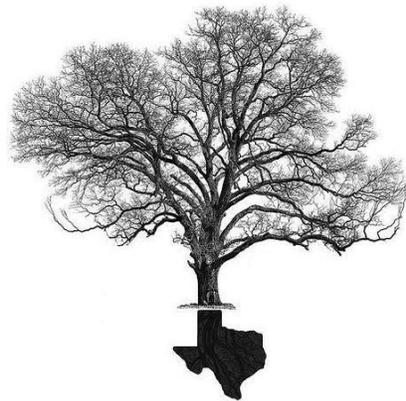


# Verity's Surfing Movie

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Verity's Surfing Movie

SEA AND SKY

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FADE IN

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

EXT. THE SURF - VARIOUS BEACHES - DAY

Surfin' at Del Mar, Ventura County line, Santa Cruz and Trestle, all over Manhattan, and down Doheny Way. Pacific Palisades. La Jolla. 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. Medevac helicopters. Surfers watching ankle high waves waiting and waiting. This sequence might be something like a modern SoCal 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. VERITY'S HOME - PROVIDENCE - DAY

We pull back from the surfing and we realize that it is only on television. PAN right to a window to the outside. It is the northeast and winter; there is a foot of snow in the front yard.

PAN right more and we see VERITY O'MARA (70), an English Literature professor. She is dressed in black. She is an emotional blank page. She stares, unblinking, at the surfing video on her television.

There is a knock on the door. Verity 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. Stairs down; everyone is somber and do not speak. The three exit the home to the street.

EXT. VERITY'S HOME - PROVIDENCE - DAY

The street was recently plowed and we see three feet of snow in a pile at the curb. A NEIGHBOR is out shoveling snow from Verity's sidewalk. He has almost cut a clear path to the street.

Half covered with snow, there is a realtor's sign listing the house for sale.

Verity stops, still with a blank emotionless stare, and she looks at the neighbor. There is a long beat.

VERITY

(whispering)

Thank you.

Verity and the men step over some snow and enter a black funerary car.

EXT. STREET - NEIGHBOURHOOD TO UNIVERSITY - DAY

The funeral car drives through the neighborhood until it reaches the university. Silence.

EXT. UNIVERSITY - PROVIDENCE - DAY

An east coast Ivy League, very traditional look. There is snow but it is a bright sunny day.

On the far left, STUDENTS are engaged in a snowball fight. On the near right, two FRATERNITIES are playing a football game in the snow.

Verity and the men exit the funeral car. We hear organ music coming from the chapel.

One fraternity scores a touchdown. The student, with the ball in the end zone, notices Verity entering the building.

STUDENT #1  
(waving)  
Dr. O'Mara!

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

It is a dead ball, but student #1 is roughly tackled by a member of the opposing fraternity. The ball is fumbled and student #1 is driven hard and deep into the snow.

STUDENT #2  
You idiot. Her husband died.

STUDENT #1  
I didn't know.

The hit was a flagrant foul, after the play was dead. Even for an informal fun game this is a bit extreme. The football players rush to the end zone.

Verity glances out the corner of her eye as she enters the building. The fraternities might fight, pushing and grabbing jerseys. Everyone is at arms length.

INT. UNIVERSITY CHAPEL/AUDITORIUM - DAY

Verity is escorted to the front row of the hall with 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 large framed photo of a distinguished older man - Verity's deceased husband. There are also four academic science prizes - Nobel, Milner, Kavli, Crafoord, Lasker.

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

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

VERITY

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. Verity 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 ...

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

Outside Verity's hearing, the professors are waiting to console Verity. 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 library in the world.

Later...

EXT. UNIVERSITY CHAPEL/AUDITORIUM - DAY

Verity is exiting the chapel, back into the snow and ice.

PROFESSOR #1

That is terrible; that sort of delay is like the absolute worst day of her life being prolonged.

PROFESSOR #2

It's not unusual for families here to wait weeks, even months, to bury loved ones who die during the long winters, which freeze the earth solid.

PROFESSOR #1

There ought to be a law.

PROFESSOR #3

Just like you academics on the left to want to make a law to remedy nature. Christ, can't you just let things be? Winter's freeze over live with it.

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 Verity are sitting on a couch and various people approach her. They stand.

MAN

I'm so very sorry.

VERITY

Thank you.

WOMAN  
My condolences.

VERITY  
Thank you.

WOMAN  
You and Jack have no children?

VERITY  
No. None living.

This is the first clue, Verity had a son.

WOMAN  
What are you going to do?

VERITY  
I'm retiring.

WOMAN  
And?

VERITY  
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?

VERITY  
No, I've always concentrated on teaching and research. Being a wife. A mother for a time.

Beat.

VERITY  
(to woman)  
Now that Jack is gone...

Beat.

VERITY

(to administrator)

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

WOMAN

Do you have an idea?

VERITY

For a film?

(half beat)

Somewhere near a beach. Maybe, Los  
Angeles? If that doesn't work, the  
North Shore or Bali.

WOMAN

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

MAN

Why a film? Why not a novel?

VERITY

No one reads anymore. We have some  
of the most elite students and I  
can't get them to read. Can you?

(half beat)

That reading thing is over and  
done.

MAN

You are 100% right.

(half beat)

Our condolences. And good luck.

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  
houae.

MAN

She said she was leaving.

WOMAN

Maybe we should...

MAN

Make an offer?

Days later...

INT. UNIVERSITY LIBRARY - DAY

Verity 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.

VERITY

Can you order these texts for me?

The Librarian glances at the list.

LIBRARIAN

Surfing novels. How interesting?

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

VERITY

Yes. These were popular surfing  
novels.

LIBRARIAN

Certainly. We can do that.

VERITY

I need to get a feel for things  
again.

LIBRARIAN

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

(half beat)

Dr. O'Mara, can I have your ID  
number?

Verity hesitates. She is lost.

VERITY

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.

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

EXT. UNIVERSITY CAMPUS - WINTER - DAY

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

EXT. VERITY'S GARAGE - PROVIDENCE - DAY

Verity opens the garage door. Inside is a vehicle under a  
dusty old tarp. A TOW TRUCK OPERATOR walks over and pulls a  
tarp from a 70-year-old Woodie station wagon. Even having  
been under the tarp it is dusty and dirty. We can see a  
dusty surfboard in the back.

He looks at the flat tires.

He pulls the antique station wagon up on a trailer.

INT. VERITY'S OFFICE - WINTER - DAY

In her office, Verity 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.

Verity looks panicked.

Long beat.

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

Verity 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 upgraded essays and formal papers. She sits and thinks. She looks at the computer and then at the papers. She looks again at the computer. Then 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, from the library, 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.

Verity 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. O'Mara. I just wanted to stop by and wish you a happy holiday.

Verity has an odd look. It takes her a second or two to realize he is one of her students, but clearly she doesn't remember. Verity is busy forgetting almost everything.

VERITY

I hope you have a nice vacation, as well.

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

STUDENT

Here, let me help you?

VERITY

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

STUDENT

Happy to do it.

VERITY

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.

VERITY

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. Verity does not close the door to the office.

STUDENT

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

Beat, as she tries to recall.

VERITY

Well, I enjoyed you as well.

(half beat)

You are about finished here, a senior?

STUDENT

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

VERITY

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

STUDENT

No ma'am. I'm a young one and still impressionable. And I haven't sold out to Wall Street yet.

VERITY

Well good for you.

STUDENT

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

VERITY

Did you get an A?

STUDENT

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

VERITY

Too bad; I would have changed 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.

VERITY

Thank you.

EXT. AUTO GARAGE - PROVIDENCE - DAY

The tow truck operator (now MECHANIC) drains the gasoline out of the tank, water out of the radiator and he changes the oil.

He works on the engine a bit - changes the spark plugs and cleans the carburetor.

The mechanic opens the hood and takes out a very old battery. He replaces it with a new battery. And he is ready to start the Woodie.

GARAGE OPERATOR

(half beat)

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

The mechanic turns over the engine and it is a bit rough. It belches out some nasty smoke, but he screws around with the carburetor and the engine begins to smooth out.

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

EXT. UNIVERSITY CAMPUS - WINTER - DAY

It is a bright sunny day, but there is ice on the ground. Verity's taxi is waiting in the lonely parking lot. Verity and the student are walking toward it.

STUDENT

You have a way with words ma'am and I appreciate it.  
(half beat)

You are the wittiest women I've know.

VERITY

If that is the case, you should date more.

STUDENT

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

VERITY

What?

STUDENT

Sometimes you do that in class. Every single sentence.

VERITY

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 door and slips on the ice. He falls on his butt and drops the box of books. The books go flying. Verity is surprised.

VERITY

Oh, my.

The student is a bit worried about damaging the books.

STUDENT

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

VERITY

Are you okay?

(half beat)

Oh, this was my fault. I'm so sorry.

STUDENT

I don't think anything is broken;  
just my pride. The books, I'm not  
so sure.

VERITY

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 taxi and  
I'll pick up the books.

Verity spends an inordinate amount of time 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 Verity's arm to help her into the taxi.

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 from the 1960-70s. He repacks them into the box and puts in them into Verity's taxi.

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

Leaving campus there are no tears; Verity is liberated.

She does not look back.

