

SUPERUNKNOWN

by  
the Fraziers

11/03/94 Draft

EXT. FARM - EARLY MORNING

Snow falls on a small farm carved into a wooded area. Through the predawn darkness, find...

A clapboard farmhouse. A '78 Chevy pick-up parked in the gravel drive. A chicken coop. A barn. All blanketed in snow.

In the silence, a PHONE RINGS.

INT. FARMHOUSE - BEDROOM - SAME

A couple sleeps in bed. MAGGIE BOYD (20s) stirs from the ringing phone. She nudges SAM BOYD (20s) next to her.

MAGGIE

Honey, answer that before it wakes--

GIRL (O.S.)

Mommy!

Too late. Maggie flicks on the light and moves off down the hall as Sam answers the phone, rubbing sleep from his eyes.

SAM (INTO PHONE)

Yeah?

INT. LINDY'S BEDROOM - MOMENTS LATER

Three-year-old LINDY sits up in the dark. Big brown eyes pooling with tears.

LINDY

There was a noise outside.

MAGGIE

It was just the phone ringing.  
Mommy's got you.

Maggie wraps Lindy up in her arms.

INT. KITCHEN - LATER

Sam pulls on a parka and grabs his keys, annoyed. Maggie's fixing Sam a bagged lunch while holding Lindy.

SAM

Should be paying me time and a  
half, calling me in at this hour.

MAGGIE

This job is temporary. Just until  
we get on our feet with the farm.

SAM

What farm? When you said we were  
gonna trade our stoop for a coop, I  
didn't think that's all we'd be  
gettin.'

MAGGIE

Sam.

Sam looks at Maggie. Her good weather softens him.

MAGGIE

Remember why we're doing this.  
(squeezes Lindy)  
She's got a real chance out here.

SAM

I know. I'm just tired is all.  
'Place needs a lot of work.

MAGGIE

(to Lindy)  
What's mommy always say? Don't see  
things like they are...

MAGGIE/LINDY

"See what they could be!"

SAM

(a smile curling)  
You know, it's not a fair fight  
when you're both smiling like that.

Sam kisses Lindy and Maggie. As he heads out the door...

SAM

We'll feed those chickens together  
when I'm back, Lindy-girl.

LINDY

Chickens!

EXT. FARMHOUSE - EARLY MORNING

Sam hops into his Chevy with a smile. As he starts it up, the  
radio comes alive with The Police's *Message in a Bottle*.

As Sam backs out, Maggie comes from the house holding his  
lunch, Lindy still in her arms.

MAGGIE  
Sam! Your lunch!

Sam doesn't see her, and can't hear her over the music.

MAGGIE  
What're we gonna do with your dad?

As the Chevy disappears down the road, Maggie turns to carry Lindy back into the warm house when...

SQUAWK! SQUAWK! SQUAWK! Through the darkness, we HEAR THE CHICKENS suddenly losing their shit in the coop.

LINDY  
What is it, mommy?

MAGGIE  
Probably just a fox, sweetie. You get inside and I'll scare it off.

Maggie makes sure Lindy is safe inside, then moves toward the noisy coop, arming herself with a snow shovel as she goes.

FROM INSIDE THE HOUSE

Lindy stands at the storm door, her face pressed against the glass, struggling to see her mother out in the dark.

BACK ON MAGGIE

Wielding the shovel, approaching the squawking coop as -- WRACCK! -- a murderous shriek from a chicken. Maggie stops.

Then another WRACCK! And another. Like the chickens are being slaughtered one by one until... No more squawking.

In the eerie silence, Maggie scans the area. She spots LARGE FOOTPRINTS leading from the woods. *It's definitely not a fox.*

Maggie stands there listening to the sound of her own breath, which ghosts out into the cold air in front of her.

Then, Maggie stops breathing for a second... and she can hear something else breathing nearby.

MAGGIE  
Is someone there?

Maggie searches the shadows beyond the coop. Her eyes stop on something: A PAIR OF RED EYES glowing in the darkness.

INT. FARMHOUSE - SAME

Lindy can see her mother standing with the snow shovel looking out into the woods, her back to us.

Maggie is just at the edge of the light coming from the house. Another step and she'll disappear from view. Then...

Maggie is YANKED violently into the dark by something unseen.

LINDY

Mommy!

Lindy can't see her mother, but she can hear her SCREAMS. She squeezes her eyes shut. A child wanting the world to disappear. Until...

WHAM! Lindy opens her eyes to see her mother throw open the door -- panic on her face -- blood on her hands and body --

Maggie slams the wood door closed behind her. Deadbolts it.

LINDY

Mommy?!

CRASH! We hear the glass of the storm door shatter outside.

MAGGIE

Listen to me. I need you to hide.

Maggie scans for a hiding spot: the pantry. She rushes LINDY inside of it. Bends down to her level.

MAGGIE

Lindy, no matter what you hear,  
don't say a word. And don't open  
this door. Do you understand me?

As Lindy nods obediently -- BAM! BAM! BAM! Something bangs against the kitchen door, trying to get in.

Maggie hugs Lindy, then closes her into the dark pantry, holding a finger to her mouth as she goes: *be quiet*.

INSIDE THE PANTRY

A sliver of light, but Lindy doesn't dare look. She HEARS:

The SOUND OF THE KITCHEN DOOR SPLINTERING. Then...

BOOM! THE DOOR EXPLODES OPEN. HER MOTHER SCREAMS!

LINDY covers her ears, and we SNAP TO --

INT. SAM'S CHEVY TRUCK - EARLY MORNING

Sam belts out "Sending out an SOS!" as he drives down the road, then looks to the empty seat next to him and realizes:

SAM

Aaand you forgot your lunch again.

He does a U-turn in the middle of the empty road.

EXT. BOYD FARMHOUSE - EARLY MORNING

The Chevy pulls up the driveway. Sam's eyes narrow on the house -- *the front door is hanging off the hinges.*

Sam pushes out of the cab -- a SCREAM from the house --

SAM

Maggie! Lindy!

Sam grabs his HUNTING RIFLE from the truck bed -- then he's racing toward the house --

INT. BOYD FARMHOUSE - SAME

Splintered wood and bloody prints. Sam charges in -- sees blood streaking across the kitchen --

SAM

Maggie?! Where are you?!

As Sam moves off to the living room, we stay in the kitchen:

The pantry door hangs open, Lindy's gone.

INT. HOUSE - VARIOUS ROOMS

Sam -- now frantic -- tears through the house -- his RIFLE leading the way as he searches the dark rooms. Then...

A FLASH OF MOTION BEHIND HIM.

Sam spins around -- nothing there. After a beat, he hears a GROWL from somewhere else in the house.

He follows the GROWL to the hallway -- a SPLASH at his feet -- like stepping in a puddle. Sam FLICKS ON THE LIGHT. And now we see blood streaking down the hall, leading into...

INT. BACK BEDROOM - CONTINUOUS

The barrel of the rifle pushes the door open. Sam squints through the darkness -- searching the room -- and his eyes find a pair of legs sticking out from behind the bed.

SAM

Maggie?!

No response. But as Sam moves toward her, he stops cold.

A FIGURE IN THE SHADOWS rises up behind the bed...

The CREATURE -- silhouetted in the moonlight -- its RED EYES burning in the darkness.

Sam goes ashen, struggling to comprehend what he's looking at. Then a DEEP SNARL snaps him back and he aims his gun -- the CREATURE lunges -- BANG! -- Sam fires!

A YELP of pain as the beast is ROCKED BACK.

Sam aims again, but before he can get a good look at it, the creature SMASHES through a window -- escaping into the night.

Sam rushes to Maggie, cradling her bloody body --

SAM

Oh god, no!

LINDY (O.S.)

Daddy...?

Sam spins to see Lindy in the doorway. Shaking. She saw everything.

And as young Lindy's gaze settles on HER MOTHER'S LIFELESS BODY in her father's arms, we...

CRASH TO BLACK.

CLOSE ON AN SAT QUESTION

*In line 10, the word "ambivalent" most nearly means...*

INT. CLASSROOM - DAY

MASON CHAMBERS (16) scans the possible answers. Doc Martens, flannel, and a sheet of wavy brown hair, shaved underneath. Everything about him tells us that we're...

*At the height of the Grunge movement in the mid-90s.*

He taps his leg, a song in his head. The kid beside Mason shush-eyes him. Mason smiles and gives him the finger.

Mason looks at his test. But he can't get the beat out of his head. *Fuck this*. He gets up, drops his test in the trash, and exits. As he walks down the hall, PRELAP A DRUM SOLO...

INT. GARAGE - DAY

A grunge band practice.

GAEL 'STUBS' SANCHEZ (15) on the drums. Short and stocky. Most innocent of the group. This is his mom's garage.

KIMI YANG (16) on bass. Purple hair. Always has a lollipop in her mouth.

JIMMY DOW (17), the band's manager (but really just Kimi's boyfriend who does their A/V). He rocks a worn Cal Ripken Jr. jersey that he never takes off.

And WES WATMAN (16), the lead singer who feels his mic levels are always too low. He's glossy grunge. And right now he's belting out Smashing Pumpkins' *Today*.

WREEEAAK. Light floods in as the garage door opens, revealing Mason. They all stop playing.

MASON

You guys sound terrible.

Mason picks up a guitar and plugs in.

STUBS

I thought your dad said you had to quit the band?

MASON

Whatever. Two three...

Mason starts playing and the rest of them come in. They're definitely better with Mason.

EXT. GARAGE - LATER

The band exits the garage, heading for their cars.

JIMMY

You were pure stoke, babe.

Jimmy leans in to kiss Kimi, who takes her lollipop out just long enough to give him a peck.

WES

Jimmy, you gotta turn my mic up.  
People don't come for the guitar  
licks, they come for the voice.

They all tolerate Wes. Barely.

MASON

(under his breath)  
I thought they came for his  
Abercrombie jeans.

WES

Hey fuck you, thrift shop.

STUBS

Whoa, okay. Ease off the pedal.

WES

I have three other bands trying to  
get in my pants. You want another  
front man? Good luck finding  
somebody else with a PA system *and*  
perfect pitch.

As Wes gets in his car, Stubs' mom, ALMA (late 30s), pokes  
her head outside.

ALMA

Gael, don't you have work today?

STUBS

Shoot. Can you take me?

ALMA

(shaking her head)  
Bible study. I'm hosting. But--

Alma calls back into the house to someone off-screen.

ALMA

Heather! I need you to take your  
brother to work!

HEATHER (O.S.)

He's not my brother. And you're not  
my mom, Alma. So, no.

Alma rolls her eyes. Then calls back into the house again.

ALMA

That's true. But I do have a  
certain sway with your father.

HEATHER (O.S.)

Dammit!

INT. HONDA ACCORD - DAY (MOVING)

FM radio blaring. HEATHER (18) drives. She's caught between the last days of glam metal and the grunge takeover.

Mason and Stubs are crunched into the back seat. Stubs, donning a Waxie Maxie's employee vest, plays drums on his knees with his sticks, using the head rest as a cymbal.

MASON

Didn't Jimmy and Kimi break up?

STUBS

Yeah, but they got back together.

MASON

But then they broke up again like two days ago, right?

STUBS

Uh-huh. Then they made up again last night. Which is good, because Jimmy's got that trailer that can haul my kit. And we need him to shoot our video.

HEATHER

Hey dipshit, cut it out with the sticks back there or I take 'em.

Stubs puts his sticks in his lap to keep from drumming.

MASON

Why are we shooting a video? We don't even have a band name yet. Or songs. All we play is covers.

STUBS

We have songs. You've written like four or five.

MASON

None of them have lyrics.

STUBS

Okay so Wes just moves his mouth on the video, then Jimmy can dub in the words when we have the lyrics.

MASON  
That's stupid.

STUBS  
Pearl Jam did it. Before Eddie  
joined the band, it was just Stone,  
McCready, and Jeff Ament.

Stubs unconsciously drums again on the back of the seat.

STUBS  
They didn't have lyrics. Just  
instrumental parts they made up, so  
they sent Eddie a tape with that,  
and he wrote all the lyrics for Ten  
in like a day. That's how he got in  
the band. Rest is history.

Heather swipes the sticks and chucks them out the window.

STUBS  
What the heck, Heather?!

HEATHER  
Did I not warn you?

STUBS  
Wait 'til my mom hears about this.  
She'll go straight to Tony.

Heather steers the car into the opposite lane. At the moment,  
there's no oncoming traffic, but they're on a back road  
heading up a hill with no idea what's over the crest.

HEATHER  
Only thing you're telling Alma is I  
don't have to drive your pimped  
ass around anymore.

MASON  
Uh, wrong side of the road.

Heather slams down on the gas pedal. A game of chicken.

HEATHER  
You gonna tell your mom?

STUBS  
What?!

HEATHER  
Say it.

Heather crazy-eyes Stubs in the rearview mirror.

HEATHER  
What's it gonna be? You gonna die a  
virgin today?

Stubs sees they're running out of road ahead. Finally:

STUBS  
Fine! I'll tell my mom I don't want  
to ride with you again!

Just before they crest the hill, Heather relents, does a hard  
swerve back into the right lane. Mason and Stubs exhale.

EXT. FREDERICK, MARYLAND - DAY

An aerial of the small suburban town. A cluster of spires,  
brick homes, and industrial buildings. ANGLE DOWN TO SEE...

EXT. FREDERICK TOWNE MALL - DAY

Heather's car pulls to the curb and Stubs and Mason get out.  
Before they can even shut the door, Heather speeds away.

MASON  
She really does not like you.

STUBS  
She'll come around. Mom and I are  
praying for her.

As they head into the mall...

MASON  
So, you're still doing that virgin  
thing, huh?

...we prelap with the Crash Test Dummies' *Mmm Mmm Mmm Mmm*.

CLOSE ON A PAIR OF HANDS

Flipping through cassette tapes in a music store rack. It's  
hard not to notice the FRESH SCARS on both wrists.

STUBS (O.S.)  
Is that Lindy Boyd?

PULL BACK TO REVEAL...

INT. WAXIE MAXIE'S RECORD STORE - SAME

Mason and Stubs watch LINDY BOYD (now 15) from across the store as she searches the cassettes. (The Crash Test Dummies song is piping through the store's speakers.)

Lindy's eyes may be no less brown and bright as when she was a little girl, but everything else about her now seems an effort to distract from them: an ironic D.A.R.E. t-shirt; a shoestring choker; effortless bedhead.

ON MASON AND STUBS as they gaze.

MASON  
You think it's true?

STUBS  
Is what true?

MASON  
You know, that she--

The STORE MANAGER appears.

STORE MANAGER  
Mr. Sanchez, you're supposed to be  
stocking in the back.

Stubs flashes a wave to Mason, then disappears into the back. Mason turns back to Lindy, considering her.

ON LINDY

As she scans the music, she sees Mason in her periphery as he pretends to casually move to the bin across from her.

MASON  
"Do you have the time to listen to  
me whine about nothing and  
everything all at once?"

LINDY  
What?

Mason holds up Green Day's *Dookie* cassette.

MASON  
This is what you're looking for.

LINDY  
Nope.

MASON

Alright, well -- you're in the Ns,  
so... Nirvana?

(shakes her head)

Nine Inch Nails?

(shakes her head)

Not New Kids On The Block?

LINDY

If I say yes, will you go away?

Mason smiles. But then he catches sight of her wrists --  
scarring on both -- and Lindy sees him looking.

Lindy subtly pulls her sleeves over her wrists. To spare her  
from the awkward silence, Mason quickly fills it with:

MASON

My summer sucked. It was just one  
long lecture from my dad about how  
I'm not living up to my potential.

(imitating his father)

"You know, the clock starts now on  
your future." "If you don't take  
the SATs you can't go to college."

LINDY

You should probably get a diary for  
that.

Lindy finds the tape she's looking for and gets in line  
behind other customers. Mason gets a peek at the album.

MASON

Neil Young? Well, that's  
unexpected. You a fan?

Lindy seems guarded about the album. Then, she searches her  
Jansport, not finding what she needs.

LINDY

Aaand... I forgot my wallet.

MASON

Not to worry. I've got a store  
discount.

