BLEED-THROUGH MOUNTAIN

By

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FADE IN:

EXT. MOUNTAIN FOREST - NIGHT

SUPER: MOUNT SHASTA, CALIFORNIA, JULY 1947

A police car travels through the forest on a rough dirt road.

INT. POLICE CAR - NIGHT

A lone policeman, deputy BILL, is behind the wheel. He picks up his radio mic.

BILL
George? It's Bill... Yeah, I'm in the area. Nothing to report. Whatever Fuller saw up here... I don't know. Seems quiet to me... Yeah, chalk it up to another cockamamy story.

The car pulls to the side of the road and the Policeman gets out of the car. He walks a little off the road and urinates. As he heads back to the car, he hears something noisily coming through the brush in his direction.

Pulling his pistol out of his holster, he looks nervously around. Suddenly wide-eyed, he fires at something that's SCREECHING.

EXT. BEACH - DAY

INSERT: 1991

NATALIE BRAUN, early 20's and a beauty queen, along with TONY MONROE, about 30, and a star NFL quarterback, are alone on a secluded beach sitting on a blanket having a picnic. Tony's yacht is anchored a short distance off shore and a rubber dingy is on the beach. Natalie lies back, glass of wine in hand.

NATALIE
Mmmmm... So romantic. A beach all to ourselves. We are alone, right?

Tony looks around, then at Natalie, who is wearing a bikini.

TONY
Yeah. Too bad, though. People would pay to see this kind of action.

He kisses her passionately and unhooks her bikini top.

NATALIE
You're just an exhibitionist. Admit it.

Tony LAUGHS and kisses her again.

LATER

They both relax on the blanket. Natalie looks at the sky.

NATALIE
Ever look at the clouds and see things?

TONY
You mean like rabbits and people's faces, and rutabaga?

NATALIE
You actually know what rutabaga looks like?

TONY
I don't even know what it tastes like.

He looks up at the clouds.

TONY (CONT'D)
People see what they want to see. Those just look like balls of fluff to me.

Natalie GIGGLES.

NATALIE
I used to have pet dust bunnies.

Tony LAUGHS.

TONY
Say, I've been thinking...

NATALIE
You?

TONY
It's been known to happen. Anyway, you said you wanted to write a biography. Jump start your career... Why not Knute Love?

NATALIE
The billionaire recluse who won't even grant an interview? That guy? Get real.

TONY
Personally, I love challenges.

NATALIE
So do I. Beating my head against a wall isn't one of them. Besides, a rock star would be more my style. Or maybe you can get me some guy in Canton.

TONY
In the long run nobody will care about a rock star or- and I hate to say it- a football hall of famer. Knute Love is the whale you need to catch.

NATALIE
You mean harpoon.

TONY
Whatever. Look, maybe I can influence his decision.

NATALIE
You're a quarterback, not the president.

TONY
You'd be surprised.

EXT. DESERT - DAY

SUPER: AREA 51, NEVADA, 1991

A large apparatus, looking like a ray gun, is mounted on a test stand. Down range is a large number of insects inside a cage about 100 feet from a truck. KNUTE LOVE, ruggedly handsome in his early 40's, inspects the apparatus, then nods to a TECHNICIAN.

BEHIND A BARRIER

Knute, as well as a GENERAL and some other STAFF, watch a TV as the Technician sits in front of a console.

KNUTE
Shall we begin?

GENERAL
Just give the word, Mr. Love.

KNUTE
Let's do it, then.

The General nods to the Technician. A large bolt, like lightning, shoots out the apparatus and hits the truck. Nothing happens. The apparatus swings a little, fires, and the bolt hits the cage of insects. They all disappear.

GENERAL
Frequency needs tweaking.

Knute nods grimly.

IN THE DESERT

Knute walks off a little ways into the desert and stares at the apparatus.

KNUTE
Won't be long now, Dad.

EXT. EMBARCADERO STREET, SAN FRANCISCO - DAY

Natalie and Tony stroll along the street. Tony wears sunglasses and a hat to hide his identity from fans.

NATALIE
I'm so glad the season's over.

TONY
I don't have too many left in me. I think I've about reached the end of my bench life.

NATALIE
Quarterbacks can go long, right?

TONY
That's only in bed.

She snuggles up against his arm.

NATALIE
Mmmm.... I know. Now, if it weren't for that quick release....

TONY
You timed it?

NATALIE
Guess you didn't notice my stop watch.

TONY
Maybe I was too distracted by your screaming.

Natalie LAUGHS and gently whacks Tony on the head.

TONY (CONT'D)
By the way, how'd it go with the Love connection?

NATALIE
I was going to save it for dinner but, yeah, I see him tomorrow.

TONY
Oh... So that's the big surprise we're celebrating.

NATALIE
Appointment is one thing. It's the sale that's... Look. This is one tough nut.

TONY
Be positive you'll win. Works for me every- Well, maybe not that playoff game.

INT. KNUTE LOVE'S OFFICE - MORNING

SUPER: SUNNYVALE, CALIFORNIA

Knute Love sits at his desk working. The door opens and his administrative assistant, MARGE, about 45, appears.

MARGE
Mr. Love? Your nine o'clock is here. Shall I send her in?

KNUTE
Whatever you say, Marge. You're the boss!

MARGE
Got that right!

Natalie, looking prim in a business suit, walks in.

KNUTE
Ah, Ms. Braun. Please, have a seat. May I offer you some coffee?

NATALIE
Yes, that would be nice. Thank you.

KNUTE
Would you mind, Marge? She'll have it black.

Marge leaves.

NATALIE
That's interesting. How did you know?

KNUTE
The coffee? Call it intuition.

NATALIE
Well, they say you're a visionary.

KNUTE
Hmm... You might say I can see through people, if that's what you mean.

NATALIE
The world knows you as an inventive genius, an extraordinarily canny businessman, and one of the world's richest men. But nobody really knows you, do they?

Marge walks in with the coffee.

KNUTE
Thanks, Marge.

NATALIE
Yes, thank you.

Marge leaves.

KNUTE
Call it a business advantage.

NATALIE
What I'd like to propose is an authorized biography... a portrait of one of history's most important men.

KNUTE
Aren't those usually written after the subject is dead?

NATALIE
I'm trying to get a jump on the competition.

Knute grins.

KNUTE
Frankly, any more of your flattery and I might just have to cave. Tell you what. Let's do it this way. Submit a written proposal and we'll discuss it further.

NATALIE
I have that with me.

Natalie opens her briefcase, and hands the paper to him. Knute scans it.

KNUTE
I've spent years cultivating the image of an eccentric recluse. Why should I let the world in on my secrets now?

NATALIE
Well, for one thing, I'll find out who your father is.

Knute stares, then gets up and starts pacing.

KNUTE
How many of these biographies have you done?

NATALIE
Frankly, you're the first.

KNUTE
Really? I admire your-

NATALIE
Talent. Or at least you will. So, getting back to your father, I assume you've already looked into it?

KNUTE
Of course.

NATALIE
All my sources indicate the matter is a mystery... even to you.

KNUTE
That's rather presumptuous.

NATALIE
Is it?

KNUTE
So, if you pursue the unauthorized version of my biography, I assume you'll delve into it further.

NATALIE
I prefer to work with you.

KNUTE
Let me think about it, then. Would it be convenient if I had you picked up at seven tomorrow evening? We can discuss the matter further over dinner.

NATALIE
Dinner?

KNUTE
You want to know all about me. Shouldn't I know something about you?

NATALIE
Of course. Thank you, Mr. Love.

KNUTE
Don't thank me yet, Ms. Braun... May I call you Natalie?

NATALIE
If you don't mind my calling you Knute.

INT. FANCY RESTAURANT - NIGHT

Natalie and Tony are dining. A large, male fan, MANNY, about 25, approaches their table.

MANNY
Hey, Tony! You're the best, man! Can I get your autograph?

Tony SIGHS. Tony takes a notebook from his jacket, tears off a sheet and whips out his pen.

MANNY (CONT'D)
The name's Manny. Oh. And can you put it to "The best tight end in the city?"

Natalie stifles a laugh. Tony writes and hands it to Manny.

MANNY (CONT'D)
Thanks a million, Tony!

Manny goes back to his table.

NATALIE
Well, this is San Francisco!

Tony turns and waves at Manny.

TONY
Hey, Manny! See you at practice!

Manny waves back.

NATALIE
You mean...?

TONY
He really is our new tight end. Just came over from Pittsburg.

NATALIE
Seriously? I thought he was, you know...

Tony looks quite serious.

TONY
I didn't say he wasn't.

Natalie looks embarrassed.

NATALIE
Oh, I wasn't... I mean-

TONY
Just kidding. Manny is always pulling that kind of shit. He's famous for it.

NATALIE
Well, I hope there's a team shrink.

TONY
Goes with the turf. So tell me about your appointment.

NATALIE
Seems like a nice guy. Very down to earth.

TONY
Was he buying?

NATALIE
Not sure. I'm going to his place tomorrow night for dinner.

TONY
Guy works fast!

EXT. KNUTE LOVE'S MANSION - NIGHT

Natalie's limo door is opened by the chauffeur. She steps out, dressed in a business suit, and looks at the mansion in awe. She notices a lot of armed guards around the grounds.

INT. KNUTE LOVE'S MANSION, LIBRARY - NIGHT

Natalie sits in an overstuffed leather chair in front of a fireplace, glass of wine in one hand, tape recorder in the other. Knute sits opposite her. Natalie looks in frank admiration at the sumptuous furnishings. Then she notices a rusted Krag rifle hanging above the fireplace. Knute watches her.

KNUTE
Krag. Spanish-American war vintage. Belonged to my Mom.

NATALIE
Your Mom? Looks pretty rusty.

KNUTE
There's a story behind that. You'll see.

NATALIE
I hope so.

KNUTE
I trust you're comfortable.

NATALIE
Doing fine, thank you. The dinner was wonderful and the wine is really excellent.

KNUTE
My private vintage.

NATALIE
I'm honored!

KNUTE
Actually, I developed it myself.

NATALIE
I guess I shouldn't be surprised.

KNUTE
If I cease to surprise you, Natalie, I'll be surprised.

NATALIE
So, then, what other surprises have you in store?

KNUTE
For one thing, despite what your sources tell you, I do know the identity of my father.

NATALIE
But it's a-

KNUTE
Secret I prefer to maintain.

NATALIE
Why?

KNUTE
Perhaps the best answer to that is on a shelf here.

Knute gets up, goes to a shelf, takes a leather bound journal, and returning, hands it to Natalie.

NATALIE
What's this?

KNUTE
At one time, my mother kept a journal.

NATALIE
You're letting me use it as a source?

KNUTE
For now, I'm merely letting you read it. One stipulation, however. You cannot remove it from my house.

NATALIE
Of course. I understand. I assume your mother's passed away?

KNUTE
If you're doing this project, Natalie, never assume anything.

NATALIE
Thanks for the warning.

KNUTE
Feel free to visit any time if you'd like. The book will be here, on that shelf.

NATALIE
Thanks. I appreciate your vote of confidence.

Knute regards her speculatively.

KNUTE
You're a Miss California. I'm surprised you want to be a writer. Surely you've had offers. Hollywood... that sort of thing.

NATALIE
Oh, I did. Frankly, being used and eventually discarded didn't have much appeal.

EXT. MODEST SUBURBAN HOME - DAY

Natalie watches as her very attractive mother, MARY, early 40's, tends her rose bushes.

NATALIE
They're beautiful, Mom.

MARY
If you keep them well tended. Otherwise, they look like unkempt weeds.

NATALIE
Well, you put a lot of love into growing things.

MARY
Like you.

NATALIE
I'm not nearly as thorny.

Mary gives Natalie a look of disbelief.

NATALIE (CONT'D)
Well, maybe a little.

MARY
So what were you so excited to tell me?

NATALIE
I landed a contract to write a biography. Guess who the lucky subject is.

MARY
Well, I didn't sign the contract. Who, then?

NATALIE
Knute Love.

Mary stops working momentarily, seemingly surprised, then resumes.

MARY
A big shot. How'd you land that one? Did he contact you?

NATALIE
Get serious, Mom!

MARY
I guess it just seems so unlikely.

Mary stops her puttering and stares at the dirt.

MARY (CONT'D)
Do you think it's a good idea to...

NATALIE
What?

MARY
I mean, that's make or break. Maybe you should start with someone... you know...

NATALIE
You don't think I can handle it?

MARY
You're just starting out. I mean...

NATALIE
I could spend years and not get a break like this, Mom.

MARY
You're right, of course. You'll do fine, I'm sure.

NATALIE
At least Tony believes in me.

Natalie walks away in a huff.

INT. KNUTE LOVE'S MANSION, LIBRARY - DAY

Natalie is in the easy chair with the journal in her lap. As she opens it, a paper falls out. She picks it up and starts reading.

NATALIE
For Knute: Dispatch the cobwebs from the corners of your vision. Grab those slippery concepts as they slide off your mind. Probe deep your fingers to peel off the rind. Observe the shapes of spaces in patterns under revision. Revel, my child, in spring-fed elation, and as I love you, love the taste of creation. Love forever, your Dad.

Natalie puts the paper back in the journal.

NATALIE (CONT'D)
Interesting.

She reads the journal.

FLASHBACK TO:

INT. NAPA VALLEY WINERY - DAY

SUPER: NAPA VALLEY, CALIFORNIA, JULY 1947

SEAN O'LEARY, a tall, handsome man in his late 20's, sweeps the floor at the winery. His BOSS, a gruff-looking 60, comes to see him.

BOSS
Hey, Sean. Butch said you were late again this morning.

SEAN
I know boss. Overslept. Didn't get much shut-eye.

BOSS
Look, Sean, I can't have you showing up late like this. One more time and you're out of here. Understand?

SEAN
Sure, boss. Got it. Won't happen again.

BOSS
You were in the war, I know. But I got a business to run.

INT. BAR - NIGHT

Sean sits at the bar sipping a beer. GERTIE, a young woman who looks worn from the inside out, sees the "USMC" tattoo on his arm, then sits next to him.

GERTIE
You look lonely, Mister. Use some company?

SEAN
Look, lady, whatever the fare, I can't afford it, okay?

GERTIE
I ain't no hooker! Just thought you could use a lift.

SEAN
Look, whatever you want, go squeeze someone else.

GERTIE
Jeepers! I ain't never seen no man play hard to get before. You must think you're something special!

SEAN
Yeah? Well, I ain't special. I'm just Sean.

GERTIE
Gertie's the name.

SEAN
Well, Gertie, it's a pleasure. You buying?

GERTIE
Hell, no! You?

