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**“Kill Bigfoot”: Constructing a cinematic relationship between
character, the city and nature**

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Masters by Research (by creative work and dissertation).

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ABSTRACT

The purpose of my research is to explore the relationship between representations of cinematic space and character in dramatic fiction film. Specifically, my focus is on representations of city dystopias and natural landscapes in dramas that investigate human nature. This dissertation is an examination of the issues encountered in drawing from this research during the writing of *Kill Bigfoot*, a scenario whose narrative takes place across these two worlds: the urban dystopia of a future New York, and the natural world of the Australian wilderness. It includes the motivation, influences, interests and methodology that guided my writing process, and a discussion of the core ideas that underpin my work.

The qualitative, practice-led research undertaken during my masters consisted of analysing films that have used representations of the natural world and cities to explore the human condition, as well as the study of texts on film, philosophy, religion and myth. *Picnic at Hanging Rock*, *Blade Runner*, *Brazil*, *Children of Men* and *Taxi Driver* were focal points for my research, as were the films of Terrence Malick and Werner Herzog.

My research regarding representations of dystopias on screen inevitably included work on cities and urbanity on screen, from both internal (the experience of the inhabitants of these spaces) and external (the design of these spaces) perspectives. Thomas Hobbes on human nature, and then George Simmel, Henri Lefebvre and Marc Augé on cities, urbanity, modernity and post-modernity, were critical to my research and to the development of Part One of *Kill Bigfoot*. Turning to the natural world of Part Two, the ideas of Martin Lefebvre were most influential. Friedrich Nietzsche and the various Vienna Schools of psychoanalysis shaped my understanding of my protagonist Bill's driving need, which was the substantive link between the two parts of *Kill Bigfoot*, his inner world that is at the heart of the drama, and our own world.

My study ultimately considers the interrelationship between the dramatisation of character, cinematic space and ideas of human nature in film dystopias. The research indicates that not all filmmakers explore this relationship in the development of their scripts or the use of settings in their films. However, for those filmmakers who do so through the use of dystopic cities, it often expresses a point of view on the competing

forces within us that shape the world, and how the same world shapes us. Understanding our urban point of view (or “gaze”) required Bill to enter the counterpoint of his dystopic city – the natural landscape of Australia. My study therefore also involves observations about the representation of the natural world in cinema and its relationship to our inner nature.

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DECLARATION

This is to certify that:

- (i) the thesis comprises exclusively of my original work towards the Masters ;
- (ii) due acknowledgement has been made in the text to all other material used;
- (iii) the dissertation is not less than 12,000 words in length, inclusive of footnotes, but exclusive of tables, bibliographies and appendices.



PREFACE

The feature-length screenplay *Kill Bigfoot* constitutes the creative component of this thesis and is my original work.

The dissertation *Kill Bigfoot: Constructing a cinematic relationship between character, the city and nature* is entirely my own work except as indicated in the included bibliographical reference.

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And this, our life, exempt from public haunt, finds tongues in trees, books in the running brooks,
sermons in stones, and good in everything.

William Shakespeare

The jungle is obscene. Everything about it is sinful, for which reason the sin does not stand out
as sin.

Werner Herzog

INTRODUCTION

Setting is an essential aspect of cinematic stories. As film theorist Martin Lefebvre notes, “[n]o representation or discourse recounting action or events can be made without a setting, even if that setting can be understood and interpreted by spectators in a variety of ways.”¹

My work as a filmmaker seeks a symbiotic connection between character and setting. This connection is also apparent in the work of the filmmakers who have most influenced my work, such as Werner Herzog, Terrence Malick, Martin Scorsese and Andrei Tarkovsky, but also in seminal films such as *Blade Runner*, *Brazil*, *Picnic at Hanging Rock* and *Children of Men*. These films and filmmakers bridge the gap between the world portrayed on-screen and our own world by using our interaction and place in the world within their cinematic language and subject matter. This approach informed my research as well as its practical component, the screenplay of *Kill Bigfoot*.

Kill Bigfoot is about a solitary man’s attempt to survive a manic, dystopic New York of the future that is obsessed with the Bigfoot. The creature, once only a myth, was apparently caught on video, and many people view this video evidence as “proof” of its existence. Many remain sceptical, but many also believe. The protagonist, Bill, decides to hunt the creature, to draw the world’s gaze onto himself and rescue himself from his debilitating obscurity and loneliness. The different “worlds” in the scenario provide external pressures on Bill, but also heighten and represent the internal forces that drive him. Each setting – urban and natural – is used to externalise and articulate Bill’s emotional state and the themes of the film. To this end, my dissertation explores how on-screen representations of city dystopias and natural landscapes may expose character and investigate themes that relate to human nature and the nature of our society.

The genesis for *Kill Bigfoot* came when I was working with Willem Dafoe on the independent feature film *Before It Had a Name* (G. Colagrande, 2005) in New York. The character of Bill was written for Dafoe and takes into account his iconic physicality and screen presence.² The interplay between the absence and presence of nature in Bill’s story, however, is deeply rooted in the environment in which I was raised.

¹ M Lefebvre, “On Landscape in Narrative Cinema”, *Canadian Journal of Film Studies*, Vol 20 No. 1, Spring 2011, p. 62.

² As Philip Auslander discusses in “Task and Vision: Willem Dafoe in LSD”, in *Acting (Re)considered: a Theoretical and Practical Guide*, Phillip B. Zarrilli (ed), 2nd Ed, Routledge, London, 2002 at 305 – 310: “The issues [Dafoe] raises – persona, distance, audience

Raised in the urban nightmare of Athens, then a Greek village, and then finally in Canberra, I grew up with an acute awareness of the impact of our environment on how we think and feel. In particular, even as a child, I was extremely aware of Canberra as a carefully planned combination of city and country, and then later, how its design affected the lives of me and my friends, as we grew up there.³ While the aim of intermingling urbanity and nature in Canberra's design was to highlight the New World aspirations of the nation and its people, the reality of living there underscored how this relationship could affect the behaviour and inner lives of its inhabitants. It forged my interest in how nature is sometimes foregrounded in the work of filmmakers to create meaning, and how its presence or absence within urban environments can affect behaviour. Both of these ideas are defining aspects of my approach in *Kill Bigfoot*, which uses representations of the city and natural landscapes to tell Bill's story and explore how our environment shapes, expresses, or even disguises our nature.

For this dissertation, I have undertaken academic research that focuses on films and key scholarly texts that relate to the use of landscape and dystopias in cinema to reveal character, and those that illuminate Bill's emotional and psychological make-up, which is the narrative engine in *Kill Bigfoot*. These films and texts are detailed in Chapter One of this dissertation. As *Kill Bigfoot* is a narrative fiction feature, my research does not engage with experimental cinema or video installation work. I have also limited my research into the body as landscape, referencing these ideas instead within my discussion on nature on film – it could easily have constituted a chapter of its own, if length permitted. Finally, I limit my discussion of human nature to the specific approach taken in *Kill Bigfoot* in relation to Bill.

The bi-partite plot structure of *Kill Bigfoot* provides the structure of this dissertation. Therefore, I first consider on-screen representations of city dystopias, followed by representations of nature and landscapes. This structure also reflects my dualistic approach

perception of the performer, the performer's perception of himself – are always part of performance, but are usually sublimated, at least in conventional work, to emphases on character and psychology." These were the same qualities that made Dafoe ideal to give life to Bill on screen. See also E Hallberg's article for the online journal Senses of Cinema at http://www.sensesofcinema.com/2004/32/willem_dafoe/

³ Canberra's unique design remains a key influence on my work and is at the heart of my interest in how representations of nature and the city express our needs, aspirations and identity. In the case of Canberra, this meant a conscious attempt to bring people's lives (private and public) closer to native flora and fauna. The aim was to balance urbanity and nature, using iconic buildings to express the ideas of the city and the nation. Sadly, as Canberra developed, key aspects of the original design were changed by the various bureaucratic bodies that were responsible for the planning, development and construction of the city. The interests of entrepreneurs and bureaucratic wrangling ultimately shaped the unfolding growth of the city, so much of the city developed not with an eye to the picturesque and rational, but the cheap and fast. This was compounded by the rise of car culture, a lack of interest in Canberra's isolation at the Federal level, and a lack of critical mass in local cultural and social life. See *Planning Twentieth Century Capital Cities*, David L.A Gordon (ed), "Canberra: Where Landscape is Pre-eminent" by Christopher Vernon, Routledge, London, 2006, at p. 130

to Bill's character, as he deals with the conflicting desires to connect with people, and then also to dominate them (as I discuss further in my dissertation.)

In Chapter One of this dissertation, I provide an overview of scholarly work relating to the representations of dystopian cities and nature on screen. I discuss the major texts that I have relied upon, as well as the films that were most pertinent to my research.

In Chapter Two, I explore how on-screen representations of the city dystopia have been used in the past to articulate the inner life of a character. I discuss my approach to the city / dystopia in part one of *Kill Bigfoot*, and then contextualise it with reference to the approach taken to key films on the subject, such as *Blade Runner*, *Children of Men*, *Brazil* and *Taxi Driver*. Understanding Bill's psychology emerges as the foundation for what is represented in *Kill Bigfoot*. This chapter concludes with an analysis of how the design of Bill's world articulates the film's thesis, creating a thematic and textual bridge to our own world.

In Chapter Three, I explore how representations of nature in film have been used to articulate the inner life of a character. My focus is how this interaction – the act of framing a “landscape” from nature – exposes an underlying way of viewing and interacting with the world. I then discuss my approach in *Kill Bigfoot*, finding resonances with key films that cover similar thematic and narrative terrain, especially Peter Weir's *Picnic at Hanging Rock*.

My hope in undertaking this research has been to understand the issues that are central to the vision in *Kill Bigfoot*. The research strengthened my script, but also revealed creative limitations, which I can now address in future drafts. This includes identifying aspects of my vision that are best pursued during the direction of the film and left off the page.

CHAPTER ONE: SCHOLARLY CONTEXT & CRITICAL FRAMEWORK

In researching scholarly work for my thesis, I concentrated on texts and films concerning two key areas: The representation of the city and dystopias on film, and the representation of nature and landscapes on film.

Representation of the city and dystopias on film

Films

A broad range of films was relevant to my research, and these are listed in Appendix One of this dissertation. However, the films that touched on multiple elements of *Kill Bigfoot* were *Blade Runner*, *Children of Men*, *Strange Days*, *Brazil* and *Taxi Driver*. Although discussed throughout this dissertation, their importance merits a separate summary for each film, and these are provided in Appendix Two.

There are many ways to classify the films that present an alternative reality. For the purposes of my research, two characteristics emerged as most pertinent: the temporal setting of the alternative reality (present or future), and whether the vision reflects a shared reality or the inner world of the protagonist.

Kill Bigfoot takes place in a semi fantastical future New York and outback Australia world in which Bigfoot exists. I therefore drew on films in which an *alternative but recognisable reality* is created through the alteration or absence of key facts or persons from our present-day world. Films such as *Monsters* (Gareth Edwards, 2010), *Predator* (John McTiernan, 1987), *Contagion* (Steven Soderbergh, 2011), *The Fly* (David Cronenberg, 1986), *The Terminator* (James Cameron, 1982), *An American Werewolf in London* (John Landis, 1981), *The Thing* (John Carpenter, 1982) and *Twilight* (Catherine Hardwicke, 2008) were pertinent. By still locating the story within a world bound by our normal rules of cause-and-effect, these films explore the fragility, mysteries, complacency and ignorance of the present day. The differences from our world are easily defined, heightening the connection the audience feels with the characters and their situation.

Beyond films located within an alternative world that is connected to our reality, I studied films in which the *subjective experience* of the main character or the point of view of the

storyteller informs a more *stylised* alternative reality.⁴ Among these films, the use of an alternative reality may be based on the real “here and now” yet mix subjective and objective elements, as in *Being John Malkovich* (Spike Jonze, 1999), or explore a purely subjective reality that is grounded in a character’s mental state, as in *Amélie* (Jean-Pierre Jeunet, 2001). *Watchmen* (Zack Snyder, 2009) was also relevant here, through its use of heightened visual and story elements that critique America and the socio-political foundations for the modern world. Stylised alternative realities of this type helped guide how Bill’s state of mind could inform more extreme representations of the city in *Kill Bigfoot*.⁵

I ultimately adopted a mix of subjective and objective elements in the representation of the city in *Kill Bigfoot*, to explore Bill’s fears, anxieties and inner world, and how they affect his experience of the world, including the urban spaces of his city. Using a mixture of objective and subjective reality permitted me to break down *the clarity of cause-and-effect* between external and internal forces, so that what is represented is a collision of the internal and external.

Finally, I considered dystopic visions that take place *in the future*. *The Matrix* (Larry and Andy Wachowski, 1999), *THX 1138* (George Lucas, 1971), *eXistenZ* (David Cronenberg, 1999), *The Road* (John Hillcoat, 2009), *Mad Max* (George Miller, 1979), *Code 46* (Michael Winterbottom, 2003) and *Time of the Wolf* (Michael Haneke, 2002) explore the future consequences of modern day vices, such as corruption, consumerism, over-population, or the over-reliance on technology. In contrast, the future realities of *Metropolis* (Fritz Lang, 1934), *Gattaca* (Andrew Niccol, 1997) and *Logan’s Run* (Michael Anderson, 1976) show society achieving its ideals, but at the price of an existential or moral crisis. In *Kill Bigfoot*, aspects of this approach are evident in the loneliness and fear that pervades the city, even while many of our cultural and social freedoms are present. I also use the extreme nature of the city in *Kill Bigfoot* to place Bill under great physical and emotional pressure.

Texts

Writing *Kill Bigfoot* involved guidance from key screenwriting texts. *On Directing Film*,⁶ by

⁴ That is, a reality that is outside the normal cause-and-effect of our world.

⁵ And less overtly, the natural landscape of Part Two of the *Kill Bigfoot* script.

⁶ D Mamet, *On Directing Film*, Penguin Books, New York, 1991.

David Mamet, and *Story*,⁷ by David McKee, helped to shape the plot. However, *Alternative Screenwriting*,⁸ by Ken Dancyger and Jeff Rush, emerged as useful because of its interrogation of the most prevalent approaches to style and narrative structure, including the political and philosophical assumptions of the various structural models. *The Art of Dramatic Writing*,⁹ by American theorist Lagos Egri, was instructive in relation to the development of the script's premise and the development of Bill's character, as the foundation of the plot and action.

Three novels that informed my understanding of the use of dystopias as a narrative context and source of conflict were Yevgeny Zamyatin's *We* (1921),¹⁰ Aldous Huxley's *Brave New World* (1932)¹¹ and George Orwell's *Nineteen Eighty-Four* (1949).¹² Excluding contrasts in style or content, these books are core texts in creating the dystopian tradition of warning an audience of contemporary problems and their sources by taking particular aspects of contemporary society to their logical extension.

Like key dystopian works in literature, *Kill Bigfoot* explores a vision of human nature, so my research also included key texts regarding human nature. From these, Thomas Hobbes's idea of the "state of nature" emerged as a central influence on *Kill Bigfoot*. *Hobbes in the City: Urban Dystopias in American Movies*,¹³ by Thomas Halper and Douglas Muzzio, helped me to view key dystopian films in Hobbesian terms.¹⁴ My approach to Bill's nature also benefited from research into Freud, Nietzsche and the key thinkers of the Vienna Schools of psychoanalysis, for whom Hobbes's ideas are reference points.

Given the primacy of the city in many dystopic visions, my research inevitably included texts on cities and urbanity. Understanding internal and external perspectives of urban spaces – that is, the experience of the inhabitants of urban spaces and then also their physical design – helped me to shape Bill's external world in Part One of *Kill Bigfoot*. This research crossed into areas of psychology that assisted me to create a foundation for Bill's inner

⁷ R McKee, *Story*, HarperCollins, New York, 1997.

⁸ K Dancyger & J Rush, *Alternative Screenwriting*, Focal Press, Woburn, 2007.

⁹ L Egri, *The Art of Dramatic Writing*, Simon & Schuster, New York, 1960.

¹⁰ Y Zamyatin, *We* (translated by N S Randall), Modern Library, New York, 2006.

¹¹ A Huxley, *The Brave New World*, Buccaneer Books, New York, 1932.

¹² G Orwell, *Nineteen Eighty-Four*, Penguin, London, 2003.

¹³ T Halper & D Muzzio, "Hobbes in the City: Urban Dystopias in American Movies", *The Journal of American Culture*, Volume 30, Issue 4, 2007, p. 379.

¹⁴ That is, where the price paid by individuals for the protection by its sovereign authority is too great, or where the protection is absent and chaos reigns.

world and a coherent approach to his external world. In this regard, the work of German philosopher and sociologist Georg Simmel became central to the development of the dystopia in *Kill Bigfoot*. In particular, *The Metropolis and Mental Life* (1903)¹⁵ and *The Philosophy of Money* (1907),¹⁶ influenced my approach to Bill as someone caught between oppressive alienation and, later, the stifling obligations that come with membership of the Society.

Complementing Simmel's ideas on city life, urbanity and society, was the work of Henri Lefebvre and his analysis of daily life, cities and social spaces. In *The Urban Revolution*,¹⁷ Lefebvre provides a powerful critique of cities and urban society. His analysis of the interdependent relationship between capitalism and urbanism suggests the professional, intellectual and bureaucratic practices through which urbanity has developed.

This analysis of the forces that shape urban life and spaces was complemented by my research into the impact of the physical design of modern cities on their inhabitants. In particular, the problems caused by modernist city planning and architecture became one of the foundations for the dystopia in *Kill Bigfoot*. *Unplanning Livable Cities and Political Choices* by Charles Siegel,¹⁸ and James Howard Kunstler's *The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape*¹⁹ provided impassioned reviews of the social, cultural and psychological impact of modernism, as well as its philosophical, economic and political roots. Drilling into the psychological and emotional impact of modern cities, *Loneliness: Human Nature and the Need for Social Connection*,²⁰ by John T. Cacioppo and William Patrick, served as a powerful study of the impact of loneliness on daily life, its causes, and the behavioural and psychological states it leads to.

Finally, insights into the relationship between cities and film were provided in the volume *The City and the Moving Image: Urban Projections*.²¹ In the chapter "Searching for the City: Cinema and the Critique of Urban Space in the Films of Keiller, Cohen, and Steinmetz

¹⁵ G Simmel, "The Metropolis and Mental Life", *The Sociology of Georg Simmel*, Free Press, New York, 1976.

¹⁶ G Simmel, *Georg Simmel: Sociological Theory*, The McGraw-Hill Companies, New York, 2008, pp. 158-88.

¹⁷ H Lefebvre, *The Urban Revolution* (Translated by R Bononno), The University of Minnesota Press, Minneapolis, 2003.

¹⁸ C Siegel, *Unplanning Livable Cities and Political Choices*, The Preservation Institute, Berkeley, California, 2010.

¹⁹ J H Kunstler, *The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape*, 1993.

²⁰ J T Cacioppo & W Patrick, *Loneliness: Human Nature and the Need for Social Connection*, Norton, 2008.

²¹ *The City and the Moving Image: Urban Projections*, J Hallam & R Kronenburg (eds), 2010.

and Chanan”²², Ian Robinson explores how the city is invoked in cinema by means of its absence, and considers how to critique urban space and its potential reconstruction in film. *The Cinematic City*²³ was a useful analysis of the influence of the city on cinema, and then the way cinema informs our experience of cities. These volumes helped to clarify what spaces, lived experiences and representations of the city would articulate Bill’s dystopia in *Kill Bigfoot*.

Representation of the natural landscape on film

Films

The importance of nature (its presence and absence) in *Kill Bigfoot* required that my research into nature and landscape on film focus on filmmakers who use the natural world to explore the inner world of their characters. I also considered the work of filmmakers who use nature for the purposes of mood and style, rather than to explore human nature or character psychology.²⁴

Given the existential aspects of *Kill Bigfoot*, the work of Andrei Tarkovsky was key to my research. Tarkovsky explored metaphysical themes through a contemplative and poetic directorial style in which characters are intimately connected to, and affected by, the world around them.²⁵ The films that were most relevant to my research were *Stalker* (1979), *The Sacrifice* (1986) and *Solaris* (1972), which was also instructive because of its bipartite structure to create a dialectic story structure. A more adversarial relationship between man and nature informed the work of John Ford, particularly *Stagecoach* (1939), *The Searchers* (1956) and *Fort Apache* (1948).²⁶ The conflict between man and nature is essentially a physical one for Ford – a powerful contrast to the *nature-as-sacred* approach of Tarkovsky – and helped to shape the rising action in *Kill Bigfoot*.

A similar contrast can be seen in the work of the two modern filmmakers who are perhaps most recognised for their use of distinctive representations of nature: Terrence Malick and

²² I Robinson, “Searching for the City: Cinema and the Critique of Urban Space in the Films of Keiller, Cohen, and Steinmetz and Chanan”, In *The City and the Moving Image: Urban Projections*, J Hallam & R Kronenburg (eds), 2010, p. 114.

²³ *The Cinematic City*, D B Clarke (ed.), Routledge, London, 1997.

²⁴ Although any use of nature could be analysed according to an analysis of humanity’s relationship to nature, what I am interested in here is where there is an apparent use of nature for purposes that go beyond narrative context.

²⁵ See <http://www.sensesofcinema.com/2002/great-directors/tarkovsky/>

²⁶ E Katz, *The Film Encyclopedia, Fifth Edition*, Harper Collins, New York. 2005, p. 490.

Werner Herzog. Viewed together, their films highlight approaches to the representation of natural landscapes on film that reflect two fundamentally different views of human nature and our relationship to the natural world. Both are reflected in Bill's journey in Part Two of *Kill Bigfoot*. *Days of Heaven* (1978), *The Thin Red Line* (1998), *The New World* (2005) and *The Tree of Life* (2011) were of most relevance to *Kill Bigfoot*. As Adrian Martin states, at "its deepest formal, stylistic and figural levels, Malick's cinema never ceases showing us this war between light and water, between the delineated and the formless."²⁷ The films of Herzog that were most relevant to my research were his collaborations with the German actor Klaus Kinski, in particular *Aguirre, the Wrath of God* (1972), *Woyzeck* (1979), *Fitzcarraldo* (1982), and *Cobra Verde* (1987). In these films, Herzog most clearly explores his view of nature on film as a way of exploring our inner nature. Other films of relevance to Bill's journey and transformation were *Where the Green Ants Dream* (1984), *Scream of Stone* (1991), *The Great Ecstasy of Woodcarver Steiner* (1974), *Lessons of Darkness* (1992), *Little Dieter Needs to Fly* (1997) and *Grizzly Man* (2005).

Beyond Herzog and Malick, another significant film in the development of *Kill Bigfoot* was *Picnic at Hanging Rock* (Peter Weir, 1975). A part from its use of the Australian landscape, the film's relevance to my work lay in its exploration of how the western (or urban) view of nature defines our interaction with it, and reveals something essential about our inner nature.

Texts

Much of the research for Part One of *Kill Bigfoot* was also relevant to understanding representations of nature on film in Part Two, as both parts deal with space, perception and social interaction. However, building on the previous research, Martin Lefebvre emerged as the central thinker in my research into Part Two. His article "On Landscape in Narrative Cinema" offers a sophisticated analysis of cinema's mode of representation of landscape, providing a language and conditions for analysing landscapes in film.²⁸ The essay "Between Setting And Landscape in The Cinema" in the collection *Landscape and Film (AFI Film Readers)* provided powerful tools for my research and the writing of the *Kill Bigfoot* by

²⁷ See <http://www.rouge.com.au/10/malick.html>

²⁸ M Lefebvre, "Between Setting And Landscape in The Cinema", *Canadian Journal of Film Studies*, Issue 20.1, Spring 2011.

drawing on the evolution of landscape in Western art to distinguish landscape from setting in narrative cinema.²⁹

Beyond Lefebvre, other scholars assisted my research through their analysis of specific issues that were relevant to the use of nature in *Kill Bigfoot*, or their analysis of the films and filmmakers that were of most importance to its development. In *Landscape Allegory in Cinema From Wilderness to Wasteland*,³⁰ David Melbye demonstrates how settings can have a psychological dimension that elevates a landscape beyond providing mere narrative context. *Herzog on Herzog*,³¹ edited by Paul Cronin, provided insights into Herzog's aims and his relationship to the harsh natural landscapes in which many of his films are set. *Terrence Malick: Film and Philosophy*,³² edited by Thomas Deane Tucker and Stuart Kendall, explores the philosophical themes and problems posed in Malick's films.

Finally, in *The Mystical Gaze of the Cinema: The Films of Peter Weir*,³³ Richard Leonard explores Weir's use of landscape in *Picnic at Hanging Rock*. His focus is on how the spectator is offered a moment of illumination about the mystery of the landscape, but also the limits of seeking to understand it through a rational, Western paradigm. This moment of crisis between our ability to perceive and understand, and the landscape itself, is a powerful theme in *Kill Bigfoot* and in Bill's journey.

²⁹ "Between Setting And Landscape in The Cinema", *Landscape and Film (AFI Film Readers)*, (ed. M Lefebvre), Routledge, London, 2006, p. 30.

³⁰ D Melbye, *Landscape Allegory in Cinema From Wilderness to Wasteland*, Palgrave Macmillan, New York, 2010.

³¹ See *Herzog on Herzog*, (Paul Cronin ed.), Faber and Faber, London, 2002.

³² See *Terrence Malick: Film and Philosophy*, (T D Tucker and S Kendall eds), Continuum, New York, 2011.

³³ R Leonard, *The Mystical Gaze of the Cinema: The Films of Peter Weir*, Melbourne University Press, Melbourne, 2009.

CHAPTER TWO: THE CITY & BILL

In this chapter, I analyse the development of the dystopia in *Kill Bigfoot*, highlighting the key films and texts pertaining to representations of cities, urban spaces and dystopias on film. After first defining “dystopia”, I discuss my approach to Bill, as his point of view of the world provides the foundation for what is represented and why it constitutes a dystopia. Having outlined the forces that define Bill’s inner nature, I then discuss how the city and society that Bill struggles against are represented.

My analysis reveals that an urban dystopia on film constructed around the psychology of its protagonist also involves a point of view on the individual’s place within society and her relationship to urban spaces. *Blade Runner*, *Children of Men* and *Brazil* demonstrate that these relationships are as relevant to the construction of a memorable dystopia on film as they are to our own experience of urban society. In relation to *Kill Bigfoot*, they underscore the centrality of Bill’s *inner* world to what is represented, and how it shapes his relationship and responses to the city and society.

Defining a dystopia

The *Collins English Dictionary* defines dystopia as “an imaginary place where everything is as bad as it can be.”³⁴ Made from the Greek “dys”, meaning *bad*, and “topos”, meaning *place*, the term was first coined by John Stuart Mill in 1868 as the opposite of *Utopia*. Indeed, other sources define dystopia as “[a]n imaginary, wretched place, the opposite of Utopia.”³⁵ Utopia itself was first mentioned by Thomas More in 1516, as a Greek pun in Latin between “ou topos”, meaning *no place*, and “eu topos”, meaning *good place*.³⁶

So from its very conception, a dystopia involves a *spatial element* (a place) and a *value judgement* (bad, the opposite of Utopia). It is perhaps for this reason that the enduring dystopias in film and literature explore the negative effects on the protagonist of his world. In doing so, the details of the dystopia reveal the author’s idea of a good or bad society, how her own world fares against these criteria, and her relationship to the protagonist. In literature, for example, the dystopias of the early 20th Century “recognised the malignant

³⁴ See www.collinsdictionary.com/dictionary/english/dystopia

³⁵ *Cassell’s Concise English Dictionary*, Orion, London, 2001.

³⁶ T More, *Utopia* (Trans. C. Miller), Yale University Press, New Haven, 2001.

uses of political power and the ominous potential of modern scientific technology to enslave human beings.”³⁷

The three most influential literary dystopias from the first half of the twentieth century are Yevgeny Zamyatin’s *We* (1921), Aldous Huxley’s *Brave New World* (1932), and George Orwell’s *Nineteen Eighty-Four* (1949). In these novels, Zamyatin, Huxley, and Orwell share concerns about the new possibilities for scientific or totalitarian societies, indicative of the political and cultural malaise that characterised the times. The protagonist’s struggle in their dystopia warns of the impending crises of their day, “suggesting—implicitly and explicitly—alternative, better societies and how to attain them.”³⁸ They also give the protagonist’s struggles *internal* and *physical* dimensions. Hence, in *Nineteen Eighty-Four*, we are privy to Winston’s deep yearning for freedom and intimacy, the extreme nature of the world that seeks to eliminate such challenges to the absolute worship of the Party, and the physical torture that ultimately (and tragically) extinguishes his instincts to seek independent thought and experience. As in *Brave New World* and *We*, the reader enters a personal hell that is created by the repression of the protagonist’s humanity within his dystopic world. The world emerges as a dystopia because of the psychology of the protagonist, with whom we identify.

Beyond literature, the link between the protagonist, his world and the world of the author has also been a defining aspect of dystopias on film since the first and most celebrated cinematic depiction of a dystopia in *Metropolis* (Fritz Lang, 1934). As in the literary dystopias discussed above, *Metropolis* takes place in an alternative (and futuristic) world, and its concern is the well being of its inhabitants and cohesion of society. Made during the Weimar period in Germany, it addresses the fears of class struggle, war and industrialisation that characterised this period. Lang achieves this through an interrogation of *the city* as a metaphor for the social and cultural mechanics of the world. Hence, urban space and art design are used in *Metropolis* to create a rich vision of the forces that underpin modern society, and their potential consequences.³⁹

³⁷ P G Stillman, “Warnings, Alternatives, and Action: The Totalistic Dystopias of the Twentieth Century in *We*, *Brave New World*, and *Nineteen Eighty-Four*”, *Topic: A Journal of the Liberal Arts*, Vol. 56, Washington & Jefferson College, 2010, p. 34.

³⁸ Stillman, p. 34.

³⁹ In its design, *Metropolis* is replete with references to the architecture, visual arts, paintings, graphics, sculpture, museum pieces, fashion accessories, book-design and commercial art of its day. With the heightened visuals reflecting Lang’s roots in German expressionism, production design in *Metropolis* anchored the alternate world to his present day. See T Elsaesser, *Metropolis*, BFI Film Classics, BFI Publishing, London, 2000, p. 20.

An emphasis on design and urban spaces remains a defining element in dystopias on film and how they illuminate the inner life of the protagonist and their struggle against society. This is evidenced in three films inspired by *Metropolis* that were key influences on *Kill Bigfoot*: *Blade Runner* (Ridley Scott, 1982), *Brazil* (Terry Gilliam, 1985) and *Children of Men* (Alfonso Cuarón, 2006).⁴⁰ Each of these seminal films of dystopic cinema use a seamless, *symbiotic interplay* between protagonist⁴¹, society⁴² and city⁴³ that permits each dystopia to cover a broad range of stories, subject matter, genres and styles.⁴⁴ Similarly, *Kill Bigfoot* demanded its own particular interplay between Bill, society and the city.

The individual in *Kill Bigfoot*

Bill as a basis for the “dystopia”

Bill’s psychology and emotional life form the prism through which we view and understand his society and city as a *dystopia*. As in, *Blade Runner*, *Brazil* and *Children of Men*, the protagonist’s inner life is the organising force over the film’s formal elements and the dystopic setting. This is reflected in two important aspects of *Kill Bigfoot*, as is also evident in *Blade Runner*, *Brazil* and *Children of Men*.

Firstly, despite the contrasting styles, narratives and tone of these films, their protagonists begin each film with lives and attitudes that reflect their society and city (such as detachment, cynicism, self-interest, dreaming). Yet by the end, they personify a human yearning that was previously unknown, or repressed, in their lives. For example, in *Children of Men*, Theo shifts from cynicism, indifference, and hopelessness to hope in the future (that he acts on) when he sees that the refugee Kee is miraculously pregnant. His numbness falls away, exposing torment and pain. But by embracing hope, Theo secures his redemption for the loss of his baby daughter and the recent murder of his ex-wife. It is through this change in the protagonist (which exposes him to immense pressure and danger) that *Blade Runner*, *Brazil* and *Children of Men* reveal the dystopic nature of the world and propel the action.⁴⁵

⁴⁰ A summary of each film, and other key films in my research, is provided in Appendix Two of this dissertation.

⁴¹ The wants, needs, routines, work, dreams, relationships and appearance of the protagonist.

⁴² Its values, demands, relations, politics, governance, groups, tensions and impact on society members.

⁴³ Its physical design, condition, speed, size and impact on the inhabitants.

⁴⁴ Hence, films as varied as *eXistenZ*, *Strange Days*, *Taxi Driver*, *Falling Down* and many film noir classics, effectively explore our world and our inner nature by creating dystopias that balance these three elements.

⁴⁵ Consider also in *Blade Runner*, where life is cloned, manipulated and commodified. The film’s apocalyptic Los Angeles is a maze of layers, shadows, languages, neon, rain and endless night. Deckard’s world is the antithesis of the hope, knowledge and purity that he

Secondly, as a consequence of this revelation, the conflict that evolves in *Blade Runner*, *Brazil* and *Children of Men*, is essentially between the *competing natures* of the protagonist and their world. This conflict provides a dialectical foundation for the dystopic setting - a way to explore ideas about modern society, cities and our own nature. So the conflict at the heart of *Children of Men* is between hope and hopelessness, as seen in the goals of the various characters (who seek to hijack Kee for their own purposes), the design of London (in which the private gardens of the rich contrast with the decaying, deadly streets of the city) and Theo's decision to deliver Kee to safety, which costs him his life.

In these films, the nature of the protagonist is the foundation for the shape of the society and city that frames the action, and how together they create "a bad place, the opposite of Utopia" – a *dystopia* – for the protagonist. For this reason, Bill's inner world is the basis for the society and city in *Kill Bigfoot*, and what makes it a dystopia for him and, through our identification with him, for us.⁴⁶

Bill's inner world: conflicting forces

Initially in *Kill Bigfoot*, Bill is characterised by his isolation and stifling loneliness, and his desperate need to address it. Given the brutal world that surrounds him, Bill's response to his isolation seems naïve: he reaches out with acts of common courtesy (looks, greetings, salutations), and then begs his twin brother for help. In what follows, Bill is brought kicking and screaming into an adult awareness of his world, and his place within it.

Ironically, in this respect, Bill is not alone, as loneliness is one of the most damaging and prevalent aspects of modern society.⁴⁷ In *Loneliness: Human Nature and the Need for Social Connection*,⁴⁸ John T. Cacioppo and William Patrick detail the impact of loneliness on daily life, its causes, and the behaviour and psychological states it leads to:

finally seeks through a real (not simulated or cloned) connection to himself (his human needs and his past) and Rachael. Similarly, the fear-driven, impersonal, bureaucratic world of *Brazil* is the antithesis of the intimacy and freedom that Sam desires, despite the absurdity and violence he must face to get it.

⁴⁶ This is consistent with my approach to character and action, as outlined by Lagos Egri in *The Art of Dramatic Writing*. Rejecting Aristotle's view that plot precedes character, Egri argued that well-defined characters instead drive the plot. Moreover, the best stories follow the logical method of thesis, antithesis, synthesis, or dialectic, to prove a "premise." "Everything has a purpose, or premise. Every second of our life has its own premise, whether or not we are conscious of it at the time. That premise may be as simple as breathing or as complex as a vital emotional decision, but it is always there." See: L. Egri, in *The Art of Dramatic Writing*, Simon & Schuster, New York, 1960, p. 2).

⁴⁷ As I will discuss later, it is also a state of being that I identify as being related to the capitalist focus of our society and city design.

⁴⁸ J T Cacioppo & W P Norton, *Loneliness: Human Nature and the Need for Social Connection*, W. W. Norton & Company, London, 2008.

The pain of loneliness is a deeply disruptive hurt. The disruption, both physiological and behavioural, can turn an unmet need for connection into a chronic condition, and when it does, changing things for the better requires taking into account the full depth and complexity of the role loneliness plays in our biology and in our evolutionary history.⁴⁹

Cacioppo and Patrick explain that the powerful effects of loneliness stem from complex factors, such as a person's level of vulnerability to social disconnection, her ability to self-regulate emotions, and her mental representations and expectations of others.⁵⁰ Each of these elements informed my characterisation of Bill as a misanthrope whose loneliness affects all aspects of his life. For example, after Bill's appeal to Bob is met with a violent and humiliating rejection, Bill openly expresses his paranoia, cynicism, anger, negativity and poor social skills.⁵¹

Indeed, even once Bill meets Paul and acquires the social connectedness he has hungered for, Bill's responses (gratitude, submission, following Arthur's wisdom) remain typical of someone who suffers deep loneliness. To join the Society, Bill must *conform*, and as Cacioppo and Patrick point out, "rejected individuals have a heightened tendency to conform to the opinions of others"⁵² and "each of us combats our loneliness by committing ourselves to others."⁵³ Joining the Society is first and foremost an act of egoism for Bill,⁵⁴ designed to address his need for human contact, rather than Arthur's mission. As such, it is vulnerable to competing and more profound instincts. Indeed, it is not long before Bill's hunger for contact yields to a competitive urge in him.

However, soon after joining the Society, Bill wants to rise above the others in the Society, to gain special recognition from Arthur and the transformative effects it brings. This urge in Bill is the manifestation of a driving force in man, described by Viennese psychoanalysis Alfred Adler as the *will to power*⁵⁵. Friedrich Nietzsche built on Adler's idea in his own theory, arguing that achievement, ambition, and striving to reach the highest possible position in life were manifestations of the will to power (or "der Wille zur Macht" in

⁴⁹ Cacioppo & Patrick, p. 8.

⁵⁰ Cacioppo & Patrick, p. 14.

⁵¹ Cacioppo & Patrick, p. 88 and p. 161. Bill's loneliness is also evident in his rage at his society for its obsession with Bigfoot – something that he believes does not even exist.

⁵² Cacioppo & Patrick, p. 119, citing S L Murray and G Holmes, "The (mental) ties that bind: Cognitive structures that predict relationship resilience," *Journal of Personality and Social Psychology* 77 (1999): 122, at p. 44.

⁵³ Cacioppo & Patrick, p. 226.

⁵⁴ This is itself another symptom of extreme loneliness. See Cacioppo & Patrick at p. 173.

⁵⁵ D C Dinkmeyer & W L Pew, *Adlerian counseling and psychotherapy*, Brooks/Cole, Monterey, 1979.

German).⁵⁶ For Nietzsche, all life forms demonstrate *this insatiable need to expand*, so even pleasure and social bonding ought to be viewed through that prism.

Unfortunately for Bill, this newfound need sees him ejected from the Society, back into obscurity and isolation. Arthur and his followers are as decisive about protecting their territory as Bill is driven to earn the highest place within its hierarchy. However, unlike the weak response to his initial rejection by society, Bill this time draws strength from his new social skills and desire for revenge. Bill resolves to hunt and kill the Bigfoot, to expose Arthur's lies and his own supremacy.

