

EXT. LAKESHORE - MIDNIGHT

A Harvest Moon hangs over the stillness of the black water. Something moves through the woods. It's big and fast. Trees splinter, animals scatter, as a menacing form moves towards the lake.

A large muddy boot steps onto a...

DOCK

Gray weathered wood strains under the weight.

The Figure's wild hair conceals a contorted face - breathing heavily. A weathered hand pulls on the chain it dredges behind.

A YOUNG WOMAN, 20's - panicked and filthy, is dragged from the woods. Dressed in a torn hospital gown, her feet bound by the chain. She desperately claws at the dirt. A wristband hangs on her arm.

YOUNG WOMAN

No! Please! No!

It drags her onto the dock. Now, she's in a frenzy. Her fingernails scrape along the wood. Several tear off, leaving a bloody trail down the dock behind her.

The Figure stops. It winds the chain through an intricately carved, heavy stone and locks it.

The woman frantically pulls herself back towards the shore-plank by plank.

The muddy boot kicks the stone off the end of the dock. The chain quickly follows - rattling across the boards.

She pulls herself faster. The chain whips taught. Her fingers snap as she's yanked back down the dock and into the black water.

The Shadow watches as the ripples subside. It rubs a round tattoo on the palm of it's hand and waits.

Stillness.

It lumbers back into the night.

EXT. TRACK - DAY

Feet pound the artificial track. EVIE GOTSEN, mid 20's - eyes focused and determined, rounds the bend. Her pace quickens as she sees the finish line.

She runs past AIDAN GOTSEN, late 20's - handsome trainer and husband to Evie. He hits his stop watch. Several other women trail across the finish line behind her.

Evie slows to a trot and places her hands behind her head. Out of breath. She looks back to Aidan. He doesn't even look at her, just jots the number down.

EVIE
How was it, babe?

AIDAN
Not bad.

EVIE
But not good?

He holds the stopwatch up for her to see and smiles.

AIDAN
You're a lock for Nationals.

EVIE
(triumphant)
Yes.

She jumps up, wraps her legs around him and kisses him.

EVIE (CONT'D)
Take me home.

AIDAN
Can't. Gotta get the rest of these ladies up to your level. You wanna wait on me?

EVIE
Think I'll run it. It's only seven miles.

AIDAN
That's my girl.

He slaps her on the butt as she walks away. CANDICE, early 20's - one of the other runners, high fives Evie.

CANDICE

Great time.

EVIE

Thanks!

(to Aidan)

Don't work 'em too hard.

Evie jogs off. Thunder claps.

EXT. TRACK PARKING LOT - LATER

Evie stands under an awning as rain pours around her. She slips on her windbreaker, puts her ear buds in, and jogs into the rain.

EXT. SIDEWALK - DAY

The rain has slowed a little. Evie runs at a brisk pace. She glances over her shoulder to cross the road. No cars coming. She checks her pulse. Rate's still good.

A TRUCK pulls out of an alley behind her. Just as it is about to pass her - she cuts across the street as she checks her time.

INT. CONFERENCE ROOM - DAY

Evie looks down at her watch. Agitated. She smooths her skirt across her lap. She's seated at a large conference table. Evie watches through the window as a car pulls into the parking lot.

EXT. PARKING LOT - DAY

Aidan gets out of the passenger side. Candice, the girl from the track, leans out the window. Aidan kisses her. He jogs towards the building.

INT. OFFICE BUILDING - DAY

Evie stares out the window at the gray sky. The rain rolls down the conference room window. Her reflection appears to be crying.

Aidan strolls in and shakes the rain off.

AIDAN
Sorry I'm late.

Evie can't look at him.

Aidan's attorney, MICHAEL SCHNITZER - early 60's, slides some documents across the table.

SCHNITZER
Let's get started. Cleaned up some typos from the first draft. Think you'll see everything's in order.

Evie's attorney, MARK FERRIS - early 50's, snatches the documents and flips through them. He stops.

FERRIS
Seventy-five percent? This isn't what we discussed.

SCHNITZER
This is a fair settlement based on the investment Aidan put into your client's career.

FERRIS
Exactly. Her career. Not his. She was promised fifty percent and now you deliver this? Outrageous.

He tosses the papers down on the table.

SCHNITZER
Outrageous? There's only a handful of coaches in the world that can achieve what my client does. He deserves to be compensated for loss of future earnings.

FERRIS
So that seven figure coaching contract he just signed isn't enough?

SCHNITZER
Terms of that contract are not finalized and have nothing to do with this.

Evie gathers the papers off the table and signs them.

FERRIS
(oblivious to Evie)
It has everything to do with this.

Evie lays the pen down on the documents. She pushes herself back from the table.

Evie is in a WHEELCHAIR.

FERRIS (CONT'D)
Evie? Where are you going?

EVIE
It's finished. I'm done.

She rolls herself out the door.

INT. OFFICE BUILDING LOBBY - DAY

Evie rolls out of the elevator and sees Candice waiting. Candice looks up and then averts her eyes from Evie. Evie pushes past her.

INT. CAR - DAY

Evie slumps in the passenger seat and stares out the window at the barren landscape. The gray skies outlined by leafless branches, the dead grass - all match her mood.

RICHARD (O.S.)
Evie?

EVIE
Sorry, dad. What?

Driving the car is Evie's father, DR. RICHARD BOWDEN - late 60's, has a slight stuffiness to him.

RICHARD
I think this will be good for the both of us. You haven't been to the lake house since...

He falters.

EVIE
...before mom died.

She studies him and then looks back out the window.

EVIE (CONT'D)
You didn't even come to the
funeral.

RICHARD
I didn't think it was appropriate.

EVIE
I think it would have been
appropriate for you to have been
there for me.

RICHARD
I'm here for you now.

He reaches over and pats her on the leg. Evie looks down at his hand. He realizes what he's doing and pulls his hand away.

They drive on in silence.

EXT. LAKE HOUSE - DAY

They pull up to a rustic yet modern lake house. She rolls down her window.

EVIE
It looks so...different.

Instead of being scenic, the surroundings are dark and ominous. Again, everything is gray and lifeless.

Richard gets her wheelchair from the trunk. He opens her car door.

RICHARD
After the fire, I remodeled
everything.

EVIE
Not just the house, everything.
It's so...barren.

Richard glances around.

RICHARD
I guess you're right, I never
really noticed. Let me help you.

He picks her up.

EVIE
I can do this myself.

RICHARD
I've got you.

He sets her in the wheelchair and walks back to the trunk for their bags. Evie struggles to push herself across the gravel driveway. The wheels dig in, making it difficult.

EXT. PORCH STEP - DAY

The wheels clunk as Richard pulls her up the steps one by one. Evie looks miserable.

RICHARD
Almost there.

INT. LAKE HOUSE - DAY

The interior is sparse and bachelor-like. Lacks a feminine touch. She makes her way to a large window.

The house overlooks a lake. An impressive view in the spring or summer. Not so much now. A well worn path leads down to a new dock that extends out into the water.

RICHARD
The view from upstairs is even better.

He stands behind her. She looks up at him.

RICHARD (CONT'D)
I can carry you up there. Maybe we can have one of those lifts installed?

Evie wheels off.

INT. HALLWAY - DAY

She follows her dad down the hall. He enters a doorway and puts her bags on the bed.

RICHARD
This one has a nice view of the water.

Evie turns her wheelchair to enter the bedroom. She can't make the turn. She centers up on the door and tries again. Her wheels bump into the door casing. The doorjamb is too narrow for her wheelchair.

RICHARD (CONT'D)

Oh. I'll have someone come over--

EVIE

I'll sleep on the couch.

She backs down the hall. Richard sighs. This isn't going well.

INT. LAKE HOUSE - NIGHT

Evie lies awake on the couch staring at the ceiling. She looks down at her useless feet uncovered from the blanket.

She hears something. A whisper. She sits up.

EVIE

Dad?

She pulls her wheelchair around and climbs in. She rolls over to the stairs. She listens and hears her father snoring loudly.

WHISPER

(behind her)

Evie.

She spins. Nothing. She rolls towards the kitchen. Suddenly, the refrigerator compressor kicks on causing her to jump. She rolls back towards the couch.

Another whisper. She turns and looks out the large windows facing the lake.

EXT. LAKE - NIGHT

A DARK FIGURE stands at the end of the dock. Perfectly still - it stares up at her. It's flimsy gown floats in the breeze.

EXT. DECK - NIGHT

Evie opens the back door and wheels out. She flips a switch mounted on the deck and a series of lights turn on. They illuminate the path down to the dock.

EXT. LAKE - NIGHT

The figure is gone but out past the dock is the silhouette of a SMALL FISHING BOAT. It starts its engine and putters off.

INT. LIVING ROOM - MORNING

Evie is sound asleep on the couch. The loud buzz of a saw startles her awake. She looks at the clock.

EVIE

You've got to be kidding me.

EXT. FRONT PORCH - MORNING

Evie rolls out the screen door. BRANDON TARIKA, late 20's - a handsome native American, is building a ramp up the front steps.

EVIE

Hey! Hey!

He keeps sawing. The saw and his ear protection drown her out.

She unplugs his saw from the porch socket. He looks at his saw then to her.

BRANDON

Hi.

She just stares. Annoyed.

BRANDON (CONT'D)

Not much of a morning person?

EVIE

It's six thirty a.m...on a Saturday.

BRANDON

You up late last night?

He keeps working. Marks some measurements.

EVIE

No...

BRANDON

Hey, can you hand me that triangle
right there?

A framing triangle sits on the porch by Evie.

EVIE

Now you want me to fetch you
something?!?

BRANDON

No. I'm asking you to toss me that
thing that's sitting an inch from
you.

The triangle clanks across the porch and hits his foot.

BRANDON (CONT'D)

See. Was that so hard?

He picks it up.

EVIE

I'm going back to bed. Try to keep
it down.

BRANDON

My dad always told me that the
human body doesn't need more than
four hours sleep. Anything more,
you get lazy.

EVIE

And my mom always told me, never
mess with a woman who's had less
than ten hours sleep...or you'll
die a slow, painful death.

Evie gives him the stink eye.

BRANDON

Your mom never said that.

She rolls back into the house. As soon as the screen door
closes, the saw starts up again.

EXT. DOCK - MORNING

Richard sits in a folding chair fishing off the end of the
dock. Evie rolls up with a blanket wrapped around her.

EVIE
Fire him.

RICHARD
What?

EVIE
Fire him, right now!

RICHARD
Brandon?!? Why?

EVIE
He's sawing at six thirty in the morning.

RICHARD
You want me to fire him because he's an early riser?

EVIE
Yes.

RICHARD
Not gonna happen.

EVIE
He's rude and mean to me.

RICHARD
I doubt that very much. Just let him work. I hired him to fix this house so it's easier on you.

EVIE
I don't need special treatment. I can get around fine.

RICHARD
Just play nice. The hospital called. They need me to come in and evaluate a new patient. Do I have to worry about you two bickering?

EVIE
No. You just have to worry about me strangling him.

BRANDON (O.S.)
Just because you're out matched intellectually doesn't mean you have to resort to violence.

Evie spins to see Brandon standing behind her. She turns back to her dad.

EVIE
Argh! See?

RICHARD
I'll be back soon. Just avoid each other.

Richard looks at Brandon over his glasses. Brandon just shrugs.

BRANDON
We have an issue with the door frame. It's a structural support for the second floor. Can I show you?

RICHARD
Let's go have a look.
(to Evie)
Want to come?

EVIE
Just leave me here.

Richard walks Brandon back to the house.

Evie notices something at the end of the dock. She rolls down to find two muddy foot prints where the figure was standing the previous night.

The wind begins to whisper in her ear.

She looks down into lake and sees her reflection in the morning light. Sitting pitifully in that chair.

QUICK FLASHBACK

The truck hits her.

Evie lays on the wet concrete. Someone holds her head steady. She's in shock.

VOICE
Someone call 911!

Someone cries. Someone screams. Blood flows from Evie's mouth.

She looks down at her feet. They're twisted in an unnatural pose.

EVIE
(whispering)
I can't feel my legs. I can't feel
my legs.

BACK TO SCENE

Evie is sobbing now. She pounds on her legs with her fists. Her wheelchair creeps towards the edge of the dock. She looks down and sees how close she is.

She inches herself forward. Her wheel, right at the edge of the dock. A little more. One wheel hangs off now.

In the reflection there's someone standing next to her. She looks over - no one is there.

She looks back into the reflection. The dark figure is still there.

Suddenly, two GNARLED HANDS shove her wheelchair from behind into the...

LAKE

Evie and her chair crash into the water. She slowly sinks deeper. Evie closes her eyes, letting herself descend into the depths.