INT. SEAN'S APARTMENT, BEDROOM - NIGHT

Sean is sleeping with Gertie. He starts getting restless and is apparently having a bad dream. Gertie wakes up and shakes him.

GERTIE
Bad dream, huh? Ain't real, honey.

INT. WINERY - DAY

Sean walks in. His Boss is waiting for him with a grim look.

EXT. NORTHERN CALIFORNIA ROAD - DAY

Sean drives a beat-up old car along a country road. He sees a sign reading, "Weed, California." Mount Shasta looms over the town.

EXT. TOWN OF WEED - DAY

Sean sees a "Help Wanted" sign in front of a house. He stops and stares at it for a while, then parks.

INT. SANDRA'S HOUSE, LIVING ROOM - DAY

SANDRA LOVE, a pretty woman in her late 20's, is seated on a chair, while Sean is on the couch. It's a modest, clean and well-kept bungalow. Sean notices she has no wedding ring.

SEAN
No. No references, Miss Love.

SANDRA
Been having troubles, Mr. O'Leary?

SEAN
You could say that.

SANDRA
Anything involving the law?

SEAN
Nothing serious.

SANDRA
Drinking problem?

SEAN
A beer or two after work ain't no problem.

SANDRA
Well, Mr. O'Leary, what with the war... Hell, not too many takers left around here. Guess I'll have to take a chance on you.

SEAN
Thanks. I ain't gonna let you down.

SANDRA
There's a rooming house down the street. Come by again at eight tomorrow morning. I'll show you the cabin.

EXT. DIRT ROAD ON MOUNT SHASTA - DAY

Sandra and Sean ride in her pick-up truck on a rough dirt road up Mount Shasta.

INT. CAR - CONTINUOUS

Sean looks at the imposing sight of Mount Shasta.

SEAN
Ain't this a pile of rocks!

SANDRA
Mount Shasta? It's a volcano.

SEAN
Ain't gonna fire up, is it?

SANDRA
Don't worry. It's not dangerous.

SEAN
You sure?

EXT. OLD CABIN - LATER

They stop at a dilapidated old cabin on the mountainside and get out. Sean walks around the cabin inspecting it.

SEAN
Should keep me busy awhile.

SANDRA
Not too long, I trust. My budget is limited, so don't try to milk this project, Mr. O'Leary.

SEAN
Why don't you just call me Sean?

SANDRA
Because you're my employee, not my friend.

SEAN
Yes, Miss Love. Got it.

SANDRA
Mrs. Love. I'm a widow.

SEAN
Sorry. I'll round up some tools and start tomorrow.

EXT. OLD CABIN - DAY

Sean pounds nails into boards as he continues fixing up the cabin. His shirt is off, revealing his muscular physique and a large scar on his back.

Sandra drives up and stops. She sits in the truck awhile looking at Sean working before she gets out.

SANDRA
Good day, Mr. O'Leary. How's the work coming? Any problems?

SEAN
Everything's copacetic.

SANDRA
How long until you're finished?

SEAN
Don't know. Maybe a month or so.

SANDRA
Can't you speed it up?

SEAN
Get me some help.

SANDRA
That's out of the question.

SEAN
Figured.

Sandra looks around the cabin and grounds as if she's looking for something.

SEAN (CONT'D)
Looking for empties?

SANDRA
No, of course not.

SEAN
Well, there ain't any.

INT. BOARDING HOUSE ROOM - NIGHT

Sean is restless and wakes up. He gets dressed and leaves the room.

INT. TAVERN - NIGHT

Sean pays the BARTENDER for a couple of beers, then leaves with them.

EXT. OLD CABIN - DAY

Sean drives up to find Sandra waiting for him. He gets out of the car.

SANDRA
You're late.

SEAN
I know.

SANDRA
This a habit with you?

SEAN
Trouble sleeping? Yeah.

SANDRA
Listen. I need this work done and I am paying you decent money. If you slip up again, I'll have to-

SEAN
I know, I know. Got it. Won't happen again.

SANDRA
I'm sure you've said that before.

Sandra walks towards her pick-up and turns around.

SANDRA (CONT'D)
You were in the war, right?

Sean nods.

SANDRA (CONT'D)
My husband was killed on Tarawa.
This was our honeymoon cabin.
Please do a good job.

Sandra starts to get into the car.

SEAN
I'm sorry. I really am.

DUSK

Sean is on the roof banging shingles. He looks up and sees a flying saucer hovering over the mountainside. In shock, he drops his hammer and almost falls off the roof. The craft slowly moves and appears to disappear inside the mountain.

EXT. SANDRA'S HOUSE - NIGHT

Sean knocks on the door. A few moments later, Sandra opens.

SANDRA
Mr. O'Leary! What are you doing
here?

SEAN
Got a question.

SANDRA
And?

SEAN
Ain't I allowed in?

SANDRA
Long question, is it?

She motions for him to come in.

INT. SANDRA'S HOUSE, KITCHEN - NIGHT

The two are sitting at the table drinking coffee.

SEAN
Thanks for the joe. Your husband
live here? Before the war, I mean.

Sandra nods.

SANDRA
That's your question, Mr. O'Leary?

SEAN
Won't kill you to call me Sean.

SANDRA
All right... Sean.

SEAN
Can I get my pay up front?

SANDRA
No, of course not... You're planning to skip out, aren't you?

SEAN
You're one sharp dame.

SANDRA
I know. Tell me, is the work too hard or is it that you're just plain lazy?

SEAN
I ain't lazy!... Something else.

SANDRA
Like what?

SEAN
You wouldn't understand.

SANDRA
What makes you say that?

SEAN
This afternoon... Never mind.

SANDRA
Look. Either say it or-

Sean gets up to leave.

SEAN
Look, I think I better scram. Forget I asked.

SANDRA
Been drinking?

SEAN
Hell no!

Sandra gets up and heads for the front door, opens it, and turns to Sean.

SANDRA
Whatever your problem is, I can't let it interfere with fixing that cabin.

SEAN
You giving me the ax?

SANDRA
Weren't you planning to run out anyway? Come by in the morning and we'll settle your pay.

Sean heads for the door, but stops in front of Sandra.

SEAN
Hey, look. I wasn't serious 'bout-

SANDRA
I'll bet you've never held a job longer than a few weeks, right?

SEAN
You know, I was at Tarawa.

Sandra looks temporarily speechless.

SANDRA
Playing on my sympathy?

SEAN
No, Mrs. Love. But if it were your husband who came back...

SANDRA
He didn't.

SEAN
Yeah, I know. Got it.

Sean heads out the door.

EXT. FRONT OF SANDRA'S HOUSE - NIGHT

Sean is halfway down the front walk.

SANDRA
Sean!

Sean turns around.

SANDRA (CONT'D)
Were you really at Tarawa?

Sean nods.

SANDRA (CONT'D)
His name was Frank... Sergeant Love.

SEAN
Didn't know him. Sorry.

SANDRA
Listen. Please, come back to work tomorrow.

BACK TO PRESENT:

INT. KNUTE LOVE'S MANSION, LIBRARY

Natalie closes the journal.

NATALIE
A flying saucer? Give me a break.

She thinks for a moment.

NATALIE (CONT'D)
Hmmm.... 1947. Arnold's flying saucers and Roswell were in the news.

She gets up and puts the journal back on the shelf. Nearby, she sees an elaborately carved wooden box sitting on a table, and going to it, opens it. Inside she sees a Silver Star, Purple Heart, Asiatic Pacific Campaign Medal, World War II Victory medal and a 2nd Marine Division patch. She then goes back to the shelf, takes the journal and sits down again.

FLASHBACK TO:

EXT. OLD CABIN - DAY

Sean is on the roof hammering shingles. He stops to admire the gorgeous view, then notices bushes rustling.

SEAN
What the...?

A bigfoot comes into the clearing around the cabin and looks at Sean. Sean brandishes his hammer like a weapon.

SEAN (CONT'D)
Oh, shit! Stay where you are!

The bigfoot stares at him a while, then slowly turns around and disappears into the brush.

EXT. SANDRA'S HOUSE - LATER

Sean KNOCKS on the door, but there's no answer. A NEIGHBOR woman walks out of her house and sees Sean.

NEIGHBOR
Sandy's at work.

SEAN
Where's that?

NEIGHBOR
The bank.

SEAN
Which bank?

She looks at him like he's an idiot.

NEIGHBOR
Mister. This is Weed.

INT. BANK - DAY

Sean walks in, looks around, and sees Sandra is a teller. He walks up to her window.

SEAN
Hey!

SANDRA
Sean!

SEAN
Look, I know you think I'm a lush, but I ain't.

SANDRA
What now?

SEAN
You wouldn't believe what I been seeing--

SANDRA
Like what?

SEAN
Things... Weird things.

SANDRA
You're right. I wouldn't believe.

SEAN
Hey, lady! I ain't lying!

SANDRA
Yeah? How would I know?

SEAN
You can't tell me nobody else seen weird things up there.

SANDRA
You're right. But this much I do know. There's not much to do around here but drink.

SEAN
So it's just all us... Look, I know what I saw.

She looks at him dubiously.

SANDRA
I've never saw anything unusual up there.

SEAN
Then you're one lucky dame. Say, you got a gun?

SANDRA
A gun? Could you say that a little louder?

SEAN
Don't get your dander up. This ain't no heist.

Sandra notices a CUSTOMER behind Sean with an alarmed look on her face.

SANDRA
Look, just come to the house later, okay?

INT. SANDRA'S HOUSE - NIGHT

Sean is sitting on the couch examining a rifle. Sandra comes into the room with a tray of coffee and pie.

SANDRA
Does that thing work?

SEAN
It's a Krag. Great condition. Yeah, it'll work if you got the ammo.

SANDRA
I don't know... Maybe there's some... So, what did you see?

SEAN
I ain't gonna say.

SANDRA
That weird, huh?

SEAN
You believe me, then?

SANDRA
No. Of course not. I don't believe in Santa Claus, the Easter Bunny, the Tooth Fairy, and, let's see... whatever it is you saw up there.

SEAN
So what's with giving me the gun? Ain't that a risk?

SANDRA
Don't think so. I know your kind. Anyway, if that'll help you drive nails...

SEAN
It was a monster. I seen some kind of hairy beast.

SANDRA
You're serious, aren't you?

SEAN
Dead serious. Also saw some kind of flying thing. Looked like a hub cap floating in the sky... or some shit like that. Didn't make no noise, you know, like a plane.

SANDRA
I've heard that men who saw combat sometimes... You know...

SEAN
I ain't crazy.

EXT. OLD CABIN - DAY

Sean eats a sandwich from his lunch box as he sits on the hood of his car. The rifle is propped against the car next to him. He hears a motor as a vehicle approaches. Sandra's pick-up arrives and she gets out of the truck.

SEAN
Afternoon, Mrs. Love.

SANDRA
Maybe you should just call me Sandra.

SEAN
I kinda liked the sound of Love.

SANDRA
Yeah? Well, Love is Norwegian. Means "to promise."... Sorry to deflate your balloon, Mister... Anyway, easier to spell than Magnusson. That's my maiden name.

SEAN
Sandra, huh? Okay I call you Sandy?

Sandra smiles and looks around.

SEAN (CONT'D)
Lookin' for bottles again?

SANDRA
No, looking for hairy beasts.

Sean smiles, and undoes the top buttons of his shirt, revealing a hairy chest.

SEAN
How's this?

SANDRA
Let's see your back.

Sean takes off his shirt showing his muscular body, and turns around. She notices the scar on his back and the USMC tattoo.

SEAN
Well?

SANDRA
Okay, you aren't the hairy beast after all.

SEAN
Your turn. Prove you ain't the hairy beast.

Sandra starts to answer but is interrupted by an earsplitting SCREAMING ROAR that erupts nearby in the woods. Sean scrambles for the rifle. Sandra jumps into her truck and locks the doors. Sean carefully looks around.

SEAN (CONT'D)
Beat it, Sandy. Go home.

INT. SANDRA'S HOUSE, LIVING ROOM - NIGHT

Sean and Sandy sit on the couch. Both have a beer in front of them.

SANDRA
What do you think it was?

SEAN
I dunno. Maybe some kind of wild cat.

SANDRA
Scared the shit out of me, I'll tell you that!

SEAN
Yeah. I ain't been that scared since... well.

SANDRA
What was it like?

SEAN
The war?

SANDRA
Yes. Tarawa. I saw that scar on your back.

SEAN
I can't... I mean...

SANDRA
I wondered how it was with Frank... Whether he thought of me before he died.

SEAN
I'd bet on it.

Both Sean and Sandra are choked up and glassy eyed.

SANDRA
I miss him. He was quite a guy.

Sean puts his arm around her and gives her a gentle hug.

SEAN
It'll be okay.

Sandra kisses Sean gently on the cheek.

SANDRA
You remind me of him. A lot.

SEAN
I'm sorry you lost your guy, but I ain't Frank.

Sean gets up to break the spell.

SEAN (CONT'D)
Look. I better go. I could use some shut-eye.

EXT. OLD CABIN - DAY

Sean carries supplies from his car to the cabin when he sees something moving in the brush. He warily puts the supplies down and gets his rifle from the truck. Not taking his eyes off the place where he saw the bushes move, he aims the rifle. After a while, nothing has happened, so he slings the rifle over his shoulder and picks up the supplies. Then he notices what looks like a wolf's head peek at him.

It disappears when a car drives up. A young man, ARCHIE GROVES, about 18, gets out of the car.

ARCHIE
Hey, you must be Sean!

SEAN
That's right. You?

ARCHIE
Archie Groves. Mrs. Love sent me to give you a hand.

SEAN
'Bout time.

Sean nervously glances where he saw the creature.

LATER

As Sean takes a break, sitting on a pile of lumber, Archie puts in a new glass window. Archie sees Sean sling the rifle over his shoulder as he gets up.

ARCHIE
Hey, Sean! What's with the artillery?

SEAN
If this ain't your lucky day, you'll get to see.

Archie shrugs and starts singing.

ARCHIE
(To the tune of Zip-A-Dee-Doo-Dah)
Zip-A-Dee-Doo-Dah, Zip-A-Dee-A.
My, Oh my, she's a wonderful lay. I just felt like, coming today-

SEAN
That's not the way I remember it.

ARCHIE
Yeah? Well, it's the way I sing it.

LATER

Getting dusk and Sean looks around uneasily.

SEAN
I'm running out of gas so let's knock off. See you tomorrow?

ARCHIE
Sure as shootin'.

Archie heads for his car and turns around.

ARCHIE (CONT'D)
That dish is a cold fish. But I'll bet she makes Private Johnson stand at attention. You banging her yet?

Sean picks up a hammer and brandishes it at Archie.