EXT. AUTO GARAGE - PROVIDENCE - DAY

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

INT. VERITY'S HOME - DAY

Again we see the realtor's sign in the yard listing the house for sale. There is now a "sold" placard on it.

But the house is not empty.

Verity 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 (she's packing) are her more sporty shoes. On the floor of the closet are her more dressy shoes. They will also remain with the house.

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

Her deceased husband's 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 his office are several of her husband's academic and professional awards. They will remain with the house 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 Verity, a father and a YOUNG BOY with a surfboard. A family at the beach.

This is the young boy she'll spend the rest of the movie trying to remember.

Verity 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, Verity had a son who lived and loved the surfing culture.

There's at least one old framed photo of Verity, her husband and teenage son in front of the Woodie parked on

the beach. Surfboards. Campfire. Sand. Maybe Ruggles, Manasquan Inlet, or Cape Hatteras.

There is an old framed photo of Verity's son repairing and sanding his own surfboard.

Downs stairs a Goodwill truck arrives.

Charity workers arrive for the clothes but Verity 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

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

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

EXT. VERITY'S HOME - DAY

Downstairs there is a taxi loaded with a VERITY'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 sized case of Post-It notes.

Verity gets into the taxi and she doesn't look back at the house.

EXT. GARAGE - PROVIDENCE - DAY

The mechanic gets the mail and opens a letter. It contains an AAA sticker. He places the sticker on the rear window of the Woodie.

Verity arrives in the taxi. The mechanic has the Woodie outside. It has been washed, waxed and the engine starts right up. There is a rack for boards and luggage on top.

Verity looks at the Woodie for the first time in 35 years. She is frozen for a moment. Obviously, she's had it readied, but she is almost traumatized to see the Woodie.

GARAGE OPERATOR

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

Verity is lost in thought... or perhaps it's the dementia.

TAXI DRIVER

The things, they go in the station wagon?

(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, Verity and son - on an island-to-island ferry. Many of her son's friends are with them. Family and friends are in the Woodie on a surfing vacation.

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

At night, they camp out and build a fire and cook out. They laugh and Verity's son picks up his acoustic guitar; he plays "Don't Worry Baby"

<https://www.youtube.com/watch?v=pqYZb8fZJsg>. There is a lot of eye contact between him and his girlfriend. Verity has a tear in her eye. Verity looks lovingly at her husband; they have created a very nice young man. The singing enamors the girlfriend.

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

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

BACK TO PROVIDENCE GARAGE - DAY

Verity 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 in the wagon.

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 it.

VERITY

I had a son.

Long beat.

GARAGE OPERATOR

And he died?

VERITY

Yes. An accident.

GARAGE OPERATOR

A car accident?

VERITY

No.

GARAGE OPERATOR

Oh, I'm sorry.

Long beat.

GARAGE OPERATOR

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

VERITY

Good. I'm leaving. Thank you.

Verity, the taxi driver and the mechanic load all of VERITY'S belongings into the Woodie.

On top of the Woodie, there is a rack for surfboards. There is a small ice chest. Thirty years ago, the Woodie was the ultimate surfer's vehicle. And now it is spotless and clean. Reliable transportation.

Inside, on the key chain, is a small photo of Verity's son and his girl friend.

*NOTE: The film's transportation manager has several options here. A Woodie would be great. There might be a 1950s "Woodie" available - something like a Buick Roadmaster, Chrysler Newport Town & Country, or a Ford Custom Country Squire.*

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

Verity has bought a smart phone and is using the GPS mapping. She puts it on the dash of the Woodie. It is large and has voice recognition.

She punches or voices "West Coast surfing" into her GPS. Most of the map turns blue. It approximates and registers a red "destination" dot, the statue of a surfer, along the strand of Hermosa Beach, California. The GPS then traces the route from Providence to Hermosa Beach.

PHONE

Turn left on Oak Street.

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

Verity looks particularly content driving the Woodie.

EXT. PROVIDENCE STREETS - DAY

Verity 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 Woodie comes to a complete stop about three feet from a real-estate sign; Verity is traumatized. She is no longer able to drive safely in the city.

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 house. 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

It is the closing for the house. The man and the woman and a realtor are waiting. Imagine their expression when Verity drives up (late) in the Woodie. Verity has, until this moment, been the epitome of sophistication. Suddenly she is lost old lady driving a 1950s Woodie. It is the dead of winter, but if the director wants you can have her dressed in summer beach wear.

Un-phased, Verity enters the real estate office.

Verity collects a check and begins to leave. Verity's 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 house is transferred.

WOMAN

So, now what will you do?

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

VERITY

Well, I need to leave.  
(half beat)  
See the ocean.

MAN

Montauk, Ruggles, Rye on the  
Rocks, Manasquan Inlet, Outer  
Banks and Reef Road?

VERITY

I'm pretty sure I did that. Did  
that thirty, thirty-five years  
ago.

MAN

You're still going to write a  
film?

VERITY

Yes.

MAN

Where are you going?

VERITY

Well, my GPS machine says...

Verity tries to recall. She can't.

MAN

The west coast? Hawaii?

VERITY

(confused)  
I think that's right, one of  
those.

Verity shows him the phone. It shows "Hermosa  
Beach" as the destination.

MAN

Hermosa Beach. That's going to be  
great. I think the world is about

due a surf film. Great place to start.

VERITY

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 Verity)

And you go make a great film. Good luck.

VERITY

Thank you. I appreciate you saying that.

WOMAN

Are you going alone?

VERITY

Yes.

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

The man and the woman stand in the parking lot waving goodbye.

WOMAN

How far is that?

MAN

3000 miles.

WOMAN

The idea of a 70-year-old woman traveling that far is incredible.

REALTOR

She'll be okay. What is really frightening is once she is finished writing it.

(beat)  
The dog-eat-dog TV and film  
market.

WOMAN  
Hyper competitive?

REALTOR  
The worst. Real-estate times ten.  
(half beat)  
My son's 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 house.

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

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

INT. VERITY'S CAR - DAY

Verity goes through the drive thru window at her bank.

There is a young girl there at the window. She sees the  
deposit is for \$390,000 and her eyes become large. She runs  
to see the manager.

The manager comes to the window.

MANAGER  
Hello, Doctor O'Mara. Nice to see  
you.  
(half beat)  
I'm very sorry about your husband.

VERITY

Thank you. Did I teach you?

MANAGER

Yes. Ma'am you did. Thank you.

VERITY

(pointing to clerk)

What about her?

MANAGER

I don't think so.

VERITY

Okay.

MANAGER

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

VERITY

Do what you think is best?

MANAGER

Well. Do you want to come inside?

VERITY

No.

(beat)

I need to be somewhere else.  
Somewhere blue.

MANAGER

Well, are you going to buy a new house?

VERITY

No.

MANAGER

Well, how about \$25,000 in your checking and the remainder in your savings.

VERITY

Is that what my husband would have done?

MANAGER

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

VERITY

Okay. Do that.  
(half beat)  
I'm going to drive...

MANAGER

Where?

VERITY

West... until the map turns blue.

MANAGER

How is that?

Verity looks at her phone and reads the highlighted road. Verity shows him the phone.

MANAGER

Hermosa Beach.  
(half beat)  
How nice.

VERITY

Surfing Safari.

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. PROVIDENCE STREETS - DAY

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

EXT. OLD SAYBROOK, CT - DAY

Verity drives along the coast looking out to the East and the Atlantic. 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 Woodie. There is already two or three boards on the Woodie. Add one more.

YOUNG MAN

Wow, what a ride.

(half beat)

You already have some boards.

Verity pulls out into the highway heading the wrong direction (back toward PROVIDENCE). 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 California again. Confidence returns.

FLASHBACK:

She sees a young man out on the surf. She stops the Woodie but leaves the engine running. She watches the surfer until he leaves the beach.

END FLASHBACK:

She gets out with Post-It notes and a pen.

EXT. LEWISBURG, PA - DAY

The fuel gage reads "empty".

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

Verity 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.

FLASHBACK:

Her son loves Oreos and the prize in the box of Cracker Jacks.

END FLASHBACK:

EXT. YOUNGSTOWN, OH - DUSK

AAA comes with a gallon of gas.

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

She stops at a roadside rest area to sleep. She has money for a hotel but she wants to remember.

FLASHBACK:

She watches a surfer and the sunset. She sleeps inside her Woodie with her husband. Her son is on a sleeping bag out on the sand.

END FLASHBACK:

EXT. ANGOLA, IN - DAY

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

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

EXT. DAVENPORT, IA - DAY

Verity 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. IOWA CITY, IA - DAY

Verity 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. DES MOINES, IA - DAY

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

FLASHBACK:

She remembers her son's sweet tooth.

However, if you take into account she has Alzheimer's disease, the old candies she buys might be just instinctual and not nostalgic.

END FLASHBACK:

EXT. STERLING, CO - DAY

Verity stops at a gas station and fills the tank with \$42.19. Verity is exhausted. She checks into an 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  
Seven dollars and fifty cents.

VERITY  
What?

PIZZA GUY  
Seven dollars and fifty cents.

VERITY  
Why?

PIZZA GUY  
The pizza, lady.

VERITY  
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 Verity that she is hungry. She's only had junk food for the last two days.

VERITY  
Well maybe I did.

PIZZA GUY  
Okay, that's the ticket.