QUICK FLASH

She looks down to her bare feet walking through a field. Her legs brush against the ripening wheat.

BACK TO SCENE

A delicate hand, wearing a hospital wristband, floats up toward's Evie's leg. It brushes against her foot. Evie's eyes snap open.

Suddenly, She is pulled back up towards the light. Back to the...

DOCK

Evie coughs up water on the deck. Brandon stands over her. He thumps her on the back with the palm of his hand.

BRANDON
Get it all out.

She heaves out some more water. Richard runs down the dock.

RICHARD
What happened?

BRANDON
Saw her wheelchair tip and she went
in. Just took a little plunge.
She's gonna be okay.

RICHARD
Help me get her inside.

They lift and carry her towards the house.

Evie looks back at the lake. Her eyes seem to be fixed on the water. Something moves just under the surface. Evie's eyes follow it towards the far shore.

EXT. SHORE - DAY

A hulking figure watches her from a distant dock. She can feel its stare, even from the distance.

EXT. DOCK - DAY

Brandon follows Evie's gaze. He sees the figure. It lumbers back into the shadows. Evie looks up at Brandon. He continues scanning the shoreline.

INT. EVIE'S BEDROOM - DAY

Evie rests in bed. Richard sits next to her on the edge.

RICHARD
I shouldn't have left you alone.

EVIE
It was just an accident, Dad. I
promise.

He just stares at her.

EVIE (CONT'D)
Don't give me the evaluation stare.

RICHARD
That was the concerned dad stare.
This is the psychiatric evaluation
stare.

There is no visible difference.

RICHARD (CONT'D)
If you feel like you want to talk
to someone about...everything.

EVIE
Dad.

RICHARD
Not me, of course.

EVIE
(exasperated)
Of course.

RICHARD
Someone else up at the hospital.

EVIE
I'm just not ready for that yet.

RICHARD
Understandable. Now, get some
rest.

Right outside her window, Brandon starts his loud miter saw.

RICHARD (CONT'D)
Maybe today wasn't such a great day
for Brandon to start.

EVIE
If he hadn't been here, I'd still
be at the bottom of the lake.

RICHARD
Don't say that.

He grabs her hand. The saw goes off again.

RICHARD (CONT'D)
I'll tell him to come back
tomorrow.

EVIE
It's okay. It's too quiet around
here anyway.

INT. EVIE'S BEDROOM - LATER

Evie breathes heavily as she dreams troubled dreams.

Something is in the room with her. The sound of heavy animal hooves move towards Evie's bed.

An unseen presence begins to breathe in unison with her. In. Out. In. Out. Evie's hair moves with its breath.

Her eyelids flutter. They are slowly pried back as if they're being pulled open by tiny fingers. Only the whites of Evie's eyes are visible.

BAM!

EXT. PORCH

Brandon drops a large bundle of lumber right next to Evie's window.

BRANDON
(yelling)
Sorry!

INT. EVIE'S BEDROOM

Evie's breathing becomes shallow then stops. She lays dead still.

The Presence lets out a deep breath blowing Evie's hair back. Her eyes snap open and she sucks in a deep breath.

EVIE
Jesus.

Gasping for air, she senses something. She looks around the room but nothing is there.

EXT. DECK - NIGHT

Evie and Richard sit beside a small fire pit. Brandon walks up carrying his tool bag.

BRANDON
I think I'll call it a day.

RICHARD
See you in the morning. Thank you again, Brandon. For everything.

Brandon looks at Evie.

BRANDON

Be careful.

In the firelight, Brandon is striking. His caring eyes search hers.

EVIE

I will.

She smiles up at Brandon. He nods and walks off.

Richard notices the spark. He grins and pulls out a big bag of marshmallows.

RICHARD

Time for s'mores.

Evie groans.

EVIE

Is this a pitiful attempt to try and recapture my childhood?

RICHARD

Yes. What's wrong with that?

She laughs.

EVIE

Nothing, actually.

RICHARD

You seem in a better mood.

EVIE

Much.

Richard slaps his arm.

RICHARD

I'm getting eaten alive out here.

He grabs a can of mosquito spray. Evie holds her breath as he sprays her down. Then himself.

They roast marshmallows over the fire pit. The smoke has a strange ethereal quality to it. Almost moving against the flames. Reaching towards Evie.

EVIE

What happened between you and mom?

RICHARD
You analyzing me now?

EVIE
I'm serious. I was so young, I
never really understood why. Mom
never talked about it.

RICHARD
Did she talk about me?

EVIE
Nothing good.

Richard ponders for a moment. Staring at the flames.

RICHARD
I wasn't an easy person to live
with.

Smoke tendrils roll around Evie face. Like they're caressing
her cheek. She breathes them in and coughs.

RICHARD (CONT'D)
Smoke follows beauty.

He fans the smoke away from her face. His marshmallow
ignites with a whoosh.

EVIE
Uh, dad, your marshmallow...

RICHARD
Oh.

He pulls the flaming chunk out of the fire and tries to blow
it out.

INSERT

A mosquito lands on Evie's leg and jabs in its proboscis.

BACK TO SCENE

Evie instinctively swats it without looking. It takes a
moment for this to register.

EVIE
Dad!?!?

She looks down at the tiny blood smear on her leg.

EVIE (CONT'D)
I felt it.

RICHARD
What?

He looks down at her leg.

EVIE
The mosquito. It bit me and I felt
it.

He leans down. He pinches her toes.

RICHARD
Can you feel that?

EVIE
I'm not sure. Maybe?

RICHARD
Try wiggling your toes.

She focuses. Nothing. Jaw clenched, she tries again.
Nothing.

RICHARD (CONT'D)
Relax. Think of it like wiggling
your finger.

She breathes out and closes her eyes. Richard gets closer.
Her big toe wiggles.

RICHARD (CONT'D)
(shocked)
I...I don't believe it.

Evie opens her eyes. She wiggles it again.

EVIE
Oh my God.

She covers her mouth.

EVIE (CONT'D)
What does it mean?

RICHARD
I don't know. I'll take you to the
hospital with me tomorrow. We'll
run some CAT scans and an MRI.

EVIE
It's a miracle.

RICHARD
Let's just wait for the test
results.

She's not listening, too distracted by her wiggling toe.

INT. EVIE'S ROOM - MORNING

The doorway to the room has been cut to the width of Evie's wheelchair. There's a large jagged gap on each side of the door.

Evie slowly awakes and stretches. Mid-yawn she remembers and pulls back her sheets.

She looks down at her frail thin legs. She concentrates. Nothing. She relaxes and tries again. Nothing.

She looks over at her night stand. There is a small jar with writing utensils in it. She knocks it over and picks up a pencil.

She presses it into her leg where she was stung by the mosquito. Nothing. She moves it to a different spot and presses harder. Nothing. It leaves a red mark. She starts to sob.

She jabs it in harder in another spot. This time it bleeds. Again even harder. Again.

Richard rushes in and grabs her arm.

RICHARD
What are you doing?!?

EVIE
I can't feel them!

She is delirious. He cradles her.

EVIE (CONT'D)
I know I felt them. I know I felt
them.

EXT. HOSPITAL - DAY

The Pleasant Valley State Psychiatric Hospital sits nestled in a forest of trees. It's quiet and serene, looking more like a stately hotel than a foreboding psych ward.

INT. MRI ROOM

NURSE BEATRICE LAUGHLIN, African-American, early 60's - kind heart and a caring face, pulls Evie out of the MRI tube.

BEATRICE

You handled that like a real trooper.

Evie tries to smile.

BEATRICE (CONT'D)

I'm sorry. I'm treating you like you're one of our patients. Habit, I guess.

EVIE

It's okay.

She studies Evie's features.

BEATRICE

You have your father's eyes but not his temperament.

EVIE

Thank God.

They both laugh. Beatrice looks deep into Evie's eyes.

BEATRICE

Your eyes are slightly darker, though.

Evie looks away.

BEATRICE (CONT'D)

Come on, let's get you to your dad.

She wheels Evie through a side door.

INT. MRI LAB

The MRI TECHNICIAN and Richard discuss the image on the monitor when they're interrupted by Beatrice and Evie.

RICHARD
Send those images to my iPad when they're complete.

MRI TECHNICIAN
Yes sir.

RICHARD
(to Evie)
Let me show you the hospital.

INT. HOSPITAL HALLWAY - DAY

Richard pushes Evie into the hallway. She grabs the wheels and pushes away from him.

EVIE
I'm not one of your patients.

RICHARD
Oh. Okay?

They stroll down a brightly lit hallway with windows from floor to ceiling.

EVIE
This isn't what I expected.

RICHARD
Let me guess...dirty, spooky, people being escorted down hallways by the arm?

EVIE
Um, yeah...kinda.

RICHARD
Most of these people are here on their own accord. They might just need to reset. Find their center again.

EVIE
So it's more like a glorified health spa.

RICHARD
Well, we do have a few extreme
cases that need to be isolated.

Richard unlocks his office door and ushers Evie inside.

INT. RICHARD'S OFFICE - DAY

Evie rolls to the window and stares out into a beautiful
garden courtyard.

EVIE
It's so peaceful.

RICHARD
This is what I get to look at every
day.

A fountain bubbles in the center. A few people paint, others
just relax on benches.

Richard's desk phone rings. He answers.

RICHARD (CONT'D)
Dr. Bowden. Okay, keep him
sedated. I'll be down in a few
minutes.

On a credenza behind Richard's desk, sits an old family
photo. A young Evie with mom and dad. They all look
genuinely happy. He catches her looking at it.

RICHARD (CONT'D)
Happier times.

His iPad chimes. He looks at it.

RICHARD (CONT'D)
Here's your results.

Evie leans in for a closer look.

EVIE
Well?

He turns his screen to her.

RICHARD
See this?

He expands the image of her spine.

RICHARD (CONT'D)
That...is where your spinal cord
was broken.

EVIE
And? Is it better?

He gently shakes his head no.

RICHARD
It can't heal. It's just as broken
as it was.

EVIE
But I felt my leg. The mosquito...

RICHARD
Could it have been a controlled
response? You saw the mosquito and
imagined it's bite.

EVIE
No! I FELT it! My toe. You saw
me wiggle my toe!

RICHARD
I saw your toe move.

EVIE
What's the difference?

RICHARD
It may have been myopathy as the
muscle died. I told you not to get
your hopes up.

Evie cries. Richard moves to comfort her.

RICHARD (CONT'D)
I know that you want to believe in
a miraculous cure, but you have to
get used to the thought of your
life--

EVIE
--like this?

She points to her legs.

EVIE (CONT'D)
Then it's not worth living.

RICHARD

Don't ever say that. Life isn't about getting what you want. It's about dealing with what you get.

EVIE

But running was the only thing I had. When I ran, everything else just faded away. I rose above it all and now I'm stuck...down here.

She sobs uncontrollably. He awkwardly rubs her back.

EXT. FIELD - DAY

A slight breeze brushes Evie's face. Earbuds play the same music from the day of her accident. She's moving fast through the field. No longer in a wheelchair, her feet glide across the grass as she runs. She smiles a blissful smile.

Her pace picks up as the music builds. Her legs in rhythm with the tempo. The music abruptly ends.

EXT. DOCK - DAY

Her earbuds are yanked out of her ear. She looks up to Brandon's grinning face.

BRANDON

You deaf? I've been calling you for like ten minutes.

EVIE

No. I'm not deaf. I'm trying to relax. Not easy to do with a buzz saw grinding in my ear all day.

BRANDON

Come on. I need your help.

EVIE

With what?

BRANDON

Holding a board in place so I can nail it.

Evie looks at him suspiciously.

BRANDON (CONT'D)
Your assistance would be greatly appreciated.

EVIE
Some extra sleep would have been greatly appreciated this morning.

BRANDON
Touché. I really do need your help though.

EVIE
Fine.

EXT. FRONT PORCH - DAY

The ramp up the steps is half finished. Brandon picks up a post.

BRANDON
Hold this level and I'll nail it in.

EVIE
I can't do that.

BRANDON
Why not?

Evie points to her chair.

EVIE
Duh.

BRANDON
So? Use your body as leverage.

EVIE
I can't.

BRANDON
(goads)
Come on. At least try it.

EVIE
I'm not your handy helper.

She turns away.

BRANDON
Fine. Quit.

She whips her chair around.

EVIE

What? Quit? I've been fighting every day since the accident and you call me a quitter?

BRANDON

You tried to quit when you took a nose dive off that dock.

She's stunned.

EVIE

How can you say that?!? You have no idea what it's like.

He walks over and props his leg up on the armrest of her wheelchair. He lifts up his pant leg to reveal a PROSTHETIC LEG.

