

Black Forest  
by  
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1 EXT. FOREST - DAWN

1

A beat-up old Chevy pickup truck bounces down a rough red-dirt logging road, cut through the dense forest of the Sierra Mountains. It is just after daybreak, a misty fog envelopes the trees, the road ahead barely visible.

2 INT. PICKUP TRUCK - DAWN

2

TWO DEER HUNTERS, BOB and CHRIS, dressed in well worn hunting clothes, shout over a much too loud AM radio blaring country music. A gun rack spans the back window. Two high-caliber deer rifles hang like proud trophies.

BOB (the smart one) steers with his left hand, a CAN OF CHEAP BEER in his right. Chris attempts to sip coffee from a STYROFOAM CUP as the truck shakes wildly. Bob strains to see through the bug splattered cracked windshield and fog.

BOB

'Got about fifteen more miles.

CHRIS

That's what you said fifteen miles ago.

BOB

Shut the hell up. If I say it's fifteen miles, then it's fifteen miles. Besides, if you would have been ready when I came to pick you up ...

As they round a corner, something appears out of the thick tress on the right and runs across the road, slamming into the left front of the truck. All we see is a huge dark blur.

CHRIS

Holy shit!

Bob slams on the brakes. The truck loses control, skidding off the shoulder of the road, coming to a stop inches from a huge redwood. Chris' hot coffee lands in his lap.

CHRIS (cont'd)

Aaaahhhh!

In one fluid movement Bob shuts off the engine, grabs his rifle from the gun rack and is out of the truck, heading for the trees.

BOB

Hurry up! We'll lose him! Bring the compass and the flare gun. We may be in for a long hike.

(CONTINUED)

2 CONTINUED:

2

Chris reaches behind the seat, and comes up with the FLARE GUN and a COMPASS which he hangs around his neck. He jumps out of the truck, falling flat on his face. Bob has already made his way into the tree-line.

3 INT. FOREST - DAWN

3

Chris catches up to Bob, about thirty feet into the thick forest. It is much darker in here. Bob has stopped. He motions Chris to be quiet. He's scanning the trees, looking for movement.

The heavy fog hangs in the trees, making it hard to see. They creep slowly, Chris close behind Bob. Bob scans the ground, left and right, intently looking for tracks. Chris looks around nervously.

BOB

(Quietly, nearly whispering)  
If I'da known we were going to see a bear, I would have brought the dogs.

CHRIS

It's not bear season.

BOB

I don't give a rats ass what season it is. I'm gonna bag a bear.

CHRIS

(Sheepishly)  
...And I don't think it was a bear.

BOB

Shut up and look for tracks.

They continue looking around, when Chris spots a track.

CHRIS

Found one.

Bob hurries over, pushing Chris away to get a better look. It's a huge but unclear impression. A small tree, about four inches around is broken off near the track.

BOB

It's a big one.

Chris examines the break of the branch, touching it.

CHRIS

I don't think a bear could break this branch.

(CONTINUED)

Bob ignores Chris, and starts creeping into the woods following the tracks. Suddenly the forest goes quiet. Bob and Chris stop, scanning the trees, squinting to see anything.

Suddenly, off to the right, the sound of a huge tree limb snaps. Bob slowly chambers a round. They stare silently into a dark area in the trees in the direction of the sound. Chris is careful to stay behind bob. He looks frightened, cowardly.

CHRIS (cont'd)  
(Whispering)  
I really don't think it's a bear.

We hear another branch crack, followed by two slow heavy footsteps. Bob slowly raises his rifle, tracking the sound of the footsteps as they move to the right.

BOOM!

He fires, scaring Chris nearly out of his skin. We still see nothing, but we know he hit it by the fierce, loud, guttural scream. Chris's eyes light up.

Huge crashing footsteps race through the forest away from them. Bob chambers another round.

BOB  
Come on!

They take off in the direction of the sound. Branches rake across their bodies and faces. They cover a hundred yards or so and come to a small clearing. Suddenly the footsteps stop.

Bob and Chris stop, looking ahead. Bob looks down. There is a trail of blood leading across the clearing into the trees. They still see nothing.

BOB (cont'd)  
(calmly, in hushed tones)  
I got 'im. He's in there somewhere. You go around and flush him towards me.

CHRIS  
Bob, I really don't think...

BOB  
(Interrupting)  
Shut up! Now get back there!

Chris reluctantly crosses over to the left, slowly and quietly making his way through the trees. He looks back at Bob, scared. Bob waves him on.

(CONTINUED)

3 CONTINUED: (2) 3

Bob creeps over to the right where there is a large pile of branches. He crouches down, using one of the branches to steady his gun as he aims it into the trees.

4 EXT. FOREST DAWN 4

Chris is creeping through the trees, looking like a lost boy scout. He clearly does not want to be here, doing this. He makes his way around the back of the stand of trees.

5 EXT. FOREST - BOBS STAND - DAWN 5

Bob is calm. Nerves of steel. Silence. Waiting for the animal to emerge. Bob looks through his sights, panning the area.

His concentration is broken by a twig snap directly behind him. His look of confidence changes to total fear.

He starts to slowly turn around when a HUGE BRANCH is thrust through his back, emerging from his chest, lifting him two feet into the air.

Bob drops to the ground in a heap, now motionless.

6 EXT. FOREST - DAWN - WITH CHRIS 6

Chris is slowly creeping through pine needles when he hears Bob scream. Huge, pounding footsteps come crashing his way. He starts to run, and trips. He gets up and starts running as fast as he can. He weaves wildly through brush and trees.

The footsteps get louder. Closer. POV of creature running toward Chris, crashing through trees and brush as he gains on him. Chris falls to the ground, pulling out the FLARE GUN and fires it at the creature.

We see the back of the creatures massive, hairy head, as it ignites in flames. A look of horror crosses Chris' face, as the creature screams it's deafening roar. Chris tries to get up and run in vain. We never clearly saw what got him.

7 EXT. FOREST DAWN 7

Looking out over the valley, we hear Chris' last scream blend into the creature's roar, echoing across the forest.

FADE TO BLACK:

FADE IN:

8 EXT. UNIVERSITY - DAY 8

Establishing shot of University.

9 INT. UNIVERSITY CLASSROOM - DAY

9

ANNA, a college instructor, sits at her desk, grading papers. She is young, pretty and intense. The classroom is empty. Students walk to their classes in the hallway outside the room.

A student bobs his head into the room just long enough to give Anna this message.

STUDENT

Doctor Winthrope wants to see you.

Anna stops her work, annoyed at the interruption. She checks her watch, gathers her notebook and purse, and exits the room.

10 INT. UNIVERSITY - KLYDE WINTHROPE'S OFFICE - DAY

10

The office is a total mess. Stacks of dusty research papers pile high upon every horizontal space. Travel mementos of every kind fill the room; old maps and African masks hang from the walls. Atop the desk sits A GLOBE.

PROFESSOR KLYDE WINTHROPE, middle aged, unkempt, displays his two-fingered mastery over an old typewriter. He wears thick glasses and a worn safari hat. He is animated and excited.

Anna enters. Klyde looks up, excited to see Anna, clears a stack of papers from the chair, and motions for her to sit.

KLYDE WINTHROPE

Anna! Come in. Sit down, sit down.

Anna sits down, reluctantly. She has a soft spot for him, but clearly doesn't cherish these little get-togethers.

ANNA

Do you ever plan on cleaning this place?

Klyde looks surprised.

KLYDE WINTHROPE

God no. How would I ever find anything?  
Anna, I have something to show you.  
Something important.

Klyde reaches down behind his desk, pulls out an OLD WOODEN BOX, and sets it on the desk. It is worn and battered. It's hinges almost fall off as he slowly opens it. Anna looks interested, scooting forward for a closer look.

Klyde gently removes its contents and lays it on the desk;

(CONTINUED)

It's an old, FOLDED PIECE OF LEATHER PARCHMENT. Flecks fall off its decaying edges as he gingerly unfolds it. It's a map. His eyes light up as he lays it out before her.

He reaches back into the box, slowly lifting out a SOLID GOLD ARTIFACT, setting it beside the map. It is about six inches tall, and appears to be the crude likeness of an Indian warrior. He handles it with even more reverence than the map.

Anna leans forward, attentively. Klyde smiles at Anna, proud of himself.

ANNA

It's beautiful. Where did you get these?

Klyde reaches into his desk and pulls out a PIPE and a LIGHTER. He proceeds to light up. Anna waves off the smoke in disgust. He pauses, staring at her intently. He points to a spot on the map.

KLYDE WINTHROPE

This town here. Bear Creek. Small mining town. There's not much there now, but in the eighteen fifties, the place was crawling with miners, saloons, and prostitutes. My kind of town. Every few months, Indians would come out of the hills into town to trade. They always paid with gold. Sometimes with things like this.

He holds up the artifact.

KLYDE WINTHROPE (cont'd)

Naturally, this sparked quite a bit of interest with the miners. So one day, a couple miners decided to follow them into the forest.

ANNA

Yes?

KLYDE WINTHROPE

Nobody hears from them again. Or the Indians. They send out search parties, not a trace. Eventually, the whole thing fades from memory. Until now. This map shows where the Indian village is...

He holds up the artifact. It shimmers in the light.

(CONTINUED)

KLYDE WINTHROPE (cont'd)

...and perhaps, where there are more of these!

ANNA

How do you know all of this?

KLYDE WINTHROPE

I saw the box at an estate sale. I thought it might contain something interesting, and I was right. I bought up all this old guys possessions... it turned out to be mostly junk, except this.

He taps the box with his knuckle.

KLYDE WINTHROPE (cont'd)

I did some research, and BANG! There it was, right in the local library. The whole story. Anna, we're going on an expedition!

Anna's excitement immediately fades.

ANNA

I can't. I have papers to grade. I'm way behind. Frankly, this teaching assignment is a lot harder than I thought it would be. It's taking all my time and energy just to keep up.

KLYDE WINTHROPE

I knew you'd say that.

ANNA

Klyde, I'm having personal problems.

KLYDE WINTHROPE

I knew you'd say that too.

ANNA

Will you stop!

KLYDE WINTHROPE

Then an expedition will be the perfect thing. You know what they say, absence makes the heart grow fonder...

ANNA

(Interrupting)

Maybe I don't want to be fonder of him.

(CONTINUED)

KLYDE WINTHROPE

Anna, I hate to do this to you, but it's already been decided. The university has mandated budget cuts, and the first things on the chopping block are the orchestra and the archeology lab. Our jobs depend on showing them how crucial having a world class anthropology department is for this university. So, I proposed an expedition to the board of directors. To... raise the department to its former glory, like when your father ran the department. And as you know, Robert Grantham is on the board...

ANNA

Why does Grantham get to run this school?

KLYDE WINTHROPE

Well, he doesn't technically... But he does contribute vast sums of money to the school, and he loves to get his name in the papers, so...

ANNA

(overlapping)

So he gets to tell us what to do. The man is a complete idiot.

KLYDE WINTHROPE

Come on, it'll be fun! What would your father think about you trying to weasel out of an expedition.

Anna looks sad.

ANNA

I guess we'll never know, will we?

KLYDE WINTHROPE

Anna, I know this is going to be hard for you, after what happened to your father, but it's a done deal, so get over it. Now. We need a photographer to document the find, and we need a guide who's familiar with the territory. And of course, I'll be bringing...

He raises his voice to a holler.

KLYDE WINTHROPE (cont'd)

...my faithful boy genius sidekick Michelangelo!

(CONTINUED)

MICHELANGELO, 30's, steps into the room from an adjoining office. Boy genius he is. Bright, handsome, 30's, quiet, and the sense of humor of a piece of granite.

ANNA

Hello Michelangelo.

Michelangelo tries to hide his obvious attraction to Anna. He comes off like a shy schoolboy.

MICHELANGELO

Oh... Hello Anna.

Klyde points to the map. Michelangelo comes over for a closer look.

KLYDE WINTHROPE

Very dense forest. Quite a difficult hike. Oh, I almost forgot. Grantham's son is coming with us.

ANNA

Oh, great. Is he going to help, or is he just there to spy on us?

KLYDE WINTHROPE

He's apparently an expert outdoorsman. He'll be our guide.

MICHELANGELO

Shouldn't we interview him first, just to be sure?

KLYDE WINTHROPE

Naw. If he doesn't cut the mustard, we'll just kill him and eat him.

Michelangelo smirks.

KLYDE WINTHROPE

We still need a photographer. Michelangelo, put some flyers up. Make all the arrangements, get the equipment ready. We leave Saturday!

He points to Anna.

KLYDE WINTHROPE

You. Out! I have work to do! Off you go!

Klyde goes back to his typewriter. Anna goes to the door to leave, looking depressed. She turns around for one last word with Klyde, but changes her mind. She catches Michelangelo checking her out. He quickly looks away. Anna leaves.

11 INT. RESTAURANT - NIGHT

11

A small, cozy place. An indoor fireplace burns as quiet classical music plays in the background. JAKE, Anna's boyfriend, early 30's, sits across from her, agitated.

JAKE

You are NOT going on some camping trip with a bunch of guys Anna.

A couple at another table look over and smile to themselves.

ANNA

It's not a camping trip, it's an archaeological expedition.

JAKE

Camping trip, expedition, whatever. I am not having my girlfriend go off into the mountains with some strange guys.

A cheerful waitress walks over to the table with a pot of coffee.

WAITRESS

Would you like a refill....

JAKE

(Rudely, interrupting the waitress)

No, I don't need a damn refill.

The waitress frowns and walks off.

ANNA

They're not just a bunch of guys, Jake, they're archaeologists. None of this matters anyway. I have no choice. If I don't go they'll fire me.

JAKE

They're not the only ones who are going to "fire" you.

ANNA

If that's the way you want it...

Jake angrily stands up and throws his napkin down.

JAKE

You think you can get someone better than me? Go ahead and try. I'm the best thing that ever happened to you, and you know it.

(CONTINUED)

11 CONTINUED:

11

Customers in the restaurant stop talking and stare nervously. Anna looks around, embarrassed to be the center of a scene.

ANNA

Either lower your voice or leave.

Jake looks around at everyone in a threatening manner. They pretend not to notice what happened, and go back to their dinners. Jake stands, whips a twenty dollar bill out, and slams it onto the table.

JAKE

You are not going on that trip.

Jake storms out of the restaurant.

12 EXT. UNIVERSITY HALLWAY - DAY

12

A flyer posted on a hallway bulletin board stands out from the usual band flyers and student announcements. It reads:

ARCHAEOLOGICAL EXPEDITION!

DEPARTURE: THIS SATURDAY, 7:00 AM, FORESTHILL RANGER STATION.

NEEDED IMMEDIATELY: EXPERIENCED FIELD PHOTOGRAPHER.

(It lists other details below this.)

A mans arm reaches into view, rips the flyer from the bulletin board, and walks off. We don't see his face.

13 EXT. FORESTHILL RANGER'S STATION - MORNING

13

Anna drives up to the small ranger station nestled amongst thick pine trees. Already standing outside, next to a pile of CAMPING GEAR, is Klyde Winthrope, Michelangelo, and BRUCE, Robert Grantham's son.

Michelangelo does a final check on his BACKPACK. Anna gets out of her car, and starts unloading her BACKPACK. Michelangelo hurries over.

MICHELANGELO

I'll get it.

ANNA

I think I can handle it.

A moment of tension.

MICHELANGELO

I was just trying to be nice.

(CONTINUED)

Michelangelo sheepishly accepts defeat and watches as she very adeptly hoists the pack onto one shoulder and walks over to meet KLYDE WINTHROPE AND BRUCE GRANTHAM..

Bruce checks out Anna, making no attempt to conceal his lecherous tendencies.

ANNA  
(To Klyde)  
Sorry I'm late.

KLYDE WINTHROPE  
Good morning Anna. You know Michelangelo of course, and this is Bruce, Bob Grantham's son. He'll be our master navigator!

BRUCE  
My pleasure.

Bruce bows forward, a ridiculous gesture.

Anna rolls her eyes, then proceeds to ignore Bruce entirely.

ANNA  
(To Klyde)  
Are we ready to go?

KLYDE WINTHROPE  
Not yet. The photographer is late.

Klyde looks at his watch.

MICHELANGELO  
I brought my camera, just in case.

KLYDE WINTHROPE  
Good call Michelangelo! We'll give him ten more minutes. If he's not here, then tough luck.

Just then a car comes screeching up next to Anna's. The occupant gets out, pulling a backpack out with him in one swift move.

KLYDE WINTHROPE  
Ahhh, there he is now!

Anna, Bruce and Michelangelo look over. Anna's eyes light up in anger. It is Jake.

KLYDE WINTHROPE  
Everyone, this is Jake, our photographer.

(CONTINUED)

13 CONTINUED: (2)

13

ANNA

(To Jake)

What the hell are you doing here?

KLYDE WINTHROPE

You two know each other?

JAKE

(To Anna)

They needed a photographer. I'm a  
photographer.

ANNA

Since when?

Just then, two beat up HUMVEES comes roaring up in a cloud of dust. They are painted in Zebra patterns, dents, scapes, and heavily splattered with mud.

KLYDE WINTHROPE

Ahhh! There's our ride.

Everyone loads their gear into the Humvees. FRANK, one of the drivers, gets out and helps them. They all jump in, Klyde in the front passenger seat. FRANK slams the Humvee into gear and tears off down the dirt road in a cloud of dust, the second Humvee following closely behind.

14 INT. HUMVEE - DAY

14

The Humvees bounces along the rough, bumpy dirt road, getting deeper into the forest. Thick pine and redwood trees line the road. Anna glances out the window and sees a truck on the side of the road. It is Bob and Chris' truck, the two dead hunters.

Bruce is starting to get motion sickness. He leans forward and taps Frank on the shoulder.

BRUCE

Stop the car. I gotta get out. I'm gonna  
puke.

Frank looks annoyed as he comes to a skidding halt.

15 EXT. DIRT ROAD - DAY

15

Bruce is out of the car before it even stops, sprinting to the edge of the road where he proceeds to vomit. The others look on in disgust.

MICHELANGELO

(Sarcastically)

He's our master guide huh?

(CONTINUED)

15 CONTINUED:

15

ANNA

I hope he's Okay.

KLYDE WINTHROPE

I'm sure he'll be fine.

Klyde gives Michelangelo a doubting look. Bruce staggers back to the Humvee, looking pathetic. He barely manages to get back in.

BRUCE

How much further is it?

FRANK

Just a few miles.

Bruce grabs his stomach again and moans. Frank slowly leans back and gives Bruce a threatening look.

FRANK

Don't even think about ralping in my humvee, junior.

BRUCE

I'm fine. Lets go. I'll be fine.

Anna looks concerned. Jake rolls his eyes as they take off again.

16 EXT. DIRT ROAD - DAY

16

They continue on a few miles. Bruce holds his stomach and looks miserable the whole way. Klyde is consulting a road map. He taps Frank and points up ahead. Frank nods.

