISCILLA
I got customers out there.

LUKE
They can wait a second.

PRISCILLA
A second? Guess you really don't
wait for tomorrow, do you?
(beat)
Hey Luke, you really going to come
back to take me out of here?

Luke smiles, sort of sweetly.

LUKE
Baby, have I ever lied to you?

PRISCILLA
I guess not in the whole four days
I known you.

EXT. WALNUT CREEK - DAY

Harris is locking up the PHARMACY, hangs the sign up BACK IN
30 MINUTES.

KEN (O.C.)
Sheriff!

Harris turns as Ken approaches.

KEN (CONT'D)
Closing up the store?

HARRIS
Well, got a call from Ms. Starr and
she said she got herself a car
blocking her drive way. Going to
see if I can figure out whose it
is.

KEN
Sheriff, I'd be more than happy to
take care of it for you.
(beat, smiles)
Besides, you put in your four hours
of duty today.

(CONTINUED)

CONTINUED:

Harris returns a half smile, some pride taken out of his sails.

HARRIS

I know those insurance companies don't like me putting in more than a couple hours under my badge, but I'm still the sheriff. Turning seventy ain't a death warrant.

KEN

(recovering)

Sir...I just mean...I know you can do it...I just wanted to help if you wanted to keep the store open.

Harris places a hand on Ken.

HARRIS

You can help by backing me up as Ms. Starr can get pretty ornery sometimes.

Ken smiles and the two set off down the street to Harris' TRUCK.

EXT. BANK - DAY

The band of would-be robbers step from the shadows of the local store just outside the bank. Travis sizes up the quiet establishment.

TRAVIS

Looks good. Every one on their game?

DUSTIN

As long as that boy Luke is here on time.

TRAVIS

He'll be here. Better we don't have a damn car sitting in front of the bank too long.

WADE

So we got three cameras, no guard...

KYLE

...and five hundred grand with our names on it.

(CONTINUED)

CONTINUED:

TRAVIS

And it's all supposed to go out tomorrow morning. But we didn't come all the way out to Jerkwater for nothing. Easy enter, easy exit.

KAYLA

Let's go. I need some excitement after hanging around you guys.

The crew take one last look around the empty street and start towards the bank...their masks going on as they near the doors.

INT. KITCHEN - DAY

Priscilla is fixing her shirt while Luke sits on the stove, lighting a cigarette off the flames. He now sports a hat that says "I Lie To Girls".

PRISCILLA

I never been to New York before.

LUKE

Yeah? Well, you'll love it there. Got buildings and everything.

PRISCILLA

Will we get a house with a big yard and a dog?

Luke blows a cloud of smoke.

LUKE

Baby, I'm the silver car to your future and you are just need to sit back and enjoy the ride.

She smiles, loving the crap coming from his mouth. She notices the time.

PRISCILLA

Ah...one o'clock. I got to sweep the floor.

Luke jumps up.

LUKE

One o'clock!? Damn. I got to go baby.

(CONTINUED)

CONTINUED:

He starts to grab his stuff while Priscilla scrambles for a pen and paper.

PRISCILLA

Well...you'll come back soon, won't you?

LUKE

Yeah...yeah...you bet ya.

She scribbles something down and hands it to the hurried young man.

PRISCILLA

Here's my number. Sometimes my momma answers but she'll get me for ya.

(kisses him)

Call me soon. I'll be dreaming of that day we drive out of here for good.

Luke touches her face sweetly.

LUKE

Don't you worry none. Your kingdom awaits princess.

He jets out the door, leaving Priscilla among all the pots and pans.

EXT. SERGIO'S DINER - DAY

Luke moves from the store and over to the waiting VAN. He checks the surroundings and hops in. Starts the engine, takes a look at Priscilla's number, kisses the paper and throws it into the wind.

The van speeds off and Sirom steps out to watch it go....

EXT. BANK - DAY

Luke's van pulls up to the front of the van. His eyes dart back and forth on the street.

Inactive. Perfect. He reaches up and strokes the FUZZY DICE on the mirror as he slowly pulls up to the front.

LUKE

Come on seven.

Once parallel with the window, he peers in.

(CONTINUED)

CONTINUED:

Through the window we see what must be Wade and Kyle animatedly waving their guns around the room at the few PATRONS on the floor.

Kayla carries TWO BIG BAGS in her hand, motioning to the others.

Luke begins to put on the mask when he notes in the side view mirror....Sirom! The cop is walking slowly towards the van from across the street.

LUKE (CONT'D)
This really sucks.

He looks to the mask and then his face in the mirror.

LUKE (CONT'D)
Mask scenario or face scenario?
Mask scenario or face scenario?
(beat)
Face.

He jumps out of the van, faces Sirom, acting confused.

LUKE (CONT'D)
Officer, thank god you are here. I have been driving around in circles left and right...well of course if I'm driving in circles it's got to be left and right...but I am looking for how to get back to New York.

SIROM
Your blinker wasn't working.

LUKE
I'm sorry. My blinker? Thanks. I'll get that fixed in the very next town.

SIROM
I have to write you a ticket.

Sirom pulls a PAD, starts to write. Luke turns to the bank, sees the group scattering by the window.

LUKE
Can I get a warning?

(CONTINUED)

CONTINUED: (2)

SIROM
Got to enforce these things. Sorry
son.

The doors bust open. Luke turns to Sirom and shrugs.

LUKE
I'm sorry too.

Luke punches Sirom as the group moves from the bank to the van. Travis sees the cop.

TRAVIS
What are you doing Luke?!

LUKE
Watching TV. What do you think?

KAYLA
He saw your face.

LUKE
You don't like my face?

The group moves into the van quickly.

Sirom rolls over, moans as he pulls his gun, fires, breaking out the van window. Sirom gets to his feet, his gun still firing.

SIROM
Stop!

Kyle sticks his gun through the window and shoots...**hitting Sirom in the chest!**

As the van speeds off through a group of screaming people, Sirom falls to the warm cement, his blood staining the asphalt pretty quickly.

EXT. GAS STATION - DAY

NINE MINUTES EARLIER

A gas station whose clock stopped working around the 1969 rests just off the side of the road.

An S.U.V. Pulls up to the pumps. The door opens and we see ERIN PRICE, late 20s. A face to fall in love with but eyes that look like they have seen the bad side of that already. Erin stretches a moment and then turns to her finger.

(CONTINUED)

CONTINUED:

An ENGAGEMENT RING, catches the light of the sun. She stares at it, begins to slowly push it off her finger with her thumb...then stops. She sighs and turns to...

A LONG TABLE, displaying an array of GOODIE, ANTIQUES AND TRINKETS. Including a VIDEO TAPE....one we may have seen before. She walks over to all of it.

RAQUEL (O.C.)
That's a special tape.

Erin turns to see RAQUEL JACKSON, 20s, country pretty. Blonde hair and blue eyes that make you want to smile. In her coveralls, she moves over to Erin.

ERIN
Special?

Raquel moves over, extends her hand.

RAQUEL
Raquel.

ERIN
(shakes hand)
Erin.
(beat)
Raquel?

RAQUEL
My daddy loves Raquel Welsh. I mean, he loved my momma too, but you know men.

ERIN
Yeah...

Erin gives a half smile, something in that comment maybe tearing at her. Erin picks up the tape.

ERIN (CONT'D)
So, what's special about this?

RAQUEL
This tape is kind of infamous, or even famous depending on who you talk to. They call it the Jackson Footage. For better or for worse, kind of put this little town on the map. You might have even caught a piece of it on TV at one time or another.

(CONTINUED)

CONTINUED: (2)

Erin is now curious as to where this girl is going.

RAQUEL (CONT'D)
It's the last thing my mother ever
saw before she was killed.

Erin reacts to this, her attention now locked.

RAQUEL (CONT'D)
And in some ways, it's now the
first thing my father ever seems to
remember.

(beat)

It only lasts a couple seconds, and
kind of hard to see as is usually
the case, but there is something
there. Maybe a bear, someone in a
suit...but it's there.

(Raquel tries to remain
strong)

It's grabs your attention, like it
did my mother that night.

Erin, lost in the moment, wanting to hear more, begins to
speak when Raquel snaps back into today, pulling out of the
past, laughs.

RAQUEL (CONT'D)
You want me to fill her up?

ERIN
Uh...yeah. Please.

Raquel moves to the pumps while Erin watches her go.

EXT. GAS STATION - DAY

Erin climbs into the car as Raquel finishes pumping the gas
and moves to the window. Erin pays her.

ERIN
Here ya go.

RAQUEL
Thanks. So where you running to?

Erin almost looks caught in the headlights.

ERIN
"Running to"?

(CONTINUED)

CONTINUED:

Raquel nods to the sealed boxes in the back seat, taped up in a hurry.

RAQUEL

Not that I'm being nosey...well, maybe a bit. I watch a lot of those detective shows. I saw all them boxes taped up like you were in a rush. But everything else in your car looks so neat. Made me think you aren't sloppy so you must have been in a real hurry.

Erin laughs, knowing she has been pegged.

ERIN

That is pretty good. Yeah...Guess I am in a hurry. Trying to leave one life behind and start a new one.

(beat, plays with ring)

Maybe I was in too much of a rush.

Raquel looks at Erin, thinks a beat and then hands her the tape.

RAQUEL

You take this. I really don't know what I could have sold this for. It would have either been too much, or not enough. I think if anyone should take this out of my life it's someone who knows how to move on.

(re: The Indian Totem)

I'll even toss this in for free. For luck.

ERIN

Thanks. That means a lot.

RAQUEL

Believe me, my pleasure.

Erin begins to drive off. She stops a moment at the road when she notices something. She tilts her rear view mirror to see the side of the gas station.

Standing there, watching her leave, is a man, 50s. Partially obscured by the screen door. His piercing gaze hits her even from there. This is CHASE JACKSON, twenty years older since we last saw him.

(CONTINUED)

CONTINUED: (2)

BANG! BANG!

THE ECHO OF GUN SHOTS ring out in the distance. Erin turns to listen a moment and when she turns back, she sees Chase as he disappears around the back. Erin shrugs and drives off.

EXT. ROADSIDE - DAY

We PAN ACROSS the beautiful landscape of this mountain oasis, but the view soon turns into something not so beautiful...

The totem from Erin's vehicle lies broken on the ground. We catch pieces of smoking metal before getting to the first automobile carcass.

On it's side, is Erin's truck, its body already engulfed in flames!

INT. S.U.V. - DAY

Erin's eyes flutter open. Blood drips down from her forehead. She looks through her cracked windshield and sees:

Another car up on a rock. Wade stumbles around aimlessly. The window is kicked open as Travis moves out with Kayla.

Flames erupt around Erin's cab. She reaches for her seat belt, releases it, drops to the ground and looks to A BACKPACK at her feet. She tosses it to the ground outside. As she scrambles to get out, she notices a hand grabbing her backpack. As she moves towards the window, the same hand suddenly reaches in and yanks her out.

EXT. ROADSIDE - DAY

Dragged from the burning vehicle she looks up to her savior and sees Luke's bloody face, her backpack in his hand.

LUKE
How ya feel?

ERIN
I...I don't know. Okay, I guess.