LINDY

You work here?

Mason shakes his head, takes the tape from her, and puts a  
finger to his lips as he slips the cassette into his pocket.

LINDY

Yeah, don't be a hero. I can just come back for it.

MASON

Do it all the time. Never busted.

Lindy tries to stop Mason, but he's already walking out of the store. As she follows him...

BEEP! BEEP! BEEP! The store alarm blares. Across the way, a MALL COP spots Mason and Lindy exiting.

MALL COP

Hey! You two! Stop!

MASON

Time to run.

LINDY

What?!

As Mason sprints off, Lindy stutters a beat -- not sure what to do -- the Mall Cop coming for her -- then Mason pops back into frame, grabbing her hand and pulling her along --

MASON

Come on!

INT. MALL - CONTINUOUS

Shoppers and sales clerks look on as Mason and Lindy race through the mall, the Mall Cop trailing.

LINDY

Never busted, huh?

MASON

Admit it, this is fun.

Lindy buries a smile -- but yeah, this is fun. They take the escalator two steps at a time to the second floor...

AT THE TOP, Mason inconspicuously hands the Neil Young tape off to Lindy. He points toward a SEARS DEPARTMENT STORE.

MASON

You go through there. I'll meet you outside.

Lindy watches as Mason leaps onto the center rail of the escalators -- makes his way acrobatically down the railing -- skirting past the Mall Cop -- who then has to one-eighty --

And off Lindy shaking her head at the wild Mason...

INT. MALL - MOMENTS LATER

Mason still running through the mall. He spots a hallway and races down it -- corner -- another corner -- then he reaches a door at the end of the hall and... It's locked. *Shit*.

Mason turns to see the Mall Cop careening around the corner -- completely out of breath -- but he has Mason dead to rights.

The Mall Cop flashes a victorious smile as he approaches.

EXT. ROADSIDE - DAY

BEN CHAMBERS (38), in his Potomac Edison uniform, pulls up a downed power line with the winch on the front of his utility truck. Ben has some strap to him; but while he's gotta be 6 feet tall, life has him standing at 5'10.

DISPATCH (OVER WALKIE)

Ben, you got a call about your son.

EXT. FREDERICK TOWNE MALL - DAY

Mason slumps in the seat of Ben's utility truck. He's watching Ben as he speaks with SHERIFF ELLIS (50s).

BEN

Won't happen again, Sheriff.

SHERIFF ELLIS

You said that last time.

(then)

Trust me, I get it. Got two boys myself. Sixteen -- that's a tough age. But we're gonna go three strikes here, then I've gotta bring him to the station for a report.

Off Ben's nod of understanding...

INT. BEN'S UTILITY TRUCK - MOMENTS LATER

Ben starts the van. He goes to speak, but then stops himself.

As Ben pulls out of the mall parking lot, Mason spots Lindy sitting next to one of the loading bays, waiting there for him. Mason flashes a mischievous smile only she can see.

ON LINDY

Watching Mason go. She exhales: *that was exhilarating.*

EXT. CHAMBERS HOME - NIGHT

A ranch-style house in a suburban neighborhood. Ben's utility truck is parked in the driveway.

BEN (PRELAP)  
When you gonna take life seriously?

INT. CHAMBERS HOME - SAME

Ben and Mason eating dinner at the table along with Mason's mother, SARA CHAMBERS (36). She's the peacemaker.

MASON  
Oh yay, another lecture.

BEN  
Yes, another lecture. Because clearly nothing I've been saying has gotten through to you. Shop-lifting? Really? That's not you.

MASON  
Oh, and you know who I am?

BEN  
I thought I did.  
(then)  
That stunt today could've gone on your record. Colleges see that.

MASON  
Like I care.

BEN  
You should.  
(to Sara)  
You know he skipped out on the SATs this morning?

SARA  
Mason, is that true?

MASON  
What? It's a stupid test.

Before Ben can knee-jerk a response, Sara interjects:

SARA

Maybe you don't want to go to college now. But what if you change your mind? You can't turn that clock back.

MASON

I just wanna play music.

BEN

I've told you: it's a distraction and I don't want you in that band anymore. You hear me?

MASON

Dad--

BEN

How are you making your life count?

MASON

What is it with you and that question? You work ten-hour shifts as a line repairman? How are you making *your* life count, huh dad?

On Ben's face: *that stings*.

SARA

Mason--

MASON

No, he's a hypocrite. And I don't wanna listen to it.

Mason pushes away from the table and walks down the hall.

BEN

Then you can listen to this: you're grounded. For a month!

Mason answers with the SLAM of his bedroom door. Ben sighs.

INT. MASON'S BEDROOM - MOMENTS LATER

Strat and a Peavey amp. Guitar magazines. A Smashing Pumpkins poster. Mason angrily works out a riff on his guitar.

Sara enters and sits on the bed beside him. He stops playing.

SARA

He's worried about you. And worry can sound like disappointment.

MASON

Whatever.

SARA

No. Not whatever. Look at me.

Mason reluctantly looks up at her.

SARA

Your father and I prayed for a child for so long.

MASON

Come on, mom. Not the medical miracle story again.

SARA

Twice I had been pregnant. And twice, I had lost the baby.

Sara tucks some of Mason's hair behind his ear.

SARA

We thought we'd lost you too. Your heart stopped.

MASON

(mocking tone)

Then you prayed it'd start again, and just like that, I survived!

Sara eyes Mason: *are you finished?*

MASON

It's a good story mom, but you don't really believe it was some miracle that saved me. I mean, we don't even go to church.

Sara shifts uncomfortably. Instead of answering him:

SARA

Your dad loves you. And there's nothing he wouldn't do for you. Try to remember that.

Sara kisses his forehead and exits. Off Mason, knowing there's more to this story than his mom is letting on...

INT. KITCHEN - LATER

Sara enters the kitchen as Ben grabs his keys and wallet.

SARA  
What time will you be back?

BEN  
I don't know.

She gives Ben a hug, nestles her head into his chest.

SARA  
He didn't mean that.

BEN  
Christ, Sara, if that kid knew what  
we've gone through for him.

SARA  
But he can't. And you know that.

He knows.

BEN  
It's all just getting harder. I  
don't know how long I can keep this  
up. I just keep thinking... Should  
we have done it?

SARA  
We agreed that we don't ask that  
question. Because we can't turn  
clocks back either.

Ben's not so sure.

BEN  
I'll try not to wake you when I  
come home.

As Ben leaves the house...

EXT. BOYD FARMHOUSE - NIGHT

Serious neglect since we last saw the house. The coop is  
chickenless. This place is a farm in name only at this point.

Sam's old Chevy pulls up the driveway and parks. We see SAM  
(now 40s, bearded) come from the truck in his gas station  
uniform. Like the house, Sam's a shell of his former self.

As we PRELAP with Neil Young's "After The Gold Rush"...

INT. LINDY'S ROOM - SAME

Lindy sits on her floor with the cassette liner, reading along to the song's lyrics.

She looks up to see Sam in the doorway, also listening.

SAM

I didn't know you had this.

LINDY

Got it at the mall earlier.

(then)

I remember her singing it to me.

On Sam, a bittersweet memory for him now.

LINDY

It's her birthday next week.

Sam can only nod. The pain still palpable.

SAM

Wasn't sure if I should bring it up. With you just back from the hospital...

LINDY

That's all we did there is talk. It helped.

She looks up at him, open, but Sam shifts about, the subject clearly making him uncomfortable.

SAM

Yeah, well, I've got another early shift. I should get some sleep.

And he's gone, leaving Lindy there alone.

INT. MASON'S BEDROOM - MORNING

Mason's asleep in bed. As he rolls over, a plank of morning light from the window catches his eye, waking him.

He rubs his shoulder and winces, like there's a pain there. As he sits up in bed and lifts his sleeve, we see...

A large BRUISE on his right shoulder. It looks fresh.

SARA (O.S.)

That one looks like it hurts.

Mason looks over to see his mom in the doorway, dressed for work. She's clearly used to seeing bruises on her son.

SARA  
Want me to get you an ice pack?

MASON  
I'll be fine.

SARA  
Okay. I've got a shift at the bank.  
Stay out of trouble today, alright?

Mason flashes a look: *Who me?* Sara winks in return.

As Sara leaves, Mason drops back on his bed, looks at the ceiling, wondering what to do with himself all day.

EXT. BOYD FARMHOUSE - DAY

Find Lindy on the side of the house, painting one of the WINDOWS, which are all chipped and mildewed.

CLAIRE DANES (V.O.)  
People are always saying you should  
be yourself, like yourself is this  
definite thing, like a toaster...

INT. LIVING ROOM - LATER

Lindy's on the sofa watching *My So Called Life*.

ON TV: *Claire Danes (as Angela) moves through the halls of her high school with Rayanne and Rickie as she muses in VO.*

CLAIRE DANES (ON TV)  
...Like you know what it is even.  
But every so often I'll have, like,  
a moment, where just being myself  
in my life right where I am is,  
like, enough.

ON LINDY pulled in by the words.

INT. LINDY'S ROOM - DAY

Lindy grabs her WALKMAN -- throws on her headphones -- and presses play on a tape labeled...

***The 'Not Like Everyone Else' Mix***

As Nirvana's haunting cover of Bowie's *The Man Who Sold The World* plays, LINDY flops onto her bed with a sketch pad.

ON THE SKETCH PAD

As Lindy draws, lines and angles become legs and paws, and an abstract rendering of a CREATURE slowly takes shape.

ON LINDY'S EYES

As she focuses intensely on her drawing. This image clearly comes from a deep place. Like a scream trapped inside of her.

Suddenly, out of the corner of her eye, the reflection of something moving toward her -- Lindy jumps and...

It's MASON. Standing in her room. She pulls her headphones:

LINDY

Jesus. What the hell?

MASON

My bad. I didn't mean to scare you.  
It's just, your window was open, so  
I figured...

LINDY

Yeah, that's not creepy at all.

MASON

Says the girl drawing pictures with  
blood spatter.  
(looking at the images)  
These are... dark.

Lindy is suddenly self-conscious about her macabre sketches.

MASON

But spectacular. I didn't know you  
could draw like this.

Mason examines more of her graphic panels, dozens of them taped to the back of her door. All of them show a vaguely drawn creature with blood and claws and teeth. And red eyes.

MASON

Does it have a name?

LINDY

What?

MASON

This creature.

LINDY  
Not really. Lately, I've started  
calling it the Superunknown.

MASON  
Like the song?  
(off Lindy's nod)  
Cool.

After a long awkward beat between the two of them:

LINDY  
What are you doing here?

MASON  
Oh, right. My band is shooting a  
music video out at Top of the  
Rocks. Kinda lame, but wanna come?

LINDY  
Now?

MASON  
Tomorrow night. Think your dad'll  
let you go?

LINDY  
I'm sure he wouldn't even notice.  
(then)  
Is this gonna involve the police  
again?

MASON  
If I say yes, will you come?

Off a smile forming at the edges of Lindy's mouth...

EXT. SUBURBAN NEIGHBORHOOD - NIGHT

A Jeep Cherokee moves slowly through the neighborhood, a  
small cargo trailer hitched to the back.

INT. JEEP - SAME

Jimmy at the wheel, with Stubs, Wes, and Kimi sitting in the  
back. Stubs drums on his knees.

JIMMY  
Kimi, you just don't get it.

KIMI  
(removing lollipop)  
I don't get what, Jimmy? That you  
smell because you never take off  
that stink-ass jersey?

JIMMY  
Cal Ripken shows up every day. As  
long as the Iron Man's streak is  
alive, this jersey stays on.

KIMI  
Cool. But as long as that jersey's  
on, we're not together.

JIMMY  
Babe, you know I don't do  
ultimatums.

ON STUBS as he spots a BLINKING FLASHLIGHT up ahead.

STUBS  
There's Mason.

Jimmy pulls up next to Mason and Lindy.

MASON  
Hey guys, brought a friend along.

Lindy gives a small wave to the car as Mason throws his  
guitar in the back.

EXT. MOUNTAIN ROAD - NIGHT

An aerial of the Jeep as its headlights guide it along a  
gravel road that leads to the wooded hills outside of town.

STUBS (PRELAP)  
We could call ourselves The Royales  
With Cheese.

INT. JEEP - SAME

Everybody takes turns throwing out band name suggestions.

KIMI  
Does that mean Wes is the Cheese?

WES  
I vote for The Wes Watman Band.

MASON  
Please tell me you're joking.

*He's not.* Then:

LINDY  
Generation Exit.

MASON  
I like it. That could be the one.

Stubs flips through a shoebox of cassette tapes.

STUBS  
Anything in here that's not Rush?

JIMMY  
Negatory. This is my dad's car.

Jimmy flips on the radio. Deep Blue Something's *Breakfast At Tiffany's* fills the car.

KIMI  
God no! Turn it off!

WES  
Hey, I love that song. I was gonna say we should cover it.

MASON  
Dude, we're a grunge band.  
(then)  
I got something.

Mason pulls a tape from his pocket: Green Day's *Dookie*.

He pops in the B-side, and we get the first few energetic bars of *Basket Case* as we go into our...

#### MUSIC VIDEO MONTAGE

See the kids at the Top of the Rocks, an outcropping of boulders in the middle of the woods. With the shots lit by the Jeep's headlights and a bonfire, we get Jimmy's camcorder POV of the following scenes:

--A circling shot of the band as they pretend to play a song, their faces reflecting the flickering flames.

--Kimi shot from a low angle, sucking on a lollipop as she plays bass. She gives the camera (Jimmy) the finger.

--Wes affecting a soulful look as he walks through the trees, mouthing words. PAN TO MASON shaking his head.

--The group has abandoned the video, and now we see them fooling around, scrambling over boulders, hanging from trees, taking turns leaping over the fire pit.

EXT. WOODS - NIGHT

Mason and Lindy have wandered off by themselves through the moonlit woods, fireflies glimmering in the trees.

LINDY

So you guys are shooting a music video, but you don't have any actual songs yet?

MASON

Pretty lame, right?

LINDY

Totally lame. What's up with that?

MASON

You ask me to come up with a riff, I can do that all day. But ask me to write lyrics, nothing comes.

LINDY

You must have something to say.

MASON

A song's gotta tell a story, right? What story do I have to tell? I haven't done anything yet.

LINDY

You're overthinking it. Just write something honest. Write down what you care about.

As Mason considers this wisdom:

MASON

What about you? What do you care about?

LINDY

Pass.

He stops as she keeps walking.

MASON

Wait, what? Huh-uh. You don't get off the hook that easy.

LINDY

What can I say? I don't like to  
talk about myself as much as you.

Mason shakes his head as he runs to catch up with her.

MASON

Oh come on!

And as they move deeper into the woods, we see a sign they  
missed as they walked right past it: NO TRESPASSING.

EXT. TOP OF THE ROCKS - NIGHT

Stubs, Wes, Kimi and Jimmy sitting around the light of the  
dying fire, Jimmy and Kimi sharing a joint.

KIMI

I heard she tried to kill herself  
on the last day of school, then  
spent the whole summer in therapy.

JIMMY

It's because of Kurt Cobain.  
Everyone wants to be like him.

KIMI

No, I bet it's because of her dad.

STUBS

What about him?

KIMI

The guy is crackers. Haven't you  
ever seen him working at the gas  
station? Went crazy after something  
mauled her mother.

WES

People say it might've been him.

Stubs takes this in. After a heavy beat:

JIMMY

That shit'll scar you, for real.  
(offering joint to Stubs)  
Hit this.

Stubs waves him off.

JIMMY

You sure?

STUBS

I'm good.

WES

You think Mason and Lindy are off playing jack in the box?

STUBS

Not everything's always about sex.

WES

Says the virgin.

STUBS

I'm a virgin by choice. I'm saving myself. For marriage.

JIMMY

You serious, man?

STUBS

Your virginity's the most important thing you can give to somebody.

A beat as they consider. And then they bust out laughing.

EXT. WOODS - NIGHT

Mason and Lindy continue on through the woods.

LINDY

They let me come home last week.

MASON

How was it at... that place?

LINDY

At the Cuckoo's Nest? Not that bad, actually. They were nice. My dad doesn't say much -- and suddenly I had all these people to talk to.