17 EXT. DIRT ROAD - DAY

17

They take a turnoff. This road is incredibly rough. Bruce moans. Frank eyes him with suspicion through the rear view mirror. They see a landmark that Michelangelo points to, and they pull over and park.

18 EXT. FOREST - DAY

18

They get out, unload their stuff, and pack their backpacks. Klyde removes his trusty WALKING STICK from the back of the Humvee, then hands four FIFTY DOLLAR BILLS to Frank.

KLYDE WINTHROPE

We'll meet you right here in exactly two weeks.

Frank pockets the money and blazes off into the distance.

(CONTINUED)

18 CONTINUED:

18

KLYDE WINTHROPE

Right! Okay, we'd better get going. We have a lot of distance to cover before nightfall.

19 EXT. FOREST - DAY

19

They put on their backpacks, and are starting to head off down the trail, when the sound of a mountain lion can be heard in the distance. They all stop. Klyde gets a curious look on his face, and points to Anna, testing her.

KLYDE WINTHROPE

Anna. What is it?

ANNA

Cougar.

BRUCE

Is it going to kill us?

Jake looks at Bruce like the wimp that he is.

MICHELANGELO

It's highly unlikely that a mountain lion would go after a large group.

BRUCE

So shouldn't we take another route?

MICHELANGELO

There is no other route. This is the only way in, unless you happen to have a helicopter.

BRUCE

Actually, my dad does have a...

ANNA

(interrupting)

We're not taking a helicopter, so stop bragging about your dad.

They continue on. It gets more difficult the deeper into the forest they get.

20 EXT. FOREST - DAY

20

They have hiked up to what appears to be a fork in the trail. Klyde stops and looks at Bruce.

KLYDE WINTHROPE

Bruce. Which way?

(CONTINUED)

20 CONTINUED:

20

Bruce looks confused. He pulls the MAP from his pocket, and fumbles with it a little. Clearly, he doesn't know what he's doing.

BRUCE

Uhhh... I think... maybe... HMMMMM...

Jake rolls his eyes.

ANNA

(To Klyde)

I thought he was an expert guide?

Klyde gives her an angry glance.

KLYDE WINTHROPE

Bruce? You have no idea how to read a map, do you?

Bruce tries to B.S. his way out of this.

BRUCE

Well, it's just that I'm unfamiliar with the territory, that's all.

MICHELANGELO

Which is precisely what maps are for.

Michelangelo rips the map from Bruce's hands. Bruce looks rejected. Michelangelo studies the map for a few seconds, looking around for landmarks. He points to the right.

MICHELANGELO

This way.

KLYDE WINTHROPE

Well, it looks as though we have a new navigator. Shall we?

Michelangelo folds the map up, puts it in his pocket, and leads the way. Jake casts a knowing glance at Bruce as he passes him by. They follow Michelangelo as he leads the way down an even thinner trail.

It is nearly impossible to follow, the undergrowth has obscured much of it. It's slower going, with Michelangelo stopping occasionally to consult the map and get his bearings.

21 EXT. FOREST - DAY

21

The group makes its way through a particularly overgrown part of the trail, when Bruce steps on a RATTLESNAKE that is crossing the path.

(CONTINUED)

It immediately curls around and bites down hard, locking itself onto his ankle, fangs piercing his pant leg.

Bruce screams loudly. The others turn around, startled, to see Bruce jump high in the air and off the trail. He lands in a thick bunch of bushes, screaming like a madman.

BRUCE

Get it off! Get it off me! Oh my God, get it off! (etc.)

Jake pulls out his MILITARY HATCHET and quickly chops the rattlesnake in half. The body falls off, but the head, with fangs stuck in Bruce's ankle, remains.

Anna runs over and starts playing nurse to Bruce.

ANNA

Hold still. Calm down, or the venom will go to your heart. We need a tourniquet. Rope. Shoestring, anything. Hurry!

Jake whips off his backpack, searching frantically.

KLYDE WINTHROPE

(calmly)  
Michelangelo, remove the snake please.

BRUCE

Oh my god! I'm gonna die. Oh, Jesus, oh god, I'm dying... (etc.)

Michelangelo walks over, removes the rattlesnake head, carefully backing the fangs out, calmly holding it up for a closer look, as Anna ties a tourniquet around Bruce's ankle.

MICHELANGELO

Crotalus adamanteus. Otherwise known as the diamondback rattlesnake. Nice specimen. We should eat him.

JAKE

Right on! I've always wanted to try rattlesnake!

BRUCE

Who cares? Can't you see I'm dying over here? Why aren't you helping me?

Jake looks down at Bruce's foot to get a closer look. He pulls up Bruce's pantleg to expose Bruce's thick high-top hiking boots, with the puncture marks in them. He folds one down, to reveal Bruce's ankle. No sign of puncture.

(CONTINUED)

21 CONTINUED: (2)

21

JAKE

You wuss! It didn't even get you. It never made it through the boot.

Bruce stops whining and looks down at his foot.

BRUCE

Really? I'm gonna live?

JAKE

Unfortunately. Can we just leave this asswipe here? I'm serious.

Everyone stops what they're doing and glares at Bruce.

KLYDE WINTHROPE

No, we can't leave him. He's too valuable to the expedition.

ANNA

You mean his daddy's money is too valuable....

KLYDE WINTHROPE

(Interrupting)

Alright, everyone. Michelangelo, bury the snake please.

Michelangelo takes the rattlesnake head, and piles a few rocks on it. They all start off up the trail.

22 EXT. FOREST - DAY

22

They continue hiking. The forest has become more dense. The trail has all but disappeared now. It's difficult to make their way through the thick forest.

23 EXT. FOREST DAY - CREEK

23

They come upon a small creek.

KLYDE WINTHROPE

Let's take a small break here. Refill your canteens. Don't forget the bleach tablets.

They all remove their backpacks and refill their canteens, dropping BLEACH TABLETS in, to purify the water.

KLYDE WINTHROPE

Michelangelo. The map.

Michelangelo takes the map from his backpack and hands it to Klyde. Anna and Bruce fill their CANTEENS in the water.

(CONTINUED)

23 CONTINUED:

23

KLYDE WINTHROPE

The map shows a waterfall. We just need to follow the stream until we find the waterfall.

Klyde continues to study the map. He gets A COMPASS from his pocket and double checks.

POV of something watching him through the trees. The view bobs to the right and to the left, hiding behind the trees.

24 EXT. FOREST - DAY - CREEK

24

Everyone finishes topping off their canteens, drinking, washing their now sweaty faces, etc.

KLYDE WINTHROPE

Michelangelo, take this.

He hands Michelangelo the map.

KLYDE WINTHROPE (cont'd)

Upstream or downstream?

Michelangelo looks at the map, looks at the direction of the sun, then folds the map up.

MICHELANGELO

Upstream.

They put their packs on, and head up the stream.

25 EXT. FOREST - DAY - CREEK

25

They are making their way up the stream. It's a tough hike, lots of rocks make it unstable ground. Klyde is using his large walking stick more than ever. Michelangelo leads.

26 EXT. FOREST - DAY - CREEK

26

Suddenly, Michelangelo stops. He holds his hand out for the others to stop. They look nervous. Michelangelo scans the treeline. Klyde catches up with him, Jake not far behind.

KLYDE WINTHROPE

What is it?

Michelangelo points to the ground. Klyde and Jake get a close look at some large tracks in the mud by the creek, leading inland. The tracks are fifteen to eighteen inches long.

They look like huge human footprints, but it's hard to tell, since they're smeared in the mud, making them unclear. There are also specs of blood.

(CONTINUED)

26 CONTINUED:

26

KLYDE WINTHROPE  
 (Whispering)  
 Black bear.

MICHELANGELO  
 These don't look like bear prints to me.  
 They're enormous.

Michelangelo follows the tracks and blood trail up the bank into the trees. Jake follows Michelangelo. Anna and Bruce catch up to Klyde.

KLYDE WINTHROPE  
 You two wait here.

Klyde walks up to join Jake and Michelangelo.

27 EXT. FOREST - DAY - AT DEER CARCASS

27

Jake finds Michelangelo crouched over a dead deer. It's stomach area is torn open.

JAKE  
 Nasty way to go, huh?

Klyde approaches. He is looking around nervously, expecting to be charged by a bear any second.

KLYDE WINTHROPE  
 I really do not think it's prudent to be poking around a bear kill, do you?

MICHELANGELO  
 It doesn't look like a bear kill to me.

Michelangelo picks up a stick and lifts up part of the giant gaping wound in the deer.

MICHELANGELO (cont'd)  
 Nothing was taken but the liver... No claw marks. No cuts. Like something just reached in and yanked out what it wanted.

28 EXT. FOREST - DAY - AT DEER CARCASS

28

POV of something watching them from the trees, about twenty yards away.

KLYDE WINTHROPE  
 I don't care if it sucked the liver down with a straw, we need to get out of here before it comes back.

(CONTINUED)

28 CONTINUED:

28

Klyde leads them back to the creek where Anna and Bruce nervously are waiting.

29 EXT. FOREST - DAY - CREEK

29

Michelangelo and Jake come down to the stream. Suddenly, there is a loud wooden pounding noise in the distance. Like a large branch slamming against a tree.

KLYDE WINTHROPE

Don't panic. Everyone hold perfectly still.

The pounding starts again. Five to ten beats, followed by a low animal sound, almost a pant-grunt.

BRUCE

What is that?

KLYDE WINTHROPE

Probably the bear.

Bruce nervously looks into the trees and sees a patch of trees start to shake. He points at the trees and yells.

BRUCE

It's coming at us!

Bruce panics and races full speed upstream. The others instinctively are right behind him. They quickly cover about thirty five yards, when Bruce trips and falls. Jake nearly trips over him.

JAKE

(To Bruce)

Did you see it?

BRUCE

No, did you?

JAKE

Alright, I've had it with this guy. I say we leave him.

BRUCE

Oh come on, you can't leave me here!

KLYDE WINTHROPE

Will everyone please be quiet! If there IS a bear, we need to get out of it's territory as quickly and quietly as possible. Now keep moving, and no running!

(CONTINUED)

29 CONTINUED:

29

They cautiously and quietly make their way up the stream. They cover about a mile, and come to a large pool that is just down river from a waterfall. They stop. Klyde points at the waterfall.

KLYDE WINTHROPE

Waterfall! Michelangelo, let's take a look at the map.

Michelangelo pulls the map from his backpack. Klyde looks over his shoulder at the map.

KLYDE WINTHROPE

This is it. We'll camp here for the night.

30 EXT. FOREST - AFTERNOON

30

They all take off their backpacks and start to make camp. They set up two tents, arrange rocks for a fire, etc. Klyde is off on the other side of camp writing in his notebook.

ANNA

My God, it's hot out here.

Michelangelo wipes the sweat from his forehead.

MICHELANGELO

Yeah, I'm sweating like a pig.

Anna eyes the pool below the waterfall, and grabs a TOWEL from her BACKPACK.

ANNA

Okay, I go first, then you guys can go.

Anna heads up to the waterfall.

Bruce gives Michelangelo a wicked smile. Jake sees this.

JAKE

Anyone looks, I break their arm.

MICHELANGELO

First of all, I have no intention of looking. And second, correct me if I'm wrong, but I believe the two of you are no longer in a relationship.

JAKE

You're a real smart-ass, aren't you.

MICHELANGELO

Simply making a point.

(CONTINUED)

30 CONTINUED: 30

Michelangelo takes a camera and a notebook from his backpack.

MICHELANGELO (cont'd)  
I'm going to take some pictures...  
downstream.

Michelangelo walks out of camp into the trees.

31 EXT. FOREST - AFTERNOON 31

Michelangelo hikes fifty yards or so out of camp, taking pictures of the surrounding area. He examines a couple different plants, and writes in his notebook. He hears some rustling in the bushes.

He stares, curious, but hears nothing more, and goes back to his notes.

32 EXT. WATERFALL - AFTERNOON 32

Anna reaches the waterfall. It is beautiful, the water falling ten feet or so to the pool below. Anna gets undressed, and begins to shower under the waterfall.

33 EXT. WATERFALL - AFTERNOON - FROM THE BUSHES 33

POV of something watching Anna through bushes on the side of the stream.

34 EXT. WATERFALL - AFTERNOON 34

Anna senses something watching her, and appears uncomfortable. She looks around, but sees nothing.

35 EXT. WATERFALL - AFTERNOON - FROM THE BUSHES 35

POV still watching her through the bushes. It moves side to side. We see Anna trying to see what's watching her.

36 EXT. WATERFALL - AFTERNOON 36

Anna gives up and goes back to bathing. Across the pool, out of Anna's sight, the partially decomposed body of Chris, one of the hunters, floats to the surface.

37 EXT. FOREST - DAY - DAY - WITH MICHELANGELO 37

Michelangelo finishes his notes, and heads back into camp.

38 EXT. WATERFALL - AFTERNOON 38

Anna exits the water, and dries off with her towel.

39 EXT. WATERFALL - AFTERNOON - FROM THE BUSHES 39

POV from the bushes as it watches her drying off. We hear low breathing.

40 EXT. WATERFALL - AFTERNOON 40

Anna finishes dressing and heads back to camp.

41 EXT. FOREST CAMP - AFTERNOON 41

Anna enters camp, drying her hair with the towel. Klyde, Michelangelo, and Bruce are finishing setting up the tent. The sun has moved behind the trees. It's getting dark.

42 EXT. FOREST CAMP - DUSK 42

KLYDE WINTHROPE  
Michelangelo, build a fire. Anna and I  
will make dinner.

43 EXT. FOREST CAMP - DUSK 43

They all get busy with their assigned tasks. Klyde and Anna whip up some beans and potatoes.

44 EXT. FOREST CAMP - DUSK 44

Jake and Bruce are sitting around the campfire, dinner plates in hand. Anna dishes out the last of the beans to Bruce, and walks off to wash up dishes with Michelangelo and Klyde.

Michelangelo and Anna finish their chores, and walk over to the campfire. Jake finishes hanging the food from a rope tied to an overhanging tree, and they all sit around the fire.

It has gotten dark now. A full moon illuminates the outline of the trees.

45 EXT. FOREST CAMP - NIGHT - AROUND THE CAMPFIRE 45

Klyde pulls out his PIP AND TOBACCO POUCH, loads his pipe, & lights it up.

KLYDE WINTHROPE  
I have an idea. Why don't we play a game!

The group all look at Klyde with expressions ranging from disbelief to boredom.

KLYDE WINTHROPE (cont'd)  
Okay, scrap that idea. I have a better  
one.

(MORE)

(CONTINUED)

KLYDE WINTHROPE (cont'd)

Why don't we all tell why we came on this trip. You know, what we expect to get out of our journey. I'll go first.

KLYDE WINTHROPE (cont'd)

I think it's no secret, that I've been living in the shadow of the great Doctor Hector Craven, which as you all know, is Anna's father. We went on many expeditions together; Cairo, the Dead Sea, but always, it was him who made the brilliant discoveries. So when I found the map, I thought, here is my chance to make a truly significant discovery. So there you have it. Anna?

Anna reluctantly takes her turn.

ANNA

I've avoided expeditions ever since my dad was killed while digging a ruin in Central America. I guess there's really no future in being an archaeologist with a phobia of expeditions. So, Klyde thought this trip would be good for me.

JAKE

I'm a photographer and I'm here to document the trip for Doctor Winthrope.

Anna looks at him in disbelief. Jake stares back in anger.

MICHELANGELO

Even though excavating an Indian village is not my primary subject of interest, I believe I may learn details of categorization techniques that Doctor Winthrope has revolutionized, and last but not least, it looks good on my resume.

Klyde beams with pride.

KLYDE WINTHROPE

Well Bruce? What's your reason?

Bruce looks uncomfortable for a moment.

BRUCE

To make sure you neophytes don't lose your way in the forest, obviously.

(CONTINUED)

JAKE

Cut the B.S. Bruce. What's the real reason?

BRUCE

My dad thinks I'm a loser.

JAKE

Imagine that.

BRUCE

He keeps telling me that I've never done anything but leech off him for money, and it's time I do something with my life, or he'll cut me off. So if I can prove myself on this expedition, he'll give a big grant to the university, specifically the anthropology department...

KLYDE WINTHROPE

You have to love that man, you really do!

BRUCE

...And then put me in charge of it.

Klyde's face drops. He can't believe what he's just heard.

ANNA

What qualifications do you have to take Klyde's job?

BRUCE

Other than the fact that if my dad doesn't give the grant, there WILL be no anthropology department... none. Don't worry Klyde, you'll still have a job. I mean, I have no idea what to do, so someone has to do the actual work.

Jake is smiling.

JAKE

Dude, you have cajones the size of a Buick.

BRUCE

It's nothing personal. It's the way of the world. You know, the golden rule. He who has the gold...

ANNA

...Makes the rules.

Klyde is fuming, but holding it all in.

(CONTINUED)

KLYDE WINTHROPE

Well, young man, that may be how the world looks from your perspective, but I happen to be a strict Darwinist. And I say, he who has the biggest brain, wins in the end, and I assure you, I'm not referring to your father.

BRUCE

Yeah, whatever. If my dad's so stupid, then why does he own half the town?

JAKE

Because he's been whoring your mom out for the last twenty years?

Bruce looks like he's about to explode.

JAKE

I'm right here, junior. Go for it.

KLYDE WINTHROPE

Everyone calm down. We're here for a reason. We have a task to perform, and that's what we're going to do.

POV of something watching the group from the trees.

KLYDE WINTHROPE (cont'd)

Now I suggest we all get some shuteye. We have a long hike tomorrow.

46 EXT. FOREST - NIGHT 46

CU of water pouring over the fire.

47 EXT. TENT - NIGHT 47

They are asleep. We see the campfire outside lighting up the side of the tent. The crickets stop chirping, and a few seconds later, a huge shadow crosses the tent.

48 EXT. FOREST - DAWN 48

Anna and Jake emerge from the tent, barely awake. Klyde and Michelangelo are already up, making breakfast.

Jake sees his backpack at the edge of camp, open with the contents strewn about. His eyes light up as he spots Bruce throwing rocks off into the distance. He rapidly makes his way to Bruce, and spins him around, nearly knocking him over.

(CONTINUED)

JAKE  
 (yelling)  
 Hey, fudgepacker. What's the idea of  
 going through my stuff?

Bruce looks genuinely shocked, then looks down to see Jake's  
 things strewn about.

BRUCE  
 What are you talking about?

JAKE  
 I'm talking about you going through my  
 shit.

Klyde comes over to intervene, sandwiching himself between  
 Jake and Bruce.

KLYDE WINTHROPE  
 Jake, did you actually see him going  
 through your backpack?

JAKE  
 Who else here would have done it?

Klyde takes a closer look.

KLYDE WINTHROPE  
 By the looks of it, I'd say a bear went  
 through it.

Everyone looks a little more uneasy, especially Bruce.

ANNA  
 Did you have any food in your pack?

JAKE  
 Maybe a granola bar.