LUKE
You got insurance?

Luke laughs, drops the backpack and moves off. Erin looks around her, the scene growing more surreal by the second.

(CONTINUED)

CONTINUED:

Travis and Kayla begin pulling automatic weapons from the van, Dustin is scrambling to stuff some CASH laying on the ground into the bag.

Kyle is laying motionless on the ground.

TRAVIS
Grab the money Wade!

But Wade is too focused on his bloody brother.

WADE
Kyle!

He moves towards his fallen body, shakes him.

WADE (CONT'D)
Get up! Come on get up! Kyle!

As Erin moves to her feet, Kayla moves towards her.

ERIN
(to Kayla)
Are you okay?

Kayla answers with a front kick to Erin's stomach, dropping her.

KAYLA
Just fine. How are you?

Wade turns to Erin, fire in his eyes as he pulls his gun!

WADE
I'll kill you. I'll kill you!

Luke jumps in, grabs the gun hand as it goes off into the air.

WADE (CONT'D)
Let go you ass!

TRAVIS
Wade. Stay cool.

WADE
Travis, Kyle is dead! My brother!
Because of this bitch.

Travis points his gun at Wade.

(CONTINUED)

CONTINUED: (2)

TRAVIS

Don't question me. He's dead. I'm
sorry. We got to move.

Wade is frothing at the mouth as he turns to Luke.

WADE

Don't touch me you crazy bastard!
I never wanted you here in the
first place...

He shoots Erin a death glance and turns back to his brother.
Erin slowly gets to her feet, the gravity of the scene
sinking in.

Dustin starts laughing.

TRAVIS

Something funny to you Dustin?

DUSTIN

Yeah it is. This is such a
metaphor of your life Travis. One
frickin car wreck to another.

WADE

Shut your mouth Dustin.

DUSTIN

I don't feel sorry for your
brother, Wade. No one here can
feel sorry for anyone. Not me, not
you and especially not Travis.
We'd all turn on each other for an
extra dollar and you know it.

Travis shoves Dustin to the ground.

TRAVIS

I take it the crash got you
thinking funny. Whatever redeeming
qualities we pissed away in our
lives, there is one that has to
remain. Loyalty. Because without
that... were just some kind of
animal.

(beat, moves closer)

Right now, I am grasping for every
bit of it like a desperate man.

Dustin, brushes off the dirt and stands.

(CONTINUED)

CONTINUED: (3)

DUSTIN

I'm not interested in being your
salvation Travis.

LUKE (O.C.)

Here comes John Wayne.

They turn to Luke on top of the over turned car, he points
down the road. **Ken's SQUAD CAR followed by Harris' truck
quickly approaches.**

TRAVIS

Everyone load up.
(re: Erin)
Grab her.

Luke moves to the others as Kayla yanks up Erin.

ERIN

Who are you?

KAYLA

Just your friendly neighborhood
bank robbers.

Ken's car and the truck pull up to a skidding halt. They
jump from their vehicles, weapons drawn. They are joined by
CRAIG STONE, young and probably never really sure why he took
this job. His uniform unbuttoned, sloppy. STANLEY VAUGHN is
the new one of the bunch, ready for the next step. And he's
about to get it.

STANLEY

Geez...there they are! There they
are! The ones that killed Sirom.

Harris cocks his shot gun.

HARRIS

Stan, keep your head. Ken, you see
anything?

Ken is tucked behind his car.

KEN

More than four. They might have a
female hostage.

CRAIG

Damn. What the hell we do? These
are real bank robbers.

(CONTINUED)

CONTINUED: (4)

Harris takes a breath, his men looking to him. He moves to his CAR MOUNTED BULLHORN.

HARRIS

This is Sheriff Harris Zeff. Throw out your weapons and release the hostage. Let's keep from shedding any more blood.

Behind the over turned S.U.V., The crew wait huddled for orders from Travis. Their attention drawn to the new threat, Dustin spots a WAD OF CASH and grabs it. He then takes a beat and moves quietly to the mountain edge...and disappears.

KAYLA

There's only four of them.

LUKE

That's a nice truck too. Toyota with an eight inch lift.

TRAVIS

Guess we could use the ride.
 (beat, touches ear phone)
 Hey Charlie...How much is it?
 Okay, buy two thousand shares then.
 Listen, got to go.
 (looks at the cops)
 Okay, let's try not to hit anything but the cops.

And then they begin to unload!

Bullets bounce off of the hood of the car and truck as the local law hits the ground.

STANLEY

They're shooting! They're shooting!

Craig drops behind his truck.

CRAIG

Stan you got a damn knack for stating the obvious.

Ken returns fire. The chain reaction begins and bullets are flying everywhere. Harris begins to fire with his shot gun which takes pieces off of the SUV.

(CONTINUED)

CONTINUED: (5)

Behind the SUV, Wade takes a quick look around, notes the missing Dustin.

WADE
Travis. Dustin's gone!

Travis looks the area over, frowns.

As the cops continue to fire, Harris throws his hands up.

HARRIS
Seize fire!

Ken watches, or more appropriately listens, carefully.

Harris gets back on his bullhorn, clears his throat.

HARRIS (CONT'D)
Listen up. We don't want any more getting killed. What do you say we talk?

No response.

CRAIG
What are they waiting for? Should we keep shooting?

KEN
Sheriff?

Harris takes a breath then looks into the cab of his truck and sees: A DUSTY KOREAN WAR MEDAL, hanging from the visor. Next to that, a photo, somewhere in the 1950s, of Harris and his WIFE. A past long gone.

He takes a breath and moves forward into the street, his gun held high.

CRAIG
Sheriff! What are you doing?

HARRIS
Cover me.

KEN
Sheriff..wait..Damn.

Ken quickly takes up another position, covering, as Harris moves across the road, vulnerable in the open.

(CONTINUED)

CONTINUED: (6)

Harris tries to maintain his breathing, tapping into an ancient instinct. He looks to the other car, into the windshield. No reflections.

He pops around the overturned car and sees...nothing. They're gone! He quickly moves to the edge of the road and looks down.

The open range dwarfs the small group of robbers as they vanish into the dense trees below. Harris catches his breath.

HARRIS

They're in the timber!

The men move over to him quickly, looking over the small perimeter. Craig is pumped.

CRAIG

Wow. Wow. We got ourselves some real damn bad guys!

STANLEY

Should I get Gary on the horn and get back up?

HARRIS

Tell him we need everyone. Make sure that Eli closes up the Hardware store and brings all his rifles out here.

Stanley moves off.

The others look to the vast forest ahead of them.

KEN

That's some bad country their in.

HARRIS

Your right about that.

EXT. FOREST #1 - DAY

Dustin moves quickly through the trees, his breath and footsteps out doing each other with noise. He finally stops...listens. The silence surrounds him. Nothing but tall trees above him. He smiles. Free at last.

SNAP! A twig breaks. Dustin pulls his gun. His untrained eyes scan the green wall around him. Nothing. He moves a further....

CONTINUED:

EXT. FOREST #1 - DAY

Travis, Erin and the others (minus Luke) move through the trees. It is obvious that none of this is indigenous to any of them. They are in new territory. Kayla maintains close contact with Erin, then turns to Wade.

KAYLA

I always thought Dustin was a loser.

TRAVIS

Well, it's too late now.

WADE

Which way do we go?

TRAVIS

Straight. The border can't be more than a few miles from here. Better than getting trapped on that road until more of their boys show up.

WADE

I can't tell, left from right in this damn amazon.

ERIN

Just leave me behind. I'm no good to you.

TRAVIS

You may be if they come after us.

Kayla looks around.

KAYLA

Where's boy toy?

The others turn to look, Luke is no where in sight.

WADE

Where the hell is he?

TRAVIS

Luke!

A beat and then...WHAM! A body drops in front of them...on his feet. Luke has just jumped from a tree to the side of them.

(CONTINUED)

CONTINUED:

WADE

You freak! What are you doing?

LUKE

Sight seeing. The law dogs seem to have company comin'. We should move.

Luke looks to Erin and smiles. She turns her head. Luke moves ahead, dancing through the mud puddles as he goes.

Erin takes a look behind them, the forest now completely closed around them. She looks to Kayla.

KAYLA

You look nervous there sweetheart.

Erin makes a noise that could be a laugh.

ERIN

Funny, so do you.

Erin moves ahead, leaving Kayla to ponder what she has said as the trees seem to close around them.

EXT. ROADSIDE - DAY

A BEAT UP TRUCK pulls up to the other officers. Jumping from the creaky door is ELI, 50s and as rusty as his truck. He carries a HIGH POWERED RIFLE in one hand and a LONG SPORTS BAG WITH RIFLES in the other. He heads to Harris, hands him the bag as the two move towards the clearing.

HARRIS

Eli, you got here quick.

ELI

Was just down the hill helping Van Cleef get his trailer out the mud. Heard the call. These the bastards that shot up Sirom?

HARRIS

Yeah.

ELI

Got ourselves some wild ones.

HARRIS

(notes something)
Where the dogs?

(CONTINUED)

CONTINUED:

ELI

Curse your timing Harris. Both them girls are getting their canines cleaned and are flying high on somethin' the doc gave 'em. Don't worry, ain't nothing they can smell that I can't anymore.

Craig catches up with them.

HARRIS

We got to move on this now, they got themselves a hostage.

ELI

You'll be eating my dust ol' boy. I'll have them tagged and bagged before dinner.

They stop at the hill, looking into the thick forest. Ken turns to Eli, hands him a WALKY TALKY.

KEN

You know this terrain?

ELI

Here? No one knows this area. Not even funny monkey man.

CRAIG

You talking about crazy old Chase Jackson?

This hits Harris somewhere.

HARRIS

Hey, watch where your mouths boys.

CRAIG

Geez Harris, he thinks his dead wife filmed a monster and then he turns this whole town into a tourist freak show.

HARRIS

Chase is a good man. He lost himself a lot. Just looking for his way...like the rest of us.

(CONTINUED)

CONTINUED: (2)

ELI

(re: his rifle)

Me and the old lady will be all you'll need. I'll get myself ahead of them by night.

HARRIS

They're dangerous Eli. Just lead the way.

Eli starts down the hill, not waiting.

CRAIG

Hey..slow up you old fool.

Eli flips him off without turning around.

ELI

I'll leave you children some markers where to find me.

Harris passes one rifle to Ken and hangs on to the other.

HARRIS

Here ya go Ken. Your the best shot.

CRAIG

Harris! I can shoot that boy under the table...

Harris ignores him, turns to Stanley.

HARRIS

Stanley, you stay and wait here until back up arrives.

Ken turns to Harris.

KEN

Sheriff, you might want to stay yourself. Let Craig and I go.

Harris looks to him, avoids the statement.

HARRIS

We're going into Dark Territory. Cell phones and radios will last about a mile. Let's get some flare guns.

Craig smiles, ready for a change.

(CONTINUED)

CONTINUED: (3)

CRAIG

Hell yeah. This is better than parking ticket detail. Time to put some real miles on these badges.

The three move towards the mountain awaiting them.

EXT. FOREST #1 - DAY

The bad guy crew moves upon a RAPID RIVER, dissecting the area with a heavy current.