MASON

Has he always been like that?

LINDY

Since my mom died.

MASON

So you can't get your dad to pay attention to you and I wish mine would just leave me alone.

Lindy smiles at the irony... but then she sees Mason suddenly stop -- his face contorting with pain.

LINDY  
Are you okay? What happened?!

MASON  
It's nothing.

Lindy pulls Mason's hand away, and she sees a DARK PURPLE BRUISE in the moonlight.

LINDY  
Doesn't look like nothing. How'd that happen?

MASON  
It's fine. We should probably head back. The others will start to--

Just then, headlights crest the hill through the woods ahead of them. Mason shields his eyes and--

MASON  
Shit!

Mason pulls Lindy behind a tree.

MASON  
That's my dad.

Mason peers around the other side of the tree to see Ben's utility truck kicking up gravel as it moves along a road.

LINDY  
You sure?

MASON  
How did he know I was out here?

Mason's eyes don't leave the truck as it moves through the woods until the headlights reveal...

A SMALL CABIN hidden in the dark.

The utility truck parks out front of the cabin. Fifty yards away from Mason and Lindy. Ben steps from the truck, leaving it running. Mason and Lindy watch through the trees as:

Ben moves to the back of the truck and drops the tailgate. In the red glow of the brake lights, Ben pulls something unwieldy from the truck bed. It THUDS to the ground.

Mason strains to see what's on the ground. It's something large wrapped in an oversized black trash bag. As Mason leans forward to get a closer look...

SNAP! A dry branch cracks beneath his foot.

Mason freezes. Ben searches the trees. His eyes seem to stop right on Mason and Lindy. *Is Ben looking right at them?*

Mason and Lindy stand stock-still, holding their breath.

Ben turns back to the black bag. With some effort, Ben drags the heavy bag up the steps. As Ben unlocks the door and disappears inside the cabin, Mason and Lindy finally exhale.

INT. JEEP - NIGHT

Our group sits in the car, parked at Top of the Rocks, headlights off. Mason just told them what they witnessed.

STUBS

Did you know your parents had a cabin out here?

MASON

They've never mentioned it.

WES

Maybe your mom doesn't know. Maybe your dad's got a sweaty hobby.

KIMI

(singing *The B-52's*)  
"Love shack! Baby, love shack!"

LINDY

Yeah, this didn't look like that.

ON MASON: his mind searching for a rationale for why his father might be out at a cabin in the middle of the night.

JIMMY

I wanna know more about this body bag you saw him dragging.

MASON

We don't know it was a body.

JIMMY

But it could've been.

STUBS

Is your dad still there?

MASON

No. We saw him driving off as we  
ran back here.

KIMI

I say we go investigate.

STUBS

That's a terrible idea.

WES

What about you, Lindy? You seem...  
adventurous.

Wes cocks a salacious eyebrow at her, annoying Mason.

LINDY

(looking to Mason)  
Didn't you just tell me nothing's  
happened in your life yet? Maybe  
this is your story to tell.

Off Jimmy starting up the Jeep...

EXT. GAS STATION - NIGHT

A quiet station on a back-country road. Spot Sam Boyd through  
the window, working the register inside.

Headlights catch Sam's eyes and he looks out to see...

Ben's UTILITY TRUCK pull up to a pump, Ben getting out.

ON BEN

Filling up his tank. He rubs his eyes, exhausted.

Ben notices a LARGE SMEAR OF BLOOD on the back bumper. He  
looks around, then grabs the window-washing squeegee, soaks  
it, and washes the blood off.

INT. GAS STATION - MOMENTS LATER

DING! Ben enters, sees Sam behind the counter. Something  
about Sam gives Ben pause. Then he continues.

BEN

Evening, Sam.

SAM

(with a nod)  
Ben. Thirty even.

As Ben fishes money from his wallet...

BEN  
How's your daughter doing?

SAM  
She's okay, I guess.

BEN  
Glad to hear it.

Ben tucks ten dollars in the tip jar. Sam nods his thanks.

BEN  
You have a good one, Sam.

EXT. WOODS - NIGHT

The Jeep, with the trailer in tow, crunches down the gravel road and the headlights find... The dark CABIN.

INT. JEEP - SAME

As Jimmy parks, they all look out at the cabin, perhaps second-guessing their decision. Jimmy grabs his Camcorder.

JIMMY  
Shall we?

Everyone alights from the car... except Stubs.

STUBS  
Not a chance. I'm staying here.

Wes shrugs and closes the door.

WES  
Suit yourself, lame-stain.

EXT. CABIN - CONTINUOUS

They cautiously climb the stairs to the porch. After looking through the front window and seeing nobody inside, Mason tries the door. Locked.

LINDY  
How do we--

KSSH! Wes breaks a window. He shrugs: *Oops.*

INT. JEEP - SAME

Stubs drums nervously. Then, not wanting to be left alone...

EXT. CABIN - CONTINUOUS

Stubs comes from the Jeep whisper-shouting:

STUBS  
Guys! Wait for me!

INT. CABIN - NIGHT

Moonlight through the windows reveals the place is spartan. No table and chairs. No TV. No couch. Nothing on the walls.

The front door YAWNS open and Mason enters slowly, the rest following. As they feel their way through the shadows:

WES  
Anybody else smell that?

KIMI  
You mean unwashed jersey stench?

JIMMY  
Babe--

STUBS  
I smell it, too. It's like bleach.

MASON  
(bumping into something)  
Ow! Shit!

LINDY  
Mason? You alright?

MASON  
I'm fine, I just tripped.

CLICK. The beam of the Camcorder light. Jimmy shines it on...

Mason, on the ground. He looks to see what he tripped over:

Several INDUSTRIAL-SIZED EXTENSION CORDS run along the floor and down a hallway, where they disappear into the shadows.

MASON  
Shine your light down that hallway.

CAMCORDER POV:

Light reaches down the hallway, and we can see a room at the end of it, the door slightly ajar to allow the cords in.

We angle to Mason, who is following the mass of cords.

WES (O.S.)  
Mason's dad is Hannibal Lecter. I'm  
calling it now.

The camera pans slightly to see Stubs next to us. He's holding his drumsticks out like knives.

JIMMY (BEHIND THE CAMERA)  
You gonna defend yourself with  
those sticks?

Stubs, feeling ridiculous, shoves the sticks in his pocket.

MASON (O.S.)  
Jimmy, the light.

We angle back to the door at the end of the hallway, which Mason has now reached. We cut out of the CAMCORDER POV to...

INT. ROOM AT THE END OF THE HALLWAY - SAME

Pitch black but for light leaking in from Jimmy's Camcorder. Mason peeks in through the crack in the door.

LINDY (O.S.)  
What do you see?

MASON  
Nothing yet.

He slowly pushes the door open, and the room takes shape with more light: linoleum floor, no windows, a louvered closet. Finally, the Camcorder light settles on...

A LARGE FREEZER CHEST against a wall. It's plugged into one of the extension cords running into the room.

KIMI  
So, who's opening the freezer?

Mason moves slowly to the freezer chest. He puts his hand on the lid -- a deep breath -- and lifts it to reveal:

The light catches the flesh of...

JIMMY  
Oh shit! That's a dead body!

Jimmy turns away, the Camcorder light turning with him.

STUBS

*Ohgeezohgeezohgeezohgeez!*

As everyone but Mason freaks out...

MASON

Chill! It's not a dead body.

WES

Then what is it?

Mason takes the Camcorder from Jimmy and shines the light back onto the freezer and we now see:

MASON

It's a dead pig.

They look at the pig, its body folded into the freezer.

KIMI

Yeah, that makes me feel better.

STUBS

Uh, guys, what happened to Lindy?

On Mason, realizing Lindy hasn't been heard from for a beat when suddenly... LIGHT FILLS THE ROOM.

LINDY (O.S.)

Found a lamp over here.

Everyone turns to see Lindy on the other side of the room next to a utility lamp, plugged into another extension cord.

And now we can see pinkish stains on sections of the linoleum -- like somebody has scrubbed blood from it.

JIMMY

What's in here?

Jimmy pulls open the closet doors to reveal shelving filled with jugs of bleach, rags, and surgical masks.

WES

Told ya: serial killer.

STUBS

Wes, shut up.

But Mason's too distracted by something else in the room to even hear Wes: the extension cords running along the floor.

INT. HALLWAY - MOMENTS LATER

Mason moves alone down the hallway, following the cords that snake through the dark and to...

ANOTHER DOOR. The cords disappear beneath the door. Mason reaches for the doorknob. Slowly creaks it open, revealing...

A STAIRCASE descends into a pitch-black basement. Mason eyes the cords running down into the dark.

LINDY (O.S.)  
I'm gonna say that's the opposite  
of a Stairway to Heaven.

Mason turns to Lindy next to him, peering down into the blackness. She looks to Mason: *I'm in if you're in.*

INT. BASEMENT - MOMENTS LATER

Mason and Lindy descend, their footsteps echoing. As they reach the bottom, Mason scans with the camera light.

Strangely, the light doesn't reach the walls of the basement. This place feels vast -- limitless beyond the dark -- definitely larger than the cabin above them would suggest.

LINDY  
Seriously, though, what is your dad  
doing in this place?

Off Mason, concern on his face...

INT. ROOM AT THE END OF THE HALL - SAME

Jimmy pulls a RIFLE from one of the shelves.

JIMMY  
Sweet. A gun.

STUBS  
That's not a real gun.

KIMI  
Then what is it?

STUBS  
It's a tranquilizer. My step-dad  
works for Animal Control.

WES (O.S.)  
The hell is this?

They turn to see Wes holding a TRACKING MONITOR. It blips every three seconds.

STUBS

It's tracking something.  
(eyeing the monitor)  
And whatever it is, we're pretty  
much standing on it.

Their eyes turn to the floor, wondering what's beneath them.

INT. BASEMENT - SAME

Lindy follows Mason as he moves deeper into the basement. Finally, they come to a wall, where the industrial cords connect to a LARGE METAL ELECTRICAL BOX.

Mason shifts the light to see the METAL BOX connects to a line of thick steel bars that run floor to ceiling...

Like a MASSIVE ELECTRIFIED PRISON CELL.

In the catch of the light, Mason and Lindy can see discarded bones and carcasses on the ground in the cell.

LINDY

(whispering)  
We should--

A low, guttural SNARL grows quickly as --

MASON

Lindy, watch out!

The glint of a SHARP CLAW streaks through the bars -- reaching out for Lindy -- but Mason jumps in front of Lindy -- the claw slicing Mason's arm instead --

MASON

Ahhh!

As Mason reels backward, he drops the Camcorder as --

ZZZZZ! A flash of light as the electrified bars spark -- a DEEP BELLOW OF PAIN from something unseen in the darkness --

DROPPED CAMCORDER POV

On Mason's face right in front of us -- lying on the ground -- the light from the camera blinding him as --

LINDY

C'mon!

Lindy helps Mason up and they move off-screen -- leaving us with an out-of-focus view of the cell in the background.

We hear the echoing footsteps of Lindy and Mason -- but we hold on the beam of the abandoned Camcorder as we see...

TWO RED EYES glowing through the dark.

INT. ROOM AT THE END OF THE HALL - MOMENTS LATER

Mason and Lindy burst into the room -- the others turning to see them -- pulled into the chaos --

KIMI

Where were you guys?

Stubs sees Mason's arm -- the bloody claw marks --

STUBS

What happened to your arm?

MASON

We gotta get outta here!

JIMMY

What? Where's my Camcorder?

LINDY

We have to leave it.

JIMMY

Not a chance. That thing cost me--

Suddenly, a THUNDEROUS ROAR from directly beneath them --

EXT. CABIN - MOMENTS LATER

The teens barrel out of the cabin -- stumbling off the porch -- reaching the Jeep in point-five seconds -- everybody in --

The Jeep wheels spit gravel -- and as they speed off --

Hold on the cabin. The light still on. The front door open.

INT. JEEP - NIGHT (MOVING FAST)

Panic to eleven as Jimmy speeds down the wooded road --

JIMMY & KIMI

*WHAT THE FUCK WAS THAT?!!*

STUBS

Slow down! My kit's in the trailer!

LINDY

Do not slow down!

MASON

DEER!

Jimmy swerves to avoid a deer -- then has to swerve again to avoid a UTILITY POLE on the other side of the road and --

EVERYONE

AHHHHH!!!

EXT. ROAD - SAME

-- while the Jeep narrowly misses the UTILITY POLE, the trailer sideswipes it and --

The Jeep screeches to a halt some ten yards beyond the pole.

STUBS (FROM INSIDE THE CAR)

Is anybody dead?

CRACK! The utility pole is slow-motion-snapping from impact.

LINDY (FROM INSIDE THE CAR)

Uh, guys, that pole is gonna--

MASON (FROM INSIDE THE CAR)

Go! Go! Go!

The utility pole snaps completely and falls -- the Jeep moving just in time as -- CRASH! -- the pole hits the ground, with the TRANSFORMER erupting in sparks.

And as the Jeep rides off, the deer stands there in shock, watching the tail lights disappear into the dark.

EXT. BOYD FARMHOUSE - PREDAWN

The Jeep pulls up to Lindy's house and we see a SIZABLE DENT in the side of the trailer as the Jeep stops.

Mason and Lindy slide out, saying their tired goodbyes as the others wait in the Jeep.

Lindy notices Mason's wound on his shoulder.

LINDY

It's still bleeding.

MASON  
I'll be okay.

Wordlessly, Lindy undoes her flannel from around her waist and wraps it around Mason's arm to dress the wound.

They stand there staring at each other for a long moment. A lifetime has passed in a single night. Then:

MASON  
So, I'll call you tomorrow?

LINDY  
Yeah, you should probably do that.

Mason hops back into the Jeep. And as Lindy watches the headlights get smaller as the Jeep pulls off...

INT. MASON'S BEDROOM - DAY

A lump of Mason buried beneath the bed covers, still sleeping off the night. The phone RINGS. Mason reaches his hand out of the covers and pulls the phone back into his hole.

MASON (INTO PHONE)  
Yeah?

INTERCUT WITH...

INT. BANK - DAY

Sara at her teller's desk, taking her lunch break.

SARA  
Are you just waking up?

Mason pulls the covers off, looks to the clock: "12:34"

MASON  
Nope. I'm up.

SARA  
Uh-huh. Take advantage now, because school starts back up on Monday.

Mason looks at his arm and sees Lindy's flannel she used to bandage him. The events of the night before come back to him.

SARA  
Mason? You still there?

MASON

Mom, do you know anything about--

Mason stops, not sure how or even what to ask his mom.

SARA

Do I know anything about what?

MASON

Nothing. Think I just need some  
breakfast-- I mean, lunch.

SARA

Okay, you do that.

(then)

And honey, take a shower, please.  
When I walked past your room this  
morning I got a very potent whiff  
of teenager. See you tonight.

Mason clanks the phone back onto its cradle, and we stay on  
him as he lays in bed thinking for a beat.

He moves to his desk and grabs a SPECKLED NOTEBOOK. Mason  
writes 'Song Lyrics' on the cover, then opens to the first  
blank page. Taps his pen.

MASON

(repeating Lindy's words)

Just write what you care about.

He stares at the blank page for a beat, but nothing comes.  
Then Mason closes it again and sighs.

INT. BATHROOM - LATER

Mason stands in the shower, lost in thought as he stares at  
the gash from the creature's claws on his arm.

We see all the other bruises, new and old, that pepper his  
back and chest and shoulders.

Mason closes his eyes and sticks his head under the shower,  
hoping the rushing water will block out his thoughts. The  
water gets louder and louder in his ears until...

CUT TO:

INT. LINDY'S ROOM - DAY

Lindy sits on her bed, headphones on, her eyes focused on  
something off-screen.

REVERSE ANGLE to see that LINDY is staring at her sketches of the 'Superunknown' creature taped to the back of her door.

We PUSH IN ON the grisly images: The claws. The blood spatter. The red eyes.

Suddenly, the Superunknown's abstract face seems to come off the page and right at us when...

PULL BACK TO REVEAL

Sam pushes into the room, the opening door creating the effect of the Superunknown moving.