SEAN
How bout I bang you? In the kisser.

INT. TAVERN - NIGHT

Sean and Sandra sit at a table sipping beers while MUSIC plays in the background. Sean looks at her appreciatively.

SEAN
You look sharp all dolled up.

SANDRA
Thanks. How was work today? Anything unusual happen?

SEAN
Yeah. I heard something make your blood freeze.

SANDRA
Worse than that scream?

SEAN
Sure as shit!

SANDRA
What do you think it was?

SEAN
Something horrible. Archie singing.

Sandra LAUGHS

SANDRA
So, do you cut a rug?

SEAN
I can move these dogs.

SANDRA
Good enough.

Sandra gets up and takes him by the hand as she leads him to the floor where they slow dance. He steps on her foot.

SANDRA (CONT'D)
Ow!

SEAN
Ooops.

SANDRA
Never mind. Let's just not move too much, okay?

SEAN
Swell. Got it. Whatever you say, Boss.

They sway to the music and gradually hold each other closer. Sean slowly moves his mouth over to hers and kisses her.

INT. SANDRA'S BEDROOM - NIGHT

Sean and Sandra are making love.

SANDRA
Oh, Frank!

Sean stops and sits up.

SANDRA (CONT'D)
Oh, my God! I'm sorry, Sean.

SEAN
Never you mind.... I guess he really was quite a guy. Lucky, too.

SANDRA
Lucky?

SEAN
Had you for a while, didn't he?

SANDRA
Sweet. Real sweet.

She embraces Sean and they resume love making.

EXT. OLD CABIN - DAY

Sean saws lumber. Archie is still working on the windows as he sings.

ARCHIE
(Sung to "If You Are But a Dream")
If you are but a dream, I hope I never waken. It's more than I could bear to find that I'm forsaken. If you're a fantasy, then I'm content, to be in the sack with lovely you. And I pray my dream comes true. I long to screw you, and I don't care-

SEAN
That's just shity, boy.

ARCHIE
What? You telling me you like Sinatra's pipes better?

Sean sees some bushes move.

SEAN
Hey, Archie! Be right back.

He unslings the rifle from his shoulder and slowly moves to his right. Archie discretely follows him. As Sean carefully circles around, he comes in behind the bushes that moved and sees nothing. After a few moments, Archie follows.

As he starts to walk back to the cabin, he hears some rustling of bushes behind him. Archie watches as Sean whirls around, seemingly trying to locate something.

FEMALE VOICE (O.S.)
Sean!

SEAN
Sandy? That you?

Sean looks around again, but doesn't see anything in the woods.

FEMALE VOICE (O.S.)
Sean! Come here!

Once again, Sean looks around and sees nothing. He starts walking back to the cabin when he sees a beautiful young woman, FIONA, in a flowing white gown suddenly appear in front of him. He is so startled he drops the rifle and falls backwards. Archie watches, cowering behind a tree.

FIONA
Don't be afraid, Sean. I won't hurt you.

SEAN
Who the hell are you?

FIONA
I'm Queen of the Fairies.

SEAN
You got to be kidding, right?

FIONA
Perhaps you prefer my other look?

She changes into a bigfoot. Sean starts scrambling for the rifle. She changes back into the beautiful woman.

SEAN
Who are you? No, what are you?

FIONA
Like I said. Queen of the Fairies. Please call me Fiona.

SEAN
Swell. I ain't even soused. I must be off my rocker.

FIONA
I'm real. I assure you.

A dozen elves materialize out of the woods and surround Sean. Fiona throws some dust at Sean, and he passes out. The elves pick him up and carry him as they follow Fiona into a nearby cave entrance. Archie runs away in terror.

BACK TO PRESENT:

INT. KNUTE LOVE'S MANSION, LIBRARY

Natalie rolls her eyes, shakes her head and closes the book.

EXT. BOAT - DAY

A large boat is off the California coast with San Francisco in the distance. On board is Natalie, Tony, Manny and JILL, 20's and good-looking. Tony and Manny are fishing.

MANNY
So, this is the lifestyle of the rich and famous San Francisco QB. Sure as hell ain't the lifestyle I'm used to... You live on this barge?

Tony nods.

TONY
Home sweet home.

MANNY
Yeah? I gotta talk to my agent.

Natalie hands beers to the guys.

NATALIE
What are you fishing for?

TONY
Whatever takes the bait.

Jill approaches them.

JILL
This place is famous for Great White Sharks.

Manny looks around.

MANNY
We gonna need a bigger boat?

TONY
No, Man. We'll just toss you overboard. That should fill 'em up.

JILL
Are you kidding, Tony? He's just a snack. Next time, get that dinosaur you got on the O line... What's his name?

MANNY
Zach? I won't say he's big, but last time he waded out in the surf, sea levels rose three feet. Coast Guard even declared him a navigation hazard and... and did I mention National Geographic planted a flag on him?

Everyone LAUGHS. Tony looks at Natalie.

TONY
So, how's it going with the Love connection?

NATALIE
I think he's yanking my chain.

Manny glances at Jill.

MANNY
Wish something would yank my pole.

Tony looks at Natalie and stifles a laugh.

NATALIE
Seriously, he's got me reading his mother's journal and, believe me, the Brothers Grimm couldn't make that shit up.

JILL
Like what?

NATALIE
Flying saucers, for starters.

MANNY
They're real.

Everyone looks at him.

MANNY (CONT'D)
No shit. I saw one.

NATALIE
You mean some weird light in the sky?

MANNY
More like sitting on the ground in a field. I was hunting over in southeast Ohio... you know... in the hills and bam, there it was. Scared the shit out of me.

Natalie looks thoughtful.

NATALIE
Well, what the hell. Maybe I'll find out what his game is.

FLASHBACK TO:

INT. CAVE - DAY

Sean awakens. He notices he's being carried through a door. As he goes through, he emerges into

EXT. FAIRYLAND - DAY

The place is incredibly beautiful, with sparkling flowers and waterfalls, and gorgeous colors. Numerous fairies, looking like scantily clad beautiful woman, are gracefully dancing to sensuous music around a circle.

Fiona takes Sean by the hand and leads him to the circle.

SEAN
Can't be real. Is this a Disney movie?

FIONA
No. You're merely in another dimension.

Sean looks around.

SEAN
Not bad. Am I the only meatball in this joint?

FIONA
No, there are others. Some people disappear and become our guests for while. Others disappear-

SEAN
And they ain't comin' back. I know.

Fiona takes Sean by the hand again and leads him to a grass-covered hill overlooking the circle of dancers.

SEAN (CONT'D)
You're one luscious dame. Ain't your real looks, though. Right?

FIONA
I have no real looks.

SEAN
Okay. Got it. Just don't turn gorilla on me again.

EXT. CABIN - DAY

Sandra is standing next to the cabin, scanning the surrounding area. Sean's car is still parked in the same place.

SANDRA
(yells)
Sean!... Sean!... Sean!

INT. SHERIFF'S OFFICE - DAY

Sandra is sitting at a desk across from a fat old SHERIFF, who is taking her statement.

SHERIFF
So you say you hired this drifter and now he's gone?

SANDRA
That's what I said. He was working on my cabin and then he disappeared.

SHERIFF
I guess that's why they call them drifters, right?

SANDRA
He left his car! He was getting paid that afternoon!

SHERIFF
What else was he getting?

SANDRA
I beg your pardon?

SHERIFF
Were you romantically involved?

SANDRA
No, of course not!

SHERIFF
Look, I knew your husband... Let's just say you must be lonely. Are you sure you aren't just upset this guy took advantage of you and then left?

SANDRA
What the hell? I come in here to file a missing persons report, and you're grilling me like this?

SHERIFF
Just establishing the facts.

SANDRA
For God sakes! Just look for the guy, will you? Is that unreasonable?

SHERIFF
That's our job.

SANDRA
What about Archie? What's his story?

SHERIFF
Don't know. Looks like he took a powder.

SANDRA
So what now?

SHERIFF
I didn't want to bring this up... But maybe you read in the news...

You know, about what happened to our deputy, Bill... Something's going on up there.

EXT. FAIRYLAND - DAY

Sean is eating as he and Fiona sit on a carpet of flowers.

SEAN
Damn, this is grub is dynamite!

FIONA
I'm glad you are pleased.

SEAN
Pleased? You ought to open a diner or... or better yet, some hoity toity joint. You'd make a killing... Got a question. Why me?

FIONA
Perhaps it's destiny.

SEAN
Destiny? Like...

FIONA
You came to the mountain, Sean. Now there's some things I need from you.

Fiona starts to disrobe.

EXT. CABIN - DAY

SUPER: THREE MONTHS LATER

Sandra inspects the cabin. It's completely repaired. A car drives up and Archie gets out.

SANDRA
Where the hell have you been?

Archie ignores her as he looks at the cabin.

ARCHIE
Place looks great.

SANDRA
No thanks to you. Or Sean.

ARCHIE
He turn up? I heard he's missing.

Sandra shakes her head. Archie notices she's on the verge of tears.

ARCHIE (CONT'D)
Must have been tough. Ditching you like that.

SANDRA
Damned right. Had to hire... What happened? Did he say anything?

Archie shakes his head.

ARCHIE
Maybe he's off busting rocks. Or maybe just licking a new lollipop, if you know what I mean.

Sandra turns away so Archie won't see a tear coming down her cheek.

ARCHIE (CONT'D)
Or maybe he just went psycho.

EXT. FAIRYLAND - DAY

Sean is dancing in the circle. After a while, he leaves and approaches Fiona, who has been watching from her knoll.

SEAN
Fiona, this is the Ritz, but I gotta go.

FIONA
Yes, I know.

SEAN
I can bail then, right?

FIONA
Yes, it is time. We will miss you, Sean.

SEAN
Maybe I can drop in now and then. Be tough knowing where to knock, though.

FIONA
Just come to the mountain, Sean.

INT. GROCERY STORE - DAY

SUPER: ONE MONTH LATER

Sandra pays the clerk for a bag of groceries.

EXT. SANDRA'S HOUSE - NIGHT

Sandra's car pulls in the driveway. She gets out of the car, grocery bag in her arm, and looks up at the sky, seemingly bewildered.

INT. SANDRA'S HOUSE - CONTINUOUS

Sandra enters the kitchen and turns on the light. She glances at the clock and is astonished to find it reads after nine o'clock.

SANDRA
Can't be that late.

She goes to the phone and dials.

SANDRA (CONT'D)
Hey Ed! Sandra. I was in your store a few minutes ago... What do you mean, it's been hours?

EXT. FOREST ON MOUNT SHASTA - DAY

SUPER: ELEVEN MONTHS LATER

Sean wakes up in the same place he met Fiona.

SEAN
Shit! I gotta lay off the booze!

He gets up, grabs the rifle, and notices in astonishment that it's quite rusty.

INT. SANDRA'S HOUSE, LIVING ROOM - NIGHT

Sandra is listening to the radio while breast feeding an infant. She hears a KNOCK on the door. She covers up, and goes to the door, infant in her arms. She opens it and is astonished to see Sean, rifle in hand.

SANDRA
Sean! My God! It's you! Where--

SEAN
We gotta talk.

SANDRA
Sure as shit we do!

She motions him in. Sean walks in and sits at the couch. Sandra paces with the baby in her arms.

SEAN
Your husband's rifle... Well, it got rusty. Sorry.

SANDRA
That's what you showed up to tell me? The gun's rusty?

Sean shakes his head. He looks at the baby, bewildered, starts to say something but stops.

SANDRA (CONT'D)
Are you... Look, I don't understand. Where have you been?

SEAN
Ain't sure. I went in the woods. Don't remember much after that. Except a weird dream.

SANDRA
Bullshit! I know you souses lose your memory... or... or see pink elephants. You need a doctor.

SEAN
I ain't been drinking! Honest to God!

SANDRA
Then maybe you're just, I don't know... bonkers.

SEAN
Bonkers? Damn right I am! Things happened... Why are you always calling me a lush, anyway?

SANDRA
I know your type all too well.

SEAN
My type?

SANDRA
Sean, you've been gone a year! More than a year!

Sean looks astonished.

SANDRA (CONT'D)
And you come waltzing in here like it was just yesterday you disappeared! Am I supposed to think you're--

SEAN
A year? I been gone a year? That ain't possible!

Sean gets up and heads for the door.

SANDRA
It's true.

SEAN
Can't be. It was just yesterday... I... Jesus Christ! What happened?

SANDRA
You tell me!

SEAN
Look, I gotta... I don't know what I gotta do. This is horse shit!

SANDRA
Damn right! I'll tell you what you can do--

SEAN
What the hell you flipping your wig about? You get this way with every drunk or drifter who... Aw, hell!

Sean opens the door and walks out. Sandra follows him, glances at the baby, then at Sean.

SANDRA
Sean!

SEAN
What?

SANDRA
Shit. Never mind.

BACK TO PRESENT:

Natalie closes the journal and shakes her head.

NATALIE
This is giving me a headache.

INT. INDUSTRIAL ELECTRONICS PLANT - DAY

Natalie watches Knute as he finishes a cell phone conversation.

KNUTE
That's right. Vegas tomorrow at seven. Thanks.

Knute finishes the call.

NATALIE
I've never seen a phone like that before. It's so small.

KNUTE
New technology. Proprietary. Here's yours.

He reaches in his coat pocket and pulls one out, handing it to her.

KNUTE (CONT'D)
Should make it easier to keep in touch. Just don't flash it around.

NATALIE
Really? Thanks!... So, you're going to Vegas?

KNUTE
How do you think I made my fortune?

NATALIE
I think you're actually serious.

Knute grins.

KNUTE
So, you think the journal is too fantastic to believe.

NATALIE
You don't have to be a visionary to figure that one out If you want me to write your biography, maybe you shouldn't be wasting my time with that novel.

KNUTE
It was you who came to me, remember?

NATALIE
Yeah, and now I'm trying to figure out what kind of game you're playing.

Knute regards her for a moment.

KNUTE
Come with me.

Knute leads Natalie through a high security door. They enter

LABORATORY

An array of electronic devices and other equipment fills the room. Various people in lab coats are at work.

NATALIE
What is this place?

KNUTE
Call it the heart of the empire.

NATALIE
Looks more like the brains.

KNUTE
You're the first person I've let in here who wasn't bound to me legally and financially.

NATALIE
Okay, I'm impressed. But why?

Knute picks up a small object and shows it to Natalie.

KNUTE
Know what this is?

NATALIE
No idea.

KNUTE
It's an organic quantum computer. This small device has more power than a supercomputer. But the world isn't ready for it. There are a lot of things the world isn't ready for, Natalie. Not yet, at least.