Klyde walks over and picks the pack up, looks into the trees,  
 then drops it to the ground, disappointed.

KLYDE WINTHROPE  
 All food is to be roped up at night. No  
 exceptions. Come on. We'll plan the day  
 over breakfast.

Michelangelo serves EGGS to everyone from a tin camping pan.  
 They all sit around camp eating.

KLYDE WINTHROPE

Given the fact that we are no longer anonymous visitors, I would highly suggest being on the alert. It's a dangerous thing to be considered a source of food in the forest.

BRUCE

Nice going, Jake. Why don't we just hang raw hamburger around our necks.

JAKE

How would you like to get carried out of here on a stretcher?

KLYDE WINTHROPE

Calm down, everyone. Michelangelo, fetch me the map please.

Michelangelo gets the map, and hands it to Klyde, who opens it and studies it in deep concentration.

ANNA

How much further?

Klyde points to the map, showing Michelangelo.

KLYDE WINTHROPE

This looks like a shortcut. We'll go through this gulch, then cross this ridge. That should take off at least a few miles. What do you think?

MICHELANGELO

Looks good to me. It might be rough going here...

Michelangelo points to a spot on the map.

MICHELANGELO

...but if we go through here, it might not be too bad.

Klyde hands the map back to Michelangelo and stands up.

KLYDE WINTHROPE

Okay. Hi-dee-ho and all that rot. Let's get to it.

They are packed up, ready to go. Michelangelo takes the lead. They make their way through the gulch. It is darker in the shade of the tall redwoods, and just a little scary.

(CONTINUED)

50 CONTINUED: 50

Bruce looks nervous, scanning the shadows, as if something is going to jump out and get him at any moment.

51 EXT. FOREST - MORNING 51

Michelangelo is twenty yards or so in front of the group, when he suddenly comes to a stop, looking up and to the left. The others catch up to him, anxious to see what he's spotted.

52 EXT. FOREST - MORNING 52

Hanging from the branch of a tree is the carcass of a deer. Blood drips down its body forming a pool in the leaves and pine needles below.

ANNA  
Cougar kill.

Michelangelo looks at Anna almost rolling his eyes in disbelief.

MICHELANGELO  
Are you kidding me? Cougars bury their kill. Besides, look at this.

Michelangelo picks up a stick, and lifts up part of the deer, to show a gaping hole in its side.

MICHELANGELO (cont'd)  
This is the only wound. No bite marks. No claw marks. Just this big hole. Nothing is missing but the liver. Sound familiar?

Jake smells something horrible, and turns to Bruce.

JAKE  
Dude, did you crap your pants?

BRUCE  
No. What are you talking about?

JAKE  
Can't you guys smell that.

They react to the rank smell. Klyde steps up.

KLYDE WINTHROPE  
I think we'd be safer putting some distance between us and whatever killed this deer. Let's keep moving.

Klyde walks off. They continue hiking.

53 EXT. FOREST - DAY

53

They are heading up the ridge, when they hear what sounds like a large branch being pounded against a tree. They stop to listen. It stops. They continue walking. It starts again. They stop. Silence. Bruce creeps up right next to Jake.

BRUCE  
(whispering in Jakes ear)  
What is that?

Jake pushes Bruce away as only a true homophobe would.

JAKE  
Stay away from me. You stink.

ANNA  
Shhhhh. It's not Bruce. It's the bear.

They all listen silently for what seems an eternity, then Klyde steps forward, acting casual, trying to calm their fears.

KLYDE WINTHROPE  
It's nothing. Let's keep moving.

54 EXT. FOREST - MORNING

54

Klyde takes the lead, with the others following him nervously. Michelangelo makes his way to Klyde, and pulls out the map, examining it intently and the surroundings.

MICHELANGELO  
Okay, we're back on the trail. I think it winds around to the right up there.

He points up ahead, puts the map away, and the group follow him on through the trees.

55 EXT. FOREST - DAY

55

They hike on a ways, and see a split off the main trail. They stop. Michelangelo pulls out the map.

MICHELANGELO  
I don't see this fork on the map. I'm not sure which way to go.

ANNA  
Well, our resident genius seems to have lost his way.

Michelangelo looks embarrassed, then fakes renewed confidence.

(CONTINUED)

55 CONTINUED:

55

MICHELANGELO

This way. We'll come to a ridge right  
through those trees over there.

He folds the map up, puts it away, and they head off down the trail.

Bruce reaches into a side pocket on his backpack, pulling out a BAG OF PISTACHIOS. The ones with the bright pink shells. He starts eating them, tossing the shells as he walks.

56 EXT. FOREST - DAY

56

They are hiking along the trail, when suddenly Michelangelo, leading the group stops. He turns around slowly, and puts his finger in front of his lips, instructing them to be quiet.

MICHELANGELO

(whispering)

Back up, now. And don't make a sound.

ANNA

What's wrong?

Michelangelo points to a SMALL CABIN through the trees, then points off to the side, where there is a huge number of MARIJUANA PLANTS growing between the trees, then points to a SIGN PAINTED ON PLYWOOD nailed to a tree.

The sign reads:

PRIVATE PROPERTY. TRESPASSING WILL BE SHOT.

They all slowly and quietly turn and cautiously head back to the fork in the trail, taking the other path.

57 EXT. FOREST - DAY

57

They look around cautiously, careful not to be seen. As they head off into the distance, we see a trail of bright pink PISTACHIO SHELLS that Bruce is eating.

58 EXT. FOREST - DAY

58

The trail is now almost completely heading uphill. They struggle, exhausted, slowly making their way up the hillside.

JAKE

Are we there yet?

KLYDE WINTHROPE

It can't be much further. A couple of  
miles at most, I would think.

Bruce starts yelling at Klyde.

(CONTINUED)

BRUCE

How the hell do you know how far it is?  
You've never even been here before. You  
think you know everything just because  
you're a professor?

Klyde ignores Bruce, and continues on through the thick of trees, looking weary. He stops behind a tree where the others can't see him. He is breathing heavily, sweat dripping off his face.

Klyde pulls out A PRESCRIPTION BOTTLE. He takes out one PILL, and pops it into his mouth, struggling to swallow it dry. He looks worried.

Michelangelo in a rare instance of losing his cool, turns, grabs Bruce by the shirt and slams him against a tree. Michelangelo is shaking in anger. He speaks quietly, his anger boiling up from inside.

MICHELANGELO

I've had enough of your disrespect for  
Doctor Winthrope. Not only is he my  
friend and mentor, but I owe my life to  
him. So back off.

He drops Bruce, and continues on ahead of the others, passing up Klyde.

BRUCE

Wow, someone needs to switch do decaf,  
eh?

ANNA

You really know how to push someone's  
buttons, don't you?

BRUCE

I'd like to push your buttons, if you get  
my drift.

Anna turns, and slaps him squarely across the face.

Bruce quickly slaps her back.

His proud smirk is interrupted by Jakes fist planted squarely into his face, knocking him to the ground. Klyde is on the scene immediately.

KLYDE WINTHROPE

What in God's name is going on back here?

JAKE

He slapped my girlfriend.

(CONTINUED)

BRUCE  
She hit me first.

ANNA  
(to Jake)  
I'm not your girlfriend.

JAKE  
Oh, you're on his side now?

ANNA  
I can take care of myself.

KLYDE WINTHROPE  
We have important work to do out here,  
and I will not stand for any more of  
this. Either everyone starts acting  
civilized, or we turn back right now.

BRUCE  
Yeah, sure let's go back. I've had enough  
of this Daniel Boone crap.

JAKE  
I'm all for that, let Bruce go back by  
himself.

Bruce looks surprised. That's not exactly what he had in  
mind.

KLYDE WINTHROPE  
If anyone wants to go back, then go back,  
but I'm heading forward. There are great  
discoveries to be made on this trip. If I  
have to excavate it myself, so be it.

Klyde turns impatiently, and heads off up the trail again.  
The group gradually follows, Bruce babying his jaw, being  
careful to stay away from Jake.

Anna doesn't look at Bruce, but walking beside him, calmly  
gives him a warning.

ANNA  
If you ever hit me again, I'm going to  
wait until you're asleep, then I'm very  
carefully going to remove your balls with  
my knife.

Bruce looks horrified, as Anna walks off with the others.

59 EXT. FOREST - DAY

59

They continue hiking up the trail when Jake stops and walks off the trail into the cover of the trees.

JAKE

Time to bleed the lizard!

Anna looks back briefly, shaking her head in disgust. They continue on.

60 EXT. FOREST - DAY

60

Jake finds a spot out of sight and stops by some thick brush. He Drops his pack, and unzips his pants and starts to urinate.

Jake notices with interest, what looks like a pattern, carved in stone, peering through some thick brush a few feet in front of him. He finishes up, and holds aside the brush, to reveal a FACE CARVED IN STONE.

JAKE

(yelling)

I found it!

61 EXT. FOREST - DAY - WITH THE GROUP

61

First Anna stops, then Michelangelo. They hear Jake again in the distance.

JAKE

I found something!

Klyde and Bruce stop. They all look at each other with amazement, then run back to Jake.

62 EXT. FOREST - DAY - WITH JAKE

62

Michelangelo, Anna, Klyde and Bruce come up to see Jake hacking away at brush and vines with HIS HATCHET, uncovering part of a stone structure carved with crude inscriptions.

Klyde is beside himself with excitement.

KLYDE WINTHROPE

I knew it! Come on. Help me clear this off.

They all drop their packs. Michelangelo and Anna help Klyde clear the foliage covering the wall. Jake and Bruce start clearing brush, moving debris, and come across another carved stone, similar to the first.

(CONTINUED)

62 CONTINUED:

62

JAKE

It's another one.

Michelangelo hurries over. He inspects the inscriptions in the stones.

MICHELANGELO

Interesting. Klyde. These bear a remarkable resemblance to the inscriptions on the Aztec monuments we excavated.

KLYDE WINTHROPE

The catacombs. Very interesting indeed.

63 EXT. FOREST - DAY

63

Jake looks down, and sees the skeletal remains of a HUMAN ARM. Jake picks it up, sneaks up behind Bruce, and touches his neck with the fingers. Bruce jumps and screams.

KLYDE WINTHROPE

Be careful! We don't want to damage anything. Put it back, exactly how you found it.

Jake puts it back where it was. They get back to work, clearing, chopping, etc.

64 EXT. FOREST - DAY - AT THE EXCAVATION

64

It's later now. They have cleared a sizable area, revealing ruins of stone walls, steps, and what appears to be an altar. It has burns on both sides of it where torches stood in the niches carved in the rock.

65 EXT. FOREST - DAY - AT THE EXCAVATION

65

The area now resembles a full scale excavation. They have the area mapped; strings crisscross cleared areas in a grid. Jake is taking pictures. Michelangelo scribbles in a notebook, as Anna and Klyde continue to dig, using SMALL BRUSHES AND SCRAPING TOOLS. Bruce is asleep under a tree.

66 EXT. FOREST - DAY - AT THE EXCAVATION

66

ANNA

I found another one.

Michelangelo stops writing and comes over to look. Anna holds up A SMALL GOLD STATUE. Michelangelo and Klyde admire its beauty.

(CONTINUED)

66 CONTINUED:

66

ANNA

That makes six.

She hands it to Klyde, who grins with delight, wraps it in a small cloth, then puts it into a LARGE DUFFLE BAG.

KLYDE WINTHROPE

This is fantastic. Just incredible.

67 EXT. FOREST - DAY - AT THE EXCAVATION

67

JAKE

Hey guys, there's a lot of dead people over here.

Bruce wakes up and comes over, along with Michelangelo and Anna. Jake is raking back leaves and branches with his hands to reveal human bones, scattered in disarray. Lots of them. Many of them are broken.

MICHELANGELO

Klyde, I think you may want to see this.

Klyde comes over and bends down, carefully examining the bones.

KLYDE WINTHROPE

Interesting.

He looks around, scanning the area.

KLYDE WINTHROPE (cont'd)

This is not a burial ground. In fact, they weren't buried at all. They decomposed right here, on top of the ground.

Bruce is looking around in the background.

BRUCE

There's more over here.

Anna goes over, pulls back more vegetation, revealing piles of bones everywhere. The bones lay in a state of disarray, and broken badly. Broken arms and legs, crushed skulls. They walk amongst the bones, somber, as if attending a funeral.

ANNA

What happened here? Why weren't they buried?

MICHELANGELO

There were no burials because there was nobody left to bury them.

(CONTINUED)

KLYDE WINTHROPE

What we have here, is the sight of a mass murder. Extermination without prejudice.

Michelangelo bends over and picks up a broken femur. Anna takes the femur from Michelangelo, examining it closely.

ANNA

Do you think the miners killed them?

MICHELANGELO

I doubt it. There are no tool or weapon marks, no bullet holes... Someone simply grabbed this bone and broke it in two.

He points at a pile of bones.

MICHELANGELO (cont'd)

Legs, arms, backs, skulls. All snapped with ease.

KLYDE WINTHROPE

Let's not jump to conclusions.

Klyde takes the bone from Anna.

KLYDE WINTHROPE (cont'd)

We won't really know what happened here until we map the entire site, photograph everything, and have a full review of our report.

Klyde gently replaces the bone to its original position. Jake comes over and snaps a couple pictures. Michelangelo takes out his notebook and starts writing. Anna and Klyde continue digging, methodically removing POTTERY SHARDS, BEADS, ARROWHEADS, etc.

Two crusty looking pot farmers, NED AND JERRY, come walking up the trail towards their cabin. They look like a cross between mountain men, and crank fiends. NED, the meaner of the two, wears a HUGE SILVER REVOLVER. He stops and looks down at the pistachio shells left on the trail by Bruce. He looks angry and suspicious.

NED

Jerry, it looks like we've had company.

They both look around to see if they're being watched.

69 EXT. FOREST - AFTERNOON - AT THE EXCAVATION

69

The sun starts to set. Klyde digs with a SMALL TOOL, trying to pry something loose from the soil. It gives way, and he gets an astonished look on his face.

He gently scrapes away the dirt, revealing an enormous skullcap, with a sloping forehead, large ridge on the top, and part of the left eye bridge remaining. It is broken, and scorched black from fire.

KLYDE WINTHROPE

This is impossible.

He turns it upside down, examining the underside with his finger. There are scrape marks on the inside of the brain cavity. He can barely conceal his amazement.

KLYDE WINTHROPE (cont'd)

(shouting)

Michelangelo. I think you're going to want to see this.

Michelangelo approaches, and Klyde gingerly hands him the skull. Michelangelo relishes it. He finds a rock to sit on, and examines the skull in minute detail.

MICHELANGELO

(to Klyde)

I can't believe it.

KLYDE WINTHROPE

Mighty interesting. However, I wouldn't jump to conclusions if I were you. We really don't know what it is for sure.

MICHELANGELO

It's obvious what it is.

KLYDE WINTHROPE

Nothing is obvious in archaeology.

FADE OUT:

FADE IN:

70 EXT. FOREST - NIGHT - AT THE EXCAVATION

70

It is dark out. They all sit around the fire. Klyde passes the skull around.

JAKE

Looks like a damn gorilla to me.

(CONTINUED)

KLYDE WINTHROPE

You're closer than you may think. Tell them what it is, Michelangelo.

MICHELANGELO

Gigantopithecus Blacki.

BRUCE

What?

ANNA

Better known as Giganto.

MICHELANGELO

Giant apes that lived in Africa and Southern Asia.

ANNA

It lived for around ten million years before it went extinct. There have only been minor fragments found to prove its existence. Little pieces of bone, a few teeth. Never a skull as complete as this.

The skull ends up back to Klyde.

KLYDE WINTHROPE

Ladies and gentlemen you are looking at the most significant specimen ever found, of this great and magnificent creature.

BRUCE

So it's a big ape? What's the big deal?

KLYDE WINTHROPE

Not just a big ape. Giganto grew up to ten feet tall. Perhaps even larger.

ANNA

There's speculation that they walked upright, and even that they may be the missing link.

MICHELANGELO

There is no missing link.

Bruce's eyes light up. Jake looks bored.

KLYDE WINTHROPE

Quite an intimidating creature, I would imagine. There are two significant discoveries we've made here today.

(MORE)

(CONTINUED)

KLYDE WINTHROPE (cont'd)

One, Giganto was thought to have been extinct for fifty million years, and here we are looking at a skull that is less than two hundred years old. Second, is that it is here, not in Asia. It appears that these Native Americans killed one, cooked it, then ate it for dinner.

MICHELANGELO

The condition of these skeletons leads me to believe that some of his friends came and took revenge on the Indians. Which would explain why, as the story goes, the Indians just suddenly stopped coming into town with their gold.

ANNA

Don't you think that's going a little too far? Maybe they dug it up just like we did.

MICHELANGELO

It's obviously not fossilized. And it's been burned. They cooked the brains and scraped them out. See?

He turns the skull over and shows her.

MICHELANGELO (cont'd)

And if there were Gigantos wandering around here in the eighteen fifties, then there's no reason to think their descendents aren't out here as well.

ANNA

Oh, brother. You're really going off the deep end now. You can kiss that grant money goodbye for sure.

71 EXT. FOREST CAMP - DUSK - FROM THE TREES 71

POV of something watching them through the trees. They are unaware.

72 EXT. FOREST CAMP - DUSK 72

KLYDE WINTHROPE

You'd better find a safe place for that skull. It very well may be the most valuable thing we find here.

Michelangelo takes the skull, and goes into the tent.

73 INT. FOREST DUSK - IN THE TENT

73

Michelangelo gazes at the skull in awe, then puts it into a BACKPACK, laying it beside the other bags in the corner of the tent.

BRUCE

Do you think it's worth any money?

KLYDE WINTHROPE

That's completely irrelevant. Its true value is to the scientific establishment, and more specifically, our university.

JAKE

I'm sure your daddy will be blowing his wad over this.

ANNA

I think we should publish our report before he gets a chance to get his name attached to it.

KLYDE WINTHROPE

Let's behave like adults and end this conversation before it gets started. As for me, I'm going to turn in for the night.

Klyde heads for one of the tents, passing Michelangelo on the way.

KLYDE WINTHROPE

Don't stay up too late. We have a lot of work to do tomorrow.

74 EXT. FOREST NIGHT - AT THE CAMPFIRE

74

Michelangelo joins the others around the campfire. Remnants of dinner are scattered about. Bruce grabs A MARSHMALLOW from a plastic bag, and impales it on a stick, and roasts it on the fire.

Jake grabs the bag from Bruce's lap and walks off to get a stick.

BRUCE

Hey, those are mine.

JAKE

Haven't you heard of sharing?

Jake comes back to the fire with a stick, grabs a few marshmallows, and flings the bag in Bruce's face.

(CONTINUED)

Bruce grimaces in anger, but does nothing. Jake impales a marshmallow and starts roasting it. He glances back at the tent where Klyde has just begun to start snoring.

JAKE

So, what do you guys really think of this giant ape crap?

MICHELANGELO

It's not crap. It's just another species that was thought to be extinct, isn't.

