

THE CREATURE OF LOST LAKE:
USING CONTEMPORARY HORROR CONVENTIONS TO DEPICT
A SOCIETAL FEAR OF NOSTALGIA

by

ERIC WILLIAM MCDEVITT

A THESIS

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Approved: Alissa Phillips Senior Instructor
Primary Thesis Advisor

In this thesis, I have attempted to recreate the symbolic power present in my favorite horror films through a screenplay of my own. I was interested specifically in my own fear of regression and holding on too tightly to the past and saw a universal quality to this fear. In the same way, I was afraid of moving on from everything that I've known, my hometown, my parents, and my friends from home, people are generally afraid to move on from the past to something potentially better. Whether it's your parents love for music from when they grew up, certain political groups holding tightly to traditional values from the past or in my case an adult too afraid to grow up, it can be so much more comfortable letting yourself get attached to the past rather than learning a new way to push forward. When I thought about how this feeling could be applied to a horror film, I started to see the violence in this attachment. By forcing yourself to hold onto the past for comfort, you are killing the person that you could be to save the person you used to be. The Creature of Lost Lake is addressing this violence through the protagonist's obsession with the titular creature of Lost Lake. The protagonist, Jaime, has been obsessed with this creature since he was a little kid and now returning home for the first time since leaving for college, it is time for him to confront his past. Jaime's reunion with this creature causes him to regress as he begins lying, stealing and hurting the people he loves. Jaime wants so badly to feel like a kid that he risks

throwing away everything he has become in the process. The creature in the film reflects Jaime's obsession with his childhood, while also being a great vessel for genre tropes like the first kill, jump scares, and the creature's very presence as a monster, evoking creature features from past generations. Through *The Creature of Lost Lake*, I have taken everything I have learned over the last four years about cinema, horror, and screenwriting to write a horror film that uses the tropes of the genre to accurately depict the violence within an unhealthy attachment to the past.

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Methodology

I chose to write a feature length horror screenplay because I was interested in the challenges that came with working within genre, as well as the longer form of feature length scripts. Writing within genre can be difficult because it requires an understanding of said genre to effectively replicate it, but because horror is my favorite genre of film, I chose to commit to the horror genre. The choice to write a feature length script, which generally are around 90 pages in length, came about because throughout my time in the Cinema Studies program I had never had the chance to write any scripts longer than 10 pages. This project then became the perfect opportunity to test the skills I had acquired over the last four years and see if I could complete a script of this length. For this process I used the screenwriting software Final Draft, which is the industry standard for screenwriting that I had grown familiar with through my courses.

My process for completing this screenplay began in Fall term of 2024, within my Advanced Screenwriting course. This course was designed to help students complete a detailed outline of a feature length script, as well as write the first act of the script, which is usually around 30 pages. I completed three different drafts of my outline for THE CREATURE OF LOST LAKE, which involved feedback from my professor, Masami Kawai, my classmates and my own revision process between each draft. My final outline was 13 pages long and mapped out every major story beat that would be featured in the finished script. After finishing Advanced Screenwriting, I used my outline to continue to work on THE CREATURE OF LOST LAKE in preparation for my thesis defense.

For my screenplay I applied classical screenwriting structure, which means I used a three-act structure and stayed close to the structure outlined within these three acts. As I was taught in both Beginners Screenwriting and Advanced Screenwriting, classical screenwriting structure

requires an inciting incident, a leap into the unknown, obstacles that lead to a midpoint that increases the stakes for our protagonist, more obstacles, the protagonists' rock bottom, and then a climax and resolution. While I am simplifying classical filmmaking structure here, the point is, this rough structure has been used for screenplays since the inception of cinema, and by utilizing this structure for my own screenplay, I was able to gain a deeper understanding of the effectiveness and universality the structure provides.

Literature Review

For my literature review of my thesis, I split up my research into three sections; studying script structure, reading previous scholarship, and reading the scripts that have inspired THE CREATURE OF LOST LAKE. The books I read to gather a better understanding of screenwriting form are *Story* by Robert McKee and *Save the Cat* by Blake Snyder. These books helped me when writing my thesis because they strengthened my understanding of classical script structure which helped me to write an effect horror script. *Story* was required reading for my Advanced Screenwriting course, which was the course that I began writing this script in. While I had learned about classical script structure in my Narrative Production and Beginner Screenwriting courses, *Story* helped me to understand feature length screenwriting. Before *story*, I had only ever worked with classical script structure in the context of short 5–10-page scripts, but Robert McKee’s *Story* allowed me to better understand structure in the context of feature length scripts, generally spread out over 90 pages on average. The biggest take away from this book was how to apply an effective three act structure within a feature length film, and this structure helped me when outlining the story of THE CREATURE OF LOST LAKE. *Save the Cat* taught me about story pacing and how to make the events within my story propel the plot forward without ever becoming dissatisfying for audiences. Blake Snyder’s book taught me how to create an effective midpoint in a script through a raising of the stakes and an increase in pace. The book also emphasizes the importance of a “lowest point” before the third act of a script that puts the protagonist in their most vulnerable state, which became a really important part of my protagonist’s journey. These are just a few of the crucial pieces of screenwriting structure that I was able to employ within my screenplay thanks to *Save the Cat*.

The scholarship I read in preparation for my thesis were *Cannibal Holocaust, realist horror, and reflexivity* by Neil Jackson, and *Horrors of Society* by Brooke Lilek. *Cannibal Holocaust, realist horror, and reflexivity* breaks down the societal implications of a what is generally regarded as a “low brow” exploitation film, *Cannibal Holocaust*. This article describes how the realistic depictions of the gore within the film not only play into the tropes of the genre the film belongs too but also creates a commentary about how audiences interact with gore within the horror genre. Understanding how *Cannibal Holocaust* creates its commentary through its use of genre tropes played a big part in helping me develop my own commentary using different tropes from the same genre. *Horror of Society* by Brooke Lilek addresses the generational presence of commentary within horror more broadly than the previous article by doing a close analysis of both *Poltergeist* (1982) and *Poltergeist* (2015). The article makes the claim that both films are the result of a growing societal fear of technology invading the home, and because they were made in different decades about the same fears, Lilac believed that comparing the two can reveal valuable information about how these fears are developing. In the case of *Poltergeist* (2015), the fear of technology invading the home has only strengthened since 1982, which means that despite the films status as a remake, it is addressing a completely different cultural landscape. This article revealed how powerful horror films can be as a time capsule from which they were made, showing the cultural insight contained within both *Poltergeist* (1982) and *Poltergeist* (2015).

Lastly, some of the scripts I studied in preparation for my thesis were *Godzilla* (1954) written by Shigeru Kayama, Ishirô Honda, and Takeo Murata, *It Follows* (2014) written by David Robert Mitchell, and *The Invisible Man* (2020) written by Leigh Whannell. I chose these three scripts because they all effectively create societal commentary through the tropes of the

horror genre. *Godzilla*'s use of a skyscraper sized monster to depict the unimaginable fear and trauma that resulted from the nuclear bombings of both Hiroshima and Nagasaki in Japan, was of great interest to me. The Japanese people were able to make a film about the horrific acts the US had committed against their country without upsetting the US, because of their strategic metaphorical use of the Godzilla monster. Analyzing this script taught me how much power storytelling can hold for audiences and understanding how this metaphor was built within the *Godzilla* script allowed me to better understand how I was building my own metaphor within THE CREATURE OF LOST LAKE. Analyzing *It Follows* and how it creates its commentary about societies fears of mortality and intimacy taught me about how to resolve a film in a way that is satisfying within its themes. The film follows Jay who, after having sex with Hugh, her current boyfriend, begins to be followed by a shape shifting entity bound on killing her. While Jay's experience with intimacy is what causes her to be "cursed," it is not until Jay and Paul, Jay's love interest, have sex and are able to work together to stop the entity that she confronts this fear of intimacy. This film's conclusion and how it forces its protagonist to confront their fear or their "curse" head on was a big inspiration for the end of my film. Finally, I read and analyzed *The Invisible Man* because I was interested in how the film re-contextualized the horror icon of the invisible man, to create a story about domestic violence and trauma. While the invisible man as a character within film history is almost 100 years old, this film shifts the character to be a symbol of trauma for the protagonist, Cecilia. Instead of the invisible man being the protagonist of the film, the invisible man is the protagonist's abusive ex-boyfriend, Adrian, and because of his invisibility, even though Cecilia can't see him, his presence is felt throughout the film.

This re-contextualization of a timeless character to tell a story about the long-lasting mental impact of abuse was useful as a reference for my own re-contextualization of a different classic monster, the creature from *Creature of the Black Lagoon* (1954).

Artist's Statement

I chose to make THE CREATURE OF LOST LAKE a horror film because I had found so much comfort within horror movies over my last four years at the University of Oregon. It was a genre of film I had grown very familiar with and had developed a strong attachment to. Often at school, horror movies were the best way for me to deal with home sickness or loneliness. When I watched a horror movie, I could always remember how it felt to be a kid watching a horror movie in my childhood bedroom. Moving away from home and coming to a new town with a completely new set of faces is a hard experience for anybody, but the hardest part for me was going back home after leaving. I found myself feeling out of place in the only place I had ever called home. Watching horror movies in my childhood bedroom didn't feel like I had remembered it, and my sister's room was empty due to her moving away while I was at school. I started to feel like I would never belong anywhere in the same way I did when I was a kid and that scared me. I wanted that time I spent at home to feel exactly how it did before I left, but that wasn't possible because I had changed. I had grown a lot living away from home, I had made new friends and got used to new routines. To feel as though this new person I had become no longer fit into the place I had grown up left me feeling as though I belonged nowhere. This was the primary inspiration for THE CREATURE OF LOST LAKE, to try to put this feeling of desperately gripping onto my own past into a story that others could hopefully relate to and see themselves in.

I knew I wanted Lost Lake to feel out of time, like the town itself had been left behind from a bygone era, and the primary inspiration for this location was the town of *Twin Peaks* from the cult television series of the same name created by David Lynch and Mark Frost. The town of Twin Peaks is full of kooky towns people that are rooted in decades of American archetypes, and

the town itself is a representation of bygone American ideals. From the retro establishments such as, the Double R Diner, the Great Northern Hotel or the Roadhouse bar, the town feels like it was ripped right out of the sixties. This creates the perfect setting for *Twin Peaks*, as the show examines the contradiction between the tragedy at the center of the show, the death of Laura Palmer, and the shows American Traditionalist aesthetics. When I started to think about where I wanted THE CREATURE OF LOST LAKE to take place, I liked the idea that while Jaime, the protagonist, is latching onto the creature from his past, the town of Lost Lake was latching onto ideals and aesthetics from the past as well, like the town of Twin Peaks.

This brings me to the people of Lost Lake, most of which feel similarly stagnant in an area stuck in time. When Jaime returns to Lost Lake after being gone for almost a year, the people haven't changed. This further adds to the feeling that Jaime is out of place as Lost Lake is just how he left it and the people are acting how he remembered them, but things don't feel like they used to. Both Patrick and Linda, Jaime's parents, seem detached to Jaime upon his arrival, as they show no interest in learning about who Jaime has become, yet openly praise him for changing. Side characters such as Sandy from the Lost Lake Diner or Officer Gardner are similarly disinterested in acknowledging the new person Jaime has become. This creates a difficult situation for Jaime as it feels as though he is being forced to become the person he used to be, which leads to Jaime's regression into old habits involving the creature. The last character I wanted to mention was Jaime's sister, Laura. Laura, whose name is my most direct reference to *Twin Peaks*, acts as Jaime's anchor throughout the script. Laura knows Jaime better than anyone and understands that the best thing for Jaime is to get out of Lost Lake and try to move on. Laura stands out within the town as someone who isn't trying to get Jaime to fall back into old habits like Patrick, or Sandy, but also genuinely cares about the person she knows he can become. As

someone who has always been very close to my older sibling, I believe the total understanding and undying support that can come from the person who grew up alongside you is a perfect reason to keep going when you have reached rock bottom. In Jaime's case, near the end of the script, when he has lost all sense of rationality in the pursuit of the creature, it isn't until his decisions put Laura's life at risk that he chooses to give up his chase.

