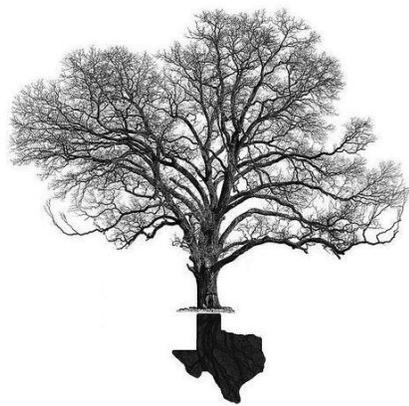


# Sea and Sky

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SEA AND SKY  
VERDAD'S SURFING MOVIE

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FADE IN

BEGIN TITLES - the letters are undulating as water/waves.

EXT. THE SURF - VARIOUS BEACHES - DAY

Siargao Island, Baler, La Union, Pagudpud, Samar, Zambales. Surfers riding the huge waves. Surfers crouching in tiny barrels hand dragging the surf. Little kids surfing. Seniors surfing. Females surfing. Lifeguards nervously watching through binoculars. Premium athletes zipping down 10 foot walls of water. Surf competitions. Surfers surrounded by girls. Autographs. Surfboards and gear. T-Shirts. Parties and more surfing. Ambulance carting a surfer away. Surfers watching ankle high waves waiting and waiting. This sequence might be something like a modern Philippines version of Endless Summer (1966).

END TITLES

A surfer is being interviewed by a documentary journalist.

SURFER #1

Coral is a surfers worst enemy. It cuts you like a dirty, ragged, razor-sharp knife. It rips jagged openings on your skin and leaves behind bacteria that cause infections that may stay with you for the rest of your life. The scars certainly will.

NARRATOR

Many of the world's best surfing breaks end in tons of water slamming down on serrated coral.

SURFER #1

Think of it as a chance for you to learn what it feels like to be a block of cheese being pushed through a grater.

INT. VERDAD'S HIGH RISE CONDOMINIUM- MAKATI - DAY

We pull back from the surfing and we realize that it is only on a television. PAN right to a window to the outside. It is

central Manila and urban; there is not a blade of grass and only a few trees in sight. It is a near top level apartment and is silent. If we can get footage of the urban falcons that hunt pigeons in the area, a falcon is perched outside on the ledge.

PAN right more and we see VERDAD SANTOS (68) an English Literature professor. She is dressed in black. She is an emotional blank page. She stares, unblinking, at the surfing on her television.

There is a knock on the door. From the hall we can see it is apartment #6800.

Verdad rises without turning off the television. There are two UNIVERSITY ADMINISTRATORS in suits to escort her to a memorial service. She opens the door and they enter.

ADMINISTRATOR #1  
Are you ready?

She nods "yes".

We see her black matching purse, which she leaves on a table. Elevator down; everyone is somber and do not speak. The three exit the building to the street.

EXT. VERDAD'S CONDOMINIUM STREET LEVEL - MAKATI - DAY

The street is active with commerce. It is crowded and noisy. A WORKER is out sweeping the sidewalk but there are people buzzing all around him.

Verdad stops, still with a blank emotionless look, and she looks at the WORKER. There is a long beat.

VERDAD  
(whispering)  
Thank you.

Verdad and the men enter a black funerary luxury car.

EXT. STREET - MAKATI TO MANILA - DAY

The black car drives through a mass of buildings, people and cars, until it reaches the university.

EXT. UNIVERSITY OF THE PHILIPPINES - MANILA - DAY

It is a very urban university, very old and traditional. It is a bright sunny day.

On the far left, students are engaged in skateboarding.

Verdad and the men exit the funeral car. We hear organ music from the university chapel/auditorium.

One student performs a trick on his board. Student #1, notices Verdad entering the building.

STUDENT #1  
(happily waving)  
Dr. Santos!

Verdad and the men stop walking. Verdad watches for a few seconds; she doesn't wave back. She looks confused. And then she walks again toward the chapel.

Student #1 is roughly pushed by another student. There is something of a scuffle. Almost a fistfight. Other students gather to hold the two apart.

STUDENT #2  
You idiot. Her husband died.

STUDENT #1  
I didn't know.

Verdad stops again and glances out the corner of her eye. She enters the building. The two young men might still fight, we see pushing, jostling and grabbing shirts. Everyone is at arms length.

INT. UNIVERSITY CHAPEL/AUDITORIUM - DAY

Verdad is escorted to the front row of the hall by 8 or 10 colleagues. She is clearly the widow. There are university staff, academics and a few students. Maybe some media.

At the front of the hall there is a poster size framed photo of a distinguished older man - Verdad's husband. There is a national flag. There are also four academic science prizes - Milner, Kavli, Crafoord, Lasker.

Verdad sits and the music is still playing before the memorial service begins.

This might be the first (or second) clue that Verdad has Alzheimer's. Verdad realizes she has left her purse at home and turns to another professor...

VERDAD

May I borrow a pen please?

The first, second and third professor there didn't bring a pen. The fourth has a pen in his coat pocket. Verdad smiles at him "thank you". And the pen is passed down the line.

On a memorial bulletin, she writes a few words. She sits for a moment, folds the paper and returns the pen down the line.

Later, after the service ...

Verdad is shaking the hands of her husband's colleagues and friends exiting the chapel, thanking them for attending.

Outside Verdad's hearing, the professors are waiting to console Verdad. The professors comment to one another.

Professor #1

There will be a plaque in commemoration.

Professor #2

Maybe the university will erect a statue?

Professor #3  
I don't know why he needs a statue;  
his books are in every major  
library in the world.

EXT. UNIVERSITY PRESIDENT'S HOME - DAY

There is something of a wake and it is full of science professors. Food is laid out for the mourners. The two administrators and Verdad are sitting on a couch and various people approach her. They stand.

MAN  
I'm so very sorry.

VERDAD  
Thank you.

WOMAN  
My condolences.

VERDAD  
Thank you.

WOMAN  
You and Ernesto have no children?

VERDAD  
No. None living.

WOMAN  
What are you going to do?

VERDAD  
I'm retiring.

WOMAN  
And...

VERDAD  
I'm thinking of writing.

WOMAN

Oh, good for you. I bet it will be wonderful. I mean that is your area.

(half beat)

Have you done anything like that before?

VERDAD

No, I've always concentrated on teaching and research. Being a wife.

Beat.

VERDAD

(to woman)

Now that Ernesto is gone...

Beat.

VERDAD

(to administrator)

Look honestly, I only stayed here in this absolutely miserable city, because he loved the school.

WOMAN

Do you have an idea?

VERDAD

For a film?

(half beat)

Somewhere near a beach. Maybe, Los Angeles? Maybe Bali.

WOMAN

Oh, how exciting. I will look forward to hearing about it.

MAN

Why a film? Why not a novel?

VERDAD

No one reads anymore. You should  
get to know your students. That  
reading thing is over and done.

The man and woman politely smile and move away.

When they are out of earshot...

WOMAN

Her expertise is English  
literature.

MAN

That's right. Shelley, I believe.

WOMAN

18<sup>th</sup> century London is a far cry  
from 21<sup>st</sup> century Los Angeles.  
Bali?

MAN

And a far reach to Hollywood.

WOMAN

I wonder if she is selling her  
apartment.

MAN

She said she was leaving.

WOMAN

Maybe we should...

MAN

Make an offer on her condo?

Days later...

INT. UNIVERSITY LIBRARY - DAY

Verdad finds 3 of 10 books on a list. She doesn't bother to  
check them out at the desk; she places them in a brief case.  
She visits the librarian at the interlibrary loan desk.

VERDAD

Can you order these texts for me?

The Librarian glances at the list.

LIBRARIAN

Surfing novels. How interesting?

Verdad hesitates. She has forgotten. She reaches for the list. She glances over it.

VERDAD

Yes. These were popular surfing novels.

LIBRARIAN

Certainly. We can do that.

VERDAD

I need to get a feel for things.

LIBRARIAN

I will take care of this and let you know when they come in.

(half beat)

Dr. Santos, can I have your ID number?

Verdad hesitates.

LIBRARIAN

I've left my purse somewhere.

(beat)

Can you look it up for me? I don't have my things.

The librarian gives her an odd look, but then smiles.

LIBRARIAN

Sure, no problem.

She's been there at the university teaching 30 years and doesn't remember her ID number.

EXT. UNIVERSITY CAMPUS - SUMMER - DAY

School is out for summer break. Students are emptying their dorms and apartments. They are packing their cars with their belongings.

EXT. AUTO GARAGE - MANILA - DAY

A GARAGE OPERATOR puts down a telephone and walks to and then pulls a huge tarp from a 35-year-old owner-type jeepney. Even under the tarp it is dusty and dirty. We can see a surfing mural on the side. It might have been painted by a teenager; it's not entirely professional but it is clearly personal. Like many jeepneys, it is art.

The garage operator opens the hood and takes out an old battery. He replaces it with a new battery.

He looks at the flat tires.

INT. VERDAD'S OFFICE - SUMMER - DAY

In her office, Verdad surveys the books she needs to pack.

The intercom comes on.

Intercom  
Teaching staff. All instructors.  
The time for reporting your grades  
is almost past. You have one hour.  
If you haven't done so, please log  
on and submit your grades.

Verdad looks panicked.

Long beat.

But she remembers where her ID and password are written. She has a pad with the information in her desk.

Verdad logs onto her computer. Submitting the grades to the registrar is a problem. She has a book for her grades, but she opens it and finds it empty. She has forgotten to record any grades. She is again panicked.

She looks around her office and finds several hundred ungraded essays and formal papers. She sits and thinks. She looks at the computer and then at the papers. She looks again at the computer. The looks at a clock.

She enters an "A" for each of her students. She moves on to the next section and does the same for those students.

She puts her surfing books in a cardboard box. It appears that she has bought some cheap dime surf novels as well.

An energetic cheerful STUDENT is walking down the hall. As he walks, he is checking his grades on his smart phone. He smiles.

Verdad takes down several other books from the shelf - the complete works of Shakespeare, Chaucer, Milton, Yeats, Wordsworth and Shelley. She packs them into the box as well.

The door is open. The cheerful student arrives in the office doorway.

STUDENT

Dr. Santos. I just wanted to stop  
by and wish you a happy holiday.

Verdad has an odd look. It takes her a second to two to realize he is one of her students. Verdad busy forgetting almost everything.

VERDAD

I hope you have a nice summer, as  
well.

Verdad is about to pick-up a large heavy box, but she is a tiny and delicate lady. Verdad is very feminine.

STUDENT

Here, let me help you?

VERDAD

Well, would you be a dear and take  
this downstairs? It seems I over  
packed.

STUDENT

Happy to do it.

VERDAD

I'm retiring.

STUDENT

Oh, no. I wanted to take your  
Shelley class.

She takes a paperback Shelley reader off the shelf and gives it to the young student. He places it under his arm.

VERDAD

Well, I'm sorry. Here. Please take  
this reader and if you have any  
questions just email me.

The student picks up the box and walks with the professor down the hallway. Verdad does not close the door to the office.

STUDENT

I just want to let you know how  
much I enjoyed your classes.

VERDAD

Well, I enjoyed you as well.  
(half beat)  
You are about finished here, a  
senior?

STUDENT

No ma'am. I'm only a sophomore.

VERDAD

Oh, I thought you had been around  
here for longer.

STUDENT

No ma'am. I'm a young one and still  
impressionable. And I've not sold  
out to Ayala Avenue yet.

VERDAD

Well good for you.

STUDENT

Your Literature class was great this semester. I will always remember Heathcliff and Catherine Earnshaw.

VERDAD

Did you make an A?

STUDENT

Yes ma'am. Both classes. I had your Rhetoric class last year, first semester. And I just made an A in your English Literature section.

VERDAD

Too bad; I would change it to something higher for helping me today. It is the 'humanities' you know. And we are both human.

STUDENT

See you are very witty. I wish you were staying.

VERDAD

Thank you.

EXT. AUTO GARAGE - MANILA - DAY

Inside the jeepney, it is filthy. The garage operator pulls down some cobwebs and brings in an industrial size vacuum cleaner and begins cleaning the inside. Beside the bus is soap, a bucket and a mop.

EXT. UNIVERSITY CAMPUS - SUMMER - DAY

It is a bright sunny day. A taxi is waiting on Verdad.

STUDENT

You have a way with words ma'am and  
I appreciate it.

(half beat)

You are the most witty women I've  
know.

VERDAD

If that is the case, you should  
date more.

STUDENT

Did you ever think of writing a  
novel with a pun in every sentence?

VERDAD

What?

STUDENT

Sometimes you do that in class.

VERDAD

Oh dear, I've been telling those  
jokes for over 30 years.

(half beat)

But I like your idea. Maybe you  
should do that.

STUDENT

Well, it was just an idea. I'm not.

Almost to the taxi, the student reaches for the car door and  
drops the heavy box. The books go flying. Verdad is  
surprised.

VERDAD

Oh, my.

The student is a bit worried about damaging the books.

STUDENT

I'm sorry. Didn't mean to do that.

VERDAD

Are you okay?

(half beat)  
Oh, this was my fault. I'm so  
sorry.

STUDENT  
I don't think any are broken. Just  
my pride.

VERDAD  
Oh, don't worry. I appreciate you  
bringing them down. You get my age  
and everything is just impossible.

STUDENT  
Well 'you' be careful.  
(half beat)  
Let's get you in your car and I'll  
pick up the books.

Verdad spends an inordinate amount trying to decide whether to get in the taxi or not. She wants to help the student pick up the books but she is lost/frozen.

The student reaches out for Verdad's arm to support her into the car.

Meanwhile, the student picks up the books. He expects to see Chaucer and Shakespeare, but it is a puzzle - all the cheap dime store surfing novels. But he repacks them into the box and puts in them into Verdad's taxi.

The taxi eases out of the parking lot. The student waves good-bye. Verdad waves back and smiles.

Leaving campus there are no tears; Verdad is liberated.

EXT. AUTO GARAGE - MANILA - DAY

The garage operator fully services the jeepney. Fluids are changed - water, oil, brake fluid. Hoses and tubes are replaced. The old fuel is drained out of the gas tank, and new fuel is added.

GARAGE OPERATOR  
(half beat)

Okay, baby you've been sitting for  
35 years. Let's see if you still  
have it.

The garage operator turns over the engine and it is a bit rough. It belches out some nasty smoke, but he mechanics around on it and the engine begins to smooth out.

We can tell from the garage operator's confident expression that the vehicle will work.

He gets the mail and opens a letter. It contains a AAP sticker. He places the sticker on the rear window of the jeepney.

INT. VERDAD'S CONDOMINIUM - DAY

There is a realtor's sign in the lobby listing all the condos for sale. There is a "sold" placard beside #6300.

But upstairs, the apartment is not empty.

Verdad has taken a few of her summer and outdoor clothes out and laid them on the bed to be packed away in luggage. Inside her closet are professional dresses and even some formal gowns. They remain with the house.

On the bed (to be taken) are her more sporty shoes. On the floor of the closet are her more dressy shoes. They will also remain with the condo.

She is leaving her old life and bringing with her items for a new life.

His closet is completely full. Dozens of suits and silk ties. A dozen leather belts. Cuff links on the dresser.