BRUCE

I don't believe it. Or at least I don't want to believe it.

JAKE

(sarcastically)

What's the matter Bruce, you scared?

BRUCE

Hell yeah, I'm scared. I'll admit it. I don't want to be out here in the forest with some freakin' giant ape.

JAKE

(To Anna and Michelangelo)

So, what if it IS true? Who gives a crap?

MICHELANGELO

That skull is a major find. It's right up there with the Leakey's discoveries.

ANNA

It could be decisive evidence of the evolution of man.

MICHELANGELO

Or it could disprove it altogether.

ANNA

Michelangelo, you're never going to have a career in science arguing against evolution. The entire scientific community believes in it.

MICHELANGELO

Like they once believed in a Piltdown Man, for instance, and spontaneous generation.

JAKE

And of course, you're smarter than Einstein?

(CONTINUED)

MICHELANGELO

Einstein made some mistakes. Ask Stephen Hawking.

ANNA

There goes your grant money.

MICHELANGELO

I don't care. At least they can't burn me at the stake.

BRUCE

Steak. I'd kill for a steak right now.

JAKE

Time to water the poison oak.

Jake stands and walks off into the trees.

MICHELANGELO

(To Anna)

Your taste in men is impeccable.

ANNA

I don't appreciate your sarcasm.

MICHELANGELO

Sorry, I just don't understand what someone with your intellect would see in that guy.

Ann clearly is annoyed at the invasion of her personal life.

ANNA

I'm going to bed.

Anna heads off for her tent.

BRUCE

(to Michelangelo)

Moving in for the kill, huh? I don't blame you. Nice rack.

MICHELANGELO

Shut up, Bruce.

Michelangelo gets up and heads for the tents. Bruce follows him. Jake comes back, and they all go to bed.

FADE OUT.

FADE IN:

75 INT. FOREST/IN THE TENT - DAWN

75

The first glimmer of the morning sun peeks through a crack in the tent door, revealing a thick cloud of smoke. The tent is on fire.

Jake and Michelangelo wake up coughing. Michelangelo realizes what is happening, and wakes Bruce. Jake races out of the tent.

MICHELANGELO

Get up! The tent is on fire!

He shakes Bruce violently, pulling him into a sitting position. They all stumble out of the tent.

76 EXT. FOREST DAWN - OUTSIDE THE TENT

76

Anna comes out of her tent, which is not on fire. The smoke starts clearing as the mens tent burns. Klyde continues to snore. His tent is not on fire, he is obviously a sound sleeper.

Only then do we see NED and JERRY, the pot farmers. Jerry stands and Ned sits on a big rock. Jerry lights a JOINT with the burning tip of the stick he holds in his hand.

They all stand in shock. Jake heads for Ned, ready to kick some ass.

JAKE

What the hell is your problem?

Jerry stands up, towering over Jake. Jake then gets a good look at Ned's HUGE SILVER REVOLVER and calms down. Ned closes his CIGARETTE LIGHTER.

NED

That's just a little warning to stay away from our crop.

ANNA

Look, we don't care what you guys are doing out here. You leave us to our business, we'll leave you to yours.

NED

What is your business anyway?

MICHELANGELO

We're on an archaeological expedition. See?

(CONTINUED)

He motions to the excavation. Ned looks very interested. He wanders over and looks around. He kicks some dirt where they have been digging.

MICHELANGELO

Be careful!

He slowly walks over to Michelangelo, getting a few inches from his face.

JERRY

Find anything valuable?

MICHELANGELO

Nothing you would be interested in.

NED

How do you know what we would be interested in?

JAKE

Look, we don't want any trouble.

JERRY

It's a little late for that.

The group look worried.

NED

I want to see what you've found.

Ned turns towards the excavation, and Jake seizes the opportunity. Jake rushes up behind Ned and grabs him around the neck. They struggle for only a moment when Jerry runs over, pulls A HUGE BOWIE KNIFE from his side, and slams Jake upside the head with the handle.

Jake falls to the ground, groaning. Blood drips down Jake's forehead. Jerry sheaths his knife. Ned pulls out his PISTOL.

NED

Now I'm real interested in what you've found. You got about five seconds to show me.

ANNA

Alright. I'll show you.

She walks over and enters Klyde's tent. The others look worried.

She reaches down and shakes Klyde awake.

77 CONTINUED:

77

ANNA  
(whispering)  
Klyde. Wake up.

Klyde groggily gets out of his sleeping bag.

KLYDE WINTHROPE  
Huh, what?

ANNA  
Shhhh. We're being robbed by the pot  
farmers.

Anna grabs the DUFFLE BAG.

ANNA (cont'd)  
Don't make any noise. They have a gun.

Anna exits the tent.

78 EXT. FOREST - DAWN - OUTSIDE THE TENT

78

Anna hands the dufflebag to Ned. Ned holsters the pistol, and takes the bag, reaches in, and lifts a gold medallion out, marveling at its beauty. The sunlight reflects off it as he turns it, admiringly.

NED  
Well, Jerry, it looks like we're going to  
have a very profitable year. This stuff  
may actually be worth more per pound than  
that bud we're growing. What else?

JAKE  
That's it.

Ned doesn't look very convinced.

JERRY  
He's lying.

JAKE  
I told you that's it.

There is a moment of tension. Ned walks over to Jake, cocks his pistol, and lifts it up next to Jake's temple.

NED  
You willing to bet your life on it?

ANNA  
It's in the tent.

Jake flashes her an angry look. Ned looks very interested.

(CONTINUED)

ANNA (cont'd)

The gold. It's in the tent. Take it. Just leave us alone.

NED

Jerry, why don't you go see what's in the tent.

Jerry casually wanders over to the tent. There is a moment of tension, as everyone knows Klyde is inside. Jerry opens the tent door, peering inside.

JERRY

Well, lookie here!

Klyde steps out of the tent, the other, larger GOLD PIECES IN HIS HANDS. He's calm through the whole ordeal. The group looks afraid, wondering what Ned and Jerry will do now.

KLYDE WINTHROPE

I believe this is what you're looking for. There's more inside. Lots more.

Ned and Jerry smile. Jerry takes a long hit off his joint.

NED

My, what a surprise this is.

He turns to the others, waving the gun at them.

NED (cont'd)

Keeping secrets is very impolite. What do you think we should do to them, Jerry?

Bruce loses it, and starts begging like the coward he is.

BRUCE

Oh, God, please don't kill us. My father's rich. He'll pay ransom.

The others give Bruce an angry look. Jerry laughs again.

NED

Is that so?

Klyde looks at the burned tent.

KLYDE WINTHROPE

Was that really necessary?

NED

No Klyde, I suppose not. But it was fun.

(CONTINUED)

ANNA

How did you know his name?

NED

Just a lucky guess.

Jerry laughs through a haze of exhaled pot smoke.

MICHELANGELO

What's going on here Klyde?

KLYDE WINTHROPE

What's going on here, is that I'm sick and tired of teaching in some two-bit university. I get no respect from the faculty, my department gets no respect, and it's not ever going to change.

ANNA

Oh God, I can't believe this is happening.

KLYDE WINTHROPE

When I found that map and read about all this in the library, I started to make some plans. There are places in this world that would appreciate my abilities, and I intend to go there. I already have a buyer for all of this. With my share of the money, I can live comfortably for the rest of my life.

He looks at Bruce.

KLYDE WINTHROPE (cont'd)

And the arrogant power-hungry Neanderthals like your father can burn in hell, as far as I'm concerned. I only wish I could see his face when this hits the newspapers.

Ned and Jerry look uncomfortable.

NED

What exactly is going to hit the newspapers?

KLYDE WINTHROPE

This. They're going to go back and report that the site was looted, all the money that went into this expedition will be gone, and his father will be a laughing stock.

(CONTINUED)

NED

We were hoping to remain anonymous, actually. You're the only one who plans to leave the country. We're not going anywhere.

KLYDE WINTHROPE

You idiots! You can't stay here. You'll be arrested immediately.

JERRY

Not if they don't tell anyone.

KLYDE WINTHROPE

Of course they'll tell someone. That's part of my plan. How could you expect them to go back and not tell anyone?

NED

Who said they're going back?

Klyde is enraged.

KLYDE WINTHROPE

That was not part of the arrangement!

Ned calmly aims his pistol at Klyde's chest.

KLYDE WINTHROPE (cont'd)

Hey, calm down. No need for that.

Ned turns towards Jerry.

NED

I'm calm. Jerry, do I look calm?

JERRY

Looks calm to me.

Klyde looks panicked. A beat, then Klyde lunges forward, trying to grab Neds gun. Ned shoots him twice, point blank in the chest. Klyde falls forward in the dirt, gasps for a few seconds, then lies still. Dead.

Anna gasps in horror. Bruce panics.

BRUCE

My father will give you money. Please. Don't kill me.

The others look at Bruce with disbelief.

JERRY

What's your name?

(CONTINUED)

BRUCE

Bruce.

JERRY

Alright, Bruce. I'll make you a deal. You stop whining and I won't kill you.

BRUCE

Great, great, that's a deal. Thank you, thank you, just please don't kill me, I'll do anything. Please...

NED

(interrupting)

Bruce? You're still whining.

BRUCE

Okay. Uh, Okay. Right.

Bruce struggles to keep his mouth shut. The others glare at him. Jerry walks over to Anna and looks her up and down. She is frightened beyond belief. Jerry knows it and flashes a wicked smile and walks off.

NED

Okay, here's the plan. You guys are going to pack all the valuables to our cabin for us.

JAKE

Why would we do that?

NED

Because if you don't, we'll kill you. That a good enough reason?

ANNA

You're going to kill us anyway, so why should we help you.

NED

Well, maybe you're right. Maybe you're wrong. Look at it this way. If you don't pack the gold for us, we'll definitely kill you right now. That's a promise. If you do pack the gold, we might kill you. Or we might not. So, you guys packing the gold, is the lesser of two evils.

JAKE

That's stupid.

MICHELANGELO

He's right. We'll pack the gold.

(CONTINUED)

78 CONTINUED: (5)

78

NED

Smart kid. Now get the goods and let's get moving. Anyone pulls anything and I shoot all of you in the head and leave you to the bears like Klyde here.

Ned points to Bruce.

NED (cont'd)

You. Stay here.

Jake, Michelangelo and Anna glance at Klyde's body as they go to the tent and start loading the artifacts into backpacks. We hear mumbling as Ned and Jerry speak to Bruce. We can't understand what they're saying.

79 INT. FOREST - DAY - IN THE TENT

79

It's now full light, as the sun has come up. They're packing the ARTIFACTS, and other items; FIRST AID KIT, etc.

JAKE

I'd like to kick the crap out of both of those rednecks.

MICHELANGELO

That's not a plan, that's suicide.

JAKE

You got a better one?

MICHELANGELO

Not yet. But I will.

We hear Ned yell from outside.

NED

Hey, what's the hold-up?

They finish filling the dufflebags. Michelangelo spots the Giganto skull. He takes the skull, wraps it in a shirt, and hides it in the dufflebag along with the artifacts.

80 EXT. FOREST DAY - OUTSIDE THE TENT

80

JERRY

(to Ned)

Now what?

(CONTINUED)

NED  
 (to Jerry, whispering)  
 When we get to the cabin, we'll kill 'em,  
 bury the gold, then come back for it  
 after everything has blown over and the  
 search parties give up.

They exit the tent with the dufflebags.

NED  
 Alright, gang. Strap on the packs and  
 let's roll.

Jake, Michelangelo and Anna reluctantly hoist the heavy packs on. Michelangelo helps Anna adjust her pack. Jake gives Bruce an angry glance. Bruce stands there, gloating.

JAKE  
 (to Bruce)  
 First chance I get, you're toast buddy.

JERRY  
 (to Bruce)  
 Hey, lazy ass. Put a pack on.

Bruce looks surprised and disappointed, then puts one of the packs on. He nearly falls from the weight of it. Jake chuckles.

Ned walks over and removes some of the contents from Bruce's backpack, and puts them in Jake's. Jake loses his smile.

NED  
 Jerry, you take the rear. I'll lead.  
 Any false moves, just shoot 'em.

JERRY  
 My pleasure.

Ned leads the way. Jake and Bruce stare each other down as Michelangelo moves ahead of the others, behind Ned. Bruce stays away from Jake as much as possible, dropping behind, close to Jerry, as they make their way through the bush.

They get about fifty yard away from camp, when they hear a loud pounding noise, five or six times, coming from the direction of the camp. Ned stops the group. The sound stops.

MICHELANGELO  
 (quietly, to Anna)  
 I think we have company.

81 CONTINUED:

81

Ned walks back to Jerry, who looks nervously about into the trees.

NED  
(to Jerry)  
Go back to camp and see what that is.

JERRY  
I'm not going back there.

NED  
It's probably Klyde. Make sure he's dead.

Jerry stands there defiantly.

NED (cont'd)  
Come on you coward. Just do it and get it over with.

Jerry pauses for a moment, then turns and runs back to the excavation site.

82 EXT. FOREST DAY - WITH JERRY

82

Jerry makes his way through the brush. Large heavy footsteps mirror his own, twenty yards or so away. Jerry stops and looks around. The footsteps stop. He smells something rank and grimaces. He starts walking again.

The footsteps start up. Low pitched, thudding footsteps. Something much larger than a man, and Jerry knows it. His eyes dart around, trying in vain to see what is out there.

He finally reaches the camp. A large trail of blood where Klyde's corpse lay leads off into the brush. Jerry hears a single low pitched grunt off in the bushes. Jerry panics and runs wildly through the bush back to the others.

83 EXT. FOREST - DAY - WITH THE GROUP

83

Jerry comes ripping through the trees to where the others are. They all look startled.

JERRY  
(Panicking)  
Klyde's gone. Something got him.

NED  
Probably a black bear. Let's keep moving.

Jerry doesn't look very convinced, and continues twitching like the crank fiend he is. Ned turns to Bruce and puts his hand to his chest to stop him.

(CONTINUED)

NED

Bruce, you stay in back. Jerry. He tries  
to move up, cut his throat.

Bruce looks absolutely horrified, and reluctantly complies.  
They all smell the stench again.

MICHELANGELO

(to Anna)

It's not a black bear. They don't smell  
like this. Nothing smells like this.

They continue on through the woods. Jerry keeps looking back,  
checking the trees.

Suddenly, the sound of tree pounding starts again. It appears  
to be closer this time. Everyone but Ned stops. The pounding  
stops. Ned keeps going, and turns around, angrily.

NED

I said keep moving.

They advance about another fifty yards, when the tree  
pounding starts again, this time in a different location, off  
to the side. Each time, five or six knocks, then it stops.

The group doesn't stop.

ANNA

This is becoming somewhat alarming.

Jake moves up and whispers to Michelangelo and Anna.

JAKE

What's making that sound?

ANNA

I don't know.

MICHELANGELO

I do.

Jerry sees them talking and pushes Michelangelo.

JERRY

You guys knock it off.

Ned hears this and turns around.

NED

What's going on?

(CONTINUED)

83 CONTINUED: (2)

83

JERRY

They keep whispering. I think they're making plans to escape.

MICHELANGELO

No we weren't. We were talking about the noise.

NED

It's just a woodpecker.

BRUCE

Yeah, a five hundred pound woodpecker.

They ignore him and keep moving ahead.

84 EXT. FOREST - DAY

84

It's now early afternoon, and it's getting hot. They see the cabin up ahead.

85 EXT. FOREST - DAY - AT THE CABIN

85

They arrive at the CABIN. It is a small, ramshackled one room cabin, built from scrap lumber and rough logs. It has a single tiny window, and a stone chimney pokes out from the worn roof.

When they are about thirty yards from the cabin, a huge rock the size of a basketball slams against the house with a thud. Ned whips around, aiming his gun into the now silent forest.

They all stand still, terrified, not sure of what to do.

NED

Alright, everyone inside.

The group quickly make their way inside the cabin.

86 INT. FOREST - DAY - IN THE CABIN

86

Ned enters last, locking the rusty old latch. The place is a mess. Junk everywhere. Cupboards line one wall. A stone fireplace in the corner. Two cots are folded up against one wall. A small table and two chairs sit in the middle of the room.

NED

Everyone put the packs here.

He points to the corner next to the fireplace. They all remove their packs. Ned spits into the fireplace.

(CONTINUED)

NED (cont'd)  
Everyone over there. Now.

He points to the corner on the opposite side of the room, by the window.

NED (cont'd)  
Jerry. Tie them up.

Jerry goes over to a drawer and retrieves a ROPE.

JERRY  
Turn around.

NED  
Wait. Everyone give me your wallets.

They look confused, but pull out their wallets and hand them to Ned. He takes out their drivers licenses and money, pockets the money, then throws the wallets into the fireplace.

Jerry proceeds to tie everyone up, binding their hands and feet, and makes them sit on the floor. Jerry then lights up another JOINT, staring at ANNA the whole time he tokes.

Ned pulls out A LIGHTER, and one by one, burns everyone's drivers licenses. They look at him, nervously.

JAKE  
(Whispering to Anna)  
Why is he doing that?

ANNA  
(Whispering)  
To make it harder to identify us if our bodies are found.

Jake starts struggling to get out of the ropes, but soon gives up in despair. Ned goes to a cupboard, rummages around, pulling out two FREEZE DRIED PACKAGES OF FOOD. The cupboard is full of these; miscellaneous MILITARY MRE's.

He tosses one to Jerry, who rips into it. Ned and Jerry eat, staring blankly at their captives.

JAKE  
What about us? I'm starving.

NED  
How about you telling me who's been following us all day?

(CONTINUED)

MICHELANGELO

You wouldn't believe it anyway.

NED

Oh yeah?

Ned and Jerry finish up their food.

ANNA

I have to go to the bathroom.

Ned stares at her with disgust. He finishes his food.

NED

Jerry, take her out.

Anna looks worried.

JERRY

I don't want to go out there. There's something out there.

NED

You want her peeing all over the floor?

Jerry reluctantly goes over and unties Anna, tucking the rope in his back pocket. He pulls his PISTOL out of his belt, grabs Anna's arm, pushing her out the door. Ned lights THE LANTERN hanging from a nail sticking out of the wall.

87 EXT. FOREST - AFTERNOON - AT THE CABIN

87

It's getting late. The sun is going behind the mountains.

Jerry pushes Anna up ahead towards a thick growth of bushes.

JERRY

Come on, hurry up.

They come to the bushes and stop. Anna looks at Jerry, waiting.

JERRY

What?

ANNA

I'd like some privacy, if you don't mind.

He pauses for a moment, looking irritated.

JERRY

Okay, but if you run, you're gonna be one dead little girl.

(CONTINUED)

87 CONTINUED:

87

Jerry reluctantly walks off, and Anna ducks back into the bushes.

88 EXT. FOREST - AFTERNOON - WITH JERRY

88

Jerry leans against a tree, waiting. He hears a branch break, to the left, opposite of where Anna is. He stops, looks around. He hears another snap, this time closer.