NATALIE
Why are you showing me this?

KNUTE
Simple. I'm a serious man, Natalie. I wouldn't waste your time, and I certainly wouldn't waste mine.

NATALIE
That journal isn't about technology, even stuff this far out.

KNUTE
Making assumptions again. Look, I think it would be a good idea for you to visit Weed. Perhaps that might clear up some of your doubts.

INT. TONY'S YACHT, STATEROOM - NIGHT

Natalie and Tony are curled up in bed together.

NATALIE
You know, the way the boat gently rocks... It's... I don't know... soothing. Makes me sleepy.

TONY
Too bad. I thought it might be more like riding a horse or motorcycle.

Natalie CHUCKLES.

NATALIE
I don't know why, but I always expect some fan to pop up next to the bed and ask for your autograph.

TONY
I'm really disappointed they don't.

NATALIE
That's right. You like it when people watch.

TONY
Why else would I play in front of millions of people?

NATALIE
Football isn't sex.

TONY
Think so? Ever watch my hands when I'm hunched over center?

Natalie LAUGHS.

NATALIE
You coming with me, tomorrow?

TONY
To... Where was it?

NATALIE
Weed.

TONY
Weed? Seriously?

NATALIE
It's a town up near Mount Shasta.

TONY
Let me guess. Industry?
Psychoactive agriculture.

NATALIE
Where'd you learn those big words?

TONY
I did go to college. I even took a class once... Remedial finger painting.

NATALIE
That's what I love about you. Your intellect.

TONY
Really? Thought it was that going long thing... Anyway, can't. Got to do a commercial for some charity.

NATALIE
Damn. Good thing you're getting over the hill. I'll see more of you.

EXT. NORTHERN CALIFORNIA ROAD - DAY

Natalie passes a sign as she drives into town.

INSERT: SIGN OVER THE ROAD READING "WELCOME TO WEED."

EXT. SANDRA'S HOUSE - DAY

Natalie knocks on the door. An OLD WOMAN opens it..

NATALIE
Hi. I'm Natalie Braun. I'm trying to track down a Sean O'Leary. He used to live here with Sandra Love.

OLD WOMAN
Never heard of them. Sorry.

NATALIE
How about an Archie Grover?

OLD WOMAN
You mean Pastor Groves? Sure. Church of the Savior.

INT. CHURCH OF THE SAVIOR - DAY

Archie Groves, now in his early 60's, gives a sermon to his small congregation. Natalie watches from a rear pew.

ARCHIE
As you all know, another so-called new age bookstore opened last week. Unfortunately, the mountain has become a Mecca for Satan's followers. But that's all right! All right, indeed! It just means the Lord has chosen us to be on the front line of the war between heaven and hell! And you know what? We should be humbly proud! Humbly proud! Say hallelujah!

CONGREGATION
Hallelujah!

EXT. CHURCH OF THE SAVIOR - LATER

The congregation is filing out. At the end of the line is Natalie. Archie doesn't recognize her.

ARCHIE
God bless you! We haven't seen you before. Are you a new member of our little family?

NATALIE
No, Reverend. I just came to ask you some questions.

ARCHIE
Well, the Lord has all the answers, young lady. Please, come to my office!

INT. REVEREND ARCHIE'S OFFICE - DAY

Natalie sits on the small office's one chair, while Rev. Archie is at his desk. He opens a Bible in front of him.

ARCHIE
Now most people want the truth, and I'm happy to say, it's all in here.

NATALIE
Yes, the truth. Actually, I came to ask you some questions about Sean O'Leary. Does the name sound familiar?

ARCHIE
Sean? Long time since I heard that name... Are you ready to accept Jesus Christ as your savior?

NATALIE
Try me later. I checked the newspaper's archives and found this.

She shows him a copy of a newspaper article.

ARCHIE
Yes, indeed. I have a copy too.

NATALIE
The guy mentioned in the article, Archie Grover, is you, right?

ARCHIE
My name is Groves. Typo, I guess.

NATALIE
So, you worked with the guy, but according to this, you knew nothing about his disappearance.

ARCHIE
That's what I told the police, yes.

NATALIE
It says a Sandra Love filed the missing persons report.

ARCHIE
She was the boss, and then some.

NATALIE
Then some?

ARCHIE
She and Sean were an item.

INT. CHURCH OF THE SAVIOR - LATER

Rev. Archie looks out the front door of the church, and stares at Natalie's butt as she walks away. He sings to himself.

ARCHIE
(Sung to the tune of
"Amazing Grace")
Amazing ass, how sweet the sight...

INT. COUNTY RECORDS DEPARTMENT - DAY

Natalie is at the counter. A CLERK gives her a record. It's Knute Love's birth certificate. She looks at the date.

INSERT: BIRTH CERTIFICATE DATED JULY 12, 1948

Looking puzzled, she pulls the copy of the newspaper article out of her briefcase and looks at the date of Sean's disappearance.

INSERT: NEWSPAPER ARTICLE DATED JULY 27, 1947 WITH HEADLINE "ANOTHER DISAPPEARANCE"

NATALIE
So, he was born a year after
O'Leary disappeared...

INT. HOTEL ROOM, WEED, CALIFORNIA - NIGHT

Natalie is on the phone.

NATALIE
Yes, Knute. I did establish that
this Sean O'Leary disappeared about
a year before you were born. So he
couldn't have been your father... I
didn't look far enough?

INT. NEWSPAPER OFFICE, WEED - DAY

Natalie looks at a newspaper clipping.

INSERT: NEWSPAPER CLIPPING WITH HEADLINE "LOCAL MIRACLE MAN"

NATALIE
Sean O'Leary was healing people
with his hands?... Let's see...
October 29th, 1948... Looks like he
really did come back.

INT. KNUTE LOVE'S MANSION, BILLIARDS ROOM - NIGHT

Knute and Natalie shoot pool. Knute takes a shot and sinks a ball.

NATALIE
Okay, so Sandra, your mother, said this Sean O'Leary is your father. Could be. What I found in Weed tracks with the journal. But the rest of the fairy tale?

KNUTE
How cynical!

Natalie takes a shot and misses.

NATALIE
Not cynical. Sane... Anyway, the newspaper said this Sean guy was healing people with his hands.

KNUTE
What does that suggest?

NATALIE
A con man.

KNUTE
Or something extraordinary happened to him. Maybe you should believe the journal.

Natalie LAUGHS derisively.

NATALIE
So just tell me one thing. I mean, level with me, okay?

Knute nods.

NATALIE (CONT'D)
You wanted all this kept a secret, obviously. So why allow me, or anyone for that matter, to investigate it?

KNUTE
I have my reasons.

NATALIE
Let me guess. You figured someone would dig into it eventually, and if they got a hold of this fairy tale...

KNUTE
Incorrect. Fact is, I doubt you'll ever write what you found in that journal. Not if you want to continue your career.

NATALIE
So I'm wasting my time?

KNUTE
Look, you thought I wanted to find out who my father is. But you... you had another motivation.

Natalie puts her cue down and looks expectantly.

KNUTE (CONT'D)
You don't really know who your own father is, do you?

She looks astonished.

KNUTE (CONT'D)
And what interests you about me is what affect my not knowing... the uncertainty... had on my life.

NATALIE
Of course I know who my father is! That artist guy.

Knute gives her a dubious look.

NATALIE (CONT'D)
Mom told me.

KNUTE
Did you ever track him down?

Natalie shakes her head.

KNUTE (CONT'D)
Well, I did say there would be more surprises. May I suggest you continue with the journal?

FLASHBACK TO:

INT. DOCTOR'S OFFICE - DAY

Sean sits in front of a desk occupied by a DOCTOR who is examining some charts.

DOCTOR
Mister O'Leary, I have some bad news.

SEAN
Yeah? Like what? I'm nuts?

DOCTOR
Worse. You owe me twelve bucks.

Sean looks at the doctor uncomprehending.

DOCTOR (CONT'D)
That was a joke.

SEAN
I heard better knock-knock jokes.

DOCTOR
Well, hell! Who do you think I am? Bob Hope?

SEAN
All kidding aside, Doc, what's the verdict?

DOCTOR
Near as I can tell, there's nothing organically wrong with you. Of course, I'm just a small town GP. Further evaluation would be required by a qualified psychiatrist to rule out some kind of mental disorder.

SEAN
I ain't gonna do that. Shit, coming up with twelve bucks is hard enough.

The doctor gets up and closes his office door. He then returns to his seat.

DOCTOR
Let me tell you something that might surprise you.

SEAN
Like what?

DOCTOR
I spend a lot of time on the mountain.

SEAN
And?

DOCTOR
I've seen things that science can't explain.

Sean grins and shakes his head.

SEAN
Maybe we should go see that shrink together... You're buying.

DOCTOR
I see I'm not the only lame comedian around here... What I wanted to say is that I did some research.

SEAN
Come up with anything?

DOCTOR
Tales like yours.

Sean leans forward in his chair.

SEAN
Yeah?

DOCTOR
In many folklore traditions, it seems, people claim to have gone into the fairy realm for what they thought was a few hours or days at the most, only to find out years had passed when they returned.

Sean leans back.

SEAN
You handing me a line, Doc? Sounds like a load of B.S.

DOCTOR
I'm not a proctologist, Mr. O'Leary.

SEAN
A what?

DOCTOR
A pain in the ass.

SEAN
Hard to know when to take you seriously, Doc.

EXT. TOWN STREET, WEED - DAY

Sean looks up at Mount Shasta as he exits the doctor's office.

EXT. ROAD ON MOUNT SHASTA - DAY

Sean's car heads up the mountain dirt road, leaving a dust trail. He stops, parks and gets out.

EXT. MOUNT SHASTA ABOVE THE TREE LINE - DAY

Sean hikes, then sits down on a rock to rest. He looks out at the view and sees a mountain goat amble from around a rock. Sean stares at the goat expectantly.

SEAN
That you, Fiona?

The mountain goat slowly ambles away. Sean gets up and starts walking again.

LATER

Sean hikes along as something watches him from behind a rock. After a while, he sits down to rest.

SEAN
This ain't no good.

Sean gets up and is startled to see a bearded OLD MAN standing in front of him.

SEAN (CONT'D)
Christ! You scared the hell out of me, Mister!

OLD MAN
Then I beg your pardon, Sean.

SEAN
You called me Sean.

OLD MAN
That is your name.

SEAN
I get it. You're Fiona. I been looking--

OLD MAN
I'm not Fiona.

SEAN
Then...?

OLD MAN
I'll let you decide.

Sean sits down again, and the Old Man sits next to him.

SEAN
Okay, spill it.

OLD MAN
There are some people who have the ability to live in more than one reality.

SEAN
Yeah? Well, I ain't too fond of this one. Got something better?

OLD MAN
No, but you do.

SEAN
Shit! This is mumbo jumbo, Mister. Who the hell are you?

OLD MAN
Let me show you.

The old man puts a forefinger against Sean's forehead between his eyebrows. Sean becomes dead still. The old man gets up, then changes into a mountain goat and ambles off.

EXT. SAME SPOT ON SIDE OF MOUNT SHASTA - DUSK

Sean comes out of his trance, shakes his head and smiles. Something is watching him from a distance. Sean notices the sun going down and gets up to trod briskly for his car.

After walking in the woods awhile, it gets steadily darker. Soon he hears something behind him. He turns around and looks. Nothing is there. He walks now even faster, but starts stumbling over rocks and fallen limbs. Suddenly he stops and turns around quickly.

Standing a few feet from him are a group of three shadowy figures. As they come closer, he sees they resemble large insects, about four feet tall with claws. He hears loud CLICKING sounds as they approach him. Sean backs up and throws his hand up. A bolt of energy shoots out of his hand, hitting the lead thing. It disappears in a flash of light. The other things SCREAM and rush him. He knocks one aside and hits the other with a bolt. It disappears. Sean turns and runs. The other thing pursues.

Sean reaches his car and fumbling for his key, notices the insect-like thing coming at him. He turns and puts up his hand as it leaps at him. A bolt comes out and hits the thing. It disappears in a flash. A shaken Sean gets in his truck.

EXT. SANDRA'S HOUSE - NIGHT

Sean knocks on the door. After a while it opens and Sandra, baby in her arms, gives Sean a grim look.

SEAN
Ain't you gonna let me in?

SANDRA
I did once. Look what it got me.

She looks at her baby and smiles despite herself. She motions him in.

INT. SANDRA'S HOUSE, KITCHEN - LATER

Sean and Sandra sit at the table while Sandra nurses baby Knute.

SEAN
You never told me his name.

SANDRA
Knute. You should hold him.

She puts baby Knute in Sean's arms. Sean smiles.

SEAN
What kind of name is Knute?

SANDRA
Norwegian. So where you been?

SEAN
Figuring out if I'm a section eight.

SANDRA
Crazy, you mean? Good thing you didn't ask me.

SEAN
Hell, I ain't even sure what sanity is anymore.

SANDRA
Should I hide the sharp objects?

SEAN
I know one thing for sure. I love you.

Sandra looks startled. A tear rolls down her cheek.

SANDRA
You are crazy!

SEAN
Yeah, I am. About you.

Sandra gets up and goes to the window to look out at Mount Shasta.

SANDRA
You just come and go, Sean. What am I supposed to really believe?

SEAN
I went up on that mountain yesterday.

SANDRA
Seeing things again?

SEAN
You wouldn't believe. Shit, yesterday, neither would I.

Sean gets up, puts Knute in a bassinet, and goes to Sandra. He puts his hands on either side of her face and pulling her to him, kisses her gently on the lips. Pulling back, his hands still around her face, he stares at her. She cries softly.

SEAN (CONT'D)
Your Frank was a regular guy. A good lug. But he loved booze and chasing skirts... You threw him out.

Sandra GASPS.

SANDRA
How...?

SEAN
Your mother-in-law had a shit fit and put the blame on you. She slapped you... and you just took it like you deserved it. Hell, you felt so damned guilty you took him back. Now you pretend everything was hunky dory between you two.

Sandra stares at him wide-eyed.

SANDRA
What happened to you?

EXT. SANDRA'S HOUSE - LATER

Something looks at the house and silently creeps towards it. Reaching a window, claws scratch the glass.

INT. SANDRA'S HOUSE, BEDROOM - CONTINUOUS

Sean sleeps with Sandra. His eyes open as he hears the scratching. Quietly getting out of bed, he heads out the bedroom door.

IN THE HALLWAY

Sean spots something shadowy coming out of the baby's bedroom carrying a bundle. It turns and sees Sean, letting out a CLICKING sound. Sean freezes as the insect-like thing puts the bundle down and slowly advances towards Sean. Suddenly it lunges and attacks Sean. The thing wrestles with Sean, slashing at him with its claws, until Sean manages to knock it away. As it gets up, Sean points a finger at it and a bolt of light hits the creature. It disappears in a flash.