Finally, I wanted to talk why I felt horror was the best genre to tell this story. I wanted Jaime's regression to feel violent, because destroying the progress you've made as a person to feel like a kid again should be brutal and upsetting. This violence translated well to the horror genre and when I started writing about Jaime's obsession I was inspired by films like *The Invisible Man* (2017), that similarly uses the film's "monster" as a metaphor for the character's inability to move on. When I think about the horror genre I think about monsters and vile killers that stalk the protagonist, and it made sense to me that Jaime would feel stalked by this creature. His obsession with the town and with his past life leads him to constantly look for an answer to why things feel off, and it seemed fitting to have this feeling manifest itself physically as something Jaime believes could always be lurking in the forest, waiting for him to find it. The horror genre is perfect for this script because I want readers to feel Jaime's fear, so they understand what he is willing to put himself through to feel like a kid again.

THE CREATURE OF LOST LAKE

Written by

Eric McDevitt

THE CREATURE OF LOST LAKE

EXT. LOST LAKE BEACH SOUTH - DAY

A sign reads:

"LOST LAKE BEACH SOUTH"

JAIME (12) creates a sand castle with his sister LAURA (11) while their parents, PATRICK (51) and LINDA (41) watch.

PATRICK

Okay you two, time to pack up
we're gonna head home now.

LAURA

Coming!

Laura runs straight to the car but Jaime remains planted in the sand, shoveling sand on his legs.

LINDA

Come on Jaime, we don't have all
day!

The sand on the beach by Jaime's legs shifts, revealing a slimy grey webbed hand that grabs Jaime as he tries to stand up, causing Jaime to fall and crack his head open on a rock. Stark red blood drips down the side of the rock, seeping into the dry sand beneath it.

TITLE CARD: SEVEN YEARS LATER

INT. JAIME'S UCI DORMITORY - DAY

Jaime is sitting at his desk on his computer. Jaime is a 19 year old man who appears very uncomfortable in his own skin. He has struggled his whole life to figure out who he really is and college has been the first time his sense of self has been solidified in any meaningful way. Across from Jaime's desk is his roommate Logan (19), who is laying on his bed and bouncing a tennis ball against the wall above Jaime's bed.

JAIME

I don't think you understand how bad I need this apartment next year.

LOGAN

I think I get it man, I'm just not seeing why you have to do that right now, you have plenty of time.

JAIME

If I don't find something now I might have to go home for the summer.

Logan stops bouncing the ball and shifts to look at Jaime.

LOGAN

What's wrong with that? Don't you have friends at home?

Jaime looks uncomfortable with this question and slightly turns away from Logan.

JAIME

Yeah I mean of course I have friends. Lost Lake is just a complicated place.

LOGAN

Explain it to me.

Jaime turns away from his desk and looks at Logan.

JAIME

Being there feels like watching a rerun of a show that I've grown to hate. Or like I'm stuck in some Kafka play and no one will talk to me normally.

LOGAN

What the fuck does that even mean?

JAIME

This Jaime, the Jaime you know, is a different Jaime than Lost Lake Jaime. Here I'm smart, I'm funny,

I have friends and people who like me. In Lost Lake, I'm a ghost.

Logan can sense that he has pushed too hard.

LOGAN

You're a ghost. Got it. Well how are the apartments looking for next year?

Jaime pulls up an apartment on his computer that he'd been looking at.

JAIME

I found a couple good options, this looks like my best bet. It's right next to the MU, I think I'm gonna walk over there, check it out.

Jaime closes his laptop shut.

INT. Apartment Building Lobby - Day

Jaime enters the lobby of a modern apartment building and excitedly walks up to the large desk in the center of the lobby.

JAIME

Hi, I was hoping to look at one of your apartments for next year?

The receptionist at the desk looks at Jaime and then places a sign on the desk that reads:

ALL APARTMENTS FOR THE NEXT LEASE SEASON SOLD OUT

JAIME

Come on I just saw the listing on your website.

The receptionist does not react to this comment.

JAIME

Please I really need to find a place before the summer, there's gotta be something open.

Despite Jaime's pleas the receptionist refuses to look at

him. Jaime gives up and walks away.

EXT. Anteater Crossing Condos - Day

Jaime walks up three flights of stairs and knocks on an apartment door.

OLD WOMEN
WHO IS IT!

JAIME
It's Jaime! I called about the
open room for next year.

OLD WOMEN
Oh Jaime!

The old woman (86) opens the door and a cloud of cigarette smoke escapes from the apartment.

OLD WOMEN
Come on in! I was just tidying up.

Upon entering Jaime notices the state of the apartment, 5 cats sprawl across the living room, and all of them look like they've been fed 3x the proper amount for multiple years.

OLD WOMEN
Oh look at me being rude, I forgot
to introduce you! This is Rachel,
Ross, Monica, Phoebe, Joey and...

The women scans her apartment.

OLD WOMEN
Chandler must be around here
somewhere! He likes to hide. Feel
free have a look around.

The kitchen looks empty, upon opening the fridge Jaime discovers that it is also empty.

OLD WOMEN
I usually don't keep food around,
it always goes bad before I can
get to it. The sweet boy

downstairs usually brings me food
a couple times a day.

Jaime closes the fridge.

JAIME

Can I see my room?

The woman takes Jaime to the empty room and in the center
of the room lays a large black cat.

OLD WOMEN

Here's where you'd stay, nobody's
been in this room for months. OH
MY GOD CHANDLER!

Jaime backs up against the wall and covers his mouth with
his hand. The woman tries to wake the cat but it appears to
be dead.

OLD WOMEN

Stay with me Chandler.

JAIME

I'm so sorry I totally forgot I
have a dentist appointment today.
I need to leave.

Jaime rushes out of the apartment, taking a big deep breath
as soon as he makes it outside.

INT. EMPTY APARTMENT - DAY

A door knob turns to reveal a cramped and hollow studio
apartment with tall ceilings. Jaime enters the room,
followed by SHANE (32), the building's manager, he is
giving Jaime a tour.

SHANE

The studios are our cheapest units
because of their size, but what
they lack in space they make up
for in personality.

As Shane says this he opens a cabinet and the door
immediately falls off, hitting the floor with a loud bang.

JAIME

As long as it's got four walls and a ceiling I'm not picky. Beats moving home for the summer.

SHANE

Where's home for you?

JAIME

Oregon. Lost Lake, Oregon.

SHANE

Oh Lost Lake, I think I saw something in the news about a bigfoot sighting there?

JAIME

It wasn't bigfoot but yeah that was us. Those stories are the only important thing that ever came out of that shithole. So, how much are you asking for this place?

SHANE

Well as I'm sure you know this is a great location, so you're looking at 2500 a month. Plus utilities.

Jaime turns away from Shane for a moment, he shuts his eyes as they begin to swell with tears.

JAIME

Oh alright. Ya know what I'll take it.

SHANE

Great! I can get the paperwork printed toda-

Jaime's X-Files ringtone goes off in his pocket. He pulls his phone out of his pants pocket, it's his mom.

JAIME

I'm really sorry Shane, I gotta take this.

SHANE

No worries! I'll be right here.

Jaime steps into the hallway and leans against the wall outside of the apartment. He answers the phone.

JAIME

Hey mom. Is everything okay?

LINDA

Jaime, it's great to hear your voice. Oh yeah everything is totally fine.

JAIME

I'm kind of in the middle of something mom.

LINDA

Well don't let me keep you, I was just calling because you got an invitation in the mail. Looks like it's for a funeral.

JAIME

A funeral? Are you sure it's for me?

LINDA

It's got your name on it and everything! Looks like it's for the young lady they just found on the shore, says here her name was Madeline. Did you know her?

Jaime sinks to the floor and places his head in his hands. He begins to tear up.

LINDA

Says the funeral is this Friday. You really should come down, it doesn't look good to miss a funeral. Plus we'd love to see you.

Jaime's tears pick up but he muffles them so his mom won't hear it over the phone.

INT. JAIME'S UCI DORMITORY - MORNING

A string of photos of Jaime and various friends from the

past year are hung up above Jaime's bed. Jaime is packing his bag for the weekend trip home. Laura and LOGAN (19), Jaime's roommate enter the room laughing.

LAURA

Oh you have no idea, you know he used to walk around our high school in this dusty trench coat, carrying around these blurry polaroids of trees that he used to take all the time. Believe me you wouldn't have even recognized him.

LOGAN

Jaime I had no idea you used to be such a detective.

JAIME

Can you guys stop flirting and help me pack? You guys wanna go to the mall before we hit the road? There's a new hobby store I want to check out, I've heard they have great figurines.

Laura sit's on Jaime's unmade bed.

LAURA

Jaime I told Mom I'd get you home in time for the funeral and we have a long drive ahead of us.

JAIME

Okay yeah sure. What about breakfast, Logan you got time for a quick pancake house visit?

Logan chuckles and makes eye contact with Laura, she must have warned him that Jaime wouldn't want to leave.

LOGAN

Sounds like y'all need to be getting out of here. Let me help you get this stuff to the car.

Logan and Laura pick up Jaime's bags and walk out the door.

Jaime hangs back in the room and looks at the walls of photos and his made bed, reminding himself that they would all be waiting for him when he got back.

LAURA

Come on Jaime, we gotta go.

Jaime grabs the last bag and walks out of the room, closing the door behind him.

EXT. LAURA'S 1995 4RUNNER - DAY

Jaime picks at his teeth and sings along to a David Bowie song on the radio. Laura is driving and Jaime is holding on to the door handle, he never got used to her driving. The two of them have made it to Oregon. Jaime breaths on the window and draws a figure in the fog. The figure foregrounds a dense dark forest.

JAIME

So how are things at home? How's senior year?

LAURA

Oh you know, pretty much all the same except I don't have you there to embarrass me all the time.

JAIME

Haha. That's all you got? It's your senior year, shouldn't you be skipping class and getting arrested for drinking in the park?

LAURA

Oh just like you did your senior year?

JAIME

Whatever.

Jaime faces the window, avoiding Laura's eye contact.

LAURA

But seriously things have been fine. Just happy to be graduating soon so I can get out of Lost Lake like you did.

JAIME

I'm excited for you. It's so much different outside of Lost Lake. The whole town feels like a wax museum compared to California.

LAURA

I bet. Hey that reminds me, some of the geeks from your photography club started a folklore creatures club. The principle has to attend their meetings because apparently they were starting to scare some of the freshman.

JAIME

I'm glad to know someone's carrying the torch.

Jaime laughs at his own joke and messes with the radio.

EXT. LAURA'S 1995 4RUNNER - DAY

Laura's silver 1995 4Runner drives past a large sign NOW ENTERING LOST LAKE. The streets are painted with a thin sheet of rain and a soft haze envelopes the scattered restaurants and mom-and-pop stores. Pine trees tower over the streets between the separated parts of town. Many buildings on the main street appear to be under construction. The two pass the LOST LAKE POLICE STATION where Jaime worked as a receptionist and OUT OF THIS WORLD ANTIQUES, a small second-hand store surrounded by cutouts of Big Foot, the Jersey devil, and other folklore creatures, with more in their storefront window. They pass a street pole with Madeline's missing sign on it.

EXT. JAIME'S CHILDHOOD HOME - DAY

Jaime and Laura pull into the driveway of their childhood home. The two of them exit the car but Jaime stops before he walks to the front door.

JAIME

Are mom and dad mad at me for what happened last summer?

LAURA

Jaime.

JAIME

No I know it's just, um. I didn't think about how hard it would be to see them.

LAURA

They forgot all about it. Seriously, they're really excited to see you.

Laura gives Jaime a hug, he begins to cry into her shoulder.