He slowly aims his gun towards the sound. He is looking around, trying to see what made the noise, when Anna suddenly appears directly behind him. He whips around, aiming right at her head. She looks terrified, thinking he's going to shoot.

He lowers the gun, looks relieved, and puts it back in his waistband. It is getting darker outside. The sun has completely gone behind the mountains now.

Jerry suddenly sports a menacing smile. He touches her face, she winces, whipping her head away.

He grabs her and pushes her back hard against a tree.

89 EXT. FOREST - DUSK

89

POV of something watching this through trees from behind Jerry.

90 EXT. FOREST - DUSK - WITH JERRY AND ANNA

90

Jerry pushes Anna down into a sitting position against the tree. He starts unbuttoning his pants.

ANNA

Please. Don't.

JERRY

Don't worry honey, pretty soon none of this will matter anyway.

91 EXT. FOREST - DUSK

91

POV of something watching through the trees, closer now.

92 EXT. FOREST - DUSK - WITH JERRY AND ANNA

92

ANNA

I'll bite it off. I swear to God, I'll do it.

JERRY

You do, and I'll cut your throat from ear to ear.

93 EXT. FOREST - DUSK 93

POV coming right up behind Jerry, quickly.

94 EXT. FOREST - DUSK 94

Anna's eyes quickly shift to something behind Jerry. Jerry gets a sarcastic smirk on his face, and shakes his head.

JERRY

Do you think I'm stupid enough to fall  
for that trick?

95 EXT. FOREST - DUSK 95

In one swift motion, Jerry is lifted up into the air, his spine rips forward through his torso, spraying blood over Anna. He manages one pathetic scream. We don't get a clear look at what got him.

96 EXT. FOREST - DUSK 96

Anna takes off running toward the cabin, branches whip her face as she frantically runs through trees and undergrowth.

We hear the beasts' deafening scream, then a heavy thump as it slams Jerry to the ground.

Anna falls, then quickly gets back up. She runs as fast as she can.

97 EXT. FOREST NIGHT - CABIN 97

Anna runs to the cabin, looking back over her shoulder.

98 INT. FOREST NIGHT - CABIN 98

Anna comes flying through the door, frantically. Ned turns to see only Anna, splattered with blood. Ned runs out the door, screaming for Jerry.

NED

JERRY!

He comes back inside, slams the door shut and bolts it.

NED

(to Anna)

Where's Jerry?

Anna is shaking uncontrollably, too scared to speak. She backs away from the door. Ned grabs her and shakes her.

(CONTINUED)

98 CONTINUED:

98

NED  
Where is he?

ANNA  
He's dead.

NED  
You bitch. I should kill you right now.

Jake starts struggling with the ropes again, intent on rescuing Anna.

ANNA  
I didn't do it.

Ned stops, realizing she's telling the truth, looking at all the blood on her.

NED  
You're gonna show me where Jerry is.

Ned starts going through the cupboards, and finds A FLASHLIGHT.

ANNA  
No. Don't go out there.

Ned ignores her protests, and grabs her by the hair and pushes her out the door.

99 EXT. FOREST - NIGHT - CABIN

99

It has gotten dark. It is silent. Ned pushes Anna.

NED  
Go.

Anna reluctantly leads Ned through the darkness to the way to where Jerry was killed. She looks intently into the trees, searching. The faint sound of crickets is all we hear.

100 INT. FOREST NIGHT - CABIN

100

Jake, Michelangelo and Bruce sit tied together. Jake starts struggling.

JAKE  
Michelangelo, can you reach me?

Michelangelo maneuvers to try to untie his rope.

MICHELANGELO  
I can't. It's too tight. I'm at an awkward angle...

(CONTINUED)

100 CONTINUED:

100

He grimaces as he strains to reach the knot.

MICHELANGELO (cont'd)

I just can't seem to get it...

He continues to struggle with the ropes.

101 EXT. FOREST NIGHT

101

Ned and Anna approach the spot Jerry was killed. Jerry's pistol is all that remains. A trail of blood leads off into the foliage.

Ned reaches down, picks up Jerry's gun, wiping the blood onto his pants. The crickets stop chirping. It is dead silent.

There is a snap of a branch in the trees to his left. Ned whips around and points his gun in that direction. Anna ducks to avoid being hit by the gun. Ned stares intently, trying to make out a shape, anything, to shoot at.

A beat, then we hear low breathing, followed by a slight grunt. Then another off to the right from the first. Ned looks terrified, his eyes dart in all directions.

102 EXT. FOREST NIGHT

102

Ned aims into the darkness and fires four times. We know he hit something, by the terrifying scream that follows.

Anna runs wildly toward the cabin, Ned right behind. They hear loud crashing of the creature coming from behind them.

103 EXT. FOREST - NIGHT

103

They race to the cabin, trying desperately to outrun whatever is chasing them. Anna is faster than Ned. Ned falls down, but instantly gets up and resumes running towards the cabin.

104 EXT. FOREST NIGHT - CABIN

104

Ned and Anna race towards the cabin. Anna is a good twenty feet ahead of Ned. She grabs the door and flings it open.

105 INT. FOREST NIGHT - CABIN

105

Michelangelo, Jake and Bruce all jump, as Anna comes crashing through the door. She frantically tries to bolt the door behind her to lock Ned out, but is knocked to the floor as Ned comes crashing through before she gets the door bolted.

He bolts the door closed, grabs Anna and pushes her hard. She falls into the others, and struggles to get up.

(CONTINUED)

105 CONTINUED:

105

NED

You stupid whore! I've had enough of this. You're all dead.

He opens a drawer and grabs a handful of BULLETS and reloads the pistol.

MICHELANGELO

That's an incredibly stupid idea. Wasting your bullets like that. You want to fight it with your bare hands? Alone?

NED

Actually, I have plenty of ammo. See?

He points at the drawer containing several dozen of rounds of ammunition. Michelangelo looks calmly at Ned.

MICHELANGELO

So, you've calculated exactly how many bullets it takes to kill a seven hundred pound angry wounded primate? Assuming, that is, that there's only one of them, which I seriously doubt.

Ned aims the gun at them. They wince, knowing they are about to die.

JAKE

Yeah, he's probably out there calling all his friends for help right now.

Ned thinks for a moment, then lowers the gun.

106 INT. FOREST - NIGHT - IN THE CABIN

106

Just then we hear a huge thump on the roof. They all look up. The sound of heavy footsteps go across the log roof. Dust falls from the ceiling following the slow, plodding footsteps as they cross the roof.

Then an awful racket comes from the chimney, as dust and soot come barreling out the fireplace. The dust clears, and in the firebox lies JERRY'S SEVERED HEAD. His eyes are wide open, frozen in the horror of his last living moment.

A long guttural scream rattles the cabin, then the creature leaps off the roof and runs off. They sit in silence, frightened. Ned goes to the fireplace, staring at what was left of Jerry. He turns away, and takes a seat at the table.

(CONTINUED)

106 CONTINUED:

106

MICHELANGELO

Look, we're all in this together now. You should untie us so we can help. What good are we like this?

NED

How stupid do I look?

JAKE

Well, if you want to know the truth-

NED

(interrupting)

Shut up. I'm not letting you go, so forget about it.

107 INT. FOREST NIGHT - CABIN

107

Ned grabs the ROPE, and ties Anna with the others. Ned starts pacing, thinking. Suddenly, a spark of realization generates from his tiny brain. Ned goes to the cupboards, rummaging, pulling out catsup, BBQ sauce, etc., putting it on the table.

Ned pours the contents into an old beat-up tin pot. Ned goes over and unties Bruce. He then grabs some extra rope, the pot, and Bruce, and heads for the door.

BRUCE

What are you doing? I don't want to go out there. Please!

NED

It's just a black bear. A soon to be dead black bear.

Ned shoves Bruce out the front door. The others look on in amazement.

108 EXT. FOREST NIGHT - CABIN

108

Ned is forcing Bruce ahead, Bruce is terrified.

NED

Bruce, we're going hunting.

Ned is scanning the treeline for any sign of danger. He holds his gun ready.

109 INT. FOREST NIGHT - CABIN

109

Michelangelo struggles frantically to untie Jake.

110 EXT. FOREST NIGHT

110

Ned and Bruce come to a large redwood tree.

NED

Sit down.

Bruce sits down, his back against the tree. Ned ties Bruce's hands behind his back, then straps the rope around the tree.

BRUCE

What are you doing? Come on, let me go.

Ned ignores him, and finishes tying him up.

111 INT. FOREST NIGHT - CABIN

111

Michelangelo finally manages to untie Jake. Jake jumps up and unties Anna and Michelangelo.

ANNA

What do we do now?

JAKE

We kill Ned, that's what we do.

ANNA

I don't want to kill anyone.

JAKE

Exactly. That's why men still rule the planet, baby. Survival of the fittest. Kill them before they kill you.

Jake starts going through the cupboards looking for a weapon.

ANNA

(to Michelangelo)  
Michelangelo?

MICHELANGELO

He's right.

Anna looks at him in disbelief.

MICHELANGELO (cont'd)

I mean, about killing him. Not the other thing.

JAKE

Why don't you shut up and help me look for a weapon.

Michelangelo gets up and starts going through the drawers.

112 EXT. FOREST NIGHT - WITH NED AND BRUCE 112

Ned pours the sauce mix over Bruce's head, and pours a ring of it on the ground around Bruce.

BRUCE  
What are you doing? Hey!

NED  
Chummin' for bears, Bruce.

Ned then goes off about twenty yards and hides in a thick bush, waiting, pistol ready. He can just barely see Bruce through the trees.

BRUCE  
Come on! Let me go. What is this?

Bruce starts yelling.

BRUCE  
HELP! SOMEBODY HELP ME! HEY! HELP ME!  
HELP!

NED  
(whispering to himself)  
That's it, dumbass. Call 'im in.

113 INT. FOREST NIGHT - CABIN 113

Jake slams a cupboard in frustration.

JAKE  
Damn.

MICHELANGELO  
What about that?

He points to A TWO BY FOUR BOARD, about the length of a baseball bat, laying with some firewood next to the fireplace. Jake goes over, picks it up, and walks towards to door.

JAKE  
(to Michelangelo)  
Oh yeah, baby. When he comes in, I give him a Joe Dimaggio, right across the forehead.

Jake practices his swing.

114 EXT. FOREST NIGHT - AT THE TREE 114

Bruce is struggling, trying to free himself from the ropes.

(CONTINUED)

114 CONTINUED:

114

BRUCE  
HELP! HELP ME!

The ropes loosen slightly. Bruce gets excited and struggles even more. A shadow moves in the trees off to the side. Bruce stops struggling and looks up. He starts screaming.

BRUCE (cont'd)  
Oh my God. HELP! SOMEBODY HELP ME. DON'T  
LET IT KILL ME. Oh Jesus, please... etc.

He is violently struggling to free himself from the ropes.

115 EXT. FOREST NIGHT - NEDS HIDING PLACE

115

Ned is alert. He cocks his gun. He squints to see what is agitating Bruce, but sees nothing. Then he smells it.

NED  
(to himself)  
What the hell is that smell?

116 EXT. FOREST NIGHT - AT THE TREE

116

Bruce manages to break free and runs right past Ned towards the cabin.

117 EXT. FOREST NIGHT

117

NED  
You sonofabitch!

Ned starts running after Bruce, chasing him. Bruce is screaming.

Ned takes aim and shoots at Bruce.

Bruce falls to the ground, holding his leg, screaming.

Ned comes catches up to Bruce and stops, hovering over him.

NED  
Sorry buddy, you ruined my plan. Nothing  
personal.

He aims his gun at Bruce, and just as he starts to squeeze the trigger, an enormous hairy hand appears out of the darkness and rips Ned's arm from his body. The severed arm, still clutching the gun, drops to the ground with a thud.

Ned falls to the ground, clutching his bloody stump in agony. Bruce runs off towards the cabin, limping and sniveling.

118 EXT. FOREST - NIGHT - CABIN 118

We hear the beast scream in the background as Bruce stumbles up to the cabin door.

119 INT. CABIN IN FOREST - NIGHT 119

The door flies open, and just as Bruce enters, he quickly ducks, and Jake's swing with the board barely tags him on the top of the skull. Bruce falls to the ground. Michelangelo bolts the door quickly.

JAKE

Now that had to hurt.

Bruce starts to come to, holding his head. Jake grabs him and pulls him up off the floor and into a chair.

JAKE

(to Bruce)

Where's Ned?

BRUCE

He's dead. It killed him. Ripped his arm clean off. Oh, my head.

JAKE

You're lucky I didn't get you square, you'd be a goner.

Bruce continues to hold his head and moan.

ANNA

Now what?

JAKE

I say we tie Bruce up and leave him here to rot. Bastard. Siding with those guys.

BRUCE

I did not.

JAKE

Dude, you had your head so far up Ned's ass, I'm surprised you're not picking corn out of your teeth.

ANNA

We can't leave him here. He'll starve to death.

JAKE

Naw, he can eat Jerry's head.

(CONTINUED)

Jake points to Jerry's severed head in the fireplace. Anna wipes the blood off her with her shirt. She reaches into one of the dufflebags and retrieves a shirt and changes into it.

BRUCE

He shot me in the leg.

JAKE

Good. I hope you get gangrene and it falls off.

Michelangelo takes a closer look at Bruce's leg.

MICHELANGELO

It didn't penetrate. It's just a flesh wound.

JAKE

You are the luckiest bastard I've ever seen. First the rattlesnake, now this.

BRUCE

What if it gets infected?

Jake goes over to the cupboard and grabs a SALT CONTAINER.

JAKE

Here, this should help.

Jake dumps the entire salt container directly on Bruce's wound. Bruce starts screaming, falling to the floor.

ANNA

(screaming)

Jake! Stop it!

MICHELANGELO

Actually, I think it may help.

JAKE

Yeah? What a coincidence.

Bruce goes over to the table and gets an OLD DIRTY RAG, and wipes off some of the sauce from his head and face.

MICHELANGELO

We need a plan. There's something out there trying to kill us.

JAKE

Where's the gun?

BRUCE

Out with Ned.

(CONTINUED)

JAKE

Oh, that's freakin marvelous.

MICHELANGELO

We'll stay inside tonight. I don't think it can get in, otherwise it would have already. I think they're nocturnal, so we should be able to escape at daybreak.

JAKE

Yeah, and what if they're not nocturnal?

MICHELANGELO

We'll just have to take that chance. In the morning, we'll go out and get the gun.

ANNA

I really don't think it wants to hurt us.

JAKE

Are you kidding me?

BRUCE

That thing ripped his arm off like it was nothing.

ANNA

So why didn't it kill you too? Why didn't it kill me when it killed Jerry? Maybe it's even protecting us.

JAKE

Oh geez, that is so like a woman.

ANNA

It could have killed us both, but it didn't.

JAKE

Just dumb luck. Like Bruce here. It was just luck.

MICHELANGELO

We need to figure if there's enough food to last the trip back. We can't stay here. Nobody is going to rescue us. We'll just starve out here.

Michelangelo and Jake start going through the cupboards and drawers, finding one cabinet that is locked.

MICHELANGELO

Jake, give me a hand.

(CONTINUED)

Jake and Michelangelo pry the hinges off the cabinet, and start grabbing the military MRE's from inside, and stacking them on the table. Jake finds a FLARE GUN and a FLASHLIGHT, and puts them on the table.

JAKE

Paydirt!

Michelangelo empties the drawer with the bullets onto the table. A few roll off onto the floor.

JAKE

Okay. That's everything.

MICHELANGELO

This is two or three days worth of food here at the most. We'll spend the night, then leave at first light.

Anna eyes the cots in the corner with disgust.

ANNA

I'm not sleeping on those. There's no telling what those guys had crawling on them.

MICHELANGELO

Fine, we'll just sleep on the floor.

Michelangelo moves the cots, setting them next to the fireplace, as Jake clears an area of the floor. Anna goes through one of the backpacks, then suddenly stops.

ANNA

Listen... Did you hear that?

They all stay still. The faint putter of helicopter blades can be heard in the distance.

JAKE

Helicopter.

BRUCE

It's my dad! He found us!

Jake runs over and grabs the FLARE GUN. He blazes out the front door.

MICHELANGELO

(to Anna)

Stay here.

Michelangelo grabs the FLASHLIGHT and goes outside.

120 EXT. FOREST - NIGHT - CABIN 120

Michelangelo catches up with Jake. They hear the Helicopter off in the distance.

Jake raises the flare gun, and fires. It streaks high in the sky like a missile. They stand waiting. The sound of the helicopter fades into the darkness. They go inside, dejected.

121 INT. FOREST - NIGHT - CABIN 121

MICHELANGELO

They didn't see it.

Jake throws the flare gun on the table and sits in the chair, dejected.

BRUCE

We're gonna die. That thing is going to eat us.

JAKE

If you don't shut the hell up I'm going to lock you outside.

ANNA

Shhhhh... It's coming back!

They all stop and listen. The sound of the Helicopter gets louder. All at once, they run outside.

122 EXT. FOREST - NIGHT - CABIN 122

The forest is lit up with the searchlight of the helicopter. They wave frantically. Michelangelo waves the FLASHLIGHT around just to make sure they see them.

The helicopter drops down to a clearing about fifty yards from the cabin. It is not a large area, and the copter is having a difficult time finding a good spot to land.

The four are excited beyond belief. Jake makes his way towards the chopper. Bruce is jumping up and down.

BRUCE

We're saved! Woooohooooo! We're saved!

Michelangelo and Anna hug. As they separate, their gaze lingers.

ANNA

Looks like it's over.

(CONTINUED)

122 CONTINUED:

122

MICHELANGELO  
Yeah. It's over.

123 EXT. FOREST - NIGHT - CABIN

123

Just then, one of the helicopters rotors catches a tree. The entire copter spins around, and plummets to the ground, exploding on impact. Jake jumps for cover, falling.

They stand there in amazement, silhouettes to the flames rising high above the wreckage of their last hope for escape. Tears well up in Anna's eyes. Bruce drops to his knees, in shock. Anna comforts him.

Jake slowly makes his way back to the group.

ANNA  
Bruce, I'm sorry. Are you sure it was your dad?

BRUCE  
I... I'm not sure.

ANNA  
Let's take a look.

Bruce gets up they all go to the burning helicopter.

124 EXT. FOREST - NIGHT - AT THE HELICOPTER

124

They all look somber, as Bruce looks around at the few pieces of shrapnel that can be seen through the flames. Suddenly, he's completely calm.

BRUCE  
Naw. It's not my dad's copter.

Anna and Michelangelo look relieved.

MICHELANGELO  
We'd better get back inside. I'm sure this is going to attract the attention of any animal within miles.

125 EXT. FOREST - NIGHT

125

They make their way back to the cabin. Michelangelo shines the flashlight into the trees, searching. They enter the cabin and bolt up the door.

126 INT. FOREST - NIGHT - IN THE CABIN

126

Anna's eyes start to tear up, but she quickly stops herself, not wanting to appear vulnerable.