Sean races over to pick up the baby as Sandra comes out of the bedroom. She turns on the hall light and GASPS as she sees Sean, dripping with blood, holding the CRYING child.

IN THE KITCHEN - LATER

Sean sits as Sandra tries to wrap bandages on his wounds.

SANDRA
What do you think it was?

SEAN
Hell if I know. Demon, maybe.

SANDRA
Come on, Sean. Burglar? Sure. Demon?

SEAN
Hey, if it were a burglar, you'd be looking at bullet holes, not claw marks.

SANDRA
Maybe it was a dog.

Sean gives her an incredulous look.

SEAN
This looked like some giant bug. I had a run in with those things on the mountain.

SANDRA
How'd you...?

SEAN
Live to tell about it? Don't really know for sure. Ever go to a shooting gallery at the fair?

SANDRA
I watched Frank shoot.

SEAN
It was like that. Didn't need no gun, either.

SANDRA
No gun? You're saying you shot them without a gun?

SEAN
Crazy, eh? It's all got to be a dream. They ain't really there.

SANDRA
Well, whatever they are, dreams don't tear you up something awful. You need to get to a doctor.

SEAN
Naw. I think I can handle it. Stand back a minute, Sandy.

She retreats a few steps, looking uncertain. Sean closes his eyes and Sandy stares in disbelief as his wounds close and disappear.

SANDRA
Who are you?

SEAN
Who knows? Another one of those weird things people see on that mountain, I guess.

INT. SANDRA'S HOUSE, BEDROOM - DAY

Sean and Sandra have the baby between them. Sean wakes up and nudges Sandra.

SEAN
Hey, Sandy. You awake?

SANDRA
Are you kidding? You think I could sleep after last night?

IN THE KITCHEN - LATER

Sean and Sandra eat breakfast as Knute sits in a high chair.

SEAN
Been thinking.

SANDRA
About what?

SEAN
That thing. That big... I dunno... bug or something. I mean, they look like bugs.

SANDRA
I was afraid you were going to say that.

SEAN
They'll come back.

SANDRA
For our baby, you mean? What do we do?

SEAN
You and Knute gotta leave.

SANDRA
Leave? My own house? What about you?

SEAN
You and Knute gotta go some place safe.

SANDRA
And you can't come with us?

SEAN
The bastards know where I am. It's like they can tune into me.

Sandra throws down her fork and cries.

SANDRA
We're splitting again? Shit! Can't I hang on to you longer than a day or two?

SEAN
I don't like it any more than you. I told you I love you and that was no lie.

SANDRA
So stay with us! We can beat them together!

SEAN
You guys would be sitting ducks.

SANDRA
We could move far away, then.

SEAN
They might follow. Hell, who knows what these bugs can do.

Sandra, crying, grabs some plates and goes to the sink where she washes them.

SANDRA
What about my house? The cabin?

SEAN
I'll stay and look after them. Don't you worry.

SANDRA
It's just not fair.

Sean goes to her and hugs her gently.

SEAN
One thing we gotta do first.

Sandra wipes her tears.

SANRA
What's that?

SEAN
Get hitched. Will you marry me?

Sandra looks shocked, then hugs him while nodding.

EXT. SANDRA'S HOUSE - DAY

Sandra and baby Knute are in the truck. Sandra is in tears as Sean leans in through the window and kisses her. He hands her an envelope.

SANDRA
What's this?

SEAN
Something I wrote for Knute.

SANDRA
Will he ever-

SEAN
I got to figure this out, then
we'll be together again, I swear.
Won't be long, okay?

Sandra nods as she looks at her wedding ring.

SANDRA
This has got to mean something,
Sean. I can't lose you again.

BACK TO PRESENT:

INT. KNUTE LOVE'S MANSION, LIBRARY - LATER

Natalie closes the journal just as Knute enters the room.

KNUTE
What do you think? Best seller?

NATALIE
Nobody would believe it.

KNUTE
Some people will believe anything.

NATALIE
Got me there.

KNUTE
Just wanted you to know I'll be gone for a few days. If you need anything...

EXT. AREA 51 - DAY

Knute sits in a reviewing stand with the General and some other STAFF members. A few hundred yards to their front is a herd of cows being monitored by a TV camera. The General checks his watch.

GENERAL
Should be about now, Mr. Love.

They look up and see a large triangular craft silently approaching at a low level, then they look at a TV screen showing the cows.

KNUTE
If this test goes well, I'd say we're ready.

The craft silently hovers over the cows. A bolt shoots out of the craft. Nothing happens. The craft zips out of sight in an instant.

GENERAL
No effect.

KNUTE
Good. The operation can begin on schedule, then.

GENERAL
Assuming the rest of the plan is progressing.

Knute nods then heads for his car. He turns back to the General.

KNUTE
Is there some other way to stop evil, General? Something non-violent?

GENERAL
You're asking the wrong guy, Knute. Try a diplomat.

INT. KNUTE LOVE'S MANSION, LIBRARY - NIGHT

Natalie sits opposite Knute by the fireplace.

KNUTE
I've been thinking. You're spending a lot of time reading the journal. Maybe I should put you on the payroll.

NATALIE
That's a generous offer, but it wouldn't be ethical.

KNUTE
What if I cut the strings when you start writing your book?

Natalie looks like she would consider it.

KNUTE (CONT'D)
Let me know what you decide. Meanwhile, how's the story?

NATALIE
Seems to have come back to reality.

KNUTE
You mean no woo-woo stuff?

NATALIE
The story is pretty sketchy at this point. Just a few lines about you. Special events. That sort of thing.

KNUTE
So, not much to report. I was just an average kid.

Knute looks at her expectantly.

NATALIE
You're right! How did-

KNUTE
May I suggest you read on? I assure you. There will be more surprises.

EXT. KNUTE LOVE'S MANSION - NIGHT

Natalie gets in Knute's limousine as Knute sees her off.

KNUTE
I do enjoy your company, Natalie. I'm glad you're the one whose book will make me famous.

Natalie LAUGHS.

NATALIE
You know, I think I see more of you than I do my boyfriend.

KNUTE
You're glad his career is ending.

NATALIE
You knew that?

KNUTE
Of course.

Natalie shakes her head.

NATALIE
Of course.

KNUTE
By the way, he's getting anxious about our spending so much time together. Lest he start make passes off the field, I'd talk to him.

FLASHBACK TO:

EXT. SANDRA'S NEW HOUSE - DAY

SUPER: KINGSBURG, CALIFORNIA, 1967

Knute, now a 19 year old hippie, is loading a duffle bag into his VW Beetle. He goes to kiss Sandra, now in her 40's, and gives her a hug.

SANDRA
Give me a call when you get to the city, Knute.

KNUTE
Don't worry, Mom. I'll be okay. Frisco's a gas.

SANDRA
Hon? When you get there, do me a favor. Don't call it Frisco. They hate that.

Sandra smiles and wipes some tears.

SANDRA (CONT'D)
And one more thing. No drugs, understand?

KNUTE
Sure, Mom. Just pot.

She gives him an alarmed look.

KNUTE (CONT'D)
Be cool, Mom. Just kidding.

Knute gets in the van, waves good-bye, and takes off.

SANDRA
The summer of love.

INT. HIPPIE SHOP - NIGHT

Knute is behind the counter. Arrayed around him are tie dye clothes, black light posters, incense, and drug paraphernalia. Rock MUSIC plays loudly in the background. A gorgeous girl, JUNE, 18, enters and browses. Knute watches her.

KNUTE
Help you with something?

JUNE
Just checking you out.

KNUTE
Me or the store?

JUNE
Maybe both.

LATER

June goes to the counter with a brass statue of Shiva Nataraja and digs in her purse. Knute looks from her to the statue as he starts to ring it up.

KNUTE
That's Shiva dancing.

JUNE
I know. Sometimes I wish I had that many arms to get things done.

KNUTE
Me too. I'm Knute, by the way.

JUNE
Like a salamander?

KNUTE
It's Norwegian.

JUNE
Cool. I'm June.

KNUTE
Like a month?

JUNE
It is a month.

They both LAUGH.

KNUTE
Say... You seem like a groovy chick. Want to go out?

She smiles but looks unsure.

KNUTE (CONT'D)
I'm going to the Avalon Saturday to check out the Grateful Dead.

JUNE
The who?

KNUTE
No, the Grateful Dead.

JUNE
I meant-

KNUTE
I know. Just messing with your head. So, want to come?

She nods.

BACK TO PRESENT:

INT. KNUTE LOVE'S MANSION, LIBRARY -NIGHT

Natalie is reading when Tony walks into the room.

TONY
Good read?

NATALIE
Tony! How'd you get in here?

TONY
Name recognition. Anyway, thought I'd see where my girl spends her time.

He looks the place over.

TONY (CONT'D)
Beats the public library any day. I can see why you spend so much time here.

NATALIE
I'm working.

TONY
Looks like it.

NATALIE
What's that supposed to mean?

Tony spots a large book on a stand, goes to it and opens it.

TONY
Quite a dictionary. Good to have when words fail you, right?

NATALIE
Let me guess, then. You're jealous of the time I spend with Knute.

TONY
Could be. Maybe I just think you're attracted to rich, famous men.

NATALIE
Like you.

TONY
Yeah, like me. Look, Natalie, no starter is ever secure. There's always someone waiting for you to get cut... Someone better.

NATALIE
You think I'm dumping you for Knute?

Tony looks at her as if to say "Well?".

NATALIE (CONT'D)
You're saying you don't trust me?

TONY
It's not that. I mean-

NATALIE
Know what your problem is, Tony? You can't stand not being the center of attention.

TONY
That's bullshit.

NATALIE
Really? What, then?

Tony starts thumbing through the dictionary.

NATALIE (CONT'D)
Look, Tony, think of it as my football season... Now get out of here and let me work. We'll talk about this later.

FLASHBACK TO:

INT. KNUTE'S APARTMENT - NIGHT

Knute is dancing to a record playing on his stereo. It's "All Along the Watchtower" by Jimi Hendrix. Knute sings along. June enters the room and watches Knute dance.

KNUTE
All along the watchtower, princes kept the view. While all the women came and went, barefoot servants, too. Outside in the cold distance, a wildcat did growl. Two riders were approaching, the wind began to howl.

June joins in dancing.

LATER

They're both on the floor, relaxing.

JUNE
So what's that song mean?

Knute shrugs.

KNUTE
Who knows?... So, how'd it go?

JUNE
Got the job!

KNUTE
Outta sight!

JUNE
The shoot is up north.

KNUTE
You modeling parkas?

JUNE
Not that far north. Near Mount Shasta. You know, I was born there. Town called Weed.

KNUTE
Weed? You shitin' me?

JUNE
For real. Wanna tag along?

KNUTE
Hell, yeah! Checkin' out weed is my thing.

INT. VW VAN - DAY

Knute drives as he and June watch the scenery.

KNUTE
Your folks still in Weed?

JUNE
Naw. We moved after the mill shut down.

KNUTE
Ever think about living in a small town again?

JUNE
Small towns are not happening places.

KNUTE
That I know.

JUNE
Ever think about love?

KNUTE
All the time. Love is where it's at.

JUNE
I mean seriously. Love isn't just a word... or your last name.

KNUTE
Are you asking if I love you?

June tentatively nods. Knute pulls to the side of the road. As the car comes to a stop, he hugs June and kisses her gently.

KNUTE (CONT'D)
I think that of all the groovy things in life I couldn't do without, you're at the top of the list.

JUNE
So you're saying you love me?

KNUTE
Yeah. Like mad.

She grabs him and they kiss passionately.

EXT. SIDE OF MOUNT SHASTA - DAY

June stands in the woods wearing sports clothes as a PHOTOGRAPHER and some ASSISTANTS work posing and shooting her. Knute watches. After a while, he gets bored and wanders away. He hears some bushes rustling and then a female voice.

FEMALE VOICE (O.S.)
Knute! Come here!

KNUTE
June? How'd you...?

LATER

Knute wakes up lying on the ground. He shakes his head.

KNUTE
Man, what kind of mushroom...?

Knute gets up and starts hiking, looking confused as to where he is. After a while, he sits down on a log, looking out at the view of the area around the mountain. When he looks again, the bearded OLD MAN is sitting next to him. Knute is startled.

KNUTE (CONT'D)
You scared the shit out of me, man!

INT. MOTEL ROOM, WEED - NIGHT

June is on the bed reading "Siddartha." The door opens and Knute walks in. June jumps up.

JUNE
Oh, my God! Where the hell have you been?

KNUTE
Shit. You wouldn't believe it.

JUNE
You've been gone for a week! The fuzz are out searching for you.

KNUTE
A week? Seriously?

JUNE
Damn right.

Knute sits down on the edge of the bed.

KNUTE
Can't be. Maybe I've just been tripping.

JUNE
Tripping? On what?

Knute shrugs.

KNUTE
Could have been a flashback, maybe.

She sits next to him, hugs him and then draws him down to lie on the bed with her.

KNUTE (CONT'D)
Remember that time we dropped acid? You know, at Golden Gate park.

JUNE
It was like that?

KNUTE
More vivid. More real. I mean, there was this psychedelic scene... Well, anyway, I wound up battling giant bugs. Sounds ridiculous, I know.

JUNE
Had to be a bad trip. But you're back and safe. That's what counts.

KNUTE
Yeah, guess so. But what if my mind is fucked up?

DAY

June opens her eyes and sees Knute staring off into space.

JUNE
Been awake long?

KNUTE
No, not long at all.

June snuggles into his arms.

JUNE
What happened to you?

KNUTE
I told you about the-

JUNE
I meant making love. It's like you knew everything I wanted just as I thought of it.

Knute kisses her.

KNUTE
Know what I've been thinking about?

JUNE
Us?

KNUTE
Equations... all morning. It's like math is being stuffed into my brain. Shit. I never even knew what a differential equation was, and now... I know. I know!

JUNE
Here I am getting all romantic, and you tell me you're thinking about math?

KNUTE
Don't you get it? I had a hard time passing beginning algebra in high school.

June gets out of bed and heads for the bathroom.

JUNE
Know what? Ignorance was bliss.

INT. CAFE - LATER

Knute and June are having breakfast. Knute stares out the window at Mount Shasta.

JUNE
You aren't saying much.

KNUTE
Thinking. Somehow, they always know where I am.

JUNE
They? Who's they?

KNUTE
Those things. Those bugs. They're real, June. I'm not making this shit up. I remember.

June looks at him, frightened.

