

# **THE PACK**

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1

INT. LINCOLN CENTER MEN'S BATHROOM - NIGHT

1

PETER SISKIN (mid 50s) kneels over a toilet. Heaving in his tuxedo. We see only his back.

Peter rinses his mouth over a sink. Regards his pale and sweaty reflection. Straightens and smiles as someone enters.

2

INT. LINCOLN CENTER RECEPTION HALL - NIGHT

2

Hundreds of dressed up people mingling. Buzz of pre-award jitters. A banner reading --

*39TH ANNUAL NEWS & DOCUMENTARY EMMY AWARDS*

ELIZABETH SISKIN (late 40s) on the phone.

ELIZABETH

Go ahead and give her another Motrin. See if you can get her back to sleep.

Peter exits the nearby bathroom.

ELIZABETH

Here comes Peter. Thanks, fingers crossed -- oh and try a cold towel on her head. She loves that.

(hangs up as Peter approaches)

Fever's the same.

Peter is distracted, doesn't respond.

ELIZABETH

You okay?

PETER

Yeah.

ELIZABETH

Nervous?

Peter shakes his head.

ELIZABETH

You sure you don't want to do just one interview?

PETER

No. It's pointless.

ELIZABETH

It's your night. I just don't want you to be nervous because no matter what happens--

A young man interrupts.

YOUNG MAN

Mr. Siskin?

PETER

Yes?

YOUNG MAN

Rick Ewell. I work at Eclipse Media. I don't usually do this but I just wanted to tell you how much I loved "The Pack". I'm from Anchorage and it was so cool to see the Yukons up close. I've lived there my whole life and never seen one.

PETER

That's... thank you.

YOUNG MAN

I'm rooting for you guys.

The young man walks off.

ELIZABETH

See? You've already won.

3

EXT. LINCOLN CENTER PRESS LINE - NIGHT

3

Gauntlet of camera flashes and microphones.

INTERVIEWER

This is your sixth nomination for outstanding cinematography in a nature documentary film. Time to break the curse and finally nab an Emmy?

ALEX MCBRAYER as he's being interviewed. Alex is an athletic 50. Seems caged by the tux and polish.

ALEX

Well, I don't see it as a curse.. Every nomination is an honor.

(MORE)

ALEX (CONT'D)

It's always a privilege to share intelligent, beautiful animals with people who might never have a chance to see them. Especially in this case, where the animals are endangered and in desperate need of our help.

INTERVIEWER

I felt incredibly invested in the lives of these wolves. I imagine you must have created a bond with them?

ALEX

Absolutely. You spend enough time observing animals you start to see yourself in them. Living with them in the wild is an emotional rollercoaster.

INTERVIEWER

Well you sure did an extraordinary job behind that camera Alex. Congratulations and best of luck tonight.

Alex nods and continues down the busy press line.

4 INT. LINCOLN CENTER RECEPTION HALL - NIGHT 4

Alex and his wife MEGAN (45), move from the press line and into the party.

ALEX

(under his breath)  
A curse.. Fucking asshole.

Megan watches KEN BURNS pass, feeling relevant.

Alex spots Peter and Elizabeth

5 INT. LINCOLN CENTER RECEPTION HALL - NIGHT 5

Elizabeth grabs two drinks from a server, hands one to Peter.

ELIZABETH

Did I tell you Cathy Lane, Tommy's mom, wrote us a check for five grand for the school supplies drive?

PETER

Cathy Lane? She could've given 10.

Someone back slaps Peter. He's startled, turns.

ALEX

You clean up nice amigo. I almost didn't recognize you.

PETER

Hi. This is my wife, Elizabeth.  
Elizabeth this is Alex McBrayer.

ALEX

A pleasure.

ELIZABETH

So nice to finally meet you.  
Congratulations on the film. The  
camerawork was... spectacular.

ALEX

Could not have done it without this  
man right here, leading the way.

(MEGAN appears)

This is my wife, Megan.

MEGAN

Hi.

ELIZABETH

Wow. Fantastic dress.

MEGAN

Thank you. Alex just bought it for  
me.

Peter smiles politely.