TRAVIS

Damn.

WADE

Which way Travis? Left or right? You brought us out into this damn place.

TRAVIS

Wade.....You just take the steps I take, swing your stick the way I do and as always you'll have some pocket change to blow on your cars and whores.

Wade moves off, pissed, leans against a tree.

WADE

It was Kyle that liked the whores.

Travis sighs and looks the area over.

LUKE

(to Erin)
Thirsty?

ERIN

No.

LUKE

Well, I am.

As he opens the pack he pulls out some plastic bottled water.

LUKE (CONT'D)

Ah...the French stuff.

(beat)

Is this poisoned?

(laughs at himself)

That's a French joke.

(CONTINUED)

CONTINUED:

ERIN

(dry)

That's a good one.

He takes a sip and offers it to her again. She only stares, he shrugs and stuffs the bottle back in.

EXT. FOREST #1 - DAY

A YELLOW MARKER tied to the tree. The lawmen grab it, Harris on the radio.

HARRIS

Eli, we got your markers. Where you at? Over.

ELI (O.S.)

Working my way around, think I'm already ahead of them. If you hurry your slow butts up, we can intercept them. Over.

HARRIS

Just keep your distance. Over and out.

KEN

They're really burrowing themselves in there. Moving north. Probably the border.

HARRIS

Radio Stanley, find out where the back up is.

Ken gets on the walky.

KEN

Stanley, you on? Over.

The STATIC from the radio now apparent.

STANLEY (O.S.)

...Yeah...It's me. Over.

KEN

Any luck with our back up? Over.

STANLEY (O.S.)

...We have a bit of a problem...over.

(CONTINUED)

CONTINUED:

KEN
What problem is that? Over.

EXT. ROADSIDE - DAY

Stanley is on the side of the road. He paces around nervously, not sure what to do next.

STANLEY
Well, it's just they can't get no choppers up here to help until late tomorrow. They said they can have a full out border patrol waiting for them to get through. That...and I'm still alone up here. Over.

KEN (O.S.)
...so....we are....all on our own now? Over.

STANLEY
Your breaking up.
(beat)
They recommended you come back, not go any deeper. Over.

KEN
....they....hostage.....

The radio turns to a mush of static.

STANLEY
What? Can't hear you? Over.

Nothing. Silence. Stanley frowns, looks around on at his lonely surroundings.

STANLEY (CONT'D)
This isn't good.

EXT. FOREST #1 - DAY

Eli moves through the trees, he looks to the ground, spotting the tracks conspicuously in the mud. A cocky grin crosses his face as he ties a YELLOW MARKER to the tree.

ELI
You dumb fools. Walking yourselves right into the mouth of Satan.

SNAP!

(CONTINUED)

CONTINUED:

Something in the forest. Eli spins, his reflexes still good. He presses up against a tree, watching the foliage for any movement. His NOSTRILS FLARE, smelling something that doesn't sit right with him.

After a moment of silence, Eli stands and then makes his way after the robbers, but his senses now on Def Con 2.

Eli ties another MARKER to the tree and continues on when once again....he stops.

The trees around him giving no sign of what may have caught his attention. He looks as confused as we have seen this old coot.

Then a SOUND...not a branch, not the wind...but something like a deep, deep, strained BREATHING. Eli cocks his gun, moves ahead.

As he raises his head over some bushes his eyes begin to widen like nothing we have ever seen before. Something amazing going on in front of him making him shake like a little boy.

Then the SOUND... A SMALL ANIMAL CRYING....

ELI (CONT'D)

My god....This can't be...

We see the walky clutched in his startled hand and then, something moves BEHIND HIM...

EXT. RIVER BANK - DAY

As the group of robbers walk along the river...

GUNSHOTS! A SCREAM!

The group looks ahead, suddenly very on edge.

LUKE

That does not sound very good.

EXT. FOREST #1 - DAY

Harris and his posse hear the same sounds, their guns at the ready.

KEN

The hostage?

(CONTINUED)

CONTINUED:

Then...their walky screams to life...literally! ELI'S SCREAMS jump from the small device in a rush of static. The lawmen react as once again it goes suddenly dead.

CRAIG
What the hell?

Harris gets on the walky.

HARRIS
Eli come in.....Eli.....

The others look to him.

EXT. RIVER BANK - DAY

A small man made bridge crosses the water to the other side. The group of robbers stops. Travis looks back up the river, shakes his head.

KAYLA
You don't think that screaming was
Dustin do you?

TRAVIS
Can't tell.

KAYLA
We're walking right towards it.

TRAVIS
Yeah.

Erin turns to look at Luke who is crouched on a rock, keeping an eye on the forest, the backpack still on his shoulder.

ERIN
I'm just holding you back you know.

LUKE
I'm not having a problem with you.

ERIN
Your on your way out of here now.
Let me go back.

Luke looks to her ring.

LUKE
Got a fiance' waiting for you?

This almost angers her.

(CONTINUED)

CONTINUED:

ERIN

What I got waiting for me is none
of your business.

She turns from him coldly.

Wade stands near the river, his face in an almost glazed over
stare.

KYLE (V.O.)

Rock, paper, scissors.

Wade looks up quickly.

WADE

Kyle?

The others turn to him.

TRAVIS

What?

Wade takes a breath, noting no one seems to have heard what
he did.

WADE

Nothing.

Travis looks to the ground, noting A LARGE HOLE leading down
to the water below. He motions to it.

TRAVIS

Wade, cover this.

EXT. RIVER BANK - DAY

Dustin, disheveled and tired, moves to the water where he
bends down and begins to slowly rub his hands in the water,
watching the dirt and grime flow from his finger tips. He
pulls them out and begins to caress it over his face,
cleansing what filth he can from himself.

He lets his eyes settle on the river bed as the ripples flow
away and his face begins to take shape in the reflection. He
stares a moment at himself, shakes his head.

DUSTIN

We'll never be clean enough.

Then Dustin takes a whiff...something irritating his
nostrils.

(CONTINUED)

CONTINUED:

As he takes a sigh, his gaze still on his reflection, the water instantly fills with a new configuration...one that passes Dustin menacingly.

Dustin turns, his gun out. Nothing there. He then moves on through the river.

EXT. RIVER BANK - DAY

Harris, Ken and Craig show up at the area where the bridge was. Harris leans against the tree, taking in some much needed breather. Craig holds up the walky.

CRAIG

We haven't seen one of Eli's damn markers in a mile and he's not answering this thing.

Harris knows this isn't good.

Craig raises the radio and turns it on again. STATIC!

Ken bends down, checks the ground.

KEN

They all crossed here.

Craig laughs.

CRAIG

Damn Robinson, even I can tell those prints are going that way and I ain't no injun.

Ken moves over to Craig.

KEN

Craig, you got anything else in that skull of yours beside stereo type?

CRAIG

I got lots in my skull. Just saying us rednecks got as much common sense as you red skins.

KEN

Fine. Lead the way.

CRAIG

With pleasure.

(CONTINUED)

CONTINUED:

Craig takes a couple steps and what follows is simultaneous: Craig's foot steps right into the covering over the hole and begins to go in...just As Ken grabs his arm, preventing the inevitable fall.

Craig looks down, swallows. Ken then let's him go as he regains his footing and turns to Harris, who is leaning a against a tree. Ken moves to him and Harris stops him.

HARRIS

Just catching my breath.

(beat)

Let's head down river, we'll find a crossing.

The trio move quickly down river.

EXT. ROADSIDE - DAY

Stanley is on the car radio, looks to the sky, anxious.

STANLEY

We got ourselves a real situation here Freddy! I'm all by myself out here and it's getting late.

EXT. MOUNTAIN TOP - DAY

On a hill top, somewhere else, A CB RADIO on the ground continues the transmission from Stanley.

STANLEY (O.S.)

Harris is out there with them. I know, I know. Just tell Judy I'm sure he'll be home for dinner.

WE PULL BACK to see the back of A MAN (CHASE). In his hand, A LARGE KNIFE. He sticks it in the log and grabs the radio.

EXT. FOREST #2 - DAY

The group of bank thieves move through the visibly more confusing area of trees. Hard to get a lead on which way you are going. Branches cross their faces like crooked claws.

They reach a small clearing, Travis rests his rifle against a tree, he is hitting his ear phone.

TRAVIS

Damn cell reception. Need to get this stop loss in before the market opens.

(MORE)

(CONTINUED)

CONTINUED:

(beat) TRAVIS (CONT'D)

Let's take a breath here. Luke,
why don't you pass our little
friend's water around.

Luke reaches into the pack and begins to pull out the water.
He scrounges through it.

LUKE

You got a sandwich in there or
something.

ERIN

Couple trail bars.

LUKE

(frowns)
Healthy stuff?

He pulls out the tape from Raquel, smiles.

LUKE (CONT'D)

Porn?

She shakes her head at him.

EXT. FOREST #2 - NIGHT

The three cops move through the woods, straining to see with
the SMALL FLASHLIGHTS they have.

CRAIG

Hey Robinson.

KEN

Yeah.

CRAIG

You think your ancestors going to
give us a blessing or something.
You know, from up there in the
great big sky.

Ken leans closer to his smiling comrade.

KEN

Craig, my mother was white. My
father was Chinese. The only
Indian I ever knew was the one that
ran the cigar shop on Alvarado and
13th.

Ken leans back to get some rest, Craig left stupified.

(CONTINUED)

CONTINUED:

CRAIG

I...I always thought you were an Indian.

Harris smiles, then.... Splat! He looks down, something he has stepped in.

HARRIS

What in the world...?

The others look to his feet and see what he is looking at. A GOOEY, WET WEB mixed with what can only be...blood.

CRAIG

What is that?

Ken moves to it, looks it over. His face frowns.

KEN

If there wasn't so much, I'd say....it's after birth.

CRAIG

That's really gross man.

KEN

But this is way too much.

HARRIS

Bear?

KEN

I guess. But still...

CRUNCH! They spin, guns ready.

CRAIG

What was that?

KEN

Don't know....

They move slowly towards the bushes, cautious. Harris reaches out, grabs a branch and pulls it back. There seems to be nothing there and then....ELI'S BODY FALLS OUT!

CRAIG

Oh my God! Look at him.

Harris moves over to Eli, looks him over, feels the loss of another fallen soldier.

(CONTINUED)

CONTINUED: (2)

HARRIS
Sorry old boy.
(beat)
Looks like he was beaten to death.
No bullet holes.

Harris looks up.

CRAIG
What did those crazy sum bitches
do?

HARRIS
Can't figure. Beat him pretty
good.

Ken moves back in.

KEN
Nothing's out there.

CRAIG
This ain't right, this ain't right.

Ken moves over to Harris, checks Eli out as well, smells the
body, pulls back.

KEN
Strange smell...

CRAIG
What are we going to do? We got a
dead body. I mean this is a real
dead body!

Harris stands, grasps Craig's shoulder, his leadership
starting to show.

HARRIS
Easy. Don't focus on him. Focus
on what we need to do. We'll have
to leave him here. We head back
out and find these people before
they can do this again.

The three men look to each other, knowing they are in the
fight of their lives.