LAURA

It's going to be alright Jaime.

Jaime gets himself ready to go in.

LAURA

Oh heads up dad did change your room into a weight room, but your bed's still in there.

JAIME

Great.

INT. JAIME'S HOME FOYER - DAY

Jaime and Laura enter the their childhood home. The white walls are covered in Sears style family photography. Jaime looks closer at a photo of his family and him.

JAIME

I can't believe they put some of these up. I look like I want to die.

LAURA

That's what we thought too but Mom felt bad not having any photos of you up.

Jaime and Laura walk into the living room of their house where Patrick (58) and Linda (48) sit in matching recliners, they seem anxious to see Jaime.

LINDA

Jaime!

Patrick and Linda slowly put down their HOOK, LINE & SINKER fishing magazine, and local newspaper, respectively. Linda stands up and runs to Jaime and gives him a big hug.

LINDA

I was starting to think you'd forgotten about us.

PATRICK

Thank god you're here, I was starting to get hungry.

Patrick stands up and walks over to Jaime and Linda. When Jaime and Linda stop hugging Patrick opts to shake Jaime's hand instead.

LAURA

What he meant to say is that he missed you.

PATRICK

He knows I missed him, of course I did. He's my only son for god sakes.

LINDA

Sweetie lets get your stuff up to your room and get you settled in. I must warn you we did do a bit of redecorating, your fathers been really into his weights recently.

JAIME

I heard.

LINDA

Hey after the funeral today we're going to pick up Max and get dinner just where you requested.

JAIME

Max is coming? I should have told him I was coming home.

LINDA

That was all taken care of,
figured you were busy.

JAIME
Thanks Mom, I appreciate it.

INT. JAIME'S BEDROOM - NIGHT

Jaime enters his childhood bedroom and it is aggressively desolate. All that remains is a set of dumb bells, a yoga mat and his twin bed with the same comforter Jaime had had since he was ten. Jaime walks through the room like a ghost, slowly dropping his duffle bag and back pack on the cold hard wood. Jaime runs his hands over the wall, noticing the new coat of grey paint that went over the once blue walls. Jaime approaches his barren desk, holding nothing but a photo of Jaime and his family on the Lost Lake coast when he was 12, the same beach from the first scene. Jaime opens his closet door to reveal a large number of posters, old pictures, and ripped diary pages stacked up and shoved haphazardly into the closet, along with boxes of THE CREATURE t-shirts and memorabilia. Jaime unpacks his bags into his dresser and lays down on top of all of his bedding, noticing a scratch in the wall that survived the repainting that reads "J + M".

INT. Jaime's Bedroom - Day (Later)

Jaime pulls his shoes on and straightens his tie. His suit is too big for him, it must be his father's.

LINDA
Jaime!

JAIME
I'm coming!

Jaime runs out of his room and down the stairs.

INT. Jaime's home foyer - Day

When Jaime enters the foyer none of his family is dressed.

JAIME
What's going on, aren't you guys
coming too?

LINDA

Sorry Jaime, we didn't know her,
we thought it wouldn't be right.

PATRICK

Hey but we're going to drop you
off and we'll pick you up right
when it's over.

Jaime looks defeated but heads to the car anyway.

INT. Lost Lake Church - Day

Jaime enters the church where the funeral is taking place.
Very few people are in attendance, only the first two rows
are full. Jaime takes a seat in the very back row and
Barbra (Madeline's Mother, brunette, 47) approaches him.

BARBRA

Jaime right? Madeline used to talk
about you all the time.

JAIME

Really? We hadn't talked in a
while. I'm so sorry for your loss.

BARBRA

Me too.

An awkward silence occurs as Jaime looks at the floor,
avoiding eye contact.

BARBRA

Hey I actually have something for
you.

JAIME

No, no, it's really alright.

BARBRA

It's something of Madeline's, I
think she would have wanted you to
have it. I'll be right back.

Barbra walks off and Jaime notices Officer Gardner speaking
with an attendee in the back corner of the church. Barbra
comes back with a 35-millimeter Canon film camera.

BARBRA

Madeline always said that you were

the one who got her into
photography. I think it'd make her
happy to know her camera had a
good home.

JAIME

Thank you Barbra, this is really
sweet. I'll take good care of it.

Barbra hands Jaime the camera.

BARBRA

Well I'm going to go back to my
seat, thanks for coming, it would
have meant a lot to her.

Barbra goes back to her seat. Jaime takes his seat and sets
the camera down next to him in the pew.

EXT. Lost Lake Church - Day

Jaime exits the church, he is clearly darting for the car.
Officer Gardner manages to catch up to him on his way down
the stairs.

OFFICER GARDNER

Hey Jaime! Slow down!

JAIME

Officer Gardner, it's great to see
you.

OFFICER GARDNER

Didn't know if we'd see you around
here again. The boys down at the
station miss you, we could use
someone with your file management
skills.

Jaime lets out an awkward chuckle.

OFFICER GARDNER

We were all really worried about
you last year. You look good,
college must be working.

JAIME

I guess so.

OFFICER GARDNER

Hey I heard you and Madeline used to be friends, you didn't happen to hear from her recently or anything?

JAIME

Can't say Madeline and I did much talking outside of Bio last year. I wish I could help but I gotta run to dinner.

OFFICER GARDNER

It was the strangest thing, we found her at the same spot on the shore that we found... Well you remember. Anyways, I'll see you around kid. Feel free to come into the station, I know Officer Lowery would love to see ya.

Jaime nods good bye to Officer Gardner and starts down the church steps to his parents car.

INT. LOST LAKE DINER - NIGHT

Jaime, Max (19), and the rest of his family enter the diner, immediately being greeted by SANDY (58) who seems more excited than anyone so far to see Jaime. Jaime is still in his suit and tie from the funeral.

SANDY

Jaime! Oh my god! I thought we'd lost you for good.

Sandy gives Jaime a hug, he seems equally happy to see her.

SANDY

You've gotta tell me, how's school? I'm sure the girls are loving this new look you've got going on. You're like a brand new man!

JAIME

I guess so Sandy, it's great to see you. School's been amazing, I've been really enjoying California.

SANDY

I'm sure dear, their very lucky to have such a sweet boy like you in their state.

JAIME

Thanks Sandy. How have you been? How's Walter?

SANDY

Oh you're so sweet to ask dear, Walter's doing well as usual. He's been obsessing over his new motorcycle, you'll have to come over and see it sometime.

Patrick and Linda are giving Sandy a harsh stare, they are ready to be seated.

SANDY

Look at me forgetting my manners, lets get you folks seated.

Sandy leads the family across the restaurant and the family plus Max, sit down in a booth.

SANDY

Can I start y'all off with something to drink?

JAIME

Can I get a coffee, black.

MAX

Water's fine.

LAURA

I'll get a coke. Thanks Sandy

LINDA

Tea, please.

PATRICK
I'll also get a coffee, black.
Thanks Sandy.

SANDY
Sounds great, I'll go get those
for ya.

Sandy begins to walk away before Jaime speaks up.

JAIME
Hey Sandy, where's Sarah? I
thought she always worked nights?

Sandy gets close to the table and speaks quieter now.

SANDY
Sarah quit Jaime. After that girl
went missing we've had a bunch of
tourists coming in looking for
that creature of yours. I guess
Sarah couldn't handle all the new
clientele.

JAIME
Bummer. Well thanks Sandy.

SANDY
No problem dear, it's great to
have you back.

Sandy walks away leaving Max and the family alone.

PATRICK
What are we thinking looks good
for dinner guys?

LAURA
I think I'm going to get my
classic, pancake wrapped sausages.

LINDA
Breakfast for dinner! How fun! I
might have to follow your lead on
that missy.

JAIME
The missing girl Sandy was talking
about was Madeline right? I didn't

know she went missing before they found her body.

Patrick and Linda's faces fall flat.

PATRICK

Jaime let's not talk about this right now alright?

JAIME

But aren't you guys worried? This isn't the first time something like this has happened you kn-

LINDA

Jaime stop. We're all here as a family, can we just have a nice dinner together?

JAIME

But what if it really was the creature.

PATRICK

Jesus christ, this shit again? We're not talking about this anymore, let's move on.

The table is silent. Max and Laura are eyeing the menu in an attempt to avoid eye contact. Linda and Patrick start talking about the neighbors but Jaime is zoning out, scanning the restaurant. A man (65) wearing cargo pants, an orange waffle knit long sleeve, and a fishing vest approaches the table.

MAN

Hey you're the guy.

The man points at Jaime, the rest of the dinner party makes awkward eye contact with one another.

PATRICK

We don't know who you're talking about but we're about to eat if you wouldn't mind.

MAN

Jaime right? I've heard all about

you online.

Jaime's mouth falls open.

MAN

Yeah yeah they love you on there.
You know I'm here because of you.
Trying to finish what you started.

Jaime looks down at the mans hip and notices a revolver hanging from his hip.

LINDA

Please leave us alone, I'm not
afraid to get Sandy involved.

MAN

Don't mean to impose. I'll see you
around kid.

The man takes one last look at Jaime and walks off, leaving
the restaurant.

LAURA

I've settled it, I'm doing pigs in
a blanket.

EXT. Patrick and Linda's Station Wagon - Night

Patrick and Linda sit in the front seat as Ziggy Stardust
plays on the radio, Patrick changes the station.

MAX

Your mom was telling me you've
become a real star on the track
team this year.

LAURA

Oh it's really not a big deal. Mom
made me join because she thought I
needed to get out more.

Jaime spends his time looking out the window, watching the
rain drip down the glass.

INT. Jaime's Bedroom - Night

Jaime and Max sit on the floor of his bedroom playing
Trouble, the version with the poppable dome that shakes the

dice while listening to the radio.

MAX

I can't believe we used to play
this game for hours.

JAIME

Only because you never wanted to
end on a loss.

MAX

Guilty. We really should do
something else.

JAIME

We could go to the quarry? I
haven't been since last summer and
I still have a pack of cigs I left
here. It'll be just like high
school.

MAX

Anything beats this man I gotta be
honest.

EXT. Lost Lake Quarry - Night

Jaime and Max share a cigarette, Max is visibly cold.

JAIME

Believe it or not we really don't
have anywhere like this in
California.

MAX

What like they don't have quarries
in Irvine?

JAIME

They just don't feel like this I
guess. This is really the only
place I miss.

Jaime takes a long drag of the cigarette and hands it to
Max.

MAX

How was Madeline's funeral today?

JAIME

Ah I don't want to talk about that.

MAX

Why not? I thought you two were pretty close last year? Figured this would be pretty hard on you.

JAIME

It's really not a big deal. People die. Somethings wrong with this town. If you stay here long enough, it'll take you too.

MAX

Whatever man don't get all esoteric on me.

JAIME

Ya know we're right next to that road we used to drive on when you first got your license.

MAX

Oh my god I forgot about that. I remember when we almost went off the road cause I didn't want to hit that squirrel.

JAIME

We should go. Do some real driving.

MAX

I don't know Jaime. Those days might be behind me.

JAIME

Come on it'll be fun.

Max signs and lowers his head.

MAX

Alright, fine.

EXT. Max's Parent's Delta 88 Oldsmobile - Night

Max drives down the dark road, lit only by the car's headlights.

JAIME

Come on, you're not even going the speed limit!

MAX

Alright alright give me a second.

Jaime's hands grip the sides of the car door and the center console.

JAIME

There's no one around, you don't have to go so fucking slow.

Max pushes his foot down and the engine revs. Jaime's face seems to sink like he's going to throw up but he fakes a smile.

MAX

How's this for slow asshole.

Jaime seems to be holding his breath, keeping both eyes tightly on the road ahead of them.

JAIME

Alright man you can slow down.

MAX

I thought you said you wanted fast.

The car revs again, Jaime looks at Max in the driver seat.

JAIME

I said slow down Max.

MAX

We're just having a little fun, just like old times right.

A large human-like figure appears in the headlights.