6

INT. LINCOLN CENTER RECEPTION HALL BAR - SAME TIME

6

Event-goers filter toward the reception hall doors. Among  
them --

EVE BAKER (mid 20s) and her mother LYNN (60). Lynn is a  
single mom who never had much. She beams with pride, reading  
the program. Eve looks nervous and uncomfortable.

LYNN

Oh look, "Midtown Murder" is  
nominated -- I love that show.

She looks around the room.

LYNN

I wonder if that creepy guy Phil is here tonight.

EVE

I'm pretty sure he's in jail mom.

LYNN

Right. Of course. Because of the murder..

Eve absorbs the scope of the event as she spots HARRY SHIELDS (50) at the crowded bar.

7

INT. LINCOLN CENTER RECEPTION HALL BAR - SAME TIME

7

Harry stands sandwiched at the rail. He's sipping a scotch as a woman walks up to the bar and orders a glass of wine.

Harry checks her out, notices a small tattoo on the back of her neck -- the outline of a wolf howling inside a crescent moon.

HARRY

You like wolves?

WOMAN

?

HARRY

I noticed your tattoo. I produced "the Pack". It's about wolves...

WOMAN

Cool. I haven't seen it yet.

She's cordial but clearly not interested.

HARRY

What brings you here tonight?

WOMAN

I'm a director.

HARRY

Really? Which film?

WOMAN

"The Only Truth."

(off HARRY'S look)

We profiled a group of girls in Syria who document war crimes.

(MORE)

WOMAN (CONT'D)

They risk their lives to get the footage out. PBS.

HARRY

Sounds amazing. I'll have to watch that. Harry.

WOMAN

Yara.

They shake hands.

HARRY

Do you live in New York?

YARA

No... Good luck tonight.

Yara walks off. Harry watches her go, drinks.

8

INT. LINCOLN CENTER WOMEN'S BATHROOM - NIGHT

8

Hands struggle to open a pill bottle. Eve standing over the sink. Heart pounding.

WOMAN

Are you alright, honey?

Eve looks up to see an older woman by the sink next to her.

EVE

Just a little nervous.

WOMAN

This too shall pass.

The woman smiles, walks off. Eve is thrown. Deep breath. Loosens the cap, pops two pills.

9

EXT. LINCOLN CENTER - BACK ALLEY - NIGHT

9

Close on an iPhone propped up on the lid of a large dumpster. 'The Breaks' by Planningtorock echoes down the dark alley.

SCARLET DAVIS (25) leans against the dumpster. She has a joint in her mouth and the program for the event in her hands.

MIA (O.S.)

So have you planned what you're gonna say?

SCARLET

What?

MIA (O.S.)

When you win.

SCARLET

Shut up. We're up against "Blue Dot". Baby penguins narrowly escaping a leopard seal attack and pandas playing in the snow. People love that shit. There's no way we'll win.

MIA (28) is peeing behind the dumpster. She's squatting on the ground while holding her massive gown.

MIA

You know I'm psychic, bitch. I can feeeeeeeel it.

Scarlet smiles. She flips through the program, suddenly she freezes.

Insert of a black and white photo of a man in his late 60s--

'Robert White 1956-2023'

Scarlet stares at the photo, as it starts to rain.

MIA (O.S.)

Fuck.

Mia quickly pulls up her underwear and they scurry to the doors of the event.

10 INT. LINCOLN CENTER RECEPTION HALL - NIGHT

10

Alex, Peter, Elizabeth and Megan chatting.

ALEX

I understand congratulations are in order Pete. The Director's Grant. Very exciting.

PETER

It's nothing.

ELIZABETH

Oh stop. It's a big deal. He always does this.

Alex clocks Scarlet and Mia entering the ballroom.

ALEX  
I think we should head in.

11 INT. LINCOLN CENTER BALLROOM - NIGHT

11

Scarlet and Mia take in the huge, decorated room.

MIA  
(looking at her ticket)  
Table 18.