This conflict between Bill and Arthur (and the Society) soon resembles Bill's conflict against the society he had previously struggled against. As Thomas Hobbes states in *Leviathan*,⁵⁷ it is not possible for humans to live in harmony as do the bees and ants because, unlike the bees and ants, man is "continually in competition for Honour and Dignity."⁵⁸ This is also consistent with the view of eighteenth-century philosopher David Hume that human nature is the sum of various forces, often in conflict.⁵⁹ In Bill, these are the conflicting urges to belong and to compete, which are evident even in the behaviour of our primate ancestors. As the evolutionary biologist Martin Nowak suggests, "perhaps the most remarkable aspect of evolution is its ability to generate cooperation in a competitive world."⁶⁰ We succeed as a species, Nowak argues, because we can be generous to others, while still seeking and receiving the benefits of competition.⁶¹ Bill's inner world is indicative of this duality.

Dystopias and "states of nature"

Bill's world in *Kill Bigfoot* therefore comes to resemble a Hobbesian state of nature, locating the film within the tradition of cinematic dystopias. It is as if visions of the future inevitably revert to an imagined view of our instinctual past, as a way to identify what is most essential about us, and the needs of society.

⁵⁶ Nietzsche read William Rolph's *Biologische Probleme* around mid-1884 and was influenced by his ideas. See G Moore, *Nietzsche, Biology, Metaphor*, Cambridge University Press, New York, 2002, p. 47.

⁵⁷ T Hobbes, *Leviathan*, Hackett Publishing, London, 1994.

⁵⁸ Hobbes, p. 225.

⁵⁹ *A Treatise of Human Nature*, L A Selby-Bigge (ed.), 2nd ed. revised by P H Nidditch, Clarendon Press, Oxford, 1975.

⁶⁰ M Nowak, "Five rules for the evolution of cooperation", *Science*, 314:1 560, 2006, p. 63.

⁶¹ Nowak, p. 63.

This is clearly highlighted in “Hobbes in the City: Urban Dystopias in American Movies” by Thomas Halper and Douglas Muzzio, who consider key dystopian films in Hobbesian terms. For Hobbes, the city is an expression of our need to trade our liberty in exchange for security via the creation of a sovereign. The alternative is a “perpetual war of all against all.”⁶² For Halper and Muzzio, dystopias explore the dangers on *both* sides of this compromise. In the first instance, there is the representation of a chaotic state of nature, seen in *Blade Runner*, but also *The Crow* (Alex Proyas, 1994), *Batman* (Tim Burton, 1989) and *Robocop* (Paul Verhoeven, 1987). In the second case, the city-state represents ironclad control over its populace, as in *Brazil*, *Metropolis* or *Alphaville* (Jean-Luc Godard, 1965).

In *Kill Bigfoot*, a similar duality is apparent in the design of the city, but also in Bill. As Freud argues, even if our natural tendencies lean toward aggression and force, these responses are caught up in social relations, as “every individual knows that the other is tied to him”.⁶³ Our need for others is met by a powerful, competitive instinct within us, and this characterises Bill’s world.⁶⁴ Hence, on the streets in *Kill Bigfoot*, there is a sense of people caught up in a whirlwind of competition, consumption and movement. The state is felt through a military presence (as a protector of the market forces), but as is typical of a “Hobbesian dystopia”, it is for Bill to solve to his human yearnings.

This struggle by the protagonist ultimately suggests an alternative path for society. For example, in *Brazil*, *Blade Runner* and *Children of Men*, the protagonist changes, suggesting that the inhumanity of their respective worlds represses deeper, nobler forces in us. For this reason, the films offer hope in relation to our nature, if not the state of our world. This, however, contrasts greatly with the view of our nature offered by the end of *Kill Bigfoot*.⁶⁵

Interviewed by Oprah, with the world apparently now at Bill’s feet, the same selfish instinct that has brought him dominance and connection waits to consume him. In contrast to *Brazil*, *Blade Runner* and *Children of Men*, Bill changes in a way that locates his nature far closer to the harsh world that had always excluded him. This is not a story of Bill’s transcendence,

⁶² Halper and Muzzio, p. 379.

⁶³ G Simmel, *On Individuality and Social Forms*, University of Chicago Press, 1911/1971, Chicago, p. 8.

⁶⁴ Indeed, in respect of Bill and Bob, as twins, each of them recognises and resents the *other* in opposition to the *self*. That is, they each represent the part of themselves that they are forced to acknowledge but would rather deny. *Homo homini lupus* - man is a wolf to man - as Freud observed in *Civilization and Its Discontents* – S Freud, *Civilization and Its Discontents*, Penguin, London, 2002.

⁶⁵ Almost as a coda that follows Part Two of *Kill Bigfoot*, Bill returns to New York, like a conquistador returning from the New World. Arthur is dead and Bill has torn down the Big Foot mystery (and cult), replacing and rebuilding it in his own name. Even Oprah is listening now. In this moment, however, the members of Bill’s audience (read as ‘society’) are revealed to be ravenous creatures driven by an animal-like self interest to feed the myths, images, heroes and leaders that their lives require.

but of recognising his own nature and place within the dystopia that surrounds him. While the city and society apply an undeniable influence on him, the suggestion at the end of *Kill Bigfoot* is that they are expressions of who we are, and it is not pretty. As Freud acknowledged, we are not, first and foremost, gentle creatures – “we are, on the contrary, creatures among whose instinctual endowments is to be reckoned a powerful share of aggressiveness.”⁶⁶

Bill’s story therefore reveals a view of human nature that is closer to the core ideas of Thomas Hobbes than the Orwellian beliefs on human dignity that underpin *Brazil*, or the Christian ideas referred to through *Blade Runner* and *Children of Men*. Bill’s desire for recognition connects him to the very thing that has caused his pain: his dystopic world. Unlike the key films discussed here, in *Kill Bigfoot* I resolve Bill’s story by suggesting that his instinct to dominate and consume effectively *explains his need for connection*. Further, it shaped Bill’s world and continues to do so. In essence, Bill’s inner conflict is the dystopia from which he can never escape - a view of human nature that permeates and shapes society and our urban spaces.⁶⁷

Society and the City in *Kill Bigfoot*

Despite the central role of Bill’s psychology in *Kill Bigfoot*, his society and city have a powerful affect on the story by acting as his antagonist.⁶⁸ Moreover, like Bill, the on-screen details of this world are expressions of the core ideas and themes in *Kill Bigfoot*, and these elements cohere into a singular vision and *thesis* that ultimately connect to our world. This is the aim and achievement of the cinematic dystopias discussed above, and in *Kill Bigfoot* it is attained by revealing Bill’s world through key shifts in his awareness.

Bill’s world on screen

Initially, while Bill seeks (but fails) to receive connection from the world, society is represented as closed, impersonal and atomised. On the crowded subway, people avoid each other, withdrawing behind a protective layer of tablets and media players. Evoking the Los Angeles of the cyber-punk *Strange Days* (Kathryn Bigelow, 1995), society in *Kill Bigfoot*

⁶⁶ Freud, p. 302

⁶⁷ This idea is an essential aspect of Part Two of *Kill Bigfoot*, discussed later.

⁶⁸ Bill seeks something tangible from the world – connection, recognition and domination - but the world resists him.

seems determined to escape reality. In *Strange Days*, the antidote to modern life's loneliness, anonymity and hopelessness is the de facto experiences and emotions of others.⁶⁹ In *Kill Bigfoot*, however, it is the escape offered by the consumption of images and sound to create a personally determined buffer between the person and others.

Outside the individual bubbles that surround people, however, the streets are a fast and constant flow of people with no connection to place. As in *Brazil* and *Children of Men*, Bill's city is full of anxious, transient spaces, where the military patrols, waiting impotently for the next act of terror. The intense flow of human traffic is evocative of the passageway scenes of *THX 1138* (George Lucas, 1971), where we see THX 1138 (Robert Duvall) pushed along by the great rush of workers, like driftwood in a raging river. However, in *Kill Bigfoot*, the crowd is self-propelled, driven by fear and individual purpose rather than an external force. In these transient "non-spaces"⁷⁰ where no person is rooted to the spaces they traverse, images of Bigfoot mock and threaten Bill, as if exposing his insignificance through the total success of Bigfoot's commercial cult and its ubiquity throughout the city.

With its imposing streets and buildings, the design of the city in *Kill Bigfoot* denies Bill human contact and intimacy. Reflecting the immense scale of Los Angeles in *Blade Runner*, towering advertisements and buildings diminish the individual while directing their movement and attention to all things corporate (work) and consumable (whatever is being advertised). Bill's city combines the threatening vision of the familiar found in the Gotham City of *The Dark Night* (Christopher Nolan, 2008), and the ubiquitous advertisements and gadgets of Washington DC in *Minority Report* (Steven Spielberg, 2002). Like in *Gattaca*, buildings are new, idealised structures in glass, steel and concrete that tower into the grey sky, pressed together awkwardly, dwarfing the few monumental buildings that remain from the past, such as the Library.⁷¹

Even in Bill's own home, his isolation is heightened. Bill's apartment features blank walls designed to capture the ephemeral images from his projector, but little more. Like the

⁶⁹ Through the use of "Squids", mini discs on which the experiences and emotions of others are saved.

⁷⁰ The idea of "non-places" comes from Marc Augé's *Non-places: Introduction to an anthropology of supermodernity* (1995). Augé's contention is that "super-modernity produces non-places; spaces which are not themselves anthropological places and which, unlike Baudelairean modernity, do not integrate the earlier places. Instead these are listed, classified, promoted to the status of 'places of memory', and assigned to a circumscribed and specific position" (Augé, p. 78). In contrast, anthropological space is defined by ethnologists as spaces that are localised in time and space that hold meaning for the community in which each space is founded, through the concepts of identity, relation and history. M Augé, *Non-places: Introduction to an anthropology of supermodernity*, Verso, New York, 1995.

⁷¹ Yet even if the Library provides a counterpoint to the rest of the city, Bill remains disconnected from others, including from the oasis of the main reading area.

apartments in *Code 46* (Michael Winterbottom, 2003), the interior feels transient, like a hotel room - the very opposite of the crowded aesthetic of *Blade Runner*. Bill may have been in his apartment for years, yet he may be gone without a trace at any time, as occurs to Maria (Samantha Morton) in *Code 46* after she flees to have her illegal pregnancy terminated. In *Kill Bigfoot*, like in *Code 46*, the rootlessness and isolation of people's public lives seems to have also entered their private spaces.

However, once Bill enters the Society, both he and the representations of his world change. Through the social skills and wisdom imparted to him by Arthur, Bill connects to the world, receiving acknowledgment from people. The crowds on the streets are no longer intimidating or impenetrable, but easily traversed and controlled. The faces of passers-by are not expressionless, but familiar now because of their fear and uncertainty. Bill develops an understanding of the frailty that shapes his world, and how to take advantage of it. Consequently, the imagery of Bigfoot that covers the city now emerges as the lie that a lost society follows. Bill is no longer threatened by Bigfoot's presence because he has forged a connection with its source: the real Bigfoot and Arthur.

This change in Bill is comparable to the change that occurs to Truman in the *Truman Show* (Peter Weir, 1998). After noticing certain aspects of his idyllic world that are bizarrely out of place, Truman realises that the ordered life around him is actually choreographed and scripted. Even the physical limits of the town are actually just edges of a sound stage for a TV drama for which he has been the unknowing star. Understanding how his world functions is Truman's first step to understanding his own true identity and nature. This is something that Deckard in *Blade Runner* also faces as his love for Rachael, whom he discovers is a replicant, makes him more aware of the manipulation of life in his world, and then forces him to question whether his role as a Replicant killer was his doing, or his programmed destiny.

Determined to understand the true nature of the Bigfoot, Bill withdraws into an obsessive world that is defined by this new mission and the fragments of the past that he must put together. In that sense, Bill also evokes Deckard in *Blade Runner* as he attempts to understand himself from the fragments of memory (photos) from his past. His attention turns inward, *as does the imagery of the film*, reflected in the increased use of room interiors that occurs late in the film. A similar shift occurs in *Minority Report*, where Captain John Anderton (Tom Cruise), once on the run, attempts to understand his own nature (whether he

will commit murder) and of his world (whether pre-crime is reliable) through an interrogation of the images of the future provided by the “pre-cog” Agatha (Samantha Morton).

However, Bill’s shift from seeking connection to a competitive state exposes the tension between authority and the individual, whether it is believers and their gurus, or leaders and followers, that leads him back to being alone in the world. The pleasure of *belonging* conflicts with the joy of individual endeavour, recognition and reward. Bill then learns an important lesson about Arthur, Paul and the Society: their ultimate devotion is to the Society, and they are willing to protect it in the same selfish, survival-first methods employed by the city. Bill is thrown out of the Society, and in response he resolves to prove *his* theory of Bigfoot, and expose the lies of Arthur and Bill’s Bigfoot-worshipping world.

This conflict between Bill and the Society motivates the most dramatic change in visuals in the film: from the city to the natural landscape of Australia. As in *Brazil*, *Children of Men* and *Blade Runner*, Bill cannot understand the true nature of his world until he understands himself and his place within it, and he only gains this knowledge by experiencing this world’s counterpoint.⁷² Indeed, Bill’s point of view of the world changes, and so does his understanding of the world, until a core truth is uncovered.⁷³ That is, by the end of *Kill Bigfoot*, Bill understands the nature of the commercial and corporate forces that shape our society and cities, and their relationship to our nature. What emerges is a world driven by the very forces that are in competition within Bill: connection vs. domination.

The nature of Bill’s world

Setting *Kill Bigfoot* in the future provided me with artistic license to draw on the fundamental structures and myths that shape our contemporary consumerist society and the urban spaces we inhabit. The key filmic references for *Kill Bigfoot* also use a time shift to shape the dystopic context of their protagonist’s travails and to explore the present.

⁷² This occurs in the last sequence of *Kill Bigfoot* after Bill *returns* from Australia and realises that even if the world is made of relationships, it is driven by competitive self-interest.

⁷³ As other dystopias on film demonstrate, this moment can occur at different times in the narrative for the protagonist, depending on the narrative approach taken by the screenwriter. In *Children of Men*, Theo does not fully understand the needs of his world (the need for hope) and how they intersect with his own life until he joins the resistance to deliver Kee to safety. In contrast, in *Gattaca*, Vincent Freeman (the protagonist played by Ethan Hawke), is born into world in which liberal eugenics is an accepted part of society, and the primary way of determining social class. His understanding of the rules of his world does not change, only his knowledge of whether it is possible to transcend his human limits to achieve his goals in such a society, which he does. However, it is still this knowledge that shapes Vincent’s strategy of hiding every aspect of his humanity.

The commercial focus of Bill's world is immediately identifiable in the familiar modernist urbanism that defines New York, even as a grotesque futurist version in *Kill Bigfoot*. Given the influence of city design on the lives of its inhabitants, *Kill Bigfoot* emphasises some of the key elements of modernism in Bill's New York in order to highlight its impact on his life, and our own. Modernist city planning has been standard practice since the post-war years in America, and increasingly, throughout the world.⁷⁴ As Charles Siegel states in *Unplanning Livable Cities and Political Choices*:

The nineteenth-century city was laid out with a grid of streets for the convenience of small developers who bought street frontage by the foot; the post-war modern city was laid out in super-blocks and zones for the convenience of the big developers who build business parks, shopping centres, and tract housing. This is the 'great scale' of modern technology.⁷⁵

In *The Death and Life of Great American Cities*, Jane Jacobs provided a famous critique of the modernist ideas that dominated the United States in the 1950s. Modernism, she argued, destroyed communities and created isolated, unnatural urban spaces, by rejecting tradition, harmony, decorative motifs, and height limits. Instead, it emphasised commercial function and forms that were only attainable with the advent of new building technologies and materials, such as steel, aluminium and glass. The skyscraper is perhaps the best-known example of its legacy. In *The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape*,⁷⁶ James Howard Kunstler similarly argues that modernism services economic rather than social ends. Consequently, its adoption created "a physical setting for man that failed to respect the limits of scale, growth, and the consumption of natural resources, or to respect the lives of other living things."⁷⁷

These are all characteristics of the city that Bill struggles against. In Bill's New York, modernism has won and continues to transform the city, resulting in what Kunstler would describe as "a crisis of the human habitat" and an ecological calamity. Notably, there is (once more) no Central Park and no Village. Instead, the city is ruined by "corporate gigantism", where "public buildings and public spaces are not worthy of human affection,"⁷⁸

⁷⁴ C Siegel, *Unplanning Livable Cities and Political Choices* by Charles Siegel, Preservation Institute, Berkeley, California, 2010, p. 27.

⁷⁵ Siegel, p. 27.

⁷⁶ J H Kunstler, *The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape*, Simon & Schuster, New York, 1993. In this book, Kunstler offers an irreverent critique of the American (suburban) Dream and its transformation of the American landscape. Using case studies and historical analysis, he considers the urban shift in the US from a haven of the civic ideals into a nightmare of crass commercial production and consumption that serves the "car lobby". See also the video interviews with Orion Magazine at www.orionmagazine.org/index.php/articles/article/217/

⁷⁷ Kunstler, p. 61.

⁷⁸ Kunstler, p. 61.

and instead follow “a slavish obeisance to the needs of automobiles and their dependent industries at the expense of human needs.”⁷⁹

Within this environment, *Kill Bigfoot* explores the internal and external forces that keep people apart, and the roots of these forces in the capitalist machine. Dominated by the market mechanics (work and consumption) that modernist city design emphasises, Bill’s city epitomises the empty and colourless nature of day-to-day social interactions. From crowded subway scenes in which everyone is transfixed and plugged to their various devices, to scenes in the cavernous but forgotten Archive in which Bill becomes almost invisible to his co-workers, social interactions have lost their “qualitative” flavour.⁸⁰ This is framed as a picture of a possible future, but also as a view of a present where, as described by Augé:

the habitué of supermarkets, slot machines and credit cards communicates wordlessly, through gestures, with an abstract, unmediated commerce; a world surrendered to solitary individuality, to the fleeting, the temporary and ephemeral.⁸¹

Bill is ultimately repulsed by this world’s commercial values, understanding that he is almost without value within the superficial, capitalist machine. As Simmel’s theory on the role of money in modern culture underlines:

Because more and more things are paid for with money and become attainable through it, and money accordingly stands out as the constant in the flow of activity, one overlooks all too often that even the objects of economic exchange still have aspects that cannot be expressed in monetary terms.⁸²

Consistent with the modernist foundations of the modern city, even the very nature of our relationships are characterised by economic processes. *Kill Bigfoot* addresses this aspect of daily life by saturating the film’s diegesis with the mythologised figure of Bigfoot – the go-to image for advertising everything from fitness retreats to jeans. All around Bill, Bigfoot imagery has become as ubiquitous as money itself.⁸³

⁷⁹ Kunstler, p. 61.

⁸⁰ See G Simmel, *The Philosophy of Money*, (D Frisby ed.), Routledge, London, 2004. Simmel’s reference to “qualitative” essentially means a sensual, rather than rational and deconstructionist (“quantitative”, in his language) experience of the world.

⁸¹ Augé, p. 78.

⁸² Simmel, ‘Money in Modern Culture’ (1896), *Theory, Culture & Society*, Vol 8, Sage, London, 1991, at p. 23.

⁸³ As Simmel notes, “money offers us the only opportunity to date for a unity which eliminates everything personal and specific, a form of unification that we take for granted today, but which represents one of the most enormous changes and advances of culture.” (‘Money in Modern Culture’, p. 20). In this way, Bigfoot visualises in objective form the otherwise invisible conformity of all exchange processes, and the dominance of the market in shaping Bill’s city and indeed much of our western cityscapes.

Moreover, in *Kill Bigfoot*, I have sought to capture how the dominance of economic processes in our relationships has a direct consequence on *the experience* of the streets and city for its inhabitants. For Simmel, this has led to our times being characterised by a sense of “restlessness and dissatisfaction” – the same anxious energy of the people on the streets around Bill, and inside him. The ubiquity of the estimation of monetary value within a money economy eventually causes this to seem to be the only objective measure of value in society, and so:

more and more, people speed past the specific value of things, which cannot be expressed in terms of money. The revenge for this is that very modern sensibility *that the core and meaning of life slips through our fingers again and again*, that definitive satisfactions become ever rarer, that all the effort and activity is not actually worthwhile.⁸⁴

For Bill, the antidote to the “restlessness and dissatisfaction” of his impersonal, money driven city, is intimate human contact – a connection that emphasises our inherent value. “Humans are, after all, inherently social beings. When people are asked what pleasures contribute most to happiness, the overwhelming majority rate love, intimacy, and social affiliation above wealth or fame, even above physical health.”⁸⁵ Yet this is the very quality that Bill’s modernist dystopia denies. It is left to the individual to pursue connection and personal acknowledgement *despite* the atomising, impersonal commercial forces of the city.

Therefore, Bill’s dilemma at the start of *Kill Bigfoot* is one that is shared by most modern city dwellers. It is also one that explains the power and attraction of organisations such as the Society, which offer a sense of place, value and purpose outside money, commerce and consumption. Arthur reminds the members that “we are brothers, connected”, yet at the same time, the Society teaches Bill to dominate the people around him and to compete.

Beyond the ideas manifest in modernist city design, this is also a defining dichotomy in modern capitalist democracies. As the French aristocrat Alexis de Tocqueville recounted upon observing institutionalised equality in the young democratic America, democratic institutions “awaken and foster a passion for equality which they can never entirely satisfy.”⁸⁶ While the Constitution may declare that all men are *created equal*, there is no guarantee that they will remain so, as “the people are excited in the pursuit of an advantage,

⁸⁴ Simmel, “Money in Modern Culture”, p. 23.

⁸⁵ Cacioppo and Patrick, p. 5.

⁸⁶ A French aristocrat who travelled to the young democratic America in the 1830s to analyse the social and political changes that institutionalised equality amongst men produced.

which is more precious because it is not sufficiently remote to be unknown or sufficiently near to be enjoyed.”⁸⁷ The *restless competitiveness* of modern cities and society (in which individual success over others is rewarded) challenges any aspirations to equality, whether it is the Society’s notion of “brotherhood” or equality in the eye of the law. There is simply a measure of human existence that resists social inclusion, to which the dream sequence at the beginning of *Kill Bigfoot* attests.⁸⁸

The city and society in *Kill Bigfoot* highlight this paradox at the heart of our society: we are meant to be equal, yet we compete to be different, in the sense of being special, and withdraw into self-interest and individuality. Moreover, in *Kill Bigfoot*, these dual forces that fuel the tension on Bill’s streets are also those that define Bill. They are also expressed in the design of the city, in people’s interaction with each other, and within the Society.

The relationship between Bill and his world

While Bill’s psychology informs the representation of his world on screen, the world also exerts great influence on his state of mind. As Henri Lefebvre points out, social spaces are what we create, but also what determine us.⁸⁹

In *The Urban Revolution*, Lefebvre analyses the interdependence between capitalism and urbanism, and the professional, intellectual and bureaucratic practices through which urbanity has developed. His idea of the “extraordinary passivity” of the users of urban space illuminates the way that city design unknowingly imposes ideological and repressive ideas onto lived experience. Social space “is not a thing among other things, nor a product among other products: rather, it subsumes things produced, and encompasses their interrelations.”⁹⁰ As much as social space cannot be classified as a “thing” neither is it unreal, imaginary or “ideal”. Rather, social space is the outcome of past actions, to which we ourselves contribute, consciously or otherwise, and hence, “permits fresh actions to occur, while suggesting others and prohibiting yet others.”⁹¹

⁸⁷ Alexis de Tocqueville, “Government of the Democracy in America”, *Democracy in America* (1889), (B Frohnen ed.), Regnery, London, 2002, p. 149.

⁸⁸ Simmel, *On Individuality and Social Forms*, p. 14: “The a priori of empirical social life consists of the fact that life is not entirely social. The reservation of a part of our personalities so as to prevent this part from entering into interaction has an effect upon our interactions.”

⁸⁹ H Lefebvre, *The Urban Revolution*, University of Minnesota Press, Minneapolis, 2003.

⁹⁰ H Lefebvre, *The Urban Revolution*, p. 73.

⁹¹ H Lefebvre, *The Urban Revolution*, p. 73.

My aim in *Kill Bigfoot* was to represent this intimate connection between space and character in our lives through Bill's relationship to his world. This is demonstrated in the dystopic settings of *Blade Runner* and *Brazil*, however *Kill Bigfoot* differs in one crucial respect: the city in *Kill Bigfoot* emerges as expression of something essential in Bill that he now recognises. Bill receives the connection he desired from the beginning, and the revenge against the Society and Arthur that he later seeks. However, by the end, Bill sees that the competing forces that are in conflict within him also define his world. The key influence in relation to this aspect of *Kill Bigfoot* was the present day dystopia presented in *Taxi Driver* (Martin Scorsese, 1976).

Bickle's mental state in *Taxi Driver* determines the view of the city, and our responses to it. Yet despite developing into a psychopathic vigilante, we still connect with Travis because *we agree* with this view of the world. In the post-Watergate era of *Taxi Driver*, many people could identify with Bickle's sense of disillusionment, despair and anger. Moreover, written by Paul Schrader at a time of severe loneliness and homelessness, the detached, floating point of view of Bickle's cab captured the isolation and growing disillusionment in broader society, and its drift to violence.

Travis Bickle was, for Scorsese, a prism through which to frame his city and society. This was Scorsese's "slice of life" that tapped into something profound about the nature of a modern city built around a culture of buying and selling. In *Kill Bigfoot*, Bill serves the same purpose, providing us with insights into our own world by *defining the narrative space*. As in *Taxi Driver*, by identifying with the protagonist we not only sympathise with his situation but also come to understand how the landscapes should be understood, experienced and traversed. As Martin Lefebvre notes, setting cannot be reduced exclusively to what is represented on screen, and must often be *inferred* from what is depicted.⁹² From the locations that frame on-screen action, the spectator constructs a larger idea of time and place.

In *Taxi Driver*, Bickle's apartment evokes an entire area of Manhattan, while the seedy streets he travels in his cab paint a picture of a city, country, and even a civilisation, in a moral and physical decay. What is shown exceeds its narrative function to explore the

⁹² M Lefebvre (ed.), *Landscape and Film*, AFI Film Readers, Routledge, London, 2006, p. 21.

themes and inner world of Bickle. His apartment is memorable not only because it vividly captures the city that fuels his isolation and rage, but because it expresses his social and emotional detachment from the world: his existential emptiness. Scorsese's formal approach to this space permits it to represent *an internal space* in Bickle, and therefore in us all, where isolation and detachment can turn into violence and self-destruction. The setting in *Taxi Driver* becomes a bridge between its anti-hero's inner and outer worlds, and to our experience of our world.

Similarly, by the end of Part One in *Kill Bigfoot*, we understand the connection between Bill's inner world and his city. Our cities and landscape are reshaped to suit societies that run according to individualistic motivation and consumption, and this forges Bill's view of the city, his way of interacting with the world, and why his New York is his dystopia.⁹³ In that sense, what is revealed is the difficulty in understanding how a dystopia exists when our very experience of the world is defined by the world around us. Bill's flight from the city to the Australian landscape in Part Two is the opportunity for Bill's nature to be considered outside the immediate demands and influence of his city.

Conclusion

The competing forces in Bill (to connect and to dominate) are both tested and expressed by the society and city in *Kill Bigfoot*. The atomised, Bigfoot-obsessed society that resists, and later succumbs to Bill, is linked to the urban spaces that surround him, which reflect the market mechanics and concerns of the inhabitants and their culture of distraction. Together, these defining elements of Bill's world expose his shifting inner state, but also turn this New York of the future into not just an alternate vision of the city, but a *dystopia*.

This approach is reflected in the films that most influenced *Kill Bigfoot*, such as *Blade Runner*, *Children of Men* and *Brazil*. However, whereas in these films the protagonist's nature is revealed to be in opposition to the inhuman nature of their world, in *Kill Bigfoot* I instead locate Bill's nature closer to the nature of the dystopic world he struggles against. For Bill, fulfilling his will to power (by locating and killing the Bigfoot) is not just an act of revenge, but self-realisation – a testament to his strength and connection to the world. It is also a role in which he is equally dependent on the people from whom he seeks recognition.

⁹³ As emphasised in J H Kunstler, *The Geography of Nowhere: The Rise and Decline of America's Man-Made Landscape*. See also the video interviews with Kunstler in Orion Magazine at www.orionmagazine.org/index.php/articles/article/217/

In the next chapter of this dissertation, I explore how Bill's journey to the natural landscape of the Australian wilderness clarifies this idea of an *internal dystopia* and reveals that Bill's dystopic New York is an expression of our essence.

CHAPTER THREE: BILL & THE MOUNTAIN

Once in Australia, Bill's narrative traverses two ways of interacting with nature, which inform how nature is represented on screen. In this chapter, I discuss each approach and how it illuminates the ongoing development of Bill's character. Outside the urban context of Part One, the relationship between Bill, cinematic space, and our own relationship to the spaces that we inhabit, continues to be interrogated in Part Two. I conclude this chapter by analysing how our inner nature is itself revealed through the process of representing nature, even while it obscures the true nature of the natural landscape itself.

Ways of seeing "nature"

Part Two of *Kill Bigfoot* takes place in "nature", in the sense of a natural environment or wilderness.⁹⁴ That is, Bill is apparently among things that have not been substantially altered by human intervention, or which persist despite human intervention, such as wild animals, rocks and forests. Bill's journey also reveals something about nature in its original meaning from the Greek *physis* (φύσις), which related to "the intrinsic characteristics that plants, animals, and other features of the world develop of their own accord."⁹⁵ The use of "landscape" is one of the primary ways of engaging with nature (in both of these meanings) in the visual arts, and it dominates the visuals that explore Bill's development in Part Two as he is confronted by a place that has, it seems, been untainted by man's influence or, at least, Bill's urban world.

The definition of the English word "landscape" – meaning a "picture depicting scenery on land" – appears in use in 1598, some 34 years *before* it was recorded as having been used to describe a view or vista of natural scenery itself.⁹⁶ This highlights the impact of representations of the land *on the way we subsequently see the land ourselves*. As Simon Schama argues, "landscape" came to be associated with loyalty not only to a particular geography, but a specific notion of God and set of ideals. "In short, the genre operated as a

⁹⁴ Nature is defined as "all the animals, plants, rocks, etc. in the world and all the features, forces and processes that happen or exist independently of people, such as the weather, the sea, mountains, reproduction and growth" in the *Cambridge Advanced Learner's Dictionary & Thesaurus*, Cambridge University Press.

⁹⁵ G Naddaf, *The Greek Concept of Nature*, SUNY Press, New York, 2006.

⁹⁶ <http://www.thefreedictionary.com/landscape>, citing *The American Heritage Dictionary of the English Language*, 4th ed., Houghton Mifflin Company, 2009.

system of boundaries through which experiences of place or land could be expressed.”⁹⁷ So how we depict landscapes reflects something essential about ourselves.

Similarly, Sergei Eisenstein considered landscape in film to express the otherwise inexpressible, as “a complex bearer of the possibilities of a plastic interpretation of emotions.”⁹⁸ Although I would argue that *any* recorded image can serve this purpose in cinema, the salient point here is *the value* Eisenstein ascribes to landscapes with this function.

In this dissertation, I do not propose to offer a review of the history of landscape in painting, photography, nor film. My focus is instead representations of nature that illuminate Bill’s narrative and how these articulate the “boundaries” that Bill struggles to transcend, whether they are physical or psychological. As in Part One of *Kill Bigfoot*, the representations of the world in Part Two are from Bill’s point of view. They exceed their narrative function as context by revealing his inner world and our own relationship to the nature world. Since Eisenstein, many celebrated filmmakers have used landscapes to explore their key ideas and themes. Of these filmmakers, the most important to the development of *Kill Bigfoot* is the work of Peter Weir, Terrence Malick, Werner Herzog and John Ford. Bill’s experience of the landscape is a journey through the various approaches represented by these filmmakers.

Nature as the indifferent adversary

In the opening sequences of Part Two of *Kill Bigfoot*, the landscape is represented as an awe-inspiring Eden that brings the group together. Then, as the terrain becomes more challenging, divisions within the group appear, threatening Bill’s objective. From an idealised landscape, the terrain soon resists and tests the group.

This adversarial relationship between man and nature informs some of the most iconic work of John Ford, which was a significant influence on *Kill Bigfoot*.⁹⁹ The defining work of

⁹⁷ D Zuvela and P Hoffie, *When Boundaries Flicker*, International Centre for Fine Art Research and Camberwell College of Arts, University of Arts, London, pp. 49-58.

⁹⁸ S M Eisenstein, *Nonindifferent Nature*, trans. Herbert Marshall, Cambridge University Press, Cambridge, 1987, p. 355.

⁹⁹ See D Melbye, *Landscape Allegory in Cinema From Wilderness to Wasteland*, Palgrave Macmillan, London, 2010, p. 119: Like John Ford, David Lean also used epic landscapes to challenge the will and inner strength of his protagonist. Consider for instance the use of the desert in *Lawrence of Arabia* to capture Lawrence’s sense of isolation from both his own culture and the Arabs that he seeks to unify. Similarly, the use of nature’s vastness (and its absence) in *Apocalypse Now* (Francis Ford Coppola, 1979) assisted me to understand how, even as Bill’s story becomes more geographically focused by the end of Part 2, its significance can continue to develop. By the time Captain Willard (Martin Sheen) confronts Kurtz (Marlon Brando), he is in shadows, cut off from the jungle he has penetrated to finally confront “a personification of his darker nature in a climax of violence and death.”

Ford's career saw him use cinemascope to frame his characters against a vast, rugged natural terrain, as they asserted their will over the frontier (and, often, its original inhabitants). Classic westerns such as *Stagecoach* (1939), *The Searchers* (1956) and *Fort Apache* (1948):

express a deep aesthetic sensibility for the American past and the spirit of the frontier ... his compositions have a classic strength in which masses of people and their natural surroundings are beautifully juxtaposed, often in breathtaking long shots.¹⁰⁰

At the same time, however, Bill also struggles against the members of the group, as the harsh terrain soon affects their willingness to reach the Sacred Mountain. So even outside the urban world of Part One, Bill's narrative continues to examine the degree to which the individual is a part of the society he is born into. Simmel reminds us that a society is "a structure which consists of beings who stand inside and outside of it at the same time."¹⁰¹ As Bill hunts Bigfoot, he positions himself less as a member of the masses, unquestioningly following a false idol, instead confident in his own vision of the reality behind the worshipped image. Like Nietzsche's *übermensch*, Bill becomes his own creator of values:

The noble type of man feels himself to be the determiner of values, he does not need to be approved of, he judges "what harms me is harmful in itself", he knows himself to be that which in general first accords honour to things, he creates values.¹⁰²

This instinct leads Bill into conflict with Shane (which mirrors his clash within the Society) and then to escaping the constraints of the group. Once alone, Bill's interaction with nature is singular and intimate. The forces of nature seem to target Bill, gradually destroying his tools and clothes until he is stripped bare and lost. Here, nature is represented as more than just an antagonistic force, as in the films of John Ford. Rather, through Bill's isolation and his failure to read and engage with the landscape, nature brutally reminds Bill of his foreignness and of nature's ultimate indifference to Bill's life. Unlike the Eden that welcomed him at the start of the tour, nature breaks Bill physically *and mentally* by demonstrating the same callous disregard for his life as shown by Bill's city dystopia in Part One.

This section of Part Two of *Kill Bigfoot* reflects Werner Herzog's vision of nature as brutal, destructive and indifferent to the whims of mankind. For Herzog, this environment exposes civilisation as fragile and at the edge of self-destruction, "like a thin layer of ice upon a deep

¹⁰⁰ E Katz, *The Film Encyclopedia, Fifth Edition*, Harper-Collins, New York, 2005, p. 490.

¹⁰¹ G Simmel, pp. 14-15.

¹⁰² F Nietzsche, *Beyond Good and Evil*, p. 260.

ocean of chaos and darkness”¹⁰³ Like Ford, Herzog uses the power and uncontrollable forces of nature to place his characters (their dreams, their bodies and their will) under extreme pressure, and reveal deep insights about themselves.¹⁰⁴ However, Herzog goes further, considering the human condition *in relation to nature*.¹⁰⁵ This is seen clearly in his masterpiece *Fitzcarraldo*, which disrupts and shatters the romantic ideas of our relationship to the power and majesty of nature, as seen in Ford’s work. Even as nature’s power is underscored in *Fitzcarraldo*’s attempt to bring opera to the Amazon, the belief in a harmonious connection between civilisation and nature is shown as pure folly. This theme repeats throughout Herzog’s work, from the conquistador opus *Aguirre, the Wrath of God* to his 2005 documentary *Grizzly Man*. For Herzog, beneath civilisation’s polite façade is a chaotic state of nature that is ready to consume it. Rather than an Eden, nature is war.¹⁰⁶

However, as noted in *Herzog on Herzog*, Herzog’s distrust and disdain for nature nevertheless combines with an apparent need for contact with nature in his life and work.¹⁰⁷ For Herzog, confronting nature’s brutality within violent, if stunning, landscapes is the preferred method for testing his characters – they must enter Herzog’s nightmare in order to achieve their dreams, and for us to know them. Similarly, in *Kill Bigfoot*, Bill’s failure to conquer nature reveals the fragility of the (new) identity he has built around his urban world, and the extent of his ability to survive outside that world. The question this process poses for us and Bill is the degree to which civilisation and nature are connected or compatible.

Nature as intimately connected to us

Once the Bigfoot appears, Bill becomes a predator, moving through the storm-ravaged apocalyptic-like landscape as if he is a part of it. Rather than destroyed, he seems transformed. The trees, rocks and water tear away any trace of Bill’s world, exposing his body and dissolving the last barrier between Bill and the landscape. Stripped naked, Bill is pure animal will, but his battle with Bigfoot brings him to the edge of death. However,

¹⁰³ Cronin (ed.), p. 2.

¹⁰⁴ Cronin (ed.), p. 19.

¹⁰⁵ Or the nature of nature, as Herzog sees it.

¹⁰⁶ See P Cronin (ed.), p. 19. See also W Herzog, *Conquest of the Useless*, HarperCollins, London, 2009 - Herzog’s diary from the *Fitzcarraldo* shoot that reveals his views on nature: “The jungle is obscene. Everything about it is sinful, for which reason the sin does not stand out as sin.” (at p. 196) “Moss grows on lianas, and in the knobby places where the moss is thicker, a leafy plant like a slender hare’s ear grows out of the moss: a parasite on a parasite on a parasite.” (at p. 386). For Herzog, nature is a war that will consume us.

¹⁰⁷ See P Cronin (ed.) at p. 163, where Herzog states: “I don’t see it so much as erotic, I see it more full of obscenity . . . And nature here is vile and base. I wouldn’t see anything erotical here. I would see fornication and asphyxiation and choking and fighting for survival and growing and just rotting away. Of course there is a lot of misery, but it is the same misery that is all around us. The trees here are in misery and the birds are in misery. I don’t think they sing, they just screech in pain. It’s an unfinished country.” From *Burden of Dreams* (Les Blank, 1982).

rather than harming Bill, the Bigfoot nurses him back to health. A restorative side of nature – of *mother nature* - is revealed within the brutal landscape.