JAIME

MAX LOOK OUT!

Jaime reaches over the center console and swerves the car

off the road directly into a pine tree. Jaime is knocked out in the collision.

EXT. Lost Lake Quarry Road - Night

Jaime wakes up to find Max has seemingly disappeared into the night, along with whatever had been on the road before the accident. The cops have arrived thanks to an upstanding citizen who happens to be the owner of OUT OF THIS WORLD ANTIQUES. Jaime climbs out of the car and immediately starts looking around.

JAIME

MAX!

Jaime begins panicking, stumbling into the forest looking for his friend.

JAIME

MAX WHERE ARE YOU!

A flashlight illuminates Jaime's back as he enters the forest.

OFFICER GARDNER

Jaime! Get back here! You can't go out there by yourself.

JAIME

YOU DON'T UNDERSTAND. WHERE DID HE GO!?

OFFICER GARDNER

Jaime we need you to come back to the street!

Jaime closes his eyes and takes a deep breath before turning around and heading back to the road.

OFFICER GARDNER

Sorry kid. You've been out for over fifteen minutes I can't let you go out in the cold all by yourself.

JAIME

Where's Max? Is he in the hospital?

OFFICER GARDNER

You were the only one here when we showed up, lady who called this in said that it was just you in the car.

JAIME

No, this isn't even my fucking car. It's my friend Max's, he's gone, he's missing, I don't know where he went.

OFFICER GARDNER

Alright well we gotta get you home, we'll get our best guys out here tonight searching for him okay?

JAIME

Please let me stay.

OFFICER GARDNER

I can't do that Jaime, I promised your mom I'd look out for you, let me take you home.

Jaime and Officer Gardner walk towards the police car. Gwen (42) stands near the cop car.

GWEN

Thanks for your help officer, am I okay to leave now?

OFFICER GARDNER

You can take off Gwen, thanks for calling this in.

GWEN

Of course Officer. Hey, you're Jaime right?

Jaime seems surprised to be addressed in this situation.

JAIME

Yeah, who are you?

GWEN

Name's Gwen. You should come by my

store sometime, college kids seem to love it.

Gwen hands Jaime a business card for OUT OF THIS WORLD ANTIQUES.

JAIME
Maybe I will. Thanks.

Officer Gardner and Jaime get into the cop car and drive off down the dark road.

INT. Jaime's Home - Night

Jaime unlocks the front door of his house, making sure to close the door slowly and step lightly, he has done this before. All of the lights in the house are off, everyone must be asleep. As Jaime tip toes his way up the stairs and towards his bedroom Laura's bedroom door opens.

LAURA
Hey what are you doing getting home so late? Where's Max?

JAIME
We got in an accident.

LAURA
WHAT?!

Jaime jumps from the volume of Laura's voice and puts his finger to his lips to get her to quiet down.

LAURA
What do you mean you got in an accident?

JAIME
We were driving near the quarry and something was in the road and we swerved and hit a tree.

LAURA
What was in the road?

JAIME
I don't know Laura I was too busy being passed out on the side of the road to get a good look.

LAURA
Well is Max okay?

JAIME
When I woke up he wasn't there.

LAURA
Oh my god, did you find him?

JAIME
Officer Gardner said they were gonna look and insisted on taking me home. Can we talk about this in the morning I need to go to sleep.

Jaime rubs his eyes and yawns.

LAURA
What a way to spend your first night back. I'm glad your alright. Good night Jaime.

JAIME
Good night Laura.

Laura closes the door to her bedroom and Jaime drags himself to his bedroom door.

INT. Jaime's Bedroom - Night

Jaime slowly closes and locks his bedroom door behind him. He walks slowly over to his closet and turns on the light inside. Jaime reaches down and pulls out all of his old posters. He flips through all of them looking for a specific one that that appears bigger than the rest. He places the large poster in the center of the empty wall opposite his bed. The poster features an outline of a large human-like creature with what appear to be webbed fingers with a large heading reading THE CREATURE OF LOST LAKE, WHAT IS IT, AND WHERE DID IT COME FROM? Jaime places a series of old sticky notes on the wall above his desk all with his same chicken scratch handwriting, he places one centered above his desk that reads:

POLICE STATION ACCESS CODE: *****

Jaime pulls out his old diary and scribbles in it before placing it on his desk and getting into bed, Jaime smiles

before shutting his eyes to sleep. The diary reads:

THE CREATURE IS REAL. I HAVE TO FIND HIM.

END OF ACT ONE

INT. JAIME'S BEDROOM - MORNING

The sunlight shines on Jaime's wakening body. He yawns and rubs as eyes before he hears a knock at the door.

LINDA

Jaime? Are you up? Officer Gardner called.

The door handle begins to turn as Jaime jumps out of bed and runs to block the door, concealing his new room decor.

JAIME

Give me a minute.

Jaime runs to his dresser and trips over the pile of clothes he left from the night before. Jaime throws on a pair of jeans and a red t-shirt. He cracks the door open two inches.

JAIME

What's up?

LINDA

Officer Gardner wants to talk to you down at the station, your father said he'd drive you. Said Max went missing last night?

JAIME

Yeah, long story, can I tell you after?

LINDA

Sure. Dad's waiting in the kitchen, you better get going.

INT. POLICE STATION - MORNING

Patrick and Jaime sit in the Police Station lobby. Jaime

bites at his fingernails while his dad reads HEAVY ARTILLERY, a magazine kept on the coffee table in the waiting area. Officer Gardner enters from a door behind the front desk.

OFFICER GARDNER

Hey Jaime! Glad you made it in this morning. As I told your mom we just have a couple clarifying questions.

Jaime stands and approaches Officer Gardner.

JAIME

Did you find Max? I still haven't heard from him.

OFFICER GARDNER

No luck yet I'm sorry to say. We're hoping you can help us work out some of the details.

JAIME

Whatever I can do to help find Max.

Officer Gardner opens the door he entered through and gestures for Jaime to walk through to the back.

INT. OFFICER GARDNER'S OFFICE - MORNING

Officer Gardner pulls out the chair in-front of his desk for Jaime to sit down. Jaime sits but Officer Gardner remains standing.

OFFICER GARDNER

Ya know what, I'm gonna get a coffee, you want a coffee?

JAIME

Uh sure.

OFFICER GARDNER

You still take it black?

JAIME

I do. Thanks.

Officer Gardner walks out of his office, leaving his door ajar. Jaime looks through the crack in the door as Officer Gardner reaches the end of a long hallway and enters what must be the break room. Jaime stands and creeps around Officer Gardner's desk. He rifles through papers on his desk to no avail. He turns around to a filing cabinet and looks for the letter M. He finds MAXWELL GRANT, but the file has nothing but photos from the crash site. Before closing the cabinet Jaime sees another name, MADELINE PEMBERTON. He opens the file and finds photos of Madeline's body on the beach. Before Jaime can get a better look the door swings open.

OFFICER GARDNER
What the hell are you doing
looking through my stuff?

Jaime closed the cabinet in time, but this still looks bad.

JAIME
Officer Gardner I'm so sorry I was
just looking at-

OFFICER GARDNER
I'm just missing with you kid,
haha. We have fun around here.

JAIME
Oh. Haha.

Officer Gardner hands Jaime his coffee and the two sit on opposite sides of the desk.

OFFICER GARDNER
Alrighty, where to start. Why
don't you tell me what the two of
you were doing out on the edge of
town in the middle of the night?

Jaime shifts in his chair as Officer Gardner clicks his pen.

JAIME
The quarry used to be Max and I's
favorite spot to smoke cigs in
High School, figured while I was
home it was only right to visit.

OFFICER GARDNER

I remember a couple years back
your folks told me around there
was where you'd do your monster
hunting.

JAIME

Sounded better than smoking
cigarettes when they asked where I
was.

OFFICER GARDNER

I thought you quit?

JAIME

I guess things change.

OFFICER GARDNER

Tell me what happened before Max
drove you off the road.

JAIME

We were talking about the funeral.
He asked if Madeline and I were
close. He seemed to think we were.

OFFICER GARDNER

And what'd you tell him?

JAIME

I don't see what that has to do
with finding Max? Shouldn't you be
out there looking for him?

OFFICER GARDNER

Listen Jaime, finding Max is our
number one priority. As an officer
of the law it is my job to
understand all of the facts. Do
you remember what happened before
you went off the road?

Jaime takes a deep breath and looks at the clock on the
wall. 8:48 AM. He shifts in his chair again.

JAIME

It all happened so fast, honestly
it's all a blur.

OFFICER GARDNER

So there was nothing in the car or maybe something in the street that could have caused Max to swerve off the road?

JAIME

No. I mean I don't think so. Like I said it's all pretty fuzzy.

OFFICER GARDNER

Do you have any idea why Max would have drove off the road?

JAIME

No, I have no fucking clue why my best friend would drive us head first into a tree. Can I go now? Patrick and I have a prior obligation with a fishing boat and some rainbow trout.

OFFICER GARDNER

I see no reason why not.

Jaime stands from his chair and walk towards the door.

OFFICER GARDNER

I gotta warn you Jaime, with you being the only other person at the scene, we can't take you off the list of suspects. It's nothing personal, but you know how things work around here.

Jaime grabs the door and turns to look at Officer Gardner.

JAIME

You think I had something to do with Max disappearing? You can't be serious.

OFFICER GARDNER

I'm sorry Jaime. I'm sure we'll get this whole thing cleared up soon but until then it's important that you stay in town if we need you for further questioning.

JAIME

But Officer Gardner I gotta get
back to school, Spring term starts
on Monday.

OFFICER GARDNER

I'm sure your classes can wait a
week. I didn't want to go here but
if you ditch town before this case
is closed we would have to arrest
you for fleeing the state.

JAIME

Got it. Great. Thanks Officer
Gardner.

Jaime rushes out of Officer Gardner's office.

EXT. LOST LAKE - MORNING

Jaime and his father row their canoe into the center of
Lost Lake. Patrick is wearing an orange life preserver and
tying a lure onto the end of his fishing rod.

PATRICK

Are you sure you don't want a life
preserver? I have an extra and
would happily blow it up for ya?

Jaime holds his head in his head. His father's question
causes him to look up at him.

JAIME

I'm good Dad.

Patrick takes the tackle box out of the bag that sits
between him and Jaime. He begins tying a lure onto the end
of an extendable fishing rod.

PATRICK

Suit yourself. Look I know your
worried about Max but we're here,
we can't do anything about it now,
and we've got the whole morning to
ourselves.

JAIME

I'm happy to be here Dad.

PATRICK

I just, I know fishing was never really your thing.

JAIME

Yeah.

PATRICK

Sometimes I just can't help but think about how much closer we would be if you had liked fishing growing up. Do you ever think about that?

JAIME

Not really Dad.

Jaime reaches into his fathers bag and grabs his binoculars and begins scanning the shoreline and surrounding woods.

PATRICK

Cause I've always loved to fish. It's how I clear my head. But you were so obsessed with imaginary monsters and these, you know, fantasies, I was worried you'd never grow out of it.

Jaime lowers his binoculars and flashes his dad a forced smile.

PATRICK

And I can't tell you how proud I am that you're doing so well at college.

JAIME

Thanks Dad, that means a lot.

PATRICK

Enough talk, let's fish. I only brought one pole out so just let me know if you want to take a turn. Just say the word and I'll....

Jaime drowns his fathers voice out as he raises his binoculars up to his eyes and turns away from him. He scans the shoreline and surrounding forest.

INT - LOST LAKE DINER - MORNING

Jaime and Patrick are sitting at a different booth on the opposite side of the diner. They both sip from cups of black coffee. Jaime picked up black coffee from his father.

PATRICK

Officer Gardner's a great guy, but I don't know what he's thinking keeping you as a suspect. Your mother will be thrilled you're staying for the week, she's been dying for a puzzle buddy. Also means plenty of time to take the canoe out.