EVIE (CONT'D)

I..I..didn't know.

BRANDON

Exactly. I don't choose to define myself by this.

He taps it.

BRANDON (CONT'D)

Just like that chair doesn't define you.

She looks away.

BRANDON (CONT'D)

You're an intelligent, beautiful woman. That chair isn't the first thing people see.

EVIE

But it makes me feel...broken.

He gets in her face.

BRANDON

Do I look broken? You're not.

EVIE

Last night, I was so certain it was a miracle. That I'd be able to walk again.

She looks out at the lake.

EVIE (CONT'D)

Under that water, I felt...alive.
Like I was reborn.

An idea is forming.

Brandon studies her features. Lost in her thoughts, she's stunning. She looks back at him. He quickly looks away.

EXT. DOCK - DAWN

A light mist blankets the tranquil water.

Evie slowly wheels herself up to the edge of the dock. She peers at her reflection in the water. She closes her eyes. She opens them. Nothing. Still alone.

Then...a whisper. A little louder. Soft. Unintelligible.

Slowly, her own reflection rises from the wheelchair and stands.

Almost in a trance, Evie tries to stand. Her legs fold from under her and she plunges in.

UNDER WATER

Now, the whispering is louder. Growing to a crescendo as Evie sinks lower. Her eyes closed - she lets herself drift down.

Evie's eyes open and she's face to face with the pale corpse of the YOUNG WOMAN, still chained by her feet. Evie is startled, but there's something peaceful about the Young Woman's face. Evie stares at her.

Suddenly, the Young Woman turns towards Evie and BLINKS. Evie locks eyes with her - transfixed.

A black inky substance leaks from the Young Woman's eyes. It bends and twists with a life of its own. Suddenly, it shoots straight into Evie's eyes. She recoils from the temporary blindness.

Evie flails wildly. Bubbles churn from her emptying lungs. She loses consciousness. Her body floats, suspended in the water. It twitches.

Stillness.

EXT. WEATHERED DOCK - DAY

Evie's eyes snap open. She's alive. Laid out on a dock, still dripping wet but it's not her dock. Her fist is clenched tight. It slowly relaxes to reveal she's holding the thin bracelet from the dead girls wrist.

QUICK FLASH

The same bracelet on the wrist of the girl from the lake. A finger nail is ripped off as she is dragged down the weathered dock.

BACK TO SCENE

Evie leans over and vomits a thick black substance into the water.

Recognition dawns on her face. She's not on her father's dock. She looks across the lake and sees her father's house on the far shore.

Exhausted, she flops to her back and lays staring up at the sky. Overhead a black crow circles.

Evie's legs start to shiver. Subtle at first, but soon her entire body is shaking. Then it registers.

Her legs.

Evie looks down and watches her legs shake. She wiggles her big toe.

Evie sits up. She curls her toes. Success!

EVIE

Oh my God!

Evie slowly draws her legs back under her. She grabs on to one of the wood piers and slowly pulls herself up.

Evie stands.

Her thin legs look barely able to support her. The crisp autumn breeze billows through her hair as she surveys the lake from a new perspective. She smiles.

Then a wave of nausea hits. She drops to her knees and vomits over the side again.

Evie crawls towards the end of the dock. A low growl rumbles from the shore. She looks up to see a large MUTT standing its ground. Teeth bared. Muscles tense.

EVIE (CONT'D)

Hey there. It's okay. It's okay.

She slowly backs away from it. It charges her. Evie tries to run but her legs aren't ready. She stumbles to the dock. The dog closes in. Evie rolls off into the water.

The dog snaps at her. Evie ducks under water and resurfaces under the dock. The dog barks angrily, searching for her.

Evie hears a motorboat approaching. She makes her way towards it.

EVIE (CONT'D)

Hello! Help!

The dog's barking covers her cries. The boat pulls up to the dock. Evie is almost to it when a MUDDY BOOT steps onto the dock right above her.

QUICK FLASH

A muddy boot kicks the stone off the end of the dock.

The twisted hands of the girl grasp at the boot as she is yanked into the water.

The Man watches as the ripples subside. He rubs a small round tattoo on the palm of his hand and waits.

BACK TO SCENE

Evie freezes.

Two decapitated fish heads are thrown to the dog. It catches one. The other slips through the planks and lands right next to Evie. Its dead gray eye stares up at her.

The boots clomp down the dock towards shore. The dog follows eagerly after. She checks to make sure they're both gone.

Evie looks over to her father's house. She sets her goal and starts swimming.

UNDERWATER

The young woman floats in the depths as Evie swims over her across the surface of the lake.

EXT. LAKE SHORE - DAY

Evie pulls herself from the water, dripping and exhausted. She half drags, half crawls her way towards the house.

INT. LAKE HOUSE - DAY

Evie slides open the back door and pulls herself in.

EVIE

Dad? Dad, are you here?

Evie clammers up the stairs using the banister.

INT. RICHARD'S BEDROOM - DAY

Evie staggers through the door.

EVIE

Dad?

Empty. Her father's bedroom is neat and orderly. Several framed pictures decorate the chest of drawers. Evie moves to look at them.

She picks up her baby photo and smiles at it. Then a family portrait. She touches the face of her mother.

The largest is of an eight-year-old Evie hoisted on top of her proud father's shoulders. A shiny trophy awkwardly raised above her head. It rests on top of a photo album.

Evie sits on the bed and opens the album. It's nothing fancy, just rough clippings stuck to white pages. But inside is a treasure, pages and pages of clippings and memorabilia covering Evie's running career.

A tear runs down her cheek as the memories flood back. Field day athletics, middle school track meets, high school records, state championships, it's all there.

RICHARD (O.S.)

Evie?

Evie sets the book aside as her father walks in.

RICHARD (CONT'D)

What are you...? How did you...?

EVIE

Do you remember this?

Evie holds up a faded first place ribbon.

RICHARD

Of course. That was the year you won the Turkey Trot.

EVIE

Do you remember after I won, I told you I wanted to run in the Olympics?

RICHARD

Sometimes we want one thing, but life delivers something different.

EVIE

Today, life delivered me another chance.

Evie's legs shake as she stands. Richard takes a step back.

RICHARD

Evie! My god!

Evie tries to take a step and collapses into her father's arms.

RICHARD (CONT'D)

But how? When?

EVIE

It was the water. I went back in and...

Evie breaks down crying. Richard hugs her tighter.

RICHARD

It's okay.

EVIE

It's better than okay.

She laughs and sobs at the same time.

INT. KITCHEN - DAY

A reflex hammer taps the front of Evie's knee. Her leg remains still. It taps again. Nothing.

RICHARD
Interesting. You can feel it
though?

EVIE
Sure.

RICHARD
Your leg muscles are so atrophied
you should barely be able to stand.
Let alone walk.

EVIE
They feel fine.

RICHARD
I still want to take a closer look.

INT. MRI ROOM - DAY

Beatrice is prepping the MRI machine. She doesn't notice Evie
wheel herself in.

EVIE
Hey Bea.

Evie stands and walks over to the MRI machine.

BEATRICE
(without looking)
Why don't you wheel yourself over
here and--

Beatrice turns and gasps.

BEATRICE (CONT'D)
Lord holy Jesus in heaven.

EVIE
Isn't it amazing?

BEATRICE
Your father said there was a change
in your condition. He didn't say
it was a miracle.

EVIE
Would you have believed him?

BEATRICE
No way! You've got the Holy Ghost
at work in you.

Evie beams.

BEATRICE (CONT'D)
Well, let's get you in for a look.

Evie sits up on the patient table and lays back. Beatrice places a small panic button into her hand.

BEATRICE (CONT'D)
You know the drill. Just close your eyes and be still. I'll be right outside if you need anything.

Evie closes her eyes as she slides into the MRI machine.

INT. MRI MACHINE - DAY

Evie's eyes squeeze tight as the machine whirs to life. Her thumb nervously rubs the side of the panic button.

INT. MRI LAB - DAY

A preliminary image of Evie's body flashes up on the screen. Richard and the MRI Technician lean in for a closer look. The break in Evie's spine is clouded by a black smudge.

RICHARD
Hmm. Get me a screen shot of that. Then try and concentrate just on this area.

INT. MRI MACHINE - DAY

Black smoke trickles out of Evie's tear ducts. Small wisps at first, but soon the black smoke pours out and rolls around her. Rather than dissipate it trickles down her body like water.

Over her legs, the smoke solidifies and forms into a pair of gnarled hands. Fingers twisted. Nails broken. The hands grab Evie's ankles.

EVIE
Ow! What the...

Evie flinches. She tries to sit up and smacks her head on the MRI. She drops the panic button.

Evie is suddenly flipped over. She desperately grabs at the smooth sides of the MRI.

EVIE (CONT'D)
Help me! Please.

INT. MRI LAB - DAY

The image of Evie distorts and flickers. Richard picks up the microphone.

RICHARD
Are you okay in there? Evie?

INT. MRI MACHINE - DAY

Evie's hand finds a hold. Her arm shakes under the strain.

EVIE
Help me! Oh God, please someone!

POP! The MRI lights flicker out.

EVIE (CONT'D)
Please!

Evie is dragged from the MRI.

INT. MRI ROOM - DAY

Her body slams to the floor.

The door bursts open. Beatrice runs over to Evie. POW! The rest of the lights in the room go out.

BEATRICE
Just be calm. I'm here now.

A light briefly flickers back on. Where Beatrice should be is the ghostly figure of the woman from the lake.

Evie rolls over and claws her way towards the door.

INT. HOSPITAL ROOM - DAY

Evie is laid up in a hospital bed. Gown, hospital wrist band, and cup of crushed ice to chew on. Richard is by her side. A DOCTOR, younger 40's - examines Evie's scratched up legs.

EVIE
Something was in there with me.

DOCTOR
These don't look too bad. Mainly superficial.

EVIE
Why aren't you listening to me?

RICHARD
Evie, you just panicked.

EVIE
Something grabbed me. Pulled me out. I saw a woman...

RICHARD
You mean Beatrice?

EVIE
No. It was just a glimpse and then she was gone. Like...a ghost.

The two doctors give each other a concerned look.

RICHARD
I'll finish up here.

Richard ushers the other doctor out the door.

RICHARD (CONT'D)
Here's the problem, if you tell me a "ghost" pulled you out - I have to admit you for evaluation.

EVIE
I'm not crazy. I know what I saw.

RICHARD
Let's just call it a brief psychotic episode.

EVIE
I just want to go home.

They stare each other down. Finally, Richard pulls out his iPad and flips to Evie's records.

RICHARD
Let me show you something.

The original MRI picture showing Evie's broken spine slides up on the screen.

RICHARD (CONT'D)
Here's your MRI from a few days ago.

EVIE
Okay.

RICHARD
We obviously didn't get a full scan today, but I did get this.

Richard swipes the screen and a new image of Evie's spine slides into view.

RICHARD (CONT'D)
Notice the break?

Richard zooms in on the picture. The break in her spine is obscured by a dark smudge.

EVIE
What is it?

She touches the screen.

RICHARD
That's what we need to find out.

EVIE
I can walk again. That's all that matters.

Evie hits the nurse's call button.

BEATRICE
(on intercom)
Can I help you?

EVIE
I'm ready to go home now.

RICHARD
We need to get a better look at it. It could be a tumor, or a blood clot or--

EVIE
Or it could just be a smudge. I'm not getting back in that machine.

Beatrice pushes a wheelchair into the room.

RICHARD
Give it a few days and see how you
feel.

Evie grabs her clothes and heads for the bathroom.

EVIE
I'll walk.

EXT. LAKE HOUSE - SUNSET

Brandon loads tools into the back of his truck. He notices Evie walking along the dock.

EXT. DOCK - SUNSET

Evie stares at her reflection. Her standing legs shimmer in the golden waters.

BRANDON (O.S.)
I guess I can't be mad that you
don't need me anymore.

Evie turns as Brandon joins her.

EVIE
Sorry. You could tear the ramps
back out if you like.

BRANDON
Nah. That sounds like too much
work.

Evie stares down into the water. Brandon studies her.

BRANDON (CONT'D)
What are you looking for?

EVIE
Answers.

BRANDON
To what?

EVIE
There's something...special about
this lake.

BRANDON

It's a beautiful place at times.

EVIE

You grew up here, right?

BRANDON

My family's been here for generations.

EVIE

So you must know about the lake. Any stories your ancestors handed down around the campfire that you'd care to share?

BRANDON

Sure, let me go grab my peace pipe from the teepee and we'll get started.

EVIE

Wow, I'm sorry. That was...

BRANDON

I'm kidding.

EVIE

Really?

BRANDON

Yeah. It's a wigwam, not a teepee.