She goes to her husband's library. Her husband's wallet and a photo of the couple are on the desk. She puts them into a box. On the walls of the office are several of her husband's academic and professional awards. They will remain with the condo also.

She goes through the house and packs a handful of photos into a box. There is one young child in many of the photos.

Some of the photos are of a Verdad, a FATHER and a young boy with a surfboard. A family at the beach.

Verdad opens a bedroom door. It is the room of a juvenile male. There is a surfing theme. Movie posters - Endless Summer, Blue Crush, Big Wednesday, Gidget. Surfing magazines, books, a small six foot surfboard. Models and toys all with an ocean theme. Obviously, Verdad had a son who lived and breathed the surfing culture.

There at least one old framed photo of Verdad, her husband and teenage son in front of a jeepney parked on the beach. Surfboards. Campfire. Palm trees. Sand.

There is an old framed photo of Verdad's son painting a mural on the side of the jeepney.

Downs stairs a Goodwill truck arrives.

Charity workers arrive for the clothes but Verdad watches out through the door's eyehole. The workers ring the bell but she doesn't answer.

GOODWILL #1

I don't know.

GOODWILL #2

She called?

GOODWILL #1

Ya, she said her husband died and to come get the clothes.

We get the impression Verdad doesn't totally understand or doesn't remember calling them. They ring the doorbell and knock several times. Finally they leave.

EXT. VERDAD'S CONDOMINIUM - DAY

Downstairs there is a taxi loaded with a Verdad's belongings. There are the books never returned to the library and her English literature readers. There is a box of photos. There are eight or so surf DVDs as well. There is a suitcase, a laptop computer and some hanging clothes.

There is a single antique tiffany lamp and an industrial size case of Post-It notes.

Verdad gets into the taxi and she doesn't look back.

EXT. GARAGE - MANILA - DAY

Verdad arrives in the taxi. The garage operator has the jeepney outside. It has been washed and the engine starts right up. There is a rack for boards and luggage on top.

Verdad looks at the mural on the side of the bus. She is frozen for a moment. She is almost traumatized to see the jeepney.

GARAGE OPERATOR

She is ready to go. You want help unloading your things?

TAXI DRIVER

The things, they go in the jeepney?  
(long beat)  
Professor?  
(beat)  
Professor?

Something about the vehicle haunts her. She is visibly shaking. She fights back the tears.

FLASHBACK

We see vintage early 1980s VHS videotape of the family - father, Verdad and son - on an island-to-island ferry. Many of the son's friends are with them. Family and friends are in the jeepney on a surfing vacation.

At the beach, the father and Verdad film their son and his friends surfing. There is a GIRL in the group and we can see she is the son's girlfriend. The young girl follows Verdad's son dreamily.

At night, they camp out and build a fire and cook out. They laugh and Verdad's son picks up his acoustic guitar; he plays "Don't Worry Baby"  
<https://www.youtube.com/watch?v=pqYZb8fZJsg>. And there is a

lot of eye contact between him and his girlfriend. Verdad has a tear in her eye. Verdad looks lovingly at her husband; they have created a very nice young man. The singing enamors the girlfriend.

Verdad and husband retire for the night into the jeepney to sleep. The teenagers have sleeping bags out on the beach.

The morning comes early. Verdad's son rises with the sun. Dawn patrol. Mom and dad are still asleep. The son grabs some orange juice out of the refrigerator or ice chests. All the boys rush to the surf with their boards.

BACK TO MANILA GARAGE - DAY

Verdad overcomes her fear. She swallows hard. Zombie like she hands the garage operator a wad of cash. Robotically and without emotion, she puts some of her things on the bus.

GARAGE OPERATOR

It's ready. What a pity. It's been under wraps for all this time. I always wondered why you didn't sell or let me lease it out.

VERDAD

I had a son.

Long beat.

GARAGE OPERATOR

And he died?

VERDAD

Yes.

GARAGE OPERATOR

I'm sorry.

Long beat.

GARAGE OPERATOR

Well, it's ready. Fuelled, battery charged. It's in good shape.

VERDAD

Good. I'm leaving. Thank you.

Verdad, the taxi driver and the garage operator load all of Verdad's belongings into the jeepney.

Inside the jeepney, there are racks for surfboards. There are bunks for sleeping. There is a small refrigerator. Thirty years ago, the jeepney was transformed into the ultimate surfers overnight camper. And not it is spotless and clean.

Verdad has written down on a yellow sticky Post-It note: "1. Sell house. 2. Bank deposit. 3. See 'West Philippians Sea'. 4. Write movie." She sticks it to the center of the steering wheel.

*NOTE: The film's transportation manager has several options here. A Jeepney would be great. But there might be a 1950s "Woodie" available - something like a Buick Roadmaster, Chrysler Newport Town & Country, or a Ford Custom Country Squire. Worse comes to worst you can find a new Chrysler station wagon.*

Verity has bought a GPS. She puts it on the dash of the bus. It is large and has voice recognition.

She punches or voices "West Philippine Sea" into her GPS. Most of the map turns blue. It registers a red "destination" dot about 100 yards off the coast of Pagdaraoan Beach, La Union. The GPS then traces the route from Manila to San Fernando.

GPS

Turn left on Arlegui Street.

She grinds the gears a bit as she leaves the parking lot.

Verdad looks particularly content driving the jeepney.

EXT. MANILA STREETS - DAY

Verdad is making her way to the expressway. She forgets the Post-It note on the steering wheel and is following the

instructions on her GPS. She enters the highway and drives a short while.

She is cut off by a large truck and there is almost a collision. She has to veer off onto the shoulder and must slam on the brakes. Her jeepney comes to a complete stop; Verdad is traumatized. She is no longer able to drive safely in the city.

But she recovers and notices a real-estate sign in front of a house where she is stopped. It is a sign from the same realtor who sold her apartment. She looks at the Post-It note on her steering wheel. She forgot to sell her house.

She drives to the next exit, under the overpass and heads back toward the city.

GPS

You have departed from the  
designated path. Turn around.

EXT. REALTOR'S OFFICE - DAY

The man and the woman and a realtor are waiting. Imagine their expression when Verdad drives up (late) in the jeepney. Verdad has until this moment been the epitome of sophistication. Suddenly she is a jeepney driver.

Unphased, Verdad enters the real estate office.

Verdad collects a check and begins to leave. Verdad thinking isn't clear; she only wants to leave. She has to be reminded to sign the various papers.

REALTOR

Professor. We need you to sign a  
few documents.

And the condo is transferred.

WOMAN

So now what will you do?

Verdad hesitates. She looks at her yellow Post-It note.

VERDAD

Well I need to leave.

(half beat)

See the ocean. The West coast.

MAN

Del Mar, Ventura County line. Santa Cruz, Trestle?

VERDAD

California? I'm too tired and too old for all that.

MAN

You're still going to write a film?

VERDAD

Yes.

MAN

Where are you going?

VERDAD

Well, my GPS machine says...

Verdad tries to recall. She can't.

MAN

Magic Left, Mona Lisa Point, Bacnotan, Puro Pinget, Turtle Head?

VERDAD

(confused)

I think that's right, one of those.

MAN

You are going to be great. I think the world is about due a surf film.

VERDAD

Thank you.

The woman gives the man a discouraging look, like "Don't encourage her."

MAN

(to wife)

What? I like the old surf movies.

(to Verdad)

And you go make a great film. Good luck.

VERDAD

Thank you. I appreciate you saying that.

WOMAN

Are you going alone?

VERDAD

Yes.

Verdad smiles and leaves the real estate office perfectly content. She is almost like an 18-year-old girl about to leave on spring break.

WOMAN

How far is that?

MAN

400 km

WOMAN

The idea of a 68-year-old woman traveling that far is incredible.

REALTOR

She will be okay. What is really frightening is the dog-eat-dog TV and film market.

WOMAN

Hyper competitive?

REALTOR

The worst. Real estate times ten.

(half beat)

My son is a 'film maker' and I still have to send him money each month.

MAN

I wouldn't underestimate her.

WOMAN

(to realtor)

Do you think she has lost her mind?

REALTOR

Well, she did get what she was asking for the condo.

INT. VERDAD'S CAR - REALTOR'S PARKING LOT - DAY

Verdad reaches her car and marks a line through the "Sell house." Next is "Bank deposit".

INT. VERDAD'S CAR - DAY

Verdad goes through the drive thru window at her bank.

There is a young girl there at the window. She sees the deposit is for \$190,000 and her eyes become large. She runs to see the manager.

The manager comes to the window.

MANAGER

Hello, Doctor Santos. Nice to see you.

(half beat)

I'm very sorry about your husband.

VERDAD

Thank you. Did I teach you?

MANAGER

Yes. Ma'am you did. Thank you.

VERDAD

(pointing to clerk)

What about her?

MANAGER

I don't think so.

VERDAD

Okay.

MANAGER

Okay, you sold your condo? You want all this in your checking?

VERDAD

Do what you think is best?

MANAGER

Well. Do you want to come inside?

VERDAD

No.

(beat)

I need to be somewhere else.  
Somewhere blue.

MANAGER

Well, are you doing to buy a new house?

VERDAD

No.

MANAGER

Well, how about \$20,000 in your checking and the remainder in your savings.

VERDAD

Is that what my husband would have done?

MANAGER

Yes ma'am, probably. If you aren't buying anything big. I believe he would.

VERDAD

Okay. Do that.

(half beat)

I'm going to drive..

MANAGER

Where?

VERDAD

...until the map turns blue.

MANAGER

How is that?

Verdad looks at her GPS and reads the highlighted road. Verdad shows him the GPS.

MANAGER

San Juan, La Union.

(half beat)

Oh, how nice.

VERDAD

Surfing Safari. A few stops along the way.

MANAGER

Well, you have a nice trip.

(half beat)

I will take care of this.

Long beat. The manger completes the paperwork.

MANAGER

Now on the back of this is our phone number. You call us here if you need something.

Only when she receives the receipt does she draw a line through "bank deposit" on the Post-It note.

She makes a second Post-It note that reads "Drive until the map turns blue."

BEGIN DRIVING MONTAGE

EXT. MANILA STREETS - DAY

Verdad follows the GPS instructions and it brings her back to the highway leaving the city.

EXT. BALANGA - DAY

Verdad drives along the coast looking out to the West and the West Philippines Sea. She notices a surfboard for sale at an Oriental rug store doubling as an antique shop. She stops. She buys the surfboard. The shop owner's son brings it out to the jeepney. There are already five or six board on the jeepney. One more.

YOUNG MAN

Wow, what a ride?

(half beat)

Board racks, bunks, a refrigerator.

Verdad pulls out into the highway heading the wrong direction (back toward Manila). The GPS corrects her.

GPS

You are off the selected path.

Please turn around.

She is confounded but she pulls a dangerous U-turn. But to her joy, she is now heading toward La Union again. Confidence returns.

She sees a young man out on the surf. She stops the jeepney but leave the engine running. She gets out with Post-It notes and a pen. She watches the surfer until he leaves the beach.

EXT. OLONGAPO - DAY

The fuel gage reads "empty".

AAP comes with a gallon or two of gasoline, when she is on the side of the road.

Verdad stops at a gas station and fills the tank with \$42.29. She rejects a modern restaurant across the street.

She shops at a convenience store. She looks through all the new drinks and settles on a RC Cola. Something rings a bell.

She looks through the various candy bars and buys a package of Oreo Cookies and a box of Cracker Jacks. She is gravitating to the old familiar things from her dead son's childhood.

She again stops to watch a surfer and take notes. She leaves the engine running.

EXT. SAN NARCISO - DUSK

AAP comes with a gallon of gas.

Verdad stops at a gas station and fills the tank with \$42.89 or more! Across the street is a modern restaurant. Verdad buys popcorn and a NuGrape.

She stops at a roadside rest area, watches a surfer and sleeps inside her jeepney.

EXT. IBA - DAY

AAP comes with a gallon of gas. This time the road service agent, appears to be lecturing her.

Verdad stops at a gas station and fills the tank with \$42.99. Verdad stops at an old fashion roadside café.

She follows a man with a surfboard in his truck until he finally returns home. She thought he would be surfing and can't understand why he isn't. She is off the main road up in the hills. Even the GPS is lost. She turns around and finds the highway again.

EXT. PALAUIG - DAY

Verdad makes a new Post-It note: "1. Get gas, Masinloc. 2. Get gas, Eguia. 3. Get gas, Agno. 4. Get gas, Blinao. She scrolls along the GPS path and writes a note to remind her to get gasoline in each major city.

There is a second note: "Any city? Get gasoline."

EXT. Masinloc - DAY

Verdad stops at a gas station and fills the tank with \$4.29. She doesn't really need gasoline; the fuel indicator reads 7/8 or nearly full.

EXT. EGUIA - DAY

Verdad stops at a gas station and fills the tank with \$8.29. She buys Sweetheart Conversation Hearts, a Clark Bar and Haviland Thin Mints. Candy from her son's childhood.

Verdad spots a surfer and follows him to the beach.

EXT. AGNO UMBRELLA ROCKS - DAY

She sees a road sign: "Umbrella Rocks". She exits. The GPS continues to warn her, she is off the correct path. When she arrives, Verdad is awed at the geologic formation.

AAP comes with a gallon of gas.

EXT. CENTRO TOMA - DAY

Verdad stops at a gas station and fills the tank with \$42.19. Verdad is exhausted. She checks into the old motel across the street. It is familiar to her, something like the motel in Psycho.

She sees a pizza delivery commercial on TV. But when it arrives she has forgotten that she ordered it.

PIZZA GUY

360 pesos.

VERDAD

What?

PIZZA GUY

360 pesos.

VERDAD

Why?

PIZZA GUY

The pizza, lady.

VERDAD  
I didn't order a pizza.

PIZZA GUY  
Are you sure you didn't order this?

The delivery boy opens the box. The smell and sight of it reminds Verdad that she is hungry.

VERDAD  
Well maybe I did.

PIZZA GUY  
Okay, that's the ticket.

VERDAD  
How much again?

PIZZA GUY  
360 pesos.

She gives the boy 500 pesos.

VERDAD  
Thank you.

And she shuts the door.

Later...

The next morning, she looks for her keys.

Verdad exits the hotel room. She emerges into the parking lot and is lost. She can't remember what her Jeepney looks like. There are six similar buses in the parking lot. While she has a distinctive "surfing" theme jeepney, she can't identify it easily.

She looks at the side of each bus looking for the surfing mural.

She gets into her jeepney. Looks at the Post-It notes: "Get gas".

She drives across the street to the same filling station she visited the previous afternoon. The fuel indicator reads full, but still she fills the tank and the pump reads, ".21". She can't remember that she filled it.

EXT. BLINAO - DAY

Verdad arrives. Watches a surfer. She turns around to leave town, she passes a filling station and slams on her brakes. Luckily, there isn't any traffic; she pulls a u-turn and gets gasoline.

EXT. DAGUPAN HOTEL - NIGHT

Verdad is delighted at the night lights. Verdad uses the VALET parking. She checks into the hotel. In her room, she accidentally throws the parking ticket into the trash.

EXT. DAGUPAN - MORNING

When she awakes the next morning, she has lost her jeepney keys again and can't remember what she is driving.

Hotel security is watching Verdad walking in the parking garage, searching for her "jeep".

The valet finds her wondering around in the valet parking lot.

VALET

Can I help you?