EXT. FOREST #2 - DAY

The group of thieves are taking a nervous rest. Wade stands over by a tree, his breathing quick, erratic. Almost paranoid. The ghostly voice returns.

KYLE (V.O.)
She killed me.

Wade shakes his head, snaps towards Erin.

WADE
She's just holding us back Travis.

KAYLA
He's right about that Travis. Dead weight. What do we need her for?

TRAVIS
Look, we need all the bargaining chips we can.

Wade moves towards Erin.

WADE
If it weren't for this stupid bitch we'd be in Canada by now.

Luke, sitting on a rock, sticks his leg out as Wade passes and trips him. Wade hits the ground, pissed.

LUKE
Watch your step around here.

He is up on his feet and charges Luke! The two go flying up against a tree. Luke spins out of Wade's grip and takes him down.

Kayla smiles, enjoying the show as the sound of combat echoes in the valley.

TRAVIS
Break it up.

They don't listen. Travis starts to move in on them when....

CRASH! A tree, or something, crashes into another tree. The branches above shaking. Suddenly all is forgotten as every one goes for their guns. The group goes silent, listening...

KAYLA
What is that smell?

(CONTINUED)

CONTINUED:

Snap! Another branch and Wade unloads his gun! BANG, BANG, BANG!

A SOUND follows the shooting....a weird sound. Almost A SCREAM...

EXT. FOREST #2 - DAY

Harris, Ken and Craig all stop. The SOUND OF GUNFIRE dying in the distance.

KEN
That's not too far.

CRAIG
What are they shooting? An army?

Harris grows concerned.

HARRIS
Let's hurry.

EXT. FOREST #2 - DAY

Travis moves to Wade.

TRAVIS
Hold it! Stop firing!
(beat)
How many damn bullets you shoot there Wade?!

Wade stops, his face registering the same as everyone else.

KAYLA
What was that? You hear that noise?

LUKE
Welllllllll....let's go see.

Kayla pokes Erin along as everyone moves slowly through the bush.

Clearing a broken tree, Travis notes something and motions.

TRAVIS
There, on the tree.

The others look and see dripping from the tree like red sap...BLOOD. It drips to the ground where we see a trail of it leading into the forest.

(CONTINUED)

CONTINUED:

A PATCH OF DARK HAIR floats through the crimson.

WADE
That's a lot of blood.

KAYLA
Human?

TRAVIS
(relaxing)
Wade...you hit yourself your first
bear, I think?

Wade laughs.

WADE
Got that right.

Wade turns back to Luke, points at him.

WADE (CONT'D)
Don't screw with me again.

As the group enjoy their moment of relief, Erin moves back slowly in the bushes...and bolts!

EXT. FOREST #2 - DAY

Erin moves through the trees as fast as her legs will carry her. Twigs snap below her feet, branches slap against her face. Her muscles pound into the dirt like an Olympic sprinter and then...

A BROWN MASS Crosses in front of her!

She stumbles, hits the ground. Erin rolls over, her eyes darting around where the intruder just was. Nothing. Her heart beats through her chest.

Footsteps! She turns..... Luke catches up to her, his gun in hand.

LUKE
Woah, you run fast for a chick.

Erin continues to look the area over, not entirely sure what she saw. Luke waves the gun.

LUKE (CONT'D)
You're not going to make me chase
you again are you?
(MORE)

(CONTINUED)

CONTINUED:

LUKE (CONT'D)
Cuz, I might have to shoot you in
the foot or something.

Erin stands.

ERIN
We need to go back.

LUKE
Sorry...

ERIN
(forceful)
You don't understand. This is
wrong. This whole thing is wrong.
Can't you feel it?
(beat)
You guys have made a big mistake.

LUKE
Ya think?

ERIN
This all funny to you? What's
wrong with you people. Does any of
this look like it's getting better
and better?

LUKE
Just don't do that again so I can
get you back safely to your future
husband.

Erin throws a punch that lands on Luke's jaw! He pulls back,
stunned.

ERIN
Don't talk about my life! You've
got no right to even mention my
life. You don't give a damn about
yours, so what do you care about
mine?

Erin doesn't wait for Luke as she heads past him, back to the
others. Luke follows and we WE PULL UP to see what they just
walked through:

FOOTPRINTS! Big ones, and definitely not bear.

INT. GAS STATION - NIGHT

Raquel moves back and forth between the dining room and the
kitchen. Some great dinner made by hand.

(CONTINUED)

CONTINUED:

She is setting two places. In the background, the screen door between her and the great outdoors.

As she passes it maybe a third time, what was once not there, now is! A large figure silhouetted by the moonlight, something huge in it's hand. Raquel jumps! She then relaxes.

RAQUEL

Dad...what are you doing out there?
Supper's ready.

The figure opens the door and a shaft of light catches Chase's face. On closer look, we see a strong face, handsome. His lips smile but something in his eyes is not so happy.

Raquel pours some wine.

RAQUEL (CONT'D)

Make sure and close that screen door, the mosquitos are terrible right now.

Chase nears the table, smiles.

CHASE

Smells good. As always.

RAQUEL

Well, I learned a few things right from Mom and this is one of them. Where you been anyway?

Chase takes a seat, grabs a fork.

CHASE

Was up on the mountain.

Raquel stops, looks to his father and then to the dark shape laying on the porch.

RAQUEL

Why were you out there again daddy?

She moves slowly towards the screen door, staring at the large object.

CHASE

Just checkin for traps. Poachers still wandering around there.

(CONTINUED)

CONTINUED: (2)

RAQUEL
Daddy....what is that?

She gets to the door and notes the BODY OF A LARGE BUCK,
laying outside.

CHASE
Deer.

RAQUEL
You shoot it...?

CHASE
No. Found it out there. It's neck
broke.

Raquel moves back to the table.

RAQUEL
Why'd you bring it back here?

CHASE
Because....something gutted it,
tore out the insides. Just wanted
to look him over, that's all.

Raquel sighs.

RAQUEL
Look him over?
(shakes her head)
Just taking a scientific curiosity?

Chase gets a bit worked up.

CHASE
Look...something killed the deer.
I just want to make sure it ain't
some bunch of kids, that's all.

She smiles, touches his hand.

RAQUEL
Dad, there are a lot of mysterious
to life. Some you can explain,
some you can't. Mom's death you
are just going to have to explain,
because the longer you keep it a
mystery to yourself, you'll never
stop looking.

(CONTINUED)

CONTINUED: (3)

Chase bites his lip, she has hit a nerve. He delicately touches her back but holds the other force deep inside.

INT. JACKSON HOUSE - NIGHT

Chase moves through the living room, stopping by a window. Next to him is a bookshelf, a CB RADIO CACKLES on the shelf. Chase looks over his shoulder and realizing he's alone he reaches behind a ROW OF BOOKS and pulls out a small book, and begins flipping through it. Then the radio grabs his attention....

RADIO

.....This is Deputy Stanley Vaughn....We just saw the first flare....still out in the woods. We're positioned at Grizzly Peak...We need those choppers by morning....

As Chase listens, Raquel steps in from behind, startling him.

RAQUEL

Sorry daddy.

CHASE

It's okay. You can startle your crazy old man anytime.

RAQUEL

I don't think your crazy daddy. I never did. I just didn't like leaving the door open in our lives for other people to think that way. Whatever you saw that day, whatever was on that tape, doesn't matter to me. You put us on the map. You're a good man and it's not right having everyone we pass in the street lookin at you like you anything but.

CHASE

Don't matter what anybody thinks. Your all that matters to me. And I promise I won't drag you into anything like that again.

She smiles, nods.

RAQUEL

Okay, well night daddy.

(CONTINUED)

CONTINUED:

CHASE
Night sweetheart.

She steps back into the hallway and Chase looks out the window, his mind racing. He drops the book on the window sill and quickly moves off.

We finally get a good look at the book and see SASQUATCH: FICTION OR FACT. The ominous image on the front grabbing our attention.

EXT. FOREST #2 - DAY

The group pushes through the trees. Erin and Kayla walk side by side. Kayla smirks.

KAYLA
You know, some of us don't have the luck of being born or married into money. So we look for the only other way to get it.

ERIN
You think somebody owes you?

KAYLA
(laughs)
Honey, we all think somebody owes us. I can look at you in two minutes and tell you think somebody owes you something. It may not be cash...but it's something.

Erin breaks away from her and pushes up to Travis.

ERIN
You have any idea where your going Davy Crockett?

Travis snorts, looks her up and down.

TRAVIS
Well, I know where I could be sending you so maybe just keep the tough girl attitude down to a whisper.

LUKE
Pee break.

Travis stops.

(CONTINUED)

CONTINUED:

TRAVIS
 Alright, let's take a minute.

Luke moves off. Erin watches him go as he turns back to her and winks. Then, something grabs her attention.

A PEBBLE lands near her arm. She looks around, trying to figure out where it came from. Then, it happens again. This time she turns her head behind the trees and sees....

Ken! His finger pressed to his lips. He beckons her to move away.

She takes a beat and slowly, casually starts to move from the camp.

Luke stands over the bushes, looks down and stops in his tracks.

Below him, gun aimed straight up, is Harris.

LUKE
 Aw hell.

HARRIS
 Sshhhhhh.....

TRAVIS (O.C.)
 Hurry it up Luke, we need to get a move on.

HARRIS
 Go ahead...answer him.

LUKE
 You bet Sam.

Travis looks up, suddenly very alert at Luke's response. He looks to Kayla

TRAVIS
 Grab the girl.

Kayla moves quickly towards Erin. Erin sees this and moves towards her backpack, grabbing it just as Kayla nears her.

That's when the first shots ring out at Kayla's feet!

She suddenly dives for Erin, both of them hitting the ground.

Craig rises up shooting towards Wade as the crook dives for his gun. Travis opens fire.

(CONTINUED)

CONTINUED: (2)

Luke drops into a back roll, out of Harris's immediate sight.

HARRIS

Hey....

Harris is on his feet now, shooting.

Kayla yanks Erin further back into the forest.

Travis grabs the bag of cash.

Wade pulls back as the area is torn up around him.

Luke goes for his gun over by the tree....Just as Ken's boot comes down on it! Luke sighs and relaxes...then explodes upward, taking Ken against a tree! The gun falls from Ken's hand and the two men engage in a vicious "street" brawl, throwing each other around in a frenzy.

At one point, Ken as Luke pinned against a tree and a noise, almost sounds like a GROWL, grabs both their attention.

They pause a beat, but Luke is the first to recover, fighting back once again.

EXT. FOREST #3 - NIGHT

Harris moves through the woods, his breathing heavy. He charges ahead, focused.

EXT. FOREST #2 - NIGHT

Luke and Ken continue to fight when Craig appears, his gun drawn.

CRAIG

Freeze right there or I'll shoot you dead!

The two dogs, water now thrown on them, pull away. Ken moves to his gun and grabs Luke's as well.

KEN

Hold him here Craig. I'm going to go help Harris. Get that signal flare off!

Ken is off at a gallop.

EXT. FOREST #3 - NIGHT

Travis, Kayla, Wade and Erin move quickly through the woods. Erin suddenly makes a break...running through the woods. Kayla moves after her.