They navigate the crowd. Screens behind the stages read --

PRESENTED BY THE NATIONAL ACADEMY OF ARTS & SCIENCES

Arriving at the table, Scarlet and Mia read name cards. Scarlet is next to Alex. She hesitates, about to move her card as Alex, Megan, Elizabeth and Peter walk up.

ALEX  
Evening.

SCARLET  
Hey.

PETER  
Scarlet, your hair!

SCARLET  
Yes, I've evolved.

MIA  
Doesn't it look great? I'm Mia.

ALEX  
Alex. This is my wife, Megan.

MEGAN  
Scarlet, of course. Finally.

SCARLET  
(hug)  
Wow. You're like gorgeous.

Alex watches.

MEGAN  
Thank you.

MIA  
 (to ALEX and PETER)  
 It's so great to meet you both, I  
 loved the film. It's truly  
 fantastic.

Alex looks to Scarlet, back to Mia.

ALEX  
 Thank you. I agree.

Laughs. Mia takes Scarlet's hand in hers.

ALEX  
 So. How long have you two known  
 each other?

MIA  
 Six months.

ALEX  
 Really?

SCARLET  
 Yup.

MIA  
 I barely get to see her though.  
 She's always working.

ALEX  
 How's that going, Scarlet? I  
 haven't heard from you in awhile.

SCARLET  
 I left you a message. It's great  
 but pretty much non-stop. You know  
 how it is. I can't thank you  
 enough.

ALEX  
 Well, you earned it.

The announcer asks guests to sit.

MEGAN  
 Earned what?

SCARLET  
 I have a contract with Nat-Geo. I'm  
 shooting their next two nature  
 specials. Alex put me up for the  
 job.

MEGAN

Wow. Congratulations. That's really impressive given your age.

MIA

She's a badass.

ALEX

So what do you do Mia?

MIA

I'm getting my doctorate in psychology. I was so fascinated by the hierarchy of the wolves in the film. I didn't realize they have such a complex social order. It actually inspired me to write my dissertation on human motivation and pack mentality.

ALEX

Fascinating..

12

INT. LINCOLN CENTER BALLROOM - NIGHT

12

Harry navigates the ballroom with a drink, reaches the table.

HARRY

Goddamn Scarlet is that you?

SCARLET

In the flesh.

Harry goes around the table saying brief hellos as Eve and Lynn approach. Another round of introductions.

EVE

This is my mom.

LYNN

Hi. I'm so excited to meet you all. Congratulations.

They all start to take their seats. Lynn stops a passing waiter.

LYNN

Excuse me, would you mind taking a photo of us?

EVE

Mom..

WAITER

Sure.

Lynn hands him her phone and they all get ready for the photo.

HARRY

Say Emmy!

Some do. Some laugh awkwardly. Eve is uncomfortable. The waiter takes the photo, hands back the phone and walks away.

LYNN

Oh no, honey you closed your eyes.  
Excuse me, excuse me! I'm so  
sorry. Would you mind taking  
another one. My daughter's eyes  
were closed.

Cut to title card over black;

**THE PACK**

13

EXT. BROOKS RANGE ALASKA, BASECAMP - DAY

13

A vast vista of wooded, rocky terrain surrounded by massive mountains. It's late October and the colors of the fall foliage are spectacularly vibrant.

We stay on this epic landscape for a couple of beats before --

PETER (O.S.)

Great. So just cross the brook and  
continue up the ridge. I'm standing  
close to the top. You can't miss  
me, I'm wearing a red jacket.

We find Peter on a satellite phone. He's in full hiking gear and has a look of anticipation on his face. It's a very different Peter from the one we met at the Emmy's.

PETER

There! I see you.

He waves and starts to move down the ridge toward --

Alex and Scarlet.

Alex has a satellite phone to his ear. Scarlet in bright red hair.

PETER

Welcome! I hope it wasn't difficult to find.

ALEX

Not at all.

They shake hands and start to move up the ridge.

PETER

We got here about an hour ago. Found a great little spot for basecamp.

After a hundred yards they reach "basecamp". Two small erected tents and a bunch of gear on the ground. Harry and Eve are in the midst of putting up a third tent.

A round of handshakes and "nice to meet you".

Harry gets everyone a beer.