Patrick mimes throwing a line out and reeling a fish in. Jaime takes a big sip of his coffee. He smiles as he notices Sandy is walking up with their breakfast.

SANDY

Alrighty folks I've got a steak and eggs and a stack of chocolate chip pancakes!

PATRICK

The steak and eggs would be me, thanks Sandy.

Sandy places the two plates in front of the two men.

JAIME

Thanks Sandy.

SANDY

It's my pleasure, anything for my two favorite customers. It sure is nice to have your face around here again Jaime. Can I get you two anything else? You all good on coffee?

JAIME

We're good on coffee, thanks
Sandy.

Sandy holds up two thumbs up and starts to walk away.

SANDY
You know how it works around here,
just holler if you need me.

Jaime grabs his fork and knife and looks down at his pancake, Sandy had drawn a smiley face in whip cream. Jaime uses his knife to smear the whip cream across the entirety of the pancake, before pouring syrup on top of the stack and promptly cutting a sliver of all three pancakes and taking a bite.

PATRICK
Quite the plate you've got there
son.

Jaime takes another bite and looks up at his father.

JAIME (CHEWING)
Thank you.

Jaime finishes chewing and takes a sip of coffee.

JAIME
I think it'll be good for me to stay in town. School is great but with work and class and pledge stuff, it's nice to come back here and do home stuff. Ya know, talking to Lara and going fishing, stuff like that. In a weird way it makes me feel normal again.

PATRICK
Well that doesn't sound weird to me at all. My freshman year of college I wanted to go home every weekend. Of course, my mom wouldn't let me, said I had to forge my own path. So I started fishing with some buddies on the weekends and look at me now. I'd say path forged.

Jaime chuckles because it feels like the right thing to do. Patrick takes a bite of steak. Jaime looks towards the bar and sees Sandy talking to her coworker Shauna.

PATRICK

What do you say we take the boat out again tomorrow? I'm thinking we eat before and pack a lunch so we stay out longer. I'm gonna have to take a look at my other pole when we get home, it would sure be great...

Jaime is ease dropping on Sandy and Shauna, drowning his fathers voice out.

SANDY

Yeah poor kid went missing last night over by the quarry. Talked to Gardner this morning it sounds like he must have gone looking for something and got lost. If you ask me it's too much of a coincidence this happens two weeks after that girl was found on the shore. I think it's that damn creature.

Jaime looks back to his father and straightens his posture.

JAIME

I'm gonna run to the bathroom. I, uh, have to poop.

PATRICK

Jaime can't you see I'm eating?

Jaime stands from the booth and walks towards the bar, out of his father's eye line.

JAIME

Hey Sandy, did I hear you say you think the creature has something to do with Max disappearing?

SANDY

It's just a theory.

JAIME

Seems like a bit more than a
theory Sandy.

Sandy leans against the counter and smiles at Jaime.

SANDY

Oh Jaime it's nothing we were just
chatting.

JAIME

If it's about Max you have to tell
me. He's my best friend.

Sandy stands up from the counter and straightens out her
apron.

SANDY

I was just saying that what
happened to Max sounds a lot like
what happened to that girl they
found on the shore. Another kid
goes missing in the middle of the
night, if you were asking me I'd
say it sounds like that creature
you used to talk about.

JAIME

What did you hear about Madeline
disappearing? I thought she-
well, you know.

SANDY

Girl was missing for a week before
they found her on the beach. If
you want to know the details you
could always talk to her mom.

JAIME

Alright, thanks Sandy.

Jaime walks off towards the bathroom.

EXT. LOST LAKE STREET - DAY

Jaime rides passenger in Laura's 4Runner. Rain drills the
roof of the car as Jaime looks through the CD's in Laura's
center console. He lands on Talking Heads: 77 and slides it
into the CD player. Psycho Killer begins playing. Jaime

turns up the volume.

JAIME AND LAURA (SINGING)

I can't seem to face up to the
facts,
I'm tense and nervous and I can't
relax,
I can't sleep 'cause my bed's on
fire,
Don't touch me I'm a real live
wire.
Psycho Killer,
Qu'est-ce que c'est,
Fa fa fa fa, fa fa fa fa fa far
better,
Run run run run, run run run away,
oh, oh, oh Psycho Killer
Qu'est-ce que c'est
Fa fa fa fa, fa fa-

Jaime turns down the volume and points across the
dashboard.

JAIME

Take a left up here.

LAURA

I thought we were going to Super
Burger?

JAIME

We are I just need to make a quick
stop first.

Laura's head drops. This is very on brand for Jaime.

JAIME

It's the red house up ahead.

Laura pulls her 4Runner into the drive way of a red two
story house.

LAURA

Jaime, whose house is this?

JAIME

It's Madeline's house.

LAURA

What the fuck? What are we doing here?

JAIME

I told her mom I'd stop by. Trust me we'll be in and out.

LAURA

I'm not going in there.

JAIME

Come on Laura, don't make me go in there alone.

Laura reluctantly unbuckles her seatbelt and follows her brother toward the door. Jaime knocks. No answers.

LAURA

Looks like she's not home. Let's leave.

JAIME

Not yet, she might be peeing or listening to loud music or something.

Jaime knocks a second time, louder this time. Barbra opens the door in a fuzzy blue robe, she's clearly shocked to see Jaime.

BARBRA

Jaime! What are you doing here? Who's this?

JAIME

This is my sister Laura! Laura, Barbra, Barbra, Laura.

LAURA

It's so nice to meet you.

Laura sticks out her hand to shake Barbra's.

JAIME

We were just in the neighborhood and thought we'd stop by.

BARBRA

Oh how sweet of you! Come on in.
Right here's the living room, feel
free to sit anywhere.

INT. MADELINE'S HOUSE - DAY

Jaime and Laura both sit on the couch opposite from Barbra who sits in a large regal armchair.

BARBRA

So how has Lost Lake been treating
you Jaime? I'm sure it's weird
coming back.

Jaime and Laura make eye contact.

JAIME

It's been great! Just trying to
spend as much time with family
while I'm here. It hasn't all been
positive though. I don't know if
you heard but my friend Max went
missing last night out by the
quarry.

Laura looks at Jaime with a confused look on her face. What
is Jaime doing? What is she getting herself into?

BARBRA

Oh my god Jaime I'm so sorry.

JAIME

Thank you Barbra. It's just, Max
is my best friend and with no idea
where he could be, I feel, lost,
like, I want to help, but I can't.

BARBRA

I completely understand. If
there's anything I can do to help
find him just say the word.

JAIME

Well I'm glad to hear you say
that.

BARBRA

Oh?

JAIME

I had heard that Madeline went missing a week before she was found.

Barbra's stiff smile drops.

JAIME

And I was wondering if you had any ideas about where she could have gone or who would want to take her?

BARBRA

Take her? No one took Madeline, she ran away. Look I wish I could help you find your friend but what Madeline did...

Barbra starts to tear up. Laura offers her a tissue which Barbra accepts.

BARBRA

She did to herself, she ran away and she made the choice she made. If Max went missing by the quarry I'd say look there but I can't do anything for you, I'm sorry.

JAIME

There's no reason to apologize Barbra, I'm sorry, I don't mean to open up old wounds.

BARBRA

It's alright. I understand what you're going through, I would have done anything to find Madeline. Those damn police still haven't given back her stuff, they think they may still find something on her phone, a note or something.

JAIME

That's too bad. Well we'll get out of your hair, would you happen to have a bathroom I could use before we hit the road?

BARBRA

Of course! It's just down the hall
and on your left.

Jaime stands from the couch and heads down the hallway. Before reaching the bathroom door he looks back at Laura and Barbra, they seem distracted. Jaime goes back down the hall and up the stairs to the second floor of the house. He goes into the first door at the top of the stairs. Jaime closes the door marked "Madeline" in large bubble letter stickers.

LAURA

So how long have you lived in Lost
Lake?

BARBRA

About 7 years.

Laura purses her lips and shakes her head.

Jaime rummages carefully through Madeline's items, finally looking through her bookcase before finding a book that he recognizes. It's a copy of Don Quixote that upon opening the front cover reveals a journal page marked "For Madeline's eyes only."

LAURA

How do you like the neighborhood?

Laura's phone begins to ring.

LAURA

Oh sorry Barbra I have to take
this, I'm going to step outside.

Laura rushes out through the foyer and out the front door, leaving Barbra alone in the living room.

Jaime puts Madeline's journal into his messenger bag and starts for Madeline's door.

Barbra walks down the hallway and sees that the bathroom door is open and the bathroom is empty.

Jaime leaves the door ajar, the same way he found it and starts heading down the stairs, and notices Barbra standing at the bottom of the stairs.

BARBRA
What were you doing up there?

JAIME
Oh sorry I couldn't find the
bathroom in the hallway so I
thought I'd look upstairs.

Barbra does not seem convinced. Jaime walks around Barbra who is standing like an obstacle in the middle of the foyer.

JAIME
Ya know we really should be go
going. LAURA!

BARBRA
She's outside. She got a call.

JAIME
Oh great, well I'll see you later
Barbra, thanks again!

Jaime quickly opens the door and exits.

Jaime grabs Laura's arm and pulls her to the car.

LAURA (ON THE PHONE)
Hey sorry I've gotta go.

Laura hangs up her phone.

LAURA
Are we leaving?

JAIME
We need to get out of here.

LAURA
Why what happened?

JAIME
I'll explain in the car.

The two get in the car and quickly pull out of the driveway and down the road.

INT. SUPER BURGER FAST FOOD - DAY

Laura and Jaime sit at a retro style yellow booth, a waitress in roller skates rides up their booth and drops off two trays with burgers and fries on them, as well as two milkshakes. The two smile at the waitress, appearing to act natural. The waitress takes their table number sign and skates away. Jaime immediately takes a big sip of his milkshake.

LAURA

Why were you upstairs in the first place Jaime? What happens if she calls the cops?

JAIME

I thought I might be able to find something that could tell us what happened to Madeline before she was found.

LAURA

Jaime that's insane.

JAIME

I know, I know, but Laura I found something.

Jaime reaches into his bag and pulls out the fake copy of Don Quixote.

LAURA

You risked getting arrested for robbery over a copy of Don Quixote?

JAIME

Open it.

Laura looks at Jaime annoyed. She rolls her eyes and opens the book.

LAURA

You found her secret journal?

Laura begins flipping to another page. Jaime shuts the book and pulls it back to his side of the table.

JAIME

It used to be OUR secret journal.

LAURA

Who shares a secret journal? I thought you said you weren't close.

JAIME

Well. I lied. Laura, I know you don't want me to talk about this but, before I left for school, Madeline was helping me look for the creature.

Laura stands up from the booth and immediately heads for the door of the restaurant, Jaime follows quickly behind her. Laura speeds through the parking lot towards her car.

JAIME

Laura listen to me.

LAURA

No Jaime! I won't! I won't do it.

JAIME

Madeline was looking for the creature before she died, I guess after I left she didn't stop. But look this is her last page.

Jaime holds up the diary and shows the last page.

"THE CREATURE IS REAL"

LAURA

Jaime you sound fucking crazy right now.

JAIME

Just wait. If we can use Madeline's journal to track down the creature we might be able to find Max. I saw it last night.

Laura stops in her tracks.

JAIME

When Max drove off the road, he swerved because there was

something in the street. And I didn't tell anyone because I knew they wouldn't believe me.

LAURA

Please don't make this about Max. This has nothing to do with Max. You could have imagined anything in the street. For all we know he went running out into the forest and got lost. You were over this creature bullshit. To come home and just get wrapped up right back into it Jaime, I... I can't believe you!

JAIME

Laura what do I have to do to convince you this is real. Something is wrong with this town. You can feel it, I know you can. Just help me find Max.

LAURA

This is not about finding Max Jaime, this is about your stupid obsession with this town being some sort of fantasy land. We've been through this before. I want to help you find Max, but if you think "the creature" is the answer you have to find someone else to help you.