In this sequence, *Kill Bigfoot* moves into the thematic territory of Terrence Malick.¹⁰⁸ As Steven Rybin points out, Malick's characters "struggle to shape meaning out of the shards of light, sound, movement, and beauty to which they are subject, no less than the viewer,"¹⁰⁹ ultimately joining the audience in interpreting the world created by Malick. The sensual world of image and sound in Malick's films "exceeds any single interpretation, diegetic or otherwise, that might be ascribed to it, even as its rhythms, compositions, and gradations enable those interpretations."¹¹⁰

However, for Malick, nature expresses something essential about us, even if it remains a mystery. Suggesting his Christian faith, his films intimate that it is enough to acknowledge and contemplate nature's mystery.¹¹¹ Consider, for example, the "plagues" of locusts and fire that overrun the farm in *Days of Heaven* and the religious dimension to the voice-overs in *The Thin Red Line* and *The New World*. Malick's cinema can be seen as expressing "an Edenic yearning to recapture a lost wholeness of being, an idyllic state of integration with the natural and the good both within and without ourselves."¹¹²

Kill Bigfoot avoids a spiritual discourse, but still engages with the possibility of the natural world providing answers regarding our own nature. Bill shares Malick's sense of wonder about the natural world, even as it comes to dominate him.¹¹³ Like Malick's films, this approach in *Kill Bigfoot* connects to the American Transcendentalist tradition typified by Emerson and Thoreau.¹¹⁴ "For the Transcendentalists, the universe comprises two elements,

¹⁰⁸ Here I am using Jean-François Lyotard's definition of the "sublime" as the experience of pleasurable anxiety that we experience when confronting wild and threatening sights like, for example, a massive craggy mountain, black against the sky, looming terrifyingly in our vision.

¹⁰⁹ T D Tucker and S Kendall (eds), *Terrence Malick: Film and Philosophy*, Continuum, London, 2011, p. 13.

¹¹⁰ Tucker and Kendall (eds), p. 18.

¹¹¹ Given that both filmmakers explore spiritual themes in their work through the use of Judeo-Christian symbolism and mythology, this approach to nature is not surprising.

¹¹² R Mottram, "All Things Shining: The Struggle of Wholeness, Redemption, and Transcendence in the Films of Terrence Malick," in H. Patterson (ed.) *The Cinema of Terrence Malick: Poetic Visions of America*, Wallflower Press, London, 2003, p. 14 cited in D Davies, "Chapter 52: Terrence Malick" in *The Routledge Companion to Philosophy and Film*, P Livingston and C Plantinga (eds), Routledge, London, 2009, p. 571.

¹¹³ The work of Tarkovsky is relevant here also, as Bill is reborn and realises that the nature of Bigfoot may be outside his comprehension. Tarkovsky explored metaphysical themes through a contemplative and poetic style, where characters intimately connected to their physical world. *Stalker* (1979), *The Sacrifice* (1986) and *Solaris* (1972) are full of sensual images of nature that emphasise the elements or the presence of animals to embody the omnipresent forces of nature. See A Tarkovsky, *Sculpting in Time*, Texas Press, Austin, 2003.

¹¹⁴ See S Power, "The Other World of War: Terrence Malick's Adaptation of *The Thin Red Line*," in H Patterson (ed.) *The Cinema of Terrence Malick: Poetic Visions of America*, Wallflower Press, London, 2003. See also Mottram.

Nature and Soul, and one can attain unity with the world soul through communing with nature.”¹¹⁵ For example, Witt’s voice-overs in *The Thin Red Line* speak of all men having “one big soul,” or as being part of “one self,” and even evokes Emerson in its reference to “all things shinin’.” The voice-overs of Pocahontas and Smith in *The New World* lend themselves to a similar interpretation.¹¹⁶ Malick’s use of natural images during these moments of reflection underscore the Transcendentalist idea that at the heart of the natural world lie questions of existence.

However, Malick’s representation of nature is also dialectical, capturing its destructive *and* nurturing aspects. On the one hand, nature is “a powerful sign of a higher good”, so images of light, wind, trees, and skies “function as a bridge to another world and as a sign of its existence.”¹¹⁷ On the other hand, as Tall remarks in *The Thin Red Line*, nature is “cruel,” made of forces in conflict that frame war, but which remain indifferent to our purposes and intentions. One commentator takes the central theme of *The Thin Red Line* to be the impenetrability of nature itself – is it cruel or kind, beautiful, or ugly? – and the problem of human action in the face of this impenetrability: “It is in the visuals of the landscape... that Malick is able to most clearly express his vision of the world as paradise and paradise lost, caught up in darkness and death but open to redemption through the radiance of unselfish individual action.”¹¹⁸

In *Kill Bigfoot*, Bill confronts a similar duality in nature when he attempts to unlock its mystery. Bill literally penetrates nature (by entering the cave) and the Bigfoot (when they have sex), yet he and the audience remain unclear as to their true nature. Indeed, in the end, this ambiguity seems to undermine the ability of nature and the Bigfoot to penetrate Bill’s psyche. Can the mystery of nature compete with Bill’s pre-existing needs and desires?

Yet, while the nature of the Bigfoot and the natural world remains elusive, Bill’s actions still illuminate his inner world. Once he explores the cave, Bill sees that the Bigfoot is more human than he initially thought: a family shrine in one corner waits for the last Bigfoot, while the shape of a tree adorns another wall. Nevertheless, Bill kills the Bigfoot, taking proof of his conquest and the Bigfoot’s existence back to his urban world.

¹¹⁵ Davies, p. 572.

¹¹⁶ Davies, p. 572.

¹¹⁷ Mottram, p. 15.

¹¹⁸ R Silberman, “Terrence Malick, Landscape, and ‘This War at the Heart of Nature’,” in H Patterson (ed.), *The Cinema of Terrence Malick: Poetic Visions of America*, Wallflower Press, London, 2003, p. 171.

Bill's return

By returning to the city with proof of Bigfoot's existence and death, Bill fulfils his need to connect with his world and take revenge on the Society, rather than honour Bigfoot's dying wish. Soon after, faced with the vision of the audience as ravenous animals feeding off the myths, images, and leaders that their lives require, a clear connection is made between our nature and his dystopic society. The killer instinct that brought Bill dominance and belonging now waits to consume him. In contrast to the protagonists in *Brazil*, *Blade Runner* and *Children of Men*, Bill changes in a way that locates his nature closer to, rather than further from, the harsh world that had previously excluded him. In competing for adoration and connection, he becomes a killer. *Kill Bigfoot* is therefore not a story of transcendence, but of Bill recognising his own nature and place within the dystopia that surrounds him.

The ending of *Kill Bigfoot* highlights the view that representation, landscape and personal psychology are intimately connected. Herzog and Malick may posit their own views of nature in their work, but my contention in *Kill Bigfoot* is that they ultimately only offer an insight into their own *inner* landscape. As Schama asserts in *Landscape and Memory*:

For although we are accustomed to separate nature and human perception into two realms, they are, in fact, indivisible. Before it can ever be a repose for the senses, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock.¹¹⁹

In his article "On Landscape in Narrative Cinema",¹²⁰ Martin Lefebvre argues that the key tension in the representation of landscapes on film is the same tension that troubles landscape studies in cultural geography.¹²¹ That is, as John Wylie points out:

a tension between proximity and distance, body and mind, sensuous immersion and detached observation. Is landscape the world we are living in, or a scene we are looking at, from afar?¹²²

The dichotomies Wylie mentions are perhaps addressed most completely in Peter Weir's

¹¹⁹ S Schama, *Landscape and Memory* Harper Collins, Bath, 1976, pp. 6–7.

¹²⁰ M Lefebvre, "On Landscape in Narrative Cinema", *Canadian Journal of Film Studies*, Issue 20.1, Spring 2011, p.61.

¹²¹ Lefebvre's distinction between setting and landscape, and the ideas of the "autonomous", "intentional" and "spectator's" landscapes were powerful tools for my research and the writing of the *Kill Bigfoot*.

¹²² J Wylie, *Landscape*, Routledge, New York, 2007, p. 1.

Picnic at Hanging Rock (1972), where the very act of representation and perception is considered by the film.

In the introductory voice over of *Picnic at Hanging Rock*, schoolgirl Miranda paraphrases Edgar Allan Poe: “What we see and what we seem are but a dream – a dream within a dream.” The narrative then moves between dream states and wakefulness, with the camera’s shifting perspective never letting the audience be certain of what they are seeing. For Weir, dreams and reality are intertwined, perhaps even influencing each other and becoming indistinguishable within the process of perception. As David Melbye points out, *Hanging Rock* itself is positioned outside the civilized world, becoming “the specific *place* where consciousness and unconsciousness overlap.”¹²³

With the mystery of the rock anchoring the story of the disappearance of the schoolgirls, *Picnic at Hanging Rock* unfolds as a bush allegory that probes the repressive effects of cultural exploitation. Melbye suggests that the characters in the film collectively express the defining dichotomies of our world.¹²⁴ However, in addition to these “real world” struggles (between the sexes, the classes, and the Europeans and the indigenous inhabitants), the film uses its representation of the landscape to suggest a fundamental – even irreconcilable – conflict between the mysticism of the indigenous culture and the rationality of the West.

In *Picnic at Hanging Rock*, the landscape during the picnic has an ethereal look, and the paintings of John Constable, Joseph Turner or Thomas Cole are evoked in these idealised images of the girls seeming to coexist with nature. Weir creates a parallel (or link) between the longings expressed in the aspirations of the European gaze for harmony with nature, and the sexual and romantic longings of the schoolgirls, that cannot be contained.¹²⁵ However, rather than representing an opposing force within nature as responsible for the disappearance of the girls, the cause (and their fate) remains off-screen and is never explained. This contrasts with the films of Malick or Herzog, where the destructive forces of nature are articulated and integrated into the narrative and cinematic language. The romantic “gaze” on the landscape in *Picnic at Hanging Rock* is instead seen as foreign, imposed and ignorant of the world that can be represented or understood rationally. It also expresses the naïve, if youthful, understanding of the ancient land and its indigenous cultures, demonstrated by

¹²³ D Melbye, *Landscape Allegory in Cinema From Wilderness to Wasteland*, Palgrave Macmillan, New York, 2010, p. 105.

¹²⁴ Melbye, p. 105.

¹²⁵ See <http://www.criterion.com/current/posts/40-picnic-at-hanging-rock>

Australian society in 1900, the year before federation – the nation's official “birth”.

In this way, Weir points to “the chasm between settlers from Europe and the mysteries of their ancient new home.”¹²⁶ This goes beyond a tangible culture clash to something more abstract and profound: ways of seeing the world. In *The Mystical Gaze of the Cinema: The Films of Peter Weir*,¹²⁷ Richard Leonard argues that Weir's use of landscape evokes a sense of wonder in response to life's mysteries. However, unlike Malick, or more recently *Into the Wild* (Sean Penn, 2009), Weir refuses to assume that the nature of the natural landscape can be understood rationally (through a process of cause and effect) or even represented. The unsettling tone of the film reminds us that Weir's focus is the *limits* of this point of view, and its consequences.

This moment of crisis between the landscape and our ability to perceive and understand it is also evident in Bill's journey. The suggestion in *Picnic at Hanging Rock* is that only the mystical and ancient forms of communion with nature (such as through the Dreamtime) can provide a true link to nature. The same land can have two very different sets of memories, histories and imagery attached to it – those of the European colonists, and those of the local Aboriginal Community. Or as Melbye points out, referring to landscape theorists J.B. Jackson and Yi-Fu Tuan, “the language of each landscape is idiosyncratic to the body or nation of people in a position to confront it, depending on how it figures in their common experience and imagination.”¹²⁸ Weir embraces this idea, but warns the European colonists of the limits and relative youth of their narrative – which of course is *our* narrative.

In Part Two of *Kill Bigfoot*, Bill struggles to accept the multiple readings of the landscape entertained by the group and Shane. For Bill, the existence of Bigfoot is provable – something he feels he can do with the right information and tools, rather than with the direct experience of the land that Shane has. Once alone, Bill must face the utter failure of his approach. Indeed, he only locates the Bigfoot with the help of Shane's dog, and then only survives because of the Bigfoot. Inside the cave, Bill comes face to face with the power and mystery of the land, which saves him. However, this understanding does not replace his pre-existing ideas of nature and his use of Bigfoot, as means to an end. The last moments in the

¹²⁶ R Ebert, “Picnic at Hanging Rock”. *Chicago Sun-Times*, 2 August 1998.

¹²⁷ See R Leonard, *The Mystical Gaze of the Cinema: The Films of Peter Weir*, Melbourne University Press. Melbourne. 2009.

¹²⁸ Melbye, p. 2.

cave are when Bill comes to terms with the distance he feels between the Bigfoot's world and his own. It is the moment that Bill decides, or recognises, in which world he belongs.

Conclusion

As the editors of *Landscape Memory and History: Anthropological Perspectives* note in their introduction, landscape is ultimately:

a contextual horizon of perceptions, providing both a foreground and a background in which people feel themselves to be living in their world. While we may tend to think of this in rural terms or as an aspect of "nature" it may apply equally to urban and rural sites because they are all equally moulded by human actions and/or by human perceptions.¹²⁹

Similarly, the representation of the landscape in Part Two of *Kill Bigfoot*, like the city in Part One, is *a projection of Bill's inner world*. City and society exist within Bill, even when he is within an environment that appears to be the very opposite of his dystopic New York: the Australian wilderness. In this way, Part Two of *Kill Bigfoot* exposes the profound connection between the two worlds, even as it explores their differences. So while Bill returns to the city, accepting (what he views as) the chasm between his nature and the natural world he encountered in Australia (including the Bigfoot), he learns that these worlds are intimately connected – the "Herzogian" violence of nature surrounds him and is ready to consume him.

Furthermore, as seen in *Picnic at Hanging Rock*, the process of framing and representing the world comes with its own limits in understanding and inbuilt meanings that are imposed on what is represented. How the teachers in the film view Hanging Rock is in complete contrast to how it is seen by the local Aborigines, and this difference manifests in how it is represented in their respective languages, stories and imagery. In the end, *how* we represent obscures the true nature of *the thing represented*, revealing more about the representor.

So, like Bill's approach to the city spaces that frame Part One of *Kill Bigfoot*, his way of viewing and understanding the landscape in Part Two itself expresses Bill's dual nature. This however can equally be said in relation to the very act of creating a filmed narrative about the landscape, such as in *Kill Bigfoot*. In addition to revealing my own underlying

¹²⁹ P J Stewart, *Landscape Memory and History: Anthropological Perspectives*, Pluto Press, London, 2003, p. 4.

world-view, the act of creating this type of script or film to explore Bill is limited and defined by the key relationships that define the cinematic process. The relationships between subject and object, storyteller and audience, and the process of connection (identification) and authorial dominance (linear narrative told over time), permeate every aspect of the *Kill Bigfoot* script. These tensions and dichotomies are of course prevalent in Bill's urban world (and our own), but they seem to only exist in the natural landscape by virtue of our attempts to contemplate and order the natural world, as a means of understanding it.

The world that Bill and *Kill Bigfoot* traverse is, therefore, ultimately an exploration of Bill's inner self and its relationship to our own, imposing itself onto all he sees, whether it is nature or urban spaces. In that sense, Bill never leaves the city because the city never leaves him. Consequently, the true nature of the landscape remains elusive, as occurs, according to Weir, to the European Australians in *Picnic at Hanging Rock*. Moreover, so does the notion of a single nature for humanity. What we learn about instead is the resilience of the forces of connection and competition that define Bill, his world, and our own – including the cinematic gaze on the world. These forces tear at Bill, creating a tempest of conflicting needs that also define his dystopia. Bill's dystopia is, therefore, within him, and it is only in leaving the city in Part Two of *Kill Bigfoot* that this is exposed for him and for the audience.

CONCLUSION

My research has sought to bridge the discourse that relates to on-screen representations of dystopic cities and natural landscapes that connect to character, ultimately highlighting the importance of the act of representation itself. In *Kill Bigfoot*, the world is revealed through Bill's shifting awareness of, and place within, society. In Part One of the script, what emerges is a society and city driven by the same competing desires that exist within Bill – the need to connect and to dominate. The same forces can equally be found in nature, where plants and animals are interconnected yet compete to survive, to which Bill is a witness in Part Two of *Kill Bigfoot*. In seeking to understand the issues raised by a narrative told from the point of view of a character that traverses these two worlds, my work has questioned what precisely *can* be illuminated beyond the inner world of the filmmaker or the characters.

Bill's dystopic New York City in *Kill Bigfoot* is both a defining influence on his character and revelatory of his inner state. Bill's relationship with the Society and the Bigfoot is a product of his attempt to survive the imposing city and its commerce obsessed society that ignores, diminishes and negates his existence. As Bill's will strengthens, so does his capacity to compete and separate from the very group that offered him a sense of belonging. Competing internal forces therefore come to drive Bill's story, and they are the same forces that are at the heart of his dystopic world. So in the cities of *Blade Runner*, *Children of Men*, *Taxi Driver* and *Brazil*, the urban spaces of Bill's city in *Kill Bigfoot* ultimately explore Bill, but also the nature of society and human nature.

Yet even outside the urban dystopia, Bill remains defined by the internal forces that are evident in his city. Moreover, his inner state determines his view of the natural world around him in Australia and the value he ultimately gives to the Bigfoot. As in the work of Malick, Herzog and Ford, the use of landscape in Part Two of *Kill Bigfoot* goes beyond a purely narrative function. So, as Bill's emotional state evolves and his life is threatened, nature is interpreted and represented on screen in different ways. However, as occurs in Peter Weir's *Picnic at Hanging Rock*, Bill's journey ultimately questions whether nature itself defies the process of representation that is at the heart of cinema, the Evidence, and indeed Bill's post-modern city – a world that emerges as a tangle of images, messages and people competing for attention.

Bill's urban dystopia is constructed according to specific modernist ideas regarding man and the primacy of commerce and consumption. However, cinema and photography are themselves intimately connected to the urban city of their birth, both as a fact of history and in how their presence adorns – and even defines – the appearance of modern, advertising clad cities. The urban world of a dystopic city – even set in the future within an alternate reality, as in *Kill Bigfoot* – is a construct that the cinematic gaze of the camera can interrogate as a subject, perhaps even revealing something of its nature. For this reason, like Bill, we can look to the urban worlds we have constructed to understand something about ourselves.

However, in turning the camera toward the natural landscape in Part Two of *Kill Bigfoot*, Bill's story also suggests *the limits* of our ability to understand through cinematic representation, as Weir does in *Picnic at Hanging Rock*. So rather than revealing the nature of nature, Bill's journey to Australia can only reveal (to us and Bill) Bill's nature, and our own. Nature (and the Bigfoot) remains elusive and a mystery for us, as it does for Bill, so in the end, all we learn is how Bill remains a slave to his deep need to connect and to dominate. His urban identity persists, shaping his relationship with the Australian wilderness and with Bigfoot, as much as Ford, Malick or Herzog's own worldview is expressed in how they frame, interrogate and represent nature on film. In essence, my research suggests that we cannot transcend the topography of the screen and its accountability to our inner world, or that of the character. It is my hope that this is evidenced in Bill's narrative in *Kill Bigfoot*, and in the dystopic world that surrounds, defines and lives inside of him.

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APPENDIX 1: FILMS

12 Monkeys (Terry Gilliam, 1995)
1984 (Michael Radford, 1984)
28 Days Later (Danny Boyle, 2002)
28 Weeks Later (Juan Carlos Fresnadillo, 2007)
A Beautiful Mind (Ron Howard, 2001)
A Clockwork Orange (Stanley Kubrick, 1971)
A Scanner Darkly (Richard Linklater, 2006)
About Schmidt (Alexander Payne, 2002)
Accattone (Pier Paolo Pasolini, 1961)
Æon Flux (Karyn Kusama, 2005)
Aguirre, der Zorn Gottes (Aguirre, the Wrath of God) (Werner Herzog, 1972)
Alien (Ridley Scott, 1979)
Alphaville (Jean-Luc Godard, 1965)
Amélie (Jean-Pierre Jeunet, 2001)
American Beauty (Sam Mendes, 1999)
American Psycho (Mary Harron, 2000)
An American Werewolf in London (John Landis, 1981)
Andrei Rublev (Andrei Tarkovsky, 1966 rel. 1971)
Auch Zwerge haben klein angefangen (Even Dwarfs Started Small), (Werner Herzog, 1970)
Being John Malkovich (Spike Jonze, 1999)
Black Robe (Bruce Beresford, 1991)
Blade Runner (Ridley Scott, 1982)
Blindness (Fernando Meirelles, 2008)
Blow Up (Michelangelo Antonioni, 1966)
Blue Velvet (David Lynch, 1986)
Brazil (Terry Gilliam, 1985)
Captain America: First Avenger (Joe Johnston, 2011)
Children of Men (Alfonso Cuarón, 2006)
Class of 1984 (Mark Lester, 1982)
Class of 1999 (Mark Lester, 1990)
Close Encounters of the Third Kind (Steven Spielberg, 1977)
Cobra Verde (Werner Herzog, 1987)
Code 46 (Michael Winterbottom, 2003)

Contagion (Steven Soderburgh, 2011)
Daybreakers (Michael and Peter Spierig, 2009)
Deadman (Jim Jarmusch, 1995)
Delicatessen (Jean-Pierre Jeunet, 1991)
Deliverance (John Boorman, 1972)
Demolition Man (Marco Brambilla, 1993)
Die Grosse Ekstase des Bildschnitzers Steiner (The Great Ecstasy of Woodcarver Steiner)
(Werner Herzog, 1973)
District 9 (Neill Blomkamp, 2009)
Donnie Darko (Richard Kelly, 2001)
Don't Look Now (Nicolas Roeg, 1973)
Enter the Void (Gaspar Noé, 2009)
Escape from New York (1981) and its sequel *Escape from L.A.* (1996)
Eternal Sunshine of the Spotless Mind (Michel Gondry, 2004)
eXistenZ (David Cronenberg, 1999)
Fahrenheit 451 (François Truffaut, 1966)
Fata Morgana, (Werner Herzog, 1970)
Fight Club (David Fincher, 1999)
Fitzcarraldo (Werner Herzog, 1982)
Flucht aus Laos (Little Dieter Needs to Fly) (Werner Herzog, 1997)
Gattaca (Andrew Niccol, 1997)
Gesualdo – Tod für fünf Stimmen (Gesualdo – Death for Five Voices) (Werner Herzog,
1995)
Glaube und Währung (God's Angry Man) (Werner Herzog, 1980)
Grizzly Man (Werner Herzog, 2005)
Groundhog Day (Harold Ramis, 1993)
Hardware (Richard Stanley, 1990)
How Much Wood Would a Woodchuck Chuck (Werner Herzog, 1976)
I Am Legend (Francis Lawrence, 2007)
I Stand Alone (Gaspar Noé, 1998)
I, Robot (Alex Proyas, 2004)
Idiocracy (Mike Judge, 2006)
Ikiru (Akira Kurosawa, 1952)
In Time (Andrew Niccol, 2011)
Invincible (Werner Herzog, 2001)

Irreversible (Gaspar Noé, 2002)
Ivan's Childhood (*Ivanovno detstvo*) (Andrei Tarkovsky, 1962)
Jacob's Ladder (Adrian Lyne, 1990).
Jaws (Steven Spielberg, 1975)
Jeder für sich und Gott gegen alle (*The Enigma of Kaspar Hauser*) (Werner Herzog, 1974)
Julianes Sturz in den Dschungel (*Wings of Hope*) (Werner Herzog, 1999)
Land des Schweigens und der Dunkelheit (*Land of Silence and Darkness*) (Werner Herzog, 1971)
Landscape in Mist (Theodoros Angelopoulos, 1988)
L'Avventura (Michelangelo Antonioni, 1960)
Lebenszeichen (*Signs of Life*), (Werner Herzog, 1968)
Lektionen in Finsternis (*Lessons of Darkness*) (Werner Herzog, 1992)
Logan's Run (Michael Anderson, 1976)
Lost Highway (David Lynch, 1997)
Mad Max (George Miller, 1979), *The Road Warrior* (1981) and *Mad Max Beyond Thunderdome* (1985)
Mamma Roma (Pier Paolo Pasolini, 1962)
Manhattan (Woody Allen, 1979)
Meanstreets (Martin Scorsese, 1972)
Medea (Pier Paolo Pasolini, 1969)
Mein liebster Feind (*My Best Fiend*) (Werner Herzog, 1999)
Metropolis (Fritz Lang, 1934)
Minority Report (Steven Spielberg, 2002)
Mirror (*Zerkalo*) (Andrei Tarkovsky, 1974)
Monsters (Gareth Edwards, 2010)
Moon (Duncan Jones, 2009)
Mulholland Drive (David Lynch, 2001)
Never Let Me Go (Mark Romanek, 2010)
Nosferatu – Phantom der Nacht (*Nosferatu the Vampyre*) (Werner Herzog, 1979)
Nostalgia (*Nostalgia*) (Andrei Tarkovsky, 1983)
On The Beach (Stanley Kramer, 1959)
Open Your Eyes (*Abre los ojos*) (Alejandro Amenábar, 1997)
Orphée (Jean Cocteau, 1950)
Picnic at Hanging Rock (Peter Weir, 1975)
Planet of the Apes (Franklin J. Schaffner, 1968)

Planet of the Apes (Tim Burton, 2001)
Pleasantville (Gary Ross, 1998)
Predator (John McTiernan, 1987)
Punishment Park (Peter Watkins, 1971)
Ran (Akira Kurosawa, 1985)
Dreams (Akira Kurosawa, 1990)
Red Desert (Michelangelo Antonioni, 1964)
Rescue Dawn (Werner Herzog, 2006) *feature*
Rise of the Planet of the Apes (Rupert Wyatt, 2011)
Robocop (Paul Verhoeven, 1987)
Rollerball (Norman Jewison, 1975)
Rosemary's Baby (Roman Polanski, 1968)
Run Lola Run (*Lola rennt*) (Thomas Tykwer, 1998)
Safe (Todd Haynes, 1995)
Screamers (Christian Duguay, 1995)
Seven (David Fincher, 1995)
Sleeper (Woody Allen, 1973)
Sliding Doors (Peter Howitt, 1998)
Solaris (Andrei Tarkovsky, 1972)
Southland Tales (Richard Kelly, 2007)
Spider-Man (Sam Raimi, 2002)
Stalker (Andrei Tarkovsky, 1979)
Strange Days (Kathryn Bigelow, 1995)
Stroszek (Werner Herzog, 1976)
Sunshine (Danny Boyle, 2007)
Taxi Driver (Martin Scorsese, 1976)
Teorema (Pier Paolo Pasolini, 1968)
The Breed (Michael Oblowitz, 2001)
The City of Lost Children (Jean-Pierre Jeunet and Marc Caro, 1995)
The Conversation (Francis Ford Coppola, 1974)
The Crow (Alex Proyas, 1994)
The Dark Knight (Christopher Nolan, 2009)
The Devil's Advocate (Taylor Hackford, 1997)
The Elephant Man (David Lynch, 1980)
The Fifth Element (Luc Besson, 1998)

The Final Cut (Omar Naim, 2004)
The Fly (David Cronenberg, 1986)
The Fountainhead (King Vidor, 1949)
The Handmaid's Tale (Volker Schlöndorff, 1990)
The Hunters (Theodoros Angelopoulos, 1977)
The Invention of Lying (Ricky Gervais and Matthew Robinson, 2009)
The Island (Michael Bay, 2005)
The King of Comedy (Martin Scorsese, 1983)
The Last Temptation of Christ (Martin Scorsese, 1988)
The Machinist (Brad Anderson, 2004)
The Man Who Fell to Earth (Nicolas Roeg, 1976)
The Matrix (Larry and Andy Wachowski, 1999)
The Never Ending Story (Die Unendliche Geschichte) (Wolfgang Petersen, 1984)
The New World (Terrence Malick, 2005)
The Omega Man (Boris Sagal, 1971)
The Others (Los otros) (Alejandro Amenábar, 2001)
The Passenger (Michelangelo Antonioni, 1975)
The Postman (Kevin Costner, 1997)
The Proposition (John Hillcoat, 2005)
The Purple Rose of Cairo (Woody Allen, 1985)
The Road (John Hillcoat, 2009)
The Running Man (1987), loosely adapted from Stephen King's novel of the same name
The Sacrifice (Offret) (Andrei Tarkovsky, 1986)
The Steamroller and the Violin (Katok i skripka) (Andrei Tarkovsky, 1960)
The Straight Story (David Lynch, 1999)
The Terminator (James Cameron, 2009)
The Thing (John Carpenter, 1982)
The Travelling Players (Theodoros Angelopoulos, 1975)
The Trial (Orson Welles, 1962)
The Wild Blue Yonder (Werner Herzog, 2005)
The Wizard of Oz (Victor Fleming, 1939)
There Will Be No Leave Today (Segodnya uvolneniya ne budet) (Andrei Tarkovsky, 1959)
Threads (Mick Jackson, 1984)
THX1138 (George Lucas, 1971)
Time of the Wolf (Michael Haneke, 2003)

Tomorrow, When the War Began (Stuart Beattie, 2010)
Total Recall (Paul Verhoeven, 1990)
Twilight (Catherine Hardwicke, 2008)
Two or Three Things I Know About Her (Jean-Luc Godard, 1967)
Ultraviolet (Kurt Wimmer, 2006)
Ultraviolet (UK TV series, created by Joe Ahern, 1998)
Ulysses' Gaze (Theodoros Angelopoulos, 1995)
Until the End of the World (Wim Wenders, 1991)
U-Turn (Oliver Stone, 1997)
V for Vendetta (James McTeigue, 2005)
Vanilla Sky (Cameron Crowe, 2001)
Vertigo (Alfred Hitchcock, 1958)
Waking Life (Richard Linklater, 2001)
Walkabout (Nicolas Roeg, 1971)
WALL-E (Andrew Stanton, 2008)
Watchmen (Zack Snyder, 2009)
We (Yevgeny Zamyatin, 1921)
What Dreams May Come (Vincent Ward, 1998)
Wo die grünen Ameisen träumen (Where the Green Ants Dream) (Werner Herzog, 1984)
Woyzeck (Werner Herzog, 1979)
Zabriskie Point (Michelangelo Antonioni, 1970)

APPENDIX 2: KEY FILMS – SUMMARIES

***Taxi Driver* (Martin Scorsese, 1976)**

A psychological drama that follows loner and Vietnam war veteran Travis Bickle through the seedy streets of New York.

To deal with chronic insomnia, Bickle becomes a night time taxi driver. In the long shifts in his taxi, he criss-crosses the boroughs of New York, peering into the different lives of the decaying but decadent city he has returned to. Through his diary entries (which we hear), we understand his growing sense of alienation and depression.

Some hope finally arrives when Bickle develops a romantic attachment to Betsy, a campaign volunteer for presidential hopeful Senator Charles Palantine. But when Betsy rejects Bickle after he takes her to a porn theatre during a date, the warrior and killer in him re-emerges. Bickle considers an attack on Palantine, but after being noticed by the Secret Service at a rally, he decides to instead rescue a child prostitute, Iris, that he has befriended.

In a bloody climax, Bickle kills Iris' pimp, his bouncer and her Mafioso customer, before turning the gun to his own head – only to find he has run out of bullets. Weeks later, Bickle has recuperated, and in a chance encounter with Betsy we learn of his new-found fame. Bickle denies he is a hero. In the last moments, we see his paranoia and instability return - the time bomb in him has yet to be diffused.

***Blade Runner* (Ridley Scott, 1982)**

Blade Runner is a densely crafted science fiction classic set in a dystopic Los Angeles in November 2019. Elements of film noir, love story and detective drama combine in the story of world-weary Rick Deckard, a special agent ("Blade Runner") in the LAPD assigned to hunt down and kill ("retire") an escaped group of brutal but highly intelligent bio-engineered robots who are visually indistinguishable from adult humans ("Replicants"), who have an inbuilt four year life span. As the replicants close in on their creator, Dr. Eldon Tyrell – the genius founder of the Tyrell Corporation – to demand more life, Deckard meets and falls in love with Tyrell's assistant, Rachael. When it is revealed that she too is a replicant, complete with implanted memories that make her oblivious to her true nature or fate, Deckard begins

to question his mission, the growing body count of replicants, and his own identity.

Society in *Blade Runner* is a dense, anonymous blur that Decker must navigate as he tracks down and kills the escaped replicants. The language of the streets reflects the city: a Creole of Spanish, English, Chinese and other languages, ruled over by mega-corporations, such as the Tyrell Corporation. This is a world inhabited by competing cultures, but also artificial life forms that are so identical to the humans that they start developing their own emotions. Underscoring the power of corporations in this world, the replicants are essentially a privately developed slave labour force, and the crime of the escaped replicants is to demand the same freedoms as their human masters and creator.

Scott's Los Angeles in *Blade Runner* is equally integral to the film's imaginative exploration of the human condition, and set a benchmark for future productions. It expresses the collision of past and future to define the present, in the same way that memory and hope manifest in the individual characters to provide their own identities and inner conflicts. But rather than celebrate the diversity of influences in its design, in *Blade Runner* it is a repressive veil – a culturally dense nightscape in which the natural world is replicated or excluded, and reality is commodified and elusive. The film's combination of realism and subdued tone balance the heightened aspects of its futuristic dystopia, but still connects it to our own lives. In *Blade Runner*, the urban spaces - against which its themes, and exploration of the nature of human emotion, memory and identity, are played out - influence and shape their realisation and development.

In this post-modern, fragmented world, Deckard begins to question his role as an extinguisher of life, and soon seeks a real connection to emotion and to himself. His desire for Rachael is part of his new need for hope and love. *Blade Runner* explores multiple themes, such as the relationship between memory, intimacy, loneliness and identity, and the manipulation of nature in a corporatised future. Its enduring appeal is not just its rich production design and visuals, but its moody exploration of what it means to be human, through its melancholic protagonist. While the production design is mythic and draws attention to itself, we still connect to Deckard's dilemma as it captures the malaise of modern life, reminding us of our own mortality and search for meaning.¹³⁰

¹³⁰ This is evidenced in the mini-industry that has evolved around the film, including five re-issues / new cuts of the film, and a now a highly anticipated sequel by Ridley Scott.

***Brazil* (Terry Gilliam, 1985)**

Brazil is a science fiction fantasy and black comedy that follows, Sam Lowry, as he attempts to find a woman who appears in his dreams. At the same time, Sam endures a soul-crushing job, his small apartment, and the dystopian, retro-like world that relies on decrepit machines and is run by a buffoonish, bureaucratic, totalitarian government. The film is a powerful satire of the industrial world that uses a heightened film language that is grounded in the filmmaker's desire to expose the absurdity and dangers of our unchecked need for order, bureaucracy and efficiency.

For Gilliam, Sam's most dangerous weapon is his imagination, as if this is the last refuge in such an ordered and restrictive world. But in interrogating this world through the eyes of Sam, the film ultimately concerns itself with the impact of these forces on intimacy, and a life free of fear. Sam is a dreamer, but like the protagonists in *Blade Runner* and *Children of Men*, he is the counterpoint to the inhuman dystopia critiqued by the film.

In *Brazil*, a totalitarian government rules over citizens that are too docile and distracted by Kafka-esque bureaucratic incompetence and the presence of an inhumanly efficiency security force. Gilliam's direct reference here is to George Orwell's *1984*. However, rather than using drama, the oppressive and ordered society of *Brazil* is approached with dark humour, as the unassuming population responds with British aplomb to the horrific terrorism that has beset their world. The Ministry for Information describes the acts of terror as "bad sportsmanship" and "beginners luck", as the terror attacks have only been going on for 13 years. As instructed to do so, the citizens ignore the blood, fire and bodies, even as the blasts take out a restaurant where Sam, the protagonist, is eating. But while others keep eating their dinner, these images of carnage haunt Sam.

Brazil therefore uses a heightened film language to depict a society that has lost its humanity, and focuses on the struggle of Sam – who responds in ways closer to our own, imagined responses to this kind of world – to escape through his dreams, and then through a life with Jill. Moreover, by focusing on a totalitarian society in which freedom has been traded for a false promise of protection from terrorist attacks, *Brazil* (like *1984*) has become even more relevant in today's world.

***Children of Men* (Alfonso Cuarón, 2006)**

Children of Men is a science fiction drama set in 2027, eighteen years after human kind has lost the ability to reproduce. In the face of this unexplained natural calamity, the British government enforces strict anti-migration laws to protect its borders, yet society teeters on the edge of collapse as an immigrant uprising takes hold. Against this landscape of terror, repression and civil unrest, a cynical civil servant, Theo Faron, accepts a payment to shepherd Kee, a West African refugee, towards the coast to a boat, the “Tomorrow”. When Theo discovers that Kee is pregnant, he becomes determined to ensure that she will reach the boat that will deliver her to the “Human Project”, a group of scientists dedicated to curing infertility.

Almost as a reference to *Blade Runner*, the film unfolds around a brooding protagonist who finds himself caught up in a struggle for life and hope. However, the power of *Children of Men* is instead in its seamless combination of realism (in the production design and performances) and the poetic allegory of its narrative. Theo makes his way along London streets that are familiar, gritty and full of socio-political and cultural references to the present. A sense of real-time enters the film through Cuarón’s use of long takes and a floating camera that connects Theo to this world, despite his attempts to detach and not care. Then, against often brutal action, imagery and moments grounded in Christian allegory enter Theo’s story, to deliver what Cuarón describes as “a story about hope and faith.”¹³¹ For Cuarón, and as Theo realises before dying, it is only through hope, compassion and the future’s chance for renewal that we can escape the violence, cynicism and self-interest of today.

The setting in *Children of Men* is a central part of the filmmaker’s response to the hypothetical of the premise. In the face of human extinction, the London presented is socially fractured, colourless and decaying, ravaged by the absence of hope and a future. This dystopia is as tired and damaged as the protagonist, Theo, whose own loss of hope for life ended with the death of his daughter years earlier. Cuarón counterpoints and softens the creative leap demanded by the premise with detailed realism in the design of the city. Consequently, his dystopic London connects with our experience of being rooted to a

¹³¹ See <http://web.archive.org/web/20071012165548/http://www.scifi.com/scifiwire/art-main.html?2004-05/27/13.30.film>

particular time and place, producing a sense of authenticity, despite the far-fetched premise. This helps us to identify with Theo, as it gives form to the scale of his inner decay and connects it to our own world.

The concerns of *Children of Men* are therefore intimately connected to our own society, reflecting the unchecked inequities, complacency and failures of the present. In particular, the central plot device in *Children of Men* is a clear reference to the perils of a world that has pushed nature to the edge, and then powerless as nature pushes back. Yet even as it falls apart, society pursues the same destructive course that has brought it to the brink of collapse - nature usurped and repressed by agendas, whether it is parklands (now fenced in, and guarded by the military for the use by the ruling elite) or the reappearance of human fertility (which the rebels seek to use in its fight against the government). The consequence is the world loses hope, and with that, society begins to fall apart.

***Strange Days* (Kathryn Bigelow, 1995)**

A cyberpunk science fiction film set in the last days of the 20th Century, in a war zone-like Los Angeles overwhelmed by crime, fear and violence. Bigelow plays with elements of film noir to tell the story of Lenny Nero, a former LAPD officer turned black marketeer who deals in bootleg “Squids” - which are the experiences and emotions of men saved on a mini disc - who has witnessed a murder on one such disc.