HARRY

Welcome to the wolf's lair!

Alex and Scarlet throw down their backpacks and open the beers.

PETER

Some of us already know each other a little bit. Eve and Harry and I were on the same flight out of New York. Alex and Scarlet have worked together before, but I think it would be great if we could go around and introduce ourselves. I can start. I'm Peter Siskin. I'm directing this. I teach film at Columbia when I'm not directing and I'm super excited to see these beautiful creatures in person. And film them of course.

(beat)

I should also mention that we are incredibly lucky to have Alex McBrayer on our crew. It's an honor to work with such a veteran in the field.

ALEX

Good to meet you all.

They wait for him to say more, but he looks to Scarlet.

SCARLET

Scarlet, first assist for camera.  
Uh, yeah. I'm ready to freeze my  
ass off.

HARRY

What project did you do together?

ALEX

Piece for the BBC on the Galapagos  
a few months ago. Best focus puller  
I've ever had.

Scarlet smiles. Eve next. A much brighter, more outgoing  
version of her than at the Emmy's.

EVE

Okay. Hi. I'm Eve. This is actually  
my first time on a film crew. I'm  
getting my masters in environmental  
science so... not exactly a direct  
connection to all this.

She motions to the camera equipment on the ground.

PETER

You have a big connection. You're  
the one who found them.

EVE

Well, I didn't find them, the  
software did.

(off PETER's look to  
continue)

For my senior thesis I helped  
develop this program. It uses  
algorithms from satellite images to  
predict the locations of animal  
populations. The Yukon wolves were  
supposedly extinct, but our data  
suggested otherwise. We believe  
there's a group of between six and  
nine individuals in these  
mountains. And then we heard about  
the Brooks Range oil rig leases.  
Basically they plan on drilling in  
this area and it will totally  
demolish the Yukon's ecosystem. The  
oil company won't even acknowledge  
there could be an endangered  
species out here.

PETER

When Eve took my class she told me about the wolves and I thought if we document them and prove they exist it might inspire people to mobilize and stop the rig. I brought it to my old agent who gave it to Harry, and here we are.

SCARLET

Right on, girl.

Eve smiles.

HARRY

Okay, time for the boring money guy to speak. Harry. Producer. We've had some budget cuts, which means we have a small crew and less time so we're gonna have to bust our butts out here. But if it was easy everybody would do it, right? Cheers.

As they toast Peter notices Dean (30s), carrying a load of gear. Dean is Nunamiut native. Old boots, jacket too thin for the climate. Used to the cold.

PETER

Oh shoot. Guys hold on, I almost forgot, this is Dean.

(motions to DEAN)

Dean! Come have a beer with us.

Dean approaches. Harry offers a beer.

DEAN

I'm okay.

PETER

Dean will be our guide and tracker while we're out here. He's got a lot of experience in this area. Tell us a little bit about yourself.

DEAN

I live on the Nunamiut reserve in Anaktuvak Pass. I was born there. Me and a few others work as guides for tourists in the summer and help conservationists track animals out here.

(MORE)

DEAN (CONT'D)

Work's hard to get in the winter and I'm about to become a father so.. this is appreciated.

PETER

No, thank YOU. It means a lot to us that we can give back to you and the local community.

Dean nods in appreciation and continues;

DEAN

This is protected land so we need to "pack out." That means we'll be using the bathroom in plastic bags and disposing of them here at camp. You'll each have a box of them in your tent.

HARRY

Eighteen-thousand animals shit out here. We're in the middle of nowhere, what difference does it make?

DEAN

Sorry but there's a leave no trace policy. When the snow melts it drains into the rivers. We drink from them.

EVE

Plus this is one of the few places unmarred by humans. If everyone did that out here it would ruin the beauty of it.

Scarlet turns to Alex and whispers;

SCARLET

Everyone?

She looks around. It doesn't look like there's been a human up here in decades. Alex smiles.

PETER

To challenges ahead!

Peter raises his beer and they all toast.

Suddenly Peter starts to howl like a wolf. The others laugh before joining in.

Dean isn't howling but can't help but smile.