Evie punches him in the arm flirtatiously.

BRANDON (CONT'D)

What kind of stories are you talking about?

EVIE

Oh, you know. Like ghost stories?

BRANDON

What are you, twelve?

EVIE

Never mind.

She looks back out at the lake.

BRANDON

There was a massacre.

Evie straightens up.

EVIE

What happened?

BRANDON

It was one hundred and fifty years ago. During the relocation. Winter. People were starving. A Cherokee named Towering Bear lost his oldest son. He went mad. Slaughtered his wife and five remaining children and ate them. When he was discovered, the troops managing the relocation got spooked. They began killing the remaining tribe members. Hunting them to the edge of a basin. With nowhere left for the innocent to run, over three hundred Cherokees were slaughtered on the shore of *Gadawahi Daul Isunyi*.

EVIE

What's that mean?

BRANDON

That's what they named it. It means "the lake where they cried".

EVIE

That's so sad.

BRANDON

The story goes that the lake was empty, and as the people begged for their lives and the lives of their children - the tears filled the basin. But as they were massacred, the blood and tears mixed and created a sacred site that contains the *ayatas*, the fire of the dead.

EVIE

(whispers)

The fire of the dead.

Evie looks out across the water.

BRANDON

It sounds much better when you're a kid sitting around a camp fire.

Brandon looks down at her legs.

BRANDON (CONT'D)
I guess you got your miracle. How do you feel?

EVIE
Amazing! I must have been more depressed than I realized.

Brandon shifts on his leg to take pressure off of it. Evie looks at his leg and then up to Brandon.

EVIE (CONT'D)
What happened to your leg?

BRANDON
Occupational hazard. I was working on a job with my Dad and wasn't paying attention. Typical stupid young guy who thought he was indestructible.

EVIE
How'd you handle it?

BRANDON
I took up skiing.

EVIE
Really?

BRANDON
I've always liked a challenge.

EVIE
Sounds impossible.

BRANDON
Nah. Whenever I fell down, I just got back up. One day, I just stopped falling down.

Evie leans over and kisses Brandon on the cheek. Soft but lingering.

BRANDON (CONT'D)
(in shock)
What was that for?

EVIE
For not letting me feel sorry for myself.

BRANDON

And I thought I was just being an asshole.

EVIE

You were. But maybe that's what I needed. Good night, Brandon.

She looks back at him as she walks towards the house and smiles. He smiles back.

Brandon looks back to the lake as the sun drops into the water. He looks troubled as he rubs the palms of his hands.

INT. BATHROOM - NIGHT

Evie brushes her teeth. Washes her face. She notices the hospital bracelet still on her arm. She clips it off and tosses it on the counter.

INT. EVIE'S ROOM - NIGHT

Evie is flipping through search results on her iPad. Various pages on "Trail of Tears", "Cherokee Relocation" and "Gadawahi Daul Isunyi". She brings up her MRI picture and studies the black smudge.

She goes back to the search engine and types "Spinal Tumor MRI". She scrolls through the results and brings up an MRI image of a spinal cord tumor. She pulls up her MRI picture, they look nothing alike.

Something about the black smudge draws her in. She zooms in on it. Closer. Closer. The image pixilates. Closer. Closer. Then she sees it. Hidden within the pixels what appears to be...

THE FACE OF THE WOMAN FROM THE LAKE.

She looks up at the window and sees the SAME FACE staring at her. She gasps. The face retreats into the shadows.

EXT. DECK - NIGHT

Evie slides open the back door and steps into the cool night air. The ghostly figure of the woman from the lake walks down towards the dock. Evie follows.

EXT. DOCK - NIGHT

The woman stands at the end of the dock staring out across the water. Evie walks up behind her.

EVIE

Hello?

The woman doesn't respond.

EVIE (CONT'D)

What's your name?

The woman turns and faces Evie. She mouths something but all that comes out is an indiscernible whisper, like she's underwater.

EVIE (CONT'D)

Are you one of them? From the
massacre?

Evie hears the sound of a motorboat approaching. The woman turns and dissipates. In her place, the small light of the approaching boat bobs up and down as it draws closer.

Evie hurries back to the house.

INT. BATHROOM - NIGHT

Evie staggers to the sink and whips on the faucet. She washes her hands then cups some water and splashes it on her face.

EXT. DOCK - NIGHT

The boat pulls up next to the dock. The pilot jumps out, his muddy work boots clomp on the wood. He kneels down and places a bundle of sage at the end of the dock. He lights it and begins chanting as the smoke rises.

INT. BATHROOM - NIGHT

Evie vomits a thick black tar like substance into the sink. She watches as the water slowly swirls it away down the drain. Then she sees it--

Her HOSPITAL BAND, still sitting on the counter.

She picks it up and zeroes in on the hospital logo.

INT. EVIE'S ROOM - MOMENTS LATER

Evie rifles through her night stand. She pulls out the old bracelet she found on the dock. She holds it next to her hospital band for comparison.

Her band is newer, but the logo on the bracelet is unmistakably the same. Next to the old logo is stamped a number: 93-63446.

BEATRICE (O.S.)

Where'd you dig up this old thing?

INT. HOSPITAL - DAY

Beatrice examines the old bracelet.

EVIE

So it's from this hospital then?

BEATRICE

Yeah, but I haven't seen one like this in about twenty years.

EVIE

And the number?

BEATRICE

It's the patient number.

EVIE

Would there be a record somewhere then?

BEATRICE

Should be.

EVIE

Can I see it?

BEATRICE

Evie, you don't last here for forty-three years by handing out confidential patient information like Halloween candy.

EVIE

But it's important.

BEATRICE

Uh huh. So is my pension.
Besides, if that band is as old as
I think it is-it won't matter
anyway.

EVIE

Why not?

BEATRICE

All those old records got pulled a
while back. Sent 'em off to get
digitized. No more paper files,
praise the Lord.

EVIE

So can you at least check if it's
in the system? I won't peek.

Beatrice looks around to make sure they're alone.

BEATRICE

Let me see that.

Beatrice taps away on her keyboard.

BEATRICE (CONT'D)

Sorry honey, nothing under that
number. It's probably boxed up in
a warehouse waiting to get scanned.

EVIE

That could take months.

BEATRICE

Years. The rate they've been
entering them.

EVIE

So what's the name of the company
doing the scanning?

EXT. MEDTRONIX OFFICE - EVENING

An old brick building tucked away off main street.

INT. MEDTRONIX OFFICE - EVENING

Evie steps into the cramped reception area. A large cowbell
sits on the edge of the unmanned reception desk. She gives
the bell a timid shake.

SPENGLER (O.S.)
Yeah, just a second.

SPENGLER, 50's - short, plump and unmotivated by life, waddles in from the back. His ill-fitting pants held up by dirty suspenders. He straightens up when he sees Evie. The only place he sees girls this pretty is on the internet.

SPENGLER (CONT'D)
If you're here about the temp position - it's filled.
(ogling Evie)
But I will take your application for future consideration.

EVIE
Oh, no. Sorry. I'm from Pleasant Valley State Hospital.

SPENGLER
Heard of it.

EVIE
We have a situation with an old patient and need to access their records.

SPENGLER
Good thing I specialize in sticky situations.

EVIE
What do you need from me?

Spengler leans in towards her.

SPENGLER
Why don't we start with the patients name.

EVIE
I don't have a name, just a number.

Evie pulls the bracelet from her pocket.

EVIE (CONT'D)
I hope it's enough.

SPENGLER
That's tough. Your people dumped almost eighty years of records on us. We're only about five percent done.

Spengler writes the number down on a dirty scrap of paper.

SPENGLER (CONT'D)

But don't worry, I'm going to make you my top priority. Give me your office number and I'll call you when it's ready.

EVIE

Can I give you my cell number?

SPENGLER

Even better.

EXT. TOWN MAIN STREET - EVENING

Evie browses the quaint shops that line the street. She sees Brandon sitting at a sidewalk cafe reading a book.

EXT. SIDEWALK CAFE - EVENING

Bare light bulbs stretch from the cafe to a large tree creating an arbor of light. Evie walks towards Brandon but hesitates. She watches him as he reads and jots notes.

Evie's posture changes. She gains a seductive strut over to Brandon.

EVIE

Hey!

BRANDON

Hey, Evie! What're you doing in town?

EVIE

Hunting down my ghosts. What are you reading so intensely?

She snaps his book away from him.

EVIE (CONT'D)

"A Study of Relationship between Belief and Behavior among the Indians of Northeastern Canada"
Really?

BRANDON

A little light reading for a lovely evening.

EVIE

You're probably not even really reading this. Just use it to impress the ladies.

BRANDON

"The prevailing belief systems and traditional practices within the culture determined the conscious content of the illness, the symbols used, the delusional mold, the distortions of reality and the character of the compulsion."

EVIE

Wow!

BRANDON

Top of page five if you want to check me.

EVIE

Okay. I'm impressed.

BRANDON

Coffee?

EVIE

I hate drinking caffeine this late.

BRANDON

Just one. Come on.

EXT. SIDEWALK CAFE - LATER

Evie lowers her coffee cup and sits it next to six empty cups. Brandon is talking caffeinatedly fast.

BRANDON

...so he looks down and he's holding my leg in his hand. And I kid you not, he fainted and hit the floor.

Evie cracks up. She snorts.

BRANDON (CONT'D)

Wait. Did you just snort?

She snorts again.

EVIE

Stop it!

A WAITER sticks his head out the door.

WAITER

Just a few more minutes guys.

BRANDON

No problem. We'll get out of your hair. Sorry we're so late.

WAITER

Take your time. Just lettin' you know.

He closes and locks the door. The main exterior light switches off. Their table is now only illuminated by the ambient street lights.

EVIE

How romantic.

BRANDON

Yeah. This is my move with the ladies. Read them some Teicher and then...Booyah.

EVIE

"Booyah?" The use of that word always impresses the ladies, huh?

BRANDON

That and I play a little slow music.

He hits a button on his phone and a slow "get it on" song starts to play.

EVIE

Oh. My. God. I danced to this song in eighth grade with Greg Deitreck.

BRANDON

Well, I'm no Greg Deitreck, but may I have this dance?

Brandon bows to her. She hesitates. Brandon extends his hand.

BRANDON (CONT'D)
Don't worry. If you step on my
foot I won't feel it.

She takes his hand. He pulls her in close. She accidentally
steps on his prosthetic foot.

BRANDON (CONT'D)
There, see.

She leans in close to him. They look into each other's eyes
as they sway to the music.

EVIE
I didn't think I'd ever be able to
do this again.

BRANDON
You seem to be doing fine.

EVIE
I wasn't talking about the dancing.

Evie leans in and they kiss. Soft and lingering. She
finally pulls back and rests her head on his shoulder.

She pulls his hand close to her face. Evie notices a tattoo
in the palm of Brandon's hand.

QUICKFLASH - ON THE DOCK

The same tattoo on the palm of the hand. Dirty fingers rub
the intricate design.

BACK TO SCENE

Evie quickly steps back from Brandon.

BRANDON
Oh, hey, sorry if that was--

EVIE
I need to go.

BRANDON
Okay. I'll drive you home.

He gathers his stuff together.

EVIE
No. I just have to go.

Evie glances back suspiciously as she hurries away.

INT. KITCHEN - MORNING

Richard sips his coffee as he flips through the daily news on his iPad. Evie shuffles in looking like she hardly slept.

RICHARD
Out late? I didn't hear you come in.

EVIE
(distracted)
What? Oh, yeah. I was in town.

RICHARD
You okay?

EVIE
I'm...I'm fine.

RICHARD
I'm your father and a psychiatrist.
I know when you're holding back.

EVIE
What do you know about Brandon?

RICHARD
Does this have anything to do with you coming in late last night?

EVIE
Forget it.

RICHARD
No, I'm sorry. Let me think. Grew up right here on the lake. I try to help him out when I can, throw him some work around the property. I mean he's a good kid. Why do you ask?

EVIE
I don't know. I'm probably just freaking out over nothing.

RICHARD
Or you just need to start your day out right.

EVIE
Ugh, no more coffee.

RICHARD

I wasn't talking about coffee...

Richard gives Evie a knowing smile. He lifts up a shoe box and sets it on the table.

RICHARD (CONT'D)

Sorry I didn't have time to wrap them.

Evie opens the lid. Inside are a new set of running shoes. Evie picks one up and runs her fingers down the laces.

EXT. COUNTRY ROAD - DAY

The same running shoes pound the asphalt. Earbuds in. Music loud. Evie stifles a smile as she runs.

A cottontail rabbit darts across the road. A falcon settles atop a nearby tree. Back in her element, the surrounding countryside seems more vibrant, more alive.