VERDAD

I found my jeep. But I can't find the keys.

VALET

This your jeep?

VERDAD

I think. I'm pretty sure.

VALET

It's yours; I noticed the mural last night when you checked in.

VERDAD

Do you have my keys?

VALET

Let me go get them.

She is showing early signs of dementia.

END DRIVING MONTAGE

EXT. SAN FERNANDO, LA UNION - NIGHT

Verdad arrives exhausted at the 'Sea and Sky' motel parking lot. She has parked as close to the sea as possible, but the GPS keeps repeating...

GPS

Your destination is directly ahead  
100 yards.

(beat)

Your destination is directly ahead  
100 yards.

It continues even after she turns off the bus.

It is dark of course but she exits the bus and makes her way to the ocean. There is plenty of moonlight.

She is focused on the dark ocean and crosses the strand without looking left or right. A cyclist almost hits her. She is oblivious and makes a beeline to the sea.

A dead juvenile shark has washed up on the beach. It triggers something from her memory - her son poking a dead shark on the beach with a stick. It is a memory of her son's first experience of death.

The tide is receding. She takes her shoes off and puts her toes in the water.

She takes out her cell-phone and dials.

The phone rings in her old condo and we hear the answering machine. The voice of her husband is still on the machine.

ERNESTO (O.S.)  
Hello, this is the Santos  
residence. Please leave us a  
message.

VERDAD  
Ernesto, I'm here. Safe and sound.  
Don't worry.

INT. CONDOMINIUM - MANILA - NIGHT

The man and woman who have bought Verdad's apartment are nearly asleep in bed. They don't answer the phone but give each other an odd look when they hear the message.

EXT. SEA AND SKY MOTEL - SAN FERNANDO - NIGHT

Verdad has a bright sparkle in her eye. At this point everyone in the audience will certainly realize she has Alzheimer's disease. And, they might understand she has lived her entire adult life in the shadow of her husband. She has escaped - Manila, her job and her husband - and now is out to make her mark on the world.

From now on in this film it is a contest with the disease. Can she complete the script before the disease totally takes her abilities?

INT. IKER'S HOME - SAN FERNANDO - DAWN

In bed, IKER Ocampo (38) is awoken by the sounds of the crashing waves. By just raising his head slightly from the pillow, he can look out into the ocean. Every morning, this is the time where he makes the decision to surf or go to work. Iker looks at the surf. He smells the air. He looks at a flag to judge the wind.

EXT. SEA AND SKY MOTEL - SAN FERNANDO - DAWN

Verdad is sleeping in her parked jeepney in the motel parking lot. TALA (13) approaches from the office carrying a surfboard. She has a GoPro camera around her neck. Beside Verdad in the bus are a dozen or more Post-It notes. Also we

see a laptop computer and a bundle of papers titled "screenplay notes".

Tala knocks at the door of the jeepney. Verdad awakes.

TALA  
My grandfather sent me over to  
check on you.

Verdad is groggy and disoriented. She looks at her Post It note: "Drive West until the map turns blue." She looks at the GPS navigation. She looks out the windshield at the ocean.

TALA  
Are you okay?

VERDAD  
Yeah. Yes. I've been driving.

TALA  
From where?

Beat. Verdad has difficulty remembering. She looks at her GPS.

VERDAD  
The University.

It doesn't mean anything to Tala.

VERDAD  
Manila.

Verdad exits the jeepney.

Still nothing from Tala. Verdad can't hardly remember and Tala doesn't really know.

TALA  
You want a room? A shower?

VERDAD  
Yes.

TALA  
See my gramps.

VERDAD  
Okay, I have to eat first.  
(beat)  
Food?

TALA  
Surfateria is right over there.

Tala points to a diner that caters to the surfing crowd.

Verdad looks inside her jeepney at her Post-It note. "See the West Philippines Sea" is marked off her list. Next on the list is "Write movie".

She looks at the "screenplay notes" bundle of papers.

VERDAD  
(looking at surfboard)  
You are a surfer I see.  
(looking at GoPro)  
Good. And a filmmaker too?  
(half beat)  
I wonder if you would speak with me later?

TALA  
Why?

VERDAD  
Just research.

TALA  
Research?

VERDAD  
I'm here to write a surfing film.

Tala changes from sceptical to energetically friendly.

TALA  
Really?  
(half beat)

What's what I want to do. My Gramps  
bought me this camera.

VERDAD

I see.

This is about the best news Tala could possibly hear. They are instantly friends. Tala might feel she lives in a cultural desert; she only knows surfers, innkeepers, restaurateurs and tourists.

Five young people on bikes are approaching the beach.

VERDAD

Who are these guys? Surfers?

TALA

The good looking one, that's Rizal.  
He's good.

Rizal (13) is has long hair and is a classic male beauty. Mild mannered. Non-confrontational. Laid back. Most graceful and naturally talented surfer of the group. Surfing is his very "core".

Five young male teenagers, the TRIBE, scurry by one-by-one on their bikes. Each has a surfboard in one hand and have a handlebar in the other. They look very intent on being the first in the water. But there is an established social order - best surfer, money, athlete, artist, shy kid.

As the young men are introduced, Verdada writes their names on Post-It notes.

TALA

That is Benjie. His family lives up  
in the mansion.

Tala gestures to a large house on a hill overlooking the sea.

BENJIE (12) is a wealthy kid. Best board. Best Bike. Expensive beach wear for cloths. High dollar divers watch.

TALA

That is Datu. Athletic.

DATU (14) is a strong kid. Weight lifter. Athletic. Looks 17 or 18 years old.

TALA

That is Amado, he painted the mural.

She gestures to a painting on the side of a building.

Amado (13) is an artist. He has taken permanent markers and decorated his white board. He carries a journal or sketchpad. There aren't many scenes in this film where he isn't drawing.

TALA

That is Virgilio, he is... well he's just Virgil.

VIRGILIO (11) is the baby of the bunch. Small. Silent. He most wants to belong to the tribe.

Rizal

Tala.  
(half beat)  
Dawn Patrol.

Rizal waves for Tala to come to the beach. It looks like a perfect morning for surfing.

VERDAD

Well, go do your thing. I'll come watch, if that's okay.

Verdad stumbles toward the diner and we see how frail she is. She hasn't eaten properly the trip up.

TALA

Are you sure you're okay?

VERDAD

Sure. I just need to eat.  
(beat)

Your name is Tala?

TALA

Tala. Yes.

Verdad writes "Tala" on a Post-It pad.

VERDAD

Thanks. I'm doc...

(half beat)

I'm Verdad.

TALA

Nice to meet you.

VERDAD

Well. See you later?

TALA

Sure.

Tala walks and then runs to the water. Verdad looks at GRAMPS (72) the hotel manager in the office; she waves to him. Verdad gestures to the cafe. He waves back and gives her the 'okay' gesture.

The Tribe runs and hits the water in order. Splat, splat, splat, splat, splat.

INT. CAFE - SAN FERNANDO - VERY EARLY MORNING

Verdad eats her breakfast. She looks out the plate glass windows at the sea, hotel and street.

An old wreck of an electrician's truck drives through the town; it is loaded with ladders and a surfboard or two. Cracked windshield. One of the fenders is dented from a car accident. Clearly it isn't passing and auto inspections. There are rolls of electrical wiring. On the door it says "San Fernando Electric Since 1969". Driving the truck is Iker. He has chosen surfing over work today.

Iker drives past his work site - a construction site. He waves at the workers about to begin the day.

Iker exits his truck and waxes his board. He gets into his wetsuit. He wears a well-worn black wetsuit. It is patched in at least two places with duct-tape. Iker takes his board off the truck and runs to the surf.

Verdad observes Iker and writes Post-It notes.

One and then two and three other surfers arrive. They get off bikes, motorcycles and luxury SUVs. They all make their way to the beach.

One early morning surfer has an old bug, the mother of all Volkswagens. Beat up; the lining is all out of it. The surfer has knocked out the back window so that he can slide a surfboard into it. As he drives down to the beach with a board sticking out the back window that looks like the board and the car are making love.

Verdad writes more Post-It notes.

Verdad pays for her food and walks to the beach.

There is something of a spectacle. Great conditions. Lots of surfers.

Surfing montage:

Tala is shredding and recording it all with her camera. If she isn't up, then she is recording the others.

Iker is the dominant surfer. He doesn't speak with anyone; clearly he is a loner.

The most social group is the Tribe. They are slapping high-fives and having the most fun.

BENJIE

Nugs off, it's tits.

DATU

Mondo beyando!

INT. ON THE BEACH - SAN FERNANDO - MORNING

Tala exits the water right were Verdad has been sitting and watching. Verdad has several Post-It notes. Tala has the camera in hand and is viewing the video.

TALA

Oh, man.  
(half beat)  
This is great.

VERDAD

You got it?

Tala pushes play and shows the tiny screen to Verdad.

TALA

Perfect light. Perfect surf.

VERDAD

Really?

Verdad looks out at the surf, making note of it.

TALA

Well for here, this is great.

Tala looks out at the surf again.

VERDAD

Tell me about it.

TALA

I just did.

Slowly over time, as Tala and Verdad speak, we see more crowd arriving.

VERDAD

No. I mean how, why?  
(beat)  
I want to write a surfing movie.

TALA

You surf? You got a board.

Tala gestures to the hotel parking lot and the jeepney.

VERDAD

Well, I'm 68.

TALA

But you surfed?

VERDAD

I'm afraid not. When I was young, I was in a library for years. Then taught at a school in Manila. No real surfing. Wife. My son.

TALA

Oh, I get it. You are from Manila.

VERDAD

You think I should leave writing to an actual surfer?

TALA

Maybe.

VERDAD

It would be more genuine.

TALA

I don't want to hurt your feelings but you are right.

(beat)

But really, who's to know.

VERDAD

I won't tell if you don't tell.

TALA

Movies are about people, not the physics of waves motion.

VERDAD

And, there hasn't been a decent surf film since 2012.

TALA

Hey, I think the market could stand something along those lines what? Once a year?

VERDAD

The way things are now there isn't a surf movie but once in ten years.

TALA

Surfing is popular with young people. I've researched the numbers. America and Australia. Here.

VERDAD

A smart surfer might take advantage and be writing right now.

TALA

These guys are all illiterate.

VERDAD

Really?

TALA

Practically. They aren't about to write squat.

VERDAD

But there are all these surfers in the P.I. Some have to be writing surf films.

TALA

I think they are all over at Cloud 9. Bigger is better.

VERDAD

It's not.

Beat.

VERDAD

Maybe you should write it.

TALA

Maybe an outsider should be the one.

VERDAD

You think you can be too close to your subject?

TALA

I don't know.

VERDAD

I was thinking maybe we can collaborate.

TALA

My teacher says film is a collaborative art.

(beat)

We can hang out.

(half beat)

You know fellow artists.

VERDAD

I would love that.

By the time, the conversation ends, the surf is very crowded. Rizal and his buddies exit the water.

They ride their bikes away from the beach.

Iker leaves the water. Iker gets in his truck and drives to a construction site.

In the distance we hear a fire rescue truck siren. A mile or two miles down the beach there is an emergency. Lifeguards in a truck speed down the beach. The fire rescue siren stops. We hear an ambulance siren again in the distance.

Tala and Verdad watch and listen to all the commotion from a distance.

A helicopter arrives and circles the accident.

INT. VERDAD'S MOTEL ROOM - SAN FERNANDO - NIGHT

Verdad has an ad hock office set up in her motel room. Comfortable chair. Every night, she types her Post-It notes into her computer. And this night, she produces a new document, "SCREENPLAY". She prints her new pages every night and she lays them out on top of her laptop.

Later...

INT. VERDAD'S MOTEL ROOM - SAN FERNANDO - MORNING

Every morning, Verdad wakes up confused. Her short-term memory is suffering. She cautiously looks in the bathroom, like maybe someone is in there. She looks outside. She looks at her lap-top and office. She picks up the Post-It notes and reads them.

She picks up the "screenplay notes" and then eventually a document titled, "SCREENPLAY".

Only after she has read all this and thought everything out does she become confident.

EXT. SAN FERNANDO STREETS - AFTERNOON

The tribe are on bicycles near the strand watching the surf. After work, Iker drives by and stops his truck. Iker looks at the surf and then to the Tribe.

IKER

Sucks?

TRIBE

Sucks.

Iker drives away.

EXT. BENCH AT MOTEL - SAN FERNANDO - DAY

There is a bench at the motel with a view of everything - the strand, the beach and the surf.

TALA

That guy, Iker, is the best surfer here.

VERDAD

Handsome man.

TALA

I don't think he knows but they follow him around. Imitating him.

VERDAD

I understand.

TALA

You learn the fastest that way. There is nothing wrong with watching the best surfers.

VERDAD

That is how things are done, almost always.

TALA

He was in the CT.

VERDAD

CT?

TALA

Championship Tour (CT) Professional surfing. Like only a year.

VERDAD

One year? What happened?

TALA

I think he is a drug addict.

Long beat. Rizal keeps glancing over at Tala.

VERDAD

Rizal?

TALA

The good looking one?

VERDAD

The other day, he called out to you?

TALA

Yea. He did. He does.

VERDAD

Sweet.

Beat.

VERDAD

Can you get me close to those guys?

TALA

The Tribe? Oh, no. They... can be asses.

VERDAD

No?

TALA

They'll ruin your movie

VERDAD

I don't think so.

TALA

They won't talk to you.

VERDAD

Why?

TALA

Well the pure (real) surfers, the people they look up to, they wouldn't want anything to do with a screenwriter. So they won't either.

VERDAD

Best not mention it then.

TALA

It doesn't bother me. If you include them, but I wouldn't tell them what you are doing.

VERDAD

Thanks.

Tala looks over to Verdad's jeepney.

TALA

A bus?

VERDAD

King of the Surf.

TALA

It's reliable?

VERDAD

So long as I remember to turn it off and put gas in it.

TALA

That might help if we take a trip.

VERDAD

Are you thinking what I'm thinking?

TALA

A surfin' safari?

VERDAD

Exactly.

Tala looks over at her Grandpa in the office.

TALA

They are bored with this place.

VERDAD

Yea? A surfer needs to move around.

TALA

It's best to be a local, and be an expert at one break. But the purpose of becoming an expert at one break is only to teach you to become an expert on other breaks.

VERDAD

Well, I'm sure they have spent a lot of time here.

TALA

They know this place - different conditions, low tide and high tide. Swells from different hemispheres with varying juice.

VERDAD

Maybe they 'are' literate.

TALA

You can say what you want about them, but they do know the local culture.

VERDAD

What's that?

TALA

Well, this is a remote beach.

VERDAD

The only concrete is the highway.

Verdad gestures to the empty highway.

A clean-cut family walks past.

TALA

Rarely crowded and never a tense scene.

(beat)

But they're still shark bait.

Verdad chuckles and writes a note.

VERDAD

Tourists?

TALA

Money for a hotel, but no clue.

Kooks from inland Luzon walk by. Died haired punk rockers.

TALA

And then there are the pierced  
dicks, tattooed freaks.

VERDAD

Wait. How do...

Tala looks crossly at them. Verdad echoes the sentiment.

TALA

You boil broccoli and baby diapers  
and that is what leaves Manila for  
here.

(half beat)

Oh, I'm sorry I shouldn't have said  
that.

VERDAD

Doesn't bother me.