(CONTINUED)

BRUCE

(to Jake)

Smart move mister know-it-all. Shoot a flare so the helicopter can almost crash on us. What if the cabin burns up?

JAKE

That does it.

Jake jumps up and grabs Bruce, and throws him out the front door, then locks it. Bruce starts screaming.

BRUCE

Let me in! Oh God, don't leave me out here with that thing! I'm sorry!(etc.)

Bruce keeps screaming and pounding at the door as the others continue to talk.

ANNA

(to Jake)

Why do you have to be so mean?  
We can't just leave him outside.

JAKE

Who cares about Bruce? We stick to our original plan. Pack up, get the gun in the morning, and get the hell out of here.

ANNA

Do we even know how to get back?

Michelangelo goes over to one of the backpacks and reaches around inside. He pulls out the map.

MICHELANGELO

I managed to slip this in.

Bruce continues to pound the door.

ANNA

Michelangelo, you're a genius!

JAKE

If you're such a genius, figure out a way to shut that idiot up.

Michelangelo thinks for a moment, then goes to the door. He talks loudly so Bruce can hear.

MICHELANGELO

Bruce!

(CONTINUED)

126 CONTINUED: (2)

126

Bruce is still whining.

MICHELANGELO  
BRUCE! SHUT UP!

BRUCE  
Michelangelo, let me in.

MICHELANGELO  
Okay, I'll let you in if you get the gun.

Jake smiles. This is his kind of fun. Anna glares at him.

BRUCE  
No, just let me in. Please.

MICHELANGELO  
Get the gun and we'll let you in.

It is silent.

127 EXT. FOREST - NIGHT - CABIN

127

Bruce is thinking, leaning against the door. He is almost crying, and starts softly beating his head against the door.

MICHELANGELO  
(through the door, muffled)  
Maybe it left. Just hurry. Run really fast. You'll be fine.

128 INT. FOREST - NIGHT - CABIN

128

JAKE  
Maybe you're not such a bad guy after all. When we get back I'll have to buy you a beer.

MICHELANGELO  
I don't drink. Statistically the death rate is twelve point eight percent higher for those who regularly consume alcohol.

129 EXT. FOREST - NIGHT - CABIN

129

Bruce stops for a moment, looks around, then darts off into the trees as fast as he can.

130 INT. FOREST - NIGHT - CABIN

130

JAKE  
So you're not a real man then?

(CONTINUED)

130 CONTINUED:

130

MICHELANGELO

...It's also right behind prostate cancer  
as the leading cause of impotence.

ANNA

That explains a lot.

JAKE

(to Anna)

You think that's funny, do you?

131 EXT. FOREST - NIGHT - CABIN

131

A beat, then Bruce breaks through the brush towards the  
cabin, gun in hand. He slams his body against the door.

BRUCE

I got it. Now let me in!

Michelangelo opens the door, and Bruce races past him  
crashing into one of the chairs. Bruce ends up crumpled in a  
heap on the floor. Jake walks over to him.

JAKE

Good work junior. Hand it over.

Bruce gets a sudden spark of realization as he stares at the  
gun in his hand. He suddenly has power. He confidently aims  
it at Jake.

JAKE

Don't even think about it.

Bruce gets up, keeping the gun on Jake the whole time.

JAKE

(to Michelangelo)

Brilliant idea, Michelangelo. Let the  
duschbag have the gun.

Bruce aims the gun right at Jake's head. Jake glares at him.

ANNA

Bruce, put it down.

JAKE

You don't have the guts Bruce.

Bruce looks at Jake with determination, and slowly squeezes  
the trigger. CLICK. The gun was empty.

JAKE(cont'd)

...And, you don't have the bullets.

(CONTINUED)

Jake slugs Bruce in the face so hard it knocks him back to the floor. Jake calmly picks up the gun, which has fallen from Bruce's hand. He walks to the table, grabs a handful of shells, and starts loading the gun.

Bruce sits, shaking. Blood drains from his nose.

ANNA

Jake, don't do it. Michelangelo, stop this.

Jake continues loading, then slams the chamber shut.

MICHELANGELO

Come on Jake. Think about it. You don't want to kill anyone.

JAKE

Oh, yes I do. I really do.

BRUCE

I knew it was empty. I was just trying to scare you. I swear.

Jake walks over to Bruce, cocks the gun, and points it at his head.

JAKE

Say goodbye, Bruce.

BRUCE

Oh God, please... No.

BOOM! The gun goes off. Anna screams. Bruce, sits on the floor, shaking. There is a huge hole and burn mark on the wall behind him.

JAKE

Hey Bruce. Can't you take a joke? I was just trying to scare you.

Michelangelo walks over to Jake and takes the gun from him. Michelangelo unloads it.

MICHELANGELO

Alright, enough of this. We need to figure out how to get out of here, and it's not going to do us any good if we all kill each other.

ANNA

Why don't we see what we can salvage from the helicopter in the morning? We might be able to use the radio.

(CONTINUED)

131 CONTINUED: (2)

131

JAKE

I doubt it survived the crash.

ANNA

You never know. It's worth a try.

MICHELANGELO

She's right. There may be supplies, tools, guns... something useful. We'll check it out in the morning. We need to get some sleep. It's going to be a long day tomorrow.

JAKE

What are we going to do about Jerry?

Jake points to the gruesome sight at the fireplace.

JAKE (cont'd)

It's gonna get pretty rank in here if we don't deal with him now.

Michelangelo gets a GUNNYSACK from one of the cupboards, and goes over to the fireplace. Using an old rag laying on the floor, he slowly picks up Jerry's head, and puts it into the gunnysack.

They grimace in displeasure over the gruesome task. Jake then unbolts the door, looks around to see if it's safe, and he and Michelangelo cautiously creep out the door to dispose of the remains.

132 EXT. FOREST - NIGHT - CABIN

132

Jake and Michelangelo make their way around to the side of the cabin, aware of everything in the forest around them.

JAKE

Here, give it to me.

He takes the gunnysack from Michelangelo, and flings it as far as he can into the woods. They go back inside the cabin.

133 INT. FOREST - NIGHT - CABIN

133

MICHELANGELO

Bruce, get in the chair.

Bruce doesn't move.

JAKE

(screaming)

HE SAID GET IN THE DAMN CHAIR.

(CONTINUED)

133 CONTINUED:

133

Bruce gets up, and sheepishly sits in the chair.

MICHELANGELO

Jake, tie him up.

JAKE

My pleasure.

134 INT. FOREST - NIGHT - CABIN

134

Jake grabs a rope, and ties Bruce up.

BRUCE

How am I supposed to sleep like this?

He is ignored. Anna lays down in the corner. Michelangelo goes over and lays down next to Anna.

BRUCE

You guys are going to regret this. I'm telling you. You'll be sorry.

JAKE

Shut up Bruce. I'm too tired to deal with your crap.

Jake sees Michelangelo laying next to Anna. He stops for a moment, but is too tired to vent his anger. He blows out the lantern.

FADE TO BLACK.

FADE IN:

135 EXT. FOREST - NIGHT - CABIN

135

It is the middle of the night, and pitch black. The fire has gone out. They are awoken to the horrific sound of ripping metal. Something is tearing the helicopter apart! There is scuffling in the dark, then the room comes into view as Jake lights the LANTERN.

ANNA

What was that?

The listen for a moment. More metal ripping sounds.

MICHELANGELO

The helicopter.

Jake goes to the table, and starts loading the gun.

JAKE

This is our best chance to kill it.

(CONTINUED)

ANNA

No! Let's just leave it alone.

JAKE

Uh Huh. I say we plug the bastard.

MICHELANGELO

You may want to consider the possibility that the gun is of insufficient caliber to do significant damage to a creature weighing several hundred pounds.

JAKE

Not from a headshot.

ANNA

Jake, just leave it alone.

Jake picks up the FLASHLIGHT and tosses it to Michelangelo.

JAKE

(to Michelangelo)

You coming, or are you just gonna stand here sanding your woody

Michelangelo hesitates for a moment. Jake heads for the door and unbolts it. Michelangelo reluctantly follows.

ANNA

Michelangelo?

MICHELANGELO

I can't let him go alone... Besides... he may be right.

BRUCE

Let him go alone! He'll be fine.

Michelangelo ignores Bruce, and heads out the door behind Jake.

It is a full moon. They barely see the smoldering helicopter through the trees.

JAKE

(Whispering)

Keep the flashlight off until we get closer.

They creep towards the helicopter as the sound of metal being ripped apart continues. They get to within about ten yards of the wreckage. A twig snaps under Jake's foot. They stop.

(CONTINUED)

136 CONTINUED:

136

The ripping stops. Michelangelo switches on the light, revealing two huge hairy Sasquatches. This is our first clear glimpse of these creatures, and they are frightening to behold. Jake and Michelangelo stand frozen with fear.

They are about four hundred pounds, seven to eight feet tall, huge eyes glowing red from the light. One is on top of the wreckage, holding a piece of sheet metal. The second is dragging off the charred corpse of one of the pilots.

Just then a third creature steps out from the shadows to the right, about ten feet from Jake and Michelangelo. This one is different. Half his face and head is burnt, hairless, mangled, and one-eyed. This is the same creature that one of the hunters shot in the face with the flare gun earlier.

Jake and Michelangelo crane their heads up to behold this nine foot, six hundred pound mutant beast, just as it opens it's gaping mouth and lets out a godawful scream.

Michelangelo immediately drops the flashlight on the ground and runs full speed towards the cabin.

Jake empties his gun in the darkness and turns and runs full speed. We hear the creature screaming as Jake and Michelangelo crash through the cabin door.

137 INT. FOREST - NIGHT - CABIN

137

Jake bolts the door and immediately runs to the table and reloads the gun.

BRUCE

Did you kill it?

JAKE

Thanks to Mister Genius dropping the light. I couldn't see a thing. I probably missed all of them.

ANNA

There's more than one?

JAKE

Yep. Freakin' huge too. And the smell was disgusting.

Michelangelo paces while Jake reloads, shaking.

MICHELANGELO

There could be a whole village of them. Who knows.

(CONTINUED)

137 CONTINUED:

137

BRUCE

Oh, great. That's brilliant! Just piss off a whole bunch of killer monster-apes. Smooth move, Jake.

JAKE

I swear to God Bruce, if you don't shut up...

138 INT. FOREST - NIGHT - CABIN

138

Then it starts. Huge pounding thuds on the outside of the cabin. The creatures are slamming boulders against the cabin from all directions! We hear the occasional grunt, but mostly the constant thud of the rocks, as dust flies off the interior of the walls. Anna holds her ears.

They all wait, paralysed with fear. Bruce is screaming wildly.

BRUCE

Come on, untie me! You can't leave me like this!

Michelangelo unties a very relieved Bruce. Bruce rubs his wrists. The pounding stops. They sit in silence for what seems like an eternity. The light flickers from the lantern.

ANNA

Do you think they're gone?

MICHELANGELO

No telling. But we should try to get some more sleep before morning.

FADE TO BLACK.

FADE IN:

139 INT. FOREST - DAWN - AT THE CABIN

139

We see first light coming up; a ray of sunlight pierces the hazy air inside the cabin.

140 EXT. FOREST DAWN - AT THE HELICOPTER

140

Wispy smoke comes from the smoldering twisted craft. The bodies of the pilots are gone. A trail of blood leads from the crash site off into the trees.

141 INT. FOREST - DAWN - AT THE CABIN

141

All four lay on the floor, eyes wide open. Obviously they didn't get much sleep. Birds start to sing outside.

(CONTINUED)

Michelangelo is the first to get up. He yawns, rubs his weary eyes, then goes to table and opens an MRE. Anna and Jake get up, followed by Bruce. Anna picks up an MRE, opens it and looks inside.

ANNA

You've got to be kidding me.

Michelangelo opens and smells one of the packages. He grimaces in disgust at the contents.

MICHELANGELO

Meals ready to eat, huh?

BRUCE

Looks like meals ready to throw up to me.

They all rip into the packets and start eating.

JAKE

I can't wait to get the hell out of here.

ANNA

I think we should leave the gun here.

JAKE

You are completely out of your mind. I'm not going anywhere without that gun.

BRUCE

Jake sure does like that gun. I'll bet he likes fast cars too. Really Freudian, you know what I mean?

Jake has hit his limit. He grabs the rope.

JAKE

That's it, you're staying here. And we're taking all the food too.

BRUCE

I wouldn't do that if I were you. I'll tell them you killed Klyde.

Jake stops. He glares at Bruce.

BRUCE (cont'd)

You're fingerprints and DNA are all over the gun. They'll find Klyde's body with a bullet from that gun. Who are they going to believe, you or me? What's your father do? A plumber, a fry cook? What?

(CONTINUED)

JAKE

It's going to be pretty tough for a skeleton tied to a chair to tell anyone that story.

ANNA

Alright, that's enough! I'm tired of you guys fighting all the time. We have to work together.

JAKE

Tell him that. He keeps trying to sabotage everything. He's been trouble from day one.

MICHELANGELO

She's right. We need to work together.

He turns to Bruce.

MICHELANGELO

Do you think you can do that?

Bruce launches into an annoying Rodney King impression.

BRUCE

Yeah, can't... can't we all get along.

MICHELANGELO

Because if not, I'm siding with Jake. We'll just leave you here, tied to that chair.

Bruce stops hamming and suddenly gets serious.

MICHELANGELO

Alright, let's check out the helicopter and see if there's anything we can use.

Anna goes to the door, opens it, and screams, falling backwards, as JERRY'S SEVERED HEAD falls forward onto her. It was impaled on a BRANCH, leaning against the door from outside.

JAKE

So they have a sense of humor too.

Jake goes over, picks Jerry's head up by the hair, and lobs it outside. Anna quickly composes herself and they continue out. They exit the cabin, and head towards the helicopter.

143 EXT. FOREST - DAWN - AT THE HELICOPTER

143

They reach the helicopter, seeing a trail of blood leading off into the bush, and no sign of the pilots.

ANNA

What would they want with the bodies?

JAKE

Food.

BRUCE

They ate them? Oh, great. That means we're next on the menu.

MICHELANGELO

Not necessarily. They probably smelled the burnt bodies.

JAKE

Like a barbecue, eh?

MICHELANGELO

Exactly.

ANNA

There's no reason to think they're going to eat us.

JAKE

And no reason not to.

Jake starts rummaging through the wreckage.

MICHELANGELO

I doubt they're hunting us for food. Just taking an opportunity for a free meal.

JAKE

This is all very fascinating, but I'd appreciate some help here.

They all join in, sifting through what remains of the chopper. Jake pulls out what is left of the DEMOLISHED RADIO, and lifts the handset to his ear.

JAKE

Can you hear me now? Can you hear me now?

Anna looks at him with displeasure. Jake tosses the radio and keeps looking. Michelangelo finds SOME NYLON ROPE, and A KNIFE in the back of the wreckage.

(CONTINUED)

143 CONTINUED:

143

MICHELANGELO

These may come in handy.

They pick through a little longer, but realize there's nothing of value left and give up.

MICHELANGELO

Let's go back to the cabin and pack for the trip back.

144 INT. FOREST - DAY - IN THE CABIN

144

They are stuffing the backpacks with MRE's. Michelangelo grabs as much ROPE as he can, and various UTENSILS he finds in drawers. MATCHES, LIGHTER FLUID, etc.

Jake starts to put some of the GOLD ARTIFACTS into his backpack. Michelangelo stops packing.

MICHELANGELO

(to Jake)

I really think that's a bad idea.

JAKE

You expect me to leave the gold here?

MICHELANGELO

It's too heavy. It'll just slow us down. Our first priority is to get out of here alive. We can come back later.

ANNA

He's right Jake. Leave it here.

JAKE

I disagree. In fact, I was thinking that we should go back to the excavation and get all our other stuff.

ANNA

Jake, that's insane.

MICHELANGELO

Out of the question. If you want to go back, you're on your own.

Jake thinks for a moment, then takes the artifacts out of his backpack, and puts them on the table.

JAKE

What if someone comes here and finds it?

(CONTINUED)

144 CONTINUED:

144

MICHELANGELO

I seriously doubt anyone's going to find this place, but let's hide it just to be safe.

Michelangelo places the ARTIFACTS and the GIGANTO SKULL gently into the extra backpack, and he and Jake head out the front door.

145 EXT. FOREST - DAY - CABIN

145

Michelangelo and Jake go around to the back of the cabin. Michelangelo sees a small crawl-space going under the cabin, and stuffs the backpack into it, out of view.

146 INT. FOREST - DAY - IN THE CABIN

146

Michelangelo and Jake come back inside. Anna and Bruce finish packing their things. Michelangelo takes out the MAP, and studies it. Anna comes over.

ANNA

Do you know where we are?

Michelangelo points to a spot on the map.

MICHELANGELO

Yeah. Somewhere right around here.

He folds the map up and puts it in his shirt pocket. Jake and Anna start rummaging through the cupboards. Michelangelo goes through the drawers.

Jake pulls out a huge BOWIE KNIFE, then another, smaller BUCK KNIFE.

JAKE

These may come in handy.

Michelangelo

I'll take that.

Jake hands Michelangelo the Buck knife. Michelangelo finds a LARGE LOOP OF ROPE, and puts it into his pack. They all stuff as many MRE's into their packs as will fit.

Bruce spots the FLARE GUN AND SEVERAL RELOADS, and puts them into his backpack. Jake spots A BOTTLE OF WHISKEY in one of the cupboards.

JAKE

Oh yeah, just what I've been missing.

(CONTINUED)

146 CONTINUED:

146

Jake takes a swig of whiskey, and stuffs it into his pack. He grabs handfuls of BULLETS and stuffs them into his pockets. He then takes the PISTOL and puts it into his belt.

They all head out the door, packs in hand.

147 EXT. FOREST - DAY - CABIN

147

Bruce looks terrified as he gingerly steps out the door of the cabin behind the others.

They all put their packs on, doing final adjustments to their packs as they head off down the trail.

148 EXT. FOREST DAY - AT THE HELICOPTER

148

They take one last glance at the smoldering wreckage, as they pass the helicopter.

MICHELANGELO

Their families are going to wonder why they never made it back.

ANNA

Just like our families.

MICHELANGELO

The difference is, we're going to make it out of here.

149 EXT. FOREST DAY

149

They continue on, trying to find the original trail they came in on. The forest becomes more thick and treacherous. They keep a constant lookout for the creature.

150 EXT. FOREST - DAY

150

They look lost. Michelangelo stops and consults the map. Jake and Bruce look nervously at the surrounding forest.

JAKE

Great time to get lost. This freakin' heat is killing me.

Jake swats a mosquito.

MICHELANGELO

I think we may have strayed off just a little. Okay, this way.

Michelangelo points to the left, and they head that way.

(CONTINUED)

150 CONTINUED:

150

Bruce is lagging behind, slightly limping. They keep having to stop waiting for him to catch up.

JAKE

This is getting really annoying. We should have left him.