Evie runs past a sign that reads "Pleasant Valley - 4 Miles".

EXT. COZY STREET - DAY

Evie flies down the road past snug houses and manicured gardens. She checks her pulse. She seems puzzled by the result. She picks up the pace.

EXT. NEIGHBORHOOD STREET - DAY

The nice houses have given way to weathered clapboard and chain link fences. Evie pulls up and checks her pulse again.

EVIE

What's the deal?

The whispering begins. It's subtle at first then builds. Evie pops out her earbuds and spins around - looking for the source of the sound. There's nothing there.

EVIE (CONT'D)

Huh.

Suddenly, a large dog jumps up against the chain link fence and barks at her. Evie is startled. The dog goes berserk. It runs up and down the fence line looking for an exit.

Across the street, a second dog barks. Then a third.

Evie places her earbud back in and runs off.

EXT. DOG KENNEL - DAY

Evie jogs past and old, run down dog kennel. Evie is oblivious as dogs growl and snarl as she passes. Several dogs line the fence barking at her. If it wasn't for the fence, she'd be torn to pieces.

EXT. SECLUDED STREET - DAY

The music on her iPod begins to cut out. Evie wiggles the earbud cord and plays with the volume. Suddenly, a piercing high-pitched shriek blares from the earbuds. She yanks them out but the noise remains.

Evie stumbles and trips. She covers her ears. The shrieking suddenly stops. She quickly scrambles to her feet and looks down the deserted street. She hears something behind her.

CLOP CLOP

Hooves. Heavy and loud.

CLOP CLOP

She turns. Nothing there.

CLOP CLOP CLOP CLOP

The unseen creature gallops faster.

Evie sprints down the street. The hooves get louder, closer. The creature's hot breath tickles the back of her neck.

EXT. STREET - DAY

Evie bursts into the street from between two houses. Her pace is fast. Too fast. Almost inhuman. The sound of the hooves drive her forward. She turns onto Main St.

EXT. MAIN STREET - DAY

A car screeches to avoid Evie as she blindly sprints through the traffic. The hooves abruptly cease. Evie slows to a stop. She should be gulping for air, but has barely broken a sweat.

Across the street, Brandon loads a couple of tarps and a heavy chain into the bed of his truck.

Evie hesitates. She steps back into a doorway and observes Brandon.

Brandon climbs in his truck, backs up and heads up the street.

Evie turns and jogs off in the opposite direction.

INT./EXT. RICHARD'S CAR - DAY

Richard chats on his phone as he navigates his car past the local high school stadium.

RICHARD

I checked, but there's nothing even close in the journals I looked at. I mean severed spinal cords just don't heal themselves.

Something catches his eye: the familiar figure of Evie sprinting up the steps of the bleachers.

He backs up the car and stops.

RICHARD (CONT'D)

Let me call you back.

Richard hangs up and watches Evie run.

EXT. STADIUM - DAY

Evie runs the bleachers. A fierce determination on her face, she runs like a woman possessed. Step after step.

RICHARD (O.S.)

Evie.

Evie slows as she reaches the bottom of her row. Richard is waiting for her. Evie ignores him, turns to run back up.

RICHARD (CONT'D)

Evie, wait.

Evie stops and reluctantly walks back down to Richard. She checks her pulse. Something's not right.

EVIE

What do you want?

RICHARD
That's it? "What do you want?"
What are you doing out here?

EVIE
Breaking in my new shoes.

RICHARD
Okay, I just wanted to make sure
you're alright.

EVIE
I'm fine.

RICHARD
I talked to a colleague of mine up
in New York. Real smart, top of
his profession. He offered to fly
you up free of charge. He's very
interested in you.

EVIE
I'm not some lab rat you can pass
off to your friends.

RICHARD
No, it's nothing like that. Please
just tell me what's bothering you?

Evie stares down at her new shoes, unable to find the words.

EVIE
When I run I don't get tired.
Running the bleachers used to kill
me. After twenty minutes I'd be
ready to die. I just ran them for
three hours. Three hours! And my
pulse barely got over sixty.

RICHARD
Maybe the signal that registers
fatigue hasn't fully healed--

EVIE
Stop trying to rationalize this.
Something is wrong.

Richard puts his arm around her and walks her to the car.

RICHARD
Let's get you home.

INT. EVIE'S ROOM - NIGHT

Evie is laid up in bed with the iPad. She flips between the before and after MRI pictures of her spine.

Evie jumps as her cell phone rings.

EVIE

Hello.

SPENGLER

(on phone)

I have some excellent news. I personally tracked down that record you were after.

EVIE

What? Oh hey, yes. Thank you.

SPENGLER

It should be uploaded to the server by now. Sorry it took so long, I had some trouble with the video.

EVIE

There's a video?

SPENGLER

Yeah, we have to digitize those old VHS tapes in real time. Sometimes they can be a little persnickety.

EVIE

Thank you so much.

SPENGLER

Any time. If you need any more records pulled just call me direct. Maybe we could meet for lunch? I know this fantastic Pho noodle place--

Evie hangs up the phone. She grabs the iPad and loads the hospital records app. It asks for patient name or number. Evie types "93-63446."

ON THE SCREEN

"One record found"

Evie clicks on the link.

The screen fills with the face of a familiar girl. The dead girl from the lake. Underneath the picture, a name...

EVIE
Abigail Cooper.

Evie flips through the records, mostly reports or old prescriptions. She takes note of the admission date. February 4th 1984.

Then she comes to a series of disturbing photos.

- A hospital room covered in blood splatter.
- An arm covered in bite marks and missing several chunks of skin.
- Abigail in a straight jacket chained to a padded cell.

She flips to the next page. A link that reads:

"Click for video"

BACK IN EVIE'S ROOM

Evie hesitates for a moment then clicks on the link.

ON THE SCREEN - THE VIDEO

Static as the old VHS tracking automatically adjusts. The picture quickly clears up.

INT. HOSPITAL BASEMENT - DAY

A muffled thumping sound echoes from behind a locked door. A screeching wail.

CAMERAMAN (O.S.)
OK. We're rolling. Whenever
you're ready.

A SECURITY GUARD steps up and unlocks the door. The thumps and screams get louder as the door swings open. The camera moves through the door.

INSIDE THE ROOM

ABIGAIL COOPER is restrained to a metal frame bed. Her arms above her head. She is biting and tearing huge chunks of flesh from her own arm.

CAMERAMAN (O.S.) (CONT'D)
 Jesus! We need a tie down team in
 here.
 (shouting)
 And a muzzle.

The security guard rushes over, grabs her by the hair and pulls her head back from her arm. Her strength is amazing. She pulls away so hard, a chunk of her hair tears out. She takes another bite out of her arm.

Others run into the room and restrain her. One of them is a younger Nurse Beatrice.

BACK IN EVIE'S ROOM

Evie freezes the image on Beatrice.

EVIE
 Beatrice?

As she presses the play button again, her fingernail splits from tip to cuticle.

EVIE (CONT'D)
 Ow!

Blood trickles out of the split. She picks at it and the whole nail sheers back.

EVIE (CONT'D)
 What the...

She grabs a cotton ball to stop the bleeding. The finger nail next to it splits and tears back. Then the next one. Then another. Black ooze pours from the exposed skin.

EVIE (CONT'D)
 Oh God!

She grabs a bunch of tissues and wraps the end of her fingers.

EVIE (CONT'D)
 (yelling)
 Help!

She tries to stand but her toe nails split too. She collapses to the floor and crawls towards the door.

EVIE (CONT'D)
 Help me!

Richard rushes in.

EVIE (CONT'D)

My hand.

He drops next to her.

RICHARD

Let me see.

He carefully pulls back the tissues. Her hand and nails are back to normal. He turns it over.

RICHARD (CONT'D)

What? What's wrong?

Evie yanks her hand back and examines it herself.

EVIE

My nails. They were...

Richard looks over her painted nails.

RICHARD

I like the color.

EVIE

No! They were...

Evie stares down at her hand in disbelief.

INT. HOSPITAL - DAY

Evie finds Beatrice at her nursing station. She drops the bracelet on Beatrice's desk.

EVIE

Abigail Cooper.

Beatrice looks around to make sure they're alone then pulls Evie aside.

BEATRICE

Where did you hear that name?

EVIE

I tracked down her hospital records. There was a video. You were in it.

BEATRICE
You have no business dredging up
the past like that.

EVIE
I have to know what happened to
her. Something is wrong with me
and it's somehow connected to
Abigail Cooper.

Beatrice sees the pain in Evie's eyes.

BEATRICE
Follow me.

INT. HALLWAYS - DAY

Beatrice escorts Evie through the maze of hallways.

INT. STAIRWELL - DAY

They reach an old door. Beatrice unlocks it and leads Evie
down the dank stairs.

INT. HOSPITAL BASEMENT - DAY

The door to Abigail's dungeon room stands before them.

EVIE
This is it. This is the room.

Beatrice pushes open the door. Evie steps over the
threshold.

IN THE ROOM

The metal frame bed still sits in the center. Rusted out,
springs sagging. It looks like the room hasn't been entered
in years.

QUICKFLASH

Abigail Cooper lunges at Evie from the bed she is restrained
to.

BACK TO SCENE

Evie jumps back. The bed is empty. She examines the frame.
An old leather restraint is still attached.

EVIE (CONT'D)

She was right here. Biting herself. Then people rushed in. I saw you there.

BEATRICE

I remember.

EVIE

What was wrong with her?

Beatrice runs her hands along the frame as she recalls.

BEATRICE

I've seen a lot of crazy in this place. Forty-three years of psychos, nut jobs and people who were just flat out insane. But in all those years I never questioned my faith in humanity, or my faith in God. But from the moment she arrived I knew that she was different from the others. They say the eyes are a window to your soul; well I looked into those eyes and I didn't see the soul of a young woman...I saw the devil.

INT. RICHARD'S OFFICE - DAY

Richard signs off on a report then picks up his iPad. He taps the hospital records app. The screen fills with the paused image of the video.

Puzzled, Richard taps the screen.

ON THE SCREEN

The tie down team struggles to subdue Abigail. One of the restraints snaps and Abigail grabs the nearest person, Beatrice. She pulls Beatrice towards her as the camera shakes and is dropped to the floor.

BACK IN THE OFFICE

Richard watches in horror as the screams from the video echo through the room.

INT. BASEMENT ROOM - DAY

Beatrice pulls back the collar of her shirt. A large section of her upper chest is both missing and badly scarred.

BEATRICE

Somehow she got loose. I don't remember much, just waking up in ICU a day later.

EVIE

She did that?

BEATRICE

I told you, there was no girl left when we got her. Just a monster living inside a shell.

EVIE

Whatever happened to her?

BEATRICE

I don't know for sure. I was out for over a month. By the time I was well enough to work again, she was long gone.

EVIE

Was she discharged? Where did she go?

BEATRICE

I never bothered asking her doctor.

EVIE

I don't remember seeing one listed in the records. Do you know who it was?

BEATRICE

Well, sure I do. It was your father.

INT. RICHARD'S OFFICE - DAY

Evie barges in. Richard stares out his window at the courtyard.

EVIE

Who is Abigail Cooper?

RICHARD
She was a patient of mine.

EVIE
Did you kill her?

Richard chuckles.

RICHARD
No! I wish it was that simple.

Evie sits down across from him.

EVIE
I'm having these horrible visions.
Every time I close my eyes I see
things that happened to her.
Terrible things.

RICHARD
Happened to her? You don't know
what you're talking about.

EVIE
Then tell me the truth.

Richard leans back in his chair. He sighs heavily.

RICHARD
Her family lived in a secluded
section of the mountains.

EXT. RUN DOWN HOUSE - DAY - FLASHBACK

An SUV pulls up in the heavy snow. A SOCIAL WORKER steps out.
He looks around. Place looks deserted.

RICHARD (V.O.)
A massive storm blew through and
knocked out the power. No one
heard from them for weeks. Social
services eventually found her after
going on a safety check.

He walks up on the front porch to find the door wide open.
Snow has spilled into the room.

INT. HOUSE - CONTINUOUS

The social worker spots Abigail in the shadows of a corner. She is hunched down. Arms wrapped around her knees. She shivers as she rocks back and forth.

The social worker reaches out to her. She hisses at him. He quickly yanks his hand back.

He notices a trail leading from the shadows to a nearby bedroom. He cautiously follows it

INT. BEDROOM - CONTINUOUS

He covers his mouth as he walks in. A crib sits in the far corner of the room. Small bloody handprints mar the crib pad. He hesitantly looks in.

INT. HOUSE - DAY

Abigail leans out of the shadows, her mouth and chin covered in blood. Her black eyes reflect the half open front door.