At the time of its release, the film explored a possible future in which the ultimate compensation of modern life’s loneliness, anonymity and hopelessness, was the defacto experiences and emotions of others. It’s use of realism and the emotions of the protagonist to fuel the cinematic language were of relevance to my work on *Kill Bigfoot*.

***Picnic at Hanging Rock* (Peter Weir, 1971)**

On St. Valentine’s Day in 1900, a group of schoolgirls and their teacher disappear during a picnic to Hanging Rock. Weir’s classic film explores the mysterious disappearance and the subsequent effect on the local community.

Reflecting the critical and popular praise the film has achieved, American film critic Roger Ebert called the film a “haunting mystery and buried sexual hysteria” that “employs two of

the hallmarks of modern Australian films: beautiful cinematography and stories about the chasm between settlers from Europe and the mysteries of their ancient new home.”¹³²

***Fitzcarraldo* (Werner Herzog, 1982)**

An aspiring European rubber magnate, Fitzcarraldo, hires a small army of local workers to pull a steamship over a Peruvian mountain so that he can access an area rich in rubber trees. Fitzcarraldo, famously played by Herzog’s key collaborator and nemesis Klaus Kinski, obsessively pushes his workers, his body and his own sanity to breaking point in search of his dream.

The film’s production closely paralleled the physical feats at the heart of the story, with Herzog requiring an actual 320-ton steamship to be pulled over a hill. No special effects were used. The demands of the shoot famously led to major conflicts between Herzog, the crew and Kinski, who raged over the realities of the jungle location.

***Metropolis* (Fritz Lang, 1934)**

In the futuristic dystopia of *Metropolis*, wealthy intellectuals rule from enormous tower complexes, oppressing the workers that inhabit the depths below. Against this setting, Freder, the son of a wealthy intellectual, and Maria, a worker’s daughter, attempt to overcome the vast gulf that separates their respective social classes.

In *Metropolis*, Lang uses elaborate sets, effects and expressionist framings to create an allegory about class struggle, and to explore its impact on the workers and thinkers of the world. The film ends with a truce between the two groups, as the workers link hands with Feder’s wealthy father and the foreman of the ‘heart machine’ that powers Metropolis.

¹³² R Ebert, “Picnic at Hanging Rock”, 2 August 1998, *Chicago Sun-Times*.

KILL BIG FOOT

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20 June 2012

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Writer's notes (spoiler alert)

"Kill Bigfoot" is written in a dense and detailed style, designed to suggest a directorial approach that is fast moving and heightened. Although 110 pages, a more accurate timing of the film would be 100 minutes.

Part One of the script is written to be told in a rapid style that evokes the frenetic rhythm of Bill's dystopia. The mix of subjective and objective elements means this approach also evokes Bill's anxious and unstable inner world.

In Part Two of the script, while Bill is with the tour group, the fast pace continues, this time motivated by social dynamics. The members of the tour are constantly assessing each other's actions and their place within the group. Each look, action and positioning of the group members affects what follows for Bill, so it features in the action. My aim is to emphasise, but not linger, on these moments. A brisk pace here captures the way social competitiveness must be confronted by Bill, even far from his unforgiving city.

Once Bill has left the group, filmic time would slow down. Isolated in the natural landscape, Bill enters a world that is outside his expectations and influence. To survive, he becomes hyper-aware of his environment, as he loses himself physically and psychologically. Whereas the film is previously told in a fast, staccato style that emphasises fragments of sounds and vision, these closing sequences of Bill's story draw on longer takes. The nature of what surrounds Bill must be both contemplated (by Bill and the audience) before it can be surpassed.

BILL (50, plain) stands, arms swaying gently. Exhausted, sad eyes sit above pronounced cheek bones, gazing ahead. A functional haircut. Behind Bill are wild branches of a large tree, perhaps the wilderness.

Echoing murmurs of a crowd fade in. We see now that Bill is in front of a huge advertisement: a primate-like creature hangs from a tree, holding a soft drink, smiling. It has red eyes. A similar image faces Bill, across train tracks - Bill is in a massive subway station.

Bill looks around - nervous COMMUTERS everywhere, avoiding eye contact with each other. They wear headphones and watch videos on ultra-thin media tablets and phones that bend like plastic. Some wear dark glasses that connect directly to headphones. Security cameras on the walls pan left and right.

A PROFESSIONAL WOMAN (40) steps in front of Bill. He notices her perfectly shaped neck and softens. She turns and looks at Bill. Heartened, Bill smiles and goes to speak to her, but is blocked by a BUSINESS MAN (50) who stands between them.

The Business Man pushes back against Bill. Bill sees a trail of thick pubic hair running down his neck. He taps the man's shoulder, but the man just starts talking to the woman.

The sound of a train approaching, commuters shuffle forward. Bill tries to step away but is trapped on all sides by people. The man's back presses against Bill. Bill pushes him, but the man still does not move. The woman laughs and the commuters now crush Bill as they move toward.

The train enters the station, screeching. Bill looks distressed, but no one notices. He breathes hard, panicking, then he goes to scream, but is stopped by a sharp pain in his stomach. Bill moans and hunches over, but A FEMALE STUDENT (22) and a MAN (40) hold him up. A space clears around Bill.

FEMALE STUDENT

Are you ill?! Answer me!

Bill struggles to breath. The student hesitates, then drops Bill and bolts. Others follow her, but many stay - horrified but intrigued. Bill squeezes his eyes shut in pain.

BILL

Help me...

Bill wails and rolls onto his back. There is blood around his groin. He hyperventilates as the blood stain spreads.

BILL (CONT'D)

Get it out, get it out of me!

Bill tears open his pants and reaches into his bloody groin. Commuters SCREAM, more running off. The train arrives, but people block the doors, watching from inside the train cabin.

MAN

Call the police! Call the army!

Delirious from pain, Bill grabs something inside his body and starts to pull it out. The commuters are in frozen shock.

Bill heaves and sighs, then finally brings a blood coated BABY to his chest. We do not see its face, but its gargle and scream echo through the station. The commuters gasp.

The baby reaches out to Bill, crying. Bill brings it to his face, smiling. The baby caresses Bill's cheek and calms down.

Bill looks up, relieved, but the commuters look hostile now.

Bill holds the baby to his chest and goes to leave, but they soon block his path and start pushing him.

Bill covers the baby with his body, but he is punched to the ground. Then the commuters kick and stomp him and the baby, entering a violent frenzy. The baby cries and screams.

BILL
Stop! No! Please!

As the door alarm rings, Bill spots a gap in the crowd. He struggles to his feet, pushes past them and bee-lines to the exit. But just as Bill gets close, a gun fires - BLAM. Bill hits the ground and the baby falls from his arms.

The mob of commuters catch up and circle them. Bill lays motionless on the ground, bleeding. We see the baby is covered in hair - a cross between a gorilla and human. Bill reaches out to the Hairy Baby. As he begins to fade, he sees a HAND GUN line up the baby and fire. The sound is barely heard over the train alarm, which continues loudly.

Bill looks up - the Business Man is holding the gun. He looks like Bill, but meaner and more confident. He aims at Bill's head. Bill calmly closes his eyes, like he is going to sleep.

CUT TO BLACK. Over silence, the TITLE: KILL BIGFOOT.

2 TITLE: 2

"Part One: The City"

3 INT. SUBWAY STATION - DAY 3

A train ROARS into the station. Bill wakes from his reverie to a crush of commuters. The train is covered with Bigfoot branded ads. People smile fondly at them. Bill bows his head, defeated, before being pushed into the train.

The doors close and the train leaves the station. The faces of the commuters flick past, blurring into a single, screaming face.

4 INT. SUBWAY - DAY 4

The interior of the train is covered in IMAGES OF BIGFOOT - ads for diet pills, flights to the Caribbean, chips. Each one features a different type of Bigfoot.

Bill is squeezed on all sides. He searches the faces of those around him with a sympathetic gaze. No one looks back. Bill looks away, disappointed.

His gaze strays across the tablets used by the people around him and the TV screens of the train. All feature large primates. Bill looks nauseated. Then he sees TWO MIDDLE AGED WOMEN next to him in conversation. One of them has a large cold sore on her mouth. Train noise masks what they say, but Bill hears mentions of "Bigfoot". He shakes his head, smirks.

WOMAN #1

What?!

Bill's eyes widen - he realises she is speaking to him. He shrugs defensively, terrified. The women laugh and the commuters nearby grin smugly. Rattled and humiliated, Bill looks away, to the other side of the train. He sees Bigfoot in a powerful pose - muscles rippling in a fitness club ad called "Be Alpha". Bill shuts his eyes.

5 EXT. STREET - DAY

5

Bill walks down a large city avenue, head down, through a torrent of human traffic. People push past him, frantic, like they are running from danger. Like he is not there.

Around him is a New York of the future, or of an alternate reality. A deep grey sky frames a tangle of concrete, glass and neon. No real trees or nature - just versions in plastic, or video projections and ads on massive murals. Armed Guards patrol each corner and Bigfoot images are everywhere. And it's still loud, crowded, manic, and polluted, but more so.

6 INT. ARCHIVE - DAY

6

Bill takes a deep breath. In front of him at his work desk is a stack of books on science, nature and religion, including the Bible, the Koran, some Darwin, and old maps. An empty wheeled-trolley is beside the desk.

Bill uses tweezers to carefully turn the pages of an old version of King Arthur. He reads the ornate text until he is interrupted by loud BUZZING. Next to him, A RED LIGHT FLASHES above an old, metal dumbwaiter door.

Bill opens the dumbwaiter door with one arm. It is full of books and above them are two sheets of paper - one white, one red. Bill scans them: the red paper has the heading "Item Requests", the white paper "Special Requests". Bill reviews the book titles listed under each heading and sees words like "Bigfoot", "Yeti" and "Sasquatch". His face hardens.

7 INT. ARCHIVE - DAY

7

Bill pushes the trolley, now full of books, down a long row of huge shelves. Dimly lit and seemingly endless, large ladders stand on either side, reaching to the high ceiling. Silence, except for the squeaking trolley wheels.

8 INT. ARCHIVE - DAY

8

Bill puts two books on a shelf, then collects three from the shelf above. He places them on the trolley, where all the books are about Bigfoot, on subjects such as history, mythology and sightings. Bill avoids looking at them.

9 INT. ARCHIVE - DAY

9

Bill takes an OLD BOOK OF MAPS from a shelf. He looks down nervously - he is three metres from the floor, at the top of the ladder. Then he stretches and twists to grab two large books from another shelf. As he places them under his arm, the book of maps slips out. Bill catches it quickly - but only just. He rebalances, then climbs down, now sweating.

10 INT. ARCHIVE - DAY

10

Bill punches the button. The dumbwaiter shudders violently as it takes the books away. The sound of grinding metal is soon replaced by the low hum of life on the upper floors coming from nearby air vents.

Bill looks at the remaining books on the trolley: three manuscripts covered in Perspex cases, labelled "Special Request - Authorised Researchers Only". They look valuable and delicate. Bill places a hand gently on them. His cold mask gives way to a sad, unfocused gaze. His hands tremble.

11 INT. LIBRARY - DAY

11

Bill enters the main area of the library holding the Special Request books. A grand old space with communal study tables around a central serving desk, where a woman in an orange cardigan and dress - the ORANGE WOMAN (40) - serves people.

Along one wall are glass-walled reading rooms. Inside, people carefully turn pages of old texts, wearing protective gloves and taking notes. A LIBRARY WORKER (30s) delivers two books in plastic casings to one reader.

The Orange Woman smiles at A YOUNG MAN (20s). He walks away, happy. Bill looks nervous, but hopeful as he reaches

THE DESK

where the Orange Woman is now talking to a female COLLEAGUE (50s). Bill hesitates, then places the books in front of the Orange Woman with the red and white request lists.

The Orange Woman takes the books: a very old diary and two books full of black and white photos from the 1920s. She puts on cotton gloves, opens the casing of one of the photography books, and checks its pages.

BILL

The old paper makes people take
what's written more seriously,
don't you think? Silly, right?

The photos are of Bigfoot hunters. The Orange Woman turns to her Colleague.

ORANGE WOMAN

(to her colleague)

Just like crime scene photos...
Amazing.

BILL

Actually...

The Orange Woman and her Colleague do not acknowledge Bill. Bill realises finally. He withers, then leaves.

12 INT. LIBRARY LIFT - DAY 12

Bill takes the lift down, looking sad and dejected. TWO TALL MEN stand in front of him, speaking loudly and laughing.

LOUD MAN
I leave the cab, I'm not kidding,
and boom! The bank goes, the deli
too, and two delivery kids outside.

The other man guffaws, then steps on Bill's foot. Bill moves, then glares at the back of their heads. He closes his eyes. The floor indicator ticks over slowly as they descend.

LOUD MAN (CONT'D)
Made me drop my sandwich. Little
prick.

PING - the lift stops at Sublevel 5. The doors open and Bill opens his eyes. The men are still laughing as they step out of the lift, relaxed, but then SCREAM as they fall down

THE OPEN ELEVATOR SHAFT that has appeared outside the lift.

Bill looks down the shaft, nonplussed. The doors close. The rumble of the lift gets louder as it descends, and the ticking of the floor indicator becomes sharper, like a time bomb. Bill looks like he is suffocating and has to escape.

14 INT. SUBWAY - DAY 14

Bill sits in the packed subway and undoes his tie, sweating.

On the other side of the train, four FOOTBALL JOCKS are dressed in Bigfoot outfits. They hold their Bigfoot masks under their arms, like decapitated heads, as they laugh together. Closer to Bill, A COUPLE hold hands, smiling. Like the Jocks, they give each other their complete attention, oblivious to the world around them.

Bill turns away, anxious. In the dark window next to him, his reflection has two layers - a clear reflection overlaid onto a dark, shadow-like reflection.

Bill closes his eyes, longing and hope on his face. He looks tired, like the office workers near him. Then his face tightens with resolve as the train gathers speed.

15 EXT. UPTOWN STREET, BROWNSTONE - DAY 15

Bill knocks on the door of a brownstone. Around him, ARMED SECURITY GUARDS patrol the roof tops, almost out of sight, while children play on stoops.

Plastic plants line window sills, changing colour randomly. Bill hears music and laughter inside. He looks nervous.

Suddenly, the door opens, revealing a smiling man in a suit and yellow party hat.

He looks exactly like Bill, but healthier and happier, with a better haircut. This is BOB, Bill's twin. Behind Bob, kids run around. Bob looks shocked.

BILL
Happy Birthday, Bob.

Bob looks surprised, lost for words.

BOB
Thanks...

Bill looks heartbroken. Bob tries to laugh, nervous. Then TWIN GIRLS (8 years old) approach in the background, curious. Bill brightens. Bob notices them and shuts the door.

BOB (CONT'D)
You know, I need a drink. Before
the rest of them get here.

Bob hails a cab. Bill follows, disappointed and confused.

16

INT. ENGLISH PUB - DAY

16

Bob and Bill sit in a pub - stained cedar and red leather, the bar is just opening. Bill stares at Bob, while Bob sits nervously, avoiding Bill's gaze. Road construction outside.

BILL
Ten years.

Bob struggles to find a response.

BOB
There's been a lot happening, what?
Distractions. The street's being
secured, and you heard about the
last bomb? That cinema wasn't far.
Hey, seen the new Bigfoot film?...

Bob keeps talking, but Bill is distracted by the insincerity on his face. He tunes out and notices FIVE MOTORBIKES at the lights outside - each has a banner mounted on a trailer advertising Bigfoot Wings. The riders are dressed like Bigfoot with crazed looks on their faces. Children nearby point and smile, but one looks terrified. Bill is reflective for a moment, then turns back to Bob and keeps listening.

BOB (CONT'D)
(fading back in)
...It was better than the first
three. The kids love all of them.

BILL
I really hate those films.

Bob looks at Bill strangely, then at his watch. Bill keeps staring at him.

BILL (CONT'D)
If I'd died, you wouldn't have
known. No one would have.

Bob searches for a response, but then raises his hands, conceding. Bill sees that Bob's hands are clean, perfect.

BILL (CONT'D)
Those your kids?

BOB
Yeah. It's great. The love...

Bill looks sad. Bob notices, then forces himself to ask --

BOB (CONT'D)
And you - how are you?

BILL
Still at the archive. Since Mum died, nothing's changed.

BOB
Well good. You sound fine.

Bob looks around nervously. Bill keeps staring at him with heartbroken eyes.

BOB (CONT'D)
Sorry. Really, are you okay?

Bill sees Bob is sincere now. The Barman delivers the drinks. Bob sips his nervously. Bill relaxes does not touch his.

BILL
Well I scratch myself sometimes, till I bleed. Nights mostly. Like I want to tear my skin off. A man died next to me on the train once and fell on me. It started then, I think.

Bob downs his drink, gestures to the Barman, then studies Bill's face as he continues. Bill remains in his own world.

BILL (CONT'D)
Lately I've thought it's to do with relationships. I mean, because I don't have any. I'd like to, but I don't go out. So basically, what I want to say, is that no one has touched me in fifteen years. Not on purpose, anyway. And I don't know why. I...

Bill is lost in thought, sweat gathering on his brow. Bob looks scared and appalled.

BILL (CONT'D)
Why won't anyone come near me?! Is it, is it us? Something in our blood? I dunno...

The Barman arrives with more drinks. Bob quickly hands him a fifty dollar note and sculls one. Bill waits for Bob's response, as Bob considers how to respond.

BOB
Well I don't know either, I really
don't. But come near me or my
family again... and I'll kill you.

Bob pushes the other drinks toward Bill.

BOB (CONT'D)
Happy fucking birthday.

Bob walks out. Bill freezes - shocked and confused. Then he wilts, calmly turning his attention to the drinks, accepting Bob's sudden departure like it's to be expected.

17 EXT. BAR - SUNSET

17

Bill runs out of the bar toward Bob as he enters a cab.

BILL
Wait!

Bill jumps on Bob's back, hugging him like a child.

BILL (CONT'D)
My brother! I'm sorry!

Bob shakes Bill off, then punches him in the stomach, knocking the wind out of him. Bill falls to the ground.

BOB
Fuck off me!

Bill gets back onto his feet. Bob watches him, full of nervous rage. He goes to say something, but instead punches Bill in the face. Bill hits the ground. Bob throws money at Bill and gets into the cab.

BOB (CONT'D)
Get your shit together. It's
obviously not genetic.

Bent out of shape on the ground, Bill watches the cab leave. Then, Bill sees A HUGE INFLATED BIGFOOT drift past in the sky, smiling, as if laughing at him. Bill pulls himself up, pauses, then steps forward and is RUN OVER BY A PASSING CAR.

18 EXT. STREET - EVENING

18

Bill staggers through the streets, bloodied. FOUR YOUNG PEOPLE approach. Bill reaches out to them, limping.

BILL
Please help? My, my legs...

They avoid Bill and keep walking. ANOTHER COUPLE approaches.

BILL (CONT'D)
Please! Stop.

They speed past. Bill stops, looking broken, like he might cry. He looks up and sees more Bigfoot floats above him now, smiling. All around, people are walking, oblivious to Bill.

BILL (CONT'D)
Arghh! Fire! Fire!

Bill falls to his knees. When he opens his eyes, he sees a huge billboard across from him covering the side of an entire building - it shows Bigfoot in a suit, looking dapper showing off a gold Rolex. TWO WEALTHY LOOKING MEN point at the watch, speaking seriously. Bill stares at the Bigfoot with hatred.

BILL (CONT'D)
He's not human. He's not even real.
An ape! A nothing! But you worship
him!

Bill kicks two metal trash-cans in his path. The men walk away. Bill follows them.

19 EXT. STREET - DAY

19

Bill walks down a street, limping, pounding trash-can lids together like cymbals. People cross the street to avoid him.

BILL
A child's fantasy. A cartoon. A
myth! And you love him. Like he
hears you or cares! You hear me?!

Bill bashes the lids, then throws them at TWO PASSERS-BY.

20 EXT. STREET - DAY - CONTINUOUS

20

Bill turns the corner and sees a huge film poster on a wall - "Bigfoot V: The Final Chapter". Bigfoot is shown with a woman in front of him, as if he is protecting his lover.

Bill attacks the poster in a rage. He tearing off a large piece, then kicking at it until he slumps over, in pain. Bill slaps at his face, over and over. Silence, then -

PAUL
Hey.

Bill turns and sees a handsome man in a blue suit - PAUL (50, air of a retired athlete) - smiling warmly at him.

BILL
What the fuck do you want?!

Paul stays relaxed. He raises his hands defensively.

PAUL
You're hurt. Want some help?

BILL
You want some fuck you!

PAUL
Wait. Don't be that way.

Paul calmly approaches, looking at Bill's bleeding knees. Bill looks at him suspiciously.

PAUL (CONT'D)
Come on in, get some water,
something to eat. Clean yourself
up. It's free and warm.

Bill softens, looking down, ashamed. His pants are torn.

BILL
It hurts.

Paul nods. He hands Bill some tissues. Bill is about to take them when he sees the banner above the building entrance - "The Arthurian Society". The Society logo is two human figures, arm in arm. Men around Bill's age enter in pairs and groups, talking. Bill scowls and steps back.

BILL (CONT'D)
You're those nut-cases. That video
guy. I remember you.

PAUL
(lifting his head, proud)
That's Arthur. A good man.

BILL
You're still around? Jesus...

PAUL
We never left.

This angers Bill.

BILL
Bigfoot isn't even real and you
give a damn about him!?

Paul pauses, to let Bill calm down.

PAUL
Buddy, you're filthy. Come inside a
minute. C'mon...

Paul looks sincere. Bill calms down and glances at his wounds - he is bleeding. He walks toward the building, suspicious.

As Bill passes Paul, he falters. Paul catches him with one arm. Bill notices Paul's gentle, strong hold - then pulls away to keep walking alone. Paul clears a path. Bill sees Paul turn his attention to the middle aged men that pass-by.

21 INT. SOCIETY HEADQUARTERS, BATHROOM - DAY 21

Bill washes his face and hands of blood and gravel. It stings, but the water calms him. He passes water through his hair and looks in the mirror. Bill sees his tired and sad eyes - his lips tighten, he glares at himself with contempt.

22 INT. SOCIETY HEADQUARTERS, MAIN HALL - DAY 22

A large, crowded hall - soft lighting, sofas and mood music mix with the hum of conversation. Middle aged men, many in slacks and work shirts, look relaxed as they eat, drink and talk together in small groups.

Bill limps through the crowd. He hears words like "Arthur", "evidence" and "research", and looks the men up and down contemptuously. He reaches the table of food and fills up a plate near two men exchanging information on media tablets.

In the middle of the room is a huge statue of two muscular men, arm in arm, connected like the trunk of an ancient tree. Bill sees Paul near the statue, speaking with two men. Paul smiles at Bill, but Bill stops himself from responding. He takes more food and moves on.

Bill notices the tall walls of the hall have large images of the Bigfoot from different times - drawings and photos. On another wall, Bill sees portraits of men - thinkers, hunters, poets. They feel historical and legitimate, like in a museum.

Bill arrives at a sales desk, where men are buying books and DVDs with titles like "19th Century Bigfoot sightings in Asia", "Colonial Sightings", "Collected Anatomical Studies", and "The Philosophies". Bill laughs at how serious the men look. He turns to A CUSTOMER (45) making a purchase.

BILL

What - no cookbook?

The Customer stops laughing and walks away. Bill trips him, then turns back. It lifts his spirits. Then Paul appears.

PAUL

Maybe take a look before you...
dismiss it all.

BILL

Not for me. (pointing to the
others) I mean... I'm not worthy.

A bell rings and two doors open. Bill tries to see through them as men walk into the other room. A buzz in the air now. Paul smiles and offers Bill his hand. Bill shakes it.

PAUL

Make sure your leg is looked at.

Paul leaves. Bill watches him and the men go into the other room together - their backs turned to Bill now. He smirks mischievously to himself.

23

INT. SOCIETY HEADQUARTERS, LECTURE THEATRE - DAY

23

Bill enters the large, amphitheater shaped room with an air of superiority. He takes a seat near the back and watches office worker types fill the room. Paul speaks into a sleeve mic as they enter.

Projected on the main wall is A SLIDE-SHOW of images: men trekking through wilderness, building schools in Africa, studying together, and a slow-motion image of rolling hills in a wild landscape. It keeps Bill's attention, until he notices an OLD MAN (65) limp in, lost and unsure of himself.

Paul shows the Old Man to a seat. Bill scowls at the sight of the broken man. Suddenly anxious, Bill goes to leave, pushing past people in their seats. Then a voice calls out.

ARTHUR

You know, I know who the smartest man in this room is.

Bill turns, mockingly, and is surprised to see a short man staring intensely at him. He has piercing green eyes and a killer smile. The room goes silent as the man stands and points at Bill. This is ARTHUR (50) - one of the men seen earlier on the wall, but older. Bill freezes.

ARTHUR (CONT'D)

This guy. That's why he has to leave - he's got the answers. The rest of us are still searching, see? Maybe he can help us. Can you?

The men chuckle. Bill retreats into a seat, embarrassed. But the smiles from the men are still friendly, not mocking.

Arthur makes his way to the stage, addressing the whole audience now - a reprieve for Bill. His tone softens, like he is talking to friends.

ARTHUR (CONT'D)

How many of you are still thinking about the world? Asking questions? I am. How can't you? Look at it.

Arthur holds his hand up and many in the audience do the same. Bill does not move. Arthur looks at him and smiles, like he might single him out again.

ARTHUR (CONT'D)

To question with an open mind... takes courage, and strength. But aren't we stronger together?

The audience nods. Bill thinks about this, listening now. Paul scans the audience, glancing at the other men in similar blue suits who are scattered around the room.

ARTHUR (CONT'D)

I was asleep for a long time. A man. A job. A life. But nothing.

Bill looks around - men nod knowingly, and all look serious.

ARTHUR (CONT'D)

Then I started asking the right questions. And those questions became a movement, then a brotherhood. We exist now because of a calling inside all of us, and that part of us was awakened by our brother, Bigfoot. He united us, made us strong. So now he must be protected, and his message needs to be taken to the world. This is our mission.

Bill notices that some men close their eyes as they listen to Arthur. Bill has to laugh into his hand. A few people cheer.

ARTHUR (CONT'D)

Yes! We follow Bigfoot. Not a new idea - an ancient one.

(MORE)

ARTHUR (CONT'D)

Rome had the cult of the eagle.
Sparta, the lion. The Americas -
the serpent, the bison, the bear.
For each age, a sacred symbol that
unites and creates a common mind.
What unites us now? Rage? Money?
Fear? I offer something grounded in
the history of our virtues. I
reject weakness and the acceptance
of our most base desires as our
nature. It is not!

Bill looks taken with Arthur's passion and powerful presence.

ARTHUR (CONT'D)

I understand skeptics. Who wouldn't
question what we believe. Or my
evidence. But see, I can't not
believe it. Or forget that day.

Arthur shows the audience his arm - A MASSIVE SCAR and a
missing chunk, like a shark bite. Bill is shocked. Some GASP.

ARTHUR (CONT'D)

We are an open society - free to
men seeking truth, connection, and
what we can achieve together.

Bill listens intently now. Arthur takes a towel and wipes
sweat from his brow. Paul looks totally involved too.

ARTHUR (CONT'D)

Forget what you think you know.
What you learn here is this: we are
one, and we are you.

The men clap, some cheer "yeah!". Paul looks at Arthur with
adoration. Arthur gets emotional and Bill leans forward,
curious and entertained. Paul claps, stirring the audience.

ARTHUR (CONT'D)

We preserve the sacred in a
tortured and empty present. We will
not be ignored. I know you
understand!

The audience affirms with loud "yeahs!" and wild cheers.

ARTHUR (CONT'D)

No. Bigfoot is real. As real as we
are! We begin from here, and push
forward, together, to hope.

The men stand, cheering. Many sweat with excitement. Bill
stands too, observing them. Arthur looks at the men with
gratitude. Bill looks impressed and fascinated. As the cheers
continue, Arthur moves to the podium at centre stage.

ARTHUR (CONT'D)

Let's begin.

Bill enters the main hall with the other men, who are all excited, talking amongst themselves. Next to Bill, an ODD MAN (50) talks to a BALD MAN (40) with a lazy eye, sweating.

ODD MAN

Advanced groups challenge what you
think you know. Discussion groups
let you test the theories, see?

Bill looks amused. He walks past photos of Arthur with celebrities, politicians, piloting a helicopter.

Then Bill reaches a screen playing an HD home movie of YOUNG ARTHUR (35, but fatter) and his FRIEND (33, thin) trekking across a lush landscape. An image from Arthur's slide show slows-down and dissolves into a distant shot of the Bigfoot. Bill moves closer, studying the image - Bigfoot looks real.

Paul appears beside Bill. He grins as Bill attempts to hide his interest in the video.

PAUL

(pointing to the screen)
You seen all of it? The Evidence?

BILL

Enough of it. The day the world
took a stupid pill.

PAUL

The day our work started.

BILL

Right - the mission. Save the
world?

Paul looks intensely at Bill and speaks seriously.

PAUL

To understand Bigfoot's message.
Then to share it with the people.

Bill grins. Paul calmly walks to the sales desk. He puts some DVDs, books and leaflets in a bag. Bill watches Paul move with purpose as the men nearby smile at him respectfully.

Paul returns to Bill and hands him the bag. Bill steps back, as if he cannot accept the gift.

PAUL (CONT'D)

He talks again in two months. Or
come back tomorrow. There's a
beginners meeting. Tell us what you
think there.

BILL

You don't want that.

PAUL

If you manage to find anything
wrong with it, we want to hear it.

Bill laughs, then nods. He takes the bag, despite himself.

Paul shakes Bill's hand, then walks over to the other men.
Bill looks around, alone again. He winces, grabbing his leg.

25 INT. APARTMENT, LOUNGE ROOM - NIGHT 25

Bill eagerly pops the DVD of the Evidence Video into his media player. He shakes his head and leans back into his sofa, holding a bottle of beer, grinning. On his media tablet, Bill writes three headings: "Unfalsifiable", "Faked" and "Bullshit". A bowl of popcorn sits in front of him.

The video begins, projected against the main wall of the room. As Bill grabs some pop-corn, he sees the cuts on his palms. He stops grinning, then looks up to see text over silence: "The following is the complete, unedited footage of the Bigfoot encounter, taken by Arthur Short on 11-06-2012, somewhere in Nth America. It is known to us as The Evidence."

BILL
Of course it is.

Bill now looks repulsed and let down. He turns off the video.

26 INT. APARTMENT, BED ROOM - NIGHT 26

Bill lies in bed, his eyes open. An intense look of concentration turns to sadness. From his eyes, we CUT TO:

27 EXT. BAR - SUNSET - FLASHBACK 27

Bill, upside down in the gutter, watching Bob leave in the cab. Bob looks away from Bill as the cab speeds off.

28 INT. APARTMENT, BED ROOM - NIGHT 28

Bill in bed, more awake now, but looking deeply hurt.

29 INT. SOCIETY HEADQUARTERS, LECTURE THEATRE - FLASHBACK 29

Arthur on stage, sweating with passion and urgency.

ARTHUR
Bigfoot is as misunderstood as you
or me. But more real, because he is
still pure. This is the truth.

Paul stands tall, beautiful and confident at the edge of the stage, nodding and clapping with the audience.

30 INT. APARTMENT, BED ROOM - NIGHT 30

Bill sits on the edge of his bed, looking through his door to the Society books in the Lounge Room.

BILL
(to himself)
More real than me?

Bill tries to keep his head up, but the energy leaves him.

BILL (CONT'D)
Big deal.

MOANING drifts in from the living room. Bill lifts his head.

31 INT. APARTMENT, LIVING ROOM - NIGHT

31

Bill at the open living room window. He looks at the huge mural of a tree on the opposing building. At its base, two TEENAGERS fuck like animals. Bill wilts as he watches the teenagers. He looks sad and lonely. Spotlights project images of Bigfoot against clouds over the city.

Bill wanders toward his sofa, restless. The sex sounds continue outside. Bill sits, hesitates, picks up the media controller and hits "play". The footage begins: Young Arthur and his Friend trek through thick wilderness. Arthur is younger, fatter and paler.

BILL
Arthur...

Initially, it's like any home movie - two men goofing around, filming trees, grass and streams, laughing and drinking beer.

ARTHUR
Record everything. Everything!

FRIEND
I will!... Jesus.

They fire a few gun shots at a flock of birds, cheering as two birds fall from the sky. An awkward pause in the footage.

Bored, Bill eats some popcorn and skims Arthur's autobiography, looking at photos of Arthur's damaged body after his encounter with Bigfoot: bite marks, bruises and a look of awe on his face. Some photos are from newspapers.

But when Bill looks back at the video, it gets his attention: Arthur and his friend look worried.

FRIEND (CONT'D)
Was it a wolf, maybe?

ARTHUR
A wolf? Here?

Then A STRANGE SCREAM - Arthur looks genuinely terrified. Bill stops eating and leans in as the footage CUTS TO --

32 VIDEO INSERT: THE EVIDENCE FOOTAGE - CONTINUOUS

32

Arthur's Friend crying, terrified. The video cuts to black. Distortion, then we see the friend fleeing in the distance, across a silent landscape in the rain.

The angle shifts violently, then resets behind rocks and bushes as light fades. Silence. Arthur zooms and scans the landscape. The footage distorts as the rain gets heavier. The image freezes again and we hear Arthur's heavy breathing.

The video cuts to black for a moment, then continues, showing Bigfoot in the distance, approaching. Arthur's breathing gets faster and the camera moves suddenly - Arthur runs away.

The video cuts to Arthur under a large rock, hiding, looking at the camera. A loud SCREAM from Bigfoot. Arthur looks petrified, shivering. Then the video cuts to shaky night footage - Arthur's POV as he gets to the top of a hill and scans the area. A full moon illuminates the landscape.

Arthur spots a mountain peak ahead. Still a POV shot, Arthur runs toward the mountain. We hear his breathing and the heavy rain, then more digital drop out and until the image freezes.

33 INT. APARTMENT - NIGHT - CONTINUOUS

33

Bill leans in, hooked. The video looks and sounds authentic - totally compelling. The camera scans the moonlit landscape from a hidden position. It's quiet. Arthur's breathing is calmer now. A long pause, then we hear a noise above Arthur.

The camera quickly tilts up to reveal Bigfoot's terrifying face. It SCREAMS and lunges forward with its enormous mouth open, exposing large canine teeth. Then the footage ends.

Bill looks confused - he has not made a single comment on his tablet. He turns and looks at the pile of Society books on his table, like they're calling him over. Then Bill puts the tablet down and hits the media player controller.

The first image of the Bigfoot approaching Arthur and his friend appears. Bill leans in, concentrating. He hits "pause", then zooms in. With each zoom into the image, Bigfoot looks more real and terrifying than before. Bill's eyes dart around, scrutinising every detail. Outside Bill's apartment, distant explosions. Bill ignores them and keeps watching the Evidence, totally engrossed.

34 INT. APARTMENT, LIVING ROOM - NIGHT

34

Bill flips through course brochures from the Society, then their books - "Key Witness Testimonies: Unabridged", "A History of Sightings and Contact". He looks more alert and curious now. Behind him, the Evidence plays silently against the wall and the trash is full of the self help books, flyers, and motivational DVDs that Paul selected for him.

Then from the pile of remaining books, Bill takes "Philosophies, Book One, by Arthur Small". He turns to the first page and reads the first line: "You exist and you are not alone". Bill stops and frowns.

Bill looks back at the Evidence and hits pause. He stares at Bigfoot's face on the wall: wide-eyed, mouth open, savage, and like the ad he walked past earlier. Bill imitates its expression, baring his teeth aggressively at it. Then he smiles, sits and keeps reading the book, intrigued. Outside, the moaning and fucking of the teenagers continues.

35 EXT. SOCIETY HEADQUARTERS, STREET CORNER - SUNSET

35

Bill is behind a tree on a street corner, holding his satchel and the "Philosophies" book, now full of post-it notes.

Bill watches TWO SENIOR MEMBERS at the entrance of the Society Headquarters greeting passers-by and members as they arrive. He looks at the Society book in his hands, hesitates, then approaches the entrance.

As Bill gets closer, he sees TWO CAB DRIVERS leaning against a cab, sipping coffee, laughing at the members. Graffiti on the side of the Society building reads: "Loser freaks - die!" Bill looks perturbed, but continues, looking straight ahead.

36 INT. SOCIETY HEADQUARTERS, HALL - NIGHT - CONTINUOUS 36

Bill passes through massive sliding doors. A TALL MEMBER (40) in a suit is speaking German into an earpiece. He greets Bill warmly, like he recognises him. He points toward a Meeting Room, a door sign reads: "Level One: Foundation Concepts". Bill nods politely. As he heads toward it, he sees Paul in the distance speaking in Korean to a group of KOREAN MEN, receiving their full attention. But Paul does not see Bill.

37 INT. SOCIETY HEADQUARTERS, MEETING ROOM - NIGHT 37

Thirty middle-aged men seated in a circle, two rows deep: A POSTMAN, A GYM INSTRUCTOR, A BUS DRIVER AND OTHERS in work clothes. A softly spoken SENIOR MEMBER (55) in a business shirt with rolled up sleeves sits in the centre, speaking. Earnest, focused faces listen in. Bill studies them from the back row, his head down. They look normal. Then Bill sees Paul standing outside them all, typing on his tablet, looking strong and dignified.

SENIOR MEMBER

Where else does this argument appear? It's familiar, right?

ATHLETE

Dieting... The vitamin myth.

POSTMAN

Homeopathy.

SENIOR MEMBER

True. But there's another...

Bill listens, but is distracted by a beautiful mural on the opposite wall that shows Bigfoot on a mountain peak, looking over the wilderness. It is lit dramatically, giving it added perspective, as if one could enter the image. Bill looks at it sceptically, then refocuses on the Senior Member.

SENIOR MEMBER (CONT'D)

What about love? Memory?

The men nod. Bill too. Then an UPTIGHT NEWBIE, seen in Arthur's lecture, interrupts aggressively.

UPTIGHT NEWBIE

No. It's different.

SENIOR MEMBER

Go on.

Paul frowns at the Uptight Newbie's attitude. Bill notices.

UPTIGHT NEWBIE
Because it falls down if the
Bigfoot doesn't exist!

SENIOR MEMBER
Sure, but -

UPTIGHT NEWBIE
- So if people don't believe, they
shouldn't be here. They think we're
nuts. You can't unify believers and
those who think it's a lie!

Bill stares at the Uptight Newbie. He cannot stop himself.

BILL
(calmly)
But... Arthur says that faith and
utility don't need to coincide.

People turn and look at Bill. He keeps talking, despite the
sudden attention and rush of nerves.

BILL (CONT'D)
He'd argue that whether the video's
real or not, or if Bigfoot exists
or not, they bring us together.
It's common ground. This... was all
in his lecture, right?

The Senior Member grins and nods. The Uptight Newbie
retreats, humiliated.

UPTIGHT NEWBIE
I'm just saying - it's more
valuable to believe than... stuff.

A few people laugh. Bill nods, still staring at him as he
trails off. The Senior Member grins politely.