He holds out the phone for her.

SAM  
Think it's the Chambers' kid.

Lindy takes the phone and Sam leaves.

LINDY (INTO PHONE)  
Hello?... Yeah, give me like  
fifteen minutes.

Lindy hangs up.

EXT. POTOMAC EDISON OFFICE BUILDING - DAY

A fleet of parked utility trucks. Ben pulls up.

INT. POTOMAC EDISON OFFICE BUILDING - MOMENTS LATER

Ben opens his locker and pulls out his lunch.

HAWLEY (O.S.)  
There you are, Chambers.

TIM HAWLEY (late 20s), a coworker, walks up.

HAWLEY  
Boss was looking for you earlier.  
(then)  
You look wiped.

BEN  
Been out on service calls all day.

HAWLEY  
Yeah, but you look wiped all the  
time lately. Everything alright?

BEN  
Oh, just... Stuff at home.

HAWLEY  
Sara?

BEN  
Mason. Can't get him to take anything seriously. He's always fighting with me. Or maybe I'm fighting with him. I don't know.

HAWLEY  
Sounds like a teenager. You're just too old to remember what it's like.

On Ben, perhaps seeing some truth in Hawley's words. Then:

BEN  
Stevens was looking for me?

HAWLEY  
Right. There was an outage reported not too far from the county line. He was seeing if you were available to fix a downed transformer.

Concern appears in Ben's eyes.

BEN  
Out by the county line where?

HAWLEY  
Past the farms out there near that-- What are the kids calling it these days? Top of the Rocks?

BEN  
Shit.

HAWLEY  
Don't worry. Pretty sure the boss already has Abernathy and his crew--

But Ben's already moving fast out of the locker room.

HAWLEY  
Chambers! Where you going?

EXT. POTOMAC EDISON OFFICE BUILDING - MOMENTS LATER

Ben hops in his truck -- screeches out of his parking spot -- nearly hitting a coworker in his hurry.

INT. GARAGE - DAY

Stubs stretches duct tape across a tear in his bass drum. He tests the drum, and it emits an unhealthy cough.

JIMMY (O.S.)  
Sounds terrible, dude.

Jimmy's on a stool in the garage with Kimi on his lap.

STUBS  
Who's fault is that?

JIMMY  
Really? You wanna talk to me about your drums? My dad's gonna chop my wang off when he finds out there's a dent in his trailer.

KIMI  
We definitely don't want you losing your wang.

Kimi leans back and kisses Jimmy. Stubs shakes his head.

STUBS  
I thought you two broke up.

KIMI  
After last night, we realized we can't be apart. We're never breaking up again.

JIMMY  
Once you come that close to death, all that stuff you were fighting about is just so fucking small.

KIMI  
Yeah, but I still hate that jersey.

JIMMY  
Babe--

A KNOCK on the metal garage door. Stubs rolls it up to reveal Mason and Lindy standing there.

STUBS  
Geez, where have you guys been all day? I've got questions I need answers to.  
(then; expectantly)  
So?

MASON

So, what?

STUBS

What'd your dad say?

MASON

I didn't ask him about it. I don't want him to know we were there.

JIMMY

Don't you wanna know what that thing was?

KIMI

Stubs thinks it's biblical.

LINDY

Like a demon?

STUBS

Have you read the Book of Revelations? The thing is filled with beasts that are sent to punish us for our sins.

WES (O.S.)

You really need to get laid, Stubs.

They look over to see Wes waking up on the sofa.

KIMI

I'm thinking it's an alien.

STUBS

You saw it, Mason. What'd it look like?

Mason looks to Lindy, hesitates before answering.

MASON

It was dark. I didn't really get a good look at it.

EXT. ROAD - DAY

VRROOOOMM! The utility truck speeds past us.

INT. BEN'S UTILITY VAN - DAY (MOVING)

Ben white-knuckles the steering wheel as he races along the country road -- hangs a sharp left onto a gravel road --

Then he slows as he pulls up to a Potomac Edison crew working on the downed power line. Rolls down the window to speak to:

ABERNATHY  
Chambers, don't tell me they sent  
you out here, too. We got this--

BEN (OVER)  
How long has the power been out in  
the area?

Abernathy's a bit thrown by Ben's urgency, edging on panic.

ABERNATHY  
Early this morning, maybe?  
(then)  
Hey, wanna hear something strange?  
We found another line buried here,  
but it's not registered.

As Ben listens to Abernathy, we get the sense Ben knows something about it, but doing his best to pretend he doesn't.

ABERNATHY  
And you can tell the line's been  
here a while. Like someone's been  
sucking juice off the transformer  
for years, and somehow we didn't  
know about it. Weird, right?

BEN  
Yeah, weird. I'll talk to Stevens  
about that.

Ben waves and drives off, continuing up the gravel backroad.

EXT. CABIN - DAY

Ben drives up. Sees the open door. The broken window. He shakes his head in confusion.

INT. CABIN - MOMENTS LATER

Planks of daylight stream in through the windows. Ben enters cautiously. Moves down the hallway as quietly as he can.

INT. BASEMENT - PITCH BLACK

Eerie silence. A FLASHLIGHT clicks on, and Ben slowly descends the creaky staircase, his footsteps echoing.

He reaches the bottom and angles the flashlight on the far end of the room. Ben notices something on the ground. He moves to the object and picks it up:

It's Jimmy's abandoned Camcorder. He eyes it curiously.

Ben shines the flashlight on the makeshift cell, steel bars running floor to ceiling. As Ben's eyes narrow, we see...

Two of the steel bars impossibly bent, leaving a large hole for the creature to escape. Dread fills Ben's face.

INT. ROOM AT THE END OF THE HALL - DAY

The closet doors crash open and Ben grabs the TRANQUILIZER GUN and a BOX OF DARTS.

EXT. CABIN - MOMENTS LATER

Ben comes from the cabin, tranq gun in hand.

CREATURE POV

We hear the snarly breath of the hidden creature as it watches Ben a hundred yards off through the leaves, scanning.

As Ben looks in our direction, we duck low behind an outcropping of boulders among the trees.

BACK IN BEN'S POV

With the tranq gun leading, Ben moves slowly toward the rocks, brushing limbs from his vision as he goes. As he reaches the boulders, he takes a deep breath, steeling himself. Then, he corners with the gun to find...

Nothing's there. Or if there was, it's gone.

INT. CABIN - MOMENTS LATER

Ben grabs the TRACKING MONITOR from the closet and blasts out the door. We hear the truck roar to life outside, and then...

INT. GARAGE - DAY

The band and Lindy are still discussing last night.

WES

I say we get my dad's gun, we go  
back out there, and we kill it.

KIMI

We can't just kill it. What if it's good? Like E.T. or something.

LINDY

That thing didn't sound like E.T.  
And it's definitely not surviving  
on a diet of Reese's Pieces.

JIMMY

Maybe it's Evil E.T.

MASON

No. Nobody's going back out there.

STUBS

So, what? We're just going to  
pretend last night didn't happen?

Before Mason can answer, their attention goes to a JACKED-UP TRUCK pulling into the driveway, Guns N Roses blaring.

WAYNE (20s) pushes out of the truck and approaches. If Heather has one foot still in hair metal, Wayne has both feet firmly planted in it. As he approaches:

WES

Is that Wayne Haddick?

STUBS

(groaning)  
Heather's dating him.

JIMMY

Didn't he graduate like five years ago?

WAYNE

Hey, losers.

KIMI

(fast)  
A-sphincter-says-what?

WAYNE

What?

The others chuckle, and then Heather appears.

HEATHER

Let's get outta here.

As they leave:

HEATHER

Hey, I know you. Aren't you that  
girl who slit her wrists?  
(re: Lindy's wrists)  
Oh, yeah, look: you still have the  
scars. Whoa, that's messed up.

Lindy self-consciously tugs her sleeves down over her wrists.

LINDY

(under her breath)  
Fuck-off.

HEATHER

What'd you say to me?

LINDY

I said: Fuck. Off.

WAYNE

No, you fuck-off, you psycho.

Mason's on his feet. Gets in Wayne's face.

MASON

Hey, don't talk to her like--

Wayne pushes Mason -- Mason shoves right back --

STUBS

Heather, tell him to cut it out!

And then Wayne throws Mason backward into metal shelving.

WAYNE

That dildo started it.

Mason springs at Wayne -- driving him backward through the  
garage until both of them crash into Stubs' drum set --

STUBS

Not the kit!

The guys wrestle on the ground, drums and cymbals clanging --

ALMA (O.S.)

Niños! Niños!

Alma comes from the house -- a flurry of Spanish as she tries  
to rip them apart. Finally, she manages to break it up.

ALMA

(to Heather)  
Get him out of here! Vete ya!

As Heather drags Wayne away to his truck...

ALMA  
Mason, you okay?

Off Mason's nod...

INT. BEN'S UTILITY TRUCK - DAY (MOVING)

Ben eyes the tracking monitor on the seat beside him. Then he notices Jimmy's camcorder in his cab.

He grabs it, presses play and scans the footage -- one eye on the camcorder, the other on the road.

Ben sees video of Mason and his friends inside the cabin, and his face registers surprise. Then concern.

After a beat to think, Ben slams his foot down on the gas...

INT. BANK - DAY

Sara works at a teller desk, counting money out for a customer. The front entrance chimes and she looks up to see Ben there, clocks his concern.

EXT. BANK - MOMENTS LATER

Ben and Sara talk out front, Ben keeping his voice low.

BEN  
Sara, it got loose.

Sara knows exactly what he's talking about. She looks around to make sure nobody is around.

SARA  
How?

BEN  
The cabin lost power.

SARA  
Jesus. Ben...

BEN  
I know. But listen, that's not all.  
There was a camera at the cabin--  
Mason and his friends were there.

SARA  
What? How could he--? Have you  
talked to him?

BEN  
I tried calling the house, but he's  
not answering.

On Sara, her mind spinning, subtle panic finding her.

SARA  
This can't be happening again.  
(thinking)  
Do you have the tracker?  
(off Ben's nod)  
I'll come with you.

BEN  
No. I need you to find Mason. Go to  
the house in case he's there. Maybe  
he's just not picking up.

SARA  
Okay.

Sara hugs Ben, more for her comfort than his.

SARA  
Ben... Find it. Please. Before  
somebody tries to kill it.

Off Ben squeezing Sara tight...

EXT. FARM - DAY

Farmland stretches out under a gray sky. We can see a STABLE  
with horses peering out.

ON THE HORSES

As they look out over a cornfield. The horses seem uneasy.

And then we see why: something unseen is moving toward them  
through the field, fast, shaking the corn stalks as it comes.

As the horses start to stomp their hooves and snort with  
fear, we CRANE UP AND OVER THE STABLE where we can see...

The city of Frederick on the horizon. Off the RUMBLING OF  
THUNDER...

EXT. BOYD FARMHOUSE - DAY

Lindy and Mason sit on the porch in front of the ONLY REPAINTED WINDOW we saw her painting earlier. Lindy tends to Mason's reopened wound.

LINDY

You didn't have to do that for me  
back at Stubs' house.

MASON

I couldn't stand there and let them  
say those things about you.

LINDY

I should probably get used to it.  
It's only gonna get worse when  
school starts back up next week.  
The world doesn't stop just because  
I want it to.

She works her way gently over the gashes with a washcloth.  
Mason flinches as she tries to get under his rolled sleeve.

LINDY

Sorry, it's just-- This'd be easier  
if you took the shirt off.

On Mason, not comfortable with that idea.

MASON

I can do the rest later.

LINDY

What, you're shy all of a sudden?

Lindy playfully grabs at his shirt -- trying to pull it up --  
Mason resisting -- and then she gets it high enough to see...

The patchwork of other bruises on Mason's body.

LINDY

Mason, what--?  
(eyeing the bruises)  
Did somebody do this to you?

MASON

No. They just... appear.

Lindy looks at Mason skeptically.

MASON

I swear. I know, it sounds-- It's been happening to me since I was born. The doctors can't explain it.

LINDY

Do they hurt?

MASON

At first. Then the pain goes away, and most of the bruises fade.

After a beat, Mason gets uncomfortable at the intimacy and pulls his shirt back down. Trying to change the subject:

MASON

Something special about that one window?

LINDY

No, it's just the only one I've been able to paint so far since I've been back.

As Lindy continues dressing his wound, she explains:

LINDY

My parents moved here when they found out they were gonna have me. Thought it would be good for me not to grow up in the city. They were gonna raise chickens and goats, grow all kinds of stuff. Live off the farm. But after my mom died, my dad just stopped taking care of things.

MASON

I'm sorry.

LINDY

(bittersweetly)

My mom, she used to say "Don't see things how they are, see them like they could be." So, that's what I've been trying to do. I'm starting with the outside, then the inside, and then I'm gonna fix up the chicken coop and get some chickens.

A drop of water splashes onto Lindy's hand as she puts the bandage on. Then another on Mason's cheek. It's raining.

LINDY  
We should go inside.

INT. CHAMBERS HOME - DAY

Sara enters the house, hair wet from the rain.

SARA  
Mason? Are you here?

She moves through the house, calling his name. Sara reaches Mason's room -- empty. Off Sara's concern...

EXT. BOYD FARMHOUSE - DAY

Rain pouring down now. As we push in on the front of the house, we hear the first eerie and sad piano notes of Tori Amos' "Silent All These Years."

INT. LINDY'S ROOM - SAME

CLOSE ON the 'Not Like Everyone Else' mixtape as the wheels turn. Beyond the cassette player, see Lindy and Mason going through her cassette collection on the floor.

Nearby, Mason spots a CPR CERTIFICATE on the floor. He picks it up with a smirk.

MASON  
I didn't picture you as one of those lifeguard girls?

LINDY  
I'm not.

Off Mason's curious look, Lindy lets out a long exhale, not sure if she can have this conversation.

LINDY  
My therapist enrolled me in this CPR class. She had this idea that if you have a life-saving skill, it's like this immediate answer to the question "why do I matter?"  
(uncomfortable)  
She's a total cornfield.

MASON  
Makes sense to me.

LINDY

After class I would go back to my room -- bare walls -- and I would just lay in bed and listen to my heartbeat. Sometimes for hours. After awhile it started to feel like this other thing. It was me but it wasn't me. It became this other thing inside of me I'm supposed to take care of.

Mason considers Lindy's words. He feels for his own heartbeat on his chest. She smiles.

LINDY

Here. This is the best place to feel it.

She takes his hand and helps him find his pulse on his wrist. They feel his pulse together. Mason looks up, connecting with Lindy's eyes. Two teenagers feeling they've found someone who understands their unique damage.

Lindy kisses Mason. And as he leans into it...

INT. BEN'S UTILITY TRUCK - DUSK (MOVING)

Ben driving as he also watches the tracking monitor in the front seat. Up ahead in the distance, we can see police bubble lights through the drizzly dusk.

EXT. FARM - DUSK

The horse stable we saw earlier, now with police tape.

Ben drives up in his truck to find several cop cars, as well as a NEWS CREW setting up for the evening news.

As Ben alights and moves toward the stable, we overhear a police OFFICER getting a statement from a FARMER.

POLICE OFFICER

And you're sure it wasn't a bear?

FARMER

You ever seen a bear do that to a couple of horses?

A NEWS REPORTER having an aside with her PRODUCER.

NEWS REPORTER

We're not going to be able to use  
anything from inside the stable.  
Have to blur the entire shot out.

Ben ducks beneath the police tape and...

INT. STABLE - CONTINUOUS

He slips inside the stable.

A FORENSIC PHOTOGRAPHER snaps shots of the scene, his FLASH  
casting light on large rorschachs of blood on the walls.

Ben eyes something on the ground. Something clearly gruesome.

SHERIFF ELLIS (O.S.)

You miss the police tape out front?

Ben turns to see Sheriff Ellis (from the mall earlier).

BEN

Hey, Sheriff. Yeah, no, I-- I was  
just driving past on my way home,  
saw the commotion.

SHERIFF ELLIS

Didn't peg you for a lookie-loo.

BEN

You thinking wolves? I've heard  
when they're rabid, situation like  
this isn't unheard of.