VERITY  
How much again?

PIZZA GUY  
Seven dollars and fifty cents.

She gives the boy \$20 pesos.

VERITY  
Thank you.

And she shuts the door.

Later...

The next morning, she looks for her keys.

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

She looks in each car looking for the surf boards.

Finally, She gets into her Woodie. 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. UTAH, UT - DAY

Verity is awed at the Utah desert. She sees a road sign: "Book Cliffs". She exits I-70. The GPS continues to warn her she is off the correct path. When she arrives she is very happy at the sight.

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

EXT. LAS VEGAS, NV - NIGHT

Verity is delighted by the lights. Verity uses the valet parking. She checks into the hotel. In her room, she accidentally throws the valet parking ticket into the trash.

EXT. LAS VEGAS, NV - MORNING

When she exits the next morning, she has lost her ticket and can't remember what she is driving.

VALET

What kind of car was it?

VERITY

Yellow.

The Woodie is not yellow. She's remembering the taxi possibly. Verity has totally lost it.

Inside, security is replaying the security tapes looking. Outside, the staff are walking the parking garage, searching for her car. They show her 100 sets of keys and she is able to ID it. Her son's picture is on the keychain. The keychain triggers something in her memory. The valets take the keys to the garage and return with her wagon.

END DRIVING MONTAGE

EXT. HERMOSA BEACH, CA - LATE NIGHT

Verity 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 exits the vehicle.

It is dark, of course, but she exits the Woodie and makes her way to the surfer statue. There is plenty of moonlight.

She stands and looks at it. Trying to remember. She can't.

She hears the surf in the darkness. She looks out to it, but it's pitch black. She can only hear it.

Inside the hotel office, an OLDER GENTLEMAN is fast asleep.

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...

FLASHBACK:

Her son pokes at a dead shark on the beach with a stick. Perhaps, it is a memory of her son's first experience with death.

END FLASHBACK:

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

She takes out her cell-phone and dials, "HOME".

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

JACK (O.S.)

Hello, this is the O'Mara residence. Please leave us a message.

VERITY

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

INT. HOME - PROVIDENCE - NIGHT

The man and woman who have bought Verity'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 - HERMOSA BEACH - NIGHT

Verity 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 - Providence, her job, and her husband - and now (at age 70) is out to make her mark in the world.

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

INT. DANE'S HOME - HERMOSA BEACH - DAWN

In bed, DANE (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. Dane looks at the surf. He looks at his work truck. He smells the air. He looks at a flag to judge the wind.

EXT. SEA AND SKY MOTEL - HERMOSA BEACH - DAWN

Verity is sleeping in her parked Woodie in the motel parking lot. ZOË (13) approaches from the office carrying a surfboard. She has a GoPro camera around her neck.

Beside Verity in the front seat, there are a dozen or more Post-It notes. We see a laptop computer and a bundle of papers titled "screenplay notes".

Zoë knocks at the window of the Woodie. Verity awakes.

ZOË

My grandfather sent me over to check on you.

Verity 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.

ZOË

Are you okay?

VERITY

Yeah. Yes. I've been driving.

ZOË

From where?

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

VERITY

Providence.

It doesn't mean anything to Zoë.

VERITY

The University.

Verity exits the Woodie.

Still nothing from Zoë. Verity can hardly remember and Zoë doesn't really know.

ZOË

You want a room? A shower?

VERITY

Yes.

ZOË

See my gramps.

VERITY

Okay, I have to eat first.

(beat)

Food?

ZOË

Surfateria is right over there.

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

Verity writes out a Post-In note, "Surfateria."

Verity looks inside her Woodie at her other Post-It notes. "See West Coast" is marked off her list. Next on the list is "Write movie".

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

VERITY

(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?

ZOË

Why?

VERITY

Just research.

ZOË

Research?

VERITY

I'm here to write a surfing film.

Zoë changes from skeptical to energetically friendly.

ZOË

Really?

(half beat)

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

VERITY

I see.

This is about the best news Zoë could possibly hear. They are instantly friends. Zoë 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.

VERITY

Who are these guys? Surfers?

ZOË

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

The TRIBE, five young male teenagers, including TOBY (13) scurry by on their bikes. Each has a surfboard in one hand and have a handle bar in the other. They look very intent on being the first in the water.

TOBY (13) 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".

There is an established social order for entering the water it seems - best surfer, money, athlete, artist, shy kid.

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

ZOË

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

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

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

ZOË

That is Kody. Athletic.

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

ZOË

That is Ellis, he painted the  
mural.

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

ELLIS (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.

ZOË

That is Daniel, he is... well he's  
just Daniel.

DANIEL (11) is the baby of the bunch. Small. Silent. He  
mostly just wants to belong to the tribe.

Toby

Zoë.  
(half beat)  
Dawn Patrol.

Toby waves for Zoë to come to the beach. It looks like a  
perfect morning for surfing.

VERITY

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

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

ZOË

Are you sure you're okay?

VERITY

Sure. I just need to eat.

(beat)

Your name is Zoë?

ZOË

Zoë. Yes.

Verity writes "Zoë" on a Post-It pad.

VERITY

Thanks. I'm doct...

(half beat)

I'm Verity.

ZOË

Nice to meet you.

VERITY

Well. See you later?

ZOË

Sure.

Zoë walks and then runs to the water. Verity looks at GRAMPS (72) the hotel manager in the office; she waves to him. Verity 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 - HERMOSA BEACH - VERY EARLY MORNING

Verity 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 any auto emission

inspections. There are rolls of electrical wiring. On the door it says "Hermosa Beach Electric Since 1969". Driving the truck is Dane. He has chosen surfing over work today.

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

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

Verity observes Dane and writes Post-It notes.

One, and then two, and three other surfers arrive. They get off bikes, motorcycles and out of 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, it looks like the board and the car are making love.

Verity writes more Post-It notes.

Verity pays for her food and walks to the beach.

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

Surfing montage:

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

Dane 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.

ROGER  
Nugs off, it's tits.

KODY  
Mondo beyando!

INT. ON THE BEACH - HERMOSA BEACH - MORNING

Zoë exits the water right where Verity has been sitting and watching. Verity has several Post-It notes. Zoë has the camera in hand and is viewing the video.

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

VERITY  
You got it?

Zoë pushes play and shows the tiny screen to Verity.

ZOË  
Perfect light. Perfect surf.

VERITY  
Really?

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

ZOË  
Well for here, this is great.

Zoë looks out at the surf again.

VERITY  
Tell me about it.

ZOË  
I just did.

Slowly over time, as Zoë and Verity speak, we see more crowd arriving.

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

ZOË

You surf? You got a board?

Zoë gestures to the hotel parking lot and the Woodie.

VERITY

Well, I'm 70.

ZOË

But you surfed?

VERITY

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

ZOË

Oh, I get it. You are from the  
East Coast.

VERITY

You think I should leave writing  
to an actual surfer?

ZOË

Maybe.

VERITY

It would be more genuine.

ZOË

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

(beat)

But really, who's to know.

VERITY

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

ZOË

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

Verity nods.

VERITY

Maybe I can handle "the people" element?

ZOË

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

VERITY

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

ZOË

Once a year?

VERITY

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

ZOË

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

VERITY

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

ZOË

These guys are all illiterate.

VERITY

Really?

ZOË

Practically. They aren't about to write squat.

VERITY

But there are all these surfers in California. Some have to be writing surf films.

ZOË

If they are I don't see any films being made. I think they are all up at Mavericks.

VERITY

Bigger is better.

ZOË

It's not.

Beat.

ZOË

In the case of Mavericks, bigger is suicide.

(half beat)

How many stories you think can come out of one break?

VERITY

I wouldn't think many.

ZOË

I think your story is right here.

VERITY

Maybe you should write it.

ZOË

Maybe an outsider should be the one.

VERITY

You think you can be too close to your subject?

ZOË

I don't know. I'm a photographer. Close is good.

VERITY

I was thinking maybe we can collaborate.

ZOË

My teacher says film is a collaborative art.

(beat)

We can hang out.

(half beat)

You know fellow artists.

VERITY

I would love that.

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

They ride their bikes away from the beach.

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

In the distance, almost in Manhattan Beach, we hear a fire rescue truck siren. A mile or two 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 begin in the distance.

Zoë and Verity watch and listen to all the commotion from a distance.

A helicopter arrives and circles the accident.

INT. VERITY'S MOTEL ROOM - HERMOSA BEACH - NIGHT

Zoë steals her Grandfather's comfortable chair from his office and brings it to Verity's room.

Verity has an ad hock office set up in her motel room. Comfortable chair now. 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. VERITY'S MOTEL ROOM - HERMOSA BEACH - MORNING

Every morning, Verity wakes up confused. Her short-term memory is suffering. She cautiously looks in the bathroom,

like maybe someone is 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 of this and thought everything out does she become confident about her purpose.

EXT. HERMOSA BEACH STREETS - AFTERNOON

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

DANE

Sucks?

TRIBE

Sucks.

Dane drives away.

EXT. BENCH AT MOTEL - HERMOSA BEACH - DAY

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

ZOË

That guy, Dane, is the best surfer here.

VERITY

Handsome man.

ZOË

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

VERITY

I understand.

ZOË

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

VERITY

That is how things are done,  
almost always.