SENIOR MEMBER
It's a common dilemma. And it's
addressed in chapter seven, for
those who haven't read ahead...

Paul looks impressed. Bill notices, grins, then sits up. The
Uptight Newbie looks upset, consoled by the Odd Newbie.

38

INT. SOCIETY HEADQUARTERS, MAIN HALL - NIGHT

38

Discussions continue in small groups as men leave the meeting
rooms. A JAZZ BAND plays and the hall fills with men mingling
and greeting each other. Bill is alone, then Paul approaches.
Paul looks at the satchel around Bill's shoulder.

BILL
I can return the books now.
That... video too.

PAUL
There was something in there for
you, after all.

Paul waves at a newbie. Bill chooses his words carefully.

BILL
It's compelling, but as evidence it
has problems.

PAUL
Like all video evidence.

Bill is thrown by Paul's response for a moment.

BILL
I'm not saying I have to be there.
But anything can look that real.
It's just not... possible.

Paul grins, like he's heard this before.

PAUL
We're heading out. Join us.

The Odd Newbie walks past, nodding at Paul and Bill. Paul and Bill smile politely at him, at the same time.

BILL
I... have work.

PAUL
I understand.

Paul smiles, then walks over to the others. Bill sees how happy the men are as they prepare to leave together.

39

INT. PUB - NIGHT

39

A busy Irish pub - laughter, beer stained shirts and beards. Paul, Bill, the Senior Members and ten newbies drink together. People are smoking and Thin Lizzy plays on the jukebox. Bill and Paul talk, slightly away from the others.

PAUL
You quoted his Philosophies from
memory.

BILL
I do the same with shopping
lists... Photographic memory.

PAUL
I had to memorise it over a year.
Must help at your job.

BILL
I know the location of every book
in the city Archive. Every one.

Paul laughs, but Bill is sincere. Paul realises and looks impressed as he takes two beers from a passing tray, winking at Bill. Paul passes one to Bill, who nods thanks. Bill swigs the beer and notices the newbies at the bar, arm-in-arm, drinking - he looks envious, then looks back at Paul.

BILL (CONT'D)
But you know, in the books, the
location of Encounter isn't
mentioned. Even in the video.

PAUL

Yes.

BILL

Looks like the Rockies or the
Adirondacks to me.

Bill waits for Paul to say more, but Paul just grins with a superior look. Bill looks embarrassed to continue, but Paul's coyness and expression seem to push him.

BILL (CONT'D)

I mean, it looks real - but it
could be anywhere.

Paul considers this, then speaks calmly, almost condescendingly.

PAUL

The video is as real as any video.
Until there's proof it's not
possible, we'll believe it.

Bill thinks about this, looking sceptical. Nearby, the other members get louder. Before Bill can respond, Paul puts one hand on Bill's shoulder and the other around ANOTHER NEWBIE. Bill does not resist Paul's effort to enlarge the group by bringing others into their conversation.

Bill and the Newbie smile and shake hands, like kids at a dance. Others join in. Bill relaxes, watching Paul take over the group conversation with his resonant voice and all-American smile. More drinks arrive and the music gets louder.

40

EXT. BAR - NIGHT

40

Bill and the others spill out of the bar onto the street, laughing. The newbies pack into cabs. A limo turns up, the Senior Members get in. A door stays open. Paul turns to Bill.

PAUL

Cabs pass by all the time.

Bill looks disappointed not to join him, even surprised.

PAUL (CONT'D)

Arthur just flew back from Germany.

BILL

Oh. Okay.

PAUL

Mission stuff. You guys have fun.

Paul enters the limo and then Bill watches it head down the street, just like Bob's cab earlier. Bill smiles politely at the Newbie. Across the street, large, faded posters of a Bigfoot musical cover a decaying wall.

NEWBIE

We could walk. I don't mind.

They head off. Bill watches the limo in the distance disappear around a corner. Police choppers fly overhead.

41 INT. APARTMENT, LIVING ROOM - NIGHT

41

Bill watches a looped 30 second portion of the Evidence: Arthur pans with the Bigfoot in the distance, fighting his trembling hands. This connects to the image of the landscape seen in the slide show before Arthur's talk.

Bill assesses every detail of the frame, his eyes darting around like a hunter's. He adjusts the sound - giving the video a new sense of space as the Bigfoot cries out in the distance. It is like we are there with Arthur.

Bill watches Bigfoot cut through the grass, all primal will. It is seductive, terrifying and glorious. Bill zooms in and the image of Bigfoot pixelates, then sharpens. It still looks real and with the improved sound, Bigfoot's scream is shocking. Bill shakes his head in wonder.

ARTHUR (V.O.)

Come closer. Really listen to me...

Bill puts down the controller. The close-up of Bigfoot's screaming mouth repeats over and over. Bill looks at the books on his desk, then at the trash can - the DVDs and brochures stick out. Bill looks tempted by them.

42 INT. APARTMENT, BEDROOM - NIGHT

42

Bill in bed, holding his tablet, watching an image of Arthur talk directly at him: a Society self-help video. Next to Bill are DVD cases and brochures rescued from the trash. One of the DVDs is the Society Official Workout Plan.

ARTHUR

I want you to try something.

43 INT. APARTMENT, BATHROOM - MORNING

43

Bill shaving, thinking. In the background, the DVD of Arthur plays on the wall and his voice fills the apartment.

ARTHUR (O.S.)

Don't think about it, simply do it.

44 INT. APARTMENT, BEDROOM - DAY

44

Bill puts on his suit jacket and a small earpiece.

ARTHUR (V.O.)

See how the world responds to you.

Bill turns off the DVD. Arthur's voice immediately continues in his head, through the earpiece. Bill grabs his briefcase.

45 EXT. STREET - DAY

45

Bill walks along a crowded, manic street. He reaches a crossing - a huge crowd faces him on the other side. Again.

ARTHUR (V.O.)
 Approach a crowd. Pick a point on
 the ground that's between you and
 them. Stare at it as you approach
 them, and watch what happens...

The lights change and the crowd charges Bill - a wall of
 frightened faces. Bill looks sceptical, but tries it... The
 people suddenly separate and Bill walks right through them.

Once on the other side, Bill looks back - the crowd reforms
 into a single mob and keeps going.

ARTHUR (V.O.) (CONT'D)
 This is the power of purpose. The
 first lesson Bigfoot taught me.

Bill looks surprised and startled that it works.

46 EXT. STREET - DAY

46

Bill walks through the anxious crowd, looking at the people
 curiously, but with empathy. They collide into each other,
 like lost children. They spill out of shops, panicking.

ARTHUR (V.O.)
 People run from each other, yet
 move together. Scared of - but
 bound by - a vulnerability and need
 for each other. Use this. We are
 pack animals. We need leaders.

Bill watches the people walking near him lean into each
 other. He gets to a crossing - a large crowd behind him.

ARTHUR (V.O.) (CONT'D)
 At the front of a crowd - turn,
 look over and focus on a point
 behind them. Then... watch.

Bill turns and looks over the top of the crowd - a wave of
 heads turn to follow his focused gaze... like sheep. Their
 group stare lands on A NERVOUS MAN eating a bagel - he sees
 the people staring at him, then drops the bagel and runs.

ARTHUR (V.O.) (CONT'D)
 Will and leadership mean power.
 Power is life.

Bill looks surprised, but energised, as he walks off. The
 crowd continue looking in the opposite direction, confused.

47 INT. LIBRARY LIFT - DAY

47

Bill behind a wall of FIVE MEN in the lift, heading down.
 Some have scared faces, some lifeless, others grin to
 themselves. Bill adjusts his earpiece. His collar is open.

ARTHUR (V.O.)
 Speak deeply and be heard. The
 world is your audience. You are
 telling them "I'm in charge. I am
 fearless". Say it: "I'm in charge!"

48 INT. APARTMENT, BATHROOM - DAY - FLASHBACK 48

Bill looks at himself in the mirror, dressed and shaved. He looks unsure of himself, but committed and eager.

BILL
I'm... in charge.

ARTHUR (O.S)
Say it deeply!

BILL
(deeper, stronger)
I'm in charge!

ARTHUR (O.S)
Now, the same way: "Hello!"

BILL
Hello!

49 INT. PUB - NIGHT - FLASHBACK 49

Paul with his arm around Bill, pulls a Newbie closer to them.

PAUL
Excuse me...

Everyone turns as they hear Paul's warm, commanding voice.

ARTHUR (O.S)
Excuse me!

50 INT. LIBRARY, BATHROOM - DAY - FLASHBACK 50

At another mirror, Bill looks wide-eyed and energised.

BILL
Excuse me!

ARTHUR (O.S)
I want a discount!

BILL
I want a discount!

Bill leaves the bathroom, charged.

51 INT. LIBRARY LIFT - DAY 51

Bill behind even MORE MEN in the lift - they enter his personal space now, blocking his way out.

BILL
Um... Excuse me!

The men move, startled. Bill walks past them, holding three special request books. He does not look back. In the corridor, Bill passes posters showing a classically painted image of Bigfoot screaming, framed by the words "Bigfoot Literature Symposium - The National Archive. This Summer."

53

INT. LIBRARY - DAY

53

Bill carefully approaches the borrowing desk, where the Orange Woman flips through an old book full of images of various Bigfoots. One is an old photo of a dead, short-haired looking Bigfoot, surrounded by two hunters.

BILL
(confident, warm)
Excuse me.

The Orange Woman takes Bill's books from him and looks at it.

BILL (CONT'D)
The diary of the first colonist
sent to the Alaskan Frontier.
Translated from Russian. Half way,
he starts writing in verse.

The Orange Woman doesn't react to Bill, checking the book instead. Bill gets nervous and thinks fast, keeping cool.

BILL (CONT'D)
Then he lost his mind.

The Orange Woman looks at Bill, engaging with him now.

ORANGE WOMAN
So they said he imagined it.

Bill relaxes, calmed by her attention. He nods.

ORANGE WOMAN (CONT'D)
My family is from there. The
indigenous folk. They'd tell
stories, like what he writes about.

BILL
They say that what he saw was a...
Chuchunya?

The Orange Woman looks impressed and surprised.

ORANGE WOMAN
That's right. They knew he wasn't
crazy. They're all gone now.

They smile at each other as she processes the books. Then they continue talking.

55

INT. SUBWAY - DAY

55

Bill sits in a crowded train. The Orange Woman is next to him reading a North American botany book. Meanwhile, Bill flips through the Orange Woman's book from before, looking at old and intricate drawings of the Bigfoots from around the world: the enormous Yeti in the Himalayas, the sinewy Batatut in a Vietnamese jungle, the Yeren in the mountains of China covered in a wild coat of red hair. On some pages, the images are accompanied by photos of men and women with witness statements and the dates of their encounters, all of which are from the early part of the 20th Century.

Bill looks thoughtful as he studies the lifeless face of a Chinese hunter next to the drawing of the Yeren. He exchanges smiles with the Orange Woman, then sees a nervous MAN (40s) staring at them intensely.

MIDDLE AGED MAN

The fuck you smiling at?

Bill looks at him curiously, but the commuters are terrified.

MIDDLE AGED MAN (CONT'D)

Tell me, smiley fucks!

People move away, but Bill stays calm.

BILL

It's okay, brother. We're just happy.

MIDDLE AGED MAN

Fuck you and happy! Fuck your book!
All of you - fucking happy fuckers!

The man smashes his arm against the window, over and over, then trips and falls onto Bill, thrashing and screaming. The Orange Woman moves away but Bill instinctively subdues the man with a hug. The man resists, then goes limp, weeping. Bill's holds onto him. The Orange Woman and others look on in awe - Bill looks as surprised as them by his actions.

56 INT. APARTMENT, LIVING ROOM - NIGHT

56

Bill carefully pins a photo of Arthur onto his lounge wall and looks at it with pride. On the wall behind him, a Society work-out DVD is playing silently, while the Evidence plays against the main wall. On the dinner table are books from the Archive and the Society, tagged with post-its.

Bill steps back and takes in the Evidence again, as if seeing it for the first time - not sceptically or with confusion, but with wonder, as if it is real. Bill watches the moment when Bigfoot bites Bill, in super-slow motion. He shakes his head, as if understanding the enormity of what was recorded.

Bill hears MOANING outside. He looks out the window and sees the teenagers having sex again. Bill smiles, then turns back to the Evidence: a shaky but discernible image of Bigfoot in silhouette. Bill reaches up, as if touching the Bigfoot on-screen. Bill looks back at the photo of Arthur - his life affirming smile and a gaze that stares knowingly at Bill.

57 EXT. THE CITY - SUNRISE

57

The sun rises on the polluted city. A call to prayer rings out in the distance, mixing with the sounds of choppers, construction and traffic. Air balloons float through the sky with massive banner ads for the new Bigfoot film.

58 INT. STREET - DAY

58

Bill stands amongst commuters, speed reading documents about the Bigfoot on his tablet.

He has shorter hair and is more neatly presented, like Paul. He looks content, and does not look at the people around him. An ad plays on one of the screens in the train showing a stand-up comic dressed as Bigfoot. The commuters laugh - even those wearing "media glasses" - but Bill does not look up.

59

INT. SOCIETY HEADQUARTERS, MEETING ROOM - NIGHT

59

Fifteen men sit in a circle, listening to a Senior Member. It's a smaller, more intimate space than before. Some take notes on tablets, and they all have the same blue document.

Projected on the main wall are images from the Evidence, with drawings and sketches of the Bigfoot's body. Hand drawn diagrams of the landscape are projected next to these. At the bottom are the words "Copyright, Arthur Small".

Bill sits in the front row, focusing on the Senior Member. Paul sits across from him, studying the audience, taking notes. Two Senior Members record the discussion. A CONFUSED NEWBIE looks around, while the Uptight Newbie, humiliated previously, waits for a moment to cut in.

SENIOR MEMBER

The value of collective will. It's the heart of Arthur's point here, and our interconnected world. So--

CONFUSED NEWBIE

But he was alone.

The Confused Newbie looks lost. The Uptight Newbie jumps in.

UPTIGHT NEWBIE

Alone, but he saw his connection to the world. From a single entity to being connected to many. See?

Bill sees Paul watching the Uptight Newbie with interest.

CONFUSED NEWBIE

But which part of his message do I follow? His actions were his, not--

UPTIGHT NEWBIE

It's a message from an interconnected world about the power of a single person. C'mon!

The Confused Newbie looks stressed, embarrassed now. Bill notices the others watching the Uptight Newbie carefully.

BILL

Actually, in chapter three of the Autobiography, Arthur is clear. Initially, the encounter was illuminating because it exposed the limits of individual action, even if great. That's all.

UPTIGHT NEWBIE

But he demands we stand like Bigfoot: strong and fearless. That's not humble.

BILL

In Philosophies he says "individual action is nourished by the group". That's why Bigfoot's vulnerable - he's alone. His actions have no meaning other than survival now. A pack animal without a pack. And Arthur was yet to find his. That's why Arthur understood him - they're both outsiders. It's why they're so connected to us. See?

The Confused Newbie looks grateful and nods. Bill looks satisfied. Paul looks at Bill, impressed and serious.

SENIOR MEMBER

So individuality only flourishes with support of the group. Moving on - will and awareness. Page thirty, please.

Bill, worked up, holds Paul's stare. He does not notice the Uptight Newbie glaring at him, or the others looking envious.

60

INT. SOCIETY HEADQUARTERS, MAIN HALL - NIGHT

60

The men leave the meeting rooms. Bill looks excited and follows Paul through the crowd. Around them, music and food - another gathering. Paul acknowledges people around them as he listens to Bill speak passionately.

BILL

I started asking what an isolated man would do. Someone who wants to be understood, but is met only by fear, never understanding. He'd hide. So it's a way of adding detail to what we know by--

PAUL

--Considering the nature of Big Foot. Good. It'll help us expose the hoaxes from the truth.

Bill hesitates - Paul is nodding, but he hasn't understood.

BILL

Well it's not just the Evidence that tells us about him. We do. Because he's like us, and we're... like him. You see?

Bill looks nervous and hopeful - Paul struggles to follow.

BILL (CONT'D)

I'll keep at it.

Paul nods. Some members pass by and acknowledge Bill and Paul as they reach a large, frosted glass door. Paul sees Bill's confidence waning, and gives him a supportive smile. Bill smiles, then notices the other members leaving together.

PAUL

We'll catch them later.

Paul pulls out a BLUE KEY CARD and opens the large door, revealing another wing of the Headquarters.

61 INT. SOCIETY HEADQUARTERS, HALLWAY - NIGHT 61

Bill follows Paul down the hallway, passing study spaces and offices. Classes are underway, full of senior members. From the materials projected onto the walls, it looks like various language, history, sales and marketing talks. Signs point to a gym, cafe, pool and library. Senior Members greet Paul along the way. Bill looks on reverentially and follows.

62 INT. SOCIETY HEADQUARTERS, PAUL'S OFFICE - NIGHT 62

Inside the office, Paul gestures at Bill to sit, and he does. Then Paul selects materials from his shelf - a thick book, "The Official Sightings", then books and DVDs on "advanced skill sets", like self defense, diet, and debating skills.

Bill looks around at Paul's clean and ordered office as Paul passes books to Bill. Bill flips through the sightings book - on the cover it says "a bible of verified sightings".

PAUL

Two Senior Members are zoologists.
They worked with Arthur on this.

BILL

More encounters... All of them.

PAUL

A history. Bigfoot's ancestors tell us a lot. With the Encounter we can identify true sightings from the past. And why Arthur's is unique.

As Paul continues selecting materials, Bill sees a portrait of Arthur surrounded by photos of Paul: as a chubby high-school graduate, a military recruit, in army uniform in a wheelchair, then shaking hands with a politician with a lifeless gaze in Paul's eyes. Paul was plain and average, like the other newbies. Bill looks shocked.

Paul turns around. Bill stops looking at the photos.

PAUL (CONT'D)

Your profile is good for the mission because Arthur wants people to know the Bigfoot. To see past the lies, the fake sightings.

Bill hesitates when he hears Paul say "profile", but perks up when he hears the mention of Arthur.

BILL

Arthur would see my work?

PAUL

We deliver work to him each month.

As Paul locks the shelf, Bill sees a recent photo on Paul's desk of him hugging Arthur, like a father. Bill lingers on this. Paul notices and smiles. Then he gives Bill a blue key card. Bill is speechless.

PAUL (CONT'D)
 So you can work with the others.
 Together, like Arthur asks.

BILL
 Of course. Thank you.

Bill carefully wraps his hands around the card.

PAUL
 "Quasi-Human traits in Bigfoot."
 Call it that.

Bill nods, then gets excited -

BILL
 Or how 'bout "Finding Bigfoot"?
 What better way to solve the
 mission and help Arthur?

Paul leans back, looking at Bill calmly. Bill is still smiling, trying to keep the mood light.

PAUL
 Where Bigfoot is, isn't important.
 Arthur knows already. And it's
 safest if nobody else does.

BILL
 Well we'd still keep it a secret.

Bill sees Paul is being patient but serious. He backs off, a little disappointed at the rejection and embarrassed.

PAUL
 (very serious)
 Arthur doesn't want people hunting
 Bigfoot with our knowledge.
 Compromise what's sacred and we
 fail. So we focus on what Big Foot
is, and what he can teach us. We
 don't get anywhere otherwise.

Bill considers this, nods, feeling bad. Then a thought -

BILL
 What if the mission work leads to
 the location? Or someone finds it
 by accident?

Paul stands and grabs his keys, preparing to leave.

PAUL
 He'd speak privately with that
 person. But look, if people were
 gonna find it, they would have.
 Lord knows they keep trying.

Bill nods. Paul gently puts his arm on Bill's shoulder and leads him out. As they walk out, Bill sees a massive pile of papers next to Paul's desk. Paul notices.

PAUL (CONT'D)
 Papers from members. Some advanced
 profiles in there too, I think.

Bill looks surprised and intimidated by the pile.

63

INT. APARTMENT, LIVING ROOM - NIGHT

63

Bill paces, typing into his tablet, focused. Society books cover the dinner table, including a notebook with notes and sketches of the Bigfoot. Bill scans them, then adds to a document, titled "Bigfoot: Quasi-Human Traits".

Bill looks up at his main wall. A slide-show plays: primate-like arms, skeletons, dental x-rays of enormous teeth, close-ups of ape-like fingers. A watermark at the bottom of the images lists Bill's name and membership number - BFN8377.

BILL
(to himself)
What are you?

Bill struggles to think. He sits and closes his eyes. Soon, a serene expression comes over his face. He opens his eyes and types a list of words: "Outsider, Self Reliant, Strong, Suspicious, Wild, Angry".

The images on the wall change to different Bigfoots from around the world in drawings, obscured photos, and statues. Then primates - gorillas, chimps and bonobos. Between these images are photos of people in comparable gestures, positions, and emotional states - working, walking, running, angry, laughing, concentrating. A visual comparison between the Bigfoot, other primates, and us. The connection is clear.

Bill considers the rapid series of images, then continues his list, typing: "Confused, Tired, Alone, Lonely". He looks less relaxed now, even emotionally disturbed by this.

Bill puts his tablet down, rubs his eyes, then hears MUSIC outside his window. Distracted, he looks out and sees A PARADE of musicians and people in Bigfoot costumes, dancing and singing. A pagan procession of grotesque gods, monsters and believers. Bill looks at them with pity.

Then, in the crowd, Bill sees A MAN (50s) dressed like Bill, out of place in the crowd. But as the parade gets closer to Bill's building, the man starts fire breathing. Bill looks interested and smiles. Balls of fire billow from the man's mouth and people around him laugh. The man smiles too, but then the bottle in his hand explodes. He is set on fire.

The man screams as he is overcome by flames. A trail of fire is created as he runs around. It is beautiful and impossible to ignore. Chaos - the crowd gathers around him, some laughing not realising it is an accident, others screaming. The man on fire has suddenly become the focus of attention.

Bill looks on in shock and awe. He looks back into his apartment at his work - a look of realisation on his face. He walks away from the window, forgetting the screams outside. On Bill's wall, the Evidence shows Bigfoot move across the landscape. Bill focuses on the image of the Bigfoot, moving, as if it is running away from him, into a forest.

64

INT. APARTMENT, LIVING ROOM - NIGHT

64

Bill projects a detailed, high definition map of the world onto his wall. Next to it, a graph appears - Bigfoot sightings on one axis, and their year on the other. And beside this is a list of traits with subheadings - smell, height, fur colour, eating habits, sleeping habits etc.

Bill sits down with the Sightings Book and his tablet, looking energised. He flips to a post-marked section titled "The Wild Woman of the Navidad, Texas". The text reads "...Sightings from 1835 describe the creature as covered in short brown hair and very nimble, allowing it to elude capture for many years. The Rev. Samuel C.A. Rogers, a circuit-riding minister in the area, first saw a total of three footprints in the spring of 1845..."

Bill speed reads the next few pages, then uses his tablet to interact with the map, entering data and placing an icon onto a corner of Texas. He zooms into the map and adds notes next to the icon, which is the face of the Navidad Bigfoot - "Nimble, short haired, lithe, probably cave dwelling".

Bill keeps reading from the Sightings Book and places more Bigfoot icons on the map in different locations. Then he stops and considers the map.

BILL
(to himself)
Where are you?

Bill revises the title of the document to "Locating Bigfoot". He looks content and keeps working. More icons of Bigfoot appear on the glowing map.

65

INT. BIGFOOT MUSEUM, MAIN AREA - DAY

65

Bill politely walks through a group of kids and their parents. Most are holding purchases: books, dolls, flyers and stuffed toys. He could be at Disneyland.

Bill looks at a brochure map - its heading is "The New York Hominid Museum". He finds the room he is in, then looks up and sees a diorama of different Bigfoots from around the world in action: grazing, hiding in trees, fighting Conquistadors, talking around a fire. Bill takes photos of their mouths - the different jaws, teeth and lips. Everything seems cheesy and fake. Bill looks concerned.

Bill turns and sees the Orange Woman behind him looking at a massive fiberglass statue of a Bigfoot arm, grinning.

INT. ARCHIVE, SHELVES - DAY

Bill moves quickly down the shelves, pulling books down, sometimes two at a time.

INT. ARCHIVE, DESK - NIGHT

At his desk, Bill works through the large pile of books that he has just selected. There are guide books, witness accounts and a media book about the Evidence. Bill looks focused, but bothered by what he is looking at.

The book he is reading has a photo of Arthur next to images of the Loch Ness Monster, the Bermuda Triangle and UFO sightings. He closes the book and throws it back on the pile.

66 INT. BIGFOOT MUSEUM, BOOK SHOP - DAY

66

Bill pulls books off a shelf and flips through them: they are modern and look cheap, full of wide eyed, screaming Bigfoots that look like monsters, not animals. A pile of leaflets on Bigfoot expeditions is nearby, offering Yowie Tours in China, Brazil and Australia. Bill shakes his head.

ORANGE WOMAN

There's more here.

The Orange Woman pulls books off from further down the shelf. Bill looks around at the people filling their baskets with books, cups, hats etc.

ORANGE WOMAN (CONT'D)

There's even that new Russian video here... No?

Bill just shakes his head, disappointed and angry. A male SHOP ASSISTANT (40s) approaches Bill.

ASSISTANT

Can I help you, sir?

BILL

Yes. Where's your library?

ASSISTANT

You mean other than this one?

Bill deflates. The Assistant leaves. Bill thinks intensely as he notices the Orange Woman shuffles over to the sales desk with a box set of the Bigfoot Film Saga. She smiles at Bill - a guilty pleasure. Bill laughs, exasperated, as A TALL FAT MAN hurries past him to go to the sales desk.

67 INT. SOCIETY HEADQUARTERS, POOL - DAY

67

Bill in work out gear, drenched in sweat. He watches Paul at the edge of a diving platform, six metres from the water. Paul's body is naturally athletic, but with scars across his left leg, arm, and stomach.

Paul focuses, then runs forward and leaps off the platform, twisting in mid-air, entering the water with a small splash. Bill watches him glide under the water, graceful and powerful. The other men around them look average, awkward or physically challenged, but friendly.

68 INT. SOCIETY HEADQUARTERS, SHOWERS - DAY

68

Well adorned change rooms filled with the steam of nearby communal showers. Paul gets dressed while Bill sits, speaking passionately - he is already changed and ready to go. Bill looks upbeat, relaxed and enthusiastic as he speaks.

BILL
Most books actually about the
Bigfoot are garbage. If there's
truth in them, it's impossible to
find. The ignorance... it's tragic.

Bill sees Paul's scars up close. Paul remains relaxed,
putting on his shirt and pants.

PAUL
Outside our work, it's all
misleading.

BILL
So I need more info on the verified
sightings. Witness statements,
research, everything on file.

Paul thinks about this.

PAUL
Whatever you need to know is in the
book. Just keep reading.

BILL
The Society archives would have
more. To identify extinction
patterns, it takes more
information.

Paul nods, but is unmoved. Bill notices, surprised.

BILL (CONT'D)
I have a talent for processing
information.

PAUL
We know. But there are no archives.

Paul shakes his head, putting on his shoes.

BILL
The extra detail would help refine
the profile. For the mission.

PAUL
You have what we know. Focus.

Paul remains resolute, but relaxed. Bill backs off. Paul
finishes his tie and gives Bill a supportive smile.

69

INT. SOCIETY HEADQUARTERS, LECTURE THEATRE - DAY

69

A well attended talk in the main lecture theatre. Bill sits
with Paul. An AGEING SENIOR MEMBER speaks, while images of
Bigfoots from the Sightings Book are projected behind him.

AGEING SENIOR MEMBER
...With this in mind, any vision of
a Proto-Bigfoot must consider a
common ancestor we must share with
it. This leads us to Africa...

Then fragments of each Bigfoot detach from the images and reform, piece by piece, into a 3D Bigfoot - like a large 3D jigsaw puzzle. The Bigfoot that is formed spins in mid-air, its arms out wide and a blank expression on its face.

PAUL

Here. Proof these.

Paul carefully hands Bill a stack of papers in a file.

PAUL (CONT'D)

Plenty of information in there you can use. But return them to me.

Bill sees the intensity in Paul's eyes - a reminder of Paul's presence. Bill looks at the papers - essays with titles such as "Yeti Jaw Bone Analysis" and "Some Remarks on the Sasquatch Diet". Next to each title is a name, a six digit membership number and a location, like Moscow, Los Angeles, Munich and Tokyo. And a Society copyright inscription.

Bill nods thanks, then looks back at the Ageing Senior Member, who is frail and unimpressive. Bill breathes patiently, but as we focus on the breathing, it gets heavy and guttural, like an animal's.

70

EXT. STREET - DAY

70

Bill walks down a crowded street, holding the papers, looking perplexed and anxious again. A rush of terrified and hurried people holding shopping bags and briefcases push past him, left and right. Bill watches them curiously. The street is a sea of people running in different directions. Police jeeps mix with cabs in the traffic. Armed helicopters hover above.

Suddenly, AN EXPLOSION tears through the crowd up ahead. A puff of bodies, blood, limbs and media tablets. GUARDS open fire on a group of ARMED SKATERS running out of a bank. Some fall, but others return fire, killing two guards. Then ARMED PASSERS-BY open fire on the Skaters, killing them.

Sirens blare, people scream. Bill walks on, appalled, but then violent LOOTING breaks out. Annoyed, Bill takes refuge in a store next to him.

71

INT. TOY STORE - DAY - CONTINUOUS

71

The door closes behind Bill, blocking out all the street noise. Bill gathers his papers, then sees he is surrounded by Bigfoot games, Lego, dolls, puppets, posters, games and masks. Customers wander about looking serious, using their tablets as they shop.

Bill grins, then looks around curiously. He finds children gathered around large Bigfoot dolls and a video game called "Find Him!", showing hunters closing in on Bigfoot. Bill sees a very small boy staring at a Bigfoot doll, not moving.

BILL

You like this doll.

KID 1

The soft ones. Yetis are cool.

Bill kneels down.

BILL
(warmly)
Well I'm yet to see the films, but
that can't really be a Yeti. It's
too tall and its eyes are too big.
Yetis have small eyes and more fur.

KID 2
I like Bigfoot. The films are
scary.

They see a poster of the new Bigfoot film.

BILL
And that isn't really a Bigfoot.
It's a Sasquatch. You can tell by
how it stands. See how it has short
legs, like it could climb a tree?

KID 2
Like a monkey.

BILL
Yes... Like a monkey.

The kids are interested. They gather around Bill.

BILL (CONT'D)
What would you say if you found a
real Bigfoot?

FATHER
It would be a miracle.

Bill turns and sees PARENTS listening. They politely pull
their kids away. Bill smiles, relaxed. Then a very young GIRL
appears with a stuffed, strange looking Bigfoot.

FATHER (CONT'D)
Honey, you've got one like that.

GIRL
But I want this bear too.

Bill grins - the Girl isn't wrong: the dolls look like a
bear. Then Bill gets an idea. He looks around and sees two
strange monster dolls on the shelf next to him.

BILL
What about these? Bigfoots?

The Girl nods. Then Bill points to a stuffed, shaggy dog.

BILL (CONT'D)
And this?

GIRL
That's a dog, mister.

Bill smiles, satisfied.

72 INT. SOCIETY HEADQUARTERS, SHARED STUDY AREA - DAY 72

Bill is on the verge of writing something, a thought forming on his face. But people are mingling in the study area, distracting him. It is a massive space, with Senior Members floating around, assisting and advising.

Bill looks around - a CELEBRITY ACTOR who looks like Daniel Day Lewis talks with some newbies. They inspect a two-foot tall anatomical reconstruction of the Proto-Bigfoot. A VERY FAT AND HAIRY NEWBIE is nearby, day dreaming. Then sitting in the corner is the Odd Newbie, working - he waves at Bill. Bill waves back then turns again to his work.

Bill refocuses, then draws a diagram on his tablet with Bigfoot at the centre. He looks excited, as questions and key words branch off from the Bigfoot: "criminal records", "myths and legends", "perceptions", "circus records", "paleontology", "medical records", "ceremonial masks".

Bill adds a title to the top: "Bigfoot: Before it had a name." Then he taps the tablet and looks at the other members around him, writing papers and researching. A few men nearby stare at Bill, then peer at his work. Bill smiles and leaves.

73 INT. ARCHIVE, SHELVES - DAY 73

Bill walks down a row of shelves, determinedly, scanning reference book titles. He stops and takes down a three volume series: "On Wildmen" - we see the book in his hands is "Malaysian Ceremonial Masks". Then he keeps moving down.

74 INT. NATIONAL GALLERY, ASIAN SECTION - DAY 74

Bill walks into a dimly lit room, passing exotic ancient vases, shields and decorative hangings from Malaysia and Indonesia. He stops at a ceremonial costume made of bamboo weave that covers the whole body, like armour. From a distance, the outfit looks like a large primate. Bill takes out his tablet, makes a note, then goes to take a photo.

GUARD

No photos.

Bill nods, respectfully. He looks at the web photos on his tablet, then at the real thing. Bill moves around: the masks resemble animals, real or mythic. He touches the tablet and some Bigfoot drawings appear that look like these masks.

BILL

Bit like a Bigfoot, right?

GUARD

Bigfoot's in North America.

BILL

The Malaysian Bigfoot maybe.

Bill laughs, but the Guard just frowns. The Guard's footsteps echo as he walks to the other side of the room. Bill keeps staring at the costumes and masks - like terrifying animals from some angles, but like terrified people from others.

75 INT. NATURAL HISTORY MUSEUM, VARIOUS ROOMS - DAY

75

Bill walks into a room full of massive dinosaur skeletons. He continues into a corridor lined with stuffed animals. A TEACHER shows some CHILDREN a series of dioramas of life-size cavemen, hunting, burying their dead, painting the walls of their caves. Bill ignores them and keeps walking. As Bill leaves the room, people look at him, like he is important.

Then Bill arrives at another large room and stops. On the walls are full size replicas of wild men, bears and bison. A banner in the room reads "Colonial Times: feared foes". Children run around. Bill pulls out his camera and takes photos of small details - the grass on the ground, the different animals, the tools used, the fruit on the trees.

A fat FATHER (45) is carefully pointing out things to his FAT SON (12). Bill sees them - expressionless. Then he walks off.

76 EXT. A PARK - DAY

76

Bill walks with the Orange Woman in a park. Armed guards walk amongst the crowd. The trees, grass and plants are all fake, plastic or trompe-d'oeil drawings on concrete.

ORANGE WOMAN

They believed in it. A monster in our backyard. We all did.

BILL

What about the Evidence, when it came out?

ORANGE WOMAN

We knew what was out there already.

Bill absorbs this.

BILL

They say that your people hunted your Bigfoot to extinction.

ORANGE WOMAN

No. We kept out of their way, and they kept out of ours. The Europeans blamed everything on us, until we left the land. Attacks on colonists, stealing the food, setting fire to their crops...

The Orange Woman looks bitter. Bill looks at her with understanding.

BILL

It'd be good for people to know the truth.

Bill smiles at her reassuringly. The Orange Woman looks at Bill carefully and sees his sincerity.

77 INT. LIBRARY, CENTRAL DESK - DAY

77

The Orange Woman scans a list of "keywords" from Bill's profile document. She enters them into the computer terminal at her desk, along with dates from the 12th century to present, locations from around the world, then "medical files", "court reports", "wildmen", "gigantism" etc.

A printer spits out pages - a long list of books - while Bill watches scanned documents appear on his tablet. He selects one and flicks through it - a church file in old English, with drawings of a giant man being burned alive.

ORANGE WOMAN
We'll search the secure room
archives too, when people leave.

Bill nods. The Orange Woman's Colleague looks over.

78 INT. APARTMENT, LIVING ROOM - NIGHT

78

At his desk, Bill looks at medical records from British colonies in Malaysia - detailed drawings of hairy, muscular, deformed bodies, dissected. The Orange Woman is on the sofa, engrossed in the Verified Sightings book. Next to her is a large, wrapped present. Bill is well dressed.

ORANGE WOMAN
Says here it didn't die out until
thirty years after we'd left...

Bill is in his own world, but responds.

BILL
The sources contain the truth.

He touches his tablet and projects the images on the wall - a slide-show begins. Bill ticks a title off the document list from the library, the first page almost completed.

Bill sees the slide-show is working, so he taps the tablet again and it stops. A small disk pops out of his tablet, the words "For Paul" already printed on it. He places it in his pocket and stands, composing himself.

79 INT. BAR - NIGHT

79

Bill cuts through a crowd of members in the busy bar. His satchel bag has research papers spilling out of it and he is holding the wrapped present. Bill spots Paul surrounded by members, drinking and laughing, wearing a birthday hat.

Bill walks over to Paul. The other newbies look more confident now, talking to each other and the senior members with ease. Bill hands Paul the present and smiles.

BILL
Happy birthday.

Paul takes the gift, pleasantly surprised. They hug, then Paul unwraps the present.

PAUL
I hate waiting.

Paul takes out a furry, strange looking stuffed animal.

PAUL (CONT'D)
A yeti?

BILL
The Iceman. Looks like a yeti
though, right?

Paul nods, admiring the gift, squashing its nose, playfully.

BILL (CONT'D)
They found the real one in Siberia
years ago. And this.

Bill gives Paul the CD from his pocket and goes to say more,
but looks around at the others and stops, smiling awkwardly.
Paul notices his hesitation, then nods at Bill. Bill relaxes.

80

INT. BAR - NIGHT

80

Paul and Bill speak privately in a corner. Drunk newbies play
with the Iceman doll at the bar. One calls out "I found him!
I found him too!" Paul and Bill look at an image of a LARGE
HAIRYMAN on Bill's tablet.

BILL
This one was a homeless guy... this
one, a circus performer. But see
the feet? Hands? His brow is so
pronounced, and his smell was...

PAUL
(jokingly, confident)
An artist's take on an ugly man
with huge feet. So? I've got an
uncle like that.

Bill grins, then flicks to more images in the presentation.

BILL
Witnesses said he "screamed like a
wild bear as he attacked the
ringmaster, tearing his arms from
his body like leaves off a tree."
And it fits my profile.

Paul absorbs this as more images appear: a drawing of the
Hairyman hanging on the gallows, then on a surgeon's table
with his stomach cut open. Paul seems uncomfortable and
perplexed now. He looks around at the other Senior Members.

BILL (CONT'D)
And in the Salem Historical
Society's Archive I found this...

PAUL
You kept researching outside our
materials?

BILL
It's something different. Maybe
we'll find things to add, to the
profile.

Paul looks surprised by this idea.

PAUL
Okay. Let's test it.

Bill freezes. Before he can say anything, Paul pulls over a
few newbies and a senior member. Bill looks uncomfortable.

BILL
It's not ready. Wait.

Paul ignores Bill. Bill sees the newbies near the bar playing
roughly with the Iceman now, tearing an arm off, as Paul's
group gathers in front of Bill. Their eyes are eager and
hungry. Bill takes a breath before addressing them.

BILL (CONT'D)
My idea is that through time there
have been encounters with the
Bigfoot around the world that have
been misreported. Even recently.
Outcasts, freaks, animals, all
considered mutants of recognised
species... Finding these would
expand our profile of Bigfoot. And
help identify where it might be and
how we can help it. And protect it.

Pause. Paul looks at the others for a response.