Wide shot of the raw wilderness and our little group howling at the waxing crescent moon in the daytime sky.

14 INT. LINCOLN CENTER BALLROOM - NIGHT

14

The HOST of the evening takes the stage.

HOST

Welcome to the 39th Annual News and Documentary Emmy Awards. There are over 200 nominees here representing 18 categories total. We gather tonight to celebrate those who keep us informed, curious, questioning. Those who have produced outstanding work in the fields of broadcast journalism and documentary television. Congratulations to tonight's nominees. Tonight the Academy also proudly honors Robert White with the 2023 N.D.E.A. Lifetime Achievement Award. Posthumously...

A photo of ROBERT E. WHITE fills the stage screens. His wizened features stare out over the room.

Close on Alex, watching.

15 EXT. BROOKS RANGE ALASKA, 2ND BASECAMP - DAY

15

ROBERT WHITE (60) steps out of a helicopter.

We see a very different basecamp, ragged and disordered. Months in, it's now winter. The weather's gotten harsher with time. More snow, less light.

Alex and Peter approach Robert as the helicopter takes off in the background. Overgrown beards. They look tired, pale. Harry has a black eye.

ROBERT

(shouldering his gear)

Hello!

Eve is compressing the air out of plastic containers trying to get the lids closed. The containers are full of human feces.

ALEX

Robert. I'm Alex.

Shaking hands.

ROBERT  
Alex. A pleasure.

ALEX  
We're thrilled to have you here.  
This is Peter Siskin our director  
and Harry Shields our producer.

PETER  
Good to meet you Robert.

HARRY  
Welcome.

ROBERT  
Thank you.

Robert clocks Harry's black eye.

ROBERT  
You okay?

HARRY  
Oh yeah. A Grizzly made a joke  
about my wife. Had to rough him up  
a bit...

Robert chuckles.

ALEX  
How was the trip in?

ROBERT  
Gorgeous. Saw the Matanuska Glacier  
when we flew out of Anchorage. Been  
on my list.  
(off their ragged  
appearances)  
How're you holding up? You look  
like you've been through it.

ALEX  
We're great. Weather's been shit,  
but that hasn't stopped us from  
getting what we need.

Robert takes in the group. An empty package of store-bought  
meat peaks from a bag of trash behind a tent.

ALEX  
Hungry?

ROBERT

Stuffed actually. Had a meal just before my flight. So what's the story? Shooting this evening?

Alex and Harry exchange a look.

HARRY

Well we wrapped for the day. We thought we'd show you around in the morning before we head out.

Scarlet approaches.

SCARLET

You made it! I'm Scarlet. Huge fan of your work.

ROBERT

Thank you. I'm excited to be here. The footage is looking fantastic. You're within a hundred feet in some of those shots.

Robert notices they're only five.

ROBERT

I thought there were six of you?

ALEX

Dean, our guide, had to leave us a few weeks early.

ROBERT

How are you managing without a tracker?

HARRY

We have the ropes down by now.

Robert regards them. Looks to Eve, head down, all focus on her work.

ALEX

(calls to her)

Eve.

He motions for her to join them. Eve walks over. Dark circles. Like she hasn't slept.

EVE

Hi. I'm Eve. Nice to meet you.

ROBERT

Lovely to meet you, Eve.

ALEX

Eve is the student who found the wolves.

ROBERT

That's quite a feat. You must be very excited.

EVE

Yeah.

Tense beat. Eve smiles slightly. Walks back to the containers.

ALEX

She's been having a hard time with the cold out here. Been sick a lot, but she's a trooper.

ROBERT

These elements are tough for anybody. If you don't mind I'll just look around a bit while we still have some light. Try and get a few stills.

ALEX

It gets dark out here pretty early.

ROBERT

I know. Won't go far.

HARRY

We'll eat around 5:30.

Robert nods, smiles and walks off in the brisk wind.

Alex, Harry, Peter and Scarlet watch Robert, his body getting smaller as he walks off into the distance.

16

INT. LINCOLN CENTER BALLROOM - NIGHT

16

AWARD SHOW HOST (O.S.)