SHERIFF ELLIS

All Mike could say was it was big.  
Guess it'd have to be to do this.  
Mike says he fired a few shots at  
whatever it was before it ran off.

BEN

(concerned)

You know if he hit it?

The Sheriff notices Ben's concern. Finds it odd.

SHERIFF ELLIS

Something you know about this that  
you want to tell me, Ben?

Ben realizes he's overstepped.

BEN

No, no, I don't-- Like I said, I was just driving by.

SHERIFF ELLIS

Uh-huh. Well, next time, be mindful of the police tape, would ya?

Ben nods and turns to leave, Sheriff Ellis' eyes narrowing on him as he goes.

INT. LINDY'S ROOM - DUSK

Looking down on Lindy and Mason as they lay on the bed side-by-side together, staring up at the ceiling, holding hands.

MASON

It's the way he looks at me. Like he blames me for something. And I hate him for it, because he just makes me feel like I'm... a burden.

Lindy sits up and looks to Mason.

LINDY

Mason, what do you really know about your dad?

But the question she really wants to ask is:

LINDY

What is he keeping in that basement?

On Mason, sitting up, considering his words.

MASON

I told you guys it was too dark. But I saw something.

(then)

Lindy, that thing in the basement -- it looked just like your sketches.

Mason looks to the sketches on the back of her door: the gruesome images of the Superunknown.

MASON

How is that possible?

CLOSE ON LINDY'S EYES as we see...

QUICKLY IMAGED: three-year-old Lindy at the storm door watching her mother being yanked violently into the darkness;

a bloodied Maggie hiding Lindy in the pantry; Lindy standing behind her father as the creature disappears out a window; and off Sam turning back to her, Maggie's body in his arms...

SNAP BACK TO LINDY'S ROOM

LINDY

When I close my eyes and think  
about that night, when I lost my  
mom, that's what I see.

Off Mason's curiosity...

EXT. BOYD DRIVEWAY - DAY

Lindy trails Mason.

LINDY

Where are you going?

MASON

To talk to my dad. We have to find  
out what it is.

EXT. FREDERICK HIGH SCHOOL - NIGHT

A sign: "See You Next Week Class of '95!" The rain-slicked parking lot is empty but for Wayne's Jacked-Up Truck.

HEATHER (PRELAP)

I can't stand that little wastoid.

INT. WAYNE'S TRUCK - SAME

Wayne and Heather in the front, Bon Jovi's *Bad Medicine* rattling the speakers, rain blurring the windshield.

HEATHER

I mean, who does he think he is?  
Moving into *my* house. With *my* dad.

WAYNE

I hear ya. You wanna make out?

Wayne pulls out a half-empty bottle of Jim Beam.

WAYNE

Got us something to celebrate.

Wayne takes a swig first, then offers it to Heather.

EXT. HIGH SCHOOL - SAME

A view of Wayne's truck across the parking lot, some fifty yards away through the rain. We hear a LOW SNARL.

INT. WAYNE'S TRUCK - MOMENTS LATER

Wayne and Heather make out. In the rearview, we see a SHADOW in the darkness, just outside the light of a streetlamp.

Wayne moves his hand down and goes for the button on Heather's jeans. She moves his hand away.

HEATHER  
Slow down, Wayne.

WAYNE  
Sure.

But Wayne keeps going at her pants.

HEATHER  
Wayne--

Heather pushes his hand away again.

WAYNE  
What the fuck? You know I used to rule this place right?

Heather looks out the window, realizing she's trapped in this car. Then, she glimpses a flash of something in the mirror.

HEATHER  
What the hell was that?

WAYNE  
What was what?

HEATHER  
Something just ran behind your truck.

Wayne looks in his rearview. Nothing there.

WAYNE  
Probably just a deer. Let's just--

HEATHER  
There.

Wayne follows her SHAKING FINGER to the front of the car...

SOMETHING BIG crouches ten feet away from the hood, its features obscured by the streaking rain on the windshield.

WAYNE  
(straining to make it out)  
What is that?

Wayne hesitantly flicks the wipers on -- the streaks clear -- and whatever it was is gone. As Wayne and Heather exhale --

CRUNCH! The truck roof dents in on them! Heather screams.

WAYNE  
HOLY SHIT!

Wayne shifts his truck into reverse -- slams his foot on the gas -- tires squealing to find traction on the wet pavement --

The rear windshield shatters -- just in time for us to see the truck explode through the high school's welcome sign --

And then the truck flies off an embankment -- rolling down a hill -- Heather and Wayne screaming all the way --

WHOOMP! The car comes to a stop -- our world upside down -- shattered glass settling around us --

And the only sound is Richie Sambora shredding a solo as *Bad Medicine* still blares through the speakers.

Heather shakes the cobwebs loose -- sees the bloodied Wayne regaining his senses just as he's pulled violently from the overturned truck -- his face dragged roughly through the shattered glass of the rear windshield --

WAYNE  
*Ahhhhhh!*

And he's gone. Leaving Heather there all alone -- eyes wide with fear --

And off the Superunknown's foot stomping down into view...

CRASH TO BLACK.

INT. CHAMBERS HOME - NIGHT

Sara stands in the kitchen, talking on the phone.

SARA (INTO PHONE)  
If you hear from Gael or Mason,  
call me. Please.

As Sara hangs up, the front door opens.

MASON (O.S.)

Mom.

Sara turns to see Mason, dripping wet.

SARA

Mason!

(hugging him)

Where have you been?

MASON

I was at Lindy's.

Sara now sees Lindy just beyond Mason. She recognizes her, but is clearly confused to see her with Mason.

SARA

Lindy Boyd?

Lindy flashes a wave.

MASON

Mom, listen, there's something we need to tell you. Last night I went up to Top of the Rocks--

SARA

I know. Your dad found the camera. He said you were at the cabin.

MASON

You know about the cabin?

(off her look)

And that thing in the basement?

SARA

Mason, I think it's best if we talk about this after Lindy goes home.

MASON

No. Whatever that thing is, it killed Lindy's mom. She's staying.

Off Sara, not knowing where to start...

INT. BEN'S UTILITY TRUCK - NIGHT

Ben has one eye on the tracking monitor as his truck rips through a field. He's closing in on the signal.

As Ben crests the hill, he sees the school up ahead. Then, Ben's eyes narrow on something.

REVERSE ANGLE: the destroyed welcome sign.

EXT. HIGH SCHOOL - NIGHT

Ben bends down next to Wayne's overturned truck at the bottom of the embankment. No sign of a driver or passenger anywhere.

Ben hears BREAKING GLASS. He looks over at the high school.

AT BEN'S UTILITY TRUCK - MOMENTS LATER

Ben reaches into his truck and retrieves the TRANQ GUN.

INT. HIGH SCHOOL - NIGHT

A long hallway lit only by the glow of exit signs. At the end of the hallway, we see the entrance to the school, Ben stepping into view with the tranq gun.

SARA (V.O.)

When I found out I was pregnant  
with you, I was terrified I would  
lose you like I'd lost the other  
two.

Ben enters the building, his boots crunching broken glass.

INT. CHAMBERS HOME - NIGHT

Mason and Lindy sit at the kitchen table listening to Sara.

SARA

I didn't trust the hospitals  
anymore. So, we had you at home.

INT. APARTMENT - DAY (FLASHBACK)

A cramped 1970s apartment. Find Sara screaming through labor pains as Ben brings in some hot water and towels.

At the bedside is a DOULA, coaching Sara through.

DOULA

You're almost there, Sara.

One last push and the Doula pulls Baby Mason from Sara.

SARA (V.O.)  
But your heart had already stopped.

As she looks down at the Doula, she immediately sees it in her eyes: *the baby didn't make it*. Sara screams in agony.

INT. KITCHEN - LATER (FLASHBACK)

Ben, ashen, listens to Sara's cries in the next room. The Doula enters. She hesitantly hands Ben a PHONE NUMBER.

DOULA  
Another Doula, she gave me this  
number. Said it's someone who can  
help people... in your situation.

The Doula hands Ben a phone number and leaves.

Ben stares at the number...

CUT TO BLACK.

SARA (V.O.)  
In that moment, there was nothing  
we wouldn't have done to save you.

A KNOCK.

INT. ENTRYWAY - NIGHT (FLASHBACK)

Ben opens the door, and standing there is a strikingly tall WOMAN with the soft face of a caretaker.

INT. KITCHEN - NIGHT (FLASHBACK)

Ben and Sara sit across the table from the Caretaker. Sara cradles their dead baby in her arms.

THE CARETAKER  
There is a way out of this. If you  
are willing.

Ben looks to Sara. She nods.

The Caretaker pulls a LARGE TIN from her bag.

INT. BATHROOM - NIGHT (FLASHBACK)

As the bathtub fills with water, Ben opens the tin to find what appears to be rich SOIL inside.

He turns off the faucet and then scoops the soil into the water with his hand. He swirls it into a dark morass.

SARA (V.O.)  
She said that we could bring you  
back, but that it would also bring  
a shadow, something dark. She said  
that was the nature of the world.  
It requires balance.

Sara hands the dead baby to Ben and he submerges it beneath the dark water.

SARA (V.O.)  
All we could think about was how we  
didn't want to lose you. Nothing,  
we thought, could be worse than  
that.

As they look at the still morass with anticipation, AIR BUBBLES break the surface of the water. Something is breathing. As Ben reaches in and scoops the baby out...

Sara looks down in his arms and sees... the baby is alive.

SARA (V.O.)  
And then you came back to us.

Sara takes the baby in her arms and wipes the thick mud from his face. Ben watches as Sara soothes Mason.

SARA (V.O.)  
But something came with you.

Beyond Mason, Sara sees more bubbles bloom from the dark morass. Ben, concerned, reaches down into the water, his hands emerging with... a RUNTY, FERAL CREATURE.

SARA (V.O.)  
The shadow.

As Ben looks at Sara, concern in both of their eyes...

INT. CHAMBERS HOME - NIGHT (PRESENT)

Mason considers Sara's words. Then:

MASON  
Do you realize how crazy this  
sounds?

SARA  
I wouldn't believe it either if I  
hadn't seen it.

Lindy processes all of this, a dark connection coming to the  
surface for her.

MASON  
Why did you keep it? Why not just  
kill it?

SARA  
We tried. We kept it in a cage. We  
tried to starve it.

INT. CHAMBERS HOME - DAY (FLASHBACK)

A YOUNG MASON (2) lies in bed, pale and thin.

SARA (V.O.)  
But then you started losing weight.  
There was a connection between the  
two of you.

A DARK BASEMENT (FLASHBACK)

Ben holds one end of a LONG CHAIN that disappears into a  
shadowy corner where we see the Superunknown's RED EYES.

SARA (V.O.)  
If it felt pain, you felt pain.

Ben tugs hard on the chain.

PRESCHOOL PLAYGROUND (FLASHBACK)

A TEACHER approaches a GROUP OF KIDS crowded around something  
in horror. As the Teacher reaches the front, she finds Young  
Mason (2) choking for air as he grabs his throat.

PRESCHOOL CLASSROOM (FLASHBACK)

Sara looks on as the Teacher reveals PURPLE BRUISES around  
Young Mason's neck.

SARA (V.O.)  
To protect you, we had to protect  
it. We realized that was the deal  
we had made.

INT. CHAMBERS HOME - NIGHT (PRESENT)

MASON  
What about the woman?

SARA  
(shaking her head)  
The number we called was  
disconnected.

DOULA'S HOME (FLASHBACK)

Ben and Sara stand on the front porch.

SARA (V.O.)  
We searched for her.

The Doula shakes her head.

OUTSIDE A MIDWIFE CLINIC (FLASHBACK)

Sara shows a SKETCH of the CARETAKER to Midwives as they exit. No one recognizes her face.

SARA  
But it was like she never existed.

CLOSE ON A BIRTHDAY CAKE (FLASHBACK)

Young Mason blows out four candles.

SARA (V.O.)  
And as you grew, it grew too.

BACKYARD (FLASHBACK)

Ben builds a TALLER PRIVACY FENCE.

SARA  
We tried to contain it, but it  
escaped.

EXT. FARMHOUSE - NIGHT (FLASHBACK)

ON SAM'S TRUCK. The door ajar. DING DING DING. 30 yards behind it, a STATION WAGON pulls up, keeping its distance.

INT. STATION WAGON - SAME (FLASHBACK)

Ben looks out at the house, the front door off the hinges.  
This is the night Lindy's mother was killed.

A GUNSHOT from inside the house. A BEAT, then a WINDOW SHATTERS and a DARK SHADOW escapes from the house.

INT. CHAMBERS HOME - NIGHT (PRESENT)

Sara turns to Lindy, an apology in her eyes:

SARA  
What happened to your mom that  
night, we never thought--

Lindy pushes away from the table and runs out the door.

INT. HIGH SCHOOL - NIGHT

Ben moves down the dark hallway, vigilantly peering into each classroom he passes.

As he enters the intersection of two hallways -- PLIP -- the sound of him stepping into a puddle. He looks to his feet, where he sees a small splash of water.

But as he bends down, Ben now sees that it's BLOOD. And there are trickles of blood running down the hallway.

Ben cautiously follows the trail deeper into the darkness.

EXT. CHAMBERS HOME - MOMENTS LATER

Mason comes from the house, trailing Lindy.

MASON  
Lindy, wait!

She turns to him, anger in her eyes, her heart pounding.

LINDY  
Leave me alone Mason!

MASON  
I didn't know.

LINDY  
Don't you get it Mason? If it  
weren't for you, that creature  
wouldn't exist. Which means my mom  
would still be alive. All of this --  
it's your fault.

She's right. And Mason doesn't have a good response.

LINDY  
Just stay away from me.

And she runs off. Mason wants to follow, but knows he can't.

INT. HIGH SCHOOL CAFETERIA - NIGHT

Dark. Empty but for cafeteria tables.

FROM ABOVE, we watch Ben slowly move through the sea of tables, each one potentially hiding the Superunknown beneath.

He follows the trickles of blood to the kitchen doorway.

INT. CAFETERIA KITCHEN - CONTINUOUS

The TRANQ GUN leads the way as Ben enters the kitchen, lit only by a small white back-up light overhead.

He stops inside the umbrella of dim light. On the ground around him: a mess of kitchen supplies, plastic utensils, trays. The room has been ransacked.

As Ben considers the scene...

Something emerges from the darkness behind Ben -- he senses it! -- whips around with his tranq gun -- trigger ready --

But then stops himself. It's Wayne. Standing there with haunted eyes -- his face bloodied by the glass shards --

WAYNE  
(panicked)  
There's something out there -- it  
has claws -- it -- it --

Ben looks down at Wayne's leg -- a deep bloody gash -- his pants soaked red.

Then Ben sees Wayne's trembling hand holding a KNIFE.

BEN  
Did you kill it?

WAYNE  
No. I--

Subtle relief on Ben's face. Ben cautiously takes the knife from Wayne and sets it on the counter.

BEN  
We need to get you out of here.

WAYNE

(voice rising)

Fuck that, man. I'm not going back out there! It tried to eat me! And the eyes -- red beads --

BEN

Shhh! Listen. I need you to--

A sound from out in the cafeteria. On Ben: fuck.

Ben moves to the door -- peers out into the cafeteria to see: the outline of the SUPERUNKNOWN lurking in the shadows.

Ben quietly closes the door. Then gently lodges a STEPLADDER beneath the door knob to keep it shut.

FROM THE CAFETERIA: SNARLS and GROWLS getting closer to us.

Ben backs away from the door and aims his tranq gun at it.

TINK TINK TINK -- the Superunknown taps on the METAL ROLL-UP DOOR near Wayne, smelling him on the other side of it.

On Wayne's face -- freaking out -- Ben putting a finger to his own lips to quiet Wayne.

Then, the Superunknown drags its talon across the metal door slowly -- EEEEEEEKKKKK -- creating a high-pitched screeching.

And now silence. For a long beat. Until...

WHAM! WHAM! WHAM! -- the metal door swells with dents as the creature punches away at it -- trying to break through --

ON BEN -- ready to fire -- his focus only on the door -- which means he doesn't see Wayne...