TRAVIS

Let her go.

KAYLA

Hell no.

EXT. FOREST #3 - NIGHT

Luke sits on the ground, Craig holding his rifle on him. The officer fumbles for his flare gun at the same time.

LUKE

Hey you got a smoke?

CRAIG

Oh yeah...I got a smoke for ya.
(he pulls out the flare)
This is the last smoke you'll ever have. You came to the wrong damn town to rob the wrong damn bank and shoot at the wrong damn law.

LUKE

That's a lot of damns.

Craig holds the flare above his head, cocky.

CRAIG

Damn straight.

As he twitches to set the flare off....

WHAM! The world explodes!! What can only be described as some HUGE BROWN MASS plows through Luke, sending him literally flying into the trees! His body hits the branches, tangled upside down.

Craig's scream rips through the air as blood flies across Luke's face. Luke eyes flutter open, catching a fleeting inverted image that paralyzes him:

A brown hairy mass seems to tear the cop's body in two!

Then the world turns black.

EXT. FOREST #3 - NIGHT

Kayla moves on Erin and dives for her at a run. The two go down. Erin does her best to take Kayla out, but the robber is an over match. Kayla rains a couple punches down on her and puts her into a choke, slowly closing down on her wind pipe.

KAYLA

I always hated those well to do snobs that think life is going to always be there just for them. Well, guess what? No one owes you nothing!

Erin throws her head back, knocking Kayla from her neck. Erin rubs her throat, stares at the dazed Kayla, her eyes burning.

ERIN

You don't even know me bitch!

Click! A new sound.

TRAVIS (O.S.)

Okay, okay. Enough of this hostility.

They turn to see Travis and Wade, guns in their hands, now standing behind Kayla.

Before Erin can stand, she is suddenly swept off her feet by something.....Ken! The cop tackles her into the bushes!! Before the three can register what is going on...

HARRIS (O.C.)

Drop the weapons!

Travis and the others turn, Harris stand off to the side, his rifle trained on the robbers. The older officer is breathing heavy.

HARRIS (CONT'D)

Enough is enough. Let's just put those down and we'll all walk out of here.

Travis clutches the money tightly, not about to run yet.

Ken pops up with his gun.

(CONTINUED)

CONTINUED:

As the group of robbers face off across the field from their would be captors, a strange OUT OF FOCUS SHAPE begins to materialize behind them.

TRAVIS

You boys are out of your league.

KEN

And you are out of your element.

WADE

You're all out of your head.

Erin peers through the bushes and notes the new form moving behind them. Ken now has begun to take notice of the dark figure and his eyes widen.

KEN

What....is that behind you?

Travis smirks.

TRAVIS

Are you kidding me?

Then the LOUD BREATHING....it grabs the attention of Kayla who turns slowly, her eyes finally resting on what stands behind them.

KAYLA

Oh my.....

The others turn and the darkness comes to life.

THE GIANT SIMIAN FACE OF SASQUATCH ROARS IT'S INTRODUCTION!

Shrouded in the dark, the eight foot tall creature is still an ominous sight. **And then it charges....**

As the beast closes in on them, Travis finally aims and fires as the three of them move out into the field.

Ken grabs Erin and turns to Harris.

KEN

Move!

The men move down the hill, the trio of robbers not far behind them.

Harris turns and fires as the dark beast moves from the dense trees. There is a ROAR and then the monster is gone.

EXT. FOREST #3 - NIGHT

The group move quickly down a hill, barely stealing glances behind them out of fear of what they might see. They move through the forest as fast as they can, stealing quick glances back occasionally as the sounds of trees snapping continues behind them.

Erin turns and sees:

A WOOD CABIN, old, un-cared for.

She quickly turns and heads towards it.

ERIN

Come on.

The group pushes quickly towards it.

INT. CABIN - DAY

The group blast through the front door, seeking solace in between it's flimsy walls. Wade slams the door shut.

WADE

What is going on?! What the hell was that?

KEN

Check the windows.

They all move to the windows.

TRAVIS

Anything?

KAYLA

I don't see anything.

A moment of pause and then their current situation comes back into play. Travis spins his weapon at the cops.

TRAVIS

Okay, drop em!

Harris and Ken are quick with their own draw. The Mexican stand off.

HARRIS

Don't do this. Put 'em down.

(CONTINUED)

CONTINUED:

TRAVIS

No cowboy...I asked first.

WADE

You guys drop them or I swear I'll start shooting. I really don't care. I'll start shooting.

HARRIS

Easy now son, just stay cool.

TRAVIS

Calm down Wade.

(to Harris)

Now look, this is going to get us nowhere.

HARRIS

That's the right attitude.

KAYLA

We ain't putting our guns down Travis. Not now, no way.

KEN

Lady, please just relax and surrender your arms.

TRAVIS

(agitated, scared)

Not happening! I just saw the biggest, freakiest animal I have ever seen and whatever it is, it's really pissed off.

KAYLA

(feeling the strain)

What the hell was that?

KEN

Look, we can help with this.

WADE

Oh yeah? You going to go talk to it for us?

Erin, still pressed against the wall, looks out the window in the kitchen.

Something LARGE moves quickly through the bushes!

(CONTINUED)

CONTINUED: (2)

She walks towards the window, crossing behind Harris in the line of fire. Everyone slowly turns to her, almost reading her thoughts.

ERIN
It's out there.

CRASH! A ROCK barrels throw the window, flying past Erin's head, destroying a STACK OF SHELVES.

Wade FIRES out the window! Harris throws his hands up.

HARRIS
Hold it! Hold it!

The shooting stops. Everyone remains quiet, waiting for what is to follow.

KAYLA
What is out there!?!??

Wade looks to Ken.

WADE
Well? Go on, talk to it.

Travis, takes the moment and seizes his opportunity: He spins his sights on Erin.

TRAVIS
Okay folks, time to settle this right now. I don't shoot the nice lady and we can all make it out of here okay.

Wade and Kayla do the same, all three weapons trained on a single target.

Harris and Ken look to each other.

EXT. FOREST #2 - DAY

Luke hangs upside down from the tree branches. Blood streams down his face, his eyes shut. The CRACKLING OF TWIGS brings him slowly back to his painful life. His eyes look around, blurry as the MUZZLE OF A SHOTGUN pokes him in the face.

Chase leans his head in.

CHASE
Well, you are still alive.

(CONTINUED)

CONTINUED:

LUKE
Help...help me.

CHASE
Sure.

Chase grabs his shirt and yanks him down...hard.

EXT. FOREST #2 - MOMENTS LATER

Luke looks across at Chase who sits on a rock, his shotgun across his lap, the barrel still pointed at Luke. The blood runs down Luke's hand.

LUKE
How'd you find me?

CHASE
Not too many gigolos out here.
(beat)
What are you doing hanging around
in that tree?

Luke becomes more alert as it all starts to come back to him.

LUKE
Look, whatever the hell that thing
was it's still out here.

Chase tightens.

CHASE
Thing?

LUKE
Yeah. I don't know what it was. A
weird gorilla.

This grabs the older man's attention.

CHASE
(looking for some
reaffirming)
Weird gorilla?

LUKE
(mumbling)
Thought gorillas were only in
Russia or someplace.

CHASE
You sure it wasn't a bear?

(CONTINUED)

CONTINUED:

LUKE

I don't know bears that well...But
it didn't look like one. I mean,
it hit me like a damn truck.

(lifts his hand)

I think it bit me.

(concern)

I'm not going to turn into one of
them am I?

Chase's face grows alive as he looks the area over.

CHASE

That's a werewolf.

(beat, excited)

Where was it? How big?

Luke stands, trying to get his bearings, points.

LUKE

Over there somewhere.

Chase prods him.

CHASE

Let's go.

Luke moves forward, staggering.

CHASE (CONT'D)

Hurry up.

LUKE

Hey...I just got my ass kicked,
give me a break.

Chase forcefully sticks his rifle into Luke's gut.

CHASE

Your lucky I don't take you out
right now! You killed a police
officer and I'd have every right to
gun your miserable self down. Had
himself a family.

Luke looks as if this may effect him...just a bit.

LUKE

I tried to knock him out.

CHASE

Stop here.

(CONTINUED)

CONTINUED: (2)

Luke stops as Chase scans the area, bends down to check the tracks and the blood. His face lights up.

CHASE (CONT'D)

(sotto)

I knew it. I always knew it.

(beat)

But what are you doing?

LUKE

What did you say?

Chase looks back to Luke.

CHASE

You stumble on to this thing feeding or something? Threaten it?

LUKE

Threaten it? Let me tell you something, there is nothing that could make me threaten that thing.

Chase nods, his face shows it all.

CHASE

Tell me where your friends are headed.

INT. CABIN - NIGHT

WE MOVE with Ken ACROSS the quiet living room until we see Erin and Harris seated on the couch, gun-less. He joins them.

Travis is seated at the fireplace, the warm glow lighting the room. Kayla watches the windows.

TRAVIS

So...Can one of you two fine gentleman tell me what the hell is out there?

Everyone in the room is quiet. Maybe unsure...maybe too afraid to speculate.

TRAVIS (CONT'D)

Some help you all are. Well, it's nothing that can't be cured with enough bullets.

(CONTINUED)

CONTINUED:

WADE

We're going back out there?

KAYLA

We're going to have to sometime.
No pissed off bear is going to
stand between me and my money.

HARRIS

Seems nothing stands between you
all and your money. Some people
have strange loyalties.

Travis notes this key word.

TRAVIS

Meaning?

HARRIS

Just what it is son. Life is all
about loyalty. Question will
always be, where do you place
yours?

Travis smiles at the older man.

TRAVIS

You are a pretty smart ol' guy,
aren't you? A lot going on
upstairs in that head of yours.

HARRIS

Ain't no more in here than in yours
partner. I've just been making the
right choices.

Travis is locked into this guy now, something between them.

TRAVIS

Whose the one staring down the
barrel of the gun?

HARRIS

Is that your criteria for the right
choice?

Travis stands, uncomfortable.

TRAVIS

We are going to need you two to get
us safe and sound to the Canadian
border.

(CONTINUED)

CONTINUED: (2)

Now it's Harris' turn to laugh.

WADE
What's so funny?

HARRIS
You lookin for Canada, huh? Well,
I would say you were a hell of a
lot closer to it this morning. But
somewhere a long the way, you
started walkin back to our fine
little village.

KAYLA
What? A circle?

TRAVIS
How much?

KEN
Well, take us about ninety minutes
at a slight jog to be back in town.

BUMP! Something upstairs! Everyone shifts their focus.
Travis motions to his two partners. The group pulls back
from the stairwell, their guns trained on it in grasped in
their shaky fingers.

Harris, Ken and Erin eyeball the stairwell.

KEN (CONT'D)
Give us a gun.

TRAVIS
Shhh.

Something moves down the stairs...approaching cautiously.
Everyone's eyes trained on it when...LUKE STEPS OUT!

LUKE
Hey...thanks for leaving me back
there.

TRAVIS
Damn boy.

As they lower there guns slightly....Chase appears, pushes
Luke into the center of the room, his gun popping back and
forth between the crooks.