NEWBIE 1
Reports from where?

BILL
Court files, folklore, medical
records, medical journals, explorer
diaries... They contain references
to Bigfoot, before it had a name.

NEWBIE 2
Something so different, unique -
they'd have given it a name.

Paul nods. The other newbies grin.

BILL
Sure - but not immediately.

NEWBIE 1
It could be a game - "Where's
Bigfoot"!

SENIOR MEMBER
(sceptical)
If it's not an official sighting,
it's hearsay. And false.

BILL
I'm not talking about sightings we
rejected. It's sightings we never
realised were sightings.

Bill's audience looks lost, with no sympathy in their eyes. Bill looks saddened by this, then eager to retreat.

BILL (CONT'D)
You guys are probably right...

Paul nods, happier now. They all walk over to the bar. Bill smiles, like he has made a careful escape. Paul looks pleased and smiles warmly again, like he has addressed a problem.

81 INT. APARTMENT, LIVING ROOM - NIGHT

81

Bill has his head in his hands. He uncovers his face and looks at the photo of Arthur on his wall. The Evidence plays on the wall, the volume loud. Bill looks very anxious.

Bill taps his tablet, and the Evidence is replaced by photos of "unrecognised" Bigfoots being chased and attacked. A detailed photo from an old Indian newspaper shows a Bigfoot looking giant being stoned to death. Other photos show Bigfoots in shackles and on trial. A Kodak snap from the 1960s looks like a Bigfoot in a circus cage with the words "Forest Boy" above the cage.

Bill looks at the photos, moved by the pain in the eyes of the Bigfoot. He flips to the world map and sits at his desk, covered in books and research. The world is populated with many icons now. Bill collects himself and begins to type.

BILL (V.O.)
(whispering to himself)
And the forest came alive as its
family attacked, protecting its...
kin, dressed in the skins of the
bear that they worshipped.

82 INT. ARCHIVE, DESK - DAY - CONTINUOUS

82

Bill looks through a magnifying glass, reading small Spanish text from a copy of a colonial diary. We hear his breathing as his eyes scan each sentence. He shakes his head as he studies the drawing next to the text - a human looking Bigfoot attacks four Spanish soldiers armed with muskets.

BILL
Skins... Right.

The outside of the creature could be a warrior's outfit made of bear skins, or it's an actual Bigfoot - it's hard to tell. Bill smiles bitterly, a little angry. He touches the tablet and a map beneath the text repositions, zooming into Florida, where an icon appears with the year 1678 and other details.

Bill looks down at a red paper on his desk that has a security card sitting on it, then down the long shelves, toward Secure Room door the back of the Archive. Then he pushes away from his desk and takes out his earplugs. We suddenly hear the loud buzzing of the dumbwaiter and the ringing of Bill's phone. Bill looks at the phone and sees it is Paul calling, but he just lets it ring.

83 INT. ARCHIVE, SECURE ROOM - DAY 83

Bill swipes the security card through the lock to the Secure Room. The metal doors slide open, like a vault. Inside, a soft red light covers everything. Bill enters with his list and his trolley, moving fast. All the books and documents are kept in their own purpose-built Perspex boxes.

85 INT. LIBRARY - DAY 85

Bill races toward the Library exit, pulling the suitcase along. It is full and heavy now. A GUARD (64) appears and goes to speak, but Bill keeps going.

BILL
Sorry. Catching a flight!

The Guard looks disappointed, but nods and moves for Bill. He notices how heavy Bill's bag seems to be.

GUARD
Big trip, eh! Safe flight... Bill.

Bill exits without acknowledging the Guard again.

86 EXT. STREET - DAY 86

Bill rushes through a crowd, pull his suitcase along, looking down at the ground to make people move for him - which they do. When they don't, Bill shoves them aside. They are a blur to Bill, almost not there.

87 INT. APARTMENT, LIVING ROOM - NIGHT 87

Bill enters the apartment, dripping with sweat, but focused. He breaths out, recovering gradually. In front of him, the map of the world glows, as if waiting for him.

88 INT. APARTMENT, LIVING ROOM - NIGHT 88

Bill ticks two books off the library list and types on his tablet with one hand. Half the screen is a web article on the Siberian Wildman. His other hand, in cotton glove, turns the pages of the ancient and fragile books laid out on his desk. Bill turns from a book of maps to an old diary, written in Russian. Empty Perspex boxes are stacked in a corner.

BILL
Same mistake everywhere. So blind.

Bill reads a page. Behind him, the Orange Woman is on the sofa, typing into her own tablet as she reads from a book. She has a stack of books next to her now.

Bill adds details to the map of the world, moving an icon of one Bigfoot with the words "A.S recognised sighting" to a part of Canada, then three icons to Russia and the Himalayas, then some "unrecognised sightings" and "undefined encounter" icons too. He is fast and focused.

ORANGE WOMAN
When will it be done?

BILL
When it works. When I've read
everything.

Bill looks at a photo on the table - Arthur surrounded by an adoring audience, looking fearless and strong. Bill smiles at the photo, then looks out the window. He sees an enormous, floating Bigfoot pass over the city with the sign "Don't forget to go there - Bigfootworld!". Bill laughs.

BILL (CONT'D)
Don't worry... I'm coming.

DISSOLVE TO:

89 EXT. THE CITY - FIRST LIGHT 89

A menacing rumble. First light. The city begins to appear out of morning smog. A trace of sun appears in the distance. For a moment, the polluted sky looks beautiful. The glass skyscrapers look like crystals, shooting into the sky.

90 INT. ARCHIVE - MORNING 90

Bill's chair at work, empty, and his desk unmanned. The buzzer sounds repeatedly, echoing through the archive. The Guard looks around for Bill, confused. He shrugs.

91 INT. APARTMENT - DAY 91

A knock at Bill's door. Bill opens and sees Paul. Paul looks relaxed, until he sees Bill - smiling, bags under the eyes, and in a blue suit, like the one worn by senior members.

PAUL
Hey.

BILL
Hey there! Almost done.

Bill returns to his desk. Paul walks in, speechless - Bill's work covers the apartment, like it's the work of a team.

PAUL
You better?

BILL
Sure. Much better. Thanks.

Bill moves icons onto the map - it's now full and the graph looks complete. Bill brushes his hand over the tablet and a trail of sightings, possible sightings, mythological references and other data appear in pop up menus over the map. Bill grins. Paul is expressionless, taking it all in.

BILL (CONT'D)
It works. It's everything.

Paul looks impressed, but quizzical.

PAUL
This the profile?

Bill almost laughs as he looks at with pride.

BILL
And then some. You select a year or time range, then you can see the verified or possible sightings.

PAUL
Neat.

BILL
Neat? It covers mythological references, folk art, wild men reports, unsolved crimes... circus and hospital records, and - you need to use that.

Bill points to the tablet. Paul inspects the work from up close, then takes the tablet in his hands. He goes to say something, but Bill talks first.

BILL (CONT'D)
And cultures that worshipped or acknowledged its existence, even without direct witnesses. It's all there. A narrative of sightings.

Paul is speechless, so he forces a polite reply. Bill sees Paul's lack of confidence for the first time. An awkward moment for Bill to see Paul like this.

PAUL
We should go. Wait... my keys...

BILL
In your hand.

Paul smiles nervously, recovering. Bill is too focused to laugh. He gets his jacket, bag and house keys from his room. Paul looks around, wide eyed, then closes the door gently.

92

INT. SOCIETY HEADQUARTERS, LECTURE THEATRE - NIGHT

92

A large gathering of members. The men here are different - academics, lawyers, computer engineers. The Senior Member from Bill's first session speaks. Paul is in the audience, close to the stage. Bill listens, confident and wide-eyed.

SENIOR MEMBER
Now, according to Siiger, the Yeti was part of the pre-Buddhist beliefs of Himalayan peoples. The Lepcha people worshipped a "Glacier Being" as a God of the Hunt. Followers of the Bön faith believed the blood of the "mi rgod", or "wild man", was used in magical rites. Remember - before the films, Arthur, or even Darwin, it was just another animal for these people.

The Senior Member clicks a button and artists' impressions of creatures appear. Bill creates a graph in his notebook - on one side "locations" and on the other "physical attributes".

PAUL

Actually, up to the sixties, belief in the Yeti was common in Bhutan.

A murmur of agreement, then Bill speaks up, grinning.

BILL

And in 1966 a Bhutanese stamp honored the creature. But Christmas cards aren't proof of Santa.

The audience laughs. Paul is caught off guard. People turn to look at Bill and Bill rolls with it naturally.

SENIOR MEMBER

Yes, in the twenty-first century, belief in the being declined dramatically there. The question is when were these people right?

BILL

And how do you prove it wasn't fantasy - a response to a limited understanding of the land? Arthur stresses the need to marry science and anthropology with the Evidence.

As the Senior Member nods and takes over, Paul looks hurt. Another Senior Member looks at Paul, almost laughing. Bill is too caught up in the moment to notice this.

Paul's strong smile returns as he keeps listening. Finally, people stop looking at him, but Paul keeps an eye on Bill, who looks dizzy from the attention now.

93

INT. APARTMENT, LIVING ROOM - NIGHT

93

Bill skulls a coffee and slaps his face, then paces in front of the map of the world with his tablet. He looks confident and focused. A bottle of champagne sits on the table with two glasses. On the other wall, the Evidence plays without sound.

Bill peers at two old texts on the table - a book on botany and "An illustrated guide of P. T. Barnum's 1800s Sideshows and Circuses". He rubs his eyes, struggling to read the small text, then makes a note. He scrubs through the timeline and a visual representation of the chronology of sightings pops up.

Bill smiles and looks at the photo of Arthur on the wall. He calmly closes the books that are open on his table, grinning, then stands in front of the map, looking at it proudly.

BILL

I have it all now.

Bill takes a breath and taps the tablet, selecting the US. The icons outside the US fade away. Bill scrolls through the timeline, from ancient times to the present day. Sighting icons pop up all around the map of the US, like stars in the night, then disappear. Bill smiles.

But once he scrolls past the mid 1800s, the only sighting that remains is the Evidence and two others. Bill selects them and the tags say "verified fake". Bill deletes them, leaving only the Evidence.

Curious, Bill selects "the World", then taps 2015 on the timeline. All the icons fade away, except a few in Australia. Bill zooms into this and sees images and notes on the Yowie.

Bill looks confused. As the doorbell rings, Bill moves the map to the US, selects "all sightings" and "all years", then zooms into the timeline. It shows all indigenous and other sightings (medical, circus, folkloric references etc) stopped over two hundred years before the Evidence. Bill thinks about this and then kicks his table, angry. He walks to the door.

94

INT. APARTMENT, BEDROOM - NIGHT

94

Bill and the Orange Woman are in bed, semi-naked. Spread out on the bed around them are old books from the Archive, and the book list - the titles are all ticked off now. The Orange Woman uses her tablet to flip through Bill's research.

ORANGE WOMAN

Doesn't come up on searches.
Nothing in America except hoaxes,
or the Evidence.

Bill looks at her gravely. Bill turns onto his back.

BILL

Don't look so happy. My approach
was wrong. Waste of fucking time.

He turns away. The Orange Woman keeps thinking.

ORANGE WOMAN

Or it's not where he says. Maybe it
is in Oceania.

She puts her tablet down, then stretches out, restless. Bill's eyes widen.

BILL

He wouldn't lie.

ORANGE WOMAN

I would. To protect what I love.

BILL

He doesn't need to.

The Orange Woman gets up, lights a cigarette and looks outside at the tree mural. Bill remains in his own world.

ORANGE WOMAN

That's so beautiful...

BILL

I moved from the Evidence too soon.
From the verified sightings.

ORANGE WOMAN

Or not. You don't really know.

Bill does not look happy about what she is saying.

95

INT. SOCIETY HEADQUARTERS, PAUL'S OFFICE - DAY

95

Bill watches Paul hold a clenched fist over a flame. Bill holds his tablet - the screen is illuminated.

PAUL

Brings you closer to Bigfoot.

BILL

How so?

PAUL

Remembering his suffering and sorrow, through direct pain. It's an advanced technique.

Paul keeps going, smiling to hide the intense pain. Bill looks on, shocked.

BILL

Must keep you sharp.

PAUL

Better than coffee.

Paul pulls his hand away and stares at Bill. It is very red.

PAUL (CONT'D)

How's the profile map?

Bill looks stressed. Paul laughs knowingly.

PAUL (CONT'D)

You're looking at external materials still.

BILL

I'd already done the work. I just need to know what I got wrong.

Paul isn't convinced - he looks at Bill seriously. Bill deflates, revealing how tired he is.

BILL (CONT'D)

Where was the Encounter? For my work to help the mission, I really need to know.

Paul gets serious, making Bill defensive.

BILL (CONT'D)

Was it outside North America?

Paul looks grave and stands up to Bill.

PAUL

You think Arthur would lie?

BILL

No! Jesus.

Bill looks down. Paul steps back, but remains serious, a sense of anger at having been humiliated by Bill in the talk.

PAUL
This happens when you work alone. I warned you.

BILL
I'm sorry. You're right.

PAUL
Focus on the Society work. Drop the research. It's done your head in.

BILL
I will.

Bill nods, apologetic. They head out of the office.

96 INT. APARTMENT, LIVING ROOM - NIGHT

96

Bill is seated in front of the wall, staring at the map intensely. His eyes dart to the photo of Arthur, like he is being watched. Then he stands and paces. He taps his tablet - the map disappears and the Evidence plays in slow motion.

Bill studies the footage and then hits pause on a wide shot of the landscape. He zooms into a part of the field that shows red berries and weeds. Nothing stands out for Bill. Frustrated, he throws the controller aside and starts mumbling and pacing with his eyes closed.

BILL
You were far from home, heading back... The industrial age was the beginning of the end for you. We lived longer, travelled further.. And kill faster. Pollution... the world got hotter... Less food. Less virgin territory... The death of honeybees, the impact on pollen... Poisoned oils in the trees... You were hungry. You starved. But somewhere, you were able to hide... Your last home. Far from us.

Bill pauses and opens his eyes - looking tired and crazed. He studies the map silently, his eyes darting around the landscape. Then suddenly he breathes, as if gasping.

BILL (CONT'D)
(to himself)
I can do it. I can consider it all.

The Evidence becomes A THREE DIMENSIONAL IMAGE. Bill remains calm, then walks toward the wall and "enters" the image, like the landscape of the video is part of his living room --

97 EXT. WILDERNESS OF THE ENCOUNTER - DAY - CONTINUOUS

97

Bill walks around the wilderness of the Evidence, inspecting the ground, sky, trees, plants, and land in the distance. He he stops and listens to the wind, then looks at a rustling bush - the eyes of local fauna hiding, watching him.

Bill's living room is nearby, part of the landscape. He takes some leaves in his hands, then rubs and smells them.

BILL

Open fields... you are a fast runner... The colours of the trees - you are brown... the temperature... you have thick hair, but not long... and you are vegan, like the strange mammals of that land... Stillness in the air - the animals all fear you. Not even the insects make a sound. You own this land. A land in Asia, protected by the man you saved. You are intelligent. A friend to us and to your world.

Bill looks at the passing birds and the incredible cloud formations in the sky. He looks down - he is standing on weeds with SMALL RED BERRIES. Bill picks some off and studies them, first curiously, and then increasingly bothered.

98 INT. APARTMENT - NIGHT

98

Bill looks through several OLD BOTANY BOOKS from the Archive (seen earlier) - all tagged with post-its now. Bill locates a color drawing of a weed with red berry flowers. He scans the page - it says "only found in North America."

Bill compares the photo in the book to the paused image of the berries on the wall. Then he looks it up online, on his tablet, and finds page after page of photos, most with the words "Location - North America" nearby. Bill shoves the book away, looking confused. He laughs and leaves his apartment.

99 INT. BAR - NIGHT

99

Bill at a bar drinking, empty glasses in front of him. He sees TWO MALE FRIENDS drinking together, looking at each other with a silent understanding. Bill looks away, bitter.

BILL

I'm tired. It's too much work.

100 INT. INTERNAL IMAGE - INSERT - CONTINUOUS

100

An internal image - the beautiful weeds and red berries. First from the Evidence, then the book, and then in Bill's hand as he inspects them while in the Evidence location.

101 INT. BAR - NIGHT - CONTINUOUS

101

Bill looks serious and deeply worried.

BILL

But it's all okay.

He drinks and looks around. The people in the bar are all happy, and some are looking back at Bill. The Orange Woman is next to Bill, looking at her watch and tired.

ORANGE WOMAN

What's wrong?

BILL

Nothing. I'm good. Great.

ORANGE WOMAN

Then let's go. I've work to do with the books before you return them--

BILL

Fuck your work!

Bill's voice is powerful - people freeze. He stands up, almost tripping, with a mean look in his eye. The Orange Woman tries to pull Bill away, but Bill bumps into a MAN (44), who shoves him. Bill slams his face into the bar.

BILL (CONT'D)

No touch!

The Barman goes for Bill with a baseball bat. Bill dodges it, then disarms and floors the Barman with his elbow.

ORANGE WOMAN

Animals... All of you.

The Orange Woman leaves, disgusted. People step away from Bill. Bill follows the Orange Woman out.

102 INT. APARTMENT, LIVING ROOM - NIGHT

102

Bill's apartment is now like a terror cell safe-house - research and maps everywhere, a total mess. The Orange Woman is smoking by the window, too worried to notice the couple fucking under the mural. A packed bag is next to her. She looks at Bill with deep concern. Bill talks to an image of the Proto-Bigfoot, as it spins in space slowly.

BILL

In all the sighting locations, and in the folkloric evidence. In all recorded sightings. Even in decline - the same pattern. From this we see where he might be alive... and where he died out.

Bill moves, speaking to the photo of Arthur. This saddens the Orange Woman. She puts out her cigarette.

BILL (CONT'D)

None of what I found supports his story. Only his Evidence. It has to be in the Antipodes. But the berries means North America! Like he said. Is he lying or am I wrong?

The Orange Woman leaves with her tablet and her pile of research. Bill does not notice.

BILL (CONT'D)

But it can't be fake. So how could it be Bigfoot? Unless he lived for 200 years. And if he did, how can he be a mammal, related to us?

(MORE)

BILL (CONT'D)
Or if the video is fake - why? Why
lie? Why... God.

Bill's grabs his head and collapses, his body shaking. His face presses against the floor, but his eyes remain slightly open. BILL's POV: the image of the Proto-Bigfoot on the wall becomes fragmented and distorted, like a cubist painting.

FADE TO BLACK.

103 INT. APARTMENT - DAY

103

Paul hugs Bill, scanning the apartment. He looks shocked at the sight of the maps, research, and printed photos from the Evidence with notes on them, like "Papua? Antipodes?" Bill pushes out of the embrace and sits on the sofa, fragile.

PAUL
But it is our world. Look at the
details: it's real. As true as a
recording of us now. I...

Bill points to all the ancient books strewn across the floor.

BILL
(saddened)
How can I ignore proof?

Paul keeps calm, but is clearly upset by what Bill says.

PAUL
The video is proof. Your research
and books are opinion. Don't you
believe Bigfoot is real?

BILL
I do! And the wisdom of Arthur. I
know he's right about us. But the
Encounter... How can it be true?

Paul shakes his head at Bill, then looks at him with clear, resolute eyes. Paul sees the pain and confusion in Bill's eyes and backs off. He looks away and thinks to himself.

PAUL
Okay. We'll bring it up at a
meeting. You'll feel better.

BILL
They'll laugh at me.

PAUL
No they won't!

Bill looks reassured by Paul's firmness. Paul is relieved. He exhales and looks around at the books and maps, horrified.

PAUL (CONT'D)
What's been happening here?...

104 INT. SOCIETY HEADQUARTERS, MAIN HALL - DAY 104

Bill walks through the hall, acknowledged by members and staff, but fragile. The men look happy, relaxed. The Uptight Newbie is in a suit now, pontificating to newbies with a blue card in his hand. He does not see Bill now. Then Bill sees a Bono-looking artist flanked by two bodyguards being given a tour by a Senior Member. The members look on with pride.

Bill looks away, but the Bigfoot imagery on the walls overwhelms him, turning into a collage of fragments. Finally, Bill gets to a meeting door, where Paul appears with a reassuring smile.

105 INT. SOCIETY HEADQUARTERS, MEETING ROOM - NIGHT 105

Bill in a session with Paul and twenty others. The men are standing in a human chain with interlocked arms, like in a Greek dance. Their eyes are closed, as they meditate intensely. They take steps to the left, together, in rhythm.

SENIOR MEMBER
Visualise the roads of this perfect
world. The houses. The streets
filled with children and trees.

Bill opens his eyes - the men around him are in a deep trance. Bill walks out, as if it's no use. Paul follows.

106 INT. SOCIETY HEADQUARTERS, BATHROOM - NIGHT 106

Paul enters the bathroom and finds Bill throwing up. He turns back to Paul and looks desperate.

BILL
I need it to make sense. Where was
it?!

PAUL
I don't know. I don't want to know!

Bill is shocked, speechless. He leans back, spent.

PAUL (CONT'D)
Think about the love in there, what
you give up if... Just stop.

BILL
Where it is and what it is, are
connected...

PAUL
You think you're wiser than Arthur?

Bill shakes his head.

PAUL (CONT'D)
And can you be sure that there is
no Bigfoot? Can you prove that?

Bill looks even more lost now by Paul's logic.

BILL
 How can I follow what I can't
 believe is true. Especially
 something that asks us to be blind.
 It's the worst crime. That's
 something Arthur said, you know.

Paul steps back and looks at Bill, defeated.

BILL (CONT'D)
 Why would he do that to us?

Bill looks at Paul like he is in pain, suffering. Then Paul stands, determined and resolved. He pulls Bill to his feet.

107 INT. PAUL'S CAR - NIGHT

107

Paul drives Bill home. Bill looks unstable, morose. Paul looks at him with sympathetic concern. He makes a turn and stops outside a bar, where TWO GUARDS stand outside.

Paul leaves the car and walks into the bar. Bill waits, nervously, unsure of what is happening. He notices Paul's key-ring on his car keys is a Society Defence League badge.

Moments later, Paul appears at the entrance to the bar with Arthur beside him. Arthur looks toward the car and then sees Bill. He stares at him intensely. Bill sits up, wide-eyed. They look at each other for a moment, then Arthur nods at Bill, reassuringly. Bill's eyes widen further and he becomes energised and speechless. Paul watches carefully, then Arthur turns to him and they exchange words. Bill cannot hear what is said, but Arthur looks serious as he listens and nods.

Arthur walks back into the bar and Paul returns to the car. Paul looks at Bill with compassion. Bill looks shaken.

BILL
 You did this for me?

Paul nods, but has a sad expression as he drives off.

108 INT. PAUL'S CAR - NIGHT

108

Paul drops Bill off outside his building. Traffic tears past.

BILL
 You're right. This is enough.

Paul says nothing, but gives Bill a soft look. Bill grabs Paul's arm the way Paul first grabbed Bill's at their meeting outside the Headquarters. Then Paul drives off.

109 INT. COLONIAL SAILING SHIP, LOWER DECKS - DAY - DREAM

109

An old, large English sailing boat at sea. The CAPTAIN (35) walks past caged prisoners and animals, finally reaching the last holding cell. In a dark corner is a massive figure - a Bigfoot in chains, looking scared and weak. The Captain seems fearful, then remorseful. The Bigfoot looks at him, giving him a comforting smile before turning away.

It has human eyes. The Captain is shocked - he steps back, in fear, then looks around, as if trying to make sense of this.

110 EXT. WILD COASTLINE - LAST LIGHT 110

The Bigfoot runs out from the water to the dense treeline. The Captain watches from a rowboat, holding shackles. He has Bill's tired eyes, but looks relieved and happy. The rowers look pale and terrified, glancing back at the Bigfoot as they row as hard to get back to the boat.

BILL (V.O.)
It's true. The books could be lying. Not Arthur. And for the last 200 years or so, maybe Bigfoot hid really well. Survived amongst us.

The Captain watches the Bigfoot disappear into the trees. He turns and sees the crew gathered on deck, speechless and fearful as they look on. But it is a glorious day - the Captain breathes in deeply and smiles with pride.

111 INT. APARTMENT, BEDROOM - NIGHT 111

Bill in bed, calm, his eyes open as he talks to a photo of Arthur. The same look of hope and pride is on his face as the Captain. He is reading Arthur's Philosophies.

BILL
I would have protected him, even back then. I see it now.

Bill closes his eyes to sleep, content.

112 INT. APARTMENT, BEDROOM - DAY 112

Bill wakes up, the sun's rays hitting his face. He looks out his bedroom window and sees the tree on the mural outside in more detail - more intricate and greener, almost alive.

113 INT. SUBWAY - DAY 113

Bill stands in a crowd of commuters, a relaxed smile on his face. A MAN AND WOMAN make eye contact with Bill and smile warmly. Bill reciprocates.

Then a MAN enters the train wearing a very realistic Bigfoot outfit. People look on, surprised. A COMMUTER looks at Bill, sharing the look of surprise. Around the Bigfoot's neck is a sign that says "NYU Open Day - All Welcome".

Bill looks the Bigfoot in the eye - too real to be someone in a suit - like it is a real Bigfoot. But it is hard to tell if this is reality, or Bill's fantasy. The train stops and Bill gets out, bumping the Bigfoot by accident on the way out.

BILL
Forgive me.

Bill keeps walking, looking back at the train. The Bigfoot looks at Bill as the train pulls away.

114 INT. ARCHIVE, ENTRANCE - DAY 114

Bill walks down the corridor to the Archive entrance. He hears people inside the Archive, so he stops and peers inside. Bill sees A POLICEMAN with the Security Guard, searching his desk. Bill pulls back, pauses, then looks again - they look angry and very serious.

115 INT. LIBRARY LIFT - DAY 115

Bill enters the lift and closes the door calmly and quietly.

116 EXT. STREET - DAY 116

Bill walks down the street. He dials a number on his phone, looking over his shoulder and around nervously.

BILL
Paul. Something's up at work. It'll
affect my research for the moment.
I won't be going back. Call when
you get this please. Taxi!

Bill jumps into a cab.

117 INT. APARTMENT - DAY 117

Bill opens his apartment door. As he enters, he sees his apartment is bare - he has been robbed. Shocked, he hardly moves. Then his phone rings. He sees it's Paul and answers.

BILL
It's gone. Everything... The
Archive - they took the books I sto-
- borrowed. Send security, I can't
call the cops. No, I'll come there-

PAUL
Did they take all the books?

BILL
Everything! The research - the
originals, the copies! All of it!

PAUL
Good.

Pause.

BILL
Sorry?

Bill pauses.

PAUL
You're out, Bill.

BILL
Out? What...

PAUL
Don't come back to us. Not ever.

BILL
This is a joke? Paul, this isn't-

PAUL
A motion was passed yesterday. Now
you stay away.

BILL
You can't do this! Arthur -

PAUL
Arthur wants this. We all do.

Pause.

BILL
Wait, wait, wait. I've lost my job,
the cops were there, now I'm
robbed. It's a set up. I'll come -

Paul hangs up. Bill looks pale, he can hardly breathe. He puts his bag down and looks around, confused. His hands begin to shake. Outside, the laughter of the teenagers echoes through the street. Bill cannot move.

118 EXT. STREET - SUNSET 118

The sun is setting. Bill walks against the crowd, past a line of loud SPRUIKERS trying to drag people into their shops - to drink coffee, eat steak, try on t-shirts, or have bacterial testing. Noise, lights and total chaos all around Bill.

119 INT. SUBWAY - NIGHT 119

On the subway, Bill is anxious and on edge, sweating. He turns from the crush of commuters. As the train enters a station, a Homeless Man taps Bill's shoulder.

HOMELESS MAN
Sorry to bother you, but -

BILL
Get away, you animal!

Bill crushes the Homeless Man's hand, then runs off, leaving him in pain.

120 EXT. BUILDING ROOFTOPS - NIGHT 120

Bill walks along the roof tops of the buildings, finally reaching the Society Headquarters. He sees senior members getting out of limos, entering the building. Anger and determination in Bill's eyes - but then Bill sees a crowd gather around Arthur as he appears. A celebration.

Bill looks on, bitterly, then he sees the men like him, shaking hands and smiling, with a sense of relief. Bill softens at the sight of this, then he looks at the city - the lights, the explosions, the sadness. He buries his head in his hands, then looks up, as if it is all pointless.

121 EXT. SOCIETY HEADQUARTERS, BACK ALLEY - NIGHT

121

Bill drops from a fire escape at the back of the Headquarters and walks toward the street. But then Bill is set upon by the Uptight Newbie, the Confused Newbie and the Odd Man. Paul looks on from the door, expressionless.

The Confused Newbie throws two punches at Bill. Bill blocks the strikes and hits him in the face. Then Bill is taken out by a leg sweep by the Odd Man. The Uptight Newbie circles, rolling up his sleeves, waiting to hit Bill.

UPTIGHT NEWBIE

Hold him!

BILL

Please, Paul! Stop them!

Paul watches, but does not move. The Uptight Newbie, full of pent up rage, delivers two strange punches to Bill's chest. The Confused Newbie does the same. Bill collapses.

BILL (CONT'D)

(struggling, to Paul)

What did I do?!

UPTIGHT NEWBIE

Loser! Thief!

ODD MAN

Don't come back!

Odd Man kicks Bill in the head. The Uptight Newbie puts on leather gloves and pulls out a knife. He goes to stab Bill.

PAUL

Stop. He's already dead.

The men glare at Bill before returning to the building. From the door, Paul watches Bill as he struggles to breath.

PAUL (CONT'D)

I tried to guide you. You didn't need proof!

Paul sounds hurt and looks deeply disappointed. Then his expressionless mask returns and he closes the door. Bill is in the fetal position on the ground, struggling to breathe.

122 EXT/INT. LOUNGE ROOM - NIGHT

122

Bill limps to his apartment door. He opens the various locks, but drops his keys. He painfully picks them up, then enters.

123 INT. APARTMENT - NIGHT

123

Bill alone in his apartment, surrounded by just some clothes, books and his tablet. It's a sad sight. As he stands motionless, Bill sees his old work shoes - a pair of worn out loafers. A pause, then Bill races toward the main wall, ramming it with his head. He collapses.

124 INT. APARTMENT - NIGHT

124

Bill wakes up. The city rages outside, spot lights shine images of Bigfoot onto low lying clouds. Bill looks at his phone, then around his apartment - a mess. He notices his original Society bag in the trash with a few books. A photo of Arthur is on the floor. Bill speaks to it.

BILL

A misunderstanding. You will call.

Bill looks at his phone again. Silence. He leans back and places his hand against his bruised ribs, closing his eyes.

125 INT. APARTMENT, LOUNGE ROOM - NIGHT

125

Bill paces around like an addict coming off drugs. He scratches at this skin and winces, as if in pain.

BILL

It will be clearer.

Bill stares at the phone, holding his tablet like a security blanket as it plays the Evidence. Bill watches it.

BILL (CONT'D)

So real. So perfect. Too real.

Bill smiles, hopeful for a moment, then looks bitter.

126 INT. APARTMENT, LOUNGE ROOM - NIGHT

126

Bill watches the teenagers outside his apartment having sex like animals - laughing, grunting, moaning, in gorilla suits.

BILL

(to the teenagers)

But I did explain it. I researched.
And I stole - for you.

Bill looks at the teenagers longingly, drinking. He notices new images of Bigfoot on the walls of the building across from him: enormous ads for hair removal featuring Bigfoot. Bill stares at the red eyes of the Bigfoot.

BILL (CONT'D)

But you, the beast, you only value
worship. And he is your messenger.
But can he really protect you?

Bill looks at the phone again, then leans out of the window.

BILL (CONT'D)

You hear that, you animals!?

TEENAGERS

Get fucked!

The teenagers laugh, as they keep having sex. Enraged, Bill smashes the remaining furniture in his apartment. He gathers the largest piece and throws it at the teenagers. It hits the young guy on the head. He yelps, then buckles over.

GIRL

Brett!

(Then to Bill)

You fucker!

Enraged and panting like a beast, Bill smiles, satisfied.

127 INT. APARTMENT, BEDROOM - NIGHT

127

Bill in bed, looks at a map of Australia on his tablet, a focused look on his face. He taps the south-east of Australia, under an icon tagged "Yowie". Then he taps again and pulls up a travel site. In a few clicks, he completes the purchase of a ticket to Melbourne on Antipodes Airways.

128 INT. APARTMENT - SUNRISE

128

Soon after, Bill is pacing, drinking the champagne. Then he grabs the phone and dials.

BILL

Arthur Small, please.

OPERATOR (V.O.)

Arthur isn't available at the moment. May I take a message?

Bill smiles, as if waiting for this reply.

BILL

Yes, tell him it's Bill and I am coming to kill him. To cut his head off. And that I will fulfil the mission, because he can't.

Bill is on fire, full of rage. Pause.

OPERATOR (V.O.)

I'll pass that on. Now, if you could just give me your name-

Bill hangs up, then pulls out the brochures from his original Society bag. He sorts through the tours in Asia, America and Russia and then finds the Australian Yowie Tours brochure.

129 INT. APARTMENT, LIVING ROOM - NIGHT

129

Bill does sit ups, focused, driven and red faced. He stands and goes to his window, naked. Outside, the city is concrete, lights and chaos. A spot light flashes across the building, filling the apartment with light as we CUT TO:

130 INT. AIRPLANE - NIGHT

130

Bill on a flight. The faces around him are illuminated by media screens, as passengers watch movies in the dark. Bill looks at a photo of Arthur on his tablet as he falls asleep.

SHANE (CONT'D)

I make sure we only go where we're allowed. And get home without being eaten alive.

Shane pauses, then grins. The group smiles, relieving the tension, then listens reverentially, like Society members with Arthur. Bill smirks then casually turns on his tablet - it says "Accessing Satellite..." as a map appears and fills with detail. Some areas stay blank, labelled "Unavailable".

SHANE (CONT'D)

The tour's three days in exposed territory, inaccessible by car. Phones won't work. This is magnetic rock, so forget compasses too.

Geoff, puzzled and worried, turns to Dan and Rick. Dan shrugs, while Rick puts his phone away, defeated. Bill angles away from them all and taps the tablet on the icon over the group's location - a Yowie face. The map zooms in and reveals a rocky, high-peaked mountain. Shane notices Bill.

SHANE (CONT'D)

Some of you came prepared? So you know the maps are all incomplete. Staying alive here means site recognition, focus, listening to the land. Its laws and customs. That's the only map that counts.

Bill taps the map and a meteorological overlay appears, showing a light swirl of cloud north of the Sacred Mountain.

SHANE (CONT'D)

If it gets dangerous, or you get tired, or if you stop listening to me, I'll be taking you back.

Bill nods as he puts the tablet away. Then A DOG appears, trotting through the group, inspecting them. They smile at the dog, but it takes an interest in Bill above the others.

SHANE (CONT'D)

But follow my lead, we'll be fine.

Shane sees everyone's attention is on the dog and Bill, who is smiling, rubbing the dog's ears.

SHANE (CONT'D)

Fifteen minutes.

Shane walks over to the dog.

SHANE (CONT'D)

Josh - get!

Shane slaps the dog's face, pushing it away from Bill.

SHANE (CONT'D)

Bad if he connects to strangers.

The dog runs off, then Shane walks away. The others prepare their bags. Geoff looks anxious and notices Bill's focus.

RICK

I just know we'll find something!

Bill hears Rick's American accent and turns. Rick looks at Bill and smiles warmly as he puts on his bag.

GEOFF
Aren't you going to get ready?

Bill ignores Geoff, studying Rick. Then he sees the dog in the distance, watching him. Bill refocuses, grabs his bag, and heads off.

133 EXT. FOREST - DAY

133

Shane leads the group along a natural path at the edge of the forest. The group takes in the beauty. Bill keeps an eye on Rick. Geoff moves toward Shane, looking at the sky.

GEOFF
Amazing...

Shane grins at Geoff. The group looks up at a flock of birds flying against a long trail of mother-of-pearl clouds. Rick looks at his phone again. Bill moves to take a closer look.

SHANE
Late tomorrow morning we'll enter sacred land. Then, by tomorrow evening, we'll reach the base of the Mountain. We spend a day there, then head to the collection point.

GEOFF
Is it difficult to climb?

Bill sees that Rick's phone looks normal, then studies his shoes and bag - all normal. They smile at each other.

SHANE
Dunno. Never done it.

GEOFF
Too dangerous?

SHANE
Not an elder. Peak's off limits.

DAN
So... we won't be going.

KOW
No go to mountain?

SHANE
Sure you will. Relax.

RICK
Does Yowie mean Bigfoot?

Shane hesitates, then answers.

SHANE
The Yowie's feet are the right size for the rest of him.

The others grin, but Shane is serious. Bill stops himself from saying anything, but smiles. Geoff walks near-by and looks ahead, too nervous to speak again. Kow is next to him. The group walks at a good pace as they enter the forest.

134 EXT. FOREST, RIVERBANK - DAY

134

Later, the group walks along a river flanked by majestic trees. Birds dart around tree tops, sunbeams break through the tree canopy. The group listens to Rick speaking.

RICK

...And, you know, I love the films.
All of them. If they weren't great,
why do people love 'em so much?

Polite laughter. Rick giggles too, but looks defiant. Geoff and Kow look at Rick sympathetically, but Bill looks bothered by Rick's Southern accent. Then he sees Dan and Lydia shaking their heads smugly, as Geoff approaches Sarah nervously.

GEOFF

It's great, eh?

Sarah cannot speak, focused on the trees. Geoff looks disappointed and fades away. Then Shane turns to her.

SHANE

Where you from?

SARAH

Um, Perth. Just finished uni. Eco.

RICK

Ecology. Great.

SARAH

Eco... nomics. This is my world
tour. India's next, then Burma.
Yeah. I'm Sarah.

The others smile. Sarah looks at Lydia, but she is expressionless, smoking.

LYDIA

Lydia. I am from Bologna. This trip
is research. Sulla semiologia dei
miti - the semiology of myths. The
Bigfoot is a religion. So this
landscape is like a primary text.

Bill mulls this over and wants to respond, but stops himself when he sees the others nod politely. Lydia turns to Bill.

LYDIA (CONT'D)

And you - the other American. You
follow this myth like it is real?

The others look at Bill and he freezes, caught off guard.

BILL

Well, it's an interesting story...
I... Jesus. I'm... not sure...

A painful silence. Lydia intervenes.

LYDIA
Motivation is deeply private.

The others nod. Bill looks relieved, he smiles at Lydia. She stares back at him, smoking. Rick nods at Bill, as if in support. Bill notices a goofy Bigfoot badge on his bag - he thinks about this, then shakes his head.

The group walks on, dwarfed by the ancient trees. Bill looks confident and calm again.

135 EXT. MOUNTAIN SIDE, EDGE OF WILDERNESS - DAY 135

The group exits the forest, arriving at the mountain's edge. They face a magnificent view: endless wilderness, peppered with strange rock structures, two smaller mountains and then, on the horizon, the Sacred Mountain.

GEOFF
(almost terrified)
It goes on and on...

They stand in awe, close to each other, absorbing the beauty and scale of the landscape. Geoff, Rick and Lydia drop their bags. Kow takes photos. Shane points to the Sacred Mountain.