Who is retrieving the KNIFE from the counter -- tightening his grip on its handle -- crouching next to the counter --

BACK ON THE ROLL-UP DOOR -- a talon punctures the metal -- creating a small hole --

And through that hole...

The SUPERUNKNOWN'S SEARCHING EYE appears -- can't see Wayne behind the counter or Ben off to the side --

A CLAW reaches through the hole and pulls back the metal -- tearing it away as --

Wayne leaps from his feet and plunges the knife into the claw -- the Superunknown reeling back in pain --

BEN

No!

INT. CHAMBERS HOME - NIGHT

Mason storms into the house -- Sarah following him.

SARA

After that night, we did everything  
we could to make sure it never  
happened again. We kept it--

Suddenly, Mason grabs his hand and screams in pain.

MASON

Ahhhh!

SARA

Mason, what is it?

MASON

I don't know! Jesus, my hand!

As Sara tends to Mason, we cut back to...

INT. HIGH SCHOOL - CAFETERIA KITCHEN - NIGHT

The Superunknown -- now enraged -- bursts through the roll-up  
door -- metal curling in -- sending Wayne into Ben -- the  
tranq gun flying from Ben's grasp --

ON THE CREATURE -- its head momentarily caught in the prep  
counter's table legs --

BEN

Run!

Wayne follows Ben as the two of them race out of the kitchen  
and through the cafeteria --

INT. HALLWAY - MOMENTS LATER

Ben and Wayne careen out of the cafeteria --

We get shadowy glimpses of the Superunknown over Ben's  
shoulder as they run -- red-lit flashes of the beast as it  
passes exit signs -- gaining on them --

BEN

In here!

Ben veers into a classroom -- Wayne following -- but before Ben can get the door closed, the Superunknown grabs Wayne --

WAYNE  
It's got my leg!

Wayne holds tight to the door as the Superunknown pulls --

BEN  
I've got you!

Ben grabs onto Wayne and pulls -- Wayne screaming -- then Ben falls backward with Wayne to the ground, only to realize...

It's just the upper half of Wayne's body --

BEN  
Shit!

Ben moves to the door and slams it shut just in time as -- WHAM! WHAM! WHAM! -- the Superunknown wails on the door -- trying to get to Ben.

And off Ben straining to hold the door shut -- wondering how he's gonna escape with his life...

INT. BOYD FARMHOUSE - NIGHT

Sam opens the fridge, pulls a beer out. As he cracks it open, he hears the news on the TV in the other room:

SHERIFF ELLIS (O.S.)  
...and it was last seen around  
Weller Creek, so everyone in the  
area should be on alert.

INT. LIVING ROOM - MOMENTS LATER

Sam enters the living room to see the TV: a NEWS REPORTER standing with SHERIFF ELLIS at the farm.

NEWS REPORTER (ON TV)  
Sheriff, is it an animal? Can you  
tell people what it looks like?

SHERIFF ELLIS (ON TV)  
Look, we don't know what this thing  
is yet. What we do know is that  
it's clearly dangerous...

As Sam moves closer to the TV...

LINDY

Dad!

Lindy pushes into the house, distraught.

SAM

Lindy? What happened?

LINDY

I have to tell you something.

Off Sam's curiosity...

EXT. BOYD FARMHOUSE - LATER

Sam blows out of the house and charges to his truck, where he grabs his RIFLE from the back.

As Sam makes sure it's loaded, Lindy comes from the house.

LINDY

Where are you going?

SAM

I'm gonna find this thing and I'm gonna kill it. You stay in the house until I'm back.

Sam hops into his truck. Turns the engine.

LINDY

Dad! Wait!

But Sam's already backing out of the driveway.

INT. CHAMBERS HOME - KITCHEN - NIGHT

Sara's on the phone.

SARA (INTO PHONE)

Okay, Tim, if you hear anything, please call me.

She hangs up the phone and turns to Mason, who has an ICE PACK on his bruised hand.

SARA

Work wasn't able to reach him on the two-way in his truck.

(nothing from Mason)

Mason?

MASON  
How could you not tell me?

SARA  
We didn't want you to have to live  
with that kind of knowledge. Any  
guilt would always be ours. Not  
yours. It was better that way.

MASON  
Lindy's mom is dead because of me.  
How is that better?

As Sara considers this -- CRASH! -- a thunderous quake as  
something hits the exterior of the house.

SARA  
What the hell was that?

Mason and Sara race to the front door to see...

EXT. CHAMBERS HOME - CONTINUOUS

Ben's truck has crashed into the garage door. As a bloodied  
Ben pushes out of the truck, he falls to the ground.

MASON  
Dad!

Mason and Sara move to Ben and help him stand. As Ben gets to  
his feet, they can now see a deep gash in his stomach --

SARA  
Jesus, Ben! What happened?

INT. LINDY'S ROOM - SAME

Lindy enters her room -- paces as she tries to figure out  
what to do. She looks at her sketches of the Superunknown.  
Then she spots the Neil Young album Mason stole for her.

Finally, Lindy grabs the phone. Dials.

LINDY  
(to herself)  
Pick-up-pick-up-pick-up.

She sinks as she hears Ben's voice on the MESSAGE MACHINE.

BEN ON MESSAGE MACHINE  
You've reached the Chambers. Leave  
a message.

LINDY (INTO PHONE)  
Mason, my dad-- I told him  
everything. And I don't know how,  
but that thing must have got out.  
It's on the news. My dad's out  
there now looking for it. If he  
finds it...

INT. CHAMBERS HOME - SAME

On the ANSWERING MACHINE, we hear Lindy leaving her message.

LINDY (ON MACHINE)  
I don't know what to do, Mason.  
(beat, then)  
Shit. I'm gonna go find him.

Lindy clicks off, and the message machine stops just as...

Mason and Sara shoulder the ailing Ben through the front  
door. As they get him to the couch...

INT. LINDY'S ROOM - SAME

Lindy grabs her flannel shirt and heads out.

EXT. HIGH SCHOOL - NIGHT

An aerial of the school, blue and red bubble lights filling  
the night with a half-dozen cop cars parked out front.

INT. HIGH SCHOOL FRONT OFFICE - NIGHT

Sheriff Ellis and several officers watch the SECURITY FOOTAGE  
from earlier that night.

ON THE MONITOR: *Wayne's truck in the parking lot, everything  
calm. Suddenly, something comes from the shadows ten feet in  
front of the truck.*

SHERIFF ELLIS  
Stop it there.

*The Superunknown, its features dulled by the video quality.  
It's hard to make anything out... except its massive size.*

SHERIFF ELLIS  
Any of you ever seen something like  
that before?

Scattered 'no's and head-shakes.

SHERIFF ELLIS  
Keep rolling it.

ON THE SECURITY MONITOR: *the Superunknown, blurred by the rain, suddenly pounces on the roof of the truck --*

OFFICER  
Oh shit! You see that?!

*-- and the truck reverses at speed through the sign -- the Superunknown hanging onto the roof of the truck -- the truck flying off-screen beyond the view of the security cam --*

OFFICER #2  
What the fuck?!

As the Tech advances the footage -- we can see the grainy Superunknown breaking into the building -- then...

ON SCREEN: *Ben's Utility Truck drives up. Ben gets out.*

SHERIFF ELLIS  
Hold it there.

We FREEZE on Ben beside his truck. Sheriff Ellis leans in to get a good look at Ben's face.

SHERIFF ELLIS  
Ben Chambers.

As a question mark forms in the Sheriff's eyes...

INT. CHAMBERS HOME - NIGHT

Ben lays on the couch, pain stamped on his face as Sara presses a bloodied towel against his massive wound. Mason sits in the chair next to Ben.

BEN  
I had it, Sara. But then--

Ben cries out in pain.

SARA  
Mason, I need more towels.

Mason nods and heads for the kitchen. Ben tries to stand up.

SARA  
Where are you going?

BEN  
I gotta get back out there.

SARA  
No, Ben. You need a hospital.

BEN  
If somebody finds that thing and  
kills it--  
(a weak cough)  
Every second it's out there,  
Mason's life is in danger.

INT. KITCHEN - SAME

Mason reaches into a drawer and pulls out a handful of dish towels. But on his way out of the kitchen, he notices the 'new message' light on the answering machine. Presses it.

LINDY (ON MACHINE)  
Mason, my dad-- I told him  
everything.

Off Mason listening to the message...

INT. SAM'S CHEVY TRUCK - NIGHT (MOVING)

Sam eyes a bridge up ahead -- Weller Creek running beneath it. He pulls off the road and grabs his RIFLE, pushing out of the truck. As he disappears down an embankment...

INT. CHAMBERS HOME - NIGHT

Mason grabs the keys from the table next to Ben.

MASON  
I have to find her.

SARA  
Mason, it's too dangerous.

MASON  
That thing's out there because of  
me. I'm not gonna let the same  
thing happen to Lindy that happened  
to her mom.

As Mason bolts out the door --

SARA  
Mason, no--!

Sara runs to the door and sees Mason jumping into Ben's truck -- grinding the gears -- ripping away from the garage door --

Sara looks back at Ben, bleeding out on the couch -- knowing he'll die if she leaves.

INT. JIMMY'S BASEMENT - NIGHT

Kimi and Jimmy make out on the couch as -- WHAM! WHAM! WHAM! -- something slams on the window. They both jump back.

JIMMY  
Holy shit!

It's Mason and Stubs at the window.

INT. WES' BEDROOM - NIGHT

Wes looks through Spin magazine, trying to mimic poses of various grunge singers in the mirror as he sings along to Deep Blue Something's *Breakfast At Tiffany's*.

His phone RINGS.

WES (INTO PHONE)  
Yeah?  
(beat)  
Oh, hell yes.

Wes hangs up.

INT. ANOTHER BEDROOM - MOMENTS LATER

Low angle. Dark. Light from the hallway as Wes pushes into the room and approaches. He bends down and reaches past us, still humming *And I say what about Breakfast At Tiffany's...*

REVERSE ANGLE

Wes pulls a shoebox from beneath the bed, opens it to reveal... A GUN.

EXT. ROAD - NIGHT

Lindy bikes up the road. She spots her dad's truck parked next to the bridge.

She stops on the bridge, looks off to one side, searching for her father. She shouts in the direction we saw Sam go:

LINDY

Dad! Are you out here?!

No response. Lindy gets off her bike and moves off down the opposite embankment, heading into the woods along the creek.

STUBS (PRELAP)

So, it's like a demon, but it's not inside you. And whatever happens to it happens to you?

INT. BEN'S UTILITY TRUCK - NIGHT

Stubs, Kimi, and Jimmy are in disbelief as Mason drives, having just heard the origins of the Superunknown.

WES

It's bullshit. Somebody just shows up at the exact right moment and offers Mason's parents this deal? Who does that?

STUBS

The devil. In almost every story about the devil.

Mason scans the surrounding area for any sign of Lindy.

JIMMY

This is a prank. Stubs, you're in on this, right?

KIMI

Is this because we laughed about you being a virgin?

As Stubs protests --

MASON

Everybody just shut up. Right now we just need to find Lindy.

Mason spots a section of the CREEK up ahead that runs between the back of a neighborhood and a stretch of farmland.

As he pulls off the road across from a RUNDOWN BARN...

EXT. TRUCK - NIGHT

Mason hands Jimi and Kimi a flashlight.

MASON

You two take the hill over there past the barn. Stubs and I will follow the creek. Wes, take the neighborhood. We don't come back until we find her.

As they start off:

WES

Hold on. Before I forget, I wanna say again that I strongly feel we should add a cover of *Breakfast at Tiffany's* to our setlist.

MASON

Not a good time for this conversation.

KIMI

But also, hell no.

EXT. NEIGHBORHOOD - NIGHT

Wes walks down the street, grumbling to himself. A DOG starts BARKING behind a wooden fence as Wes passes.

WES

Shut up!

Wes looks at the woods, a little spooked.

EXT. WOODS - NIGHT

Stubs and Mason work their way along the creek.

STUBS

(nervously singing)  
*And I say what about Breakfast at Tiffany's, she says I think I--*

MASON

Dude.

STUBS

Sorry.

EXT. DEEPER IN THE WOODS - NIGHT

Lindy feels lost. She catches a reflection of something in the moonlit water and looks up to see....

A DEAD COYOTE. Something snarls as it feeds on the carcass, obscured by leaves. Lindy looks back at the water and sees...

The RED EYES flicker in the reflection. Lindy freezes. She's found the Superunknown.

LINDY  
(under her breath)  
Where are you dad?

IN ANOTHER PART OF THE WOODS

Sam scans the woods through his scope, searching for the Superunknown. In the distance, blurred by trees, he can just make out the shape of the creature. As he takes aim...

BACK ON LINDY

She's stock-still as the red glow of the Superunknown's eyes strobes through the leaves. *Does it see her?*

BANG! The sound of Sam's gun echoes in the sky above, startling the Superunknown -- and it runs off.

Lindy carefully backs away, then turns to run and we...

CUT BACK TO SAM

Running to his kill, finding... a BUCK. Sam shakes his head.

EXT. ELSEWHERE IN THE WOODS - NIGHT

Kimi and Jimmy moving through the woods, scanning.

JIMMY  
(nervously singing)  
*You say the world has come between  
us. Our lives have come between us--*

KIMI  
No.

JIMMY  
It really burrows in there.

EXT. WOODS - NIGHT

Mason and Stubs in another part of the woods, their flashlight beams cutting across the ground in front of them.

STUBS  
Uh, Mason...

Mason looks at Stubs, who has his flashlight trained on the ground. He follows the beam until he sees...

A LARGE FOOTPRINT in the mud. Stubs bends down and puts his hand inside the footprint for comparison. Then...

BLOOD DRIPS ONTO STUBS' HAND. Mason and Stubs both look up to see... A BODY in the tree above them. They jump.

MASON

Jesus!

They look closer and see that it's...

STUBS

Heather?

Heather's alive, but paralyzed by fear.

EXT. ELSEWHERE IN THE WOODS - NIGHT

Lindy rushes through the woods -- looking over her shoulder -- nothing there -- breaking from the woods -- looking over her shoulder again -- turning back just as something grabs her --

LINDY

Let me go! Let me--

WES

Whoa, whoa. Lindy, it's Wes.

Lindy looks up at Wes. She looks around with panic in her eyes. No sign of the Superunknown.

ON THE ROAD - MOMENTS LATER

Wes and Lindy walk up the neighborhood street back toward the truck. Lindy keeps scanning.

WES

Guys! I got her!

Beyond the arc of a streetlight, Lindy glimpses a SHADOW crossing the street.

LINDY

What was that?

Wes looks up. Nothing. Then... the dog starts BARKING.

WES

Shut up!

As they pass the fence, Wes yelling at the dog, suddenly...

The dog goes silent. Then it YELPS. Then nothing.

Wes approaches the fence, peering through a slit in the fence and -- CRACK! A fence post splits and a claw grabs at Wes!

WES

Holy fuck!

Lindy screams.

EXT. WOODS - NIGHT

Mason and Stubs -- now shouldering Heather through the woods -- snap to the sound of Lindy's scream.

MASON

Come on!

As they hurry through the woods with Heather...

EXT. STREET - SAME

Lindy and Wes sprint down the street -- not looking back -- thirty yards to the truck -- A CAR ALARM somewhere behind them goes off -- twenty yards -- MOTION SENSOR LIGHTS flip on in a nearby yard -- ten yards --

They reach the truck and find... the doors are locked!

WES

Are you fucking kidding me!?

ON MASON AND STUBS

As they burst from the woods -- Mason turning to see Lindy and Wes at the truck -- Wes abandoning Lindy for the barn --

MASON

LINDY!

ON KIMI AND JIMMY

As they come from the woods in a full-on sprint.

JIMMY

Get to the truck!

Then they spot GLOWING RED EYES streaking toward the truck --

KIMI  
Nope! The barn! The barn!