CHASE
Drop the guns.

(CONTINUED)

CONTINUED: (3)

WADE
Put it down now!

CHASE
Drop 'em.

TRAVIS
We just went through this partner
and I'm not about to again. You
want to get out of here alive, be
smart.

Luke looks to Erin, winks.

LUKE
Hey.

She shakes her head, but is probably still glad to see him.

CHASE
I'm the only chance you have of
getting out of here alive.

TRAVIS
How you figure that farmer Fred?

This realization is almost hard for Chase to say after all
these years.

CHASE
Because... I think I know.. what's
out there.

TRAVIS
Oh yeah? What's your guess?
Yeti?

LUKE
The Yeti is actually the Abominable
Snowman, it lives in the Himalayas.
In Tibet it means "little man-like
animal".
(everyone looks at him,
Luke shrugs)
This guy is an encyclopedia on all
that stuff.

Travis turns back to Chase, all eyes now on him, maybe buying
he does have the answers.

(CONTINUED)

CONTINUED: (4)

CHASE

What you have out there right now is something very powerful, very smart and for some reason he seems to want you all dead.

TRAVIS

How do you figure?

CHASE

Because he's been following you a good four miles and it looks to be a bit more than curiosity.

Travis fidgets with this, finding for once they must be up against a wall.

TRAVIS

So you trying to tell me you can get us safely out of here?

Chase laughs at the absurdity.

CHASE

I just said I'm the only chance you got.

WADE

Travis, we can't shoot that son of a bitch if we don't have guns.

CHASE

And you can't shoot if you don't have arms.

WHAM! A LOUD METALLIC BANG OUTSIDE.

ERIN

What's that noise?

LUKE

At this point it could be a great white shark...

WHAM! This sounds more deliberate. And then...WHAM! The lights go out! The GENERATOR HUM quickly dying out.

Ken moves to the window and peers out.

EXT. CABIN - NIGHT

Ken presses his face close to the glass to see what's out there.

A HUGE FORM MOVES BY FRAME! Ken falls back, startled.

INT. CABIN - NIGHT

TRAVIS

What's going on out there?

Glares at him.

ERIN

Well, since there are no monsters out there I guess nothing could have taken out the generator.

KAYLA

What? It can't be that thing, can it? I mean, it doesn't have a brain.

(turns to Chase)

Does it?

KEN

Got a better idea?

SLAM! Something heavy and hard hits the front porch. Everyone spins to the door. Wham! Again the noise. Wade grabs his face, looking like he's losing it. Wham!

Luke jumps up and moves over to Travis, taking his sidearm from his belt. Travis looks at him.

TRAVIS

You want to check that out?

LUKE

(sarcastic)

I'm just dying to.

They move towards the door together....slowly. Wade and Kayla aim their guns as steady as they can. Luke grabs for the handle and stops, whispers to Travis.

LUKE (CONT'D)

Let me ask you....why are we even opening this door?

(CONTINUED)

CONTINUED:

Travis just gives him that glare and Luke shrugs, turns the handle. The door creaks open, everyone tenses.

The air outside is cold and still and very, very dark....
Luke peers outside, his gun ready. Nothing. All is quiet.

He closes the door slowly...

LUKE (CONT'D)

Nothing.

Then it happens! Eli's body flies through the open door
knocking Luke to the ground.

Wade fires at them!

WADE

Come on Kyle! Let's take him
out!!!

TRAVIS

Stop!

Travis slams the door, backs up. Luke pulls out from under
the body and charges on Wade.

LUKE

Wade you idiot!

Wade sticks his gun on Luke.

WADE

I didn't know what it was!

Kayla tries not to come unwound.

KAYLA

Who is that old man!

Chase appears to be at a loss as everyone else.

Erin looks to the corner of the room, her back pack sitting
unguarded. She moves to it quickly, flips it open and pulls
out from a small zipper inside....A GUN!

She charges up to Travis in the commotion and sticks the gun
in his ear.

ERIN

I start shooting in three...
(cocks gun)
Two....

(CONTINUED)

CONTINUED: (2)

TRAVIS

Okay!

He drops his. Kayla stares at her a moment and then finally drops hers. Luke snatches Wades from his hands as well. Erin looks at Luke.

ERIN

You too lover boy.

A moment of stunned silence and he tosses his gun. Harris and Ken go for the guns when Erin...

ERIN (CONT'D)

Hold it.

They stop, trying to get this figured out.

TRAVIS

Well, looks like our damsel in distress has a dark side.

CHASE

You okay there little darling?

Erin is shaking. Rage, nerves...but shaking.

ERIN

Oh I'm just fine. I'm real fine now. And why am I fine you ask? Trapped in a cabin with a bunch of bank thieves with guns and some angry rock throwing monster?

She grabs hold of her quickly tensing fingers.

TRAVIS

Easy darlin'....

Erin looks at Ken and Harris.

ERIN

That's easy. Because if you spend your life doing everything to please someone else, eating the way they want, living the way they want...even marrying the way they want. You can feel pretty...dead.

She begins to flick the ring again on her finger, dangerously close to the trigger. Luke moves slowly towards her.

(CONTINUED)

CONTINUED: (3)

ERIN (CONT'D)

So, I go from one man who my whole life would never show he cared to nearly marrying another who cared too much. And for once in my life I just do something for myself and just leave. And look where I find myself?

(beat)

And the funny thing is, that's what makes me feel fine. If things can go from that bad to this worse... then by all means they got to be able to get a whole fuckin lot better.

Erin looks the group over closely, coming back to reality.

ERIN (CONT'D)

So...you want to know what I think? If even one of you wants to try and get out of here and start your damn life over again right...Then quit pointing these things at each other and start backing each other up!

Erin tosses Luke the gun.

ERIN (CONT'D)

Here's your chance lover boy. Take this thing and use it right. For once.

Luke slowly, almost apprehensively, takes the gun...He turns to everyone, takes a breath.

There is a tacit consensus in the room as every one reaches for the guns and slowly pick them up. No one points them at each other this time, they just go back to checking the windows and doors.

Erin sits by the fire place, staring into the flames.

EXT. CABIN - NIGHT

The rear door to the cabin opens slowly...Harris sticks his head out, looks around, SMALL FLASHLIGHT in his hand.

HARRIS

Can't see nothing.

(CONTINUED)

CONTINUED:

Travis and Chase step into the door frame cautiously, looking outside as well.

TRAVIS
"Can't see nothing"? Does that
comfort you?

HARRIS
Son, at my age I'm comforted
knowing I am still standing here
talking to somebody.

TRAVIS
So, "at your age" can you still fix
that generator?

Harris shoots him a glance, offers out his hand.

HARRIS
Age before beauty.

Travis smirks and moves out, Harris follows behind. Chase presses himself up against the door, rifle ready.

Harris and Travis move over to the SMALL GENERATOR along side of the wall. A CABLE has been broken off, the dents and scratches on the generator very apparent. They rotate the flashlight to the side where a LARGE ROCK sits.

TRAVIS
How did it know?

Harris looks back to Chase who has the same worried look on his face. The sheriff bends down for a closer look at the damage.

HARRIS
Looks pretty clean. I think I can
reattach it.

He fumbles around with the cable as both Chase and Harris scan the area closely, nervously. Everything seems to move. The trees. The bushes. The night itself.

TRAVIS
Hurry up pops, it's starting to
feel funny out here.

Harris finally reattaches the cable, reaches around to a switch and it hits it. WHOOMP! The generator hums to life.

INT. CABIN - NIGHT

Kayla and Luke look around the room as the lights come back on.

EXT. CABIN - NIGHT

Travis smiles.

TRAVIS

Nice work.

And as he light from the cabin slowly illuminates the trees behind Travis we see the blurry but distinct image of the giant watching them!

Chase sees it first, his face in a momentary state of shock and awe. Then, he is back on reflex.

CHASE

Move it!!

He shoulders his rifle and fires, tearing up the bushes as it roars in anger. Travis and Harris quickly stumble back to the door as the thing charges!

INT. CABIN - NIGHT

The three men move in the door as quick as they can as the violently moving shape descends on them. They slam the door just in time...backing down the hall, their guns trained on the door.

Nothing. Quiet once again. The pounding and roaring never comes. The three drop to the ground, exhausted as the others file in the shadows of the background, silently watching.

INT. CABIN - NIGHT

Ken and Wade stand near each other, looking out into the darkness. Occasionally, they steal glances at one another.

WADE

So what are we going to do? Just mope around here like a bunch of sitting ducks?

KEN

Sitting ducks? That's like a thirties gangster term isn't it?

Wade casually waves the gun towards Ken.

(CONTINUED)

CONTINUED:

WADE

Be careful Mr. Mountie. When the shooting starts again you don't want to get caught in front of a stray bullet.

Luke moves from the kitchen looks to Ken.

LUKE

Hey.

KEN

Hey what?

LUKE

You scrap pretty good.
(turns to Wade)
Guy hits pretty hard.

WADE

Well, not hard enough apparently.

LUKE

Thanks. That's real nice.

Luke moves off, spots Erin by the fire.

Ken looks to Wade and the two exchange a quick uncomfortable glance.

INT. CABIN - NIGHT

Erin plays with the videotape in her hands. An OLD TV near by. Luke stands over Erin, stands near her. Kayla rolls her eyes at him. He catches this, turns to Erin.

LUKE

Sounds like you've had a pretty crappy day.

She doesn't answer.

LUKE (CONT'D)

Hey, you made a move. You said screw what everyone else thinks, I'm doing this for me. That's good.

She looks to him,

(CONTINUED)

CONTINUED:

ERIN

Oh this coming from the womanizing bank robber. Well, thanks for the moral booster, but somehow it lacks a bit of credibility.

This stings Luke, but he hides it as well as he can.

LUKE

What? Like I can't have morals?

ERIN

You just can't see it can you? Go look in the mirror Luke. But look real hard, past the smile and green eyes. Look at the heart...if you can.

Luke tries to find his posture-of-cool again while facing this onslaught of truth.

LUKE

I'm past all this okay. You don't want my friendly pick me up, that's fine.

He moves away, drops into the couch, looks to Kayla smiling.

KAYLA

Shot down....

Luke reaches for a PACK OF SOMETHING on the table. Pulls out a food substance and starts to chew it, reacts and looks to Chase in the corner.

LUKE

What is this stuff?

CHASE

Freeze dried jerky.

LUKE

(takes another bite)
I really want to get out of here.

Ken looks at him, laughs.

LUKE (CONT'D)

You know, sometimes life sneaks up on you.

(MORE)

(CONTINUED)

CONTINUED: (2)

LUKE (CONT'D)
 You think your going to grow up and
 be a rock star and find that life
 has just cornered you in some alley
 and the only way out is to fight.

Ken shakes his head.

KEN

Do you just not realize what you do
 hurts people?

Chase grabs an ASH TRAY and throws it at Luke, who
 reflexively grabs it. He looks stunned at Chase.

CHASE

He knows when something is going to
 hurt, just like the rest of us. He
 knows what to do to stop it too.
 Just like the rest of you.