SHANE
It's had a few names since
Europeans got here.

DAN
What do your people call it?

SHANE
We don't share the real name.
Yowie's Nest or Sacred Mountain for
you lot.

LYDIA
Aren't there other sacred
mountains?

SHANE
Sure, but everything here starts
there.

Shane points to stretches of forest and folds in the land that fan out from the mountain. Rick and Geoff take photos.

GEOFF
Like a lava flow.

DAN
Or a flower.

SHANE
To get there, we cross those two
peaks, a river and serious terrain.

RICK
It's pretty.

SHANE

It's no postcard from the ground.

Bill holds up his tablet. The screen shows a perfect, real-time image of the landscape. Tags appear on the mountains and sites on screen, except for two mountains in front of him. Bill points to one of them.

BILL

And that one there...?

SHANE

Singing Mountain.

Bill adds the tag "Singing Mountain". He taps the Sacred Mountain on the screen and a path appears from their location to the mountain, like a snake through the landscape, over the mountains in view. Bill points to them, very focused still.

BILL

What are they for you?

SHANE

The Sisters. Meeting points.
They're where I got this.

Shane shows Bill a scar on his arm. Bill stops punching information into his tablet and looks at Shane's arm.

GEOFF

(solemnly)

Is that from an initiation?

KOW

Or fight?

Shane looks at Geoff seriously.

SHANE

Nah - 'fell down one of them.

They laugh. Bill returns to his typing, focused and serious.

SHANE (CONT'D)

These are my initiation scars.

Bill looks up again. Shane shows off a row of deep scars on his other arm. The group looks on, silent. Bill nods, like Shane has passed a test. Kow takes a photo of the landscape.

SHANE (CONT'D)

Take your photos now. No cameras or
photos once we're there.

Lydia watches Bill work on his tablet. When Bill looks up, he sees Kow watching him, impressed, and Geoff looking anxious. Shane notices the attention around Bill and his tablet.

GEOFF

Should I have brought mine too?

Shane laughs and shakes his head, walking on. Bill shrugs at Geoff, then puts the tablet away. Geoff looks worried. Bill steps away politely and smiles at Rick.

He looks at Shane, then at the distant Sacred Mountain - the land looks fertile and welcoming. Bill looks determined.

136 EXT. MOUNTAIN SIDE, RIDGE - DAY

136

The group walks down a ridge, all close to Shane, with Bill walking near the front. There is a sense of energy about the group as they cross the dense, green bushland. Bushes shake gently in the wind, as if showing off their colourful fruit. Birds sing. They are inside Eden.

GEOFF

It's like we're the first people to walk here.

SARAH

The air's so pure. This place is untouched.

The others murmur in agreement, but Shane shakes his head. The group waits for his response.

SHANE

Forty thousand years of culture, tradition and knowledge. Touching doesn't have to mean destroying.

Bill sees that Shane manages to get them all thinking, even Lydia and Dan. Bill looks impressed.

GEOFF

Are the locals into the Bigfoot, like city folk? I mean, Yowie...

SHANE

This is home. The rest is your business.

Geoff looks sorry he asked. Sarah looks at him, then away.

SHANE (CONT'D)

Let's pick it up.

Bill watches Shane as he speeds up - broad shoulders, focused firmly on the world around him. Bill checks the time, then relaxes as he sees the group keep up with Shane. Shane looks around, confident as they descend further into the valley.

137 EXT. VALLEY - DAY

137

The group walks lower in the valley now, along a rocky, uneven path. It is beautiful and enclosed, with a creek at its base surrounded by glistening moss. Shane maintains a solid pace. Bill keeps up, but the others have to apply themselves and are more spread out now.

Bill notes details of the plants and trees they pass, building a visual trail for himself. Kow and Geoff watch where Bill and Shane place their feet and copy them, trying not to trip. Bill notices and smiles. Dan tries to skip ahead but almost falls. He regains his balance and grins.

Bill, Sarah and Dan laugh. There is a sense of focus in the group. They keep going, panting, but looking positive.

138

EXT. VALLEY - DAY

138

Soon after, the path narrows as the valley curves around, forcing the group against a wall of moss as they walk. Sarah goes to touch it, but slips. Shane grabs her to keep her up.

SHANE

Hold onto the moss. If you slip,
don't grab anyone near you.

Then Kow loses balance. Bill places his hand on his shoulder to help him. Kow smiles, grateful. Shane notices - he nods at Bill respectfully.

DAN

A break could be good.

LYDIA

I must write also.

DAN

An hour would be good.

Bill looks stern and glances at Shane. Everyone except Bill looks tired.

GEOFF

It's like we're racing.

Shane looks at the group: their shoes are wet, except for Kow and Bill's - who wear army boots. Then he looks ahead.

SHANE

This stream... When the rains come,
it becomes a river, then it floods.
You want to stick around for that?

KOW

No.

GEOFF

It's going to rain?

Shane looks to the sky. They all wait for his response.

SHANE

Always possible.

Geoff shakes his head. Lydia shrugs, conceding. Bill smiles at her politely, as the group reaches a river. Rick studies the water, anxious as it gets wilder. Lydia watches Sarah move next to Shane. Bill sees the group dynamics unfolding and smiles. In the distance, he sees the dog again.

BILL

(to himself)

Good dog.

We see the dog has a dead rodent in its mouth, but it's too far for Bill to notice before it disappears into bushland.

The group walks up the other side of the valley, toward the first peak, under hard afternoon sun. Bill, Dan, Sarah and Lydia are near Shane. Bill turns to see Rick taking photos. Kow and Geoff trail, drinking from their flasks as they walk - tired. Bill drops back, approaching Geoff and Kow.

GEOFF
(dismissively)
If we're behind, he'll say.

BILL
Maybe. But he's taking us somewhere
sacred, not even on maps.

Kow sees the determination in Bill's eyes. He tightens his bag straps and speeds up. Geoff looks to the ground, tired. Bill looks at Geoff openly, sincerely.

BILL (CONT'D)
It's his home and he wants to share
it. Not keeping up disrespects him.
We just need to get there before
the rain. You can do it.

Bill gives Geoff and Kow a bottle of water each. Geoff and Kow smile, then speed up, moving closer to the others. Shane watches this, then looks away, expressionless.

Bill walks toward the front. He checks his map - they are a little behind schedule. Lydia drinks from her flask.

SHANE
Conserve your water. Drink too much
and you'll cramp.

They all stop drinking, but Kow still looks thirsty.

BILL
Wet a towel and suck on it.

Kow tries this - his eyes widen and he smiles. Geoff notices Bill's tablet in his hands - the map is still on.

GEOFF
You could get there on your own.

BILL
Not later. Nobody's mapped it from
the ground. Only Shane's people
know the trails.

GEOFF
Maybe he'll fill in the gaps for
you. He seems nice.

Bill smiles, and doesn't notice Shane watching him carefully. Then Bill looks at the Sacred Mountain, in view again. The surrounding clouds have not changed. Bill looks content.

The group walks up an even steeper path. They look expectantly at Geoff, who looks nervous. Shane looks ahead, as if not following the conversation. Bill looks relaxed. Kow sucks on his wet towel. Sarah notices, curious.

GEOFF

That video - a lot of smart people said it was real. Scientists. It scared the shit out of me!

RICK

Me too.

GEOFF

My doctor said it made me think monsters exist. Now even those films scare me. And here, imagine what it'd do to us, if...

RICK

It'd see us as a threat.

Geoff trembles slightly, but Rick is oblivious to this. Then Sarah slips and Bill grabs her arm, keeping her up.

BILL

It'd avoid us. We're too many.

RICK

But we're in its home.

DAN

It can't attack - it's not real.

Dan chuckles to himself. Lydia grins and nods. Bill sees their smugness - his nostrils flare. Geoff looks embarrassed, wilts. Bill notices Shane shaking his head at Dan's comment.

GEOFF

Why be here if it's all pretend?

DAN

Because it's insane - hunting something that doesn't exist? I want to understand it. That video and what happened after... The films. People are stupid. I'm researching a novel about it.

Bill looks at the others, as if this is a bizarre comment, but they look impressed by the mention of a novel. Shane keeps looking ahead. Kow looks at Dan seriously.

KOW

I see all Bigfoot sightings land. This is last one. My ex-wife talk like you, but it's not crazy. It is just an animal. Maybe alive. Yes.

RICK

And there ain't any proof the Yowie Bigfoot don't exist, right?

Rick nods respect at Kow. Bill looks strengthened by Rick and Kow's stand. He sees Dan, Lydia and Sarah's scepticism as they push their way up the steep path. He can't hold back.

BILL

Why can't the locals be right? A species we thought extinct, but isn't? And it's not called a Yowie, really. It's the "Yara-ma-yha-who" here. "Yowie" is slang for orangutan, in Victorian English.

Bill sees he has the attention of the group.

BILL (CONT'D)

Maybe whoever came up with "Yowie" was trying to make sense of what they saw. People did the same in America, with the Bigfoot.

RICK

You went to university for this?

Bill sees the others are interested now.

DAN

(serious now)

Or maybe it's made up. Nothing to do with Bigfoots or other... creatures.

Bill can't tell if Dan is being sarcastic.

BILL

Well even local stories make it sound like it had the upper body of a orangutan. Right, Shane?

Shane has an indifferent look. He doesn't even turn to Bill.

SHANE

I don't know anything about that.

Shane points into the distance - changing the subject.

SHANE (CONT'D)

That's the Lost Brother. See the back of a giant in the ground? Punishment for turning his back on his brother, the moon.

SARAH

I see it...

Bill looks unsettled as the group tunes him out, hooked on Shane's words. As Shane continues, Bill retreats, moving next to Kow, nodding politely at him. He looks at his watch.

BILL

On time.

Kow nods and smiles. Bill watches Shane suspiciously as he grins and charms those around him.

141 EXT. WILDERNESS - SUNSET

141

The light changes colour as the sun begins to set, bathing the land in a red hue. The group walks along a trail, like ants to a nest, crossing a small hill. The first of the smaller mountains is ahead of them in the distance.

142 EXT. MOUNTAIN SIDE, RAVINE - SUNSET

142

Traces of mist and fading light. The group reaches a ravine and struggles across terrain that is rockier, wilder and uneven. The view is obscured by hills and trees on all sides.

They are tired, spread out and walking sloppily. Even Shane is distracted, talking to Lydia and Rick. Bill scowls. He stops and checks his tablet map - a yellow dot labeled "Target Location" trails a red dot labeled "Current Location". They are behind schedule. Bill looks anxious.

Geoff sides up to Bill, tired. He glances at the tablet as Bill scrolls through the map, following the river and an arrow that indicates the "ideal path" in red.

GEOFF

What's it say? We're good?

Bill ignores Geoff and looks at Shane laugh and charm Sarah. Geoff looks hurt. Bill realises and softens.

BILL

We need to get moving.

Bill walks to Shane and the others. Geoff hesitates, then follows. When they reach the front, Shane does not look at them. Bill goes to speak, but Geoff slips. Bill helps him.

GEOFF

Didn't bring the right shoes...

Kow gets next to Geoff, sipping his water. They smile at each other - a team now. Bill tunes into what Dan is saying.

DAN

...And I heard the land near the mountain is rockier than this. Joke, right?

SHANE

Colder too. Higher up.

LYDIA

My clothes are not for deep winter cold.

Shane grins. Bill too.

RICK

Let's stick to the flatlands.

SHANE

(laughing)

There aren't any from here.

Dan looks away. Bill laughs. Sarah smiles awkwardly. Then Shane stares at Lydia and Sarah.

SHANE (CONT'D)
You were told - bring hiking gear.

Lydia looks away, upset. Shane glances at Bill, who looks satisfied, while the others look around awkwardly.

SHANE (CONT'D)
A basic search about the place
would have told you what to expect.
Or what real hiking gear is...

Lydia and Dan look embarrassed, while the group struggles with each step. Looking at them, Shane softens slightly, but then looks away and walks faster. Bill looks happy about this, which Shane notices. He frowns to himself. Bill gets close to Lydia and gives her an encouraging smile.

BILL
We will get there.

Lydia, struggling, looks away from Bill and pushes on.

143 EXT. MOUNTAIN SIDE, RAVINE - SUNSET

143

The group continues, the ravine well behind them now. They walk together, but slowly. Bill sees how tired they are. He looks to the Sacred Mountain - the clouds are thicker, darker. Dan sees the concern on Bill's face and looks away.

SARAH
(panting)
A rest... now... would help... us.

Shane does not respond. Sarah almost slips as she waits for a response from Shane. Bill rolls his eyes.

BILL
We're on schedule. Be positive. No
quitting. We--

Dan stops to get a rock out of his shoe. Then Lydia stops, planting herself nearby and stretching her feet, sighing. Then they all stop.

Shane looks around, then at the sky and at the condition of the group. Bill holds his breath. Then Shane keeps walking. Bill looks encouraged and follows, but the others don't move.

Lydia looks down at her feet, like she is in pain. Shane sees their resentment, then Bill's smugness - as if expecting they will continue. Shane stops and puts his bag down.

SHANE
Okay... If you lot can't handle it,
there's an alternative route. It
won't take us to the mountain, but
we'll still see it, nice and clear.

The group perks up, Lydia and Rick smiling. Shane notices and looks happier, if disappointed. Bill's eyes widen and he goes to say something, but Shane keeps going.

SHANE (CONT'D)
 There's a waterfall and warm
 springs too.

The group goes quiet, looking enthused. Bill looks alarmed.

LYDIA
 This is reasonable.

BILL
 Wait-

DAN
 How big's the waterfall?!

SARAH
 How warm are the springs?

BILL
 We should do what we said.

DAN
 We can do what we like.

KOW
 But first we see Yowie.

BILL
 Yes. We shouldn't quit.

Bill looks at Dan, serious and sincere. Dan looks worried.

SHANE
 Lets see how we go.

The group walks off, but Bill struggles to refocus. He looks for the Sacred Mountain, but it's obscured by surrounding trees. Then he pulls out his tablet, but pays no attention to it, too confused. Geoff sees Bill lose it and looks anxious.

GEOFF
 We should go...

Up ahead, Shane is surrounded by the group, laughing and nodding as he points things out close-by. Bill puts the tablet away and starts walking, trying to see Shane, but the sun is in his eyes. For a moment, he sees Arthur silhouetted.

144 EXT. MOUNTAIN SIDE, RAVINE - DUSK

144

Bill walks with his head down, in intense thought. Sarah, Dan and Lydia surround Shane, laughing, taking in Shane's stories. Rick walks alone, listening in, and smiles at Bill.

SHANE
 ...It was a different way to
 measure time. A series of events in
 order - not years and minutes. My
 granddad lived in that world...

Bill watches them listen to Shane. He sees Kow and Geoff trailing and goes to them. Geoff sees Bill is upset.

GEOFF
I'm trying... My fucking feet-

BILL
It's not you.

Geoff looks surprised. Kow looks at the group ahead.

KOW
Too much talk.

Bill nods. Geoff listens sceptically.

GEOFF
Maybe their shoes are shit too. And
that new place sounds nice.

Bill controls himself and just looks disappointed at Geoff.

BILL
You know, the Europeans said
nothing could survive here because
they were too scared to explore it.

GEOFF
So lets get outta here!

Bill ignores Geoff's outburst, then continues calmly.

BILL
But the Yowie lived here for
thousands of years as the master of
this land. It exposed their
weaknesses. Now it's exposing his.

Kow thinks about this, looking at Shane laughing with the
others up ahead. Kow nods at Bill, then Bill turns to Geoff.

BILL (CONT'D)
Don't you feel like if we saw its
home, that its spirit might enter
us - make us stronger, fearless?
And isn't that worth the effort?

Geoff stands taller.

BILL (CONT'D)
No storm changes that. Or sore
feet. His limits aren't ours.

Geoff and Kow look inspired. Bill pats Geoff on the back.

145

EXT. MOUNTAIN SIDE, THICK WILDERNESS - DUSK

145

Stunning dusk light covers the steep rocky land. The Sacred
Mountain hovers in the distance, in mist and cloud. Bill, Kow
and Geoff move to the front of the group. Bill looks strong
and focused. He slides past Lydia and Dan and gets next to
Shane. He nods and Shane nods back. Lydia and Dan look
annoyed, as they listen to Shane talking.

SHANE

The knowledge is passed down from man to man. Verbally. But never recorded. It's controlled.

Lydia interrupts as Bill is about to speak.

LYDIA

There is grass there. We can rest.

Bill glares at Lydia. Shane looks at her, speaking gently.

SHANE

Not here. Not yet.

Bill refocuses on Shane, intensely now.

BILL

So the mountain is the place to learn everything. Like an original text, right?

Bill looks at Dan. Shane grins, realising Bill's angle.

SHANE

If we get that far. But there's something to learn everywhere.

Dan and Lydia look pleased. Bill looks shocked.

BILL

What do you mean "if"?

Shane sees the disapproval on Bill's face. He takes out a banana, peels it, taking his time to chew before responding.

SHANE

The storm might come sooner than I thought. See there? And feel the humidity? See it on the rocks? We may have to change destinations.

BILL

The mountain is why we're here.

Shane turns to the group.

SHANE

It looks great from the springs. Fruit you can eat there too.

Sarah, Lydia, Dan and Rick mumble "yes" and "okay".

BILL

We can handle rain, right guys?

RICK

Fruit?

Shane sees them all mulling over the options.

SHANE

It's up to you. But in the end, the land has the final say.

Bill looks at Geoff, Kow and Rick. They don't react.

LYDIA

We should stop. To discuss this.

Geoff nods, as if that sounds reasonable. Bill glares at him, then gets worked up. Kow looks at Bill, encouragingly.

BILL

So maybe those who want to see the mountain, should go alone. Just fill in the gaps on my map, and show me a way out. It'd be so easy-

SHANE

Okay - we camp here.

Shane stops and turns away from Bill. Sighs of relief from the group, then the sound of bags and bodies hitting the ground. Bill looks distressed. The others stretch out, exhausted, pulling off their shoes and rubbing their feet. Bill gives a worried look to Kow and Geoff, then checks the tablet - the Current Location icon is far from the Sacred Mountain, the tag that says "Target: End of Day 2".

146 EXT. MOUNTAIN SIDE, CAMP - NIGHT

146

Open cans of food and gas cookers. Tents in the background. The group sits around a fire, eating. Bill looks pensive, as he studies the faces of the group, eating and laughing.

Rick trades tins with Dan, while Kow squeezes food from a tube onto his plate. Lydia is smoking, talking to Sarah. Shane is relaxed, leaning back, observing everyone, but avoiding eye contact with Bill. Geoff and Kow see Bill's intense look, making them nervous.

LYDIA

We should see key sites - not just Yowie lands.

GEOFF

They are the key sites on a Yowie tour.

DAN

But all the land is Yowie land, right? So we might bump into one.

RICK

But it's why we're here.

SARAH

Shane's stories cover all the land.

Dan shrugs, as if this is obvious. Bill contains his anger, then calms down and focuses on Lydia.

BILL

You agree you can't understand the beliefs here without intimate contact with the land that shaped them.

Lydia nods.

BILL (CONT'D)
 Well the Yowie might hang over
 everything we encounter, but we
 must go there to enter their
 narrative. To understand the Yowie,
 and then the land. See?

Geoff and Sarah look thoughtful, but Lydia does not look
 convinced. She turns to Geoff, as if ignoring Bill.

LYDIA
 This land is a language we can
 never understand or decipher.

The group mulls this over. Bill keeps calm.

BILL
 (pointing to Shane)
 But we have a translator.

Silence from the group. Even Dan seems to appreciate this.

LYDIA
 In this situation, we only learn
 about the translator.

BILL
 Or both.

Lydia backs off. Shane grins and Bill looks happy. Dan rubs
 his eyes, as if working through what Bill has said.

DAN
 But it's tiring. I can't do it.
 Call me a city wimp, but it's how I
 am. Lets go to the waterfall.

LYDIA
 It is all the same, anyway.

KOW
 But we have a schedule.

SARAH
 We'll make a new one, Kow.

RICK
 They never said it'd be so hard...

Bill is speechless. He looks to Shane for a response, but
 Shane just drinks from his flask. Bill's face contorts as he
 begins to lose control and get angry.

BILL
 But centuries of oral history about
 the Yowie. These were real people.
 You can't ignore them!

Dan looks at Lydia and smiles. It makes Bill even angrier.

KOW
 Yes!

Shane looks up. Dan is laughing as he eats.

RICK
 Maybe Bill's right. That video,
 Arthur... There's a video from
 Russia... A hairy arm from India
 too now. So why not here?

SARAH
 I saw that. Amazing.

Bill shakes his head.

BILL
 No. Those are fake. This is the
 only place a Bigfoot could be-

DAN
 (laughing)
 How can you say that?!

LYDIA
 If they are fake - why not this
Yowie too?

BILL
 (impatiently)
 Local custom matches sightings
 here. It's too much to explain now-

GEOFF
 But that Bigfoot video. It looks
 real. Have you watched it closely?

Bill is barely able to contain himself.

BILL
 It's fake! Like those shit films!

Geoff, Kow and Rick are shocked but engaged by Bill's
 passion. Lydia smokes, considering her next thought, while
 Dan smirks. Shane yawns into his hand.

BILL (CONT'D)
 Look. We're tired. We'll feel
 better in the morning. Just-

DAN
 Hands up to go to the waterfall.

Before Bill can say anything, Sarah, Lydia and Dan lift
 theirs. Rick follows, looking offended by Bill's comment.

DAN (CONT'D)
 There.

Bill is speechless. Kow and Geoff look angry and confused.
 They all look at Shane, but he remains expressionless.

BILL
 But you already voted when you
 signed up to this.

KOW
 We no see Bigfoot? Please!

Then Shane gets up. They watch him, expecting a decision.

SHANE

The Yowie's unique to this land.
 People compare it to other things,
 but it's in your heads, and for the
 wrong reasons. City folk bullshit.
 That's how I see it.

Shane heads to his tent. Bill looks confused, stunned. Sarah watches Shane leave - Lydia sees her desire. Bill stares accusingly at Lydia, Rick, Dan, Rick and Sarah, but gets no reaction. He walks off, disgusted. Kow and Geoff follow. Bill watches Shane enter his tent, glaring at him.

147 INT. BILL'S TENT - NIGHT 147

Silence, the middle of the night. Bill consults his notebook, then his tablet map, drawing paths to the Sacred Mountain from their current location. Each time he completes one path, an "Estimated Arrival" time appears on the side of the map: four days, five days, then three and a half days.

Bill winces, frustrated. He selects the path labeled "Optimum" and zooms in. The map shows the terrain is erratic. Bill scrolls around the map - there are large gaps tagged as "data unavailable". Bill looks more frustrated. Then Bill hears a noise outside. He pauses and hears the noise again. He pulls out his night vision glasses and knife.

148 EXT. BILL'S TENT - NIGHT - CONTINUOUS 148

Bill looks around, holding his knife. He struggles to see. He puts on his night vision glasses and scans the area. He refocuses, then sees Lydia and Shane fucking in the bushes like animals. Shane's arms and legs are muscular - he holds Lydia's body off the ground with ease. Lydia buries her head into his chest. Bill is wide-eyed with envy and shock.

149 INT. BILL'S TENT - NIGHT - CONTINUOUS 149

Bill returns to the tent, rattled. He gets back into his sleeping bag and closes his eyes firmly.

150 INT. TENT, DREAM - NIGHT 150

A dream. The sound of heavy footsteps walking through thick grass. Shane stands over Bill, asleep in an open field at night. It's as if Shane is about to strike, but Bill attacks first - tearing at Shane's face with his hands, pulling flesh off until he reveals Paul's face. Bill, horrified, keeps attacking, pulling flesh away until he sees Arthur's face. Crazy, Bill takes a rock and smashes Arthur's head.

151 EXT. MOUNTAIN SIDE, CAMP - FIRST LIGHT 151

Shane peers outside his tent, rubbing his eyes. The landscape is dressed in morning light. The Sacred Mountain is cloaked in mist, dark clouds behind it. Shane's breath forms puffs and someone snores nearby. Then he sees Bill, Kow and Geoff in the distance, dressed and staring at him...

152 EXT. MOUNTAIN SIDE, CAMP EDGE - FIRST LIGHT - CONTINUOUS 152

Bill watches Shane disappear into his tent. Geoff and Kow watch Bill anxiously. Rick appears from behind a tree, holding a roll of toilet paper.

BILL
Acts like we're not even here...

Bill shakes his head, bitterly. Geoff and Kow look at each other, concerned. The other group members emerge from their tents. Emotion bubbles up on Bill's face.

RICK
Everything okay?

BILL
No!

Bill shows Rick and the others the map and schedule on his tablet, pointing out where they are and where they should be.

BILL (CONT'D)
Behind. Off-course. This is a con.

Rick looks guilty. Bill points to the next mountain a few kilometers away, that's between them and the Sacred Mountain.

BILL (CONT'D)
We needed to be there four hours ago. From there, a river divides the land. We can go to the left or right of it - toward the Sacred Mountain or away from it. But we need to decide now.

The map changes again, covered in "no map available" icons. Geoff looks confused. Bill pulls the tablet away, scowling.

BILL (CONT'D)
Pretty bushes and lakes won't help you deal with your fears or meet the promises you made to yourself.

Bill looks at Geoff and Kow, then Shane.

RICK
But I like the guy. And the storm?

Bill looks at Rick gravely. He pulls up the map on his tablet, then the meteorological overlay.

BILL
The storm hasn't moved! It's not heading toward us? He's a liar.

This clearly bothers Rick.

GEOFF
Maybe he read the land or your thing broke. Why risk it!?

BILL
You think if there's a storm, we can avoid it? Look where we are!

Kow, Geoff and Rick look at Bill seriously.

BILL (CONT'D)
He can't be bothered Or he can't
handle it. You know this...

KOW
He is weak.

BILL
And a fraud. That's the real
danger. Not some rain. Look...

Kow is wide-eyed, growing angry. Geoff is stressed. Rick looks pissed off, like he has been tricked. They see Shane talking to Sarah and Lydia. Dan takes photos of them.

BILL (CONT'D)
He wants to humiliate us... city
folk. Show we can't handle it.

Bill hands the binoculars to Geoff, his compass to Kow, and his paper map to Rick. They look grateful and strengthened. Then he places his hands on their shoulders, like Paul did to him once - it is sincere, meaningful contact.

BILL (CONT'D)
We look after each other now.

In the distance, Shane sips coffee, chuckling loudly.

153 EXT. MOUNTAIN SIDE, CAMP - DAY

153

Bill, Kow, Geoff and Rick approach Shane, charged. Shane gets up and walks toward them, as if ready for them. Kow looks focused, Rick nervous. Bill stops to say something, but Shane just keeps walking past them.

SHANE
This way.

Sarah, Lydia and Dan follow Shane. Bill hesitates, then goes after them. Kow, Geoff and Rick follow close behind.

154 EXT. MOUNTAIN SIDE, RIDGE - DAY

154

The group walks through thick scrub at the top of a ridge. The Sacred Mountain and sun are out of view. Bill is flanked by Kow, Rick and Geoff. He checks his tablet, then searches the sky. A message in the middle of the screen reads "Satellite Failure". The clouds in the distance darken.

Shane laughs with Lydia, Sarah and Dan. Bill glares at them, hatefully. He notices Rick smiling, tuning into their conversation. Kow and Geoff look at Rick, concerned. Rick notices - he stops smiling and moves closer to them. Bill shows the tablet map.

BILL
We're lost.

Shane hears Bill and responds immediately.

SHANE
Don't have faith in junk from the
city.

Shane's followers laugh.

BILL
(pointing to Lydia)
Why not? You seem to.

Bill's followers laugh. Lydia's eyes become furious. Dan
grins, but Sarah looks confused. Bill turns to his group.

BILL (CONT'D)
We'll go alone. Without them.

SHANE
The fuck you will. You don't know
how to get there, or back.

BILL
Then take us.

Shane just looks ahead. Bill coolly turns to the whole group.

BILL (CONT'D)
He doesn't believe in the Yowie.
It's a joke for him. Like we are.

Lydia and Dan smirk, but this gets to Rick.

BILL (CONT'D)
Laugh. It's still what brought you
here. You're just weak and scared.

SHANE
Mate, you're an idiot.

BILL
He knew he wouldn't take us. He
judged us. Or has nothing to share.

Bill turns to Shane again. Dan and Sarah too. Shane grits his
teeth, pissed off. Bill sees this and does not step back.

BILL (CONT'D)
You even from here?

Shane notices that the others look interested in Bill again.

SHANE
Fuck you. I get my direction from
the land - not that, or you.

Bill sees fear in Rick and Sarah's eyes, and nervousness in
Shane's. He turns to the entire group.

BILL
We're lost and he won't admit it.
We could die here!

Dan and Sarah stop grinning. The others look serious too.

SHANE
We're not lost!

BILL
 (bitter, angry)
 Then take us! Or this is a con and
 you're a fraud.

Silence. Geoff looks scared. Shane stops, angry. He looks at Sarah and Dan - but they hesitate. Shane shakes his head.

DAN
 (to Bill)
 Who are you again? Why are we even
listening to you?

GEOFF
 (to Dan)
 Who are you?!

SARAH
 (to Bill)
 Let's listen to the local.

Bill laughs and Sarah's face distorts into a furious glare.

KOW
 (to the other group)
 You are... weak people.

LYDIA
 Better than being stupid.

Lydia, Dan and Sarah laugh at Bill and Kow dismissively.

BILL
 He brainwashed you with his stories
 and nature bullshit. And it's crap.

LYDIA
 In my view -

BILL
 Oh, shut the fuck up. We want the
 Sacred Mountain!

Shane is red faced. Dan shakes his head and walks off, disengaging. Lydia and Sarah join him, laughing. Bill turns to Geoff, Kow and Rick.

BILL (CONT'D)
 Let's go.

Bill walks off. Kow, Geoff and Rick follow.

SHANE
 Hey!

Shane looks panicked. He points to the mountain ahead.

SHANE (CONT'D)
 You can't go alone! You follow me!

Bill looks at his map and then at the mountain top. It is very steep. He thinks fast, then points to the path leading downhill. Bill sets off, with Rick, Kow and Geoff in tow.

SHANE (CONT'D)
The high road. The flooding!

BILL
Bullshit, flooding. The low road!

SHANE
No, wanker!

Bill laughs and continues downhill. Geoff, Kow and Rick walk beside him. Bill turns to see Shane explaining something to his group, motivating them and pointing ahead.

155 EXT. MOUNTAIN SIDE, VALLEY - DAY 155

Bill and his group walk fast along a dry riverbed toward the next mountain. Bill sees Shane and his group high above, at the top of a ridge. They look majestic. Dan and Lydia smile at Bill, but Bill's gaze is focused on Shane.

SHANE
You'll die. Don't trust that nut!

BILL
Fuck you!

Shane indicates to his team the path to follow and they disappear around a bend. Bill turns to his group.

BILL (CONT'D)
Lets show this phoney!

They walk on - fast, in formation and focused.

156 EXT. MOUNTAIN SIDE, HILLSIDE - DAY 156

Bill, Geoff, Kow and Rick continue walking as a tight unit, sweating hard. Geoff focuses on every step. Kow's attention darts between the rocks, Bill and the view around him. Rick looks tired as he barely keeps up - he puts on a jacket.

157 EXT. MOUNTAIN SIDE, HILLSIDE - DAY 157

Bill, Geoff, Kow and Rick climb over large rocks and reach the end of a path. Bill looks at his tablet, points ahead.

BILL
That way.

They keep walking.

GEOFF
Sure?

Bill passes his water to Geoff and nods. Geoff drinks as he keeps walking, passing the water to Kow.

RICK
Where are they?

Bill says nothing and keeps walking. The others get the message, and keep focused and close to him.

158

EXT. MOUNTAIN SIDE, THICK WILDERNESS - DAY

158

Later, the terrain is brutal and increasingly uphill and covered in thick scrub and rocks. Bill and his team look fatigued, and the steepest part of the path is still in front of them. Kow sighs. Geoff looks at his feet, slows down. In the distance on the horizon, Bill sees rain clouds.

GEOFF

I want to stop. For a bit.

RICK

(breathless)

Yeah.

Rick and Geoff look away from Bill, ashamed and tired.

BILL

You're stronger than you think.

You're magnificent! Like the Yowie!

Bill's passion re-energise Kow and Geoff, but Rick lags, in his own world. Bill drops back and places a gentle hand on his back, giving him a kind look. Rick pushes harder.

159

EXT. MOUNTAIN SIDE, THICK WILDERNESS - DAY

159

Bill walks up the steep path, toward the mountain top. Rick, Kow and Geoff trail close behind. They are in pain, but push on - the peak is in sight. Bill sees Shane and his group in the distance. They are closer to the top than them, in scrub. At the same time, Bill's path clears and he speeds up.

BILL

This is it!

Bill closes the distance on Shane. The other men follow. Shane sees them and gestures to his team to move faster, but they are too tired to respond. The groups' paths begin to converge toward the same point.

SHANE

C'mon! Do this and then we rest!

LYDIA

My feet! Merda!

Sarah stumbles, but nobody helps. She looks resentful as she regains her balance. Lydia leans against Shane as he struggles through the bushes, over the rocks. He brushes her away and then looks back at Bill - they are ahead of Bill and his men, and the peak is getting closer. Shane grins.

But Bill and his team are in a clearing, walking fast. Soon, they are to the side of Shane, finally overtaking them.

SHANE

Fuckers!

BILL

(smiling, energised)

See how much stronger you are?!

Geoff, Kow and Rick pant heavily, powering on. Then Dan sees a clearing - he skips ahead of them all, smiling. Bill turns - Shane and the others are not far behind now.

Bill runs faster. Dan does the same to stay ahead of him, but then trips. He screams. But instead of passing Dan, Bill instinctively grabs him by the arm to pull him up.

BILL (CONT'D)

C'mon!

DAN

(in pain)

No!

Dan clings to Bill for support. Geoff and Kow slow down, distracted by what is happening. Suddenly, Shane weaves past them and his team, who trail him. Kow, Geoff and Rick look to Bill - but Bill sees he has lost, as Dan clings to his side. They limp to the top, together. Dan looks grateful.

160

EXT. MOUNTAIN TOP - DAY - CONTINUOUS

160

Bill reaches the top of the mountain and sees everyone exhausted, gasping for air. Shane parades around, taking deep breaths. Bill helps Dan to a rock, dumping him there.

SHANE

I win! Me! Now we do it my way.

SARAH

(gasping)

No more racing...

LYDIA

(through pain)

No more!

GEOFF

I'm so tired...

Bill sees the clouds closing in, beautiful but terrifying. The mist is thicker now.

SHANE

You follow me now.

KOW

Okay. We come...

RICK

Water!

Geoff nods, too breathless to speak. Bill cannot face Shane. He looks around - the top of the mountain is covered in mist.

DAN

Lets just find a nice waterfall!

SARAH

I saw a river back there.

Bill looks at Geoff, but he turns away. Shane smiles, giving Geoff and Rick a bottle of water each and a friendly, welcoming look. He smiles at Bill. Bill is humiliated.

BILL
You weak... losers.

They all go quiet. Bill is seething.

BILL (CONT'D)
I tried to help you.

RICK
Calm down, now-

BILL
Shut your mouth, inbred scum!

Geoff steps forward.

GEOFF
Bill, we're tired!

BILL
You were exhausted at birth.

SHANE
Calm down!

BILL
I will not! We came here to discover truth, and you retreat?

SHANE
You're in sacred land. No shouting!

LYDIA
Ignore him.

BILL
Silence, whore!

Lydia stands up to Bill. Dan follows her.

LYDIA
Ma vaffanculo!

Geoff stands up, aggressively.

GEOFF
You're the weak one! You!

Rick goes for Bill's throat. Bill drives his thumbs into Rick's eyes. Rick screams.

RICK
New York fucker!

The yelling gets loud, then Sarah SCREAMS over the top of all of them. Chaos and violence, until -

A DEAFENING AND TERRIFYING SCREAM echoes around the mountain.

The group goes silent. They freeze, look around, then hear it again. Geoff, Sarah and Kow look scared. The scream becomes a low moan, followed by the sound of movement in nearby bushes.

Rick smiles, like it's a trick. He looks at Bill, but Bill looks serious, as he tries to place the sound. Rick and Geoff look rattled by this. Kow pulls out his camera, nervous.

LYDIA
(to Shane)
What is this?

Shane looks around, wide eyed, ignoring her.

SHANE
This was not meant to happen...

More sound of movement, as if something is circling them. Dan stands up, serious, trying to spot the source of the noise. Lydia looks less cool now.

DAN
It's a Dingo. Or... a bear!

Shane looks confused, shaking his head.

RICK
It's the Yowie? Following us?

Another scream - but louder. Bill searches his bag. The group starts to get closer to each other. Sarah looks petrified - her voice deeper, as if we finally hear her true voice.

SARAH
I want to leave.

GEOFF
What... do we...

DAN
Run!

Shane falls to the ground and crosses his legs, as if praying. The group looks shocked. While they exchange panicked, confused looks, Bill slips a gun into his pocket and pulls out the motion detector and knife. Geoff and Kow get close to him. Then the others.

Another loud scream. Bill tries to look through the mist as it thickens, then he moves forward, toward the scream.

LYDIA
It's just a local animal.

Lydia looks to Dan, but he looks lost.

LYDIA (CONT'D)
I want to leave.

DAN
Lets turn back.

GEOFF
It's safer behind Bill!

They all shield themselves behind Bill as he walks through the mist, holding his knife and motion detector in front of him. Kow has his camera to his eye and is recording, shaking. Geoff picks up a rock and holds it like a weapon, terrified.

SHANE

Don't go there!

Another scream, closer this time. Bill struggles to see through the mist. He swaps his knife for his gun. Then the motion detector begins BEEPING. It shows a red dot for each of them, but nothing up ahead. Bill's hands are shaking.

DAN

(nervous, unconvincing)

It's not it... it can't be.

GEOFF

It's gotta be a dog.

An ENORMOUS HOWL. Dan shuts up, his eyes wider. Geoff looks at Bill, but Bill shakes his head, gravely. The beeping of the motion tracker continues. Bill keeps moving forward, then sees A LARGE FIGURE through the mist, in the distance.

LYDIA

Dio mio...

Bill's eyes widen but he continues. The others stop walking - frozen by fear. Then, Dan screams and they all scatter and run away, except for Geoff, who looks too scared to move.

Bill gets closer and the figure gets bigger. Shane becomes serene nearby, his eyes closed. The figure MOANS. It's like a bear standing on its hind legs.

Bill looks petrified - he tries to control his breathing. He takes one more step, cocks his gun and is about to fire when Geoff runs forward SCREAMING, holding a large rock.

GEOFF

Mother fucker! Argh!!

Geoff launches the rock at the figure and hits it, making an loud metallic sound. Bill hears this and pauses. He lowers his gun, confused. Then he walks forward.

Close-up, Bill sees the figure is an enormous Yowie replica. It howls and Bill sees a pair of speakers nearby. Geoff stands next to him, panting. Bill puts his gun in his pocket.

The others in the group approach and inspect the fake Yowie. Next to it is a sign - "Welcome to Yowie country." Then they all turn and see Shane grinning.