ANNA

Shhhhhh. Can't you guys hear that?

151 EXT. FOREST DAY

151

They all stop. The forest has quieted down. The sound of huge footsteps off in the distance can be heard, followed by the sound of a large branch slamming against another.

Four thumps in a row, followed by another set of four, but this time off in a different direction.

The look of fear crosses everyone's face.

JAKE

So much for your nocturnal theory.

MICHELANGELO

Time to go. Keep it quiet.

They slip back to the trail, trying to be quiet. They creep along the trail. The tree pounding starts again, followed by a few short thuds of the heavy footsteps. It sounds closer.

They continue on.

The tree pounding starts again. Three loud thumps, followed by three from the other direction, followed by silence. The group looks terrified.

JAKE

I don't think this is working. They're obviously on to us.

ANNA

What else can we do?

JAKE

Ambush them.

ANNA

That's idiotic, Jake.

MICHELANGELO

I'm going to have to side with Anna on this one. At this point, I'm of the opinion that bullets just annoy them.

(CONTINUED)

JAKE

Not if I can get in a head shot.

MICHELANGELO

You would have to be pretty close to do that. Assuming that you're an expert shot, and I'm not assuming that.

JAKE

I'm an excellent shot.

The tree pounding starts again.

JAKE (cont'd)

We can't outrun them you know?

Michelangelo is thinking.

ANNA

We should leave them alone.

JAKE

Don't you get it? They're hunting us. They're going to eat us!

Michelangelo is deep in thought. He can't really disagree with Jake on this one, and it shows. The silence is broken by a long, high pitched wail. A loud, primate soulful wailing. It sounds close. Maybe fifty yards away.

MICHELANGELO

That's interesting.

JAKE

What's so damn interesting about it?

ANNA

It sounds like a howler monkey.

MICHELANGELO

Yeah, but a six hundred pound howler monkey.

The wailing sound happens again. This time on the other side of them. They freeze, listening.

JAKE

This is total bullshit. You want us to just sit here and be massacred?

Jake walks over, picks up a large rock, and faces the direction of the wailing.

(CONTINUED)

152 CONTINUED:

152

He screams the loudest scream he can, then tosses the rock his hardest. He then stands there, gun ready.

The forest is silent. Jake walks back over to them, and as he approaches, a huge BOULDER, about the size of a basketball whooshes by, almost hitting Jake in the head.

They all jump as the boulder smashes against the ground.

A low, strange chattering sound, almost like laughter can be heard off in the distance.

ANNA

I keep telling you, it's just defending itself. Primates are not inherently aggressive.

MICHAELANGELO

Oh, really? Humans are primates. I'd have to say there are a few aggressive humans walking around, wouldn't you?

Another boulder comes in, this one twice the size of the last one. It hits a tree, nearly breaking it. They all look panicked.

BRUCE

I think I just crapped my pants.

JAKE

You people are freakin' morons. We need to kill this thing before it kills us.

Jake aims the gun back into the trees, the direction the boulders came from.

153 EXT. FOREST - DAY

153

POV of the Sasquatch, watching them through the trees. He is close. Perhaps twenty yards.

154 EXT. FOREST DAY - WITH THE GROUP

154

MICHELANGELO

I have a bad feeling about this. I say we get out of here now.

BRUCE

Sounds like a good idea to me.

155 EXT. FOREST - DAY

155

They all sprint frantically through the forest. We hear the huge footsteps of the creatures following them.

(CONTINUED)

155 CONTINUED:

155

Finally, the footsteps stop, and the group runs on for a while longer, stopping at the stream.

156 EXT. FOREST - DAY - STREAM

156

JAKE

This is a good place to take a stand.

ANNA

Take a stand? What are you, John Wayne?

JAKE

If we can lure them in, I can get a good shot.

ANNA

This is crazy, let's just keep going.

MICHELANGELO

I hate to admit it, but he's probably right.

ANNA

Michelangelo?

MICHELANGELO

Let's find a good spot to hide.

They look around. There's a rock overhang up ahead. Michelangelo points to it.

MICHELANGELO

Up there. Under those rocks. Let's go.

ANNA

This is insane.

They all go to the overhang, and make their way into the almost cave-like enclosure.

157 EXT. FOREST - DAY - UNDER THE OVERHANG

157

They wait. Nothing.

BRUCE

I want a weapon. You guys have the gun and knives, I don't have anything.

MICHELANGELO

He's right. We should all be armed. Let's carve spears.

(CONTINUED)

157 CONTINUED:

157

ANNA

I'm not going to have anything to do with this. You guys are just putting us in more danger.

Michelangelo sees a suitable branch, goes over to it, and starts stripping it and sharpening one end with his KNIFE. He finishes it up, and hands it to Bruce.

Michelangelo carves another spear, as Jake goes outside and looks around. He looks up to the cliff walls.

MICHELANGELO

Maybe we should try calling it in.

He goes back inside.

JAKE

Or maybe we could tie Bruce to a tree and pour mustard all over him. That seemed to be pretty effective.

BRUCE

Very funny.

158 EXT. FOREST - DAY - UNDER THE OVERHANG

158

Just then a loud short grunt is heard echoing across the gulch. They all stop and listen.

BRUCE

They're hhhhheeeerrrrre.

Jake pulls the pistol out. Another short grunt. Jake slowly creeps out of the overhang, looking around to see if he can see where the sound is coming from. Michelangelo reluctantly follows Jake, spear in hand.

They can hear it breathing in the thick undergrowth up the hill.

MICHELANGELO

(to Jake, whispering)

I'll go out around here to see if I can draw him out so you can get a clear shot.

159 EXT. FOREST DAY

159

Michelangelo slowly steps out into the open. Nothing happens. He scans the treeline, then looks back to Jake.

(CONTINUED)

159 CONTINUED:

159

He goes a little further. Still, nothing happens. He motions to Jake that he's going to make his way up closer to the treeline. Jake shakes his head in agreement and readies the pistol.

Michelangelo climbs the embankment, slowly making his way up towards the trees. He hears the breathing louder. He stops, motions to Jake that he thinks it's in the trees.

160 EXT. FOREST DAY - WITH MICHELANGELO

160

Michelangelo is still watching. The breathing stops. It is silent.

He looks at Jake, shrugging his shoulders. Perhaps he was just hearing things.

161 EXT. FOREST - DAY - WITH MICHELANGELO

161

Michelangelo turns to go back down the hill, when a huge tree trunk, about six feet long, two feet around, comes bouncing down the hill at him, full speed.

He quickly turns to see it, and tries to jump out of the way, but not in time.

It gets him square in the thighs, knocking him to the ground.

162 EXT. FOREST DAY - WITH MICHELANGELO

162

Jake, Bruce and Anna run to Michelangelo.

He lies on the ground moaning. Jake is pointing the gun into the trees, trying to see the creature. The sound of huge footsteps are heard running off into the distance.

ANNA

Don't move. Just stay still.

Anna opens Michelangelo's shirt, feeling for broken ribs. Just then she notices his right thigh. Blood is coming through his pant leg.

ANNA

We need to get him out of here.

JAKE

Bruce, give me a hand.

Michelangelo grimaces in pain as Jake and Bruce pick him up, and help him back to the rock overhang. He limps badly.

163 EXT. FOREST DAY - UNDER THE ROCK OVERHANG

163

They lay him down.

ANNA

It's swelling. Give me a knife.

Jake pulls out his KNIFE, and hands it to Anna. She cuts a slit up Michelangelo's pant leg, all the way up to the middle of his thigh. His leg is swollen, and there's a huge tear in the flesh, which is bleeding profusely.

ANNA

We need to stop the bleeding. Cloth. I need some cloth.

Jake takes the knife from Anna, reaches over to the tail of Bruce's shirt, cuts it, then rips a piece of cloth from it.

BRUCE

Hey! What the hell!

Jake hands it to Anna. Anna presses down hard. Michelangelo moans in pain.

ANNA

Bruce, hold this for me.

Bruce presses on the wound as Anna goes over to Jake's backpack and pulls out the BOTTLE OF WHISKEY.

ANNA

We need to sterilize the wound and close it up.

JAKE

I'd hoped for a more worthwhile use for that.

ANNA

(to Bruce)  
Move the rag.

Bruce moves the rag.

ANNA

(to Michelangelo)  
This is going to sting just a little bit.

She pours the whiskey on his leg, and he screams out in pain, grabbing his leg.

Anna goes to her backpack, and gets out her FIRST AID KIT. She pulls out a needle and thread.

(CONTINUED)

163 CONTINUED:

163

ANNA

Okay, this isn't going to sting a little bit, this is going to hurt like hell.

Michelangelo looks at the needle and thread.

MICHELANGELO

Just make it quick.

Jake grabs the bottle of whiskey, hands it to Michelangelo. Michelangelo takes a big swig and grimaces. He's clearly a non-drinker. Anna studies the wound for a moment, then inserts the needle into his flesh. He moans with pain. This is very unpleasant.

MICHELANGELO

Have you done this before?

ANNA

Yeah. Home-ec class in high school. I made a skirt. Now hold still.

Michelangelo grabs the whiskey bottle and takes another swallow. She continues to stitch the wound until finally, she ties off the ends.

ANNA

Jake, get me some mud.

Jake leaves the overhang, making sure to take the gun with him.

164 EXT. FOREST DAY - AT THE STREAM

164

Jake gathers some mud from the bank, watching his back the whole way, then returns to the overhang.

165 EXT. FOREST - DAY - UNDER THE OVERHANG

165

Jake returns with two handfuls of mud and kneels next to Anna and Michelangelo.

ANNA

The Indians used mud as a natural medicine.

MICHELANGELO

Yeah, but they also had an average life expectancy of thirty six years.

Anna packs the wound in mud. Michelangelo grimaces. She then covers it with the cloth.

(CONTINUED)

ANNA

Well, it's all we have, so I guess we'll see if it works. I need some rope. About six feet.

Jake gets the ROPE out the backpack, using the KNIFE, to cut off a six foot piece, and hands it to Anna. She wraps the rope around Michelangelo's leg, holding the cloth to the wound, and ties it off.

BRUCE

So what are we going to do? Just stay here until that thing eats us?

JAKE

He's right, maybe this wasn't such a good idea after all.

MICHELANGELO

I think I can make it. I'm feeling better.

ANNA

Your leg is really screwed up, you shouldn't move.

MICHELANGELO

The bone isn't broken. We just have to move. I need a walking stick. Give me the spear.

166 EXT. FOREST - DAY - UNDER THE OVERHANG 166

Jake grabs Michelangelo's SPEAR, and hands it to him.

167 EXT. FOREST - DAY - UNDER THE OVERHANG 167

Michelangelo takes the spear, then struggles to get up. He barely gets to his feet, and falls sideways, hitting his bad leg against the rock. Anna helps Michelangelo upright.

MICHELANGELO

I'm Okay. I can do it myself.

Anna backs off, as Michelangelo takes a few awkward steps, aided by his new walking stick.

JAKE

Alright, let's get going.

They all grab their things. Jake takes Michelangelo's backpack, and Anna helps Michelangelo along. They slowly make their way out of the overhang.

168 EXT. FOREST - DAY 168

The group exits the overhang, and cautiously make their way towards the stream. Jake and Bruce eye the deep forest for any sight of the creature. Michelangelo pretends it's not a painful experience.

169 EXT. FOREST DAY - AT THE STREAM 169

They make their way to the stream, and start to cross. They hear the tree pounding again. This startles them.

BRUCE

Oh, not again.

JAKE

Come on, hurry up.

Jake goes over to Michelangelo, and helps him across a shallow section of the stream. The rocks are slippery, making it difficult to get across.

170 EXT. FOREST DAY - AT THE STREAM 170

They are about half way across the stream, when Jake loses hold of Michelangelo, who slips, and starts going downstream.

ANNA

Michelangelo! Oh my God!

Jake tries desperately to grab him, but fails. Michelangelo gropes the slippery moss-covered rocks in vain. He is in horrific pain, bouncing against rock after rock, slipping towards the faster moving water.

171 EXT. FOREST DAY - AT THE STREAM 171

Jake quickly makes his way to the other side, and sprints downstream for all he's worth.

Michelangelo continues to slip away. Jake finds a long branch, and thrusts it out to Michelangelo. Michelangelo grabs for it, but misses.

Jake runs even further downstream, and goes out a few feet into the stream, waiting for Michelangelo.

Michelangelo grabs for the stick, holding on for dear life as Jake hoists him to shore. Anna and Bruce run up as Jake is dragging Michelangelo onto the dirt. He looks like a drowned rat.

(CONTINUED)

171 CONTINUED:

171

ANNA  
 (To Michelangelo)  
 Are you Okay?

MICHELANGELO  
 Actually, I think the cold water made the  
 swelling go down.

He struggles to get up. He uses the stick Jake used to pull him out as his new walking stick. Bruce looks back to the thick trees lining the other side. They make their way downstream, keeping a constant eye on the trees on the far side of the stream.

BRUCE  
 I think we lost him.

MICHELANGELO  
 I wouldn't bet on it.

They hear more loud footsteps, and they quickly gather themselves up and keep moving.

172 EXT. FOREST DAY

172

They head through the forest, and suddenly, loud splashing footsteps can be heard coming from the stream. Frightened, they hike up a ways, and find a clearing with a protruding rock ledge on the hillside leading up from the stream.

JAKE  
 I think we should set up camp and try an  
 ambush.

BRUCE  
 Are you kidding me? We'll be sitting  
 ducks out here.

JAKE  
 It's going to get dark soon. We can't  
 move at night, so we need to be prepared.  
 I say we set up camp, and rig the place.

ANNA  
 What do you mean rig the place?

JAKE  
 Traps.

ANNA  
 We don't have any traps.

JAKE  
 We can make them.

(CONTINUED)

172 CONTINUED:

172

The others stare at him in disbelief.

JAKE

(to Anna)

Did you forget I was in the Special Forces?

ANNA

I remember you getting a dishonorable discharge.

JAKE

Yeah, but I learned a lot before they tossed me, including how to rig a camp. So instead of arguing about it, we should get busy and actually do something, Okay? Anna and Bruce, you set up camp. Michelangelo, you and I need to make some stakes, so grab a knife and let's do it.

Anna and Bruce start setting up the tent, and Jake and Michelangelo gather wood for stakes, carefully keeping an eye on the surrounding forest.

FADE OUT.

FADE IN:

173 MONTAGE OF GROUP MAKING TRAPS:

173

They sharpen branches to a point with knives.

Rigging ropes to bent branches from the trees.

Burying spikes under piles of leaves, etc.

174 EXT. FOREST AFTERNOON

174

It's getting dark as they finish up. The camp has become an elaborate display of traps. A circle of sharpened stakes surrounds the camp, pointing outward to impale anything stupid enough to enter. Rope traps hang from trees.

Jake lights A TORCH made from a branch and some cloth, from the newly lit campfire and sticks it into the ground.

Michelangelo hangs some FOOD from a SUSPENDED ROPE TRAP just beyond the stakes, in a small clearing. He slowly creeps back to the campfire, careful to avoid the TRAPS set just below the leaves and pine needles.

MICHELANGELO

I hope this works.

(CONTINUED)

174 CONTINUED:

174

JAKE

There's no way anything's going to get  
past all this.

175 EXT. FOREST NIGHT

175

They sit and wait. Jake has the pistol in his hand, ready to  
shoot anything that dares invade their camp.

Nothing happens.

176 EXT. FOREST - NIGHT

176

They sit, patiently waiting.

Still nothing. Michelangelo swats a mosquito on his neck.

BRUCE

I'm hungry. Can't we eat?

JAKE

Yeah, I guess.

BRUCE

Maybe it's going to leave us alone after  
all.

JAKE

Or maybe it's waiting to catch us off  
guard.

177 EXT. FOREST - NIGHT

177

They dig into their packs, and start eating some MRE's. It's  
completely dark now.

FADE OUT.

FADE IN:

178 EXT. FOREST - NIGHT

178

They all sit around the campfire, relaxed from the calming  
sounds of the crickets. Anna looks up at the night sky. The  
air is clear. A mass of swirling stars can be seen.

ANNA

It's beautiful.

Michelangelo and Bruce look up.

MICHELANGELO

Too bad it's all going to burn out  
someday.

(CONTINUED)

ANNA

Can't you just enjoy the beauty of something without having to analyze it?

JAKE

Now you know what I go through.

ANNA

I'm not talking to you.

JAKE

Okay, I've had enough. I'm going to sleep.

Jake stands, and pulls the pistol out of his waistband.

JAKE (cont'd)

If anything gets ya, just scream.

He heads towards the tent. The others look around nervously.

BRUCE

Yeah, I think I'm getting tired too.

MICHELANGELO

Not a bad idea.

They all crowd into the tent.

FADE OUT.

FADE IN:

179 EXT. FOREST - NIGHT - IN THE TENT

179

The sound of a distant Sasquatch scream is heard.

Jakes eyes are wide open. He gropes for the pistol in the darkness. Another scream is heard, this one closer to camp.

Anna and Michelangelo wake up, groggy. Bruce's eyes are the size of silver dollars.

BRUCE

Oh my God, they found us.

JAKE

They never lost us.

MICHELANGELO

Sit still and be quiet.

They sit in silence. The crickets have stopped chirping. The forest is dead still.

180 EXT. FOREST - NIGHT - IN THE TENT 180

The tree pounding starts, somewhat distant.

Another answers, this one closer to camp, on the other side. Their eyes dart back and forth, following the sound. Bruce is scared out of his wits. They speak in hushed tones.

BRUCE

What are we gonna do?

JAKE

Shut up.

181 EXT. FOREST - NIGHT - OUTSIDE THE TENT 181

A huge BOULDER comes careening into camp, almost taking out the tent.

182 EXT. FOREST - NIGHT - IN THE TENT 182

They hear the loud thud. Michelangelo slowly opens the tent flap door, carefully peering outside.

MICHELANGELO

(casually)

Incoming!

Another boulder about twice the size of a basketball slams into the tree just next to the tent. Bark flies everywhere, and pine cones rain on the tent.

JAKE

I'm not going to just sit here and let those bastards kill us.

He takes the gun and heads towards the tent door. Anna grabs his arm to stop him.

ANNA

No Jake, stay inside.

He whips his arm away and leaves the tent.

183 EXT. FOREST - NIGHT - OUTSIDE THE TENT 183

Jake steps out, gun in hand. He looks around, straining to see by the faint light of the campfire. Faint moonlight barely illuminates the surrounding area. He sees nothing. The crickets stop chirping.

He hears a branch break. Jake slowly creeps towards the sound.

(CONTINUED)

183 CONTINUED:

183

Low pitched breathing can barely be heard from a thicket of underbrush, just outside camp.

Jake slowly lifts his pistol towards the sound, and keeps heading toward the sound, slowly, ready to shoot at any moment.

184 EXT. FOREST - NIGHT

184

Jake comes to the ring of traps, and sees that some of the traps have been disabled. Ropes lay on the ground, snapped as if they were thread. The food from the hanging trap is gone. Huge footprints head in all directions.