Laura gets into her 4Runner.

LAURA

It's a short walk home. I'll see you later.

Jaime is left alone in the Super Burger parking lot.

EXT. LOST LAKE STREET - DAY

Jaime walks the short walk home from Super Burger in the pouring rain. He passes a convenient store, a gun store, a liquor store, and an independent theater before walking

past BLAST FROM THE PAST ANTIQUES. Jaime gets a good look at the numerous Bigfoot cutouts before stopping in front of a large human shaped cut out, colored in all black with a large question mark in the center. Jaime heads inside.

INT. BLAST FROM THE PAST ANTIQUES - DAY

The inside of the store is full of racks of old clothes and shelves of vintage trinkets. Jaime looks to the counter where he sees Gwen at the register speaking with the man from the diner the night before. He is in the same clothes he had on last night, cargo pants, an orange waffle knit long sleeve, and a fishing vest. Gwen hands the man a double barrel shotgun and a pack of shotgun shells.

MAN

Going hunting this week, I think this baby should do the trick.

GWEN

Not much that thing couldn't take down in one shot, what are you hunting for?

MAN

This week I'm hunting big game. Thanks again Gwen.

The man places the gun in a large duffel bag and begins to walk towards Jaime. The man makes eye contact with Jaime and winks as they pass each other. Jaime walks to the register.

GWEN

I knew I'd see you in here sooner or later. Honestly I figured it'd be the later.

JAIME

Yeah, well there's not much to do in this town.

GWEN

Any luck with your friend Max?

JAIME

Not yet, the police are still

canvassing the forest near the quarry but I don't they'll find anything.

GWEN
Why do you say that?

JAIME
Just a hunch.

GWEN
You have a lot of hunches don't you Jaime?

Jaime's face twitches.

JAIME
What do you mean by that?

GWEN
Don't think too much into it. Hey can I ask you a question?

JAIME
Why not.

GWEN
We've had an uptick in tourists coming to town looking for "the creature of lost lake," a lot of them mention your name. They say that you were the first to see it, started a whole community online from the sounds of it.

JAIME
Bunch of red-pill-ers with too much internet access and time on their hands.

GWEN
Some of them are for sure. But you know what I'm talking about?

JAIME
Sure.

GWEN
And there was a time where you

were trying to find this creature,
to photograph it, is that true?

Jaime appears uncomfortable with the direction of this conversation. She's clearly done her research.

JAIME

Yeah it's true. But that was a
long time ago.

GWEN

Well there's a number of "red-
pill-ers" that seem to think
Madeline's disappearance is
related to this creature. And now
that Max is gone too, I think they
might all be connected.

JAIME

Interesting theory.

GWEN

Walk with me to the back will ya?

Jaime looks towards the stores entrance and then at the
number of vintage weapons on the wall behind Gwen. Rifles,
revolvers, rapiers, daggers, grenades, anything you could
think of, and that's just what they put on the walls.

JAIME

Alright.

Gwen walks to a door in the back of the store that she uses
a key on her keychain to unlock. There is a curtain between
the two rooms.

GWEN

After you.

Jaime walks through the curtain into a large concrete room,
lit by florescent light. The room is full of racks of old
clothes and boxes of inventory. In the center of the room
is a large metal cage.

JAIME

What's with the Hannibal Lector
cage?

GWEN

I think this creature of yours is real, and if I'm right, the first person to catch it would be a millionaire.

JAIME

I'm sorry you've got the wrong guy.

GWEN

I don't think I do.

Jaime hurries through the curtain and into the store front. He rushes to the exit and Gwen follows him.

GWEN

Listen Jaime, I know you want to prove this thing is real just as much as I do. If you help me, I can make the two of us very rich.

Jaime opens the front door to the store but before walking out looks back at Gwen.

JAIME

Whatever you think you're looking for, I can't help you.

GWEN

Just think about it. You know where to find me.

Jaime leaves the store and continues walking home.

INT. JAIME'S HOME - NIGHT

Jaime enters through the front door and rushes up the stairs toward his room.

LINDA

Jaime is that you?

JAIME

It's me Mom, it's been a long day, I'm gonna call it early.

INT. JAIME'S BEDROOM

Jaime sits on his bed and pulls Madeline's journal out his bag. He begins to flip through it before looking up at his desk to see Madeline's camera sitting on the desk, just where he left it. He gets up from his bed and grabs the camera.

EXT. JAIME'S BACKYARD - NIGHT

Jaime sneaks out of the sliding glass door leading into his backyard. The backyard leads into a lush forest, Jaime walks into the darkness of the forest with nothing but Madeline's camera around his neck.

FLASH

The forest lights up around him as he takes a photo. Jaime keeps walking, following a path he seems familiar with.

FLASH

Jaime can hear the swaying of the lake as he moves closer to the shore. Jaime hears rustling off of the path.

FLASH

A bush down the path crunches ahead of him. Jaime starts to run down the path. He stops to listen to his surroundings.

Loud rustling picks up and in the darkness Jaime see's the outline of a figure, he lifts the camera up to his face.

CLICK

The camera is out of film. Suddenly Jaime looks around him, darkness on all ends, the sounds of movement only getting closer. Jaime begins to haphazardly sprint back the way he came, running through rose bushes and tree branches before catching his foot on a log.

THUD

Jaime's body hits the ground. Hard.

EXT. JAIME'S BACKYARD - MORNING

Jaime wakes up to the sun shining on his face. He stands up and with the guidance of the light finds his way home.

INT. JAIME'S LIVING ROOM - MORNING

Linda, Patrick and Laura are eating breakfast around the dining room table. Jamie enters through the sliding glass door covered in mud and scrapes with blood that has since dried all over his face and arms.

LINDA

Where the hell have you been all night?

JAMIE

I went for a walk this morning.

LINDA

Laura said she heard you sneak out late last night. You were wearing those same clothes yesterday when I saw you.

JAMIE

I went out and lost track of time. I'm sorry. I'm gonna go rinse off and I'll come back down.

PATRICK

Jamie your sister told us about Madeline's journal. We know that you're looking for that monster again.

Jamie shoots a dirty look at Laura as she takes a bite of a pancake and shrugs.

LINDA

We know you're worried about Max but you can't do this again. Not after what happened last year. We can't risk losing you a second time.

PATRICK

And after last night, we can't trust you Jamie. For the rest of your trip you will not be leaving our sight, and today we think it'd be best if you spent the day at home.

JAIME

But Dad...

PATRICK

No buts Jaime. Go take a shower,
you look awful.

Jamie walks out of the living room defeated.

INT. JAMIE'S BEDROOM - DAY

Jamie enters his room freshly cleaned off from his shower.
Exhausted, Jaime lays in his bed and tries to fall asleep.

INT. JAMIE'S BEDROOM - NIGHT

Jamie wakes up and gets out of bed. He grabs the camera and
removes the reel of film, placing it on his desk.

INT. JAIME'S HOME GARAGE - NIGHT

Jamie finds an old bottle of film developer in a box and a
red light bulb.

JAIME'S HOME KITCHEN - NIGHT

Jamie rifles through a number of cabinets before grabbing a
box of clothespins and a small roll of yarn.

JAIME'S HOME HALLWAY - NIGHT

Jaime opens the hall closet and removes a large black
sheet.

JAIME'S BEDROOM - NIGHT

Jaime strings the yarn up in his bedroom closet. He removes
the light bulb from his desk lamp and replaces it with the
red bulb. Jaime places the lamp in his closet and hangs the
sheet over the entrance of the closet to prevent light from
getting in. With nothing but the red light illuminating the
closet, Jaime unwraps the film and cuts it into 4 even
pieces. Jaime places the film strips in a shallow container
before pouring in his film developer. Jaime lightly shakes

the container to agitate the developer. Jaime watches his watch as he allows 8 minutes to pass. Jaime removes the strips from the developer and dips them each in another container with just water. Jaime hangs the strips to the clothespins and leaves them to dry.

Jaime slowly opens his bedroom window, slides out onto the roof and uses the fence to the backyard to get down to the ground. Jaime quietly grabs his bike from the backyard and bikes off down the dark road.

EXT. POLICE STATION - NIGHT

Jaime rides his bike up to the police station and leans his bike up against the front of the building before heading in.

INT. POLICE STATION - NIGHT

Jaime walks into the station and head towards the front desk. Officer Lowery sits at the front desk and appears to be working on her computer.

JAIME

I didn't know Gardners got you
working the desk these days?

OFFICER LOWERY

Jaime!

Officer Lowery stands from the desk and runs around to give Jaime a hug. Jaime is surprised but wraps his hands around her.

OFFICER LOWERY

I heard you were in town but I was
worried I wasn't going to get to
see you. How have you been?

Officer Lowery returns to her desk.

JAIME

I've been better but I'm hanging
in there, I was hoping to talk to
Officer Gardner about Max, is he
here?

OFFICER LOWERY

I'm glad to hear that, I'm so
sorry about Max by the way.
Gardner is in his office, I'll
let him know you're here.

JAIME

Oh that won't be necessary I know
where his office, if it's cool
with you I'll just head back
there?

Officer Lowrey raises both her hands in the air motioning
Jaime to go right ahead.

OFFICER LOWERY

Be my guest.

JAIME

Thanks Lowrey.

Jaime walks through the door behind the desk into the
station's main office space. Officer Gardner's office is at
the end of the hall on the left. The evidence room is at
the end of the hall on the right. Jaime is here for
Madeline's phone, he heads down the right side of the hall.
Jaime walks up to the evidence room door. He looks down at
the key pad and prays that they haven't changed the code
since he worked there.

***** BEEP *****

The light on the key pad turns green and Jaime turns the
knob open.

INT. EVIDENCE ROOM - NIGHT

Jaime searches through the shelves looking for a box with
Madeline's name on it. He finds a box labeled MADELINE
PEMBERTON. Upon opening the box he finds a small
switchblade, Madeline's wallet and her phone. Jaime slides
the phone into his back pocket. Upon putting the box back
on the shelf Jaime pushes another box off of the shelf from
the other side.

THUD

Jaime winces and walks over and returns the box to it's

place on the shelf. There's a noise coming from the door.

***** BEEP BEEP *****

OFFICER GARDNER
God damn it I always forget the
damn code.

JAIME (UNDER BREATH)
Oh shit.

Jaime panics and begins searching the room for a place to
hide. He spots a trunk in the back of the room.

***** BEEP BEEP *****

OFFICER GARDNER
I swear that was it. 4582, 4582.
Is it four digits or five?

Jaime runs to the trunk, opens it up and climbs in, closing
the lid as he gets in.

***** BEEP *****

OFFICER GARDNER
Always forget the 1.

Officer Gardner opens the door into the evidence room
looking for the source of the noise from earlier.

Jaime realizes that the oxygen in the trunk is limited. His
breathing quickly becomes strained.

The clock on the wall reads 9:50 pm.

Officer Gardner grabs a clipboard off the wall to double
check inventory. He runs through the names on the boxes,
making sure none of them are missing.

The clock reads 9:55 pm.

Jaime's breathing has gotten faster and deeper. He is
dripping in sweat.

Officer Gardner puts the clipboard back and puts his hand
on the door handle. Before opening the door he looks at the

weapons locker.

OFFICER GARDNER
Might as well double check, while
I'm here.

Officer Gardner grabs the keys from his belt loop and opens the weapons locker.

The clock reads 10:02 pm.

Jaime is covered in sweat. His breathing is slowing down, he is about to pass out.

Officer Gardner shuts and locks the weapons locker and heads for the door. As soon as the latch on the door clicks-

Jaime bursts out of the trunk, gasping for air and laying his arms and upper body over the side of the trunk. He pulls himself out of the trunk and lifts his shirt to wipe the sweat from his face. He closes the trunk and heads for the door.

INT. POLICE STATION - NIGHT

Jaime returns to the police station hallway and makes for the door back to the waiting room. He watches Officer Gardner's officer for signs of movement before reaching for the waiting room door handle. Behind Jaime, Officer Gardner walks out of the mens bathroom.

