

ON DISPLAY

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A MAC DESKTOP

Only three FOLDERS can be seen in the top left of the screen, labeled HOMEWORK, PROJECTS, and FOOTAGE.

The mouse can be heard dragging on the table as the cursor jerks toward the footage folder.

A plasticky sounding double-click on the folder and long list of files can be seen, sorted by date. Another double-click on the second-to-top file and a video player window pops up. The cursor clicks FULL SCREEN and then PLAY.

THE EDGE OF A FOREST

The video opens abruptly on a dirt road. It jostles around, then settles on a parked, muddied JEEP.

The door of the Jeep swings open and out steps a tall, burly man in cargo pants, with a dog tag around his neck. He carries a large BLACK BAG over one shoulder. (JOHN)

He makes eye contact with us as he walks past to sit on a large rock. Then his gaze shifts past us.

JOHN

That's a neat piece of hardware.

CAMERAMAN

Oh, thanks, I got it for my bar mitzvah.

A ruckus begins out of shot. The camera whips around in time to see another man tumbling out of the far side of the Jeep. This man is skinny, in cargo shorts, and wears a dingy white tank top. (PAUL)

He hops around the front of the Jeep on one foot as he struggles putting on his right shoe.

JOHN

Tell me again why you didn't just put those on before we left?

PAUL
You know I don't like driving with
shoes on, John. The-

JOHN
(smiling)
Right, right, how could I have
forgotten the way you wrap your
toes arou-

PAUL
Yeah, yeah, yeah.

Paul finally gets his shoe on. John gets up from the rock.

Paul looks expectantly at John and John grandly gestures
toward the forest.

JOHN
Lead the way.

Paul smiles and walks briskly, almost skipping, into the
forest. John turns to look just past us again.

JOHN (CONT'D)
We better hurry up before we lose
him, huh.

The camera bobs up and down slightly as it follows John into
the forest.

IN THE FOREST

The men can be seen walking through the forest. The mouse
scrubs through the video until they come to the edge of a
clearing, then lets it play normally again. As John enters,
the camera stops to take in the scene.

There is a large rock in the center of the clearing with an
old SWORD embedded in it. Paul is stretching dramatically
behind it. John walks over to the side and sets his BLACK BAG
down and starts unpacking.

The camera then joins the men in the clearing and focuses on
Paul and the sword. He finishes stretching, eyes the sword
intently, and shakes his arms out. He glances up at the
camera.

PAUL
(almost to himself)
I was born for something like this,
you know.

He steals another glance at the camera, then shakily takes a deep breath. He grabs the hilt with both hands and pulls hard. With much effort (and grunting), the sword begins to slowly slide out of the stone, scraping unpleasantly as it goes.

PAUL (CONT'D)
(between clenched teeth)
I told you...I was strong
enough...John!

The sword comes free and Paul triumphantly raises it up to the sky. The clouds part and a sunbeam shines through directly onto Paul. A chorus of ANGELS can be heard from the heavens.

A gunshot. The camera jumps, and the chorus dissolves; the clouds reseal, and the sunbeam disappears. Through the clouds a white figure falls unceremoniously to the ground, right at the feet of John, who is standing next to his open bag, holding a rifle.

For a beat, the camera does not move from the body.

PAUL (CONT'D)
Let's fricking go!!

Paul lets the sword clatter to ground and scampers over to John.

PAUL (CONT'D)
Is that really a real angel? Wow.
WOW! Whatta shot, John, really. And
look, you didn't even hit the
wings!

JOHN
Did you think I would?

PAUL
(smiling)
No. Never.

Meanwhile, the camera is slowly and shakily backing away from the duo. John looks up.

JOHN
Oh yeah, you can probably stop
recording now. Save some battery
for the Final Product. That thing
can take pictures too, right?

The camera stays for a beat, then black.

BACK TO THE MAC

The cursor exits full screen, then closes the window. It then double-clicks the top file and an image pops up.

Instantly, gasps and groans and general sounds of alarm can be heard.

The image is of an ANGEL, on a wooden plaque, mounted from the waist with her arms sticking out at weird angles, her wings forcefully wide, and her face unsettlingly contorted. John and Paul stand on either side of her, grinning stupidly, with their thumbs up.

As this image is displayed, the camera slowly backs away from the computer screen. It pans over to reveal a small crowd of people huddled behind the computer, looking shocked. The camera then moves past them (still panning) to see a teenage boy sitting in the desk chair and a man with a MUSTACHE standing over him with a hand on the boy's shoulder.

MUSTACHE MAN (BECKER)

Now what you've all just witnessed here is obviously quite unsettling. And I don't mean to cause any alarm, but well, according to David here, this isn't going to be a one-off thing. Sooo, um, what do you say is our next move?

The crowd mutters, looking concerned and scared, but no one speaks up. The boy in the chair, clears his throat and timidly raises his hand.

BECKER

Yes David?

DAVID

Well, I mean, they want me to film again, so maybe I can text you when I find out their next target? And you can get there before us and warn whoever they plan to...do in next?

David looks from Becker to the crowd. They seem generally pleased, Becker looks down approvingly at David and pats his back.

BECKER

Thank you for your bravery, David. Just be careful of that gun they have.

David nods and looks down, not so sure of himself.