JUNE
I think you've flipped out.

KNUTE
We should leave. But I gotta do something first.

EXT. SANDRA'S HOUSE - DAY

Knute looks at Sandra's house a moment, then goes to the door and knocks. The door opens and Sean, now in his late 40's, appears.

SEAN
Well, look what the cat dragged in. Been expecting you, my boy.

INT. KNUTE'S CAR - DAY

June looks out the window as they drive in silence.

JUNE
Hope we didn't forget anything.

Knute, lost in thought, doesn't reply.

JUNE (CONT'D)
So what's up? You're kinda quiet.

KNUTE
Just thinking.

JUNE
About what? More math?

Knute shakes his head.

KNUTE
It's complex.

June waits for him to explain. He doesn't. June is miffed, but gives up. She stares out the window again.

JUNE
It's beautiful here.

KNUTE
I wonder if you can model beauty.

JUNE
I do it all the time.

KNUTE
I meant mathematically. Is there an equation for God?

JUNE
You're getting to be a damned weirdo. You know that?

Knute shrugs. June yawns.

KNUTE
Tired? You just got up.

JUNE
I know. Feeling beat for some reason

KNUTE
Maybe you're...

JUNE
Knocked up? What if I am?

Knute looks troubled.

JUNE (CONT'D)
Thought so. Don't sweat it, Knute. Just had a rough night. Weird dreams.

They drive in silence again.

KNUTE
Okay... I met my Dad. In Weed.

BACK TO PRESENT:

INT. HIGH CLASS RESTAURANT - NIGHT

Knute and Natalie sit in a private room, eating dinner.

NATALIE
He said he'd find you again, but it was actually you who found him after all those years.

KNUTE
That's correct.

NATALIE
Did you tell your Mom? About meeting him, that is?

KNUTE
Of course. Mom admitted that she never told me his name or that he was alive and living in Weed.

NATALIE
That's why your last name is Love, not O'Leary.

KNUTE
Correct. I thought Frank Love was my father. The guy who supposedly died in a car wreck before I was born.

NATALIE
Why keep it from you? Didn't you deserve to know who your real father is? I mean, I'd be mad as hell!

Knute has a wan smile.

KNUTE
She said she didn't want me going anywhere near him or that mountain. Too dangerous.

NATALIE
So what happened after you told her?

KNUTE
She said she was going to move back home... back to be with Dad now that she knew I would be safe. She knew Dad was there, of course. They kept in touch.

NATALIE
So where are they now?

Knute shrugs.

KNUTE
That was the last I heard from either one of them.

NATALIE
What about the journal?

KNUTE
I found it when I searched their house. In fact, all their belongings were still there. Even their clothes... Anyway, Mom stopped writing when she moved up to Weed... I added my story later.

NATALIE
So they didn't just move away.

KNUTE
Correct. It's the other possibility that seems more likely.

NATALIE
The things got them... But what about June? What happened to her?

KNUTE
We broke up. Well, to be frank, she dumped me.

NATALIE
Too bad. You seemed so much in love.

KNUTE
Listen, Natalie. I want you to dig into what happened to all these characters. That means going back to Weed.

NATALIE
Whatever you say. You are the boss now.

INT. DEPARTMENT STORE - DAY

Natalie and Mary look at young women's sportswear.

MARY
I wonder where the old lady's section is. I haven't worn clothes like this since I was a kid.

NATALIE
Come on, Mom. You're not that old.

MARY
Well just you wait until you get to be my age and then try telling yourself you aren't "that old."

Mary picks out a vividly colored blouse.

MARY (CONT'D)
Looks like something I used to wear... So what happened between them? Knute and June, I mean.

NATALIE
She dumped him. Now he wants me to find her.

MARY
Is that a good idea? I mean... don't you think that if she wanted Knute in her life, she'd tell him?

NATALIE
Good question. He's not hard to find. I'll ask her that... Assuming she's still around.

They look at the clothes some more. Natalie glances over towards the men's clothes section.

NATALIE (CONT'D)
Why won't you tell me who my real Dad is?

MARY
You're an immaculate conception.

NATALIE
I'm serious.

MARY
What makes you think I didn't?

NATALIE
Knute. That's what he told me.

MARY
How would he know?

NATALIE
Another good question... So how many men were you sleeping with before you married that loser?

MARY
Show some respect.

NATALIE
Getting killed in Vietnam doesn't make you a better person.

MARY
I meant me. Look. I told you. It was a brief affair with that artist. I married the Braun guy to give you a-

NATALIE
You told me before. Well, I guess I'll have to ask Knute what he knows after I get back from Weed.

MARY
Weed?

INT. CAR - DAY

Tony drives as Natalie looks at the scenery.

TONY
I was supposed to do some charity gig today.

NATALIE
You mean you'd rather see the sights of Weed?

TONY
No, I just want to keep an eye on you... Anyway, I'll be glad when this project of yours is over.

NATALIE
Still wondering, eh?

TONY
Wondering? About what?

NATALIE
What's between Knute and me.

TONY
Hell. The guy didn't have to be so good looking, too, did he?

NATALIE
Quit worrying. I'm not looking to trade.

TONY
Yeah? That's what they told Manny.

INT. ARCHIE GROVES' HOUSE - DAY

Natalie and Tony are sitting on the couch while Archie hands them some coffee. He sits down.

ARCHIE
Ready to accept the Lord as your savior?

NATALIE
I'm working on it.

ARCHIE
You look familiar, Tony.

TONY
Well, I'm-

ARCHIE
Don't tell me...

Archie ponders a moment.

ARCHIE (CONT'D)
I got it! You were in that commercial for... what was it?

TONY
Pizza?

ARCHIE
No. It was... some kind of car....

TONY
That's my claim to fame, all right.

NATALIE
Is there a Mrs. Groves?

ARCHIE
Not anymore. She went to join the Lord.

NATALIE
I'm sorry.

ARCHIE
Christians aren't sorry. Hallelujah! She's in the arms of Jesus!

NATALIE
I'm happy for her... What more can you tell me about Sean O'Leary's disappearance?

ARCHIE
Not much. He took off into the woods with a rifle. Never told the cops that part.

NATALIE
Was the rifle a Krag?

ARCHIE
I don't know... Guess so. He'd been seeing things. Demons.

NATALIE
Demons?

TONY
You mean like the ugly little things with horns and-

ARCHIE
The Devil's minions.

Natalie shoots Tony a look to keep him quiet.

NATALIE
You think demons got him?

ARCHIE
I don't go up on that mountain, no matter what. It's the Devil's lair.

TONY
Demons? Seriously?

Both Archie and Natalie give Tony a disapproving look. Archie gets up.

ARCHIE
More coffee?

Without waiting for a reply, he heads off to the kitchen. Natalie elbows Tony in the ribs, then gets up and goes to the mantle where pictures and mementoes are neatly lined up. She picks up a picture of a woman.

NATALIE
Is this a picture of your wife?

ARCHIE (O.S.)
Yeah, unless it's my mother or daughter.

Natalie looks at a picture of an elderly lady still on the mantle next to a picture of a young girl. She goes to another picture, this one of a high school class.

INSERT: PHOTO MARKED "CLASS OF 1966"

Natalie examines it closely. Suddenly, she GASPS. Archie comes into the room with more coffee. Natalie shows him the picture and points to one of the girls.

NATALIE
Who's that? The pretty one.

ARCHIE
My daughter's friend... June was her name, I think... June something.

NATALIE
What happened to her?

ARCHIE
Don't know. Left town, I guess, like most of the young ones here.

NATALIE
What about Sean? What happened to him?

ARCHIE
Who knows? I was off to college, seminary, missionary work, all that. Never saw him again.

INT. CAR - CONTINUOUS

Natalie and Tony get in the car.

NATALIE
Tell you what. Head for the high school. I need to check on something.

TONY
No problem. You do that and I'll go find the cabin. Maybe there's someone living there who knows the score.

NATALIE
Just so long as they aren't demons.

INT. HIGH SCHOOL LIBRARY - CONTINUOUS

Natalie leafs through a high school year book. She comes across a picture of June.

INSERT: PHOTO OF JUNE DAVIS

Natalie leans back in her chair.

NATALIE
Can't be. Just can't be.

EXT. HIGH SCHOOL - DUSK

Natalie looks around, checks her watch.

INT. MOTEL ROOM, WEED - NIGHT

Natalie enters, sees the room is empty.

NATALIE
Oh, shit.

Natalie picks up the phone.

NATALIE (CONT'D)
I want to report a missing person... No, it hasn't been twenty-four hours... You can't do anything? Seriously?

Sandra slams down the phone, then after a moment picks it up again and dials.

Natalie (CONT'D)
Yeah. Me again. Does the name Tony Monroe mean anything to you?... Yeah. That Tony Monroe... You'll send a car? Great!

INT. POLICE STATION, WEED - DAY

Officer BIGELOW, middle aged, sits behind his desk. Natalie paces the floor.

NATALIE
It's been six days now.

BIGELOW
We're doing everything we can.

NATALIE
Sorry. I really do appreciate it, Officer Bigelow.

BIGELOW
We found the car, so at least we know he didn't drive home.

NATALIE
Are you saying he might have left me?

BIGELOW
No, Mam. But he did have a history of head injuries, right? Maybe he's... I don't know... disoriented... has amnesia or something.

Natalie goes to a window and looks up at Mount Shasta. Then she reaches in her purse and pulls out a card.

NATALIE
Look, I have to get home. Call me as soon as you know anything.

INT. CAR - DAWN

Natalie drives, tears in her eyes. She sees the sun coming up. Shaken, she pulls to the side of the road.

NATALIE
How could the sun be coming up? That's impossible...

INT. NATALIE'S APARTMENT, LIVING ROOM - DAY

Natalie enters, throws her bag down, and goes to her phone. She ignores the answering machine and immediately dials.

INT. FANCY RESTAURANT - NIGHT

Natalie and Mary are seated having drinks.

MARY
This is quite a place. What's the occasion?

NATALIE
Just wanted one of those mother and daughter talks, and I thought it would be nice to have, you know, the right atmosphere.

MARY
Must be an important talk. Let me guess. Tony proposed.

NATALIE
Don't you get the news, Mom? He disappeared on Mount Shasta.

Knute approaches the table. Mary stares at him, startled.

NATALIE (CONT'D)
Ah, Knute. Thanks for coming!

Natalie watches as Mary and Knute look at each other.

NATALIE (CONT'D)
It's been a while since you've seen June, hasn't it?

Knute smiles as he sits down. Mary still looks shocked.

KNUTE
It has, I'm sorry to say.

NATALIE
Really? Why didn't you contact her? Why the hell didn't you tell me you're my father? What kind of a man are you?

Knute smiles again and motions for a WAITER who comes to the table.

KNUTE
We'll have your best champagne.

The Waiter leaves. Knute looks at the two women as they watch him expectantly.

KNUTE (CONT'D)
There's a lot to tell you.

MARY
I'll bet. Long time no see.

KNUTE
I'm sorry, June... uh, Mary. You did change your name, didn't you?

MARY
A lot of things changed. I got married... briefly. Started using my middle name.

She looks at Natalie.

MARY (CONT'D)
I thought he'd come for me. But he never did.

NATALIE
What happened between you?

Knute looks at Mary.

KNUTE
You dumped me, remember? You found you were pregnant and thought I didn't want the child.

MARY
It was more than that. You turned into someone I barely recognized.

The waiter arrives with the champagne and shows it to Knute.

KNUTE
What do you know? My own label! Excellent choice!

The waiter pours three glasses, then leaves.

KNUTE (CONT'D)
I suggest we all have a toast.

The women look at each other as Knute raises his glass for a toast.

KNUTE (CONT'D)
To our reunion!

The women avoid toasting.

NATALIE
This is ridiculous, Knute. You could have shown up years ago if you cared about us.

Mary starts to weep.

MARY
I hoped. I waited. But he never did, damn it. After a while, I just... just didn't, I guess, want to be found.

KNUTE
Wasn't it you who should have contacted me?

MARY
You're telling me you can't figure this one out, Knute? You're supposed to be the genius.

Knute takes Mary's hand.

KNUTE
I have always loved you both. I never married, you know.

Mary and Natalie look dubious.

NATALIE
You didn't even know me.

KNUTE
On the contrary. Let's just say I've been part of your life all along. You just didn't know it.

MARY
So, you knew where your daughter and I were all this time?

KNUTE
Correct. And if you ever needed anything, I made sure you got it. Remember Natalie's full scholarship at Stanford?

NATALIE
You did that? What about winning Miss California?

Knute just LAUGHS. The waiter arrives again. Everyone ignores him. The Waiter stands a moment, then quietly goes away.

KNUTE
It was for your safety that I didn't come to you.

NATALIE
You're saying the reason you didn't see us... I mean in person... was to protect us from those things?

KNUTE
And whatever allies they have.

NATALIE
Allies? What allies?

KNUTE
That mountain is a hive. You should look into the legends and stories.

NATALIE
I deal in reality.

KNUTE
Maybe reality is more than you think.

Natalie rolls her eyes.

NATALIE
Whatever... So why us?

KNUTE
Fiona called it destiny. Me. You. Each generation more capable, shall we say, to confront the embodiments of evil.

NATALIE
So, what is this? The Hatfield's and McCoy's?

KNUTE
More like good versus evil.

NATALIE
Nothing's ever black and white.

KNUTE
Perhaps. But when there's a clear distinction... and in this case, there is.

NATALIE
So I have no choice in this, like I've been drafted into some kind of cosmic war? Is that it?

Knute nods.

KNUTE
I think it's time we expanded your definition of reality.

EXT. DESERT - DAY

SUPER: AREA 51, NEVADA

Knute stands a few feet from Natalie. In the background is a bioplasmic cannon on a test stand.

KNUTE
This is my invention.

NATALIE
What is it? Looks like some kind of ray gun.

KNUTE
It's officially a bio-plasmic energy scrambler.

NATALIE
You're going to shoot the... the things with this... what did you call it?... But how?

EXT. HANGER - DAY

Knute and Natalie look as a hanger door opens, revealing a large, triangular craft. Natalie is astonished.

NATALIE
Good God! They're real!

They walk up to the UFO and Natalie touches it's skin.

KNUTE
My design. But this isn't the only type in the universe.

NATALIE
You're saying there are alien spacecraft?

KNUTE
In a manner of speaking. When people think of UFO's, they imagine them to be from outer space. They're not really.

NATALIE
What are they, then?

KNUTE
Inter-dimensional projections.

NATALIE
So, I gather you're going to put your... What did you call it?

KNUTE
Ray gun works. But yes, it will be mounted on this craft.

NATALIE
To kill those so-called bugs.