(beat)

I wrote it down. It's a cute  
phrase.

TALA

True too. Far too many urban kooks  
at my beach.

Verdad wants more. She is making notes as fast as she can.

VERDAD

Kooks?

TALA

People that get in your way.

VERDAD

How do you spell that?

TALA

K-O-O-K

(half beat)

A kook, that's the worst thing you can call a surfer. Kooks don't know the rules. Worse yet, kooks don't know what they don't know. Kooks are the surfers that take off directly in front of you and they don't look back.

VERDAD

Okay. I see.

TALA

Kooks grab their boards after a collision they caused and laugh, 'gosh surfing is fun'. Kooks get in over their heads and get drowned. Don't be a kook. Avoid kooks whenever you can.

Out on the surf, there are inexperienced surfers running into each other pushing each other. They are flailing about.

TALA

If you had a board and were out there now, you would be a kook. But don't let anyone call you that.

VERDAD

Good thing I'm old and frail then.

TALA

You would be better than those fools.

Long beat.

TALA

If you are a serious surfer you are somewhere else - Siargao.

Iker drives by in his truck and gives them a friendly wave. Iker notices Verdad, who is taking notes. He looks away but then looks back. He probably first suspects at this time the Verdad is a writer/film maker.

TALA

Unless you are too young or too poor to drive.

Beat.

TALA

Look at 'em. They are flailing about. Surfing is about grace. Seems a waste of energy.

VERDAD

The best participants in any endeavour almost always appear to be doing amazing things with very little effort.

TALA

Thrashing around signals weakness. It may even draw in sharks.

(half beat)

Surf with grace and style, or don't surf at all.

VERDAD

Beauty matters.

TALA

Your character arch.

VERDAD

Yes.

TALA

He needs to be a beautiful boy but he needs to learn to make it look easy.

VERDAD

That IS my movie! How wonderful.

Verdad chuckles, writes some more notes. Both women are having a good time in the sun and with the friendship.

VERDAD

I need to put some kooks in the script. You think?

TALA

Yeah, to me they can be somewhat benign villains. Like reefs.

VERDAD

Reefs?

TALA

Yeah, all over these islands. You are surfing along fine and there is a freakin' reef there.

VERDAD

Contrast?

TALA

Sure in comparison, this kook (or kooks) will make your core look more cool.

VERDAD

Like thesis, anti-thesis.

TALA

Only there isn't any synthesis. Not a chance.

VERDAD

I'm impressed. How do you...

TALA

School, bloody old school.

Beat.

TALA

We have to surf here because our  
parents live here. There are better  
breaks.

Long beat.

TALA

Is your jeep fuelled?

VERDAD

I think.

TALA

Take them on a surfing trip and  
they will open up.

(half beat)

Give me your cell phone number?

Later...

INT. VERDAD'S MOTEL ROOM - SAN FERNANDO - NIGHT

Verdad works on her notes and screenplay. She prints the new  
pages.

INT. VERDAD'S MOTEL ROOM - SAN FERNANDO - MORNING

Verdad wakes up confused, every morning. She reads the notes  
and screenplay document. She has to do this every morning to  
become oriented.

INT/EXT. MOTEL - SAN FERNANDO - DAY

There is a great deal of watching and waiting. The surf is  
very lame. Tala and Verdad have a great view of the beach,  
from a bench at the motel. Basically, it was designed for  
parents to watch their kids playing on the beach.

TALA

The surf isn't always optimal. It  
fluxuates, an ebb and flow.

(beat)

I don't know how they would do this  
in a movie.

VERDAD

What?

TALA

The downtime. You can't put this in a film. Too boring.

VERDAD

Thirty seconds of the groms are out there trying to surf one-foot waves.

TALA

A comedy?

VERDAD

(reading a Post It note)  
Sure why not. Groms have no rights.

TALA

Hey, you are picking up on this pretty good.

VERDAD

Thanks.

Verdad makes a Post-It note.

EXT. CAFÉ - SAN FERNANDO - LUNCH

Iker sits at a table.

Verdad sits at another table. She is eating and watching Iker out of the corner of her eyes. She steals glances now and then.

WAITRESS

The buzz tonight is for a substantial swell on the Eastside.

IKER

It used to be you had to go look at the ocean to see if there was surf.

WAITRESS

Well nowadays, anybody with an  
Internet connection can find out.

(half beat)

I heard over at that table.

The waitress gestures to a table of experienced surfers.

WAITRESS

The swell is supposed to arrive  
early tomorrow. Those guys are  
going to Baler.

Iker looks at the other surfers, judging their acumen.

On other side of Iker is Verdad, who is writing  
Post It notes as fast as possible.

IKER

You work for a surfing magazine?

VERDAD

What?

IKER

You are a writer?

VERDAD

For a magazine?

(half beat)

No.

IKER

No? You wreek of it.

VERDAD

How do you know that?

IKER

I've been around.

VERDAD

Where? How?

IKER

Oh, no. No interviews.

VERDAD

Okay I won't. Why not?

IKER

You are tricky... and you're never without that pen and your little yellow thingys.

VERDAD

I would be lost if I don't have my Post It notes.

IKER

I don't want to be in any magazine.

VERDAD

Okay, I'm pretty sure I can do that.

IKER

I don't want to be in anything.

VERDAD

Okay, if I can remember.

IKER

What do you mean?

VERDAD

(confused)

I can't remember your name.

Verdad flips through her Post It notes.

IKER

No pictures either.

VERDAD

I don't work for a magazine. I don't think. I have in my mind, somewhere, somehow, a film. A surfing movie.

(half beat)  
If I can remember.

IKER  
What you are saying doesn't make sense.

VERDAD  
I have Alzheimer's disease.

IKER  
You mean you are getting old.

VERDAD  
No, it's a little worse than that.

IKER  
You mean like a doctor said or you are like vaguely aware?

VERDAD  
Both.

Long beat.

IKER  
I'm sorry.  
(half beat)  
So what are the odds you remember this conversation?

VERDAD  
Tomorrow?

Verdad contemplates. Long beat. Verdad holds up a Post It note.

Verdad contemplates. Long beat.

VERDAD  
I just need one story.

IKER  
You wrote other films?

VERDAD

No. I had a husband and a son and a job teaching. Our son, he was a surfer.

IKER

I just don't need any publicity.

(half beat)

I mean I grew up here... but I mean lot of people come here to be left alone. American's sick of California. Australians. People leave Bali to come here to be left alone.

VERDAD

I'll remember that.

Iker chuckles...

IKER

Alzheimer's?

VERDAD

That's what they tell me.

IKER

And you're writing a movie?

VERDAD

Trying.

IKER

How's it working out for you?

VERDAD

It's working.

Verdad shows him the 20 or 30 Post It notes she has assembled.

Long beat as Iker considers the situation.

Iker gets up to leave the café.

IKER

Good luck.

Long beat.

IKER

Seriously. I hope you can get it done.

(beat)

I'd say call me if you need help. But don't.

Iker leaves the witness a healthy tip. Iker smiles compassionately at Verdad. While it isn't spoken, Iker tacitly agrees to participate or at least not interfere.

INT. VERDAD'S MOTEL ROOM - SAN FERNANDO - DAY

Verdad works on her notes and screenplay. She prints the new pages.

EXT. IKER'S HOME - SAN FERNANDO - DAY

Iker's home is very modest. It is a bit run down. Obviously there have been no improvements to the home, since Iker was a kid. And, it's almost like his parents built everything Iker owns - truck and house. Iker smokes weed and watched the TV news.

INT. MOTEL - SAN FERNANDO - DAY

Throughout the day, Verdad's phone receives these cryptic text messages: Wind Speed \_\_, Wind Duration \_\_, Fetch \_\_, Primary Swell \_\_\_\_, Secondary Swell \_\_\_\_.

Finally, Verdad receives a jpg of a weather map and the text: "ONION!"

INT. STREETS - SAN FERNANDO - DAY

The Tribe are hauling ass on their bikes down to the beach. They each carry a surfboard and a backpack.

INT. CONSTRUCTION SITE - SAN FERNANDO - DAY

Iker is wiring a new house. He smells something. He takes a big whiff of air. He looks out at the sky and a flag blowing in the wind. He looks out at the highway and cars with surfboards are heading east - inland.

The construction workers arrive from lunch and work is about to begin again. Iker leaves a spool of wire in the middle of the room. He quickly puts his tools in the back of his truck. And drives east toward Baler.

INT. MOTEL - SAN FERNANDO - DAY

Verdad is napping. Tala calls Verdad's cell phone.

TALA  
Are you ready?

Verdad really doesn't know who it is but is polite and answers.

VERDAD  
Uh... Yes.

TALA  
Okay, in the morning surf is breaking at Baler.

Tala hangs up.

Verdad is flustered and doesn't remember who she just spoke to. She goes through her Post-It notes. She can't remember the context of the phone conversation. She remains on the hotel bed reading her notes and screenplay.

VERDAD  
Baler?  
(half beat)  
What's Baler?

Verity sits in bed terrified.

EXT. MOTEL - SAN FERNANDO - STORMY MORNING

Tala has a ice cooler and she is filling it with bottled water from a motel storage room. She visits the ice machine

and under the ice is some meat for grilling. She throws the meat into the ice cooler with ice.

The Tribe arrives with a surfboard and a sleeping bag. Tala greets them in the motel parking lot. They look at the San Fernando surf.

DATU

It's promising here.

TALA

No, let's go.

They load their boards into the jeepney. Impatiently, the tribe waits and waits for Verdad to emerge from the motel room.

Long beat.

They see Iker drive by toward the east. Rizal becomes nervous about missing the swell. The Tribe stand at the wagon staring at Verdad's room door. It doesn't open.

Finally, Tala knocks on the motel door.

Verdad answers and remembers slightly.

VERDAD

Oh, hello. Uh...

TALA

The surfing trip?

VERDAD

Oh, a surfing trip. We're going now?

(half beat)

Sure, Let's go.

Verdad grabs her Post-It note pad.

TALA

I got the meat you bought and the groceries. They are all on the jeep.

VERDAD

Groceries?

TALA

We are going to grill pork barbecue skewers.

(half beat)

Remember?

They walk toward Verdad's jeep.

VERDAD

I'm sorry I forgot your name.

TALA

Tala.

(beat)

Remind me when we get back we are going to a doctor. Your memory.

VERDAD

You have to understand that I'm old.

TALA

Don't worry about it.

(half beat)

Write that down.

(half beat)

See the doctor.

Verdad writes a Post-In note as she walks.

Verdad arrives at her jeepney. She is shocked there are four young men in the back. Their surfboards are strapped to the top. Tala sits near the front.

RIZAL

Wait. Benjie went for some food.

TALA

My God. Always eating.

TRIBE  
Eat like Otters, shit like Whales.

The boys chuckle and Verdad writes something down on a Post-It note.

Benjie emerges from the diner with armloads of sacks (wrapped hot dogs and hush puppies). The Tribe cheers him on and he runs to the car.

Benjie gets in and they drive east. Tala attaches her GoPro to the visor pointed back to the passengers.

Tala looks at 25 pens in a cup holder. Verdad notices that Tala is looking and wondering.

VERDAD  
I keep losing my pens.

AMADO  
Oh cool, hand one back here.

Verdad nods, okay. Tala hands back a pen. Amado gives each tribe member a "juvenile" surf themed temporary tattoo - sharks chasing surfers, surfers in the tube, surfer girls, Micky Mouse surfing, hang ten.

Tala takes out a pen and a Post-It note from the console. She writes "Rizal" on it and sticks it on the dash for Verdad.

Verdad is confused for a few seconds, but...

VERDAD  
Rizal?

She looks to Tala for approval. Tala nods, that it is correct.

VERDAD  
How do you pick your waves?

RIZAL  
That's funny. I was surfing with my mom once (when I was a little kid)

and I asked her why she was so selective about the peaks she tried to catch. She says, 'I have to pick my waves - just like I pick my battles with you.'

VERDAD

That's an adult-lack-of-energy thing?

RIZAL

That ain't going to happen to me. I can surf for three to five hours at a time, and my record is ten hours in one day. I probably caught a hundred waves that day, and my arms were noodles from all the paddling.

VERDAD

Oh, my.

RIZAL

I would have kept surfing, but it was pitch-black out, and I was so hungry I considered eating a package of Goldfish, I found on the beach when I was walking home.

VERDAD

Tell me another story.

Beat.

RIZAL

Okay, I have a story for you.

AMADO

My name is Rizal, and I'm a tubeaholic.

RIZAL

San Fernando is my home break and I live less than a half-mile away. My dad initiated me to duck-diving on a four-foot NW swell. He wore swim

fins and pushed my four-foot six-inch surfboard and me out into these gigantic waves. I remember I scrambled up to my feet, spread my legs wide, and gripped so hard with my toes that my feet ached.

VERDAD

And you remembered your feet hurting?

RIZAL

We are talking about waves that no other kid my age would even consider. All day! I was seven.

VERDAD

That gives you an advantage you starting so early?

Verdad looks into the rear view mirror.

RIZAL

Probably.

Verdad notices Amado in the rear-view mirror.

VERDAD

(to Amado)

You look like you want to say something.

AMADO

Muscle memory is a powerful thing. My muscles automatically calculate the speed, size, and shape of the approaching wave. The only thing my brain hears is this lady calling my name.

TALA

What?

AMADO

Really man. She says, 'Amado'.

Everyone giggles.

VERDAD

What's it like being in the barrel?

RIZAL

A barrel is my own private sensory-deprivation room. And I know it is a clique but 'Only a surfer knows the feeling'.

VERDAD

What do you do if you fall?

AMADO

Keep your arms up around your head and protect your numbskull.

DATU

If you do find yourself heading for a wipe-out, stay as calm as possible. Your goal is to get out with as few injuries as possible. Push your board as far away as you can to either side.

AMADO

Take a deep breath; practice holding your breath for two-minutes on dry land.

BENJIE

Try to flatten out your body as you hit the water and to penetrate the surface in as shallow a way possible.

DATU

Fight to find balance but don't try to swim against the power of the wave.

RIZAL

It's the ocean; you aren't going to win if it's pushing you down.

Benjie

Let it carry you inside and go find your board.

VERDAD

(to Virgilio)

What about you? You don't talk much?

Virgilio only shakes his head. He does not speak much.

Verdad tries to drive and write notes. Tala places her hand over the note pad, stopping her.

Tala gestures to Verdad that she has her camera on and recording.

BENJIE

(to Tala)

Why are you recording us?

Beat.

TALA

My surf documentary.

BENJIE

Are you going to make money off us? I need some money up front.

TALA

Don't perform. Just be core.

BENJIE

That IS core; I'm all about money.

TALA

If it's not about surfing, it's out.

BENJIE

Surfing is about money.

TALA

No, it's not.

DATU

Yes; it is.

AMADO

No. She's right. Surfing isn't about money.

BENJIE

I have just two words for the slow kids in the class.

(half beat)

Pro Surfer.

TALA

Three words.

(half beat)

Contradiction of terms.

AMADO

Yo, professional surfers are a myth.

TALA

You surf because it's the only thing you want to be doing with your time at that moment.

BENJIE

Back in the day maybe. Now, it's a pro sport, an industry. You have to account.

RIZAL

Hey, Tala you get some good surf video the other morning?

TALA

Yea, it's pretty good.