CUT TO:

OUTSIDE IN A GARDEN

John scrolls through static on a radio until he settles on a song. He sits down in a lawn chair with his back to the camera. The camera pans out to reveal Paul, in the background, somehow struggling to overcome a gnome.

The click and flash of a camera wipes the screen and a photo appears, showing the head of the gnome mounted next to the angel, looking similarly contorted. The shot lingers then fades to the same scene, this time Paul and John are gone, and Becker picks up the dirtied red conical hat of the gnome. The music from the radio starts to pick up again as Becker solemnly looks up, clutching the hat.

MONTAGE OF HUNTING CREATURES

Cuts between John and Paul hunting, their wall filling with mounted heads, and Becker showing up just too late. Multiple clips show on screen at once. The music from the radio plays throughout, slowly increasing in tempo.

Paul is riding a rampaging unicorn as he tries to strangle it from behind.

John shoots a mermaid with a harpoon and pulls it out of the water.

Becker and crew stand at the edge of a maze of horse tracks.

Paul sneaks up behind a roosting phoenix and splashes a bucket of water on it.

John sets up a bear trap.

Becker examines a soggy feather.

John and Paul sit in a cafe, oblivious to everyone staring at them with fear. The back of John's newspaper reads "Multiple Dead by Armed Hunters."

Becker struggles to free a griffon from the bear trap with no luck. He shares a distraught look with the griffon.

Paul rubs a genie's lamp while John aims his gun at it.

They both cheer when they find a griffon stuck in their bear trap. (Becker is no longer there)

The wall is now full of mounted heads of various mythical creatures. The song ends.

INSIDE BECKER'S HOUSE

Becker is at his desk with his head in his hands. Suddenly there is a knock at his door.

BECKER

Come in!

David walks in. He looks distraught. Becker's expression softens.

DAVID

(nearly in tears)

Becker, I don't wanna do this anymore.

BECKER

Oh, David...

Becker leans over and hugs David.

DAVID

We haven't been able to save a single one of them. We...I can't keep being an accessory to their murder!

As he hugs David, Becker's expression changes from heartbroken to fierce. He moves David in front of him.

BECKER

You're right. I've made up my mind. I just need you to tough through one more trip. Can you do that, David?

David snuffles and nods.

BECKER (CONT'D)

Good. I need to make a call...

CUT TO:

DRIVING THROUGH TOWN

Paul, John, and David are in the Jeep. Paul drives distractedly as he looks out at the town. There are many memorials and banners dedicated to the missing magical creatures. He smiles.

PAUL
Look at all the recognition we're
gettin, John!

John slouches low in his seat as he looks around.

JOHN
(harshly whispering)
Don't be an idiot! They MISS those
animals. Maybe we should stop
coming into town, Paul.

PAUL
I mean, if they like them so much,
maybe we should show them all the
cool poses we put them in on our
wall. Also, we can't stop coming
into town, in town is the only
place we can get Krispy Kreme.

Paul parks the car. He gets out and enters Krispy Kreme
Doughnuts. The camera stays with John and David. John turns
to the back seat where David is.

JOHN
Wait a minute. You haven't told
anyone it was US, have you?

JOHN (CONT'D)
(to himself)
How did I not even think of this?!

JOHN (CONT'D)
You haven't shown anyone the
videos, have you?!!

DAVID
I, ah, uh-

JOHN
Nahh, you're a good kid. Also I'm
sure you'd miss the money we're
giving you.

John relaxes in his chair. David sighs, then his eyes widen.
Through the windshield, Paul can be seen walking out of
Krispy Kreme with Becker. They're laughing together. They
shake hands and Paul walks back to the Jeep.

PAUL
John, I was right!

JOHN
..about what?

PAUL
That man with the mustache that I
was talking to said he noticed my
knife and asked if I hunted. So I
said I sure do, and, well, I guess
my pride took the better of me
because I just told him everything.
I even showed him a few photos!

John stares at Paul, openmouthed.

PAUL (CONT'D)
But John, he was Impressed! And in
fact, he even told me where we
could find a rather awesome looking
sea creature. So lets go right now!

Paul pulls out and drives past Becker. As he passes, Becker
gives David the thumbs up. Paul, thinking it's for him,
returns it.

AT THE BEACH

They get out of the Jeep at the same time and slam the doors
shut. Paul doesn't bother to put his shoes on. John has his
rifle.

The camera follows behind as they walk to the shore. John
looks around suspiciously.

Suddenly, an enormous figure begins slowly rising out of the
water. The splashing water makes a lot of noise. John looks
scared but doesn't move.

PAUL
(yelling)
Woah! This is even more awesome
than that guy said!

The enormous creature is now halfway out of the water. It is
hard to even fit all of it into one shot.

It slowly starts reaching out one HAND.

PAUL (CONT'D)
So John, what's the game plan here?

JOHN

Uhhhh..

John shoots the hand that is now descending on them. It has no effect. He looks at Paul and shrugs. Then they both get crushed by the hand. The screen goes black.

The cursor exits full screen, then closes the window. It then double-clicks the top file and an image pops up.

The image is of Paul and John, on wooden plaques, mounted from the waists with their arms sticking out at weird angles and their faces unsettlingly contorted. The sea creature stands in between them, grinning stupidly, with his thumbs up.