ZOË

He was on the CT.

VERITY

CT?

ZOË

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

VERITY

One year? What happened?

ZOË

I think he's a drug addict.

Long beat. Toby keeps glancing over at Zoë.

VERITY

Toby?

ZOË

The good looking one?

VERITY

The other day, he called out to  
you?

ZOË

Yeah. He did. He does.

VERITY

Sweet.

Beat.

VERITY

Can you get me close to those  
guys?

ZOË

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

VERITY

No?

ZOË

They'll ruin your movie

VERITY

I don't think so.

ZOË

They won't talk to you.

VERITY

Why?

ZOË

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.

VERITY

Best not mention it then.

ZOË

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

VERITY

Thanks.

Zoë looks over to Verity's Woodie.

ZOË

A wagon?

VERITY

King of the Surf.

ZOË

It's reliable?

VERITY

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

ZOË

That might help, if we take a trip.

VERITY

Are you thinking what I'm thinking?

ZOË

A surfin' trip?

VERITY

Exactly.

Zoë looks over at her Grandpa in the office.

ZOË

They're bored with this break.

VERITY

Yeah? A surfer needs to move around.

ZOË

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.

VERITY

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

ZOË

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

VERITY

Maybe they 'are' literate.

ZOË

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

VERITY

What's that?

ZOË

Well, this is an urban beach.  
(half beat)  
Concrete and sand.

VERITY

I've seen only one tree. That one.

Verity points to a lone pine tree.

Some freaks from Los Angeles arrive at the beach.

ZOË

Well there is that, but it is always crowded, and a tense scene.  
(beat)  
A lot of idiots.  
(beat)  
Basically you boil broccoli and baby diapers and that is what comes here to surf.

Verity chuckles and writes a note.

ZOË

Petty criminals. No future. No money. No clue.  
(half beat)  
Pierced dicks, tattooed freaks. But they stole a surfboard and want to give it a go.

VERITY

Wait. How do...

Zoë looks crossly at them. Verity echoes the sentiment.

ZOË

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

VERITY

Doesn't bother me.

(beat)

I should write that down in my notes. It's a interesting observation.

ZOË

You boil broccoli and baby diapers and that is what leaves Los Angeles for here?

(half beat)

Far too many kooks at our urban beaches.

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

ZOË

Always crowded and always a tense scene.

(beat)

But they're just shark bait.

Verity chuckles and writes more.

VERITY

Tourists?

ZOË

No, freaks, with no real clue.

More L.A. kooks walk by.

Verity wants more. She is taking notes as fast as she can.

VERITY

Kooks?

ZOË

People that get in your way.

VERITY

How do you spell that?

ZOË

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.

VERITY

Okay. I see.

ZOË

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.

ZOË

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

VERITY

Good thing I'm too old and frail to surf.

ZOË

You would be better than those fools.

Long beat.

ZOË

If you are a serious surfer, you're somewhere else - Malibu.

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

ZOË

Unless you are too young or too poor to drive.

Beat.

ZOË

Look at 'em. They are flailing about. Surfing is about grace, like Dane. Seems a waste of energy the way they do it.

VERITY

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

ZOË

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

(half beat)

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

VERITY

Beauty matters.

ZOË

Your character arch.

VERITY

How do you know... Yes.

ZOË

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

VERITY

That IS my movie! How wonderful.

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

VERITY

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

ZOË

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

VERITY

Rocks?

ZOË

Yeah, all along the coast up north. You are surfing along fine, and then there is a freakin' rock there.

VERITY

Contrast?

ZOË

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

VERITY

Like thesis, anti-thesis.

ZOË

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

VERITY

I'm impressed. How do you...

ZOË

School, bloody old school.

Beat.

ZOË

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

Long beat.

ZOË

Is your wagon fuelled?

VERITY

I think.

ZOË

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

(half beat)

Give me your cell phone number?

Later...

INT. VERITY'S MOTEL ROOM - HERMOSA BEACH - NIGHT

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

She turns on the television. The weather is covering a storm in the north Pacific. Obviously it will affect the surfing on the west coast. Verity isn't interested and turns the channel to an old classic black and white film.

INT. VERITY'S MOTEL ROOM - HERMOSA BEACH - MORNING

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

INT/EXT. MOTEL - HERMOSA BEACH - DAY

There is a great deal of watching and waiting. The surf is very lame. Zoë and Verity 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.

ZOË

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.

VERITY

What?

ZOË

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

VERITY

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

ZOË

A comedy?

VERITY

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

ZOË

Hey, you're picking up on this pretty good.

VERITY

Thanks.

Verity makes yet another Post-It note.

EXT. CAFÉ - HERMOSA BEACH - LUNCH

Dane sits at a table.

Verity sits at another table. She is eating and watching Dane out of the corner of her eyes. He steals suspicious glances at her now and then.

WAITRESS

The buzz tonight is for a substantial swell up north.

DANE

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 Malibu.

Dane looks at the other surfers, judging their acumen.

DANE

They know what they're doing?

WAITRESS

Yeah. It's Malibu.

On other side of Dane, Verity is listening. She is writing Post It notes as fast as possible.

DANE

You work for a surfing magazine?

VERITY

What?

DANE

You're a writer?

VERITY

For a magazine?

(half beat)

No.

DANE

No? You reek of it.

VERITY

How do you know?

DANE

I've been around.

VERITY

Where? How?

DANE

Oh, no. No interviews.

VERITY

Okay I won't. Why not?

DANE

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

VERITY

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

DANE

I don't want to be in any magazine.

VERITY

Okay, I'm pretty sure I can do that for you. Since I don't work for one.

DANE

I don't want to be in anything.

VERITY

Okay, if I can remember.

DANE

What do you mean?

VERITY

(confused)

I can't remember your name.

Verity flips through her Post It notes.

DANE

No pictures either.

VERITY

I don't work for a magazine. I don't think.

DANE

Well, what are you doing then?

VERITY

I have in my mind, somewhere, somehow, a film. A surfing movie.

(half beat)

I had a son that surfed, but I can hardly remember.

DANE

What you are saying doesn't make sense.

VERITY

I have Alzheimer's.

DANE

You mean you are getting old?

VERITY

No, it's a little worse than that.

DANE

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

VERITY

Both.

Long beat.

DANE

I'm sorry.

(half beat)

So what are the odds you remember this conversation?

VERITY

Tomorrow?

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

Verity contemplates. Long beat.

VERITY

I just need one story.

DANE

You wrote other films?

VERITY

No. I had a husband and a son and a job teaching. Our son. I've been too buzy to write. But now I'm retired.

DANE

I just don't need any publicity.

(half beat)

I mean a lot of surfers just want to be left alone.

VERITY

Los Angeles is hardly the place to be left alone.

DANE

I grew up here... don't have a real choice.

VERITY

I'll remember that.

Long beat. As she writes notes.

VERITY

So why don't you leave?

Long beat.

DANE

I'd rather be in Bali, but I don't have a "real" profession.

VERITY

I'll remember that too.

Dane chuckles.

DANE  
Alzheimer's?

VERITY  
That's what they tell me.

DANE  
And you're writing a movie?

VERITY  
Trying.

DANE  
How's it working out for you?

VERITY  
Uh, it's working.

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

Long beat, as Dane considers the situation.

Dane gets up to leave the café.

DANE  
Nice to meet you and good luck.

Long beat.

DANE  
Seriously. I hope you can get it done.  
(beat)  
I'd say call me if you need help.  
But don't.

Dane leaves the waitress a healthy tip. Dane smiles compassionately at Verity. While it isn't actually expressed, Dane tacitly agrees to participate or at least not interfere with her writing.

INT. VERITY'S MOTEL ROOM - HERMOSA BEACH - NIGHT

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

EXT. DANE'S HOME - HERMOSA BEACH - DAY

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

INT. MOTEL - HERMOSA BEACH - DAY

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

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

INT. STREETS - HERMOSA BEACH - DAY

The tribe are hauling ass on their bikes down to the beach. They each carry a surfboard and sleeping bags.

INT. CONSTRUCTION SITE - HERMOSA BEACH - DAY

Dane 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 north - to Malibu.

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

INT. MOTEL - HERMOSA BEACH - DAY

Verity is napping. Zoë calls Verity's cell phone.

ZOË  
Are you ready?

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

VERITY  
Uh... Yes.

ZOË

Okay, in the morning surf is  
breaking at Malibu.

Zoë hangs up.

Verity 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.

She finds a text message "Malibu" and the weather conditions.

VERITY

Malibu?

Verity sits in bed terrified. Something big is going to happen tomorrow and she can't remember what it is.

EXT. MOTEL - HERMOSA BEACH - STORMY MORNING

Zoë has an 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 each with a surfboard and a sleeping bag. Zoë greets them in the motel parking lot. They look at the Hermosa surf.

KODY

It's promising here.

ZOË

No, let's go.

They lash their boards onto the Woodie. Impatiently, the tribe waits and waits for Verity to emerge from the motel room.

Long beat. Verity is inside sleeping.

They see Dane drive by toward the north. Toby becomes nervous about missing the swell. The tribe stands at the wagon staring at Verity's room door. It doesn't open.

Finally, Zoë knocks on the motel door.

Verity answers and remembers slightly.