DAN

This was a joke?

SHANE

An authentic experience.

They think about this.

SARAH

Your stories...

SHANE

All real. And we respect the land.
The Yowie too - if it was alive.
But it died, long ago.

A pause, then the group begins to laugh. The group members gather around, catching their breath, but on a high. They hug each other and laugh. But Bill looks stunned.

GEOFF

But the sacred land...

SHANE

We've been on traditional land the whole time. The Yowie roamed freely here.

LYDIA

A subjective understanding of what it would be like to live with the myth as a reality.

Shane nods, smiling. Sarah leans against Dan to get her breath back, absorb what has happened and calm down.

DAN

You 'kay?

Sarah nods quietly, looking into his eyes. Lydia lights a cigarette and nods. Kow slaps Geoff on the back, congratulating him. Bill looks at them all, appalled.

SHANE

Thought I'd never get you guys up here. But then Bill started racing... It's happened a few times before, that, thankfully.

KOW

This was a plan?

SHANE

Sure. It bought us time too - we're halfway and on schedule. Now you all know how those who did encounter the Yowie felt, long ago. Sorry if it was tiring.

The group absorb this, but look impressed.

SARAH

No - it was good for us.

Dan nods, Lydia too. Rick looks ecstatic and Geoff looks calmer and stronger. Shane and he exchange a meaningful look.

BILL

Well fuck this and fuck you.

Bill looks at them all, then walks off. Dan and Geoff roll their eyes and turn their backs, fed up.

SHANE

Hey!

Bill keeps walking. Shane runs to Bill and grabs his arm.
Bill winces in pain. Shane has fire in his eyes.

SHANE (CONT'D)
Get the fuck over there.

BILL
You can't hurt me.

Shane brings Bill closer, whispering in his ear.

SHANE
But I can tell my people where
you're heading. They'll make sure
you never leave. Sound good?

Shane brims with repressed rage. The others watch, but cannot
hear them. Bill looks out at the endless wilderness, wilts.

SHANE (CONT'D)
Move.

Bill mopes over to the others. Shane watches him carefully.

161

EXT. MOUNTAIN SIDE, RIDGE - DAY

161

A narrow path along a cliff face looks over the Sacred Lands.
The Sacred Mountain is in the distance, surrounded by heavy
mist. The group walks in single file and in good spirits,
except for Bill, who lags behind, solemn.

SARAH
I remember the video when I was a
child. I thought it was fake, but
it made me wonder. Hard to forget.

LYDIA
Context gives it power.
Objectively, it looks less real
than a movie.

The group agrees. Bill looks like he is being tortured.

GEOFF
(looking out at the Sacred
Lands)
Wow...

Sunlight punches through the clouds and illuminates part of
the valley in spectacular fashion. Geoff, Kow and Rick take
photos - the others pause, taking it in. Shane looks content,
despite seeing Bill is lifeless and in his own world.

SHANE
Up ahead is the waterfall.

The group takes photos and mingles, very relaxed.

162

EXT. MOUNTAIN SIDE, RIDGE - DAY

162

Higher up, the path narrows, with a steep cliff to the right.
The mist is thicker and the Sacred Mountain barely visible.

Bill looks at it bitterly. Shane smiles broadly, as Sarah and Lydia laugh with him.

DAN
Fear changed how I saw the land.

LYDIA
It was more real than the myth.

Bill looks numb, like he didn't hear Lydia.

KOW
We can see many things here too.

SHANE
That's worth something, right Bill?

DAN
Like a Christmas present when you
don't believe in Jesus.

LYDIA
Or Santa!

They all laugh. Then Shane gets serious.

SHANE
Everyone stop. Where's Bill?

They all look around - Bill is not there. Geoff panics.

GEOFF
Bill?!

KOW
Bill!

SHANE
Return to the group! Bill!

Their calls echo across the landscape.

163 EXT. MOUNTAIN SIDE, RIDGE - DAY

163

The group searches for Bill. Shane looks around intensely, scanning the land, stressed. Dan runs to the top of a large boulder and scours the land. Kow uses his camera.

GEOFF
Maybe he slipped.

BILL
He didn't slip. We'll find him.

Shane pulls out binoculars and looks around. Kow does the same with his camera. Lydia and Sarah look in bushes.

SHANE
We don't leave without him!

This makes the whole group search harder. They look confident, like it's a challenge they want to solve.

164

EXT. MOUNTAIN SIDE, RIDGE - DAY

164

Later, the group is still searching, but with less energy. Shane looks stressed, Dan and Sarah look bored. Then Geoff spots shoes beside the cliff-side. He walks over to them, inspects them, then peers over the side. At the bottom of the cliff is Bill's jacket and tent. The others gather around.

GEOFF

He jumped!

DAN

Or slipped.

Shane is speechless. Kow arrives with another of Bill's bags.

RICK

This was under a bush. Over there.
Abandoned.

GEOFF

Suicide...

Geoff is shaking. Kow takes a step back, in awe - he goes to film, then just puts his arm around Geoff.

RICK

Is this fake too?

SHANE

D'you see him jump? Slip?

Geoff shakes his head. They all do.

LYDIA

He would have screamed if it was an
accident.

They ponder this, spooked. Dan scans the landscape. Rain clouds are moving in. Shane looks up, worried, then around.

SARAH

The shoes point to the edge.

DAN

A last gesture? Jesus.

GEOFF

Is... this path safe?

SHANE

The path is fine. This is so
fucked. I'm fucked now.

They all go quiet, a mixture of remorse and fatigue.

DAN

It's not your fault. He might have
come here for this anyway. We all
saw you look out for him.

SARAH

And do the right thing.

Shane looks at Rick and Kow. They look at him and nod, supportively. Shane looks less worried.

LYDIA
We must collect his body.

SHANE
Back at base, I'll... organise it.

Shane thinks about this and closes his eyes painfully. Silence. Geoff has his head in his hands.

SHANE (CONT'D)
Let's gather his things. Who wants to carry something?

They all look away, exhausted. Then Rick steps forward and throws Bill's backpack over the side.

RICK
They should be with him. He loved them.

Kow steps forward and throws a piece of gear over the cliff. One by one, the rest of the group do the same.

DAN
He took it so seriously, I...

LYDIA
He wanted to find the Yowie so much... It's amazing.

SHANE
It wasn't that he was looking for.

Shane nods, then throws gear over the side too.

165 EXT. WILDERNESS, BILL'S HIDING SPOT - DAY - CONTINUOUS 165

From behind bushes fifty metres away - Bill is putting on his spare shoes and sees his gear fall down the cliff, smashing on the rocks below. He could scream.

Then Bill freezes - he sees Shane look toward him. Shane pauses, as if scanning the land again, then turns to the group and says something that we cannot hear. The group nods, somberly, then head off.

Their voices fade away, replaced by birds, the wind and a distant waterfall. Then Bill goes through his small bag and sees he still has his tablet, notebook, binoculars, some soda cans and bars of food, and his gun.

Bill looks around - the landscape is peaceful and stunning. He turns on his tablet - the Sacred Mountain represented by a green, glowing icon on the map. Bill taps the screen and a path to the Sacred Mountain appears - just a few small hills and mountains in the way. Bill looks up and can see the mountains around him indicated on the map.

Bill takes out his binoculars and scans the land. HIS POV: a path ascends a distant hill between him and the Sacred Mountain. Heavy clouds envelope the Sacred Mountain.

Bill smiles, focused and confident. He packs his gear away and heads off into the endless wilderness before him.

168 EXT. WILDERNESS - DAY 168

Bill walks through thick scrub with strong, assured strides. A large flock of birds glides effortlessly in the distance, the wind gently shakes leaves and branches of nearby trees, and the Sacred Mountain is in clear view in the distance. Bill stays focused on the path ahead, maintaining a good pace, whistling while he brushes aside branches.

169 EXT. WILDERNESS - DAY 169

Bill sits on a large rock, eating from a can. It is quiet - he tunes into every sound and movement around him. A bird hovers above, then glides to a nest in a tree above. Chicks appear and take food from the bird's mouth. Bill smiles, then notices a burned out log nearby. Termites feast on the insides, and just near it a snake slides by and disappears into the bush. Bill remains calm and keeps eating.

170 EXT. WILDERNESS - EVENING 170

Bill walks through thick wilderness, at a solid pace. He drinks some water, then checks his position on the tablet - the path selected earlier continues into rough terrain in front of him, yet the map labels the area as "mild".

Bill hits the "alternate path" button, causing several new paths to the Sacred Mountain to appear. Bill selects the most direct path - which goes through a river but avoids where he was heading. He hits "lock" and the tablet beeps.

Bill changes his direction and then continues walking, noticing the moon appear in the dusk sky. He looks relaxed.

171 EXT. WILDERNESS - NIGHT 171

Bill takes shelter under a large rock, by the mountain side. He looks across the moonlit landscape, wide eyed and alert in the silence. Bill stares at the silhouette of the Sacred Mountain in the distance, then lays down to sleep.

172 EXT. WILDERNESS - MORNING 172

Bill picks up a long branch and expertly strips it of leaves and twigs with his knife. He tests its strength and then continues walking, using it to push aside branches and grass. It begins to rain lightly, but Bill is too focused to notice. He sees he is closer to the Sacred Mountain than before.

173 EXT. WILDERNESS - DAY 173

Bill moves down a steep gully, using his branch to keep stable. The gentle rain continues. At the bottom, Bill checks his tablet, zooming in on a diamond shaped formation of huge rocks. He looks up and spots the boulders in the distance.

Specks of rain appear on the tablet. The light fades as the clouds roll in. Bill puts it away and covers his head with the hood of his jacket. He drinks from his bottle, emptying it, then puts it back in his bag. The wind picks up as Bill walks down the winding, rocky path.

174 EXT. WILDERNESS - DAY

174

A thick swirl of black and grey cloud hovers above Bill, threatening to unleash on the land below. It is raining hard now. Bill looks bitterly at the clouds as he creates a shelter from branches and bark. Then he laughs. The rain gets harder and Bill speeds up, consulting instructions and diagrams on his tablet, re-positioning a branch to stabilise the shelter, securing the sides.

175 EXT. WILDERNESS, THE SHELTER - DAY

175

Bill eats from a can under the shelter, patient and focused. The shelter looks strong, expertly made. Bill looks at moving leaves and trees far in the distance. The rain is constant, but pleasant and relaxing. Bill hears the sound of animals behind the veil of the forest. He checks the time, looks at the clouds, then leans back with his notebook and writes.

176 EXT. WILDERNESS - DAY

176

Later, water pours down the sides of the shelter and its branches, pulling it apart. No bird songs or animal noises - just the sound of hard, constant rain.

Bill goes through his inventory list, crossing off items thrown over the cliff. He brushes the water from his face, covers his notebook, then checks the time - his watch is fogged up. Annoyed, he quickly takes it off, then puts it in his bag. Then he sees that all his gear is wet.

Bill pulls out his tablet, wiping away the water and turning it on. For a moment it does not respond, but then springs to life, showing a map of the area. Bill sees the tablet is working, he wraps it in a jacket and puts it back in the bag.

As Bill places the bag in the only dry corner of the shelter, he hears the SOUND OF MOVEMENT outside. Bill freezes, takes his gun and peers outside. He scans the area but struggles to keep his eyes open in the heavy rain.

Bill creeps out of the shelter, gun in hand. The sound of the animals in the area becomes louder and unsettling, as the rain calms down. He brushes dirt off his face as he creeps through the bushland. He sees a trail of broken branches and crushed grass leading to two massive foot imprints.

Bill puts his foot in the imprints - they are deep, twice the size of his feet. He sees they continue into the bushland and a trail of small trees in the distance have been bent over and broken. Behind them, bushes rustle. Bill looks around.

177 EXT. WILDERNESS, A CLEARING - DAY - CONTINUOUS

177

Bill enters a clearing, gun in hand, moving toward the bushes from an angle, as if sneaking up behind them. He looks nervous. The rain stops and Bill's footsteps become audible.

Bill stops. The bushes are still, then begin to move again. His eyes widen as the noises behind the bushes get louder. The rain starts again, quickly getting heavy.

Bill hesitates, then walks toward the bushes. The movement continues and then Bill charges forward, propelled by fear. He fires five shots and hears A HIGH PITCHED SCREAM.

Bill approaches the bush, his gun raised - stunned. He hears tired gargles and gasps. He pushes aside the branches and sees a large KANGAROO, twitching, bleeding to death. Bill's arm falls limp. He looks remorseful for a moment, hesitates, then fires two bullets into the kangaroo. It stops moving.

Loud thunder - the rain gets heavier. Bill stands motionless. He sees some of his food on the ground, floating away with his compass and notebook. He picks up what he can, and returns them to his bag, now torn at the bottom.

178 EXT. WILDERNESS - DAY

178

Bill walks up a steep ridge, tired. The ground is muddy, covered in loose stones. The rain is hard and constant. Bill pushes on, using his walking stick. The sharp branches of the bushes tear at his clothes, making him look like a vagrant.

Bill wipes water from his face, then loses his footing. He slides, falling to his knees and dropping his bag. He balances, recovers, then takes a few more steps before reaching the top of the ridge. From there, Bill sees the wilderness in front of him again. A thick mist covers the land, closing in on him.

Bill breathes heavily, unsure of where to go. He is drenched and tired. He checks his tablet and it begins to flash on and off. He takes out his worn out map and compass and looks around. Three paths face him. Bill hesitates.

179 EXT. WILDERNESS - SUNSET

179

Bill trudges through the bushland, his head down to avoid the punishing rain. Mist blankets the land. Bill has a look of anger in his eyes. A massive thunder clap startles Bill. Water flows all around, his footsteps slosh through mud. More thunder, the rain increases. Bill looks miserable, drained.

180 EXT. WILDERNESS - NIGHT

180

Bill shelters under a large rock. It is not raining, but water flows down the sides, soaking Bill. He moves his bag and repositions himself, agitated as the water soaks him. He pulls a moth from the back of his ear and swats a mosquito. He looks sleep deprived and exhausted.

181 EXT. WILDERNESS - MORNING

181

Bill walks through thick scrub. Hard rain pounds the land, while he takes a path downhill to where the mist is thinner and the path is less muddy. He speeds up, spirits lifting.

Bill follows the curve of the path until he sees a large boulder blocking his path. He stops, as if about to scream, then controls himself and fixes a determined gaze on the boulder. Bill starts running toward the boulder, picking up speed, and finally launches himself onto it.

Bill scrambles up the boulder. Cans of food fall out of his bag as he uses his muscular arms and legs, now exposed through his tattered clothes. But once Bill reaches the top, the wind and rain are too strong - he slips down the other side, slamming his head and body, tearing his pants.

Bill struggles to breathe and stand. His compass is broken, his tablet is smashed in two. Nearby, his notebook floats in a puddle of water, wet and unreadable.

BILL
No! No! Stop!

Bill grabs the notebook and places it under his clothes with his gun. He presses against the mountain side for cover. Rivers of water have formed around him - the Sacred Land is flooding, spewing water. Bill looks to the sky, miserable. The landscape is colourless and violent, without hope.

182 EXT. WILDERNESS - DAY

182

Bill walks slowly - lifeless and broken. His anorak and sweater are torn, his shoes falling apart. The heavy rain is constant and he cannot see the Sacred Mountain.

A huge gust of wind blows Bill into the side of the mountain. The rocks and branches tear his clothes, exposing more of his body: a muscular back, arms covered in scratches, worn and bloody hands and feet. His shoes come off his feet.

Bill looks around, lost. Then he notices small yellow and red fruit hanging from thin branches on a nearby tree. They look like candy. He runs to the tree, inspects the fruit, then picks off a handful.

Bill fills his mouth and chews hungrily, savoring the taste. But after a moment, he stops. Bill coughs the fruit out, then shoves a finger down his mouth to throw up. On the ground, ants crawl out of the semi-chewed fruit.

183 EXT. WILDERNESS, A ROCKY HILL - DAY

183

Bill sits on a rock, pale, body bent, looking lost. The landscape looks like the Apocalypse: a grey sky, flooding, barren trees, and rocky hills that look impossible to climb.

Then Bill suddenly snaps back into reality. He looks at his paper map, locating a hill that looks like the one in front of him: one covered in sharp, leafless trees and sharp rocks. Beyond this hill should be the Sacred Mountain.

Bill thinks about this, then lifts and focuses on the top of the hill. He approaches, faster and faster, until he breaks into a jog and darts up the hill, leaping from one patch of ground to the other, covering ground quickly. Soon, the path gets steeper and the mist gets thicker.

Bill struggles but keeps pushing until he hears a HOWL coming from the top of the hill. He stops and scans the stormy landscape, but cannot see any movement. He keeps running, even faster now. The map falls from his pocket and his bag slips away, but Bill pushes on. Even as the howl gets louder, Bill keeps running toward it, determined.

184

EXT. WILDERNESS, ROCKY HILLTOP - DAY

184

Bill reaches the top of the hill, where the mist is too thick to see through. He breathes heavily, his body is pumped and impressive, and his hands and feet are covered in blood.

The sound of the rain hitting the rocky hill top is loud, but Bill still hears the howling, like he is being taunted. He approaches, gun in hand, scanning the area carefully. He hears another howl and moves toward it. He is nervous. Then, as the mist clears, Bill sees two hollowed out tree stumps - the wind passes through them, creating a moaning sound.

Bill looks disappointed, but not surprised. His arm goes limp and he almost laughs as the sky clears and a ray of sunshine hits him. He falls to his knees, exhausted. The gun slips out of his hand, his shoulders slump and he begins to cry.

BILL

Mother... fucker. Mother fucker!

Bill looks heartbroken, defeated. But as his sobbing subsides, he hears breathing behind him. Bill turns quickly and sees Shane's dog, panting, looking at him curiously.

BILL (CONT'D)

What?

The dog keeps looking at him.

BILL (CONT'D)

What? You're waiting for me to die?
To eat me? Is that it!?

Bill FIRES TWO SHOTS above the dog, but it does not run away.

BILL (CONT'D)

Back to your master! Go!

The dog wags its tail but does not move. Then Bill springs to life and chases it in anger. The dog spins around, barking, avoiding him playfully. Then Bill stops and an expression of realisation appears on his face. He grins.

BILL (CONT'D)

Take me to the group. Take me to
Shane!

The dog barks excitedly, then runs off, disappearing through a crevice in the side of the mountain. Bill gives chase.

185 EXT. WILDERNESS - DAY

185

Bill pushes through the crevice, scratching his face and body. The dog runs in a straight line, barking playfully. Bill runs after it, re-energised now.

Gradually, Bill notices that he and the dog are running through a field of red berries - just like those seen in the Evidence Video. Bill freezes, taking in the site.

It stops raining. Bill picks some of the berries. He inspects and smells them, looking confused. Then he notices large dung piles laced with the berries all around. The dog barks, but Bill scans the surrounding bushland and mountains, as if he is being watched. He looks shocked and excited now.

Then the dog darts ahead. Bill follows, faster now, and serious. The dog turns quickly and Bill cuts through another path to gain ground.

BILL

Watch me catch you! Watch!

More of Bill's clothes are torn off by sharp branches. But he does not notice - cuts toward the dog, and on its tail now. There are more berries all around them now. Bill laughs, excited, and keeps chasing the dog through the bushland.

186 EXT. WILDERNESS - SUNSET

186

Bill pushes through thick bushes and finds the dog in the distance, barking aggressively, looking out at the bushland, as if at something. Bill approaches - the dog is agitated.

BILL

What? You see Shane?

Bill looks into the wilderness, listening. The sun is setting. He seems hyper-aware now, and very focused again. Suddenly, the dog bolts off. Bill follows immediately. He is almost naked now, oblivious to the scratches and dirt building up on his body. He looks fierce, like a warrior.

187 EXT. WILDERNESS - SUNSET

187

Bill follows the dog through a thick forest. The dog darts to the left and right of Bill, now holding his gun and knife.

BILL

What? What is it?!

The dog cuts to the right, out of the forest. Bill follows.

188 EXT. WILDERNESS - SUNSET - CONTINUOUS

188

Bill cuts through the landscape - his body sinewy and lithe. He turns a corner, then stops. The rain starts again and Bill scans the area - the dog is gone.

BILL

Hey!... Hey!!

Silence. Bill calms his breathing. He can hear his heart beating, a throbbing in his ears. He tunes into the landscape again, but he cannot hear the dog. Then Bill sees movement ahead in bushes. Without hesitation, Bill approaches, silently, with the cold gaze of a killer. Once near the bush, Bill lifts his gun and fires. The movement stops.

Bill walks over to the bush, a lifeless look in his eyes as he pushes the branches aside. But there is nothing there. Bill does not react and just stands, lifeless. Then the dog appears behind him - barking and wagging its tail, as if mocking Bill. The rain gets heavier. A river nearby has started to flood, pushing branches, leaves and dirt downhill.

BILL (CONT'D)

Stop it.

The dog keeps barking. Bill fires his gun and the dog barks back, jumping around and growling. It rains even harder and is almost dark.

BILL (CONT'D)

Stop it!

Then Bill starts to chase the dog, firing at it twice.

BILL (CONT'D)

Stop laughing! I'm a man!

The dog zigzags, but Bill keeps chasing, firing again, enraged. Then Bill slips and falls, sliding down a gully, tearing the last of his clothes off his body.

Bill lands painfully on his side - winded. He struggles to get his breath back. He is naked, covered in mud, grass and blood. When he finally recovers his breathing, he hears HEAVY, ANIMAL LIKE BREATHING. Bill turns painfully, expecting to see the dog. But instead he sees above him in the distance the ENORMOUS SILHOUETTE OF A YOWIE.

Bill freezes. The Yowie stands like it is part of the landscape. Then it moves, looking around, revealing its powerful legs, arms and neck, turning its back to Bill. Bill hesitates, lifts his gun and takes aim. But Bill's arm is trembling too much and he is too far from the Yowie. He lowers the gun, but does not look away from the Yowie.

189

EXT. WILDERNESS - EVENING

189

Bill crawls through the bushes like a snake, an eye fixed on the Yowie. The sound of the light rain disguises his movements. He looks petrified, but focused as he gradually approaches the Yowie from behind.

The last light of sunset illuminates the landscape enough to reveal the Yowie, but also Bill as he approaches. Bill continues, following a trail of shadows for cover. As he gets closer, he sees the Yowie chewing leaves off a branch, then spitting them out. Bill stops about ten metres away from the Yowie and then raises his gun again. The Yowie keeps chewing. Bill steadies his arm against a rock, takes aim, waits... and then fires - BLAM!

The Yowie SCREAMS and takes off at an astonishingly fast pace, disappearing into bushland. Bill is shocked - he hesitates, then gives chase.

BILL
Argghhh!

190 EXT. WILDERNESS - NIGHT 190

Bill cuts through the forest at great speed, his gun in one hand and knife in the other. The sharp branches of the trees cut deep into his skin and flesh, but he does not flinch.

Ahead of him, the Yowie dodges large trees and runs over small ones, but its frame is too large to be out of sight in the moonlit landscape.

Bill gains ground, then fires his gun again. The Yowie HOWLS, then climbs up a steep hill, just in time to avoid another shot from Bill. Bill follows, clawing into the earth with his hands and feet like an animal.

191 EXT. WILDERNESS - NIGHT 191

Bill reaches the top of the hill, like a hungry predator. He stops, scans the area and takes in the sounds around him, slowly attaching the knife to his walking stick.

Bill hears faint MOANING. It could be Yowie, now wounded, or wind through the rocks or trees. Bill listens carefully until he hears movement, then darts into the bushes.

192 EXT. WILDERNESS - NIGHT 192

Bill quietly moves through the bushes with precision. The moaning echoes around him, and the movement becomes more distinct, turning into the sound of feet crushing branches.

The sounds stop, but Bill keeps floating through the landscape - a silent ghost, connected to the world around him. The light of the full moon casts a glow on everything, and Bill soon spots the Yowie crawling up a steep mountain side in the distance. Bill runs toward the mountain.

193 EXT. WILDERNESS, MOUNTAIN CLEARING - DAY 193

Bill gets to the top of the mountain. The rain returns and the clouds close in again - everything seems to disappear under a veil of darkness.

Bill looks around and sees the Yowie heaving in pain, cornered against the mountain's edge. Bill approaches, wide eyed and confident. The Yowie struggles to stand and face Bill, looking weak and scared. Bill sees this and is filled with strength. He charges forward, his spear and gun raised.

Bill's eyes are all rage, but as he gets closer, the Yowie straightens and we see its full frame - an enormous eight foot body with human eyes - intelligent and powerful. It runs at Bill, quickly gathering speed. Bill does not waiver - he fires his gun and hits the Yowie in the side.

The Yowie lets out a terrifying ROAR as Bill lunges forward with his spear and SCREAMS, colliding with the Yowie.

Bill and the Yowie lose balance and fall down the muddy mountainside in an embrace, SCREAMING as they free fall and then slam into the rocks below.

Silence. Bill cannot move - his leg is gouged and bleeding. The Yowie is motionless for a moment, but then slowly lifts itself out of the mud. It stands and then moves closer to Bill, towering over him. Bill can only watch as the Yowie leans down, its face close to Bill's. The Yowie's breaths are intense and its eyes are red, like they are full of blood.

Bill loses consciousness - the last thing he sees is the Yowie's hands touching his face and its tiger-like breaths.

194 INT. CAVE - DAY

194

Bill opens his eyes. His face is covered with dried mud and grass. He cannot move, but he sees he is in the corner of a dark cave that bends around to an entrance that is out of view. Natural light enters from outside, casting shadows against the damp walls. Bill drifts out of consciousness.

195 INT. CAVE - DAY

195

Bill wakes up. His legs and arms are bound with thin branches and vines. A web of thick branches act as a cage, imprisoning him in the corner. The branches are covered in sharp spikes, like the spiky branches seen earlier.

Bill sees the bones of animals scattered around the edge of the cave - thigh bones, skulls and ribs. A pile of red berries on a round piece of bark rests on a rock. Two large intertwining lines have been painted across the opposing wall - the design is pleasing, not random.

Large shadows move across a wall. They sharpen and shrink, outlining two figures. Then the sounds get louder - the Yowie, murmuring, and a barking dog. The ground shakes with each footstep of the Yowie. Bill shivers from the cold, and from fear. The figure of the Yowie appears and he blacks out.

196 INT. CAVE - NIGHT

196

Bill wakes up to the dog pushing at the branches of the cage. Bill smiles, but the dog barks and tries to bite him through the mesh of branches. Bill recoils. Bill's beard is thicker.

In the background, the Yowie is eating a rodent. It chews a little, then spits it out angrily. The Yowie stands, grabs some red berries and slaps the dog away from Bill. The dog yelps, then sits in the corner, looking at the Yowie obediently, but staring at Bill hungrily.

The Yowie stands over Bill, then removes the branches and kneels down. It scans Bill's body: Bill's face and body are severely cut up and bruised.

The Yowie gently touches the leaves that cover Bill's body with an open hand. Bill looks petrified. The Yowie pulls off some of the leaves and vines that keep Bill's arms in place.

It spits on the wounds and covers them with more leaves. Bill looks confused, but does not move.

Then the Yowie takes some of the berries from his hand and places them to Bill's mouth. The dog growls jealously. Bill keeps his mouth tightly closed, but the Yowie forces the berries into his mouth with ease. After a few chews, Bill keeps eating, looking relieved.

The Yowie gives some berries to the dog. It devours them quickly, savagely. Bill rests his eyes and keeps eating.

197

INT. CAVE - NIGHT

197

Thunder claps and lightening flashes fill the cave - a massive storm is raging outside. Bill opens his eyes and looks around - he is alone.

Bill can move his arms more freely now. He touches his face - realising he has thick beard now. Then he props his body up and tries to stand. He slips back down in pain and too weak.

The cave suddenly begins to fill with light. Bill lays down, pretending to sleep. The Yowie enters with a branch that is on fire. It breathes rapidly, making ape-like sounds of satisfaction. The dog yelps, excited.

The Yowie gathers more branches and places them over the fire. The fire grows, and the Yowie lets out more grunts of satisfaction and excitement.

Once the fire is going, the Yowie sits with the dog and looks at Bill. The sound of rain calms them all. The lightening flashes continue, followed by thunder. The Yowie pats the dog. Bill notices a large leaf on the Yowie's side, where his bullet must have landed. The Yowie takes it off, spits on it, then gently places the leaf back into position.

198

INT. CAVE - NIGHT

198

Bill wakes up. The cage of branches is gone and the fire is burning. It is raining outside, with distant, gentle thunder. The dog is sleeping, but Bill hears the Yowie making a deep, frightening moaning sound.

Bill stretches to see the Yowie weeping. Bill looks sad and scared, like watching a grieving child. The Yowie is cradling the skeleton of a small body, rocking back and forth; the bones of its feet and skull in clear sight.

Then Bill sees a large, sharp rock nearby. He crawls over to it, brings it to his chest, then crawls back to his corner. The dog keeps sleeping. The Yowie's moaning continues.

199

INT. CAVE - DAY

199

Bill opens his eyes and sits up. Alone, the cave is quiet. He takes the sharp rock and tries to cut the vines and leaves around his arms and legs. But he tires quickly and stops.

The dog enters, hovering menacingly. Bill sits back. The dog approaches, growling and desperate, then Bill hits it across the head with the rock. The dog yelps and retreats. It mopes, then takes a submissive position beside Bill.

Bill pats the dog and it does not move. He takes one of the pips from the berries and sucks on it - Bill is gaunt and weak now. The berry 'container' is empty. Bill sees the wounds on his hands have healed, and his beard is longer.

200

INT. CAVE - DAY

200

The Yowie enters the cave, drenched, carrying a handful of yellow berries. A storm rages outside.

The Yowie smells the berries, starts to chew them, but then spits them out and throws the rest to the ground. The Yowie SCREAMS. Bill trembles and the dog barks.

The Yowie leaves the cave, enraged. Bill looks frightened. Outside, the Yowie screams again. The dog howls and Bill takes the rock in his hands, unsure what might happen. The screams of the Yowie become more distant, like he is running away. Bill looks scared. The dog goes over to the yellow berries and eats them hungrily.

201

INT. CAVE - DAY

201

Bill is shivering. The Yowie is at the other end of the cave, motionless, staring at Bill as it pats the dog. Bill's rock is beside the Yowie now.

Bill and the Yowie hold each other's stare, then Bill looks at the dog's sad eyes - it is too weak to even growl, only panting and whimpering now.

Bill blinks slowly, like he is sorry. He looks down, as if in shame. A dull thud - Bill looks up, the dog is motionless and the rock in the Yowie's hand is covered in blood.

202

INT. CAVE - NIGHT

202

The fire is burning and the Yowie bites into cooked meat. Bill watches. The Yowie puts the meat into its mouth and then into Bill's. Bill resists, turning his head to the left and right to avoid it, but then the Yowie GROWLS.

Bill takes the meat from the Yowie's hand and feeds himself. He chews once and almost throws up, then recovers and keeps eating. The Yowie takes another piece of cooked dog meat from the fire and tries to eat it, but spits it into his hand.

Bill continues to eat the meat, like a desperate, starving prisoner. The Yowie can only watch. It leans back against the cave wall and closes its eyes, breathing heavily.

203

INT. CAVE - NIGHT

203

The Yowie takes the final leaf off Bill's leg. Bill's beard is long now, and his cuts and bruises have healed.

It is cold - their breaths turn into mist, and it has stopped raining. The cave is quiet. Bill is covered in dry mud.

Bill moves his legs, then stands. The Yowie moves away, putting thin branches and twigs on the dwindling fire. Bill notices that the Yowie's wound looks infected now. A gust of wind enters the cave and some dirt kicks up. Bill notices snow flakes in the air. A few melt on his arm.

204 INT. CAVE - NIGHT

204

Bill is on his feet now, moving slowly. He breaks a branch up and places it on the fire in front of them. He and the Yowie look thinner now. Bill looks pale. A single branch is left - thick, about a foot long, and sharp on one end. Bill tosses it aside and sits near the Yowie.

They share the fire, watching it burn down. They are weak and cold. The Yowie keeps its hand pressed against its wound and breathes slowly. Bill's expression becomes one of remorse, and pain, as if reflecting on everything.

BILL
I'm so sorry.

Bill stops himself from crying. The Yowie blinks slowly at him, as if to reassure him. Bill falls asleep.

205 INT. CAVE - NIGHT

205

Bill is shivering, half-asleep. The fire is almost gone and no berries remain. The dog's stripped skeleton is neatly arranged against the wall. Large gusts of wind enter the cave, carrying snowflakes. Bill and the Yowie are in an embrace - the Yowie covering Bill.

Bill has his eyes closed, too cold to speak or move, almost in a feverish state. He clings onto the Yowie like a blanket, burying his naked body into its massive form. Their embrace becomes tighter. Then they move and we see that they are having sex.

206 INT. CAVE - NIGHT

206

Bill wakes up to find the Yowie asleep. Its breathing is deep and slow, filling the otherwise quiet cave. He moves freely, taller and stronger now, inspecting the walls of the cave. Some are covered in a series of primitive markings.

In the part of the cave Bill has yet to see, he sees what looks like a family catacomb. The skulls of dead Yowie and massive bones are mounted on the wall, arranged in a pyramid, with the opposing walls lined with also stacked with Yowie bones. Some are decaying, some crumbling, some turning to dust. A single empty space in the pyramid remains at the top.

Bill takes this all in, then he grabs a thigh bone in his hands and holds it like a weapon. He considers it, then puts it back. As he moves away, he steps on something and winces. He looks down and sees A COKE BOTTLE CAP. He picks it up and studies it thoughtfully, thinking carefully, remembering.

BILL
(whispering to himself)
Liar.

207 INT. CAVE - NIGHT

207

The Yowie wakes up to see Bill standing above her, aiming the sharp branch at her heart, like a spear. They look into each other's eyes, as if Bill is giving the Yowie a moment to prepare or react. Slowly, the Yowie's eyes tear up. It turns away, then looks back at Bill with dignity and acceptance.

Bill pushes the spear into the Yowie's chest. The Yowie tries to scream, but cannot make a sound. They look into each other's eyes and there is a short struggle as Bill balances over the spear and thrusts, driving the spear even deeper.

Bill pushes away and watches the Yowie die slowly, with deep, long breaths. It lingers. Bill does not look away. Then the Yowie gives out a last breath. Bill looks up and sees now that the lines on the wall make the shape of a tree.

208 INT. CAVE - NIGHT

208

Bill walks out of the cave. It is silent and still. The trees are stripped of foliage. There is no life. He is covered in a primitive coat made of the skin and fur of the Bigfoot. He has a sack made of the same material and a very long beard.

Bill looks at the cave, then disappears into the landscape.

209 INT. HOTEL ROOM - NIGHT

209

Bill showers. The water washes off the dirt, leaves, blood and hair from his skin. His body is lean and muscular, perfect. The Bigfoot skin is on the bed, thrown aside like a used towel, and the bag sits in a corner.

210 INT. SOCIETY HEADQUARTERS, ARTHUR'S OFFICE - NIGHT

210

Arthur sips a glass of tea, his hands shaking. His eyes are red from crying and he looks tired, lost and fatter than before. He laughs, pauses and then puts a Luger pistol in his mouth and pulls the trigger.

211 INT. HOTEL ROOM - NIGHT

211

Bill sits quietly on the side of his bed, naked and clean, pensive, as if he has seen Arthur kill himself. He looks at his phone, silent and gravely.

212 INT. CAVE - NIGHT - FLASHBACK

212

Bill sits in the cave, studying the last empty space in the Yowie shrine. The skulls of the other Yowies fill the other spaces. Bill looks at the dead Yowie - its face is peaceful.

213 INT. CAB - NIGHT

213

Bill enters a cab at JFK airport. The driver hesitates, then -

DRIVER

You were dead, right? It's you,
from the papers. I know you.

Bill does not respond. Annoyed, the driver throws Bill the newspaper. On the front cover, a headline read 'PROOF! SHE LIVES!' and then A PHOTO OF BILL avoiding the reporters cameras. Underneath the photo, another headline: "Arthurian Society Hoax Exposed. Leader suicides, avoids lynching."

DRIVER (CONT'D)

See. It's you. It's you.

Bill looks outside - a column of police cars flank all sides of the taxi. One policeman on a motorbike waves at Bill.

In the distance, the glow of the Manhattan skyline, with hovering helicopters, security drones and spot lights. But inside the cab it is quiet and the drive is smooth, like floating. Under Bill's arm is A LARGE BOX, about the size of the Yowie's head, covered in wrapping paper.

214 INT. CAVE - NIGHT - FLASHBACK

214

Bill looks at the near lifeless Yowie. Its hand reaches out to Bill. Bill does not look away.

215 INT. HOTEL ROOM - NIGHT - FLASHBACK

215

Sitting on the hotel room bed, Bill stares at the TV in the corner. It's as if the TV is looking back at Bill through the shadows, waiting expectantly. Bill stands.

216 EXT. TV STUDIO - NIGHT

216

Bill cuts through a large mob, surrounded by COPS and PRIVATE SECURITY GUARDS. They are barely able to keep the crowd away from Bill, as they scream and cheer the return of a hero.

217 INT. TV STUDIO - NIGHT

217

Bill sits in a large, purple interview chair. An AGEING OPRAH WINFREY sits across from him. The Orange Woman from the Library sits next to Bill - they are holding hands.

A large AUDIENCE watches Bill on massive screens that flank the stage - men, women and children, all clapping, looking at him with adoration. Oprah's face fills the wall behind them.

OPRAH

And how did it feel, to see it. To
know this beast was real?

BILL

Well, I was there because I never
stopped believing.

OPRAH
Or pursuing that belief.

BILL
Belief is action, Oprah.

Oprah claps, the audience claps louder. The projection turns into the evidence video and repeats itself over and over. Bob is in the audience, crying from happiness, with his twin daughters next to him. He waves at Bill. Bill smiles.

OPRAH
And your secret?

BILL
You can be whoever you want to be.
Because the truth begins inside us.

The audience cheers.

OPRAH
And what were you most scared of?

ORANGE WOMAN
Being alone!

Bill laughs, then the audience follows. Bill goes to answer, but the audience keeps cheering and laughing. Bill waits for his moment to speak, but their laughter gets louder, with some starting to chant.

The head of the Yowie appears on the projection, immersed in formaldehyde in a Perspex box - which is on a stand next to Bill, being taped.

Some in the audience begin to scream. Soon, the screaming of the audience gets louder, sounding like a zoo enclosure of apes and chimps going wild. Bill scans the crowd as they get wilder. He turns and sees the Yowie head. For a moment, regret and disturbance shimmer across his face.

Then Bill turns to the Orange Woman, as the crowd gets Oprah clapping and screaming now. He notices she has pubic hair on top of her hands and her top lip. He looks again and sees her eyebrows are thicker than before and there is a ridge of bone protruding from her collar. Bill looks confused.

Bill turns to look at Oprah, who looks like she has reptilian eyes now. She makes a weird sound when she smiles. Then, for a moment, she has gills.

Bill looks disturbed and lost. The audience members are half animals now, hungry and angry, ready to eat Bill. The laughter and cheers have morphed into animal screams and cries. It is terrifying, but Bill is powerless to stop them, or to turn away. He can only watch.