...Thank you, let's begin. The nominees in the category of Outstanding News Broadcast are...

Alex looks to the screens as Robert's memorial photo dissolves into clips from Al Jazeera.

Eve ashen, turns to Alex.

EVE  
I didn't know they were honoring  
him tonight.

LYNN  
What was that, hun?

EVE  
Nothing.

LYNN  
You said something about honor?

EVE  
It was nothing.

Eve is clearly shaken. Alex tries to break the tension.

ALEX  
So, Mia, you said that you were  
writing your dissertation on pack  
mentality and..?

MIA  
Human motivation. Yes.

ALEX  
I'd love to hear more about that.

MIA  
Well it's a long read but basically  
it's that as humans we're all  
driven by a desire to fit in, to be  
in a pack and get ahead rather than  
get left behind. So we ran a study.  
We put seven people in a room;  
three were plants. We presented the  
group with two products, one  
obviously superior to the other.  
Each person was allowed to take one  
of the products home. We had our  
three plants purposely select the  
inferior items and we found it had  
a significant impact on what the  
rest of the group picked. Most of  
the time the other four chose the  
same product. Social proof, our  
innate bias. We all want to fit in.

ALEX  
Interesting.

SCARLET  
 (mimicking what Mia said  
 earlier)  
 Yeah, she's a badass.

EVE  
 When the four got home did they  
 realize they made the wrong choice?

Scarlet looks at Eve.

MIA  
 There's no right or wrong. Maybe a  
 sense of belonging was more  
 important than a superior product?

SCARLET  
 (changing the subject)  
 I totally forgot. Congratulations  
 on graduating, Lady. It was like a  
 month ago right?

Eve and Lynn stiffen. Mehdi Hasan wins in the BG.

EVE  
 I dropped out.

LYNN  
 She might go back next year.

Eve shoots Lynn a look.

SCARLET  
 I dropped out of high school, best  
 choice I ever made. Gotta be in the  
 world if you want to learn about  
 it.

LYNN  
 She only has two credits left  
 though, which she could do online.

EVE  
 I'm not going back.

SCARLET  
 It's overrated. You want to go far  
 you need street smarts.  
 (looks to MIA)  
 No offense, baby.

Scarlet kisses Mia. Alex watches.

MIA

So what are you up to now, Eve?

LYNN

Finance.

EVE

Accounting. I compile data. It's just spreadsheets and stuff.

MEGAN

A firm in the city?

EVE

Upstate. I live at home.

Lynn looks concerned. This conversation upsets her.

LYNN

Eve's always gone her own way. I remember when she was little and found a sick hawk in the backyard. She heard animal control tell us it ate rat poison and the next morning I find her out in the streets putting flyers in all the neighbors' mailboxes warning them rat poison kills birds. I always knew she was gonna do great things. I still do.

Eve looks down. Applause in the BG as "The Road To Hell" wins Outstanding Historical Documentary. Photos of the Bataan Death March fill the screens.

17 EXT. BROOKS RANGE ALASKA, BASECAMP - DAY

17

Back to Day 1 - before beards and black eyes.

All the tents are up. The crew is unpacking, some are eating and relaxing. Eve approaches Alex.

EVE

Mister McBrayer? I just wanted to say it's an honor to be working with you. I've seen like everything you ever shot. Just last month in my marine systems class they showed your piece on the coral reefs. It was heartbreaking. You've really inspired me.

ALEX

Well you inspire me. Love your energy. You can't buy enthusiasm.

Eve beams as Dean approaches.

DEAN

Forecast has it going down to 10 tonight. Make sure you wear thermals.

Eve looks out over the vast landscape. Hawks circle in the sky.

18 LINCOLN CENTER BALLROOM - NIGHT

18

Close on Eve. A different person. No smile. Barely notices servers placing rolls on the plate before her.

Alex watches Mia whisper in Scarlet's ear. She giggles. He takes a drink but his gaze doesn't break from Scarlet.

Scarlet suddenly looks directly at him -- catches him staring. Alex averts his gaze, looks to the stage as --

*"Color-Blind; Racism In Post-Racial America"* wins Outstanding Current Affairs Documentary. Applause as the FILMMAKERS rise.