VERITY

Oh, hello. Uh...

ZOË

The surfing trip?

VERITY

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

(half beat)

Sure, Let's go.

Verity grabs her Post-It note pad.

ZOË

I got the meat you bought and the groceries. They are all in the Woodie.

VERITY

Groceries?

ZOË

We're going to grill pork barbecue skewers.

(half beat)

Remember?

They walk toward Verity's wagon. Verity doesn't lock her room, but Zoë returns to lock it for her.

VERITY

I'm sorry I forgot your name.

ZOË

Zoë.

(beat)

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

VERITY

You have to understand that I'm old.

ZOË

Don't worry about it.

(half beat)

Write that down. Zoe and

(half beat)

See the doctor.

Verity doesn't write anything down.

Verity arrives at her Woodie. She is shocked there are four young men in the back. Their surfboards are strapped to the top. Zoë sits in the passenger seat.

TOBY

Wait. Roger went for some food.

ZOË

My God. Always eating.

TRIBE

Eat like Otters, shit like Whales.

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

Roger 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.

Roger gets in and they drive north. Zoë attaches her GoPro to the visor pointed back to the passengers.

Zoë looks at 25 pens in a cup holder. Verity notices that Zoë is looking and wondering.

VERITY

I keep losing my pens.

ELLIS

Oh cool, hand one back here.

Verity nods, okay. Zoë hands back a pen. Ellis gives each tribe member a "juvenile" surf themed temporary tattoo -

sharks chasing surfers, surfers in the tube, surfer girls, Spider Man surfing, hang ten.

Zoë takes out a pen and a Post-It note from the console. She writes "Toby" on it and sticks it on the dash for Verity.

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

VERITY

Toby?

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

VERITY

How do you pick your waves?

TOBY

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.'

VERITY

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

TOBY

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.

VERITY

Oh, my.

TOBY

I would have kept surfing, but it was pitch-black out, and I was so hungry I considered eating a half

open sack of Goldfish, I found on the beach when I was walking home.

VERITY

Tell me another story.

Beat.

TOBY

Okay, I have a story for you.

ELLIS

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

VERITY

You were born in Hermosa?

TOBY

Yep. 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.

VERITY

And you remember your feet hurting?

TOBY

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

VERITY

That gives you an advantage you starting so early?

Verity looks into the rear view mirror.

TOBY

Probably.

Verity notices Ellis in the rear-view mirror.

VERITY

(to Ellis)

You look like you want to say something.

ELLIS

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.

ZOË

What?

ELLIS

Really man. She says, 'Ellis'.

Everyone giggles.

VERITY

What's it like being in the barrel?

TOBY

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

VERITY

What do you do if you fall?

ELLIS

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

KODY

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.

ELLIS

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

ROGER

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

KODY

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

TOBY

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

ROGER

Let it carry you inside and go find your board.

VERITY

(to Daniel)

What about you? You don't talk much?

Daniel only shakes his head. He does not speak much. He is watching out the window. Studying the weather and the surf.

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

Zoë gestures to Verity that she has her camera on and recording.

ROGER

(to Zoë)

Why are you recording us?

Beat.

ZOË

My surf documentary.

ROGER

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

ZOË

Don't perform. Just be core.

ROGER

That IS core; I'm all about money.

ZOË

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

ROGER

Surfing IS about money.

ZOË

No, it's not.

KODY

Yes; it is.

ELLIS

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

ROGER

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

(half beat)

Pro Surfer.

ZOË

Three words.

(half beat)

Contradiction of terms.

ELLIS

Yo, professional surfers are a myth.

ZOË

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

ROGER

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

TOBY

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

ZOË

Yeah, it's pretty good.

TOBY

Today will be better.

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

TOBY

Much better.

Daniel nods in agreement.

In the Woodie, the trip to Malibu takes all afternoon. As they draw near Malibu and the sinking sun, Toby becomes nervous. It is a race with the sun. It's not spoken but Toby wants to surf a lot before the dark keeps him from it. He watches the sun and he watches Verity's GPS, which is counting down the miles.

Twenty miles away, everyone notices Toby when he takes off his shirt while the wagon is still moving. The others join him and take their shirts off as well.

EXT. MALIBU BEACH - DUSK

The tribe, with Verity and the Woodie, arrive. Because they are losing light they rush with their boards to the ocean.

Verity doesn't want to miss anything and she rushes out of the wagon as well. Verity leaves the engine running. When Zoë exits the Woodie, she turns the engine off.



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

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

The audience will want to judge Verity'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 that Alzheimer's is shielding Verity from some of the painful memories.

EXT. MALIBU BEACH - MORNING

Dane has slept on the beach near his truck. He doesn't have a sleeping bag or even a blanket. He looks out at the sea.

DANE

No groms yet, thank God.

Dane waxes the board, and even his feet. He walks down the path to the surf.

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

SURFING MONTAGE

Dane surfs alone. Which is crazy. It is very dangerous.

END SURFING MONTAGE

EXT. MALIBU 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. The storm has spun up well, leaving Malibu with head-high swells.

TOBY

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

The tribe 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. It is a bad sign, but the tribe is focused on the waves up ahead and the growing crowd.

In the time between Dane's and the tribe's arrival, the crowd has vastly multiplied.

As they come nearer... there are 70 surfers visible in a ¼ mile; they are waxing and getting into the water. Five hundred onlookers line the shore. Most of the serious surfers from SoCal are there.

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

VERITY

It's so loud.

Verity is excitedly looking at the waves. Zoë is sick looking at the crowds.

ZOË

It's a party.

VERITY

Oh, how nice.

ZOË

No, that's bad.

ROGER

Half of the coast is here.

KODY

A zoo!

TOBY

Surf is good though.

Anxious, the boys are walking in front of Zoë and Verity.

A group of Malibu teens are about to accost them.

They want to block their path to the surfing.

The locals are going to physically confront the Hermosa tribe, but they notice Verity. Verity delivers them a harsh look. The tribe walk past the locals to the surf.

MALIBU LOCAL

You brought your grandma?

DANIEL

She surfs better than you do.

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 another five hundred are on the beach watching the surfers.

The tribe walks on the beach half looking behind them.

VERITY

Why? It's a public beach.

ZOË

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

TOBY

There might be a fight.

VERITY

Why?

DANIEL

'Cause they're inbred Malibu kooks.

ZOË

Localism. They think they own this.

TOBY

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

DANIEL

Obviously they can't surf the big waves.

EXT. NORTH MALIBU SURF - DAY

In a matter of minutes, it is over-crowded but the tribe is determined. The boys watch for a few minutes, then enter the water and get positioned. Zoë paddles out to a good position to film.

Verity watches their clothes, towels and items (the snacks).

SURFING MONTAGUE

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

END SURFING MONTAGUE

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

TOBY

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

VERITY

Not a problem.  
(half beat)  
You guys are really good.

TOBY

It was a good set.  
(to Zoë)  
You got it on tape.

ZOË

Pretty much yeah.



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 Dane's brain. Dane is about to paddle and there is a seal splash. Dane does what most surfers do when they realize the danger; he freezes.

Dane 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.

Dane exhales with a gasp.

DANE

Oh no. No. No.

Dane 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 and twice as long.

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

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

The shark takes a slight turn and comes around to circle Dane. 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. Dane calms and seems resigned to his death, but then 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. Dane's terror is absolute. Water flies in the air all around him. Dane is suddenly in a shark made vortex of water. Dane can tell where the teeth are; as the shark spins, Dane manages stay near the middle of its body.

The shark makes a second circle around his board.

The shark stops thrashing but continues in a third circle.

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

Dane 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 Dane. More circling.

DANE

Shark!

Dane 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?"

DANE

Shark!

This time, every surfer bolts toward shore.

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

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

It is almost as if the shark is playing a macabre game.

EXT. NORTH MALIBU BEACH - DAY

The beachcombers are all watching. Zoë (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.

TOBY

Is that Dane?

ZOË

I think so.

The shark stops thrashing.

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

This is Dane'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, Dane digs in with both arms and sets his sights on the beach. Everyone who was in the ocean is now gathered at the waterline. Over 500 people are watching. They are watching the drama and hoping that Dane makes it in. But we see the faces of others who clearly didn't want to miss any of the gore should Dane not make it.

EXT. NORTH MALIBU BEACH - DAY

Toby spots a woman with a belt.

TOBY

Give me your belt.

(half beat)

Shark attack.

The woman takes off her belt and hands it to Toby. Toby puts the belt between his teeth. Toby charges the ocean, lays down on his board and paddles like a pro. He makes a bee-line for Dane. Behind Toby, twenty yards, are Daniel, Ellis, Roger and Kody. They all enter the water.

EXT. NORTH MALIBU SURF - DAY

Toby stops to meet Dane headed in. Toby holds out the belt.

TOBY  
Are you bit?

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

Toby 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 Dane pass Toby they turn and paddle in, flanking Dane.

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

EXT. NORTH MALIBU BEACH - DAY

Dane, 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 Dane, and one by one, give him a pat on the back, or a handshake, or a word of support.

Zoë is filming still.

SURFER #1  
You meet the man in the gray suit?

DANE  
Well, if I did he was wearing white shorts.

SURFER #2  
What happened?

DANE  
When a shark that size decides to have his way with you, they will have their way. I can tell you that.