OFFICER GARDNER
Jaime what the hell are you doing
here?

Jaime winces and mouths an expletive. He turns around to face Officer Gardner.

JAIME
Oh hey Officer Gardner. I was here
to see you. You weren't in your
office so I was going to head out.

OFFICER GARDNER
Well here I am. Let's go to my
office.

Officer Gardner puts his hand on Jaime's shoulder and immediately recoils from Jaime's soaking wet shirt.

OFFICER GARDNER

Jesus Jaime did you sprint here or something?

JAIME

I biked. There's a big hill right before you hit the station. I actually have to get going, my parents won't like me being out this late. I just wanted to know if there was any news about Max?

OFFICER GARDNER

Oh. I told you I'd call you if we found anything. Here, why don't we sit down in my office and I'll get you some water. I can call your parents and tell them it was my idea.

JAIME

NO. Don't call them. They uh... they really need me back so if you haven't found anything I'm going to head out.

Jaime reaches for the doorknob and starts through the door.

OFFICER GARNER

Alright well, we'll call your house if we hear anything about Max.

Jaime rushes through the waiting room and out the front entrance.

EXT. POLICE STATION - NIGHT

Jaime rushes out the door of the station and starts walking his bike through the parking lot. A car pulls quickly into a parking spot in front of Jaime and screeches to a halt. Barbra gets out her car and walks towards Jaime.

JAIME

Barbra is everything alright? What are you doing here?

BARBRA
Oh shut up Jaime.

Jaime is shocked. Barbra keeps walking towards the station, Jaime drops his bike and follows behind her.

BARBRA
I thought it was kind of weird that I caught you upstairs yesterday so today I went through Madeline's stuff. I saw that a book was missing from her shelf. Now I have no idea what use you'd have for one of Madeline's books but I'm reporting you to the police.

JAIME
Barbra I have no idea what you're talking about. Listen, lets talk about this.

BARBRA
I'm not listening to you Jaime.

Barbra turns to face Jaime before she enters the station.

BARBRA
You are a liar. I have no idea what you're goal is here but I'll leave that to that police.

Barbra walks into the station. Jaime puts his head in his hands and his elbows on his thighs.

JAIME
FUCK.

Jaime turns around and walks towards his bike. He gets on his bike and rides down the road in the dark.

EXT. JAIME'S HOME - NIGHT

Jaime puts his bike back into the garage, sneaks up the fence onto his roof and into his bedroom through the

window.

INT. JAIME'S BEDROOM - NIGHT

Jamie climbs through the window and sits on his bed with his head in his hands. He looks up at his closet and walks over the door and opens it. He pulls back the sheet and the film strips are missing.

INT. JAMIE'S HOME HALLWAY

Jamie peeks out of his door into the hallway, the lights downstairs are off, his parents must be asleep. The light in Laura's room is shining through the crack of her door. Jamie walks to Laura's door and knocks lightly. The door opens a crack.

LAURA

What is it Jaime?

JAIME (WHISPER)

Give me back my fucking photos.

LAURA (WHISPER)

What the hell are you talking about?

Jaime pushes her door open forcefully and quickly closes it behind him.

JAIME

I know they're in here somewhere
Laura.

Jaime starts ripping apart Laura's room, pulling out cabinets and scattering all of the papers on Laura's desk.

LAURA

Jaime. I. Don't. Know. What.
You're. Talking. About.

Jaime opens her closet and starts rifling through boxes behind her hung up clothes. Jaime looks up and sees a box on a shelf above her clothes. He pulls the box down, opens it and pulls out his four film strips. He throws the box on the ground. Laura reaches for the photos and the two pull back and forth on each other before Jaime lets go.

LAURA

Why do you even need these Jaime?
A bunch of blurry photos in the
forest? What does this do for you?

JAIME

They could help me find Max.

LAURA

Bullshit.

JAIME

Laura please, just give them back.

LAURA

Why would I do that? I know what
these are I'm not stupid Jaime.
You think this black smudge in
these photos proves anything?

JAIME

Black smudge? You mean the
creature is in those photos? Those
must have been left from
Madeline's last reel. She found
it. Laura you have to give them
back.

LAURA

Give me one good reason not to
tear these up right now.

JAIME

Laura I'm so close. I was never
this close before. I found
Madeline's phone.

Jaime pulls Madeline's phone out of his back pocket and
opens a map on the phone.

JAIME

This is where Madeline was found,
and before that her phone stopped
tracking her. This was her last
known location before she went off
grid. I need to go. Tonight. Those

photos could help me.

Laura rips the four strips into eight, then into sixteen. She crumples the photos into a ball and throws them in the trash.

LAURA

You have to stop Jaime. The lying, the stealing, I don't even want to know how you got Madeline's phone.

JAIME

This is going to sound crazy Laura but I need you to listen to me. This monster has been terrorizing me my whole life. And now its killed Madeline and it has Max. But I can do something, I can find it and I can end this thing tonight.

LAURA

Jaime Madeline killed herself. She drowned herself in that Lake. It's important to me that you know that.

JAIME

I know that's what this town thinks happens. And if I don't go right now the same thing is going to happen to Max.

LAURA

Jaime you're scaring me.

JAIME

Well maybe it's time you get scared.

Jaime walks towards the door and puts his hand on the doorknob.

JAIME

I'm doing this right now. You can't stop me.

LAURA

Then I'm coming with you.

JAIME
Absolutely not.

LAURA
Someone has to make sure you don't
die out there Jaime. I'm not
taking no for an answer.

JAIME
Fine. We have to go now.

Jamie opens the door and walks out, Laura follows.

INT. JAMIE'S BEDROOM - NIGHT

Jamie rushes into his room and grabs Madeline's camera and
a new roll of film from his desk.

INT. JAMIE'S HOUSE FOYER - NIGHT

Jamie and Laura walk quietly down the stairs into the foyer
of their house. The light in the foyer turns on and Patrick
and Linda walk out from the living room.

LINDA
Where are you two going this late
at night?

JAIME
Oh we were just gonna go for a
drive.

LINDA
I thought we told you that we
didn't want you going out alone.

JAIME
Well I'm not alone I'm with Laura.

PATRICK
About that.

JAIME
What?

PATRICK

We got a call from Officer Gardner about ten minutes ago. He said that not only did Barbra Pemberton report you for theft but that he has security footage of you breaking into the station and stealing evidence.

JAIME

I'd hardly call what I did breaking in.

LINDA

Do you think this is funny Jaime? They don't know what you took yet but Officer Gardner seems to think you may have taken evidence linking you to Max's disappearance.

JAIME

That's bullshit!

LINDA

Well good, you can tell him that when he gets here, he's on his way to arrest you as we speak.

JAIME

Let's get out of here Laura.

LAURA

Jaime I-

Patrick walks around Jaime and Laura to the front door.

PATRICK

You two are staying right here until Officer Gardner shows up.

JAIME

Dad, please get out of my way.

Jaime reaches for the door handle. Patrick grabs Jaime by the shoulders to stop him from opening the door.

PATRICK

Where do you have to go Jaime?
It's eleven o'clock at night and
you've been home for two days. I
find it hard to believe you have
life or death obligations right
now.

JAIME

Just move.

Jaime tries to push through his father to the door but
Patrick is stronger than Jaime.

JAIME

Please Dad. Please.

Jaime's pleas fall on deaf ears, Patrick doesn't budge.

JAIME

I love you Dad.

Jamie punches his father as hard as he can in the jaw.
Patrick falls to the floor. Hard.

LAURA

Jaime what the fuck?

JAIME

We have to leave right now.

Jaime runs out of the front door, Laura looks down at her
father on the floor, Linda has already gotten him an ice
pack and is placing it on his chin.

LAURA

I'm so sorry. We'll be back soon.

Laura walks out the front door after her brother.

EXT. LOST LAKE QUARRY - NIGHT

Laura drives her car down a dark road as Jaime uses the
location from Madeline's phone to give Laura directions.

LAURA

So where exactly are we going?

JAIME

It looks like Madeline's last location was on the coast, but on the opposite side of the lake from where she was found. She must have found a trail to the water from the quarry.

LAURA

How much further?

JAIME

We're coming up on it.

LAURA

Okay.

Laura looks at Jaime in the passenger seat as he stares at Madeline's phone.

LAURA

I can't believe you punched Dad.

Jamie chuckles and looks at his sister.

JAIME

Me neither.

LAURA

I don't know how you come back from that.

JAIME

He'll understand when this is over.

LAURA

You better hope so.

Jaime points towards a trailhead.

JAIME

There's the trail up ahead.

Laura pulls the car over on the side of the road.

EXT. LOST LAKE QUARRY - NIGHT

Jaime and Laura approach the trailhead each with flashlights, Laura points her flashlight at the sign:

"LOST LAKE QUARRY TRAILHEAD QUARRY EMPLOYEES ONLY"

LAURA

Jaime this path isn't open to the public, let's just go home, you can tell the police about the trail and they can get a permit.

JAIME

We're already out here Laura, come on.

Jamie begins down the path, Laura looks back at the car but as Jamie's light gets further away she rushes after him.

EXT. LOST LAKE FOREST - NIGHT

Jamie quickly follows the path, Laura follows him, lagging a bit behind.

LAURA

So lets say this creature is real.

JAIME

It is real.

LAURA

Sure. Lets say it is. What are you gonna do when you find it?

JAMIE

What do you mean?

LAURA

Well I'm not the monster expert here but won't this thing have like massive fangs or toxic spit? Shouldn't we have silver bullets or something to kill it?

JAIME

No, no, it's not that kind of monster. Besides who said anything about killing it.

Laura stops walking. Jaime notices and turns around.

LAURA

Then what's your plan Jaime? Chase this thing for the rest of your life?

JAIME

I want to get a picture of it. Prove to everyone that it's real. That this wasn't all a waste of time.

LAURA

You dragged me out here in the middle of the night for a fucking picture? Why Jamie? Can't you see what you're doing?

JAIME

What am I doing Laura?

LAURA

I DON'T KNOW! I thought, I thought you were done with this fantasy bullshit, I thought you went off to school and left it behind you and moved on. Grew up. But you're here for three days and you're exactly the same as when you left. My big brother, the monster hunter.

Jamie starts back down the path, Laura follows.

JAIME

Laura this is important to me, if I can get proof of this thing I can move on.

LAURA

Jamie you're not going to get proof of anything. The creature is not real. It's just some stupid childhood obsession that you're letting ruin your life.

Jamie stops and turns towards Laura.

JAIME

This is all I have! Laura, if I can't prove this thing is real I'll have nothing. This is the only thing that ever HAPPENED to me. Without this I'm just a regular blah person in a regular blah suburb. And, if I stopped now and gave up all of the pain and fear that this thing has caused me... I don't even know who I would be.

Jaime starts to cry.

JAIME

So I have to do this. I have to prove to you and to everyone that this was all worth something. That I'm worth something.

LAURA

Jaime-

JAIME

Look if you want to stop me just go back to the car.

Laura grabs Jaime's arm.

LAURA

Do you remember last summer Jaime?

JAIME

I don't know what you're talking about.

LAURA

You thought you had a lead on this creature and... I found you at the same beach where Madeline's body was found, do you remember that?

JAIME

Stop it Laura.

LAURA

I had to pull you out of the

fucking water Jaime. You had a
cinder block tied to your leg.

JAIME

That's not what happened, it was
the creature.

LAURA

THERE'S NO FUCKING CREATURE. This
town isn't haunted, you are not
being haunted. You need to wake
up.

Jaime turns to face Laura.

JAIME

Go back to the car.

LAURA

No.

JAIME

Right now Laura. I don't need you,
and honestly it's a little sad
that you just follow your big
brother around everywhere.

LAURA

How do I know you're not gonna tie
another rock to your leg and jump
in the lake?

JAIME

I guess you won't.