(beat)

Priscilla back at the cafe covered
 for your sorry butt boy. I know
 that girl. She did that cause you
 made her feel important, didn't you
 hot shot? Said something to make
 her feel like you were going come
 back and make her a princess. But
 you don't give a damn, do you? And
 you did it anyway.

Luke looks to Erin, feeling naked.

LUKE

You know what mountain man, I think
 that's enough of your mouth
 tonight.

Luke gets to his feet, Ken takes aim.

LUKE (CONT'D)

I don't owe you an explanation!

Chase motions to Ken it's okay.

CHASE

No...you don't owe anyone anything,
 do you? But at least right
 now...you ain't fooling no one
 either.

Luke looks once more to Erin, his shield down.

INT. CABIN KITCHEN - NIGHT

Chase takes a seat at the kitchen table, trying to peak out into the night. Harris joins him at the table. There may be some estrangement here.

CHASE

I'm sorry about your officer. He seemed like a good kid.

HARRIS

He was.

Harris fidgets a bit, but remaining focused.

HARRIS (CONT'D)

I just....well, I want to say, considering these circumstances.....All these years...people In town not understanding... Not...

CHASE

You don't have to apologize for no one sheriff.

HARRIS

Well, okay. I'll apologize for myself then. I always figured whatever it was out there that night you lost Sara...it wasn't...I also know I had a lot to say about you not being a part of my department. It's just...just I

Chase stands. It's uncomfortable, but he can also understand.

CHASE

No hard feelings Harris. What are you going to do. I have to pull over some guy speeding through town, he looks up at me and says with a snicker: "Hey officer, ain't you the guy that filmed Bigfoot? I seen you on TV."

(beat, has heard it before)

You can't have someone wearing that badge that made a name for himself talking about a big ape.

(beat)

(MORE)

(CONTINUED)

CONTINUED:

CHASE (CONT'D)
The crazy fella that lost his wife
and had a breakdown...

Harris looks to him, places a hand on his shoulder.

HARRIS

I hate to say it but I wish I could
say you were crazy at this point.
(beat, looks outside)
But your not.

Then, to both of their surprise, the VOICE OF SARA laughing
begins to drift from out of the living room...

SARA (O.S.)

Grumpy husband...that's what you
are. Grumpy, stubborn, wants to do
things his way, full of pride.

Chase moves from the table as if in a dream, towards the
living room.

INT. CABIN - NIGHT

As Chase rounds the corner, he notes the TV on, the haunting
image of himself and his wife on the screen and the group in
the living room watching closely, riveted. The tape in the
VCR.

SARA

But you know what...you also
believe in the best in life like no
one I have ever known. No matter
how bad times get, no matter how
hard you want to resist..you always
find a way to come shining through.

Chase stops, her words returning to him once again for the
first time in who knows how many years.

And then the large image crosses the screen and pulls
everyone at a new attention.

Chase grabs a REMOTE on the table and hits the pause. The
creature's misshapen form frozen on the screen. He places
the remote back down, looks to the others.

LUKE

What is this thing? You're old
friends with it.

Chase looks to the window, shaking his head.

(CONTINUED)

CONTINUED:

CHASE

Bigfoot. Sasquatch. The Mountain Devil. Got itself a lot of names. But kid, outside of that, everything I thought I knew...was wrong.

The captive audience doesn't move an inch.

KAYLA

Well, I don't know about the rest of you killjoys, but I got a bladder that's been yelling at me for an hour now.

(to Erin)

Come on GI Jane, let's go powder ourselves.

Erin stands, a bit unsure but follows her down the hall.

Luke stands, moves to the window.

LUKE

I thought these Sasquatch guys ate berries and crap.

INT. CABIN BATHROOM - NIGHT

Erin leans against the bathroom door. Kayla is pulling up her pants, the scars running up and down her beautiful legs. Kayla notes Erin is staring.

KAYLA

Admiring my beautiful legs? See, I don't keep photos of my ex boyfriend all folded up in my purse. These are all the reminders I get.

She buttons them up and moves to the sink to wash her hands, looking at Erin's reflection in the mirror.

KAYLA (CONT'D)

That's right. We all got our scars. Some of us just wear them on the inside. Cover them up better with a nice car, an interesting life or a pair of big tits.

Kayla moves close to Erin, looks at her a beat.

(CONTINUED)

CONTINUED:

KAYLA (CONT'D)

Some of us can't hide them. Some of us have to carry them around for the whole world to see.

Kayla moves out the door.

INT. CABIN HALLWAY - NIGHT

Kayla and Erin move down the narrow hallway. As they pass a door....

THUMP!

Something on the other side. The two women stop, looking towards it. Erin readies her gun. Nothing more. Kayla looks to Erin and reaches for the handle.

ERIN

Easy.

She turns it slowly and the door creaks open...

POV

The two look into the room, it's darkness hardly inviting.

INT. CABIN - NIGHT

The others in the living room align themselves to see down the hall. Chase moves closer. Wade stands near the front door.

CHASE

What is it?

KAYLA

Don't know old timer...probably nothing.

As Chase moves closer, those in the living room stand stark still. Wade stands by the front door, smells the air.

WADE

There's that stink ag....

BOOM! The front door explodes forward and Hell follows with it!

The beast bursts into the living room, ramming Wade against the far wall. Everyone jumps, completely caught off guard. This thing is more vicious than any of us have even imagined.

(CONTINUED)

CONTINUED:

Wade begins screaming in the creatures arms as it pounds him against the lights.

Chase, Harris, and Ken all try and get a sight on it, but the man in his arms makes it near impossible.

TRAVIS
Shoot it!

WADE
Help!!!!

HARRIS
Wait'll he drops him!

INT. CABIN HALLWAY - NIGHT

As Erin bolts for the living room, Kayla takes her chance and flies through the room and out the window.

INT. CABIN - NIGHT

Harris tries to get a shot and then...

HARRIS
Damn it to hell...

He shoots the creature in the leg. It roars and spins Wade smack into Travis who flies across the room. It's eyes on fire it moves towards Travis.

Harris sees this and rushes to Travis, grabbing him, dragging him out the front door.

HARRIS (CONT'D)
Everyone out now!

Luke spots the cash on the counter and moves for it. Erin pops in the room seeing him grab it. He turns to her, a beat, then.

LUKE
Come on.

She runs towards Luke as the rest of them move outside quickly, the beast swatting at them and then returning to the kicking and screaming Wade.

EXT. CABIN - NIGHT

The group is outside, turning back to the nightmare inside the house. Ken looks to Harris.

(CONTINUED)

CONTINUED:

KEN
We can't let him...

Harris is already moving back to the door.

HARRIS
Stay there.

As Harris moves to the door, gun raised, the SOUND OF SCREAMING AND DESTRUCTION suddenly halt. The silence is deafening. All look towards the dark house staring back at them.

Ken reaches over and grabs the cash bag from Luke's hand.

Footsteps in the trees! They all swing to look and see Kayla moving as fast as she can through the dark.

WHAM! The creature charges the front door!

All the guns open fire! Tearing the front of the cabin up as the beast roars back inside.

CHASE
Hold it. Hold it.

The gun fire stops, the SOUND OF FOOTSTEPS TEARING THROUGH THE HOUSE. A GLASS BREAKS. Instinctively all look around the side of the house.

LUKE
Dude, I think he's back outside.

Snap! A noise in the cabin again, guns trained to the door instantly. And then...Wade stumbles out! A bloody mess. He collapses to the porch, dead as they get.

AWHOOOOOOOOOOOOOOOOOO! A howl that chills everyone's blood, off in the distance. But not far enough.

Harris turns to Travis, tosses him a gun.

HARRIS
Let's go.

The group starts at a run, the same direction Kayla vanished in.

EXT. FOREST #3 - NIGHT

The anxious group plows through the darkness, the moonlight their only guide. Their hearts carrying their legs faster and further than they're used to.

Harris' breathes deeply, his gasps painful.

EXT. FOREST #3 - NIGHT

Kayla moves quickly through the trees, not sure where she is going and not caring. Instincts on auto drive. As she pounds through the mud and earth, the sound of crashing trees grabs her attention.

She stops, waiting, listening. THE SOUND AGAIN. Her breathing speeds up, the sound too close.

Kayla turns to a tree and frantically begins to climb. Her arms grasping for any branch. We grit our own teeth watching her climb. **Then beneath her, Sasquatch appears!**

EXT. FOREST #3 - NIGHT

The group stops, KAYLA'S SCREAMING off in the distance.

ERIN

Which way?

They all look around, tense.

EXT. TREE - NIGHT

Kayla struggles up the tree. The Sasquatch begins to ram it's massive body against the tree! Kayla aims her gun unsteadily at the monster and fires off several shots to no avail. And then the gun finally clicks!

EXT. FOREST #3 - NIGHT

As they stand by, listening hopelessly, Luke raises his shot gun and fires off a blast in the air. The others turn to him, getting the idea and also fire shots off into the air.

EXT. TREE - NIGHT

The Sasquatch turns for a moment, the shots grabbing his attention. Kayla makes some distance...but not enough. She has hit the top of the tree! She turns back to see the Sasquatch now once again focused on her.

Kayla's face grows defiant as she spits at the beast.

(CONTINUED)

CONTINUED:

KAYLA

You don't get the pleasure you ass!

And Kayla dives from the tree!

EXT. FOREST #3 - NIGHT

The group are now suddenly aware of the quiet. The screaming and growls no more.

Harris, his face in immediate pain, clutches his chest as he collapses to the ground. Ken turns to him.

KEN

Sheriff!

The younger cop moves to him, grabbing him.

KEN (CONT'D)

Sheriff. Take a breath. Come on.

Travis watches closely, shakes his head. Something about this sight, he knows.

TRAVIS

Breathing ain't going to help him.

Ken snaps.

KEN

Shut up you ass! What do you care!

And then, in an agonizing moment, Harris goes limp, his breath passing his lips in a final wheeze. Ken places his head to the older man's chest. He then begins to press hard on his chest, over and over.

The others watch, feeling the helplessness.

Travis takes a deep breath and tosses his gun to Chase, moving towards Harris. As he approaches Ken, the young cop grows defensive, like a lioness over her dead cub.

KEN (CONT'D)

Back off!

TRAVIS

Cool your heels Gomer. Let me in.

(beat, firmer)

Come on!

(CONTINUED)

CONTINUED:

Ken pulls back, sensing that it may be the best thing as Travis moves over the fallen sheriff. Travis cracks his fingers. What takes place over the following dialogue is the difficult and desperate CPR tactics for a heart attack. It's hard to tell if the tension in his voice is from his action or his memory.

TRAVIS (CONT'D)

I was thirteen years old and my old man could drink an Irish Man blind. Drag me to more beer buddy drinkin contests than I can remember. But one night, he pushed his limit. I new that bastard had let his ego get the best of him. We were walkin down the docks, Chesapeake Bay, I saw him take this big gulp of air, thinkin maybe he was trying to get some fresh sea salt in his lungs. Then he fell flat on his face. I turned his big bloated belly over and began beating on his chest like a drum...over and over...screamin and cryin. Trying to get that rusted heart of his going. I said "come on you old heart. Beat you son of a bitch!"