SURFER #3

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

SURFER #4

Yeah. Lots of water.

SURFER #5

Could you hear us cheering you on?

DANE

Thank you. I sure wouldn't want to die alone. I didn't hear you. I didn't hear anything, I don't think.

(half beat)

Where are those damn kids?

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

DANE

(to crowd)

Nothing I could do.

TOBY

You did alright.

If there are 500 on the beach, 200 people come talk to him or to look at him close-up.

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

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

LIFEGUARD

Name. Address. Phone.

LIFEGUARD

How large?

DANE

About 14 feet.

LIFEGUARD

What type?

DANE

White.

LIFEGUARD

How long did it last?

DANE

I have no idea. Sorry.

ZOE

Half minute.

(beat)

Thirty-seven seconds.

BYSTANDER

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

DANE

Well, no hard feelings.

LIFEGUARD

(turning to the tribe)

You the jackasses who paddled out?

The tribe says nothing.

VERITY

Heroic.

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

LIFEGUARD

We'll contact you if we need more  
information. Glad you're okay.

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

Dane 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 Dane and he walks too the  
truck.

DANE

(hardly audible)  
Thanks.

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

Zoë is still filming.

A few more people wish Dane 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.

Dane climbs into his truck and he may still be in shock.  
He sits for a few minutes. Dane 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. Roger warns them.

ROGER.

Shark attack.

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

Dane starts his truck and heads back to Hermosa Beach.

The tribe walks until they reach Verity's Woodie. They pack  
up and begin back south.

INT. VERITY'S WAGON - DAY

The tribe is headed back home. Zoë has her camera attached to the visor again.

VERITY

Can someone explain what just happened?

TOBY

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

ROGER

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.

TOBY

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

ZOË

A seal or sea lion.

TOBY

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

VERITY

I've been told that, thanks.

TOBY

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.

ROGER

I never saw or heard of a starving shark.

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

VERITY

I think I see what you are saying.

TOBY

Well, yeah. Everything comes down to survival.

Verity and Toby establish an eye contact through the rear view mirror.

EXT. HIGHWAY WEST - DAY

Dane is driving overly cautiously (40 mph) with a serious look on his face. Verity's Woodie passes Dane's truck and the tribe all shouts out the windows.

TRIBE

(simultaneous)

Wooowwww!

Yeah!

Kick ass!

Yahoo!

You messed that shark up, man!

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

Dane jumps a bit; startled as they pass.

Long beat. Dane chuckles after the tribe passes.

VERITY

Did you just...

ZOE

Yeah.

Verity tries to understand.

VERITY

Why?

ZOE

Felt like it.

VERITY

A privilege of youth.

ZOE

Relax no one saw but him.

Ellis is inspired with an idea. He pulls out his sketchpad and draws Dane'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. Ellis draws "shark" cartoons on the side of the truck.

Later...

They arrive at Hermosa Beach. Ellis shows the drawings to Toby.

TOBY

You gonna do it?

ELLIS

You wanna keep watch?

EXT. VERITY'S MOTEL ROOM - HERMOSA BEACH - MORNING

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

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

Later...

ZOË

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.

VERITY

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

Beat.

VERITY

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

ZOË

Oh. I thought that. I'm sorry.

VERITY

And if you wouldn't mention this to anyone.

ZOË

No, I wouldn't.

VERITY

Well, thank you for helping me.

ZOË

You're in a rush to get this done?

Zoë gestures to the screenplay document.

VERITY

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

EXT. CONSTRUCTION SITE - AFTERNOON

Dane is finishing the wiring job he began. He is talking to a single worker but soon construction work is halted. Dane finds himself surrounded by a bunch (all) of the construction workers. The site manager is there and he wants to hear the story as well.

DANE

I think 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. Dane. You're always  
joking.

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

INT. VERITY'S MOTEL ROOM - HERMOSA BEACH - NIGHT

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

EXT. DANE'S HOME - HERMOSA BEACH - EVENING

Dane goes home and smokes weed. Watches TV again.

NEWSCASTER #1

A surfer in Malibu this morning  
narrowly escaped a 14 ft white  
shark.

NEWSCASTER #2

We have some dramatic video to  
show you.

They show the video.

NEWSCASTER #1

According to a lifeguard, the  
surfer was a one-time professional  
surfer from Hermosa Beach.  
Eyewitnesses said the interaction  
with the animal lasted thirty  
seconds or so.

NEWSCASTER #2

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

DANE

Ya think?

NEWSCASTER #1

I'm sure.

(beat)

Now in sports.

INT. VERITY'S MOTEL ROOM - HERMOSA BEACH - MORNING

Again, Verity wakes up confused. She reads the notes and screenplay document. Confidence returns. She watches video again on her laptop. Without the notes she wouldn't remember what happened and she wouldn't know to watch the video.

EXT. DANE'S HOME - HERMOSA BEACH - MORNING

Dane 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's side is a cartoon of Dane sitting on a surfboard in the water, with both hands flipping off a breaching shark. "Forget You and Your Gray Suit."

Dane 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 "Malibu Beach, February 4, 2017."

On the hood of the truck is the movie poster 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.

Dane circles the truck again. He looks left and right. Zoë is concealed in the hedges of the neighbor's yard with her video camera.

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

EXT. HERMOSA BEACH - MORNING

Dane 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 Dane giving instructions to the painter.

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

Dane 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

You provoke the sharks every time you enter the water.

WORKER #3

(broken English)

So happy you here with us.

Two days later...

Dane has his truck back. We see him riding around town.

EXT. MOTEL BENCH - HERMOSA BEACH - DAY

It is a fairly nice day for surfing. The storm has gone. Sunny day, blue skies. Surf's up.

Dane, Zoë and Verity are sitting on the bench watching the surf. Dane is sitting idle but he notices the tribe.

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

TRIBE

Wooooow! Surf's up! Let's go!

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

ZOË

I will be out there in a minute.

Long beat.

DANE

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

VERITY

What are you thinking?

DANE

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

Dane 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 - HERMOSA BEACH - 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.

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

TOBY

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

KODY

What's up Dane, eradicator of sharks?

ROGER

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

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

Here is Dane'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), Dane looks inside the barrel in the next wave. The tube contains a surfer. That surfer is Toby.

It is a sweet barrel, symmetrically round, and Toby'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.

Dane's mind records that video clip and he starts his duck-dive. But at the very last minute, catches a last peek of Toby'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 Dane is going underwater.

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

Dane surfaces.

DANE

"What the...?"

EXT. BEACH - HERMOSA BEACH - DAY

Zoë and Verity are on the beach and they don't have the same view as Dane. They aren't alarmed. Toby does not kick

out. To them, Toby was just rolled over by the wave. It's common. They wait and wait for Toby to surface. He doesn't.

EXT. SURF - HERMOSA BEACH - DAY

Dane reacts immediately. He paddles to the aftermath of the wave looking for Toby. The tribe on the outside is waiting for the next ride in. But Dane would never paddle into the path of the wave unless something tragic has happened. Taking a clue from Dane, the tribe begin paddling in that direction.

EXT. BEACH - HERMOSA BEACH - DAY

Zoë and Verity are alarmed when they see Dane crossing the wave into the impact zone.

EXT. BEACH - HERMOSA BEACH - DAY

Toby does not surface. Dane has only seconds until the next big wave rolls in.

Zoë and Verity watch Dane rapidly paddle over.

ZOË

He's not up. Something happened.

VERITY

Who is it?

EXT. SURF - HERMOSA BEACH - DAY

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

ZOË

It's Toby's board.

(long beat)

Oh, he's not coming up.

Dane has reached the area. There's no Toby there.

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

There is a very long beat.

Toby doesn't surface. Dane surfaces without Toby.

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

Dane dives down again and surfaces empty handed.

Dane has a sick look - worry that Toby already drowned. Dane looks at his wristwatch.

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

Dane dives down again. He brings Toby up and heaves Toby onto his board.

EXT. BEACH - HERMOSA BEACH - DAY

ZOË

He's hurt.

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

Dane brings Toby into shore. They are followed by the rest of the tribe. Zoë meets them in waist high water.

Dane and Zoë bring Toby the last few yards onto shore and they lay him out in the sand.

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

The guard from the nearby lifeguard stand has seen Toby go down because he's already approaching, dropping his own rescue board, and running the final steps as Dane rolls Toby off his board. The lifeguard checks for a pulse. He pushes a towel against the blood gushing from Toby's head.

The lifeguard starts CPR on Toby, clearing his mouth and pumping his chest.

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

Dane sits in the sand watching everyone crowd around. The tribe is holding back Zoë, who is becoming hysterical. Verity is in shock. Young Toby is being worked on by the lifeguard. Dane watches it all. He looks to the right and he sees the city of Hermosa Beach, the strand and pier.

He looks back at Toby. It is VERY similar to a scene he has seen before.

FLASHBACK

YOUNG DANE is an elite surfer. Twenty years ago, young Dane is sitting on the sand and there is a drowned surfer. Everyone is crowding around an older experienced surfer. Friends are holding back the girlfriend. The lifeguard is working on the drowned man. Young Dane looks right and we can see that people are crowded around. Dane 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 Toby's care over to the EMTs.