RICHARD (V.O.)
She escaped.

INT. RICHARD'S OFFICE - DAY - BACK TO PRESENT

Richard takes off his glasses and rubs the bridge of his nose.

EVIE
What happened to her?

RICHARD
Everyone presumed she was dead. There was no way she should have survived. Out there in nothing but a nightgown, alone and exposed. That's when I should have realized she was different.

INT. FARM HOUSE - NIGHT - FLASHBACK

A FARMER walks in and shakes the snow off his boots.

RICHARD (V.O.)
 They trapped her ten days later in
 a farm house about twenty five
 miles away.

The farmer looks up to find Abigail sitting on his WIFE'S
 chest, gnawing on her dead face. Abigail strips off an
 eyelid with her teeth and looks up at him.

INT. RICHARD'S OFFICE - DAY - BACK TO PRESENT

RICHARD
 They brought her in sometime around
 winter in eighty-four, eighty-five.
 Cleaned her up. After reading all
 the details, I thought she would
 appear more...monstrous.

INT. PLEASANT VALLEY PADDED CELL - DAY - FLASHBACK

Abigail sits restrained in a chair in the middle of the room.
 Her arms bandaged. A YOUNG RICHARD walks in, examining a
 file.

RICHARD (V.O.)
 All I saw was a scared young woman.

She shakes her head and shies away from him.

RICHARD (V.O.) (CONT'D)
 I worked with her for months.
 Trying to get her to remember what
 had happened.

SERIES OF SHOTS - RICHARD WORKS WITH ABIGAIL

A) Richard sits across a metal table from Abigail. She is
 disheveled and hunched.

B) They work on a craft together as they chat. She seems
 more alert. More lively.

C) They walk together outside. She makes a joke. He laughs.
 She bumps him with her shoulder.

INT. HOSPITAL HALLWAY - NIGHT

Richard and Abigail walk down a deserted hallway together. He
 walks her to her room. They go inside.

RICHARD (V.O.)
I was cautious.

INT. ABIGAIL'S ROOM - CONTINUOUS

She turns to him, like you would at the end of a date. He holds her gaze just a little too long.

RICHARD (V.O.)
But after several weeks of treatment I never saw any signs of the terrible things she was capable of.

She reaches up and takes off his glasses. He swallows hard.

He is transfixed by her. She moves closer. Abigail rubs her hand across his chest. As she looks up to kiss him, her eyes roll back into her head and turn black. Young Richard doesn't notice.

RICHARD (V.O.) (CONT'D)
I was blind.

Young Richard leans in. Black, smoky tendrils float out from Abigail's eyes and reach towards him.

Suddenly, Abigail is thrown across the room. Young Richard snaps out of his trance.

YOUNG SAM IKTOMI, the Native American Fisherman, towers over Young Richard. Sam's eyes are glued to Abigail, now a crumpled mass against the wall.

RICHARD (V.O.) (CONT'D)
Sam Iktomi worked security at the hospital for years. I don't think I'd ever heard him say more than two words.

Young Richard goes to check on Abigail. Sam grabs his arm and yanks him back.

Abigail rises. As she stands, she grows taller. Her bones contort to unnatural angles. Her hair twists and knots into a gnarled pair of grotesque antlers.

Her face draws down and becomes elongated. Her features sink in to form a skeletal frame. Young Richard stands in awe of the WENDIGO. It lets out an inhuman shriek.

Sam charges the beast. It bellows and tries to gorge him with its horns. Sam's too fast. He grabs the rack and slams the Wendigo's head into the cinder block wall.

INT. RICHARD'S OFFICE - DAY - BACK TO PRESENT

The Wendigo's cries echo through Richard's office.

RICHARD

I don't know what I saw that night.
What Abigail turned into
was...monstrous.

Richard stands. He is visibly shaken.

RICHARD (CONT'D)

I haven't spoken to anyone about
that night. Ever.

EVIE

I need to see him.

RICHARD

No. He's a dangerous man, Evie.
Stay away from him. I mean it.

Evie looks down at her legs.

EXT. LAKE ROAD - NIGHT

Claw-like branches screech along the side and roof of the SUV. She carefully navigates down a road almost completely overgrown.

A branch pushed by the front of the grill snaps back hard into the windshield, startling Evie.

EVIE

Jesus.

EXT. SAM'S CABIN - NIGHT

A weathered wood shack in desperate need of repair. As she pulls up, Evie looks out the window.

Suddenly, the vicious dog from the dock leaps up and snarls at Evie through the window. She pulls the SUV forward and the dog is snapped back. Restrained by its long chain.

INT. SAM'S CABIN - NIGHT

Evie walks in the open door. Outside the dog continues to bark.

EVIE
Mr. Iktomi?

As Evie crosses the threshold, her legs crumple under her and she collapses to the floor.

The door slams behind her. Sam stands in the doorway, a large millstone raised over his head. He is about to slam it down on Evie.

EVIE (CONT'D)
No! Please!

Brandon rushes in and restrains him.

BRANDON
Dad! Stop!

SAM
It's too late. It already has her.

BRANDON
Not yet. There's still time.

Brandon leans down and lifts Evie to a chair. Sam drops the millstone right where Evie's head used to be.

EVIE
He's your father?

Brandon nods.

BRANDON
He's been watching. He knew the Wendigo had reached out to you.

EVIE
Why can't I walk?

BRANDON
(re:millstone)
It's a boundary marker. Our people use them to protect their territories and keep evil spirits away.

The boundary marker has the same pattern and markings as the tattoo in Brandon's palm.

EVIE
If this...thing...is so evil, why
did it heal me?

SAM
It didn't cure you. It's preparing
you.

EVIE
(to Brandon)
But you saw me. I could walk.

BRANDON
The Wendigo spirit is like a hermit
crab that's outgrown its shell. It
moves from one body to the next.

EVIE
And my body's the new shell? Then
what happens to me?

SAM
It will devour you, until only the
Wendigo remains.

Evie lets that sink in.

EVIE
So you can stop it, right?

Brandon can't look at her.

SAM
A Wendigo cannot be killed. Only
contained.

EVIE
So if it's contained...I won't be
able to walk again?

Brandon sits down next to her.

BRANDON
I'm afraid not.

Evie stares at her legs.

EVIE

After the accident, I used to think I'd give up anything to be able to walk for one more day.

BRANDON

Is your soul the price you're willing to pay?

EVIE

Maybe.

BRANDON

The Wendigo's lure is powerful. It promises you one thing and delivers something entirely different.

EVIE

But if I can't run, then what's the point?

BRANDON

Because sometimes in life you have to stop running and start fighting.

Evie looks up at Brandon, eyes set and determined.

EVIE

(to Sam)

So how do we contain this son of a bitch?

EXT. FOREST - NIGHT

Sam leads them into a clearing in the trees. The ground has been raked and flattened. The centerpiece is a large circle made up of intricately patterned symbols colored with sand, the same patterns as on the millstone.

BRANDON

I'll have to carry you from here. Once you're inside the circle you won't be able to walk.

Brandon picks her up and lays her in the center of the circle.

Sam walks from the shadows. He wears a wooden totem mask with two metallic millstones where the eyes would be.

BRANDON (CONT'D)
The mask protects his eyes from the
Wendigo spirit.

Brandon gives her hand a reassuring squeeze.

Sam leads a MALE DEER by rope into the circle, its large
antlers wide and majestic.

BRANDON (CONT'D)
The deer symbolizes self sacrifice
and unconditional love to our
tribe.

The deer stares at Evie.

EVIE
Why is it looking at me like that?

SAM
The Awi Usdi sees you, Spirit, for
what you really are.

Brandon also puts on a mask.

BRANDON
Let it begin.

Sam's foot stomps hard into the ground, sending a puff of
colored sand into the air. Sam chants and slowly dances
backwards, his movements strange and disjointed.

As Evie watches Sam move around the circle, time becomes
fractured. Choppy images flash before Evie.

QUICK FLASHES - SAM'S WENDIGO RITUAL

-- A Wendigo is pinned beneath Sam. He drives a spear down
into the beast.

-- Sam does the move in reverse. This time there is no
Wendigo or spear.

-- Sam dodges a swipe from the Wendigo's claw.

-- Sam does the same move in reverse.

BACK TO SCENE

Evie shakes uncontrollably. She looks over at the deer. It
stares at her. She closes her eyes.

SAM
Open your eyes, Spirit. You cannot
hide.

Evie's eyes snap open. They are completely black.

Hoofs shuffle in the sand as the deer becomes nervous.
Brandon tightens his grip on the rope.

SAM (CONT'D)
Spirit come forth.

Evie cries out as black smoke pours from her eyes. It rolls
down her face and pools on the ground around her like water.

The black smoke settles for a moment then rises and takes
shape. Vaguely human, it moves towards Sam. Sam stands his
ground.

The black shape suddenly lashes towards Sam's eyes. It's
instantly repelled by the metallic millstones in the mask.
The black shape reforms and attacks again. Same result. It
shrieks.

SAM (CONT'D)
The Awi Usdi binds you.

The blackness shoots straight into the deer's eyes. The deer
stumbles back, his head lowered. The deer's eyes open and
are completely black.

SAM (CONT'D)
Do it now!

Brandon pulls a blade across the deer's neck. Black blood
oozes from the wound. The deer whips its head back knocking
Brandon off balance. Brandon loosens his grip on the rope
and the Wendigo takes its advantage.

The deer lowers its head and knocks its antlers sideways into
Sam. Sam falls. The deer attacks. It pins Sam against the
ground and rams its antlers deep into his chest.

BRANDON
Dad!

Brandon struggles to get hold of the rope.

Sam looks up to Brandon as his body is shaken by the violent
grinding and twisting of the antlers.

SAM
Finish it! Hurry!

Brandon charges the deer but it withdraws its bloody antlers from Sam's chest and whips its head to the side. Brandon is thrown violently to the ground. His mask flies off.

The deer stumbles towards Evie. Its steps are tired. The mortal knife wound finally taking effect.

The deer's head morphs into the Wendigo. The deer's head changes from Wendigo to Deer - back and forth as it crawls towards Evie.

Brandon grabs the mask and whips it back on.

BRANDON

Evie! Don't look at it!

Evie clenches her eyes tight. The black smoke oozes from the deer's dying eyes. The smoke attacks Evie. She twists her head back and forth to escape.

Brandon leaps onto the deer. He raises the knife and plunges the blade deep between its shoulders. The deer jams its antler back into his good leg. Brandon cries out in pain.

Evie's eyes snap open.

EVIE

Brandon!

The smoke instantly pours back into her eyes. Evie's head rocks back - unconscious.

BRANDON

No!

He falls to his knees.

Evie's breath becomes labored. She looks up at him, her eyes completely black. She snarls.

Brandon crawls over to his father. Blood oozes from Sam's chest. He removes the bloodied mask.

BRANDON (CONT'D)

I failed.

Sam looks over at Evie. She laughs at him.

SAM

It won't stop until it devours her.
You must contain it.

BRANDON
She's strong.

SAM
Not strong enough. It's the only
way, Brandon.

Sam's chest gurgles as blood bubbles from the wound. He coughs.

BRANDON
Dad, I can--

SAM
You need to finish this. It must
be contained.

The life fades from Sam's eyes. Brandon hangs his head.

EXT. PLEASANT VALLEY HOSPITAL - NIGHT

Brandon's truck speeds toward the darkened hospital. Evie's tortured cries echo through the night.

INT. HOSPITAL - NIGHT

Richard pushes a gurney through a double door; Evie is strapped down tight. She wrestles against her restraints. Beatrice runs over.

BEATRICE
Dr. Bowden! What happened to Evie?

RICHARD
She's experiencing full-blown
psychosis. We need to get her
sedated.

Beatrice rips the packaging off a syringe. She tries to hold Evie's arm down but Evie's too strong.

BEATRICE
Calm down, sweetie. I'm not trying
to hurt you.

Beatrice pins Evie's arm down and jabs the syringe in. Evie knocks her back snapping the syringe needle off in her own arm.

RICHARD
Hand me another.

Beatrice recovers and hands him another syringe. Richard pushes the needle into her neck. Evie still struggles.

BEATRICE
That's impossible. She should be
out?!?

RICHARD
Another!

She hesitates. Evie gnashes at Richard's arm. Beatrice grabs another and sticks it in Evie's thigh. Evie slows just slightly.

RICHARD (CONT'D)
Another!

BEATRICE
No! You'll kill her!

RICHARD
Just do it!

Beatrice grabs another syringe. She can't do it. She hands it to him. He sticks it in Evie's other leg.

Finally, Evie slows. Beatrice is still shaking.

BEATRICE
Evie?

Richard looks over. Evie is stretching out her hand to him.