RIZAL

Today will be better.

Rizal looks out at the weather, which is growing more optimal.

RIZAL

Much better.

The jeepney trip to Baler takes all day. As they draw near Baler and the sunset, Rizal becomes nervous. It is a race with the sun. It's not spoken but Rizal wants to surf before the dark keeps him from it. He watched the sun and he watches Verdad's GPS, which is counting down the miles.

Everyone notices Rizal waxing his board while the bus is still moving. The others join him waxing the boards.

EXT. BALER BEACH - DUSK

The tribe with Verdad and the jeepney arrive and because they are losing light they rush with their boards to the ocean.

Verdad doesn't want to miss anything and she rushes out of the bus. Verdad leaves the engine running. When Tala exits the bus, she turns the engine off.

The young men surf. They surf well into the dark. Verdad watches and Tala films.

Verdad and Tala build a fire and prepare some food for the tribe.

When they return from the water their food is prepared and ready.

RIZAL

That was awesome.

(half beat)

Thanks for bringing us.

VERDAD

You're welcome.

DATU

And the food, gee thinks.

VERDAD

Well you can't surf if you don't eat.

RIZAL

Surfology 101.

EXT. BALER BEACH - NIGHT

The tribe and Verdad are sitting around the fire. They are roasting marshmallows.

In the far distance, Iker is alone sitting looking at the ocean. He looks over at the tribe and the bus. Iker hears singing.

Rizal has pulled out his acoustic guitar and is singing "Surfer Girl". <https://www.youtube.com/watch?v=ewfPsCNJ4sc> Alternatively the actor can sing it a cappella.

The scene is very similar to the flashback scene 35 years before where Verdad's son is serenading his girlfriend and friends around a fire.

The audience will want to judge Verdad's reaction to see if she just loses it. She doesn't; she is stone faced and has a slight smile on her face, she might not remember her son singing.

The purpose of this scene is to show Alzheimer's shielding Verdad from some of the painful memories.

EXT. BALER BEACH - MORNING

Iker has slept on the beach near his truck. He looks out at the sea.

IKER

No groms yet, thank God.

Iker waxes the board, and even his feet. He walks down the path to the beach.

He attaches the Velcro leash strap around his ankle while hopping down the beach. He sprints the last fifty feet to the ocean, launches myself and board and starts to paddle out.

SURFING MONTAGE

Iker surfs alone.

END SURFING MONTAGE

EXT. BALER BEACH - MORNING

The morning sky is clear and blue – the sun will be bright and warm. The winds that were howling earlier have stopped, leaving the ocean with a perfect surface texture. A swell is spinning up, leaving Baler with head-high swells.

RIZAL

What a day! Any later, the weather  
will bring big crowds.

They walk with their boards under arm a good healthy distance. They step over a dead seal, cut up and half mutilated. It doesn't smell yet. They are puzzled by it for only a few seconds. Mostly the Tribe is focused on the waves up ahead and the growing crowd.

In the time between Iker's and the Tribe's arrival, the crowd has vastly multiplied.

As they come nearer... There are 30 surfers visible in a ¼ mile; they are waxing and getting into the water. Two hundred onlookers line the shore. Most of the surfers from Luzon are there.

The surf is pounding. It is the first real big wave (optimal conditions) yet in the film. Everyone and especially Verdad is enthused.

VERDAD

It's so loud.

Verdad is excitedly looking at the waves. Tala is sick looking at the crowds.

TALA

It's a party.

VERDAD

Oh, how nice.

TALA

No, that's bad.

BENJIE

Half of the island is here.

DATU

A zoo!

RIZAL

Surf is good though.

Anxious, the boys are walking in front of Tala and Verdad.

A group of Baler teens are about to accost them.

They want to block their path to the surfing.

The locals are going to physically confront the San Fernando Tribe, but they notice Verdad. Verdad delivers them a harsh look. The Tribe walk past the locals to the surf.

BALER LOCAL

You brought your grandma?

VIRGILIO

She surfs better than you do.

BALER LOCAL

I doubt that.

The tribe continues to walk toward the surf. There is a fire rescue truck, an ambulance and at least two police cars up on the beach. Extra lifeguards arrive. Hundreds of watchers are up on the high ground looking down. And other hundred are on the beach watching the surfers.

The tribe walks on the beach half looking behind them.

VERDAD

Why? It's a public beach.

TALA

They would never come to our break,  
which is pretty lame, but if they  
did.

RIZAL

There might be a fight.

VERDAD

Why?

VIRGILIO

'Cause they're inbred East coast  
kooks.

TALA

Localism. They think they own this.

RIZAL

But think about it, they don't  
matter. If they were genuine they  
would be out there surfing.

VIRGILIO

Obviously they can't surf the big  
waves.

EXT. NORTH BALER SURF - DAY

It is over-crowded but the Tribe is determined. The boys  
watch for a few minutes or two, then enter the water and get  
positioned. Tala paddles out to a good position to film.

Verdad watches their clothes, towels and items (the sacks).

SURFING MONTAGUE

The boys are able to pull into the big barrels coming through. The young boys are just as accomplished as the older experienced surfers.

END SURFING MONTAGUE

The Tribe comes in ashore, slap high-fives and eat their snacks.

RIZAL

You don't mind hanging out with a bunch of teenagers?

VERDAD

Not a problem.

(half beat)

You guys are really good.

RIZAL

It was a good set.

(to Tala)

You got it on tape.

TALA

Pretty much yea.

RIZAL

Alright. That's my girl.

(beat)

Iker is down there.

Rizal points to the other end of the break.

TALA

Alone?

RIZAL

Yep. Like always.

EXT. SOUTH BALER SURF - DAY

Iker is at the far north edge of the main pack of surfers who are atop their boards. He is thirsty for something bigger.

Iker looks up the beach a bit toward a big rock that juts out of the water. He sees a set developing and paddles away from the mass of surfers. Iker paddles north about forty yards or so to the spot and waits.

EXT. NORTH BALER SURF - DAY

The tribe is finished eating. Even Verdad has eaten the snacks and has trash. Rizal collects all the napkins and wrappers and water bottles and deposits them in the trash.

RIZAL

Hey, lets go check out Iker.

Everyone gets up grabs their things and they begin to move north through the crowd.

EXT. SOUTH BALER SURF - DAY

One other surfer has the same idea. He jumps in front of Iker and catches a wave.

Iker sits on his board looking out at the ocean.

He chooses his wave and turns his board around. Facing the beach he is in the process of lying down to paddle when something catches his eye.

It is a fish jumping out of the water but nothing registers in Iker's brain. Iker is about to paddle and there is a seal splash. Iker does what most surfers do when they realize the danger; he freezes.

Iker sits up quickly and turns his head over his shoulder. We see fourteen inches of light-gray dorsal fin sticking up out of the water moving slowly behind him.

Iker exhales with a gasp.

IKER

Oh no! Oh no! Oh no!

Iker freezes in fear. He realizes his feet are dangling in the water. He pulls them up. His hands are squeezing the

rails hard enough to leave them white with no pigment. All blood has left his hands.

His heart (voice over) is pounding so loud the audience can hear it.

The wave that he is lined up for lifts and reveals the shark like a magnifying glass passing over it head to tail. It is a VERY large shark with the girth something like a MINI Cooper.

The wave disappears toward the beach. Iker's face is hopeless. In hindsight, he should have caught that wave and rode it in. He realizes it but it is too late.

The shark, not in any rush, is not acting aggressive.

The shark takes a slight turn and comes around to circle Iker. There is a distance of about six feet.

Like the cameras in every shark movie, we focus on the tip of the dorsal fin. The shark circles once and comes very close. The shark brushes against his board. Iker calms and seems resigned to his death. He actually reaches out and touches the dorsal fin.

As soon as he touches the fin, the shark goes crazy. The water explodes into the air and boils around him.

Beneath the surface, the shark is thrashing its head and tail back and forth, snapping its jaws open and shut. Iker's terror is absolute. Water flies in the air all around him. Iker is suddenly in a shark made vortex of water. Iker can tell where the teeth are; as the shark spins, Iker manages stay near the middle of its body.

The shark makes a second circle around his body.

The shark stops thrashing but continues in a third circle.

The shark disappears but reappears. This time they are face to face six feet apart. Everyone knows what will happen now; it is coming straight at Iker to take a bite.

Iker is now angry. He 'duck dives' the tip of his board into the snout of shark who reacts instantly by thrashing to the left and then it detours around Iker. More circling.

IKER

Shark!

Iker shouts as loud as he can toward the others in the water.

The two surfers closest to him look at him with their heads tilted as if they didn't understand. They are looking, thinking "Did I hear that right?"

IKER

Shark!

This time, every surfer bolts toward shore.

The shark begins its fourth circle. Iker looks desperate. Iker lays down on the board to paddle. The shark comes slowly around. Iker takes a couple of swift strokes, and the shark explodes the water all around Iker with its thrashing.

Immediately, Iker pulls his hands out of the water. The shark spins his board 360.

EXT. SOUTH BALER BEACH - DAY

The beachcombers are all watching. Tala (pale in color) has already zoomed in on the action. All the surfers are traveling to the land rapidly. They can see the shark whipping its head and tail. They see water flying everywhere.

RIZAL

Is that Iker?

TALA

I think so.

The shark stops thrashing.

Iker's whole body from neck to feet is shaking.

This is Iker's chance to escape. He starts paddling with only cupped hands - no arm in the water at all. He paddles quietly like this for a time, but makes no forward progress.

We see no shark.

Frustrated, Iker digs in with both arms and sets his sights on the beach. Everyone who was in the ocean is now gathered at the waterline. 250 people are watching. They are watching the drama to see if Iker makes it in. But we see the faces of others who clearly didn't want to miss anything should Iker not make it.

EXT. SOUTH BALER BEACH - DAY

Rizal spots a woman with a belt.

RIZAL  
Give me your belt.  
(half beat)  
Shark attack.

The woman takes off her belt and hands it to Rizal. Rizal puts the belt between his teeth. Rizal charges the ocean, lays down on his board and paddles like a pro. He makes a bee-line for Iker. Behind him twenty yards are Virgilio, Amado, Benjie and Datu.

EXT. NORTH BALER SURF - DAY

Rizal stops to meet Iker headed in. Rizal holds out the belt.

RIZAL  
Are you bit?

Iker says nothing but shakes his head, "no". Iker doesn't stop paddling and cruises right past Rizal.

Rizal surveys the horizon looking for the shark. He rises up on the board angling to maybe see under the water. He sees nothing and the turns his board toward the land.

When the boys see Iker pass Rizal they turn and paddle in, flanking Iker.

About the time, they reach a two feet of water a wave pushes them ashore the last 10 yards.

EXT. NORTH BALER BEACH - DAY

Iker of course is relieved when he reaches land. He collapses on the sand and sits.

The surfers who had been out in the water, on the beach and up on the higher ground, surround Iker, and one by one, give him a pat on the back, or a handshake, or a word of support.

Tala is filming still.

SURFER #1

You meet the man in the gray suit?

IKER

When a shark that size decides to have his way with you, it will have its way.

SURFER #2

Dude, water was flying like ten feet in the air.

SURFER #3

Yea. Lots of water.

IKER

Thank you. I sure wouldn't want to die alone.

(half beat)

Where are those damn kids?

The crowd parts and the Tribe is ten feet away. There is a long beat.

IKER

(to crowd)

Nothing I could do.

RIZAL

You did alright.

If there are 250 on the beach, 100 people come talk to him or to look at him close-up.

Eventually, Iker walks back up the trail leading to his truck. The Tribe follows behind a few feet. Nothing is said.

A lifeguard intercepts Iker, pulled out a pocket sized spiral notepad, and takes Iker's report.

LIFEGUARD

Name. Address. Phone.

LIFEGUARD

How large?

IKER

About 14 feet.

LIFEGUARD

What type?

IKER

White.

LIFEGUARD

How long did it last?

IKER

I have no idea. Sorry.

BYSTANDER

Fifty or more surfers in the water and as soon as you yelled, "shark," they couldn't get out fast enough.

IKER

Well, no hard feelings.

LIFEGUARD

(turning to the Tribe)

You the jackasses who paddled out?

The Tribe says nothing.

VERDAD

Heroic.

The lifeguard scoffs. He might argue with kids but not with a grown woman. Verdad looks like she might be formidable.

LIFEGUARD

We'll contact you if we need more information.

The lifeguard walks away.

BYSTANDER

The best surf of the winter and the beach has been cleared in record time.

Only a few people remain on the beach and certainly none are in the water.

EXT. HIGH GROUND - DAY

Iker is disoriented for a minute or two and can't find his truck. The boys spread out and find his truck. Still nothing is said. They wave at Iker and he walks too the truck.

IKER

(hardly audible)

Thanks.

Iker takes off his wetsuit. The Tribe begins walking in the direction of the Jeepney. They are all looking back at Iker. Iker avoids eye contact.

Tala is still filming.

A few more people wish Iker well and shake his hand. He becomes more and more 'put out' as this continues. He doesn't look these people in the eye either.

Iker climbs into his truck and he may still be in shock. He sits for a few minutes. Iker looks back down at the beach. Every single surfer is now gone. Only groups of sunbathers are down on the sandy beach.

A family of holiday vacationers (with kids) arrive. They are oblivious to what has just happened. Benjie warns them.

BENJIE.

Shark attack.

Without a word, and not a second of hesitation, the parents put the kids back in their car and they drive away.

Iker starts his truck and heads back to La Union.

The Tribe walks until they reach Verdad's jeepney. They pack up and begin back west.

INT. VERDAD'S WAGON - DAY

The Tribe is headed back home. Tala has her camera attached to the visor again.

VERDAD

Can someone explain what just happened?

RIZAL

Well, the shark could have killed him. A shark that big could have bitten his entire body in half.

BENJIE

There isn't any sticking your board in his mouth. No poking it in the eye. Be for real. It's gonna do what it's gonna do.

RIZAL

When a shark attacks a surfer, it is making a mistake. The shark thought he was something that he was't, namely, dinner.

VERDAD

A seal or sea lion?

RIZAL

Yes. Sharks have inefficient digestive systems and we are a bad choice for the shark to eat. You don't have enough meat on your bones to make eating you a worthwhile effort.

TALA

I've read that.

RIZAL

It's true; surfers take up needed space in its stomach for too long a period. A surfer prevents the shark from eating something better suited to keep it alive.

BENJIE

I never saw or heard of a starving shark.

Beat. Rizal doesn't know how to respond. He is always non-confrontational.

VERDAD

Everything comes down to survival?

RIZAL

Well, yea.

Verdad and Rizal establish an eye contact through the rear view mirror.

EXT. HIGHWAY WEST - DAY

Iker is driving overly cautious (40 mph) with a serious look on his face. Verdad's jeepney passes Iker's truck and the Tribe all shouts.

TRIBE

(simultaneous)

Wooowwww!

Yea!

Kick ass!

Yahoo!  
You messed that shark up, man!

Out of the window, Tala flashes her 'almost' boobs.

Iker jumps a bit; startled as they pass.

Long beat. Iker chuckles after the Tribe passes.

Amado is inspired with an idea. He pulls out his sketchpad and draws Iker's old truck. He draws it from the left and the right side-view. He draws the rear view and the top down of the hood. Amado draws "shark" cartoons on the side of the truck.