Dane 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. DANE'S HOME - HERMOSA BEACH - DAY

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

Dane goes to his stash and pulls out a second zip lock bag. It is also nearly 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 Hermosa Beach. The juvenile was brought to Los Angeles Children's Hospital. 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

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

END FLASHBACK

INT. DANE'S HOME - HERMOSA BEACH - DUSK

Dane has been drinking whisky and smoking marijuana.

The boys of the tribe arrive. They show him the thermos. Dane is amazed at the weight of it. Nothing is said.

Dane opens it and it's empty. He smells inside.

DANE

He'll be okay. Here I'm going to put this in here.

Dane takes the bottle of whiskey and pours it in the thermos and screws on the lid.

DANE

When he's back here, out of the hospital, we'll open it and drink it. Okay?

The boys seem to take heart in Dane's confidence. They ride off on their bikes.

DANE

(shouting)

Hey, don't drink that. It's for later.

EXT. STREETS OF HERMOSA BEACH - NIGHT

It is 2 AM. Dane is sitting outside a dispensary. It is closed. So he drives around the city looking for his old drug dealer.

Dane notices some activity at the motel. Dane pulls into a space. On the right is Verity, sitting in her wagon 'fighting' with the GPS. She is trying to program "Los Angeles Children's Hospital" into the GPS. For some reason, it is coming back with "a day care center." Verity is putting in the wrong zip code.

DANE

You okay?

VERITY

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

DANE

Where are you going?

VERITY

Hospital.

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

DRUG DEALER

Tommy, said you were looking for me.

DANE

Dispensary is closed.

DRUG DEALER

So, you need a little? I got some primo.

Long beat. Dane looks at Verity and then at his former dealer.

DANE

I was but no, I'm good now. 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.

DANE

Hey, what is your name again?

VERITY

Doctor O'Mara. Oh, I mean Verity.

DANE

Well, you want me to take you over there. It's only like 20 mins.

(pointing)

Over that way.

VERITY

Thank you.

DANE

Climb in.

Verity leaves her Woodie for Dane's truck.

VERITY

Evidently, Zoë is up at the hospital?

INT. EMERGENCY - HOSPITAL - NIGHT

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

ER NURSE

Sir, can I help you?

DANE

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

(half beat)  
The kid that was surfing.

ER NURSE  
Okay, he is in ICU, are you family?

DANE  
No.

ER NURSE  
Family only. And at this hour?

DANE  
Oh, this is his grandmother.

The nurse is suspicious.

ER NURSE  
This is emergency.

DANE  
I know, I've been here plenty.

ER NURSE  
You can't come this way.

DANE  
Well this is the only door I know.

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

VERITY  
You have children?

DANE  
No.

VERITY  
You've been here before?

DANE

Several times in emergency. A broken collarbone (slammed on the rocks), and stitches (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.

VERITY

Five times?

DANE

Oh, I forgot. I cut my foot on some glass. Six times here, I think. Most injuries though I've just sucked it up.

VERITY

This is a nice hospital.

DANE

Yep. I know.

(beat)

They don't remember me downstairs, but I've been here plenty. A long time ago.

Beat.

DANE

In fact, my dad still owes them a couple thousand dollars. I think.

VERITY

You were a surfer as a boy?

DANE

Of course.

VERITY

You run in a pack, like these boys?

DANE

Sure.

INT. SIXTH FLOOR - HOSPITAL - FIRST NIGHT

On the sixth floor, Verity, walks directly to the window into Toby's room.

FLASHBACK

INT. HOSPITAL

It's 1980 and there is some but not all the new modern equipment. Verity and her husband are looking through a window in on their son, who is in a similar situation. We can assume her son has been injured in a surfing accident.

BACK TO:

INT. SIXTH FLOOR - HOSPITAL

Dane finds Zoë arguing with her grandfather. It is evident Zoë has been crying.

GRANDPA

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

ZOË

No.

GRANDPA

Sleep and come back, please.

ZOË

I can sleep right there.

She points to a sofa in the waiting room.

Zoë hugs Verity. Zoë begins to cry again.

ZOË

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

Zoë'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.

ZOË

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

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

ICU NURSE

Hello, how are you doing?

DANE

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

ICU NURSE

I haven't seen you in forever. You still surfing alone?

DANE

Sometimes. The kid?

ICU NURSE

Are you related?

DANE

I brought grandmother Verity.

Dane winks at Zoë and points to her camera and then points to Verity.

DANE

Toby's grandmother.

Grandpa looks at Dane and Verity for help.

VERITY

Do you want us to bring her home?

GRANDPA

Would you?

VERITY

Honey, you will come home with us  
later right?

ZOË

I guess.

VERITY

Thank you.

GRANDPA

(to Zoë)

I mean it, you get home.

Grandpa leaves in a huff.

Zoë begins to walk into Toby's room.

ICU NURSE

Whoa. Hold on there darling. Only  
family members.

(half beat)

And actually, it's too late for  
any visitors.

DANE

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

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

ICU NURSE

Can I see you for a second?

DANE

Sure.

Dane and the nurse walk around a corner.

VERITY

I'm guessing they won't let you go  
in.

ZOË

Why?

VERITY

Who knows. That's not really my field.

(beat)

But I'll take your camera in and then of course you can see what's going on.

Zoë turns her camera on and puts the lanyard around Verity's neck. Now it's something like a body cam.

Around the corner...

DANE

(to the nurse)

What's up?

ICU NURSE

He has 32 staples in his scalp.

DANE

That's not too bad.

ICU NURSE

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

DANE

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.

DANE

Yeah, sure.

ICU NURSE

It's not a party up here. Okay?

DANE

I don't party anymore.

ICU NURSE  
Well, you did.

Beat.

ICU NURSE  
So, you seeing anyone?

DANE  
No. Not a soul.

ICU NURSE  
Really? How's that?

DANE  
I'm really messed up.

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

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

ICU NURSE  
You have to stop surfing alone.

DANE  
There's always people around, you  
know that. Look where we're at.

ICU NURSE  
They won't bring you here you  
know. You're not a kid anymore.

DANE  
Where will they bring me?

ICU NURSE  
The morgue probably.

DANE  
Well, I'm not... Well, you probably  
realize.

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

DANE  
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.

DANE  
So we can go in?

ICU NURSE  
You are his cousin, right?

DANE  
No.

The ICU nurse makes a face.

DANE  
Oh, right. Yes. Cousins. Very  
close. Family.

The nurse and Dane return from around the corner.

DANE  
I'm just going to take her in  
there.

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

DANE  
Okay. Sure.

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

Zoë again tries.

ICU NURSE

Young lady. No.

DANE

(to Zoë)

You better stay here for now.  
Unless you married him and I don't  
know about it. You two go to see a  
judge?

(half beat)

Did you marry Toby in secret?

ZOË

No. Silly. We're thirteen.

DANE

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

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

DANE

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

INT. TOBY'S NIGHTMARE - HOSPITAL - FIRST NIGHT

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

When Verity and Dane enter the room, Toby 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 water above. Toby struggles in the water but doesn't rise. Finally, Toby (in the dream) stops struggling and suffocates. FADE to black, but Toby can hear Dane and Verity talking.

INT. TOBY'S ROOM - HOSPITAL - FIRST NIGHT

Verity is on the left of the bed with the camera around her neck and Dane on the right. Toby's head is shaved.

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

Verity 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.

VERITY'S FLASHBACK

A distinguished looking man, VERITY'S HUSBAND, escorts her into a Providence hospital. Wind, pouring rain. Verity remembers being diagnosed.

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

Verity 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.

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

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

END VERITY'S FLASHBACK

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

Toby awakens from his dream; awake, his point of view is a black screen. Toby can hear and is listening; his eyes are

closed. The screen is dark and Toby hears the machines beeping and eventually hears the conversation.

The EKG calms down and the lines are relatively weak.

Verity gestures for Dane to speak.

DANE

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.

Toby does nothing. But there is a slight uptick in the EKG. The camera is around VERITY'S neck and is recording.

VERITY

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

Dane is contemplating but doesn't act.

VERITY

Well, tell him something.

DANE

What do I say?

VERITY

It doesn't matter.

Beat.

VERITY

Say something that might be  
important.

DANE

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

Beat. Verity signals for more.

DANE

We can go surfing all up and down  
the coast. Up to Mavricks. Down to  
Ensenada, if we don't get shot or  
stabbed.

(half beat)

We will get your girlfriend..  
She showed me her tits. Why do  
chicks do that?

Verity doesn't approve.

DANE

So I thought I would come up here  
and cheer you up.

(half beat)

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

Dane can't remember her name. Ironically, Verity is the one  
that remembers. She flips through her notes.

VERITY

Zoë.

DANE

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

(half beat)

Verity 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  
Woody and not only that. It's  
reliable. It will get us there and  
back in style. No worries.

The EKG is improved. Logic would stand that Toby can hear.  
Verity encourages Dane.

DANE

We will even do the North Shore.  
But it's not like the movies.

(beat)

It's far worse.

The EKG spikes at this.

DANE

Okay, I'm done.

VERITY

Say something more; he looks up to you.

The heart rate begins to slow.

DANE

Why would he look up to me?

VERITY

Well, if you don't know.

DANE

I'm 38 and still wearing jeans. I haven't been out of Los Angeles in five years - 'til the Malibu mistake.