EVIE
Dad?

He looks into Evie's eyes. They are back to normal.

RICHARD
I'm here, baby girl.

EVIE
I can feel it. Like it's tearing
me apart from the inside.

Her whole body clenches.

RICHARD
Baby?

Evie relaxes.

EVIE
Why didn't it work? Where's
Brandon?

EXT. LAKE SIDE - NIGHT

Brandon has built two large funeral pyres. His father rests on one. He carries the deer to the other. He gently lays the deer down on the wooden twigs.

BRANDON
You have sacrificed your last
breath, now rest well, Awi Usdi.

Brandon ignites both pyres. They burst into flames. The smoke and embers of the two fires intertwine and float up to the starry sky.

Brandon begins a slow and mournful song in his native tongue. When he's done, he looks up to the heavens.

BRANDON (CONT'D)
Father, in your wisdom may I walk.
Father, in your guidance may I
walk. Show me the path and lead me
when my walk is finished.

The bright orange embers float lightly through the stars.

INT. HOSPITAL ROOM - NIGHT

Evie stares out the window at the glowing embers as they dance past her window.

The beeping of hospital machinery surrounds her. An IV is hooked to her arm.

A leather muzzle is strapped around her mouth. She attempts to sit up, but can't move. Leather straps hold her arms, legs and chest tight to the bed.

The door opens and Beatrice steps in carrying a syringe. Evie gives her a hopeful look, but Beatrice doesn't want to make eye contact.

Evie tries to call out, but the muzzle in her mouth muffles her voice.

BEATRICE
Shhh, Miss Evie.

Beatrice grabs the saline bag and pokes in the syringe.

BEATRICE (CONT'D)
This should help you rest.

Suddenly, Beatrice is gone and in her place is Abigail. Abigail presses down on the syringe and squirts a dark liquid into the bag. The contents turn black.

Evie struggles against the restraints.

ABIGAIL
(Beatrice's voice)
Just stay calm.

Evie watches in fear as the black liquid makes its way down the saline tube and into her veins. Her blood vessels turn black as the liquid spiderwebs across her arm.

ABIGAIL (CONT'D)
(Beatrice's voice)
It'll all be over soon.

Beatrice is back. She drops the empty syringe into a hazmat container and steps out.

The black web makes its way up Evie's arm. It winds up her neck and across her cheek. Evie thrashes her head as she tries to fight it.

INT. HOSPITAL ROOM - LATER

An ORDERLY wheels in a cart. Evie looks asleep.

He picks up the hazmat container and replaces it with a fresh one. He steps over to Evie and looks at her.

ORDERLY
Well, you don't look that
dangerous.

Evie rips her arm out of the restraint. The Orderly backs away from her. She lunges at him.

INT. RICHARD'S OFFICE - NIGHT

Richard stares at his iPad. Evie's vital signs are displayed on the screen. Suddenly, they flatline.

The hospital alarm sounds.

INT. HOSPITAL HALLWAY - NIGHT

Richard rushes down the hallway. Two SECURITY GUARDS run in the opposite direction talking into their radios.

RICHARD
You two, come with me.

They spin and follow.

INT. NURSES'S STATION - NIGHT

Brandon stands at the reception desk talking to Beatrice.

BRANDON
I just want to know if she's okay.

Richard approaches with the security guards in tow.

BRANDON (CONT'D)
Richard!

Richard slows.

BEATRICE
I told him no visitors but he insisted.

BRANDON
Is it Evie? Where is she?

Richard runs past, ignoring him. Brandon turns and follows.

INT. HALLWAY OUTSIDE EVIE'S ROOM - NIGHT

One security guard unlocks the door the other pushes it open. Richard steps in followed by Brandon.

INSIDE THE ROOM

Brandon immediately looks away.

RICHARD
Dear Lord...

The orderly cowers in the far side of the room. Covered in blood. But ALIVE.

Evie sits in the opposite corner of the room. She has several bite marks covering her forearms. She dabs her finger into a wound and writes on the floor with the blood.

BRANDON

Evie stop!

She looks up to Richard and Brandon. Sadness in her eyes.

EVIE

I can stop this.

Evie focuses on what she is writing.

Brandon follows her gaze. Surrounding her in the corner are the same markings from the millstone. She dips her finger in another bite mark and scribbles more symbols around her.

BRANDON

(amazed)

She's contained herself.

RICHARD

What?

BRANDON

Look at the markings.

The orderly decides this is a good time to make a run for the door. He shoves past them into the hallway.

BRANDON (CONT'D)

She's fighting it. There's still a chance.

Richard looks closer.

RICHARD

We'll induce her into a coma.

BRANDON

No! Her mind is the only thing fighting it. If she's not conscious the Wendigo will take full control!

RICHARD

You call that control?

He points to the bloody, animal like Evie.

RICHARD (CONT'D)
She's no longer your concern.
(to security guard)
Get him out of here.

SECURITY GUARD
Yes sir.

The security guard grabs Brandon's arm but is shrugged off.

BRANDON
You can't leave her like this. I
can still help.

RICHARD
You and your dad just stay away
from her.

BRANDON
My dad died trying to save her.

RICHARD
And that's supposed to convince me?
Your way failed! Just like it
failed with Abigail Cooper. Now,
we do things my way.

BRANDON
What is that? More pills? Group
therapy? Maybe painting flowers in
the garden? How did that work out
for Abigail?

RICHARD
And how did throwing her to the
bottom of the lake work out? This
is the only option I'm willing to
entertain.

BRANDON
There's one other way, just let me
try. What do you have to lose?

Richard gets up in Brandon's face.

RICHARD
I'll tell you what I have to lose.
My daughter. She's the only thing I
love and the only thing I have
left.

BRANDON

Without my help, your daughter is
already dead.

Richard swings at Brandon and knocks him to the ground.

RICHARD

Get the hell out of my hospital!

Brandon looks defeated. The security guard picks him up and escorts him out. Beatrice watches from the door.

INT. RICHARD'S OFFICE - NIGHT

Richard slumps into his office chair. He tosses his glasses onto his desk and rubs his eyes. It's been a long night.

He picks up the iPad and brings up Evie's records. He flips through some of the charts then comes to the MRI pictures. Something about the black smudge draws him in.

ON THE IPAD

He zooms in on the smudge. Closer. Closer.

The image pixilates. Closer. Closer.

Then he sees it. Hidden within the pixels what appears to be...Abigail's face.

BACK IN THE OFFICE

Richard flips to the file of Abigail Cooper. He clicks on the video link.

ON THE IPAD

The video is paused on the same face. The face of Abigail Cooper twisted in pain. Richard continues the video.

The manifestation of the Wendigo is in full effect. Abigail growls and grunts. Her skin stretches and contorts as something terrible tries to break out. Young Richard steps into the frame. He jabs a syringe into the Abigail's thigh.

YOUNG RICHARD

Hold her steady.

Abigail's face momentarily takes on a demonic appearance. Black smoke puffs from her mouth as her fangs snap at the hospital workers.

The younger Sam steps up and cries out in his native tongue. He pulls two metallic millstones from his pocket and presses them to Abigail's eyes. The demon retreats under her skin. Abigail thrashes for a moment then falls quiet.

The young Richard looks at the camera, breathing heavy and disheveled.

YOUNG RICHARD (CONT'D)
Turn it off. Just turn it off!

The picture cuts to static.

BACK IN THE OFFICE

Richard sets the iPad down.

RICHARD
Evie.

INT. HOSPITAL ROOM - NIGHT

Evie is back in her bed. Restrained. Muzzled. Even her head is tied down. She stares at the bright glare of the hospital lights overhead, the beeping machines her only company.

The door quietly opens. She can only hear the approaching footsteps. Brandon's face leans over her and places two millstone bracelets on her wrists. He unstraps the muzzle.

EVIE
What are you doing?

BRANDON
If you stay here...you'll die.

Brandon unfastens the rest of the straps.

EVIE
I feel so weak.

BRANDON
The Wendigo is almost strong enough to take complete control. We need to hurry.

Brandon lifts Evie from the bed and lowers her into a wheel chair.

BRANDON (CONT'D)
Just keep your head down.

INT. HALLWAY - NIGHT

Richard hurries towards Evie's room. He opens the door and steps inside.

INT. HOSPITAL ROOM - NIGHT

Empty. The muzzle and restraints lay scattered on the floor.

INT. HALLWAY - NIGHT

Brandon pushes Evie down the hallway.

BRANDON

I tried to convince your dad, but he wouldn't listen.

EVIE

Where are we going?

BRANDON

To kill a Wendigo.

INT. HOSPITAL ROOM - NIGHT

Richard rushes to the wall and hits a call button.

NURSE

(on intercom)

Can I help you?

RICHARD

This is Dr. Bowden. We have a code red in the north wing. I need a full lock down.

INT. HALLWAY - NIGHT

Alarm bells clang. Several patients wander down the hall in a daze. One rocks back and forth in rhythm with the bell. Another covers his ears and wails.

Brandon rushes Evie down the hallway. The ROCKING PATIENT notices Evie.

ROCKING PATIENT

What do you want with us?

The WAILING PATIENT joins in.

WAILING PATIENT
The whispers. The whispers. The
whispers.

A PANICKING MAN cowers in the corner. He points a shaking
finger at Evie.

PANICKING MAN
She's the one. She'll consume us
all.

The other patients fall to the ground wailing and writhing in
pain as Evie wheels past them.

CROWD
Whispers. Whispers. Whispers.

SERIES OF SHOTS - THE HOSPITAL GOES MAD

- An old man in a dirty robe bangs his head against the wall.
- A woman screams and tosses a tray of food at an orderly.
- A man scratches bloody fingers against a locked door.
- An ESCAPING MAN climbs the grates of the windows

ESCAPING MAN
Outside. Outside.

BACK TO SCENE

Brandon reaches the end of the hallway and hits the crash bar
on the door. Locked. Brandon punches the door.

BRANDON
Come on!

Suddenly, the door swings open. Beatrice puts her head
around the corner.

BEATRICE
Follow me.

INT. STAIRWELL - NIGHT

Richard rushes down the stairs barking into his cell phone.

RICHARD

They have to be somewhere. Get eyes on all the emergency exits.

INT. BACK ENTRANCE - NIGHT

Brandon wheels Evie to the doorway. Beatrice steps up to a security pad.

BEATRICE

I saw what it did to that poor girl all those years ago. Are you sure you can help her?

BRANDON

Absolutely.

Beatrice swipes a security card over the pad and punches in an override number. The door snaps unlocked.

BEATRICE

Then Godspeed to you.

Beatrice pushes the door open and moonlight spills through the doorway. Brandon goes to wheel Evie out, but Evie grabs Beatrice's hand.

EVIE

Thank you.

BRANDON

(to Evie)

We have to get you back inside the boundary stones. That should buy us some time.

Brandon pushes Evie through the door.

EXT. HOSPITAL PARKING LOT - NIGHT

Brandon wheels Evie to his truck and helps her out of the wheelchair.

BRANDON

How are your legs? Can you still walk okay?

EVIE

I think so.

Evie limps slowly to the truck.

Brandon folds the wheelchair and tosses it into the bed of the pickup. It rattles around with a few large chains and some old soda cans.

EXT. COUNTRY ROAD - NIGHT

Brandon's truck barrels down a deserted country backroad.

INT. BRANDON'S TRUCK - NIGHT

Brandon is focused on keeping the truck on the road. Evie stares out the window.

BRANDON

We'll go back to the cabin. My dad has everything we need there.

EVIE

Why did you do it?

BRANDON

What?

EVIE

Come back for me.

BRANDON

Because it's the right thing to do.

EVIE

I'm so tired. Like I'm empty. There's nothing left

BRANDON

Just hold on.

EVIE

I don't care anymore. I just want it to be over.

BRANDON

I can fix this.

EVIE

Your dad already tried.

BRANDON

He didn't try everything.

EXT. SAM'S COTTAGE - NIGHT

The truck skids to a stop. Brandon rushes out to help Evie.

BRANDON

I need to grab a few things. Let's
get you inside the boundary stones.

Brandon lifts Evie up and carries her through the front door.

INT. SAM'S COTTAGE - NIGHT

Brandon sets Evie down on a chair and rummages through the various drawers and cupboards.

BRANDON

Come on. Where is it?

Items spill to the floor as he searches. Then he remembers...

BRANDON (CONT'D)

The circle. Damn it. I'll be
right back.

Brandon runs out and slams the door. Evie stares at the large boundary stones set on each side of the door.

EXT. FOREST - NIGHT

Brandon rushes through the trees into the ceremonial circle. He searches around the ground.

BRANDON

Come on. Come on. Yes!