Jake looks confused. He hears another branch snap, and continues in that direction, squinting to see better.

All of a sudden, a huge log tied to a rope from one of the traps, swings out of the darkness, like a pendulum, and hits Jake square in the chest, knocking him halfway across camp.

His gun lands near the campfire, and his body hits a torch that was next to the campfire, flinging it onto the tent, igniting it.

Bruce and Michelangelo run out of the tent, just in time to see the creature come running out of the trees, and start beating Jake's now lifeless body mercilessly with a HUGE ROCK, crushing his head and chest.

Bruce screams in terror, and the creature stops, looks at Bruce, and lets out a roar that seems to shake the trees, then starts in Bruce's direction. Michelangelo falls backwards onto the ground.

Bruce runs screaming out of camp, disappearing into the forest. The beast slips into the treeline, and we hear his huge, pounding footsteps crashing through leaves and brush, presumably in pursuit of Bruce.

The tent starts burning wildly, and Anna emerges.

MICHELANGELO

Shhhhh. Don't move. I think there's another one.

Michelangelo sees the gun by the campfire, agitated, unable to decide whether to grab it or not. He gives in, and quickly runs over and picks up the gun. Instantly, we hear the creature's pounding footsteps, heading in their direction.

(CONTINUED)

184 CONTINUED:

184

It appears from the treeline, running directly towards Michelangelo, when it falls, impaling it's leg on one of the stake traps.

It lets out a scream as Michelangelo, gun in hand, grabs Anna's hand, and races the opposite direction into the dark forest, leaving all their possessions behind.

185 EXT. FOREST - NIGHT

185

Anna and Michelangelo dash through the forest as fast as they can, barely able to see by the moonlight. Trees whip their bodies as they run with all their might towards the stream.

We hear the loud screaming of the creature behind them.

186 EXT. FOREST - NIGHT - AT THE STREAM

186

Anna and Michelangelo reach the stream. They see A SMALL FISHING BOAT tethered to a tree about twenty yards downstream. Michelangelo grabs Anna's hand, pulling her towards the boat.

MICHELANGELO

The boat. Come on!

187 EXT. FOREST - NIGHT - AT THE BOAT

187

They frantically jump into the boat, almost capsizing it. Michelangelo grabs the OARS, and starts paddling like a madman.

The creature's scream is heard closer, and suddenly, we hear a second creature scream, further upstream. Anna and Michelangelo look horrified, and Michelangelo accelerates his rowing to a frenzied pace.

They move quickly downstream with the current. The creature makes it to the bank of the stream.

We see only it's massive arms pick up a huge branch and toss it at the boat, narrowly missing Anna and Michelangelo.

MICHELANGELO

Stay down!

Anna ducks down low. They are traveling at a quicker pace now, gliding along the fast current.

A long, angry scream from one of the creatures echoes through the forest.

(CONTINUED)

187 CONTINUED:

187

As the boat glides downstream, we see TWO GOLD MINERS on the shore, sitting around a campfire. Heaps of MINING EQUIPMENT lay scattered around their camp.

They hear the beasts screaming, and one of the men stands up, and pulls a PISTOL from his holster.

Immediately one of the creatures appears, grabbing the man before he can shoot, and throws him twenty feet through the air into the stream, then disappears into the trees, still heading downstream.

The other man is frozen in fear, still sitting at the campfire.

The man in the water surfaces, then looks in amazement at Anna and Michelangelo quickly gliding past him.

MINER

Hey, my boat!

188 EXT. FOREST - NIGHT - IN THE BOAT

188

The boat continues downstream, Michelangelo letting up slightly from exhaustion. They hear both creatures crashing through the forest upstream, sporadically emitting loud grunts, first one, then the other.

They get fainter, falling behind, as the boat gains distance from them. The boat slows from Michelangelo's slower, labored rowing. He is completely drained of energy.

ANNA

Here, I'll take over.

They switch positions, and Anna starts rowing.

The forest is silent. They both scan the treeline, as Michelangelo rubs his sore biceps. He removes his shirt, using it to wipe the sweat from his face.

MICHELANGELO

That was close.

ANNA

I don't hear anything. Do you think they gave up?

MICHELANGELO

Maybe, but every time we say that, a tree or a rock comes flying at us.

(CONTINUED)

ANNA

I can't believe this is happening. Jake's dead, Klyde's dead, Bruce...

MICHELANGELO

(interrupting)

If we're lucky. Whatever happens to Bruce, he had it coming.

ANNA

Nobody is ever going to believe us about what happened.

MICHELANGELO

We have to find a way to come back here and get the skull and the artifacts. That will prove everything.

ANNA

Frankly, I don't even care right now. I just want to get home. Take a long, hot shower, and go out and have a nice big dinner.

MICHELANGELO

Is that a hint?

ANNA

If you want to take it that way, sure.

Michelangelo starts to appear nervous again.

MICHELANGELO

Anna... When we get back, I was wondering if... I mean, if there's any way...

ANNA

(interrupting)

Yes.

MICHELANGELO

What?

ANNA

The answer is yes, I'll go with you.

MICHELANGELO

Oh, really? Because I was referring to the shower.

Anna smiles at his joke.

ANNA

Let's start with dinner, Okay.

(CONTINUED)

188 CONTINUED: (2)

188

MICHELANGELO

I know, I was just joking.

The sun is barely starting to rise.

ANNA

Look. The sun is coming up. It's beautiful.

MICHELANGELO

I think the ranger station isn't too much further. It's on the south side of the stream. Anyway, if anything else happens, I'm ready for it.

He pulls out the pistol from his waistband. Anna looks disappointed.

189 EXT. FOREST DAWN - IN THE BOAT

189

ANNA

Michelangelo, I told you, the gun is...

Just then a huge boulder crashes into the boat, right between them, barely missing them. It breaks the boat almost in two. Immediately the boat starts sinking. The creature screams, and Michelangelo puts the pistol in his waistband.

MICHELANGELO

Come on!

They jump in, and start swimming to the opposite side of the stream.

They reach the bank, and pull themselves up, exhausted.

ANNA

Oh God, I can't believe this.

MICHELANGELO

Come on, we have to keep moving.

They head into the treeline, trying to conceal themselves as best they can.

190 EXT. FOREST DAWN

190

They run through the trees, slowing slightly.

Michelangelo trips on a branch, and Anna falls on top of him.

They collapse, panting heavily from total exhaustion.

(CONTINUED)

ANNA

I can't go on, I just can't.

MICHELANGELO

(whispering)

Okay. Just stay as quiet as possible.

They both try to slow their breathing down, laying as still as they can. They lay close, hidden by the thick foliage.

Anna looks into Michelangelo's face, worried. Anna's eyes start to swell up with tears. Michelangelo slowly wipes a tear from her eye. He leans forward and kisses her on the forehead. She slowly looks up, staring deep into his eyes.

He leans forward, and at first, clumsily kisses her on the mouth, slightly unsure if he's out of line. As he backs away, Anna reaches out and pulls him to her. They kiss slowly, passionately.

MICHELANGELO

I've fantasized about that for three years.

ANNA

You mean with me, or just anyone?

MICHELANGELO

Very funny.

She lays her head on his chest, resting. He strokes her hair. They lay with their eyes closed. Michelangelo hears something.

It's a strange call the creatures are making. A low, chatter sound. He hears one, then another, an answer off in the distance. Anna opens her eyes, looking at Michelangelo, concerned. They hear it again. This time, far off in the distance.

Michelangelo

(whispering)

There's four of them.

They hear it again. Michelangelo slowly pulls a branch covered with leaves from beside them, on top of them, covering them from view.

They hear slow, heavy footsteps heading in their direction.

The footsteps stop, then start again. They hear the creature sniffing, then emitting a low series of grunts. Michelangelo and Anna lay still.

(CONTINUED)

190 CONTINUED: (2)

190

Then they see it. It's very close, perhaps twenty feet away. They see its legs, massive, covered with dirty, matted black hair, through the bushes as it moves away from them. It walks erect, like a human.

It sniffs again, turning in their direction, and stops. Michelangelo and Anna close their eyes, they don't dare move. One of the other creatures calls from a distance. The creature near them turns towards the call, then slowly lumbers off into the forest.

They wait until they can't hear anything, then open their eyes, breathing a sigh of relief.

191 EXT. FOREST DAWN

191

Michelangelo puts a finger to his mouth, motioning to Anna to keep quiet, then slowly rises to his feet.

He reaches down to help Anna up, when all of a sudden, the enormous head of one of the creatures parts the brush behind Anna, and bellows out an earth shattering scream right in Michelangelo's face.

Michelangelo falls backwards to the ground, Anna screaming wildly. The beast instantly disappears into the trees. We hear nothing but the parting of the trees as it slithers off into the forest.

Anna and Michelangelo lay there, stunned.

MICHELANGELO

Why didn't it kill us?

ANNA

Because you didn't try to shoot it,  
that's why.

MICHELANGELO

I don't want to talk about it. Let's go.

They head into the trees, back in the direction towards the stream.

192 EXT. FOREST DAWN

192

It's getting much lighter now. They make their way through the trees, carefully, watching out for danger.

193 EXT. FOREST DAWN - AT THE STREAM

193

They come to the stream. It's quite light now.

(CONTINUED)

193 CONTINUED:

193

MICHELANGELO

We need to find a spot to cross.

They make the long, difficult hike downstream.

194 EXT. FOREST - DAY

194

MONTAGE - HIKING DOWNSTREAM

Anna falls, exhausted.

ANNA

I'm so hungry, I can't stand it. Isn't there anything out here we can eat?

Michelangelo looks around.

MICHELANGELO

I don't see anything. We have to keep moving. I'll keep my eyes open.

He helps Anna up. They continue their way along the stream.

195 EXT. FOREST - DAY

195

Michelangelo sees something ahead. He looks excited.

MICHELANGELO

Look. Berries.

Anna looks relieved. They rush towards the berry bushes.

196 EXT. FOREST - DAY

196

They reach the berry bushes, and start picking. Anna devours the berries.

ANNA

God, these are wonderful.

MICHELANGELO

Slow down, you'll make yourself sick if you eat too fast.

She continues to slam down the berries. Michelangelo stops eating, having spotted something on the ground. He looks around, worried.

MICHELANGELO

This is not good.

Anna looks over to Michelangelo, only barely slowing her eating.

(CONTINUED)

ANNA

What is it?

He points to the ground. Scattered about the area they're standing, are enormous piles of animal excrement, about four inches around, over a foot long. There are large, humanlike footprints all around in the soft dirt.

ANNA

If I had to guess, I'd say we're standing square in the middle of their dining room.

They nervously look around, hoping they're alone. Michelangelo pulls off his shirt, and holds it out for Anna to put berries into. They speedily pick more berries.

MICHELANGELO

Okay, that's good. Let's go.

They take off down the stream again, eating the berries as they walk, trying to be as quiet as possible.

197 EXT. FOREST - DAY

197

The stream is wider and deeper now. There is no way they could cross here, with no shallow spot in sight.

They get about fifty yards down when Michelangelo points downstream. It is an ACCESS CART, suspended on a cable that crosses the river.

MICHELANGELO

Look. It's an access car for forestry employees. We can use it to get across.

They continue downstream to the cart. Michelangelo makes a labored attempt at breaking it loose from the rusty chains holding it to the pillar supports.

198 EXT. FOREST - DAY - AT THE CART

198

A chain breaks, and Michelangelo motions Anna to get in.

MICHELANGELO

Hurry.

POV from the creature, hiding behind the trees up the mountain. They are being followed.

199 EXT. FOREST - DAY - AT THE CART

199

Michelangelo and Anna get into the cart. It's old, worn wood creaks. A long, old looking rope sits in the bottom of the cart.

MICHELANGELO

We'll be across in no time.

They get into the cart. Anna almost falls, with Michelangelo grabbing her arm just in time.

ANNA

Are you sure this thing still works?

MICHELANGELO

No. But the water's too deep here to cross so we have no choice.

ANNA

Look. I think it's the ranger station.

Michelangelo looks.

MICHELANGELO

Okay, hang on. We're ready for takeoff.

Michelangelo unhooks the cable that tethers the cart to the rig, and the cart starts out across the cable across the river. Just then, we hear the creature crashing loudly through the trees coming down the hill towards them.

They look horrified. Michelangelo fumbles for the pistol.

ANNA

Don't!

Michelangelo turns and fires three shots from the pistol into the trees where he thinks the creature is. The gun clicks on the fourth try. It is now empty. The creature screams.

200 EXT. FOREST - DAY - AT THE CART

200

Michelangelo drops the gun on the floor of the cart, grabs the steel cable spanning the stream, pulling to propel the cart faster. The cart whizzes out towards the other side.

They get about a third of the way across, when the cart starts swinging wildly, back and forth, causing the cart to stop over the middle of the stream.

They look back in horror, to see the creature grabbing the cable, and yanking on it. The cart swings back and forth, dangerously.

(CONTINUED)

200 CONTINUED:

200

They almost fall out. Anna clutches the sides of the cart.

The creature is screaming wildly while it tries to fling them from the cart.

MICHELANGELO

(shouting)

Can you swim?

Anna looks down at the stream, and sees boulders, barely submerged beneath the quickly moving water.

ANNA

What if we hit the rocks.

Michelangelo looks down and sees the rope on the floor.

MICHELANGELO

I have an idea.

201 EXT. FOREST - DAY - AT THE CART

201

He picks up the rope, and ties one end on the cart. He ties the other end around his waist.

MICHELANGELO

I'm going to go across, and pull you the rest of the way.

The cart is still shaking wildly. Michelangelo stands up, and grabs onto the cable.

ANNA

Michelangelo. Don't. You can't go that far, you'll fall.

MICHELANGELO

(shouting)

I won't fall!

He jumps off, and is hanging from the cable by his hands. He makes his way out on the cable, all the while it is shaking wildly. Anna looks back at the creature, then at Michelangelo. She is frightened.

Michelangelo is still making his way across. It seems impossible, the cable is shaking and jerking.

Then it happens. He loses his grip, and falls.

He is jerked hard, by the length of rope running out. He is now hanging from the cart, a few feet from the water. He winces in pain as he tries to untie the rope from his waist. Anna is looking down from the cart.

(CONTINUED)

201 CONTINUED:

201

ANNA

Are you Okay?

MICHELANGELO

No! I am not Okay!

ANNA

What now?

MICHELANGELO

You have to jump.

He unties himself, and falls into the water, caught by the current, he glides downstream. Anna watches for him to surface. He comes up downstream, struggling to swim to the other side of the river.

She looks for a dark spot in the water to dive into. Anna stands up in the shaking cart, and jumps into the stream, feet first, barely missing the submerged rocks.

She surfaces downstream, and swims to the shore.

202 EXT. FOREST - DAY - AT THE STREAM

202

Exhausted, Anna barely manages to pull herself up on the bank. Michelangelo is there. He pulls her up next to him. They sit there, catching their breath.

MICHELANGELO

That was close. I think you were right.  
About the gun.

ANNA

I know I was right.

MICHELANGELO

(Pauses)

Nobody's going to believe us, you know.

ANNA

They may even blame us for Klyde and  
Jake's deaths. And the pot farmers. What  
are we going to say?

MICHELANGELO

It doesn't matter. Nobody is going to  
believe us, no matter what we tell them.

203 EXT. FOREST - DAY

203

The Ranger Station is a quarter mile or so ahead. They look relieved and relaxed for the first time in days.

204 EXT. RANGER STATION - DAY

204

Michelangelo and Anna approach the Ranger Station. They walk slowly, looking ragged and worn. They get closer and see a crowd in front of the station.

ANNA

What the hell is this all about?

There is a commotion at the ranger station. As they approach, they see a Helicopter in the parking lot, GRANTHAM INDUSTRIES painted on its side, TWO NEWS VANS from local TV stations, and a dozen or so people crowded around.

Anna and Michelangelo come closer, to see Bruce, and his father, ROBERT GRANTHAM, giving a news conference. Robert Grantham stands in front of his helicopter, beaming with pride, his arm around Bruce.

They are being interviewed on camera for the local news. Michelangelo and Anna slip in unnoticed behind the crowd. A WOMAN TV REPORTER thrusts a microphone into Grantham's face, her CAMERAMAN elbowing a bystander to get a better view.

205 EXT. RANGER STATION - DAY

205

TV REPORTER

What exactly happened out there?

ROBERT GRANTHAM

After his brave escape, my son Bruce here was able to negotiate his way out of the wilderness, then lead us back to his discovery; a previously unrecorded Indian village.

Two PARK RANGERS stand next to Anna and Michelangelo, looking disgusted at the whole affair.

RANGER RICK

What a jerk-off.

RANGER STEVE

If this bastard doesn't move this piece of crap in ten minutes, I'm gonna start shootin' holes in it.

The rangers walk back to the Ranger Station.

MICHELANGELO

Can you believe this? It figures. The jerk's always win in the end.

Grantham continues his arrogant speech to the reporters.

(CONTINUED)

205 CONTINUED:

205

ROBERT GRANTHAM

...Of course, my son and I will be leading a team of archaeologists back to the site first thing in the morning, and you're welcome to join us, of course, to document this amazing discovery.

Anna glances over to the open Helicopter door. Something that catches her interest.

ANNA

Michelangelo, look.

She points into the copter, where TWO BACKPACKS lay. A look of excitement crosses their faces.

MICHELANGELO

Stay here.

206 EXT. RANGER STATION - DAY - AT THE HELICOPTER

206

Michelangelo slowly creeps over to the Helicopter, and reaches inside gently lifting the backpacks out. A bystander turns, and almost sees him stealing the bag.

One of the bags is very heavy. Michelangelo grabs both of them carefully, and slips over to Anna.

Michelangelo

Come on, let's go.

207 EXT. RANGER STATION - DAY

207

They walk around the crowd to the dirt road leading in, careful not to be noticed. Grantham continues spewing his B.S. to the reporters. Anna and Michelangelo slip out of sight, undetected.

They stop on the side of the road. Michelangelo opens the heavy backpack, reaches in, and pulls out one of the GOLD STATUES from the excavation.

A smile crosses their faces. He reaches into the other bag, pulling out the GIGANTO SKULL. Anna reaches out and gives him a hug.

MICHELANGELO

I'd like to see Bruce's face when he finds out his precious discovery is gone.

ANNA

I guess the jerk's don't always win in the end after all.

(CONTINUED)

MICHELANGELO

Oh, I don't know. Now that I'm going to be a world famous anthropologist, I just may become a jerk after all.

ANNA

I think you're forgetting something. This is just as much my discovery as it is yours.

MICHELANGELO

Okay. Now that we're partners, I guess I'll share the glory with you.

He gets a serious expression. He leans forward, kissing Anna gently on the lips. She looks up into his eyes, admiringly.

Anna takes the skull from his hand and places it back into the pack. She picks the bag up, Michelangelo picks up the bag with the gold artifacts, and they walk down the long, dusty road, hand in hand.

THE END