Then, Harris' eyes open! His breath snapping back into his lungs as he sits up. Travis falls back, exhausted from the effort as Ken moves to Harris.

KEN

Harris! Thank God...

All eyes turn back to Travis who slowly rises as if he never once broke from his story, lost in thought.

TRAVIS

..But, that old boy's heart never did start beating again.

(beat)

Dumb bastard.

Travis moves over to get his gun back from Chase, who hands it back gladly.

EXT. FOREST CLEARING - NIGHT

The group comes to an opening in the trees, a stretch of open field ahead of them.

(CONTINUED)

CONTINUED:

CHASE

This clearing up ahead, it's another half mile and we're at the edge of town.

They continue to look behind them, nervously.

Erin looks back to see Luke writing something on AN ENVELOPE and sticking it into his pocket. She frowns, knowing there is cash inside of it from the bag. She moves over to him.

ERIN

Still have your mind on "priorities" huh?

LUKE

What are you talking about?

Erin realizes as she speaks...

ERIN

You know, it's really not hard to change if you want to. It's only hard when you really don't give a damn.

She moves off, leaving Luke alone once again.

Ken is walking with Harris, sticking close. He turns to look behind him, seeing the dark length of forest they have managed to clear. But he seems to be looking further than that.

Harris moves ahead, up to Travis. The two men look to each other, nodding.

HARRIS

Thank you.

TRAVIS

Sure.

(beat, smiles)

Just don't tell any of my friends.

That's when it happens: SASQUATCH vaults from the trees and blasts into Travis, his gun flying from his hand. Chase is knocked to the ground.

Luke and Ken charge up firing their weapons into the monster's back. It flinches, but is so far gone in it's primal rage, they don't slow him down at all.

(CONTINUED)

CONTINUED: (2)

Click. Click.

Their guns empty. The beast turns a menacing face to them that would freeze the most hardened man. It raises it's arms in what can only be taken as some sort of primitive warning.

Travis groans at it's feet, crawls towards the nearby trees, where his gun lies. He grabs it, just as the thing turns to him. And then...We hear the CELL PHONE RING! Both Travis and Sasquatch react.

TRAVIS (CONT'D)
Hello? Charlie?

The Sasquatch moves to Travis, whose face now registers the inevitable, smiles.

TRAVIS (CONT'D)
Ah what the hell Charlie. Sell it
all....

Then the giant grabs Travis and slings him into a tree!

Ken's gun empty, grabs for his knife, and in a sudden impulsive moment, charges the beast, jumping on it's back.

LUKE
Hey!

The thing thrashes around trying to throw the human parasite off of him.

HARRIS
Ken!

Luke goes for a log and then...

CHASE
Forget it! You two cut back
through the trees. Keep running
and don't stop.

Luke pauses a moment as Chase pulls Harris with him through the trees, back into the forest. He fires off a shot at the beast as it begins to pummel both Ken and Travis. The beast turns to Chase as Luke and Erin slip away in another direction.

IT TURNS TO THEM, FANGS GLISTENING.

Boom! Chase fires another shot and Sasquatch turns back to the older men, moving towards them.

(CONTINUED)

CONTINUED: (3)

Luke and Erin slip further into the bush at a run.

EXT. ROAD - NIGHT

Erin and Luke tear through the woods, their hearts racing as fast as their feet. They approach a dark clearing, the trees opening up.

Bam! Bam!

The sound of gun fire stops them. They both listen, the loud voices and growls in the distance.

CHASE (O.C.)

Hah! Come on!!

Bam!

Then it's quiet. CRICKETS. The wind.

WHOOMP! A TRUCK DRIVES by them! It's huge carcass of metal passing by at seventy miles per hour. The two jump. They look to the ground and see the cement.

They are on a road! They turn to the truck, yelling. But it continues down the road, the light slowly dissolving into the dark and then it's gone.

ERIN

Damn it.

And then the two look to each other, realizing the CRICKETS are no longer chirping. They turn to the woods, the LOW BREATHING suddenly audible. The hot steam becoming clear in the trees. They step back slowly, watching.

Luke turns to look at Erin, catches the look on her face. We see the change in his eyes.

LUKE

(whispers)

It would have been nice.

She turns to him.

ERIN

What?

LUKE

Just start running and don't stop.

(CONTINUED)

CONTINUED:

She looks at him, maybe sees the change in his face. Luke grabs A STICK on the ground, snaps back to her.

LUKE (CONT'D)
(yelling)
Just go!

She does, her feet carrying her down the road. Luke turns to the dark form taking shape in the trees and charges.

LUKE (CONT'D)
Come on big boy.

He charges into the darkness. Erin turns and sees as the arms reach out from the blackness and carry Luke up into the air! She stops.

ERIN
Luke!

Slam! Like a car hitting you at 50 mph hour, the SOUND of Luke's breath leaves his body in an explosion. The SOUND OF FLESH HITTING BARK, over and over. It is hard to tell where the crunching noise is coming from.

Erin is unable to leave him behind.

ERIN (CONT'D)
Hey! Stop! I'm here!!

Luke's limp body sails out of the trees onto the cement.

Erin begins to move to him when...the giant steps forward onto the road! He moves over to Luke, reaches down and touches him. Luke groans but offers no resistance.

Then, the Sasquatch turns to Erin and begins moving slowly towards her.

CHASE (O.C.)
Erin!

She turns, surprised to see Chase and Harris limp their way from the trees. Chase's gun now trained on the simian. They move to her as it closes in on them agonizingly slow. Chase's rifle remains focused on him.

CHASE (CONT'D)
Well, come on then!

(CONTINUED)

CONTINUED: (2)

But then, something begins to happen...the creature begins to slow, moving at an exhausted walk. His head begins to drop, his once vicious snarl slowly replaced by a softening face.

That is when we notice the trail of blood he is leaving behind. His wounds from the battle leaving their mark on the cold cement.

As the three step back, the giant then turns slowly toward the tree-line and drops to his knees, still trying to move forward. He no longer seems to want to get them, he just wants to move...somewhere.

It crumples to the ground, a sigh of breath escaping from it's collapsing lungs. It's long arm reaching for the trees as if to touch them one more time.

The three watch as the giant loses it's battle to life. Erin moves over to Luke, cradling him.

And then with one final groan....the Sasquatch dies.

The two men move towards it cautiously.

Luke looks up to Erin, blood coming from his mouth.

LUKE

That....that...was intense....

She nods, stroking his hair lightly.

Then...another NOISE catches all their attention...in the forest. Chase raises his rifle as the trees part...

ANOTHER SASQUATCH!

Harris, Chase and Erin freeze.

This one a female, lighter in color. The face of the new comer turns to them, it's expression a calm that we have not yet seen on one of these animals.

After a beat, she pulls her gaze from the smaller invaders and moves over to the fallen one. She smells him, twice, and then lets out a noise that could only be a sigh of pain.

She knows her mate is dead.

She then grabs the fallen body and slowly begins to drag her mate back to their green world.

(CONTINUED)

CONTINUED: (3)

At the trees, it stops one final moment, the dead creature cradled in it's arms and turns to Chase. Chase returns the look to this new one, and we now feel that we may have been somewhere like this once before, a long time ago.

And that's when we notice the BABY SASQUATCH on her shoulder!

It's small newborn arms wrapped around her neck, grasping her fur tightly. It's matted hair, still wet from it's recent birth.

Chase lowers his rifle, Harris lowers his head and Erin holds back what may be a tear as they all come to realize who have been the real invaders here.

With one final breath, mother and child step back with the fallen father and disappear into the darkness of the timber.

Luke's eyes return to Erin.

LUKE (CONT'D)

Reach...reach in my...pocket.

She reaches in, careful as he flinches from the pain. She pulls out the large bill fold of cash in the envelope.

LUKE (CONT'D)

I made a lot of promises...For once, I wanted one to be more than just a promise.

Erin nods, knowing what he means.

ERIN

I guess even a guy like you has something good going on in that heart of yours.

He smiles, faintly.

LUKE

Even a broken watch...is right twice a day....

She smiles, then turns, sees Chase and Harris watching them. Harris sighs, looking up as if he didn't see a thing.

Erin looks back to Luke who is now obviously...gone.

Harris reaches for his walky, places it to his mouth.

(CONTINUED)

CONTINUED: (4)

HARRIS
Stanley? You there? Over.

A beat...and then a very excited Stanley pops on the walky.

STANLEY (O.S.)
Holy Moley Sheriff! Is that you??

HARRIS
Yeah, it's me.

STANLEY (O.S.)
Uh..sorry for the language but it's
good to hear from you sir. Where
are you? Over.

HARRIS
Not sure son, but it's a heck of a
lot better than where I was before.

EXT. ROADSIDE - DAY

Stanley's truck and Chase's tow truck sit off the side of the road. Harris, Erin and Stanley carefully place Luke's coat covered body into the back.

Off to the side, Chase with his arm wrapped over Raquel's shoulder, stares out into the forest.

STANLEY
(re: Luke)
That one of the bad guys?

Harris looks to the body and then turns back to his deputy, hands him the bag of money.

HARRIS
No. That's one of the good guys.

Raquel looks to her father.

RAQUEL
What happened out there?

Chase takes a beat, thinks. He hugs her tighter.

CHASE
I got a lot of making up to do with
you.

He pulls her across the street as they move towards the others. Stanley turns

(CONTINUED)

CONTINUED:

STANLEY

What...well, what happened?
Was..was it a bear or something.

Harris looks to Chase who watches amused, for once on the other side of the fence.

HARRIS

Yeah...a bear or something.

STANLEY

Damn.

The younger cop moves off as Harris shoots a final look to Chase.

CHASE

Join the club Sheriff.

Chase and his daughter move off towards their truck.

Harris turns back to see Erin who stands at the far end of the street.

Erin looks down to see the envelope in her hand. A smile touches her lips as she reaches down and pulls the ring from her finger.

ERIN

Someday. Someday when I want to.

And then she hauls the ring off into the distant sky. With a sigh she looks to the beautiful horizon ahead of her.

EXT. DINER - DAY

The sun bathes the mountain side with fresh new warmth.

In front of the diner from the opening scene is Priscilla sweeping the porch, the routine she has done most of her life.

A RENTAL CAR pulls up into the lot, stopping shy of the front. WE FOLLOW THE FEMALE LEGS as they move towards the hard working waitress. Priscilla turns to see Erin approach.

ERIN

Hi.

(CONTINUED)

CONTINUED:

PRISCILLA
Hi there.

ERIN
Are you Priscilla?

PRISCILLA
That's me.

Erin reaches into her purse and pulls out the envelope.

ERIN
I have something for you.

PRISCILLA
For me? What is it?

Erin hands it to her.

ERIN
A whole lot of hope.
(beat)
Don't ever let it go.

Erin moves back to the car as Priscilla looks to the envelope and reads the note from Luke on it:

ENJOY THE RIDE TO YOUR FUTURE - LUKE

She opens the envelope and sees the huge wad of cash. Her jaw drops as she sits on the porch, stunned.

She looks up to see Erin's rental car pulling away down the dirt road. The dust swallows the car in a cloud and we hear a strange sound that may be THE DISTANT SCREECH of tires....or maybe something else.

THE END

(MORE)