There it is, partially buried in sand - the ceremonial mask. Brandon snatches it and bolts back towards the cabin.

INT. HOSPITAL SECURITY ROOM - NIGHT

A wall of security camera monitors display the hospital from all angles. A SECURITY OFFICER rewinds one of the feeds and lets it play. Richard watches over his shoulder.

SECURITY OFFICER

This is the back service entrance
about thirty minutes ago.

Richard watches the screen as Brandon wheels Evie out the door. A quick glimpse of Beatrice as the door swings shut.

SECURITY OFFICER (CONT'D)
What should I do with her?

The Security Officer nods to his left where Beatrice is seated.

RICHARD
I'll talk to her.

EXT. SAM'S COTTAGE - NIGHT

Brandon rushes back, mask in hand. His truck is missing.

BRANDON
Evie?

INT. SAM'S COTTAGE - NIGHT

Brandon bursts through the door.

BRANDON
Evie!?!

The cabin is deserted. He turns to leave, then he notices it. One of the millstones is missing from the doorway.

BRANDON (CONT'D)
Damn it, Evie. No!

INT. HOSPITAL SECURITY ROOM - NIGHT

Richard interrogates Beatrice.

RICHARD
You're not in trouble. I just need to know where he took her.

Beatrice stares at the ground.

RICHARD (CONT'D)
I need to know where he took my daughter.

BEATRICE
Do you remember that night with Abigail Cooper?

RICHARD
Just answer the question.

BEATRICE
She was thrashing around like the devil himself was dancing inside her. You told me to forget what I saw. That it was just some form of extreme psychosis.

RICHARD
We're not talking about Abigail Cooper. This is my daughter!

BEATRICE
That Thing is not your daughter anymore. Can't you see that this is something you can't control? You have to let go and realize there are some things that you just can't fix.

Beatrice's eyes plead with Richard.

RICHARD
Sam Iktomi died tonight fighting that thing. Is that what you want to happen to Evie?

BEATRICE
Is there any chance what they're doing will work?

RICHARD
No.

Beatrice thinks for a moment.

BEATRICE
I don't know where they are. He said something about boundary stones. That's all I know.

Richard rushes out the door.

EXT. BRANDON'S TRUCK - NIGHT

The heavy millstone slides off the bed of the truck and onto the wheelchair. Evie dumps one of the chains on top.

EXT. DOCK - NIGHT

Evie struggles to wheel the large millstone down to the dock. The thick chain rattles on the ground as it dredges behind her.

The front wheels catch on a plank, tipping the wheelchair forward. The stone slides off and crashes to the dock.

Evie strains to set it on its side and finally gets it back on the wheel chair. Her legs are getting weaker, making it hard for her to walk. She staggers as she pushes the stone down to the end of the dock.

Evie can barely stand. She looks out across the water.

Dead silence. The sliver of a new moon provides little light. The water is black and still. Evie looks down for a reflection in the water but it's too dark. She closes her eyes and then opens them. Still nothing.

EVIE

Here I am. Take me!

Evie pulls the bracelets off her wrists and throws them in the lake.

EVIE (CONT'D)

You were supposed to heal me. You lying bitch.

Overcome with emotion, Evie falls to the dock sobbing.

EVIE (CONT'D)

But instead you killed me.

The water churns as bubbles of black smoke rise to the surface. Whispers float up from the water. They swirl around and slowly build into a cacophony of voices.

Evie looks up.

A black haze hangs over the lake. Suddenly, a hand breaks through the surface. Then a second hand. Abigail Cooper slowly climbs her way out of the water like a zombie climbs from a shallow grave.

She begins a contorted crawl across the surface of the water straight toward Evie.

Evie instinctively backs away but then holds her ground.

EVIE (CONT'D)

Come and get me.

Abigail leaps towards Evie. Abigail's broken fingers grasp the edge of the dock. She pulls herself up.

Suddenly, Brandon steers his father's fishing boat full speed into the dock. Evie is knocked back. The bow of the boat crunches into Abigail's back. Brandon is thrown onto the dock.

The lights spark and go out. The boat is lodged half way up on the dock, its motor stuck on full throttle. The propeller blade spinning. Evie tries to see through the haze. She screams over the loud motor.

EVIE (CONT'D)

Brandon!

She sees him laid next to the wheelchair. He's just coming to. A fuel line from the motor was torn free by the dock. A puddle of gas spreads towards them.

EVIE (CONT'D)

What are you doing?

BRANDON

I won't let it take you.

POP! One of the dock lights explodes into sparks.

Evie whips around to see Abigail standing between them and the shore. Abigail's losing strength and her body is coming apart.

ABIGAIL

I must be made whole.

One by one the dock lights explode in sparks, each one closer to them. Brandon rushes back towards the boat.

EVIE

Stop!

Brandon almost makes it to the boat but one of the lights ignites the fuel spill. A huge wall of flame erupts in front of him.

BRANDON

NO!

Brandon looks through the flames and sees what he was going after: THE WOOD TOTEM MASK. The wood burns as the mask is consumed. Brandon's shoulders slump.

INT./EXT. RICHARD'S SUV - NIGHT

Richard speeds down a deserted road.

Suddenly, to his left, a giant ball of flame erupts into the night.

Richard slams on the brakes and quickly turns around.

EXT. DOCK - NIGHT

Abigail slowly makes her way towards Evie. Evie stands tall, her jaw clenched. She's ready for a fight.

Abigail cocks her head curiously at Evie. She raises her decaying hand and clenches it.

SNAP!

Evie feels her spine break again. She crumples to the dock. Her eyes water. Her breath taken by the brutal pain. She looks down at her useless legs as Abigail saunters towards her.

Brandon leaps between them.

BRANDON
You can't have her.

ABIGAIL
(demonic voice)
She belongs to me. I claim what is
rightfully mine and will feast on
the remains of her soul.

Brandon rushes Abigail. She backhands him. He flies towards the end of the flame engulfed dock.

Brandon slides to a stop with his face a quarter inch from the still spinning boat propeller. He turns his head sideways and slips out from under it. He sees in the flames the totem mask is now completely consumed.

All that remains are the glowing red metallic millstones.

Black smoke pours out of Abigail's eyes. Her face contorts. Her skin rapidly decays. Bones fall from her wet skin. The black smoke pours from the empty shell to form...the Wendigo.

WENDIGO

Now, you are mine.

The rotten remains of Abigail Cooper crash to the deck.

Evie looks up at the Wendigo.

RICHARD (O.S.)

Dear God!

Richard rushes onto the dock.

The black smoke whirls around like a dust devil and consumes Evie. Richard shouts over the noise of the wind.

RICHARD (CONT'D)

Evie! You need to fight it.

Richard takes a step towards her but the tornadic smoke pushes him back.

The smoke whips its way around Evie's body and slams into her eyes. Evie is thrown back from the sheer force.

BRANDON

Evie! Evie!

Evie lays stunned. Her breathing is fast and shallow.

Brandon crawls over to her and grabs her head. Richard rushes over to them.

RICHARD

Evie! Talk to me.

She struggles to push out a few last words.

EVIE

Help me.

Evie writhes in pain and her eyes roll back in her head. Richard looks helplessly to Brandon.

RICHARD

I don't know what to do.

Brandon takes control.

BRANDON

Evie! I can help you but you have
to stay with me. Let it go.

Her legs begin to move again. Her body shakes violently.

BRANDON (CONT'D)

Look into my eyes.

Evie struggles to turn her head, but the battle rages on
inside her. Her face contorts. Her skin stretches as the
Wendigo begins to take form.

BRANDON (CONT'D)

Look at me. Just let it go.

EVIE

No.

BRANDON

You have to.

EVIE

You'll die.

BRANDON

I know.

EVIE

Why?

BRANDON

Because you're worth saving.

Evie screams as her hands stretch into claws. Brandon grabs
her face and stares into her eyes.

Evie's eyes snap open and in a moment of clarity their eyes
lock.

EVIE

Forgive me.

The black smoke explodes out of Evie's eyes. Brandon falls
to his knees as the spirit of the Wendigo drains into him.
It's a violent exchange, Brandon's body shaken by the black
smoke pouring into him.

Finally, it stops.

Brandon is on his knees, head down, taking shallow breaths.

Evie struggles to catch her own. Brandon has turned away from her.

EVIE (CONT'D)

Brandon?

Brandon screams as his back arches back so far it looks like it could snap. His face contorts. Skin stretches. His tendons stretch and snap.

Richard picks her up and carries her toward the shore.

Brandon is fighting a losing battle with the Wendigo spirit. Brandon lurches to his feet and plods towards the flames. His hands covering his eyes.

EVIE (CONT'D)

Brandon! No!

Evie scratches and claws at Richard's arms. Richard loses his grip and Evie falls to the dock.

Evie drags herself towards Brandon. A fingernail snaps off. A large splinter digs into her palm.

Brandon stumbles to his knees. Inches from the flames. He lowers his hands. The blackness in his eyes reflect the flames before him. His mouth opens revealing Wendigo fangs.

Evie reaches the wheelchair. She secures the millstone to the chair with the chain.

Brandon thrusts his fists into the fire. He lets loose an inhuman scream. He pulls his fists out and opens them. Seared into the palms of his hands are the metallic millstones. Still red hot.

Brandon looks over to Evie.

EVIE (CONT'D)

No, oh God, Brandon, no!

HE SHOVES THE GLOWING HOT MILLSTONES INTO HIS OWN EYES.

Evie screams. Richard gasps.

Brandon's eyes sizzle and pop. Then his hands fall away. His eyes are sealed shut, the millstones seared into his sockets. He collapses to the dock.

All is still.

Brandon shakes. Subtly at first, then it quickly becomes more pronounced. More violent. Like he's having a massive seizure. Suddenly, his skin stretches out like he is going to burst.

All across his body, his skin bulges as the Wendigo fights to escape like a trapped animal. Evie recoils in horror as Brandon painfully transforms into the Wendigo. Richard scrambles over to Evie.

RICHARD

Evie, we need to go.

The Wendigo knocks Richard aside and lunges towards Evie. It pins her to the dock. She struggles to keep its fangs from her throat. She grabs the chain by her wheelchair and wraps it around the Wendigo's neck again and again.

She uses her body as leverage and pulls the chain back like a leash. With the Wendigo off balance, she gives her wheelchair a hard shove. It rolls towards the end of the dock but stops...with one wheel hanging over the edge.

The Wendigo charges back at Evie. It slams her down on the deck with enough force to knock the wind out of her. The dock shakes and the wheelchair topples into the water.

The wheelchair and millstone quickly sink. The chain rattles across the dock.

EVIE

I'm sorry.

Brandon looks down at her. A moment of clarity. The hatred is gone.

BRANDON

Don't be. It is finished.

Suddenly, the chain snaps taught and Brandon is whipped from the dock. The water churns and bubbles as he sinks below the depths.

SERIES OF SHOTS - THE NEW DAY

A)Evie watches the ripples in the water subside. She breaks down.

B)Light touches her face. She looks up to see the sun beginning to rise on the lake.

C)Time slows. FIREMEN hurry past her towards the flames. A PARAMEDIC kneels by Evie.

D)Richard kneels at her side. They embrace.

E)The black smoke from the dock billows into the air and is visible for miles.

F)The wheelchair and millstone sink deeper under water. The chain pulls Brandon's body - head first. His arms outstretched like a inverted crucifixion.

FADE TO BLACK.

FADE IN:

EXT. RUNNING TRACK - MORNING

Dawn's first light glitters over the crisp white lane markers.

Laces snap tight on a pair of running shoes. Leather gloves glide over delicate hands. Feet are carefully lifted and secured to a RACING WHEELCHAIR.

Richard smiles down at Evie.

EVIE

What?

RICHARD

You look nervous.

EVIE

What if I can't do this?

RICHARD

You told me when you ran, you rose above it all. That's what I want you to find again. I want to see that look in your face. That look of...freedom.

Evie smiles.

EVIE

The stopwatch is in my bag.

Richard walks over and opens Evie's track bag. He reaches in for the stopwatch and sees a wrapped gift. The tag reads "Daddy." He opens it.

Inside is a new scrapbook. Embossed on the leather cover are the words "I have fought the good fight. I have finished the race."

He leafs through the empty pages waiting to be filled. A tear in his eye, he looks across the track at Evie.

Evie takes a deep breath as she gazes down the track. The leather gloves creak as she wraps her hands around the wheel. Then with a push of her arms she is off down the track.

Richard starts the stopwatch.

Evie pushes the wheels harder. Finding her rhythm, she picks up speed. The wheels hum across the artificial track. She moves even faster now, faster than she has ever run before. The wind in her face, she smiles.

Freedom.

FADE OUT.