SUPERUNKNOWN POV

Charging toward Lindy -- panic in her eyes as she desperately tries to open the truck door -- ten yards -- five yards -- Lindy drops out of view --

ON LINDY

Rolling beneath the truck -- WHAM! -- the truck shudders on impact -- Lindy scanning frantically -- trapped beneath the truck -- the sound of the Superunknown sniffing --

Suddenly, its jaws are inches from Lindy's face as it roots beneath the truck -- Lindy trying not to scream --

ON MASON

Sprinting toward the truck -- unable to see the Superunknown on the other side --

MASON  
Leave her alone! Let her--

The red eyes appear across the truck bed -- but it doesn't move. It just studies Mason.

MASON  
(quietly)  
Lindy. Come out the back. Now.

Lindy emerges from beneath the truck behind Mason.

Mason backs away slowly, shielding Lindy as they move toward the barn. The Superunknown's eyes track them from the other side of the truck, but it remains still. And then...

It ROARS.

MASON  
Run!

Mason and Lindy turn and run the last ten yards to the barn.

INT. BARN - CONTINUOUS

Mason and Lindy rush in -- Stubs and Jimmy closing the door --

STUBS  
Holy fucking shit!

MASON  
(to Lindy)  
You okay?

Lindy takes a few deep breaths. She nods.

MASON  
Lindy, listen-- If I had known--

LINDY  
Not now. Let's just worry about  
getting out of here alive.

STUBS (O.S.)  
Guys.

They all look at Stubs, who's peering outside through a hole.

STUBS  
I don't see it.

KIMI  
You think it's gone?

HEATHER  
No, it's never gone.

Heather paces in and out of the flashlight beam, panicked.

JIMMY  
Can we get to the truck?

Mason looks through the hole. No sign of the Superunknown.

MASON  
Maybe.

A CREAK somewhere in the barn. Their flashlights slash around  
the barn -- another CREAK --

Then the COCK OF A GUN in the dark. Stubs' flashlight finds  
Wes holding his gun.

JIMMY/KIMI  
Whoa! Dude!

STUBS  
Wes, what are you doing?

WES  
Saving the fucking day.

LINDY  
No. You kill it, you kill Mason.

WES

You don't actually believe that  
Mason and this thing are connected?

Lindy and Mason both nod.

WES

So, we just let it kill all of us?  
No thanks.

MASON

Just give me a minute to think.

WES

Guys, it's him or us. Stubs, you  
really wanna die a virgin just to  
keep him alive?  
(to Kimi and Jimmy)  
You know we can find somebody else  
to strum his shitty solos, right?

STUBS

We're a band. We stick together.

The others nod.

WES

Hell with this. My voice is too  
good for this band anyway.

As he heads for the barn door, Mason tries to hold him back.

MASON

Wes, just wait--

Wes punches Mason in face.

WES

Get the fuck off me!

As Mason falls, the ROAR of the Superunknown shakes the barn.  
They all look around, terrified in the silent wake when...

THREEAK! -- the barn wall splinters and flies apart -- Wes  
disappears in an explosion of hay -- blood spattering in the  
beam of a flashlight dropped to the floor --

Then, a BLOODY STUMP OF AN ARM falls into the light's beam.

MASON

Run!

Stubs sees Heather -- still frozen with fear -- so he grabs  
her arm and pulls her along as he races away with the others.

EXT. BARN - NIGHT

Lindy, Mason, Stubs and Heather burst from the barn door and run flat-out for the truck --

ON JIMMY AND KIMI

As they emerge from the splintered hole in the barn --

JIMMY

Ahhh! I'm caught!

ON MASON AND LINDY

As they turn and see Jimmy struggling to get free from the barn. Mason hands Lindy the keys.

MASON

If we don't make it out, just go.

Mason runs back to help as Kimi tries to pull Jimmy free. But something's snagged... the Ripken jersey.

KIMI

I gotta tear it, Babe.

Jimmy sees the RED EYES appear through the darkness.

JIMMY

Rip it!

Kimi tears the jersey and Mason pulls Jimmy loose--

Suddenly the truck rips toward them in reverse -- Kimi, Jimmy, and Mason diving clear as it backs right up to the barn, blocking off the hole and the Superunknown --

LINDY

Get in!

INT. TRUCK - CONTINUOUS

They all scramble into the truck -- Lindy throws it in gear -- the truck rips away from the barn --

In the rearview, Mason and Lindy see the RED EYES emerge from the barn -- a DEEP ROAR shaking the truck --

EXT. ROAD - NIGHT

The truck races down the road, the barn out of sight now.

INT. TRUCK - SAME

Lindy, still rattled, is doing 70 in a 35.

STUBS

You can probably slow down now.

Lindy checks the rearview. Nothing. She slows down. Then pulls off to the side of the road.

KIMI

Uh, he said slow down, not stop completely.

LINDY

If we leave it out there, more people are gonna die.

Mason considers.

MASON

We find it and we contain it.

KIMI

Are you taking stupid pills? That thing just snacked on Wes like he was a bag of Funyuns.

HEATHER

I can't go back-- I won't--

STUBS

We'll drop you by the house first.

Stubs gives Heather's hand a squeeze.

HEATHER

Why are you helping me?

STUBS

(like it's obvious)  
Because you're my sister.

As Heather processes this, Lindy looks to Mason.

LINDY

How do we find it?

Mason spots the TRACKING MONITOR on the floor. Picks it up.

MASON

With this.

They all look at the PULSING BLIP on the screen.

JIMMY

Sure. We just walk up and politely ask it to get in the back.

Mason looks down and considers the BLACK BRUISES on his arm.

MASON

We're gonna need your dad's trailer. And some car batteries.  
(then)  
And bait.

INT. CHAMBERS HOME - NIGHT

Sara wraps Ben's wound. Ben eyes the clock nervously.

BEN

He should be back by now.

SARA

(more for herself)  
He's gonna be okay.

Suddenly a HARD KNOCK at the door.

EXT. CHAMBERS HOME - MOMENTS LATER

Sara opens the door to find Sheriff Ellis.

SHERIFF ELLIS

'Evening Sara. Ben here?

SARA

What is it?

Ben hobbles up alongside Sara.

SHERIFF ELLIS

We've got some questions.

BEN

I've got something I need to take care of, but then I'll head over to the station.

SHERIFF ELLIS

I'm afraid I'm not asking, Ben.

EXT. FREDERICK TOWNE MALL - NIGHT

The Utility Truck sits alone in the Sears parking lot.

INT. SEARS - NIGHT

CLOSE ON the Mall Cop (from earlier), cuffed and gagged.

Mason, Stubs, and Kimi stuff car batteries and jumper cables into backpacks and head for the exit. Stubs, guilt on his face, comes back to the Mall Cop:

STUBS

Normally, I wouldn't condone this,  
but we've got this spiritual battle  
thing and I really think God would--

MASON

Stubs, let's go!

EXT. FREDERICK TOWNE MALL - NIGHT

As they load up the Utility Truck, Jimmy's Jeep pulls up with the trailer. Lindy comes from the Jeep, covered in mud.

MASON

You get it?

Lindy slaps the trailer and we hear a PIG GRUNT inside.

INT. CHAMBERS HOME - BEDROOM - NIGHT

Sara pulls out a POLICE SCANNER hidden in the closet.

INT. LIVING ROOM - MOMENTS LATER

Sara tunes the Scanner. Behind her, HEAR a local news report on the TV.

LOCAL REPORTER (ON TV)

The Sheriff has instituted an  
emergency curfew, but local game  
hunters are refusing to comply.

Sara turns to see a GAME HUNTER is being interviewed.

GAME HUNTER (ON TV)

We have every right to defend our  
town. And frankly, I want that  
fucker's head on my wall.

Sara thinks for a beat. Then, she scoops the scanner under her arm, grabs her keys off the table, and hurries out.

INT. PATROL CAR - NIGHT

Sheriff Ellis drives as Ben sits cuffed in the back seat.

SHERIFF ELLIS  
What is this thing out there?

BEN  
I'll tell you everything I know.  
Just promise me if you find it, you  
won't kill it.

SHERIFF ELLIS  
I can't promise that, Ben.

A call comes over the radio:

DISPATCH (OVER RADIO)  
B&E reported at Frederick Towne  
Mall. Mall Security ID'd one of the  
teenagers as the Chambers kid.

SHERIFF ELLIS (INTO PHONE)  
What were they after?

DISPATCH (OVER RADIO)  
Some car batteries. Jumper cables.

BEN  
(*shit*)  
They're trying to capture it.

CLOSE ON THE TRACKING MONITOR

The BLIP getting closer and closer.

INT. UTILITY TRUCK - NIGHT (MOVING)

Mason drives as Lindy tracks the Superunknown on the monitor.  
Beside her, Stubs drums nervously on the dash.

LINDY  
Left here.

Mason turns down a narrow road. Stubs' drumming intensifies.

KIMI  
Stop or I make you eat the sticks.

LINDY  
(eyeing the monitor)  
We go north, we can head it off.

With no road headed north, Mason wheels off-road and drives through a CORNFIELD.

INT. PATROL CAR - NIGHT

Ben pleads with the Sheriff as they stop at a red light.

BEN

We have to get to it first!

SHERIFF ELLIS

I told you, I need to know what we're dealing with here before--

BEN

We don't have time! Those kids are gonna die out there!

DISPATCH (OVER RADIO)

Sheriff, just got a report of fresh tracks out by the water tower.

As the Sheriff reaches for his radio -- KSHHH!! -- a STATION WAGON smashes into the patrol car -- rocking Sheriff Ellis and Ben --

DISPATCH (OVER RADIO)

Sheriff? You there?

Ben looks around, disoriented. Sheriff Ellis is unconscious. Then... Ben's door opens and Sara is standing there.

BEN

Sara?

Sara helps Ben out of the car. She opens the driver's door and checks on the Sheriff.

SARA

Sheriff. Sheriff.  
(as he rouses)  
You're gonna be okay.

Then she pulls the keys from the ignition.

INT. STATION WAGON - MOMENTS LATER

The door opens and Sara helps Ben in. A beat, then she slides into the driver's seat and reverses -- the crunch of metal as she pries away from the patrol car.

BEN  
Mason's trying to capture it.

SARA  
I heard it over the scanner.

As Sara floors it --

INT. SAM'S CHEVY TRUCK - NIGHT

Sam scans the landscape, his ear tuned to a POLICE SCANNER.

POLICE SCANNER  
I repeat: fresh tracks out by the  
water tower. All available officers  
should proceed to the area.

Sam turns his eyes to the WATER TOWER out in the distance. He  
rips a u-turn -- narrowly missing an oncoming car -- HONK! --  
and then Sam is speeding off toward the tower.

EXT. CORNFIELD - NIGHT

Low angle. Hiding in the thick of the cornfield. TWO BEAMS OF  
LIGHT slice through the stalks toward us. A truck rumbles up  
fast -- mowing down corn -- now roaring over us --

INT. UTILITY TRUCK - SAME (MOVING)

Mason drives through the cornfield as Lindy tracks the  
Superunknown on the monitor.

LINDY  
Just up here. We should be right in  
its path.

EXT. CORNFIELD - NIGHT

Mason does a few donuts with the truck, creating a clearing  
in the cornfield, then stops and they all climb out.

STUBS  
How far away is it?

LINDY  
Let's see, half an inch on the  
screen, so... I don't fucking know.  
We just need to be ready.

Jimmy opens the trailer door and the PIG tries to bolt, but it's tethered to a rail inside the trailer.

Kimi and Mason pack a car battery in each backpack, clipping one end of the jumper cables to the terminals, with the other end attached to the end of the shovel: they've just jury-rigged HEAVY DUTY CATTLE PRODS.

KIMI

If we shock this thing, won't we be shocking you, too?

Mason looks at the black marks on his arms.

MASON

I'm used to it. At least now I know what it is.

STUBS (O.S.)

Where's mine?

They all turn to Stubs, with only his drum sticks.

MASON

You're on top of the trailer as lookout. When the Superunknown goes in after the pig, you drop down and pull the door with you.

On Stubs: *gulp*.

LINDY

Alright, you guys ready?

As they all consider the task ahead...

EXT. WATERTOWER - NIGHT

Sam pulls up in his truck. He grabs his rifle and hops out.

EXT. CORNFIELD - NIGHT

Stubs lies flat on the trailer's roof, scanning the corn.

FIND LINDY AND MASON tucked into the corn at the fringe of the clearing, prods at the ready. Mason checks the monitor: the BLIP slowly closing in.

MASON

I'm sorry.

Lindy sees the sincerity in Mason's eyes. She takes his hand.

LINDY

When I was in the woods, running  
away from it, all I could think  
was: what would I do to save my mom  
if someone gave *me* that choice?

On Mason considering the weight of this...

INT. STATION WAGON - NIGHT

Sara races down the narrow road --

BEN

We can't stay here.

SARA

(mournfully)  
I know.

BEN

Drop me at the water tower. Grab  
what you can from the house. When I  
find Mason, we'll meet you at the  
cabin.

Sara reaches over and takes Ben's hand. After a beat:

SARA

There!

ERRRR! Sara slams on the brakes and reverses. Ben sees...  
TIRE TRACKS leading into the cornfield.

SARA

Go find our boy.

Ben climbs out of the car, and Sara does a U-ey. She watches  
Ben in the rearview as he disappears into the corn.

EXT. CORNFIELD - NIGHT

Sam scans the field with binocs. Nothing... nothing... There!  
The arched back of the Superunknown peeking above the stalks.

Sam aims. Fires.

SOMEWHERE IN THE CORNFIELD

Ben's eyes snap toward the echoing gunshot. As he runs...

BACK ON MASON AND LINDY

Mason looks up at Stubs who scans the field. Nothing.

ON SAM

Seeing he missed -- finding the Superunknown in his scope again -- fires -- a YELP -- but it keeps going --

ON MASON AND LINDY

Hearing the yelp in the distance and--

MASON

AHHH!!!

Mason flails -- the monitor flies free and hits the trailer --

LINDY

Mason!

Lindy pulls off Mason's backpack and tears his shirt at his shoulder. Nothing. Then...

A BLACKNESS spreads across his shoulder beneath the skin.

MASON

Ahh! Shit, that burns!

Mason looks around -- the pig anxiously squealing --

MASON

Get back to your spots! Lindy,  
where is it?!

Lindy picks up the tracking monitor to see... The screen is cracked. The monitor flickers.

LINDY

Shit.

The screen flickers one last time and then goes dark. Lindy holds it up and they all see the cracked blank screen.

They glance around at the tall corn, suddenly feeling completely vulnerable. Actually, the word is *fucked*.

KIMI

(whisper-shouting)  
Stubs, what do you see?!

Stubs, on the trailer roof, shrugs nervously. Then we CUT TO:

SUPERUNKNOWN POV

Rushing through the corn. Through the stalks, we see Mason and Lindy ahead -- their backs to us -- easy prey -- five yards -- now on them -- then...

A HAND grabs Mason -- Mason, startled, whips around to see...

MASON

Dad!

Ben looks like hell. The cuff dangling from his hand.

BEN

Mason, thank god. I thought--

He can't even say it. He looks around, seeing the other kids.

BEN

We need to get you kids out of here.

MASON

No, dad--

BEN

Mason, I'll take care of this.

MASON

No, you don't-- It was my fault it got loose. You're always telling me to take responsibility for myself. That's what I'm doing out here.

Off Ben, seeing the determination in Mason's eyes...

EXT. ROADSIDE - SAME

A STATE TROOPER eyes the tracks leading into the cornfield.

THREE MORE SQUAD CARS rip up and SEVERAL OFFICERS with DOGS alight, followed by Sheriff Ellis, battered but determined.

EXT. CORNFIELD - CLEARING - SAME

Mason is walking Ben through their plan.

MASON

Once it's in the trailer, we keep it at bay with the prods and Stubs drops the door.

Ben's actually impressed as he looks at what they've done.

BEN  
You thought all this up?

Mason nods, then shares a smile with Lindy when...

SAM (O.S.)  
Lindy, move away from him.

Everyone turns to see Sam, his rifle aimed at Mason.

LINDY  
Dad! What are you doing?

Ben takes a step toward Sam.

SAM  
Stay right where you are, Chambers.

BEN  
Hold on, Sam--

SAM  
Lindy told me all about it.  
(shaking his head)  
That few extra dollars all those  
years, that ease your conscience?