KNUTE
Just think of it as bug spray, designed to scramble the frequency of inter-dimensional beings without harming terrestrial ones.

NATALIE
Yeah? Well, I think my head just exploded... Why are you doing this? Revenge for your parents? That would be my guess.

Knute just smiles and pats the craft.

KNUTE
There's more to it than that. Those things are a growing threat. That's why the military is involved, helping me.

Knute looks pointedly at Natalie.

This craft will serve its purpose, but I'm working on a more powerful weapon.

NATALIE
Like what?

KNUTE
I think it's time you saw for yourself.

INT. HELICOPTER - DAY

Knute and Natalie watch the scenery below as the helicopter flies over the Sierra Nevada mountains.

NATALIE
It's so beautiful.

KNUTE
You should see Fairyland. It's amazing.

NATALIE
Must be quite the tourist destination. I sure hope Tony is there and not... you know...

KNUTE
Dead?

Natalie nods.

KNUTE (CONT'D)
Sorry. Can't say. Fairyland is opaque to me.

NATALIE
Fairyland. You say it like it's... I don't know... some real place with a zip code. Hell. I can't even believe I'm having this conversation. Are all you people crazy?

KNUTE
Well, let's see. Your grandfather, Sean, was a drinker and probably had PTSD from the war. I was a druggie.

NATALIE
And if Tony's in Fairyland?

KNUTE
Too many knocks on the head. So there you have it. We all had the same hallucination.

NATALIE
Yeah, well I feel like I've slipped into some kind of alternate reality.

KNUTE
There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy.

NATALIE
Shakespeare's Hamlet.

KNUTE
Right. The Bard knew.

EXT. CLEARING ON SIDE OF MOUNT SHASTA - DAY

Knute and Natalie get out of the hovering helicopter and make their way out of the rotor wash. The helicopter flies off.

NATALIE
I have a feeling I know who your expert is.

KNUTE
And you would probably be right.

NATALIE
I'm getting really cold feet about now.

KNUTE
A brisk walk should make you feel better.

NATALIE
The only thing I feel is the creeps.

Knute heads off into the woods. Natalie watches him, and then hesitantly follows.

IN THE FOREST

Knute and Natalie hike along. An exhausted Knute sits down on a log. Natalie joins him.

NATALIE
Good thing I do aerobics!

Knute pants heavily.

KNUTE
Just try to keep up with me.

Natalie grins then looks around carefully.

NATALIE
Aren't you afraid of those... things?

KNUTE
No. They hate sunlight, so we're safe.

NATALIE
Geez, Knute. You mean they don't wear shades and sport tans? Why didn't you say so to begin with?

Knute looks around.

NATALIE (CONT'D)
So I gather we're trying to find the man who gives you the finger?

KNUTE
That's right... You know, you can call me Dad.

He looks at her quite seriously.

KNUTE (CONT'D)
But June... Mary, isn't your real mother.

Natalie looks shocked.

NATALIE
Here I am, trying to get used to this... this fantasy and now you-

They hear some rustling. Knute holds up his hand to silence Natalie.

KNUTE
This should be him.

A deer approaches.

NATALIE
Just a deer... Anyway, like I was saying, you-

A hand taps Natalie on the shoulder. She turns and is startled to see an Old Man seated next to her.

NATALIE (CONT'D)
My God! You're real!

OLD MAN
In a manner of speaking, yes.

NATALIE
Do you always sneak up on people? Wear a bell, for Christ sakes. Who the hell are you, anyway?

OLD MAN
Some people seem to think I'm Saint Germain. But that doesn't matter. I've come to give you something extraordinary.

She looks nervous.

KNUTE
Don't be afraid, Natalie. It's an activation.

NATALIE
Like you and your father went through?

Knute nods. Natalie gets up.

NATALIE (CONT'D)
Look, one of us must be crazy, and it damned well isn't me.

KNUTE
It has to be done.

NATALIE
I don't think so.

KNUTE
You must have figured out why we came here...

NATALIE
Yeah. Curiosity killed the cat. But I never really expected... I mean, it all seems so... so... surreal. This might make it real.

KNUTE
It is real.

NATALIE
That's what I'm afraid of. I don't want to be sucked into this... this freak show!

KNUTE
You're the more powerful weapon, Natalie.

NATALIE
Me? Oh, hell no!

She turns and runs away. Knute and the Old Man look at each other. The Old Man shrugs.

KNUTE
Fiona it is, then.

LATER

Natalie is struggling to get through the woods and is startled to see a beautiful woman, FIONA, in a white gown standing in front of her.

FIONA
Do you even know your destination, Natalie?

NATALIE
Hell yeah, I do. It's down hill, not fucking fairyland!

Fiona throws some dust at Natalie. She dodges and takes off running. Suddenly, the Old Man appears in front of Natalie and throws the dust on her.

EXT. FAIRYLAND - DAY

Natalie wakes up in a gorgeous setting of flowers, waterfalls, and lush vegetation. Fiona watches her.

NATALIE
Where am I?

FIONA
You could call it the land of the Fairies.

NATALIE
Jesus H. Christ! Now I'm hallucinating, too!

FIONA
Please be calm. I have something to tell you.

NATALIE
It better be the way out of here.

FIONA
Don't worry. You will go back to your reality soon... in your time.

Natalie lays back on the grass.

NATALIE
Okay. Just make it quick. It's getting dark... outside?

FIONA
Very well. Since this is the land of fairies, perhaps I should start with a fairy tale.

NATALIE
Funny.

FIONA
Thank you. Did you know that your mother isn't really your mother?

Natalie sits up and GROANS.

NATALIE
So I heard.

FIONA
I am. Your father impregnated me and then I had-

Natalie flops back in the grass.

NATALIE
I get it. Mom was just a carrier... How could that kind of shit even work? Somebody please tell me I'm just having a psychotic break.

FIONA
No, my dear. You're the first female inter-dimensional hybrid.

Natalie sits up and looks at Fiona suspiciously.

NATALIE
Which means what?

FIONA
You are a vital link in a chain. Each more powerful than the former. But you'll have special abilities.

NATALIE
What the hell are you talking about?

FIONA
Your future.

Natalie flops back again.

NATALIE
Oh, God. Be cryptic, why don't you.

FIONA
One more thing. You're carrying my child.

NATALIE
What? I'm pregnant?

Fiona nods.

NATALIE (CONT'D)
And the father has to be... Wait. Where is Tony? Is he...

FIONA
Alive? Yes, we placed him back in Weed.

INT. RESTAURANT IN WEED - DUSK

Natalie and Tony sit at a table drinking wine.

NATALIE
I'm so happy to see you, honey.

Tony takes her hands in his.

TONY
I really missed you, babe.

The waiter arrives with the food.

NATALIE
You had me worried, you know... So, how was it with Fiona?

TONY
Fiona? What do you mean?

NATALIE
The sperm donation program.

TONY
You know about that?

NATALIE
I was Fiona's guest for a while.
It's a family tradition.

Tony looks uneasy.

TONY
Look, babe. There's something I've
been meaning to say... You were
right. I figured you were gonna
dump me for that Knute guy.

NATALIE
Bench you? You're still my starter,
champ. Always will be.

She leans over and kisses him.

TONY
I never cheated, Babe... I hope you
know that. But this Fiona thing...

NATALIE
Don't sweat it. I know how it
works.

TONY
So we're good, then?

Natalie smiles and nods. Knute walks up to the table.

KNUTE
Mind if I join you?

NATALIE
Have a seat, Dad.

TONY
Dad? He's your Dad?

Natalie leans over and kisses Tony again.

NATALIE
You have some catching up to do.

TONY
No shit. I gotta be down three scores... Say, tell me I didn't miss the Super bowl!

Natalie grins and shakes her head.

NATALIE
Oh, there's something else. I'm expecting.

Tony looks stunned and then breaks out in a grin. He takes Natalie's hand.

TONY
We're having a baby?

Tony hugs and kisses Natalie.

NATALIE
You're having a baby. Fiona's having a baby. I'm just along for the ride... But you knew that.

Tony glances at Knute and then nods.

KNUTE
One thing, though, Natalie. You haven't been activated.

TONY
Activated?

NATALIE
The magic touch.

Knute nods as he looks at the sun going down outside.

EXT. MOUNTAIN SIDE - NIGHT

Shadowy things by the hundreds descend down the mountain towards the lights of Weed.

INT. MOTEL ROOM - NIGHT

Knute is sitting on the bed talking on the phone.

KNUTE
That's right, Susan. We'll hold the meeting on Monday. Make sure Harry has those figures... Well, if he-

Knute stops and cocks his head.

KNUTE (CONT'D)
They're coming!

He abruptly hangs up and redials.

KNUTE (CONT'D)
Tony? Wake up Natalie. Get dressed immediately... No time for an explanation. Come to my room as fast as you can.

Knute hangs up and redials.

KNUTE (CONT'D)
General?... Listen. It's started. They're coming, and I mean now!

EXT. THE EDGE OF TOWN - NIGHT

The things advance towards the town. They reach the first house and a horde of them swarm over it. One breaks a window and enters. Others follow. SCREAMS are heard.

EXT. STREET IN WEED - NIGHT

It's quiet and the streets are empty. Knute drives the SUV as Tony, in the front passenger seat, and Natalie in the back, look anxiously around.

TONY
I don't see anything weird.

NATALIE
You're sure about this, right?

KNUTE
Take my word for it.

They stop as a man runs across the street in front of them. Moments later, a thing races after him.

NATALIE
Oh, my God! They're really here!

Knute stops the car and takes out his cell phone.

KNUTE
Yeah, it's Knute... They're out in force... On its way? Good.

TONY
Who was that and what's on-

They hear more SCREAMS, then some SHOTS. Knute floors it and the SUV takes off. A thing jumps on the hood but is immediately flung off as it hits the windshield, cracking it.

NATALIE
What about these people? We can't just leave them!

KNUTE
It's your safety that's paramount.

A horde of things run out from a side street. Some stop as they see the SUV, SCREECH, they advance on the SUV. Knute puts the car in reverse and hits the pedal. As he looks back, he sees more things coming from behind. He screeches to a halt. Things come at the car from front and rear.

The things reach the SUV and start beating it, trying to get inside. Knute floors the pedal and the SUV hits a bunch of things as it leaps forward. The things SCREAM.

One leaps on top of the car and breaks the side window. It reaches in and grabs Natalie's arm. She SCREAMS. Knute points his finger at it and a bolt comes out, hitting the thing. It disappears.

KNUTE (CONT'D)
You all right?

NATALIE
Yeah. Just get us the hell out of here!

INT. CHURCH OF THE SAVIOR - SIMULTANEOUS

The Reverend Archie walks through the church in his pajamas. He reaches the front door and opening it, sees the things mauling people.

ARCHIE
The gates of Hell have opened!

He rushes back into his office and emerges moments later with a Bible in one hand and a shotgun in the other. As he reaches the door, it crashes open and a thing comes at Archie. He quickly raises his shotgun and fires point blank at the creature. It SCREAMS and flees. Archie runs outside.

EXT. STREET IN WEED - LATER

People are SCREAMING as a policeman shoots at the things. One of the creatures leaps on the cop's back and claws his throat.

The other things keep chasing and killing anyone they get their claws on. Some residents shoot at the things before they're overwhelmed.

The SUV stops and Knute, Natalie and Tony look on at the carnage.

INT. SUV - CONTINUOUS

Tony goes from the front to the back seat and puts his arm around Natalie, trying to protect her.

NATALIE
Where's your bug zapper?

TONY
Yeah, where the hell is... what?

KNUTE
Coming.

INT. CAR - CONTINUOUS

The things see the SUV and rush at it. The SUV is surrounded. Knute shoots his finger at one of the things, and it disappears. He hits another one with a bolt. Windows break. A claw grabs Natalie and starts pulling her from the car as Tony tries to pull her back. Suddenly, a large bolt comes down from the sky and hits a large group of things, evaporating them. Knute zaps the thing grabbing Natalie.

They look up and see the lights of a triangular craft as it beams down energy at the things who disappear in a flash.

KNUTE
Seems to be working as designed.

TONY
You were expecting a... a flying saucer? Can this shit get any weirder?

EXT. IN FRONT OF CHURCH - SIMULTANEOUS

Archie shoots continually at the things.

ARCHIE
Praise the Lord! Back to Hell you demons!

He shoots another one. As he turns around, a thing swings its claws at him. He quickly raises up the Bible, and a claw sticks in it. Archie shoots the thing.

Suddenly, the things start running away. Archie looks up and sees Knute's craft, floating about 100 feet off the ground, firing at the things.

ARCHIE (CONT'D)
Another demon from Hell!

He raises his shotgun and starts pumping rounds into the UFO. One of them hits the bioplasmic cannon. An arc of electricity goes from the cannon to the hull. An on board explosion occurs. The UFO loses power and flops down on top of Archie.

EXT. STREET - CONTINUOUS

Knute, Natalie and Tony look around and don't see any things. So they get out of the SUV and survey the street littered with torn up human bodies.

KNUTE
I can help those still living.

Knute starts checking bodies. Natalie and Tony join him. Soon they give up.

KNUTE (CONT'D)
Looks like they're all dead.

NATALIE
If they wanted us, why slaughter them?

KNUTE
Let's just say they don't make good neighbors.

NATALIE
Are they gone? Back to the mountain, I mean?

Knute is silent and appears to be listening to something.

KNUTE
No. Not yet. They're regrouping.

TONY
I get it. Get taped up and come out for the second half.

NATALIE
You were expecting all this, weren't you?

KNUTE
Yes and no.

NATALIE
Let me get this straight. You used me as bait to draw them out so you could shoot them?

KNUTE
The timing was off, but yes.

Natalie slaps Knute. Tony grabs her.

TONY
Easy, there!

KNUTE
It's not something I wanted to do, believe me. There was no choice.

NATALIE
No choice? What about my choice, damn you? You put me in danger for what? Revenge?

KNUTE
It's not that simple.

Natalie fumes for a moment.

NATALIE
Wait. If this was planned... How'd you know I'd come knocking?

Knute gestures towards Tony, who looks sheepish.

FLASHBACK TO:

INT. RESTAURANT - DAY

Tony is at a table eating. Knute approaches and sits down. Tony SIGHS, then pulls out his pad and pen.

TONY
To?

KNUTE
Knute Love. Save the ink for later, because there's an important matter I need to discuss with you, Tony. It's about Natalie.

TONY
Natalie? Is she- Wait. Knute Love?

BACK TO PRESENT:

CONTINUOUS

TONY
It would be your big break, Natalie.

NATALIE
So you recruited Tony to herd me your way?

KNUTE
Correct.