LAURA

Fine. Whatever. If you want to
kill yourself so bad just fucking
do it.

Laura turns around and starts heading back to the car.
Jaime continues down the path.

Jaime hears a scream behind him on the trail. And then
another. He turns around and sprints down the trail. Jaime
sees Laura's light through the trees and runs to it. Her
flashlight was left on the ground.

He was too late, the creature took her.

JAIME
LAURA! LAURA!

Jaime falls to his knees. He puts his head in his hands and starts to cry.

JAIME
No, no, no, no, no.

Jaime pulls his phone out from his pocket, he has Laura's location, the creature is taking her to the shore. He takes a deep breathe and looks back down the path. He lifts himself up and heads into the darkness.

END OF ACT TWO

EXT. LOST LAKE FOREST - NIGHT

Jamie runs down the path, tracking Laura's location on his phone. Her location has stopped moving.

JAIME
LAURA! LAURA!

Jaime continues down the path until he is only a few feet from where the tracker shows her location. He steps off the path into overgrown bramble. Jaime steps on something. He looks down to see Laura's phone. He picks it up and puts it in his pocket. He uses his flashlight to look around and finds a sign that has been overtaken by ivy. Jamie rips through the Ivy revealing the sign:

"LOST LAKE BEACH SOUTH"

EXT. LOST LAKE BEACH SOUTH - EARLY MORNING

Jaime walks through the forest as the sound of waves grows stronger. A patch of light shines through the end of the trail. Jaime runs to the light, and the forest abruptly ends, revealing the beach Jamie hadn't visited since he was a kid.

Jamie looks towards the water and sees it. A six foot creature with beady eyes and gills. It's body covered in

rough, bumpy bluish-grey scales, moss and barnacles.

The creature is carrying Laura's unconscious body toward the water. Jamie runs at the creature full speed and throws his body at the monster. The creature drops Laura to the ground, landing where the water sways up onto the sand. The creature was knocked off balance, and Jaime pushes the thing to the ground. Jaime straddles the creature and in a fit of rage starts pounding the creature's chest with both fists. Over and over again.

JAIME
THEY THOUGHT I WAS FUCKING CRAZY!

Jaime shouts through tears and heavy breathes as he puts all of his energy into beating the monster into the ground.

JAIME
I KNEW IT, I FUCKING KNEW IT!

Suddenly, the creature grabs Jaime by the neck, stands up and throws Jaime ten feet away onto the sand. Jaime lands hard. He struggles to pull himself up onto his feet. Jaime runs at the creature again, trying to knock it over, but with the creature alert even the full weight of Jaime's body doesn't move the thing an inch. Jaime starts wailing punches at the creature's chest but his efforts are futile. The creature grabs Jaime by his shirt and throws him to the ground and gets down on one knee. The creature begins punching Jaime in the face. One after another Jaime's head sinks deeper and deeper into the sand. The creature stands and walks toward to the water. Jaime's face is covered in blood and bruises, one of his eyes is bruised so badly he can no longer open it, but he is still breathing.

Jaime peels his body from the sand and slowly lifts himself up. He follows slowly after the creature towards the water.

BANG

A loud gunshot flies past Jamie and hits the lake, the noise reverberating off of the water. Jamie turns to see the man from earlier in the same orange waffle knit long sleeve, and fishing vest. The man points the double barrel shotgun he bought earlier at the monster, the tip of the barrel is smoking.

MAN

Get out of the way kid.

Jaime looks back at the creature still walking toward the water.

JAIME

NO! Don't shoot!

The man lowers his gun.

MAN

I don't have time for this.

The man loads two shells into gun and aims it at the creature. Jaime jumps in front of the barrel.

JAIME

Please, just walk away.

MAN

I said move.

The man hits Jaime in the face with the butt of the shotgun. Jaime hits the ground. His vision is fading. Jaime lifts his head. He can see the man taking aim at the creature. Jaime's bloodied purple face looks at the man with determination, he spits a mouthful of blood out onto the sand and lifts himself up. Jaime sneaks up behind the man and grabs the man's revolver from his side holster. Jaime cocks the hammer of the revolver and points it at the man's head.

JAIME

I said don't shoot asshole.

The man puts his hands in the air, his right hand holding his shotgun pointed up at the sky.

MAN

What's your angle here kid.

JAIME

I just need you to turn around and leave.

MAN

I don't understand, I figured you

were hunting the damn thing.

JAIME

Well you figured wrong. Walk away.

The man turns away from the lake and walks off into the forest.

Jaime looks to the water and the creature is beginning to enter the lake. Jaime points the revolver at the creature as it's legs become fully submerged. Jaime starts to tear up as he tries to look down the barrel of the revolver with his one good eye. He closes his eye and takes a deep breath but he still can't pull the trigger. Jaime lowers the revolver to his side and drops it into the sand. Jaime watches as the monster he has spent his whole life chasing slowly disappears into the lake. Jaime picks Madeline's camera up out of the sand and holds the view finder up to his eye. In that moment it didn't matter if the creature had ever been real, Jamie knew he had to move on. As the water reaches its shoulders the creature looks back at Jaime. He snaps a photo and drops the camera, letting it hang around his neck. Jaime manages a slight laugh through tears and the creature continues into the water, eventually disappearing completely. The water ripples out from where the creature submerged itself, eventually calming and returning to the soft swaying of the lake.

LAURA

Where am I?

Jaime turns and sees Laura has woken up and lifted herself off of her back into a sitting position.

JAIME

Oh my god Laura.

Jaime runs to his sister and drops to his knees to hug her.

LAURA

Jesus Jaime what the fuck happened to your face?

JAIME

It doesn't matter. It's over.

Laura puts her arms around Jaime and holds him.

LAURA
It's over?

JAIME
It's over.

Laura rests her head on her brothers shoulder.

JAIME
I love you Laura.

LAURA
I love you too Jaime.

The two separate and Jaime sits next to Laura on the beach.
The sun is starting the rise. The two watch the water
together in silence for a moment.

JAIME
What do you say we get out of
here?

LAURA
Yeah that sounds good.

Jaime gets up and helps Laura to her feet. The two walk off
the beach and into the forest.

EXT. LOST LAKE FOREST - MORNING

Jaime and Laura walk down the path, now in the light of
day.

LAURA
It was the strangest thing I was
walking to the car and then
suddenly I woke up on the beach.

JAIME
Do you think you get hit in the
head?

LAURA
I don't know? Do I have a bump?

Laura points her head to the side and Jaime feels her head
for a bump.

JAIME

No bump.

LAURA

Weird.

JAIME

Yeah, weird.

As the two of them approach the road they parked on, flashing red and blue lights start to shine through the forest.

LAURA

Looks like your ride is here.

The siren of a police car rings through the forest.

JAIME

Fuckkkkk... I guess it was bound to happen sooner or later.

The two of them laugh.

LAURA

You better hope you get your own cell.

Jaime and Laura walk out onto the street. Waiting on the street is Patrick and Linda, Gwen and The Man, and officer Gardner. Jaime walks toward Officer Gardner who is standing near his cup car, the back seat door is open. Gwen and The Man appear to be having a heated argument. Jaime walks toward Officer Gardner and Laura walks towards their parents. Jaime makes eye contact with his parents as they hug Laura.

OFFICER GARDNER

Alright Jaime get in, don't make me put cuffs on you.

JAIME

I'm all yours.

Jamie gets into the back of the police car and Officer Gardner closes the door. Officer Gardner gets in the car and drives off down the road.

LINDA

So this is where he needed to go so badly in the middle of night. They closed the south beach years ago, what happened down there?

LAURA

I'm not really sure. But whatever was going on, he snapped out of it.

INT. POLICE STATION - DAY

Jamie sits alone in the police station interrogation room. Jaime's face has been bandaged, covering his left eye and most of his forehead, his nose has a splint on it. Officer Gardner walks into the room and sits down.

OFFICER GARDNER

Barbra Pemberton reported you for theft last night, and her daughter's phone was found missing from our evidence locker soon after that. Could you tell me anything about that Jaime?

JAIME

I had the idea that maybe the same thing that killed Madeline may have taken Max.

OFFICER GARDNER

But Madeline Pemberton wasn't killed, she drowned herself in the lake.

JAIME

I uh, I guess I had some theories of my own.

OFFICER GARDNER

Okay well next time you get one of these theories I'm going to need you to come to me instead of taking things into your own hands.

JAIME

I can do that. I'm really sorry

about all of this.

OFFICER GARDNER

I like you Jaime, so I'm choosing to trust you. Now, I have good news and I have bad news for you.

JAIME

Lets hear the bad news.

OFFICER GARDNER

Because you stole evidence from the police station we will have to charge you.

JAIME

I understand.

OFFICER GARDNER

But because I love your parents and you had the code to the evidence locker and didn't technically break in, we're going to call this a misdemeanor. You will have to pay a fee.

JAIME

I can do that. Thank you. What's the good news?

OFFICER GARDNER

Max came home this morning. After the accident he skipped town, thought his parents would kill him for totaling his car. He showed up this morning and came clean.

JAIME

Max is alive?

OFFICER GARDNER

He's waiting outside with Laura and your parents.

JAIME

Holy shit. When can I see them?

OFFICER GARDNER

I'll take you out there right now
if you'd like.

JAIME

I would really like that.

Officer Gardner stands up and opens the door the door for
Jaime, the two of them head into the police station office.

INT. POLICE STATION OFFICE - DAY

Jamie and Officer Gardner walk through the waiting room
toward the entrance to the station. Officer Lowery sits at
the desk but stands when she notices Jaime.

OFFICER LOWERY

Jaime your stuff!

Jaime turns around and walks towards the desk.

OFFICER LOWERY

Wouldn't want to forget these.

Officer Lowery places a plastic bin on the desk with
Jaime's wallet, phone and camera.

OFFICER LOWERY

I took the liberty of returning
Madeline's phone to evidence.

Jaime grabs his phone and wallet and puts them in his
pocket. He puts Madeline's camera around his neck.

JAIME

Thanks Lowery.

OFFICER LOWERY

Anytime.

Jaime turns and walks toward the door. Officer Gardner
holds the door open for Jaime and shuts it behind him as
Jaime walks out.

EXT. POLICE STATION - DAY

Max, Laura, Patrick and Linda wait in the parking lot by
Laura's parked 4Runner. Jaime runs full speed at Max, the

two hug.

JAIME
I thought you were dead asshole.

MAX
I know, I know, I thought if you
knew you'd tell your parents.

JAIME
Why the hell would I tell your
parents?

MAX
I don't know. You're a weird guy.

LAURA
I second that.

Laura walks up and hugs her brother.

LAURA
How was it in there? Was it just
like the movies?

JAIME
Laura I was in there for barely an
hour.

LAURA
I can't wait to tell my friends at
school that my brother's a felon.

JAIME
It was a misdemeanor.

Jaime walks over to his parents who had been waiting for
Jaime to say something.

JAIME
Listen I'm really sorry. I lost
control. Again. But I'm done.
It'll never happen again.

Linda and Patrick exchange glances.

LINDA
Come here Jaime.

The three of them hug. Patrick pats Jaime's back.

LINDA

If you're ready to put this behind
us so are we.

The three of them separate.

JAIME

I'm sorry about your face dad, I
don't know what I was thinking.

PATRICK

Looks like you got a much worse
beating than I did, care to
explain that?

JAIME

Maybe later. I'm starving, can we
get lunch?

LINDA

Where do you wanna go?

JAIME

Lost Lake Diner?

PATRICK

Sounds good to me.

Patrick and Linda both get into the front seats of the car,
Jaime opens the back door for Max and Laura to get in.
Before Jaime gets in the car he looks back toward the
station.

JAIME

One second, I have to do something
first.

Jaime shuts the door of the car and runs toward the front
of the station. He pops the film reel out of Madeline's
camera and drops it into the trash can outside the station.
He runs back towards the car, gets in, and they drive down
the road.

THE END.

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