LINDY  
Dad--

SAM  
I'm making things square, girl.

BEN  
I'll never be able to make up for  
the hurt I caused you. I know that.  
But killing my son solves nothing.

SAM  
The way Lindy tells it, if that  
beast dies, Mason dies. You gotta  
figure the reverse might be true.

LINDY  
No. You don't need to do this.

Lindy steps between Sam's rifle and Mason.

SAM  
Lindy, get out of the way.

Lindy doesn't move. Sam looks past her at Mason.

SAM  
Move, goddammit. They took  
everything from us.

LINDY  
I'm still here. Look at me, dad.

Sam's eyes flicker to Lindy, but he looks past her again.

LINDY  
Do you know how long I've been  
trying to get you to see me? It  
doesn't matter what I do -- all you  
see is your anger.

Lindy walks slowly toward Sam, who's trying not to crack.

LINDY  
I know mom's gone. But I'm still  
here. Why can't you just see me?

She reaches Sam. Stands right before him. Sam's eyes pool as he tries to look anywhere but Lindy. Finally, he has nowhere else to look, and his eyes meet Lindy's.

LINDY  
Mason and I didn't choose any of  
this. But you need to let us try to  
fix it now.

Lindy hugs her dad, and he drops the gun to the ground. Ben moves in to grab it.

Just then, the pig strains wildly, fear in its eyes.

STUBS (O.S.)  
Uh, guys.

CLOSE ON THE TETHER fraying as the pig tugs wildly --

BEN  
Get behind me!

Ben slings Mason's backpack over his shoulder and lifts the make-shift prod. Suddenly...

A MURDER OF CROWS bursts from the corn -- Jimmy and Kimi rolling clear behind the truck -- Sam and Lindy ducking --

An eerie silence in the birds' wake.

MASON  
There.

Glowing-ember eyes. The SUPERUNKNOWN emerges from the corn.

It steps into the clearing, its eyes trained on the pig. And for the first time, we get a full look at the beast.

Ben signals Kimi and Jimmy to stay still behind the truck. Stubs flattens himself against the roof.

Sam grabs Lindy's hand as they silently back deeper into the corn -- CRUNCH! -- stepping on a stalk --

The Superunknown's head snaps in their direction. *Does it see them?* Ben's hand tightens on the prod. Finally, it turns back to the pig, now straining harder against the tether.

ON MASON connecting with Ben, both thinking this might just work -- the Superunknown almost at the trailer --

MASON  
(under his breath)  
Come on. Come on.

The pig slips the tether and scrambles from the trailer!

The Superunknown lunges after it -- getting the pig in its jaws just as it reaches the corn --

Mason springs to his feet -- Ben grabbing him --

BEN  
Mason! Wait!

And as they stand there watching the Superunknown rip into the pig, not knowing what to do next, they hear...

DOGS BARKING. Ben stretches to see above the corn and sees:

The police -- coming through the corn -- a hundred yards out.

MASON  
We surround it. Prod it toward the trailer.

BEN  
There isn't time.

Ben's mind races. Finally, he turns to Sam:

BEN  
No matter what happens, close that door once it's inside.

Sam nods.

MASON

What are you gonna do?

Ben sheds the backpack and turns to Mason.

BEN

Don't go home. Your mom'll be waiting for you at the cabin. Do you understand?

MASON

But dad--

BEN

I loved you. Every day since the day you were born.

Before Mason can respond...

Ben turns and runs into the middle of the clearing, completely exposed, and yells toward the Superunknown.

BEN

Hey!

The Superunknown lifts its head and turns toward Ben, blood dripping from its jaws. Its red eyes lock onto Ben: its captor for the past fifteen years. And then...

Ben turns and runs for the trailer -- jumping inside --

All of them realize at the same moment that Ben has just made himself the bait in their trap --

MASON

Dad! NOOOO!

But Ben disappears into the shadows of the trailer -- the Superunknown leaping after him into the blackness --

Mason charges toward the trailer -- but Sam grabs him -- restraining him --

MASON

Let me go!

SAM

You can't save him, son.

Blood spatters from the shadows onto the trailer wall.

LINDY

Stubs! Close the door!

ON STUBS looking down at Mason -- his best friend -- pleading with him not to close the door --

SAM

CLOSE IT!

Stubs grabs the handle and hurls himself off the trailer -- the door coming down as he falls with it --

MASON

NOOO!!!!

But just before the door fully closes... a CLAW gets between the door and the floor!

Stubs pulls on the handle -- trying desperately to click the latch -- but overpowered in a burst as the Superunknown throws open the door --

The Superunknown looms over Stubs -- Stubs reaching into his back pocket -- the Superunknown lunging -- and Stubs JAMS A DRUMSTICK in its mouth and rolls out of the trailer --

The Superunknown flails -- its jaw stuck open on the stick --

Kimi and Jimmy are on their feet now -- lifting their prods -- shocking the Superunknown deeper into the trailer --

Mason clenches his teeth as he feels the shocks, too --

The Superunknown lashes out, knocking Jimmy to the ground --

KIMI

Jimmy!

Kimi gets a claw in the face -- knocking her down --

Sam grabs Lindy's prod from her. And Mason and Lindy watch as Sam battles with the Superunknown -- prodding it back until --

The Superunknown snaps the DRUM STICK. Its jaws now free.

It SNATCHES SAM'S PROD with its teeth and snaps it in half -- Sam falling -- now completely exposed as the Superunknown steps to the edge of the trailer, towering above him --

LINDY

Dad!

Mason looks around -- everyone else down -- and he spots Kimi and Jimmy's prods.

Mason runs over, sinks to his knees -- the Superunknown about to leap from the trailer --

And Mason grabs ahold of both prods -- electricity coursing through his body -- but the Superunknown feeling it too -- the creature writhing in pain with Mason --

And as Mason forces himself to hold onto the prods -- his eyes starting to roll into his head -- we...

CUT TO BLACK.

HEAR TIRES RUMBLING OVER GRAVEL

EXT. MOUNTAIN ROAD - NIGHT

Ben's Utility Truck rips by us, the trailer bouncing behind.

INT. UTILITY TRUCK - SAME

CLOSE ON LINDY'S HANDS as she desperately performs chest compressions.

POP WIDE to see Lindy over an unconscious Mason in the crew cab. Sam white-knuckles the wheel around mountain curves.

LINDY  
Come on, Mason! Come on! Don't you  
fucking leave me.

Sam eyes Lindy in the rearview -- his heart breaking for her.

Lindy leans in close, tears dropping on Mason's face.

LINDY  
It wasn't your fault. I know it  
wasn't your fault.

Determination hits her eyes. She goes back to compressions. Harder now. Losing herself in the desperation until --

Mason COUGHS. Then GASPS for air.

LINDY  
Mason!

Mason looks up into Lindy's tear-stained face as she smiles down at him. He smiles back at her. Then, a concerned look:

MASON  
Did you get it?

LINDY  
Yeah. We got it.

Lindy hugs Mason tightly.

EXT. CABIN - NIGHT

Sara, lit by lantern-light, grabs boxes of TRANQ DARTS as she clears the supply shelves into a duffle bag.

Sara pulls articles about UNSOLVED ANIMAL ATTACKS, MONSTER SIGHTINGS and a sketch of the CARETAKER off a bulletin board.

CLOSE ON A GAS CAN as Sara spreads gasoline across the cabin.

HEADLIGHTS cut through the window. Sara looks out.

EXT. CABIN - MOMENTS LATER

Ben's Utility Truck roars up. Sara comes down the steps -- hopeful -- but she sees SAM step from the driver's door. A look from Sam tells Sara everything. Ben's gone.

Her breath catches and ALL SOUND DROPS OUT.

The cab door opens and Lindy helps Mason out. Sara sets her pain aside for another time. Right now, she's a mother.

Mason and Sara move to each other. Sara embrace him. Mason says something through tears we don't hear and Sara comforts him.

On Sara hugging Mason tightly, we...

CUT TO BLACK.

**"Six Months Later"**

The CLICK of a staple gun. Then another CLICK, and we're...

EXT. CITY STREET - DAY

A GRUNGY KID staples up a flyer: "Looking for a lead guitarist." And as the kid steps back we see his flyer is lost in a sea of flyers for bands.

And that's because this is...

**Super: Seattle.**

A beat-up FORD HATCHBACK parks and Mason comes from the car, passing the kid on his way into...

INT. BUTCHER SHOP - CONTINUOUS

Mason approaches the counter where the BUTCHER (50s) smiles.

BUTCHER  
Here he is, like a clock.

The butcher disappears into the back and returns with a PIG.

BUTCHER  
You buy a pig from me every week,  
but you are still so skinny.

Mason just smiles as he pays...

EXT. BUTCHER SHOP - DAY

Mason loads the pig into the hatchback. He goes to get in, but then turns back and tears off a tab from the flyer. Then he slides into the car and pulls away.

EXT. SEATTLE STREET - DAY

Mason pulls over beside a U.S. Post Box and drops in a package addressed to Lindy.

EXT. SEATTLE - DAY

The hatchback drives out of the city.

EXT. CABIN - DAY

The hatchback pulls up and parks. Mason pulls the pig from the trunk and heads inside.

INT. CABIN - DAY

Mason loads the pig into a freezer, then stocks some bleach in the cabinets above. He turns to find...

Sara in the doorway, a bittersweet look on her face.

MASON  
What?

SARA  
Finally got around to cleaning the truck out today and I found this stuck beneath the seat.

Mason looks to her hand and sees...

JIMMY'S CAMERA. Mason walks over and takes it in his hand.

SARA  
You should watch it.

INT. MASON'S BEDROOM - DAY

Mason watches the video of him, Lindy, and the band goofing off at Top Of The Rocks. Then they're in the cabin, the light slashing around. And as Lindy and Mason descend the stairs to the basement, there's a JUMP CUT and suddenly we see...

BEN. Setting the camera on the seat beside him in the truck. We see the gash on his stomach, then he angles it on his face. As he drives:

BEN (ON VIDEO)  
Mason, there's so much I want to  
tell you, but I don't know how.

Off Mason watching his father...

EXT. LINDY'S HOUSE - DAY

Lindy pulls a PACKAGE from the mailbox. She eyes the return address: blank.

BEN (V.O.)  
Maybe I should have told you  
sooner, but I wanted you to see the  
good in life first.

She opens it to find... A MIXTAPE. "The Two Heartbeats Mix."

Off Lindy's smile...

EXT. HIGH SCHOOL - DAY

A new sign out front to replace the one Wayne destroyed.

INT. HIGH SCHOOL HALLWAY - DAY

Find Jimmy standing with Kimi by her locker. She hands him a gift wrapped in a grocery bag.

BEN (V.O.)  
I wanted you to find happiness.

Jimmy opens the gift to find... a NEW RIPKEN JERSEY.

JIMMY  
Babe, I love you.

And then she hands him a BOX OF DETERGENT.

Lindy and Stubs walk up, Stubs drumming the lockers.

BEN (V.O.)  
To find purpose.

JIMMY  
Stubs!

Stubs stops. But then hears someone else drumming and turns to see... A FRESHMEN GOTH GIRL with sticks in her hands.

STUBS  
Take care of those. They might just  
save your life some day.

The GOTH GIRL eyes Stubs' Pearl Jam shirt.

BEN (V.O.)  
To find love.

And just as we think she's going to connect with him...

GOTH GIRL  
Grunge is dead, man.

Stubs watches her walk past. While he should be offended...

STUBS  
I'm gonna marry that girl.  
(beat)  
Then I'm gonna have sex with her.

As they all laugh...

BEN (V.O.)  
I wanted you to figure out all  
these things before you had to  
think about the truth.

INT. MASON'S BEDROOM - DAY

Mason watches his dad on the video.

BEN (ON VIDEO)  
Sixteen years ago, all I knew was  
that your mother and I desperately  
wanted a child. We had a chance to  
save your life, so we took it.

EXT. BOYD FARMHOUSE - DAY

Sam's up on a ladder painting the trim of the farmhouse --  
and we see that the place is almost completely repainted.

BEN (V.O.)  
I was only thinking about the pain  
my decision would ease, not the  
pain it might bring.

Lindy, behind the wheel of her dad's Chevy, pulls up. She  
steps out of the truck, an impressed smile.

Sam climbs down the ladder, rests his brush in the bucket.

SAM  
Something I want to show you. But  
you have to close your eyes.

EXT. BACKYARD - MOMENTS LATER

Sam leads Lindy around the house, guiding her toward  
something we can't see yet. He stops her.

SAM  
Okay, open.

Lindy opens her eyes and she goes wide with excitement.

LINDY  
Chickens!

The once-empty chicken coop is full of CHICKENS -- and they  
cluck along with Lindy's squeals of joy.

Lindy gives Sam a hug. After a beat:

SAM  
Your mom was so good with you. She  
knew exactly what you needed, how  
to make you smile. And after she  
was gone, I never thought I could  
be enough. And I was so afraid I'd  
do something to mess you up after  
your mother had done everything  
right.

Off Lindy, looking at Sam with grateful eyes...

LINDY  
You're enough.

INT. LINDY'S ROOM - DAY

The walls are now filled with Lindy's sketches. She pops in the *Two Heartbeats* mix from Mason and continues work on...

The cover for a SUPERUNKNOWN graphic novel. An image of Mason with his shadow as the Superunknown.

BEN (V.O.)  
It was small at first. I thought I  
could handle it. But it grew.

INT. CABIN - DAY

Mason brings in another pig and packs it in the freezer.

BEN (V.O.)  
Keeping it alive took up all the  
time I should have been with you.

INT. CABIN - NIGHT

Mason comes from the basement with a bag full of bones, his clothes bloody. The routine is wearing on him.

BEN (V.O.)  
It felt like to have a son, I had  
to give up being a father.

INT. MASON'S BEDROOM - DAY

Mason watches Ben on the video.

BEN (ON VIDEO)  
I made a mistake, Mason. Two things  
came into the world the day you  
were born. That burden, and you. If  
I ever made you believe you were  
the burden, I'm sorry.

Ben reaches over to the camera and just as he turns it off:

BEN (ON VIDEO)  
I love you, son.

The video cuts out. Mason sits there, tears in his eyes. Finally, he gets up, walks to his desk, and picks up...

HIS SPECKLED NOTEBOOK. The one that was empty. But now, as he cracks it open, it's full of lyrics. And as Mason starts writing, pouring his emotions onto the page...

FADE TO BLACK.

INT. BASEMENT - NIGHT

Pitch black. The HUM of an electric current. A door above us opens and the light slices through the darkness. Mason appears at the top of the stairs, flicks on a fluorescent.

STAY ON MASON as he descends to us, wrapped meat in his hand.

REVERSE to see Mason is standing before a NEW ELECTRIC CAGE, the Superunknown hidden in the shadows.

ON THE WALL: an ON/OFF POWER LEVER for the electric current.

Mason unwraps the meat and the Superunknown begins his pavlovian stir, working himself into ravenous grunts. Mason drops the meat on the floor in front of him.

And then, to our surprise, Mason throws the power lever to OFF. The electric hum stops. And then Mason opens the cage.

The Superunknown steps cautiously from the cage. Mason pulls a STUN GUN from his pocket. An assertive command:

MASON

Hold.

The Superunknown takes another step toward the meat. Mason puts the stun gun to his own neck and shocks himself. The Superunknown recoils and whimpers.

MASON

Heel.

The Superunknown heels beside Mason. And on this image of master and beast, side by side...

SMASH TO BLACK.

AS THE CREDITS ROLL:

We see a series of Lindy's dark sketches. Only this time the sketches are scenes from the film. *Lindy and Mason running from the mall cop. Mason arguing with Ben. Our band at the cabin seeing the pig in the fridge. Ben seeing the bent bars in the basement. Wayne's truck destroyed. The Caretaker offering Ben the tin of soil. Lindy seeing the Superunknown in the woods. Wes punching Mason in the face. Kimi tearing Jimmy's Ripken jersey. Stubs jamming his drum stick in the Superunknown's jaw. Mason shocking himself into unconsciousness.*

And we end with a sketch of a moment we haven't seen, but that we hope for: *Mason and Lindy meeting again someday.*

END