Later...

They arrive at La Union. Amado shows the drawings to Rizal.

RIZAL  
You gonna do it?

AMADO  
You wanna keep watch?

EXT. VERDAD'S MOTEL ROOM - SAN FERNANDO - MORNING

Tala has placed many of her videos on Verdad's laptop. Tala has a stack of Post-It notes that have presumably been typed into the computer.

Tala plays the shark attack. And Verdad watches it like it was the first time she's seen it.

Later...

TALA  
This file is the trip up, where  
they are talking about surfing.  
(beat)  
Tomorrow, you want me to take you  
up to the doc? There is a doctor up  
on the hill.

VERDAD

No, not now dear. I know what's wrong with me.

Beat.

VERDAD

Call it old-timers disease. Or dementia or whatever.

TALA

Oh. I thought that. I'm sorry.

VERDAD

And if you wouldn't mention this to anyone.

TALA

No, I wouldn't.

VERDAD

Well thank you for helping me.

TALA

You're in a rush to get this done?

Tala gestures to the screenplay document.

VERDAD

You are a very bright young lady. Some college will be very lucky to have you.

EXT. CONSTRUCTION SITE - AFTERNOON

Iker is finishing the wiring job he began. Construction work has halted. He is surrounded by a bunch of construction workers. The site manager is there.

IKER

I thought that if it had wanted to eat me it would have. It could have chopped me in half from any angle it chose. Maybe it wasn't trying to eat me?

Then there is a long beat. The workers think about it and then they all call 'bullshit' and laugh.

CONSTRUCTION WORKER

Oh, Mr. Iker. You're always joking.

Iker pulls out his smartphone and shows them the video that Tala filmed. The workers's become silent; their eyes become very large and afterwards they look very differently at Iker.

INT. VERDAD'S MOTEL ROOM - SAN FERNANDO - NIGHT

Again, Verdad works on her notes and screenplay. She prints the new pages.

EXT. IKER'S HOME - SAN FERNANDO - EVENING

Iker goes home and smokes weed. Watches TV again.

NEWSCASTER #1

A surfer in Baler this morning narrowly escaped a 14 ft white shark. According to a lifeguard, the surfer was a one time professional surfer from San Fernando, La Union. Eyewitnesses said the interaction with this animal lasted thirty seconds or so.

NEWSCASTER #2

But I'm sure for the surfer it felt like longer.

IKER

Ya think?

NEWSCASTER #1

I'm sure.

(beat)

Now in sports.

INT. VERDAD'S MOTEL ROOM - SAN FERNANDO - MORNING

Again, Verdad wakes up confused. She reads the notes and screenplay document. Confidence returns. She watches video on her laptop.

EXT. IKER'S HOME - SAN FERNANDO - MORNING

Iker exits his home, but his old truck has been vandalized in a strange artsy way. On the hood and sides of the trunk is a huge mural painting - cartoons of sharks chasing surfers.

On the driver side is a cartoon of Iker sitting on a surfboard in the water, with both hands flipping off a breaching shark. "Forget You and Your Grey Suit."

Iker walks around to the right side of the truck. He sees a cartoon of him and a shark in a fistfight. The shark has a black eye and a cut above the other eye. The shark is lacerated and bleeding. The caption reads "The Great White, 'Hope'."

The tailgate reads "I swam, I surfed, I kicked its ass." And "Baler Beach, July 4, 2017."

On the hood of the truck is the movie poster and logo from Spielberg's Jaws (1976), but it says, "Screw Jaws".

Beside the truck's dented fender, it says, "Don't bite the truck, Dumbass!" and there is an arrow to the indentation. And there is a cartoon of a shark with broken teeth.

Iker circles the truck again. He looks left and right. Tala is concealed in the hedges of the neighbor with her video camera.

Iker smells the paint. Iker spits on his finger and rubs a bit of the paint off. It is water based tempera paint and rubs off.

EXT. SAN FERNANDO - MORNING

Iker drives to a carwash, pulls in, gets out and is about to put quarters in the machine. He reconsiders.

He gets in and drives to a car body paint shop. From a LONG SHOT we see Iker giving instructions to the painter.

The painter seems happy to put a coat or two of varnish.

Iker walks to a construction site. He surveys the building and writes an estimate. All the construction workers stop working and come shake his hand. Many slap high fives.

WORKER #1

The man who fights with sharks.

WORKER #2

We provoke a shark every time we enter the water

WORKER #3

(broken English)

So happy you here with us.

Two days later... Iker has his truck back. We see him riding around town.

EXT. MOTEL BENCH - SAN FERNANDO - DAY

It is a fairly nice day for surfing. Storm has gone. Sunny day, blue skies. Surf's up. Iker, Tala and Verdad are sitting on the bench watching the surf.

Iker is sitting idle but he notices the Tribe.

The Tribe, with boards, passes the motel on their bikes

TRIBE

Woooow! Surf's up! Let's go!

Surfboards in hand, they abandon their bikes at the motel and head for the surf. Rizal looks over and makes eye contact with Tala. Tala holds up her camera.

TALA

I will be out there in a minute.

Long beat.

IKER

Well, I took a week's break from surfing to think about stuff.

VERDAD

What are you thinking?

IKER

I think, sharks or no sharks, good waves or bad waves, life or death, I need to surf more than I need to make excuses.

Iker gets up resolute and walks to his truck, now an 'art car'. Wet suit. He fetches his surfboard, waxes it and runs into the surf.

EXT. SURF - SAN FERNANDO - DAY

A surfer, not in the tribe and probably a KOOK, notices an expensive metal thermos floating outside the wave. He picks it up, examines it. It is a 'Zojirushi Stainless Steel Vacuum Mug'. ZOOM IN ON "Zhejiang" logo (Chinese). It is well worn from its trip from China. The Kook thoughtlessly throws it 25 feet out to sea. After an hour it is back near the break.

Time passes... the Tribe surfs.

Iker paddles past the surfing boys. The boys are waiting on a wave. Rizal always has a great smile. We can focus on this.

RIZAL

I knew you would be out here. Glad you're back.

DATU

What's up Iker, eradicator of sharks?

BENJIE

Dude, you need to leave these sharks alone and stop harassing their ass.

But Iker says nothing; there is a slight smile however. Iker is robotic and stoic. He is a SBSM (Serious Brown Surfing Machine). We don't know at this point if he is just emotionally cold or very serious about his surfing.

Here is Iker's wave and he takes it in. He exits clean and to the side. He begins to paddle back for his next ride.

From the side (perfect photographer's position), Iker looks inside the barrel in the next wave. The tube contains a surfer. That surfer is Rizal.

It is a sweet barrel, symmetrically round, and Rizal's comfortably holding a classic stance, dragging his arm to get as much time behind the curtain as possible; his face emanates pure bliss. Big smile.

Iker's mind records that video clip and he starts his duck-dive. But at the very last minute, catches a last peek of Rizal's barrel ride. He pushes the nose of his board deep into the shoulder of the same wave. But something strange has happened, just as Iker is going underwater.

While Iker is under water, we see a still shot on the very last frame of Iker's mental record. Rizal is hit in the head with an object from the top of the barrel and he tumbles into the front of the barrel.

Iker surfaces.

IKER

"What the...?"

EXT. BEACH - SAN FERNANDO - DAY

Tala and Verdad are on the beach and they don't have the same view as Iker. They aren't alarmed. Rizal does not kick out. To them, Rizal just was been rolled over by the wave. It's common. They wait and wait for Rizal to surface. He doesn't.

EXT. SURF - SAN FERNANDO - DAY

Iker reacts immediately. He paddles to the aftermath of the wave looking for Rizal. The Tribe on the outside is waiting for the next ride in. But Iker would never paddle into the path of the wave unless something tragic has happened. Taking a clue from Iker, the Tribe begins paddling in that directions.

EXT. BEACH - SAN FERNANDO - DAY

Tala and Verdad are alarmed when they see Iker crossing the wave into the impact zone.

EXT. BEACH - SAN FERNANDO - DAY

Rizal does not surface. Iker has only seconds until the next big wave rolls in.

Tala and Verdad watch Iker rapidly paddle over.

TALA

He's not up. Something happened.

VERDAD

Who is it?

EXT. SURF - SAN FERNANDO - DAY

Rizal's board surfaces, fins up, just inside the impact area. The ankle leash has failed.

TALA

It's Rizal. Red shorts.

(long beat)

Oh, he's not coming up.

Iker has reached the area. There's no Rizal there.

Iker dives down. And a second wave crashes down at that exact spot. Rizal might float out but this second wave probably has carried him down again.

There is a very long beat.

Rizal doesn't surface. Iker surfaces without Rizal.

A third wave rolls over them. Iker looks at the people on the beach; maybe Rizal exited and is on shore. The people on the shore are all looking anxiously at him to rescue the surfer.

Iker dives down again and surfaces empty handed.

Iker has a sick look - worry that Rizal already drowned. Iker looks at his wristwatch.

Iker plays the scene over in his head. Rizal fell forward as if he had been sucker punched in the back of the head. Iker replays it mentally and knows that the wave didn't clip him. There is ample room in that barrel; we can see that Rizal has at least a few inches of air above his head.

Iker dives down again. He brings Rizal up and heaves Rizal onto his board.

EXT. BEACH - SAN FERNANDO - DAY

TALA

He's hurt.

Tala runs out into the surf ankle deep. Her GoPro on a string around her neck. She is still accidentally recording it all.

Iker brings Rizal into shore. They are followed by the rest of the Tribe. Tala meets them in waist high water.

Iker and Tala bring Rizal the last few yards onto shore and they lay him out in the sand.

Virgilio brings in the now dented thermos. He looks at the bleeding unconscious friend. He looks at the thermos and then back at Rizal.

The guard from the nearby lifeguard stand has seen Rizal go down because he's already approaching, dropping his own rescue board, and running the final steps as Iker rolls Rizal off his board. The lifeguard checks for a pulse. He pushes a towel against the blood gushing from Rizal's head. The lifeguard starts CPR on Rizal, clearing his mouth and pumping his chest.

We hear the familiar summer-surf sound of approaching sirens. A helicopter is in the far horizon.

Iker sits in the sand watching everyone crowd around. The Tribe is holding back Tala, who is becoming hysterical. Verdad is in shock. Young Rizal is being worked on by the lifeguard. Iker watches it all. He looks to the right and he sees the city of San Fernando. It is VERY similar to a scene he has seen before.

FLASHBACK

YOUNG IKER is an elite surfer. Twenty years ago, young Iker is sitting on the sand and there is a drowned surfer. Everyone is crowding around an older experienced surfer. Friend are holding back the girlfriend. The lifeguard is working on the drowned man. Young Iker looks right and we can see that it is Siargao Island. Iker watches until the lifeguard is exhausted and turns things over to the EMTs. The lifeguard looks very pessimistic. It is fairly clear the surfer is dead.

END FLASHBACK

The lifeguard turns Rizal's care over to the EMTs.

Iker rises and runs to his truck. He opens the glove box and pulls out an empty zip lock. We only see residue and 1/8<sup>th</sup> of a leaf.

INT. IKER'S HOME - SAN FERNANDO - DAY

Iker enters. Iker is in the habit of leaving the television on 24/7 it is on and the local news is about to begin.

Iker goes to his stash and pulls out a second zip lock bag. It is also empty.

The television news comes on. There is footage from a news helo looking down on the beach.

BROADCASTER

A young surfer is clinging to life  
today after an incident at

Pagdaraoan Beach. The juvenile was brought to LORMA Medical Center. According to witnesses. The 13-year-old surfer was reportedly inside a tube when struck in the head by ocean debris. The young man is in a comma in the hospital's intensive care unit.

FLASHBACK

Iker sits on his sofa and plays the accident over in his head. Rizal falls forward inside the barrel. It looks like he was shot or punched in the back of the head. Iker relives the entire ordeal.

END FLASHBACK

EXT. STREETS OF SAN FERNANDO - NIGHT

It is 2 AM. Iker is driving around the city looking for his drug dealer. He notices some activity at the motel. Iker pulls into a space. On the right is Verdad, sitting in her jeep 'fighting' with the GPS. She is trying to program "LORMA Medical Center" into the GPS. For some reason, it is coming back with "Manila Medical Center."

IKER

You okay?

VERDAD

Yes, I'm trying to program this infernal machine.

IKER

Where are you going?

VERDAD

Hospital.

A car pulls into the parking space on Iker's left.

DRUG DEALER

You buying?

Long beat. Iker looks at Verdad and then at his dealers.

IKER

No, I'm good. Got a friend in the hospital.

(half beat)

I'm just gonna run down there.

DRUG DEALER

See you later, then.

The drug dealers back out.

IKER

Hey, what is your name again?

VERDAD

Doctor Santos. Oh, I mean Verdad.

IKER

Well, you want me to take you over there. It's only like 5 mins.

(pointing)

Over that way.

VERDAD

Thank you.

IKER

Climb in.

Verdad leaves her jeep for Iker's truck.

VERDAD

Evidently Tala is up at the hospital?

INT. EMERGENCY - HOSPITAL - NIGHT

Iker parks near the emergency entrance. He leads Verdad into the building. They walk past the desk and through the emergency area.

ER NURSE

Sir, can I help you?

IKER

Yes. Rizal. I don't know his last name.

(half beat)

The kid that was surfing.

ER NURSE

Okay, he is in ICU, are you family?

IKER

No.

ER NURSE

Family only. And at this hour?

IKER

Oh, this is his grandmother.

The nurse is suspicious.

ER NURSE

This is emergency.

IKER

I know, I've been here plenty. And that is the only door I am familiar with.

ER NURSE

Well, use this elevator. Sixth floor. You'll see signs.

The building is very quiet; it's two a.m.

INT. ELEVATOR - NIGHT

VERDAD

You have children?

IKER

No.

VERDAD

You've been here before?

IKER

Several times in emergency. A broken collarbone (slammed on the sand), and staples (fin to the back of my head, fin to the butt, and fin slices across both feet). Almost lost my pinky toe. I also was here with staph in my sinuses and then lymph nodes.

VERDAD

Five times?

IKER

Oh, I forgot. I cut my foot on some glass. Six times here, I think.

VERDAD

This is a nice hospital.

IKER

Yep. I know.

(beat)

They don't remember me downstairs, but I've been here plenty.

Beat.

IKER

In fact, I still owe them a couple thousand dollars.

VERDAD

You're such a bad boy.

IKER

I don't try.

VERDAD

Most of the time?

INT. SIXTH FLOOR - HOSPITAL - FIRST NIGHT

On the sixth floor, Verdad and Iker, find Tala arguing with her grandfather. It is evident Tala has been crying.

GRANDPA

Come on honey. Come home and I will bring you back in the morning.

TALA

No.

GRANDPA

Sleep and come back, please.

TALA

I can sleep right there.

She points to a sofa in the waiting room.

Tala hugs Verdad. Tala begins to cry again.

TALA

He's in there, but they won't let me see him.

Tala's grandfather looks to the ICU NURSE for help.

ICU NURSE

It's okay, honey. Leave your number and I can call you if something changes. Go sleep.

TALA

Just come get me, I will be right over there.

The ICU nurse recognizes Iker. They used to date. Iker feels lucky that he will be able to manipulate the situation.

ICU NURSE

Hello, how are you doing?

IKER

I'm good. I came to see the kid.