TONY
I couldn't tell you. Hell, I had to sign a non-disclosure agreement... with penalties. But I swear, he didn't mention any of this shit. He said he just wanted you to write his biography.

NATALIE
You didn't ask why? I'm a nobody.

Tony tries to LAUGH.

TONY
Who am I to look a gift horse in the mouth? The guy's a billionaire!

Natalie slaps Tony.

NATALIE
You fucking lied to me, ass hole.

TONY
Well, excuse me! I just thought I was doing you some good!

Natalie considers it and then calms down.

TONY (CONT'D)
Forgive me?

Natalie gives him the finger. Tony spots a large group of things coming down the street at them.

TONY (CONT'D)
Oh, shit! They're back.

Knute and Natalie look down the street and sees the things coming.

TONY (CONT'D)
Where's that flying thing of yours, Knute?

Knute seems to be listening for a moment.

KNUTE
Well, that was unexpected. Back to the car!

They turn to head for the car when they see a group of things surround it.

NATALIE
Oh, hell!

Tony spots a sporting goods store.

TONY
Come on!

They run to the sporting goods store and climb through a broken window.

INT. SPORTING GOODS STORE - NIGHT

Knute, Natalie and Tony run up to a counter and Knute goes behind where firearms are displayed. He sees the body of the owner lying in a pool of blood. Knute grabs two pistols and hands them to Tony and Natalie, then looks around for shells.

TONY
Say, don't we need to fill out some paperwork... get a permit or some shit?

Knute and Natalie look at Tony like he's nuts.

TONY (CONT'D)
Can't you guys take a joke?

Knute gives Natalie and Tony boxes of ammo.

KNUTE
Know how to shoot?

TONY
I can throw the bomb... Hell, yes, I know how to shoot!

NATALIE
Point and squeeze, right?

KNUTE
Basically. Look, we just need a way to stay alive until morning.

TONY
They only come out at night?

Knute nods.

TONY (CONT'D)
Of course. It's in the rule book.

Tony looks around.

NATALIE
We need a bank vault. That should put some steel between us and them.

TONY
Fuck that. We need to get back to the car and get the hell out of Dodge. That's what we need.

EXT. STREET - CONTINUOUS

They find their SUV and see the tires are punctured.

TONY
Damn. I don't suppose you guys have auto theft skills.

Natalie spots the things coming down the street.

NATALIE
No time. We need that bank vault... Come on. I know there must be one here somewhere.

They run around a corner and see Archie's church with the flying saucer on the ground in front of it. Natalie looks at the crashed saucer.

NATALIE (CONT'D)
So much for the cavalry.

TONY
Can we climb into it?

KNUTE
No. It's an automated drone.

TONY
Well, I suddenly feel like going to church. Who's with me?

INT. CHURCH OF THE SAVIOR - CONTINUOUS

Natalie leaves Archie Groves' office and sits down next to Tony.

NATALIE
No sign of Groves.

TONY
Probably with his wife now.

Tony tentatively takes Natalie's hand. She tries to smile. Tony then looks at the altar.

TONY (CONT'D)
Could be a worse place to die, I guess... Unless you're an atheist.

NATALIE
What is it about all this that seems so funny to you?

TONY
Haven't you heard? Humor's the second best way to relieve tension.

NATALIE
I suppose the best way is-

TONY
Score a touchdown and win the game.

Natalie smiles despite herself. Tony gets up and kneels before the altar, praying. Then he goes to sit by Natalie again.

NATALIE
I didn't know you were religious.

TONY
Neither did I.

NATALIE
So what now?

Tony glances at the altar, then Natalie.

TONY
No harm covering all the bases, right?

Natalie pauses a moment, then goes to the altar to pray. After a while, she returns to sit next to Tony who smiles and kisses her on the cheek.

TONY (CONT'D)
Whatever happens, I will always love you... always.

NATALIE
And I will always love you, my dear, to eternity. But I'm not planning to die. Not tonight.

Natalie turns to Knute.

NATALIE (CONT'D)
Well, you got us into this mess. Can you get us out?

KNUTE
We'll see. I'm the fire hose, not the hydrant.

They hear scratching at the front door.

TONY
Oh, shit. Here comes the pass rush.

Knute looks at Tony and Natalie.

KNUTE
I hope you know that I never meant this to-

NATALIE
I know.

KNUTE
I do love you, Natalie. Always have. I wish we had had more time together.

Natalie nods and tears up. She gets up and hugs Knute, then sits again and suddenly looks like she's listening to something.

KNUTE (CONT'D)
Your pistols are loaded, right? Safety off?

Natalie, distracted, and Tony nod.

KNUTE (CONT'D)
Good. Just try not to shoot each other... Or me.

They hear louder banging and scratching at the front door.

TONY
If this were a Hollywood movie, all we'd have to do is find the queen and whack her.

KNUTE
There is no queen. It's a collective.

TONY
So it's all for one and one for all?... Or was it the other way around?

Natalie smiles. The banging on the doors gets even louder. They hear a splintering sound as the front door starts to break.

NATALIE
Damned party crashers.

Tony aims his pistol at the door just as it breaks open and a bunch of things rush in. Tony fires repeatedly as the things SCREAM. Knute shoots bolts at them, while Natalie sits frozen with eyes closed. Tony notices.

TONY
Shoot, damn it!

More things rush into the room. One slashes Tony, making him drop his pistol. Knute zaps it. Another leaps on Knute's back. Tony picks up his pistol and shoots it. Suddenly, Natalie stands up and puts her finger on the center of her own forehead. She starts to glow brightly, filling the room with light. The things stop and stare at her, then madly rush out the door.

LATER

Tony, who is bleeding from a gash, looks at Natalie.

TONY
What's with the glow?

NATALIE
My new makeup. Like it?

Tony leans over and kisses her.

TONY
Thought it was just 'cause you're such a hot babe.

KNUTE
Let me take care of that wound, Tony.

Knute puts his hands on Tony and the wound heals.

TONY
Neat trick. My team could use you if you're not too busy with billionaire shit next season.

Knute goes to the door and peeks out. He sees a horde of the things milling around the church.

KNUTE
Looks like my girl's keeping them at bay. We should be good until dawn.

Tony joins Knute at the door and looks out at the horde of things milling about.

TONY
Hostile crowd. Worse than a road game in Philly. On second thought, nothing's worse than Eagle fans.

KNUTE
That mob might be.

TONY
Doubt it.

Tony looks out the door.

TONY (CONT'D)
Oh, fuck me. Look at that.

EXT. STREET IN FRONT OF CHURCH OF THE SAVIOR - CONTINUOUS

The things separate as a large pack of werewolf looking creatures approach through the street littered with dead bodies. Some stop and sniff corpses before taking a bite. Standing about eight feet tall, they have hairy human bodies, large claws and wolfish heads. The dog-men see Knute's downed saucer and stop to cautiously approach it, sniffing.

INT. CHURCH OF THE SAVIOR - CONTINUOUS

Natalie joins them at the door and looks out.

KNUTE
Did I mention they might have allies?

TONY
Don't tell me there's a full moon tonight.

KNUTE
Some people call them dogmen.

TONY
You've heard of these puppies? Does sun light affect them?

Knute shakes his head.

TONY (CONT'D)
Think a lead slug will?

KNUTE
Guess we'll find out.

TONY
Thanks for the warm and fuzzy, Knute. I'm comforted.

EXT. STREET IN FRONT OF CHURCH OF THE SAVIOR - CONTINUOUS

The dogmen SNARL and, leaving the downed saucer, start towards the church followed by the horde of insect-like things.

INT. CHURCH OF THE SAVIOR - CONTINUOUS

Tony, at the door, fires a shot at the dogmen. It has no effect.

TONY
Damn. Either I missed or... or, looks like we're dog chow.

Knute looks expectantly at Natalie, who appears to be meditating. She opens her eyes, looks up and nods.

NATALIE
Who was it that said the best defense is an offense?

Natalie heads out the door.

EXT. STREET IN FRONT OF CHURCH OF THE SAVIOR - CONTINUOUS

Knute follows her. Tony runs after them and catches up with Natalie. He grabs her arm.

TONY
Whatever you're doing, don't!

Looking grim, she shakes him off and stands in front of the church looking at the dogmen who stop and SNARLING, cautiously approach.

TONY (CONT'D)
She knows what she's doing, right?

KNUTE
Of course. Trust me.

Tony looks dubious as the dogmen tentatively close in.

NATALIE
Go to hell!

Natalie starts glowing brilliantly. The things SCREECH and back off as the dog-men HOWL. Suddenly, Natalie raises her arm and points at Mount Shasta. Seemingly, nothing happens. Then a swirling, luminescent cloud appears.

A large fleet of flying saucers suddenly emerges from the cloud. The things, SCREECHING, start scrambling in all directions as the saucers swoop down and start zapping them. The dogmen turn around and run. A saucer follows, hitting them with energy bolts.

TONY
Holy shit! Who are these guys? Yours, Knute?

Knute, looking perplexed, shakes his head.

KNUTE
Guess we have allies, too.

INT. CHURCH OF THE SAVIOR - LATER

They all sit at the altar.

TONY
Think they're all gone now?

Knute appears to be listening, then nods.

KNUTE
They're gone.

NATALIE
Good thing I have friends in high places.

KNUTE
I confess I'm surprised. Not what I expected.

NATALIE
Opening a portal is nothing. Wait until you see what Astrid can do... That's what I call my baby.

LATER

Knute and Natalie watch as Tony prays at the altar. Then Tony joins them.

NATALIE
Looks like you have friends in high places, too.

Tony looks up at the altar.

TONY
Just giving thanks. Hey, I'm a fan of the big guy now.

KNUTE
Clean up and rescue should be here soon. My people, too, of course.

TONY
How will they explain all this?

KNUTE
They won't. It didn't happen.

Natalie goes out the front door of the church and looks at the dead bodies lying around. Knute and Tony follow.

NATALIE
Didn't happen? All that?

EXT. CHURCH OF THE SAVIOR - CONTINUOUS

Surprised, they see a man and woman emerging out of the dark. It's Sean and Sandra, who look in their late 40's. They stop and look at the dead bodies.

SEAN
Hell. Never thought I'd see this kinda shit again.

NATALIE
Again?

SEAN
The war.

Sean looks up at the sky.

SEAN (CONT'D)
That was quite a show, lady. Talk about calling in air support.

Sean puts out his hand for a shake.

SEAN (CONT'D)
Fiona told us we'd find you here. Sean's the name. Sean O'Leary. This classy lady is my wife, Sandy.

INT. CHURCH OF THE SAVIOR - LATER

Everyone sits around the altar.

SEAN
So that's the story. Swear to God, I ain't making this shit up.

NATALIE
So you got Mom that modeling gig at Shasta? Not just a coincidence, then.

SEAN
Guy owed me a favor. I fixed his... his... flagpole, if you get my drift.

NATALIE
But you were supposed to be dead. Both of you.

KNUTE
That was just your assumption.

NATALIE
One you wanted me to make.

Knute nods.

KNUTE
It was all Fiona's plan.

NATALIE
Fiona's?

SEAN
Yeah, she hatched it. We're just worker bees.

FLASHBACK TO:

EXT. FAIRYLAND - DAY

Sean and Fiona lie in the grass after having sex.

SEAN
Holy mackerel! If I thought the grub was good...

FIONA
My pleasure... I did mention there are some other things I need from you, though.

SEAN
Whatever you got in mind, ain't likely to beat this.

FIONA
Love and war, Sean. You've had the love, now it's time we go to war.

Sean sits up, alarmed.

BACK TO PRESENT:

CONTINUOUS

KNUTE
So Mom was to move back home and then-

SEAN
We'd amscray to the bunker and wait out the war if things got rough.

TONY
Bunker?

SANDRA
That's what he likes to call Fairy land... And as it turned out, yeah, things got rough. Damned rough.

FLASHBACK TO:

EXT. SANDRA'S HOUSE - NIGHT

Sandra is unloading groceries from the back of the pick-up, when she hears CLICKING. Turning around, she sees a group of bugs who SCREECH and attack her. Sean comes running out the door and zaps them, but Sandra's lying on the ground bleeding. Sean applies his hands and heals her.

BACK TO PRESENT:

CONTINUOUS

SEAN
Anyway, we'd come out again after our boy crushed the enemy. Wouldn't matter how long it took. We'd look the same.

KNUTE
Well, you know what it took to win this battle.

NATALIE
Lying, manipulating, deceiving.

Knute manages a wan smile.

KNUTE
That's war. Believe me when I say I wouldn't have used you for bait until you were ready.

NATALIE
As a weapon.

KNUTE
That and pregnant. It's our next generation they really fear... Your daughter is a game changer.

TONY
Like me and winning drives.

Natalie smiles and gently slaps Tony on the head.

TONY (CONT'D)
Damn. Another concussion!...

Knute goes to a window and looks up at Mount Shasta.

KNUTE
Volcanoes produce electromagnetic and gravitational wave phenomena. But it's the intense scalar energy from Shasta that facilitates the bleed-through of other dimensions into this one.

NATALIE
He means portals. Like the one I opened.

KNUTE
Shasta's not the only place, of course. There's a worldwide increase in reports of paranormal creatures, cryptids, if you will.

TONY
So this isn't game over?

Knute shakes his head.

INT. CAR - DAY

Tony and Natalie ride in silence as they look at the scenery.

NATALIE
Sorry I didn't ask, but is the name Astrid okay with you?

Tony doesn't say anything.

NATALIE (CONT'D)
It's old Norse. Means divinely beautiful.

TONY
Nice. I like it... Look, I lied to you once... I can't lie again.

Natalie looks surprised.

TONY (CONT'D)
I never got it on with Fiona... Knute called the play. Even my going to Shasta... without you knowing he set it up.

NATALIE
What the hell? So Knute just wanted me to assume you're the father?

TONY
That's not the worst of it.

NATALIE
You're not saying... Pull over. Now.

Tony pulls to the side of the road and stops.

NATALIE (CONT'D)
Out with it, damn you!

TONY
You guessed it. Knute is Astrid's father, not me. Anyway, that's what Fiona said. She filled me in on the whole enchilada.

NATALIE
I don't understand. Why would...

TONY
Fiona said it would creep you out to be carrying her baby by your own father, so they had to make it seem like... Well, you know. Classic trick play. Of course, I wasn't to say a word to you.

NATALIE
Why the hell did you go along with this whole scheme?

TONY
Concussions. In the long run... Let's just say I wouldn't be the same person... Well, anyway, Knute said we could help each other. Didn't need a lawyer to know what that meant.

NATALIE
Turn around. I need to have some words with Daddy... right after I kick you both in the balls.

FADE OUT.