VERITY

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

DANE

(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?

VERITY

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

DANE

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

VERITY

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

DANE

Well, I'm not going to buy any more dope. I mean I'm not going to smoke anymore. And, I may drink more.

VERITY

Well that's not good. But when you are in here, try to be positive.

DANE

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.

VERITY

No please finish, I think he's responding.

DANE

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

VERITY

They said you were on the professional tour.

There is another uptick in the heart rate.

DANE

Not really, just a year.

VERITY  
What happened?

DANE  
I was a drug addict.

Verity gestures to Toby.

VERITY  
But you have seen this sort of  
thing before?

DANE  
Dead surfers?  
(half beat)  
Yep.

VERITY  
How did you deal with it?

DANE  
I ran away and got high.

VERITY  
How about now?

DANE  
I ran away. I tried to get high.

VERITY  
But you're here now.

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

VERITY  
Right.

DANE  
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.

DANE

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?

VERITY

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

DANE

I don't have that power.

VERITY

How do you know that?

Dane doesn't have an answer.

VERITY

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

DANE

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

VERITY

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

DANE

Nod, if you understand.

Nothing.

INT. DAN'S TRUCK - DAWN

Dane, Zoë and Verity are three abreast in the truck cab  
leaving the hospital.

INT. MOTEL BENCH - AFTERNOON

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

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

INT. TOBY'S ROOM - HOSPITAL - SECOND NIGHT

Dane brings the ICU nurse a bribe, a chocolate drink. Zoë  
hooks Verity up with the camera. Dane and Verity enter the  
room.

Later...

DANE

(to Toby)

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...

DANE

Staying on the move in an effort  
to make something happen when the  
conditions aren't right, risks  
wasting 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. DANE'S TRUCK - DAWN

Dane is driving Zoë and Verity back to the hotel.

INT. TOBY'S ROOM - HOSPITAL - THIRD NIGHT

Dane brings the ICU nurse a bribe, a candy bar. Zoë hooks  
Verity up with the camera. Dane and Verity enter the room.

DANE

Toby, 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. The entire tribe is there and they are in the Woodie. Walking through the parking lot Dane reaches for the keys.

Zoë is exhausted. She falls asleep leaning against the car until Verity finds the keys.

Verity 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 Woodie.

EXT. MOTEL BENCH - DAY

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

INT. TOBY'S ROOM - HOSPITAL - FORTH NIGHT

Dane brings the ICU nurse a bribe, flowers. Romance might be blooming. Zoë hooks Verity up with the camera. Dane and Verity enter the room.

DANE

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 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. Grow a lawn. We don't have lawns in Hermosa Beach, but you might want to move off somewhere. But enjoy life, wherever.

Later...

Dane exits the room and walks into the hall; he finds a window and looks out at LA. Zoë gets up and looks into Toby's room window. The nurse signals her not to enter. Zoë sees Verity with her book of poetry, reading to Toby.

Dane leaves the window and hugs Zoë.

They all walk down the hall to the elevator down.

INT. TOBY'S ROOM - HOSPITAL - FIFTH NIGHT

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

Standing over Toby, Verity reads Shelley.

Verity  
Zoë wanted me to read you another  
poem.

Beat.

Verity  
Love's Philosophy by Shelley.  
(beat)  
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)

Here, Shelley lists all these examples of love and how nature is natural. It's natural for things such as mountains to kiss the heavens or fountains mingling with rivers. But for some reason this girl won't be with him. He's trying to convince her to be with him using images from nature.

(beat)

Get it?

She stops when Dane enters.

DANE

I know you might be desperate, so let's 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, you know?

INT. TOBY'S ROOM - HOSPITAL - SIXTH NIGHT

Zoë is asleep out in the waiting room.

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

Standing over Toby, Verity reads more poetry. Verity has Zoë's camera around her neck.

Later...

DANE

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, like the kid 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 "yeah" or "hell yeah."

(half beat)

But check with me, just to make sure.

Beat.

DANE

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. Yeah 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

Dane is leaving his work. And he hears this miniature "howl". It is a puppy cry. Dane 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.

Dane 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.

Dane 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.

Dane places newspaper in the bottom of the box.

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

INT. TOBY'S ROOM - HOSPITAL - SEVENTH NIGHT

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

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

INT. TOBY'S NIGHTMARE - HOSPITAL - SEVENTH NIGHT

Again Toby is dreaming that he is drowning. It is similar to the previous dream. The waves are pushing him down. Only this time, Toby 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. Toby is struggling to surface. He succeeds and the dog leads him to the beach. Toby stops dreaming, screen turns black. Toby can hear Dane talking to him.

DANE

That's a sweet-ass dog, dude.

INT. TOBY'S ROOM - HOSPITAL - SEVENTH NIGHT

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

DANE

This little dude is Shortboard.  
Your girlfriend named him.

(half beat)

So what do you think?

Later...

DANE

Verity says I should talk about  
surfin'. That's what you want to  
hear. And I don't mind.

(half beat)

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. 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?

Dane exits the room to look out the window.

Verity reads more poetry.

Zoë looks in through the window in the ICU room.

EXT. HOSPITAL PARKING LOT - SEVENTH NIGHT

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

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

Everyone gets into the Woodie.

INT. VERITY'S MOTEL ROOM - NOON

About noon everyday now, Verity 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. TOBY'S NIGHTMARE - HOSPITAL - EIGHTH NIGHT

Again, Toby is dreaming that he is drowning. It is very similar to the previous dreams. The swimming dog seems to bring Toby 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 (Toby'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.

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

INT. TOBY'S ROOM - HOSPITAL - EIGHTH NIGHT

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

DANE

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.

Dane brings out the puppy and places it next to Toby. The puppy curls up and sleeps.

DANE

Get up dude, you have to go to school tomorrow. That's right you screwed off half your winter 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?

Dane exits for the hall window.

Verity reads more poetry.

Zoë looks in through the window.

INT. VERITY'S WOODIE - EIGHTH NIGHT

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

INT. VERITY'S MOTEL ROOM - NOON

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

INT. TOBY'S ROOM - HOSPITAL - NINTH NIGHT

Verity is typing. Dane brings out the puppy and places it next to Toby. The puppy curls up and sleeps.

DANE

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. You need to work up your nerve and go ask her out on a date. A real date. No surfboard. Those things will only take you so far, man.

(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 Dane who decorated his truck.

DANE

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.

Dane exits the room and looks out a window in the hall. The city at night.

Verity reads more poetry.

Zoë looks in through the window.

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

EXT. CONSTRUCTION SITE - DAY

Dane is at his work, wiring a house. His cell phone rings. It is the hospital. Dane has a fear in his eyes. Perhaps Toby has died. There is a long beat and the phone is about to go to voice mail.

DANE

This is Dane.

DOCTOR

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

DANE

Sure.

DOCTOR

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

DANE

Yes.

DOCTOR

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

DANE

Um, OK.

DOCTOR

Can you come up here so we can  
talk?

DANE

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. Toby 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  
Toby has consistently been non-  
responsive. 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.

DANE

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.

DANE

I'll be there in 15 mins.

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

DOCTOR

Thank you.

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

Dane 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 cardboard  
box.

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

Later...

INT. TOBY'S ROOM - HOSPITAL - TENTH NIGHT

The puppy doesn't live in the box in the truck anymore, but  
in the corner of the ICU 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, Toby's parents take care of the dog in the day  
and Zoë takes care of him at night.

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

We see Verity with her laptop is working on her screenplay. Basically she is typing the dialogue of Dane talking to Toby about surfing.

Zoë is on the left of the bed and Dane on the right.

DANE

Tomorrow you get your staples removed. It has been two weeks 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.

ZOË

Verity says you can hear us.

DANE

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, with all your friends. So, you should try to get better.

Dane exits for the hallway.

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

INT. TOBY'S ROOM - HOSPITAL - ELEVENTH NIGHT

Dane is in the hallway looking through a window.

Zoë 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.

Verity is typing on her laptop.

Zoë

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 Toby. She checks the machines.

Zoë stops reading.

NURSE

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

Zoë

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 Toby. The nurse smiles.

Later...

DANE

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. TOBY'S ROOM - HOSPITAL - TWELFTH NIGHT

The puppy is in his place. Verity is sitting with her lap-  
top typing.

DANE

How's the script coming?

VERITY

About 129 pages.

DANE

Well, you are about to be done, I  
reckon.

(beat)

Oh, we need some sort of  
resolution here.

Dane looks like he has something he wants to say, but Zoë  
is there. He waits until she leaves the room.

Dane is beside Toby speaking in a subdued tone. We can  
gather that Verity is picking up on it.

DANE

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 you're 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. Dane is taken aback. It's film but the smell must be rank. Dane takes a step back. The smell is so strong, Toby coughs. And he opens his eyes. He tries to take the tube out of his throat.

Dane yells out in the hall for the ICU nurse.

DANE  
Jackie!!! He's awake.

Toby looks at Dane and then the puppy. He chokes a bit. Tries to get up. He looks at Verity sitting at her computer.

Nurse Jackie arrives and...

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

The nurse unhooks the tube and removes it. Toby looks at Dane and then the puppy. He looks at Verity sitting at her computer.

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

Zoë barges into the room.

TOBY  
Where you been, babe?

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