ICU NURSE

I haven't seen you forever. You still surfing.

IKER

Sometimes. The kid.

ICU NURSE

Are you related?

IKER

I brought grandmother Verdad.

Iker winks at Tala and points to her camera and then points to Verdad.

IKER

I brought Rizal's grandmother to see him.

Grandpa looks at Iker and Verdad for help.

VERDAD

Do you want us to bring her home?

GRANDPA

Would you?

VERDAD

Honey, you will come home with us later right?

TALA

I guess.

VERDAD

Thank you.

GRANDPA

(to Tala)

I mean it, you get home.

Grandpa leaves in a huff.

Tala begins to walk into Rizal's room.

ICU NURSE

Whoa. Hold on there darling. Only family members.

(half beat)

And actually it's too late for any visitors.

IKER

Oh, come on, Jackie. His grandmother. Just a minute. Please.

The nurse smiles at Iker. Clearly there is some old romantic connection.

ICU NURSE

Can I see you for a second?

IKER

Sure.

They walk around a corner.

Tala turns on her camera and puts the lanyard around Verdad's neck.

IKER

What's up?

ICU NURSE

He has 32 staples in his scalp.

IKER

That's not too bad.

ICU NURSE

And he's in a comma. Vitals are okay and he has minimal brain activity.

IKER

So he's gonna die?

ICU NURSE

I didn't say that.

(half beat)  
He is breathing on his own but it's serious. You understand that, right? Serious.

IKER  
Yeah, sure.

ICU NURSE  
It's not a party. Okay?

IKER  
I don't party.

ICU NURSE  
Well, you did.

Beat.

ICU NURSE  
So, you seeing anyone?

IKER  
No. Not a soul.

ICU NURSE  
Really? How's that?

IKER  
I'm really messed up.

The ICU nurse looks sternly at him. She look him in the eyes, and then she looks at him up and down.

IKER  
No, I'm not messed up, right now. I mean just in general.  
(half beat)  
You know?

ICU NURSE  
And I thought you were the golden boy. The self-made surf star.

IKER

But I'm not beyond repair. You  
could fix me.

The nurse chuckles and smiles at him. She obviously has a  
soft spot for lost causes.

ICU NURSE

I tried that, remember?

Beat.

IKER

So we can go in?

ICU NURSE

You are his cousin, right?

IKER

No.

The ICU nurse makes a face.

IKER

Oh, right. Yes. Cousins. Very  
close.

The nurse and Iker return from around the corner.

IKER

I'm just going to take her in  
there.

ICU NURSE

I didn't see anything and you owe  
me big time.

IKER

Okay. Sure.

The nurse hides behind a computer screen. Iker and Varity  
turn to enter the room.

Tala again tries.

ICU NURSE

Young lady. No.

IKER

(to Tala)

You better stay here for now.  
Unless you married him. You two go  
to Manila?

(half beat)

Did you marry him in secret?

TALA

No. Silly. We're thirteen.

IKER

Well, you never know. I thought I  
should ask. You know how teenagers  
are these days.

The nurse chuckles at Iker's light humored nature. We can guess she was in love with Iker at one time. Even Tala chuckles.

IKER

Come on Grandma. Hold on to me. If  
you fall up here in ICU they will  
just want to keep you.

INT. RIZAL'S NIGHTMARE - HOSPITAL - FIRST NIGHT

Rizal isn't in a total comma. He sleeps and dreams. He awakes up but doesn't open his eyes and he doesn't move.

When Verdad and Iker enter the room, Rizal is dreaming that he is drowning. Rapid-eye-movement. Waves are crashing down on him and he is underwater looking down. Below nothing but sand. He looks up; nothing but the sun above. Rizal struggles in the water but doesn't rise. Finally Rizal (in the dream) stops struggling and suffocates. FADE to black, but Rizal can hear Iker and Verdad talking.

INT. RIZAL'S ROOM - HOSPITAL - FIRST NIGHT

Verdad is on the left of the bed with the camera around her neck and Iker on the right. Rizal's head is shaved.

There is an EKG machine recording everything - pulse and respiration, etc. There is a BAER machine and ICP monitor.

Verdad notices a different machine turned off that she is vaguely familiar with - an EEG. The machine is off, and we see the electrodes and the wires. It is all very high tech.

#### VERDAD'S FLASHBACK

A distinguished looking man, Verdad's HUSBAND, escorts her into a Manila hospital. Wind, pouring rain. Verdad remembers being diagnosed.

Inside, Verdad is hooked up to an EEG as a test for dementia or maybe Alzheimer's.

Verdad lies down on her back in a reclining chair. They place a cap on her head. A technician measures her head and marks where the electrodes will be placed. The technician attaches 20 or so electrodes to the various spots on her scalp.

The electrodes send electrical impulse data from her brain to the recording machine. This machine converts the electrical impulses into visual patterns that can be seen on a screen. These patterns are saved to a computer.

Verdad is asked to lie still, close her eyes, and breathe deeply. She is shown various stimuli - flashing light and pictures and then sounds.

After the test is complete, the technician removes the electrodes from her cap.

#### END VERDAD'S FLASHBACK

Rizal was having a violent nightmare involving drowning, but it's not evident inside the hospital room.

Rizal awakes from his dream; awake, his point of view is black screen. Rizal can hear and is listening; his eyes are closed. The screen is dark and Rizal hears the machines beeping and eventually hears the conversation.

The EKG calms down and the lines are relatively weak.

Verdad gestures for Iker to speak.

IKER

Little Bro'. You have 32 staples in  
your coconut. Can you hear me?

(beat)

If you can hear me say, "Pipeline",  
no say, "Wipe-out, cause you wiped  
out bad.

Rizal does nothing. But there is a slight uptick in the EKG.  
The camera is around Verdad's neck and is recording.

VERDAD

He might be able to hear you, he  
just can't move.

Iker is contemplating but doesn't act.

VERDAD

Well, tell him something.

IKER

What do I say?

VERDAD

It doesn't matter.

Beat.

VERDAD

Say something that might be  
important.

IKER

Okay. Little Bro' if you will wake  
up, we can go surfing.

Beat. Verdad signals for more.

IKER

We can go surfing all up and down  
the coast. Up to Pagudpud. Down to  
Puerto Princesa.

(half beat)

We will get your girlfriend...  
She showed me her tits if I would  
come in here and cheer you up.

Verdad doesn't approve.

IKER

No, not really just kidding.

(half beat)

Come on, you can hear me. Right?  
Well, we will get...

Iker can't remember her name.

VERDAD

Tala.

IKER

Yeah, right Tala. We will get her  
to monitor the internet thingy.  
Nothing but primo breaks with  
optimal conditions.

(half beat)

Verdad is right here Bro' and she's  
gonna fire up the surf wagon. She's  
gonna take us wherever we want to  
go. It's a Sarao and reliable. It  
will get us there and back in  
style. No worries.

The EKG is improved. Logic would stand that Rizal can hear.  
Verdad encourages Iker.

IKER

We will even do Siargao Island. But  
it's not like the movies.

(beat)

It's far worse.

The EKG spikes at this.

IKER

Okay, I'm done.

VERDAD

Say something more; he looks up to you.

The heart rate begins to slow.

IKER

Why would he look up to me?

VERDAD

Well, if you don't know.

IKER

I'm 38 and still wearing jeans. I haven't been out of San Fernando in five years - 'til the Baler mistake.

VERDAD

He doesn't care. He follows you around like a little puppy. All those kids do.

IKER

(whispering)

Look, I'm not even a licensed electrician. It's my father's license. That truck, it's still in his name and he's been dead for 10 years.

(half beat)

So you see?

VERDAD

That stuff doesn't matter to a kid. He doesn't care about bank accounts or jobs. To him, you are 'real' surfer.

IKER

Those days are gone. I'm just a half-assed electrician, one notch up from the construction workers. I have to struggle to make a living so I can buy dope and pay my taxes.

VERDAD

From the looks of things, you are in the majority in that respect.

IKER

Well, I'm not going to buy anymore dope. I mean I'm not going to smoke anymore.

VERDAD

Well that's good. But when you are in here, try to be positive.

IKER

I don't want to give the kid the wrong idea. It's embarrassing, but it's the truth. I hate feeling sorry for myself. I should just shut up.

VERDAD

No please finish, I think he is responding.

IKER

Listen, I had a good childhood, then a great run in my twenties, and now I have a used-up, messed up, shitty life.

VERDAD

They said you were on the professional tour.

There is another uptick in the heart rate.

IKER

Not really, just a year.

VERDAD

What happened?

IKER

I was a drug addict.

Verdad gestures to Rizal.

VERDAD

But you have seen this sort of  
thing before?

IKER

Dead surfers?  
(half beat)  
Yep.

VERDAD

How did you deal with it?

IKER

I ran away.

VERDAD

How about now?

IKER

I ran away.

VERDAD

But you are here now.

IKER

Okay, here is the story. As a pro  
surfer, it isn't piddly little  
waves like at home. You've seen  
that shit on TV. Walls. Waves the  
size of buildings.

VERDAD

Right.

IKER

I needed to stay convinced that we were all basically indestructible – even with firsthand dead dudes (hard core evidence) to the contrary. If I couldn't medicate myself into this big lie, I'd be too terrified to surf.

Beat.

IKER

As a young kid, even when I was this age, I struggled with being afraid at night. Afraid someone was going to break into the house. Slept with a baseball bat.

(half beat)

And this kid swam out to me with a belt.

(beat)

It was a big fucking shark; what am I gonna teach him?

VERDAD

You don't have to teach him anything you just have to make him want to live.

IKER

I don't have that power.

VERDAD

How do you know that?

Iker doesn't have an answer.

VERDAD

Rizal, I'm going to tell Tala not to worry; that you just need some time. And when you feel better, just... wake up.

IKER

Yeah, Bro', just take your time.  
And uh when you do get better and  
we go surfing, you can bring Tala.  
She's a good little photographer. I  
wouldn't throw her back.

VERDAD

We're gonna go tell her, you aren't  
going anywhere.

IKER

Nod, if you understand.

INT. VERDAD'S TRUCK - DAWN

Iker, Tala and Verdad are three abreast in the truck cab  
leaving the hospital.

INT. MOTEL BENCH - AFTERNOON

It is afternoon and Tala and Verdad are collaborating. Tala  
is reading pages from the screenplay. She stops and looks at  
Verdad as if to question, "Iker really said that?"

Verdad shrugs, as if to reply, "Who would have known?"

INT. RIZAL'S ROOM - HOSPITAL - SECOND NIGHT

Iker brings the ICU nurse a bribe, a chocolate drink. Tala  
hooks Verdad up with the camera. Iker and Verdad enter the  
room.

Later...

IKER

Surfing is about being patient and  
enjoying the moment. Wisdom is  
knowing what the right time and  
place looks like, and having the  
patience to wait for the right  
opportunity.

Later...

IKER

Staying on the move in an effort to make something happen when the conditions aren't right, risks the wasting of valuable energy. Paddling for the sake of paddling puts you in danger of getting involved in, and trapped by, non-productive activities that take you away from your goal. There are many times on a wave when you just wait patiently for the wave to form up in front of you.

INT. VERDAD'S TRUCK - DAWN

Iker is driving Tala and Verdad back to the hotel.

INT. RIZAL'S ROOM - HOSPITAL - THIRD NIGHT

Iker brings the ICU nurse a bribe, a candy bar. Tala hooks Verdad up with the camera. Iker and Verdad enter the room.

IKER

Rizal, you need to learn to love the wind in your face as you surf into the beach. When the wind blows from the beach out over the waves it holds the waves up longer. Seriously. This is not a joke.

(half beat)

I think you are laughing at me. Tell me you aren't laughing.

(half beat)

I told your buddies down at the beach this and they seemed to understand. But you don't say shit.

(half beat)

Look, the wave slows down and breaks later as its face is pushed up and back by the wind.

(half beat)

Why am I telling you this? This gives you more time to work the face of the wave and allows you to

sit deeper in the pocket for a longer time.

EXT. HOSPITAL PARKING LOT - THIRD NIGHT

It is dawn. Walking through the parking lot Iker reaches for the keys.

Tala is exhausted. She falls asleep leaning against the car until Verdad finds the keys.

Verdad is always lost looking for keys. She checks through her bag, she checks through every pocket. Finally, she finds the keys. And they get into the Jeepney.

EXT. MOTEL BENCH - DAY

Verdad and Tala are sitting on the bench. Verdad is reading love poems to Tala. Tala gestures that she approves of one. Verdad places a Post-It note on that page.

INT. RIZAL'S ROOM - HOSPITAL - FORTH NIGHT

Iker brings the ICU nurse a bribe, flowers. Romance might be blooming. Tala hooks Verdad up with the camera. Iker and Verdad enter the room.

IKER

When there is no surf, what are you going to do?

(half beat)

You need to relax and be at peace. I know you man. I know your type, if there aren't waves you will just worry yourself "when will the surf be up." And you mope around and not eating your mom's cooking.

(half beat)

Stop that shit, man.

(half beat)

Learn to enjoy the quiet times. Be with your girlfriend. Your mom and dad. Write. Read. Play music. Play sports. Do service. Fish. Sail. Swim. Play. Pour concrete. We don't

have concrete in San Fernando, but  
you might want to move off  
somewhere. But enjoy life,  
wherever.

Later...

Iker exits the room and walks into the hall; he finds a window and looks out at his village. Tala gets up and looks into Rizal's room window. The nurse signals her not to enter. Tala sees Verdad with her book of poetry, reading to Rizal.

Iker leaves the window and hugs Tala.

They all walk down the hall to the elevator down.

INT. RIZAL'S ROOM - HOSPITAL - FIFTH NIGHT

Iker brings the ICU nurse a bribe, a cool 'Sea and Sky' T-shirt. She is most happy with this. Tala hooks Verdad up with the camera. Verdad enters the room and Iker stays at the nurses station flirting.

Standing over Rizal, Verdad reads Shelley.

Verdad  
Tala wanted me to read you another  
poem.

Beat.

Verdad  
Love's Philosophy by Shelley.

The fountains mingle with the river,  
And the rivers with the ocean,  
The winds of heaven mix forever  
With a sweet emotion;  
Nothing in the world is single;  
All things by law divine  
In one another's being mingle;--  
Why not I with thine?

(half beat)  
See the mountains kiss high heaven

And the waves clasp one another  
No sister flower would be forgiven  
If it disdained its brother;  
And sunlight clasps the earth,  
And the moonbeams kiss the sea;  
What are all these kissings worth  
If thou kiss not me?

(beat)

The Shelley lists all these examples of love and how nature is natural and its natural for things such as mountains kissing the heavens or fountains mingling with rivers. But for some reason this girl wont be with him. He's trying to convince her to be with him using images from nature.

(beat)

Get it?

She stops when Iker enters.

IKER

I know you might be desperate, so lets solve this little problem right now.

(half beat)

Try to move any part of your body; systematically start at the bottom with your feet and force something to move. Mind over matter. Toes. Leg. Move your finger? Okay make an eyelash flutter.

(half beat)

What nothing?

(half beat)

You aren't making this very easy for me, you know?

INT. RIZAL'S ROOM - HOSPITAL - SIXTH NIGHT

Tala is asleep out in the waiting room.

Iker is out in the hall talking to the ICU nurse.

Standing over Rizal, Verdad reads more poetry. Verdad has Tala's camera around her neck.

Later...

IKER

I know you are wondering what's broken. Push all those thoughts out of your head. Nothing truly awful has happened to you. You didn't snap your neck and you're not paralysed, at Bells.

(beat)

No shark, no missing body parts. The nurse said your dick is still attached. If you don't believe me, check for yourself.

(long beat)

Fuck, man I don't know what to say. I know you have questions.

(half beat)

If it's a question like 'Are you like permanently fucked up?' The answer is 'no'.

(half beat)

Just about any other question, you might have the answer is probably, "yea" or "hell yea."

(half beat)

But check with me, just to make sure.

Beat.

IKER

Your mom and your dad were up here. Every day. I don't know if you knew that. Don't worry. They might be a little frustrated; they tried to get me to do your chores.

(half beat)

No, I'm just kidding. But they're okay. They know you are going to be okay. It's just that everybody is impatient. You know what its like

to be stuck driving behind an  
absurdly slow tourist on your way  
to some massive wave?

(half beat)

Your dad mumbles Bro'. I don't know  
what he is saying half the time.  
Well, you probably understand him?  
But he's like trying to pump you up  
for some surf contest coming up?

(half beat)

Your little sister punched me in  
the balls. Yea Bro' right out in  
the hall there. I called her a  
'sand crab' and she punched me  
good. How old is she four or five  
years old? She's a total pain.

EXT. CONSTRUCTION SITE - DAY

Iker is leaving his work. And he hears this "howl". It is a  
puppy cry. Iker looks all over the place. Bushes. Inside the  
construction area. He gives up and pull out of the drive.  
Under the truck has been the puppy. The bright sun hurts his  
eyes. He is a six-week-old water retriever mix. Labrador and  
Water Spaniel mix.

Iker gets out and picks up the puppy. He walks the  
neighborhood and no one knows where the puppy came from.  
Everyone shrugs his or her shoulders.

Iker takes a box from the construction trash and places the  
puppy in it and then we see the box on the passenger side's  
floorboard.

Iker places newspaper in the bottom of the box.

Iker stops by a store and buys bowls, some milk and puppy  
food.

INT. RIZAL'S ROOM - HOSPITAL - SEVENTH NIGHT

Iker, Tala and Verdad walk past the nurse's station. Iker is  
carrying a backpack. He doesn't stop or have a gift for the  
ICU nurse. Iker simply waves and smiles as he passes.

The nurse sees it (no gift) as suspicious and she follows them to Rizal's room. She looks in through the window. Iker is lifting the puppy out of the backpack and is placing it on Rizal's shoulders. The puppy curls up and sleeps there. The nurse chuckles and returns to her desk.

INT. RIZAL'S NIGHTMARE - HOSPITAL - SEVENTH NIGHT

Again Rizal is dreaming that he is drowning. It is similar to the previous dream. The waves are pushing him down. Only this time, Rizal looks up and sees the sun shining through the water; also there is a large dog swimming above him.

Cut to the surface; an adult mix breed water retriever is barking and swimming. The beach is empty.

Back to underwater. Rizal is struggling to surface. He succeeds and the dog leads him to the beach. Rizal stops dreaming, screen turns black. Rizal can hear Iker talking to him.

INT. RIZAL'S ROOM - HOSPITAL - SEVENTH NIGHT

The puppy places his chin on Rizal's neck. The puppy sleeps.

IKER

This little dude is Shortboard.  
(half beat)  
So what do you think?

Later...

IKER

You are surfing at your best when you are in the here and now. Make the most of everything the wave brings to you in that moment.

(half beat)

Forget the rides you miss. Forget what will happen the next wave.

(half beat)

Learn to forget about time. Think about nothing other than what you are doing at that moment. In this way you will make the right moves

at the right time. By staying  
totally focused on the current  
moment you have the opportunities.

(half beat)

You don't have a long time to spend  
on the waves. Time moves quickly.  
The older you get the faster it  
goes. Thirty years goes by like one  
good summer spent out on the water.

(half beat)

When you are old like me, you'll  
find yourself wondering how it went  
by so fast.

(half beat)

Don't forget that. Okay?

Iker exits the room to look out the window.

Verdad reads more poetry.

Tala looks in through the window in the ICU room.

EXT. HOSPITAL PARKING LOT - SEVENTH NIGHT

It is 4 AM. Walking through the parking lot Iker reaches for  
the keys. Verdad is looking for keys again. She checks  
through her bag, she checks through every pocket. Finally  
she finds the keys.

Tala is carrying the puppy and the backpack. Tala puts the  
puppy down and Shortboard follows her to the car. Crickets  
are out and Shortboard pounces on them until Verdad finds  
the keys.

Everyone gets into the jeepney.

INT. VERDAD'S MOTEL ROOM - HOSPITAL - NOON

About noon everyday now, Verdad awakes and reads her  
screenplay and notes. She watches the video that she finds  
on her laptop. She goes to work adding pages to her  
screenplay.

INT. RIZAL'S NIGHTMARE - HOSPITAL - EIGHTH NIGHT

Again, Rizal is dreaming that he is drowning. It is very similar to the previous dreams. The swimming dog seems to bring Rizal to the surface. This time a shark is circling.

Cut to the surface, the shark fin is there circling, the dog is swimming and barking. People (Rizal's family and friends) are on the beach yelling encouragement. The dog barks and paddles toward the shark, the shark is startled by this odd behavior and veers away in the dream.

Rizal and the dog reach the shore and are congratulated by family and friends.

INT. RIZAL'S ROOM - HOSPITAL - EIGHTH NIGHT

Iker brings some Carmex and Bubble Gum Surf wax. And he lays it on the hospital bed.

IKER

Do you know the surf waxes by their fragrances? I have about five wax chunks on the floor of my truck. The puppy licks them but as far as I can tell hasn't eaten any.

Iker brings out the puppy and places it next to Rizal. The puppy curls up and sleeps.

IKER

Get up dude, you have to go to school tomorrow. That's right you screwed off half your summer break in this bed. Well, I did that once too. But there were two Hawaiian Tropic girls there with me at the time.

(half beat)

Are you even paying attention?

Iker exits for the hall window.

Verdad reads more poetry.

Tala looks in through the window.

INT. VERDAD'S JEEPNEY - EIGHTH NIGHT

Iker is driving. Verdad and Tala are riding in the back with the puppy. Tala takes the card from the camera and copies the video onto Verdad's laptop. Tala writes the file name on a Post-It note and places it on top of the computer. Shortboard attacks the Post-It note and Tala hugs the energetic puppy.

INT. VERDAD'S MOTEL ROOM - NOON

It is noon again and Tala and Verdad are reviewing the video from the previous night. They are collaborating. Tala is reading pages from the screenplay. She smiles and approves.

INT. RIZAL'S ROOM - HOSPITAL - NINTH NIGHT

Verdad is typing. Iker brings out the puppy and places it next to Rizal. The puppy curls up and sleeps.

IKER

I can't get the picture out of my head. It's not a snapshot of you unconscious and bleeding on the beach. Instead, I see a freeze-frame of the split second when you lurched forward in the barrel. It was so unnatural.

(half beat)

I've seen a thousands falls, but I've never seen a surfer riding a perfect barrel get slugged in the back so hard that he got launched off his board and torpedoed forward.

(half beat)

Bro' for a second you had your arms tucked at your sides, like a superhero. The only problem is you just don't want to wake up. You are really killing that little girl, Tala. You need to work up your nerve and go ask her out on a date. A real date. No surfboard.

(half beat)

What's bothering me is the look on your face right before you were struck: the relaxed, easy set of your eyes and mouth, your poised posture, your whole being emitting pure nirvana.

(half beat)

You didn't know what hit you did you? One of your buddies kept it. It was some Chinese stainless steel thermos. Can you believe that? Metal, not the cheap soft shit either. This thermos is like a Toyota.

(half beat)

There's whisky in it now and when you wake up, we're gonna drink it. Your partners in crime have it. I hope they didn't already drink it.

It just now occurs to Iker who decorated his truck.

IKER

You painted up my truck, Bro'. That was you.

(half beat)

Well, you know I varnished over it. Permanent. There is an art car contest in the summer and I'm gonna enter.

Iker exits the room and looks out a window in the hall. The village at night.

Verdad reads more poetry.

Tala looks in through the window.

Close to dawn, they walk through the emergency room and out to the parking lot.

EXT. CONSTRUCTION SITE - DAY

Iker is at his work, wiring a house. His cell phone rings. It is the hospital. Iker has a fear in his eyes. Perhaps

Rizal has died. There is a long beat and the phone is about to go to voice mail.

IKER

This is Iker.

DOCTOR

Iker, this is Stephen Baker, Rizal's doctor. Do you have a few minutes to talk?

IKER

Sure.

DOCTOR

You are not in any trouble what-so-ever but we are aware that you have been spending time in Rizal's room. Other than this being against hospital rules, there is other interesting aspect to this case.

IKER

Yes.

DOCTOR

We've been reviewing Rizal's condition during the time frame that you are visiting.

IKER

Um, OK.

DOCTOR

Can you come up here so we can talk?

IKER

Well, not really. I work all day and well I'm sure you're aware; we are only up there late at night.

DOCTOR

Okay. Rizal has been in a coma for more than 10 days. We've used the

latest clinical tools for measuring the depth of a coma, but Rizal has consistently been nonresponsive. His brain stem reflexes have shown the lowest possible rating to allow basic body functioning. Yet, when we reviewed his complete printouts, there is a time when his brain stem reflexes have shown increased activity, which correlate with your visits.

IKER

So what does that mean? I have to stop visiting?

DOCTOR

No, on the contrary. We want you to maybe increase the time you are here.

IKER

I will be there in 15 mins.

Iker hangs up. The phone goes dead for the doctor before he can...

DOCTOR

Thank you.

Iker drops everything and runs out to the truck. Shortboard is in his box calmly waiting.

Iker drives aggressively to the hospital, like he is driving to a swell. He takes the puppy inside, not smuggled inside the backpack, but he brings the entire box.

Iker walks through the ER proudly carrying the box. He is almost daring the staff to stop him.

Later...

INT. RIZAL'S ROOM - HOSPITAL - TENTH NIGHT

The puppy doesn't live in the box in the truck anymore. In the corner of the UCI room. There is a small exercise pen set up with newspaper and maybe a tarp put down. There are bowls with food and water. A bed and a few dog toys. Evidently, Rizal's parents take care of the dog in the day and Tala takes care of him at night.

Tala is finally allowed in the room; her camera is around her neck. She brings out the puppy and places it next to Rizal. The puppy curls up and sleeps.

We see Verdad is working on her screenplay. Basically she is typing the dialogue of Iker talking to Rizal.

Tala is on the left of the bed and Iker on the right.

IKER

Tomorrow you get your staples removed. It has been ten days since they brought you here.

(half beat)

Your mom said you been hit in the head before by your fins and got 4 staples. You know when I was a kid we didn't have staples. You know you have 32 in the side and back of your head?

(half beat)

Dude, you know what I think. You are dreaming sometimes cause you are freaked out. But you calm down.

TALA

Verdad says you can hear us.

IKER

I don't know how you are dealing with being stuck inside yourself. Personally, I wouldn't mind being alone. But you are young and some sort of social machine. So, you should try to get better.

Iker exits for the hallway.

When he returns he stops to look in through the window into the ICU room. Tala has the book of poetry out and is reading. Verdad is exhausted and is asleep.

INT. RIZAL'S ROOM - HOSPITAL - ELEVENTH NIGHT

Iker is in the hallway looking through a window.

Tala is multi tasking. She is reading from the book of Shelley poetry and at the same time using a tissue to pick up dog mess. She throws it into the toilet without messing up the rhythm of the poetry.

Verdad is typing on her lap-top.

Tala

We are as clouds that veil the midnight moon;  
How restlessly they speed, and gleam, and quiver,  
Streaking the darkness radiantly!--yet soon  
Night closes round, and they are lost forever:

The nurse gets up from her desk and looks in on Rizal. She checks the machines.

Tala stops reading.

NURSE

Oh don't stop. This is just great.  
He's improving. Keep reading.

Tala

Or like forgotten lyres, whose dissonant strings  
Give various response to each varying blast,  
To whose frail frame no second motion brings  
One mood or modulation like the last.

We see the puppy sleeping next to Rizal. The nurse smiles.

Later...

IKER

Use as little energy as you can to  
go as fast and as far as you can.  
Paddle as efficiently as possible.  
You will need the energy you save

when the right wave comes, or if you get into trouble.

(half beat)

Trim your power as efficiently as you can. Reduce the drag of your board and body in the water by adjusting your body forward or backward on the board. Your target is to keep the nose of your board no more than an inch or two above the water.

(half beat)

Don't waste energy that you might need later.

INT. RIZAL'S ROOM - HOSPITAL - TWELFTH NIGHT

The puppy is in his place. Verdad is sitting with her laptop typing. Her screenplay appears to be about 125 pages.

Iker looks like he has something he wants to say, but Tala is there. He wait until she leaves the room.

Iker is beside Rizal speaking in a subdued tone. We can gather that Verdad is picking up on it.

IKER

Can I be honest with you? Part of me regrets dragging you to the shore. I bet you don't know that. Well I did it; cuss me out if you want. I caused you to be like this. If your going to die, I should have left you in the ocean where you would have died happy, which is more than most of us can hope for.

(beat)

But if you want to live, well hell, I'm glad I was there to get you.

(beat)

So what is it? What're you gonna do?

The puppy stirs and farts. Iker is taken back. It's film but the smell must be rank. Iker takes a step back. The smell is

so strong, Rizal coughs. And he opens his eyes. He tries to take the tube out of his throat.

Iker yells out in the hall for the ICU nurse.

IKER  
Jackie!!! He's awake.

Rizal looks at Iker and then the puppy. He chokes a bit. Tries to get up. He looks at Verdad sitting at her computer.

Nurse Jackie arrives and...

ICU nurse  
You can hear me okay? You have been in a comma. Eleven or twelve days. There is a tube in your throat, I'm going to take it out now.

The nurse unhooks the tube and removes it. Rizal looks at Iker and then the puppy. He looks at Verdad sitting at her computer.

RIZAL  
(raspy voice)  
That puppy farted on me.  
(beat)  
Bro' were did you get this dog.

Tala barges into the room.

RIZAL  
Where you been, babe?

Tala  
They wouldn't let me in here. But Iker told them it was my puppy.

RIZAL  
He's cool. Very cool. Some sort of a water dog?

Later...

EXT. VERDAD'S MOTEL ROOM - MORNING

Verdad wakes up. There are three Post-It notes on her laptop: Print screenplay, Mail screenplay, Read Shelley.

EXT. BEACH - SUMMER - DAY

The surf is lame.

EXT. IKER'S HOUSE - DAY

Iker is no longer the loner. He is painting his house. He has the Tribe helping him. Benjie, Datu, Amado, Virgilio each have a paintbrush.

EXT. BEACH SUMMER - DAY

Shortboard is now a juvenile dog, full grown but still acting like a puppy. Rizal, Tala and her movie camera are out on the sand. The dog is the new focus of Tala's films.

Rizal is throwing a stick into the water. Shortboard can fetch it back to them all day.

Verdad is on the bench in front of the motel, reading Shelley.

FADE OUT

ROLL END CREDITS