19 EXT. BROOKS RANGE ALASKA, BASECAMP - DUSK

19

Alex and Scarlet are rigging motion activated cameras on trees.

SCARLET

You know I never heard back from Nat-Geo.

ALEX

They typically look for people with years of experience for those contracts. Don't take it personally.

SCARLET

Yeah. Maybe you could put in a good word? You're close with Bill.

ALEX

Yeah.. I don't know how far that would go though.

SCARLET

As far as you make it go.

ALEX

It would be kinda odd if I call,  
you're like 10 years too young for  
that job.

SCARLET

You said I'm the best focus puller  
you ever had. Half of the shots  
from the Galapagos were me.

(beat)

You do think I'm talented, right?

They look at each other.

20

LINCOLN CENTER BALLROOM - NIGHT

20

ALEX watches as a black woman accepts the award for "*Color-Blind; Racism In Post-Racial America*". She looks out over the room --

WOMAN

When I was a young girl, I rarely  
saw people who looked liked like me  
on TV or in front of a camera. As I  
grew older and worked my way up in  
the film industry, it was rare to  
see people who looked like me  
behind the camera as well. This is  
a film about systemic under-  
representation and racism and I  
want to thank our crew, who I'm  
proud to say was composed almost  
entirely of women and men of color.  
This industry has always lacked and  
continues to lack diversity and it  
only takes a quick look around this  
room tonight to prove that point.

Enthusiastic applause from the overwhelmingly white crowd.

MIA

You tell em girl! It's about damn  
time!

ELIZABETH

Way overdue.

MEGAN

Absolutely. But thankfully things  
are finally starting to change.

(MORE)

MEGAN (CONT'D)

Alex just worked with a director  
who's half black, half German.

Alex nods.

ALEX

And the editor of the next season  
of "Blue Dot" is a lesbian woman of  
color. She's amazing.

HARRY

Wakanda forever!

Harry does the Wakanda sign.

The black woman passes behind them with her award. They all  
congratulate her a little too emphatically.

21

EXT. BROOKS RANGE ALASKA, WILDERNESS - DAWN

21

The crew is hunched over a motion activated camera as Scarlet  
is playing back footage.

PETER

Nothing?

SCARLET

No. Wait...

She rewinds and looks closer.

SCARLET

No, just a deer. It's limping..

PETER

Fuck. That's seven cameras rolling  
all night for four nights and we  
got nothing.

ALEX

Maybe we should try the valley  
behind the next ridge?

EVE

Our latest satellite images showed  
that they should be in this area  
but...

HARRY

Well your satellite has found us a  
deer with a fucking limp so I say  
we move on.

Harry turns to Dean.

HARRY  
Can you get us over that ridge?

DEAN  
Sure.

HARRY  
Will there be any wolves there?

DEAN  
I don't know.

Harry starts walking toward the next ridge. The others follow.

HARRY  
Maybe not a bad idea to bring a wolf expert when you make a doc about wolves..

SCARLET  
Totally. You should fire the producer.

Harry glares at Scarlet.

22

EXT. BROOKS RANGE ALASKA, WILDERNESS - DAY

22

Later in the day. The crew approach a fast-flowing river. Freezing water laps the banks. All drop their packs.

Dean, Harry and Peter regard a map.

HARRY  
(directed at DEAN)  
You said this was the place to cross. There's no fucking way.

DEAN  
Sometimes the rivers swell after heavy precipitation.

PETER  
Is there another place to cross?

Dean points to the map -- far away.

DEAN  
Up here. Too rocky for the ATV to reach though.

ALEX  
How long by foot?

DEAN  
Four hours, maybe more.

ALEX  
Great.

EVE  
It's not worth it. We should go back and re-check the grids we've already mapped. We'll find them, we just have to keep looking.

DEAN  
A pack's territory can stretch fifty miles.

EVE  
When food isn't abundant. There's a healthy population of elk and rabbits in the areas we've covered, they shouldn't have to travel this far.

A wind blast. Peter protects the map as it passes.

PETER  
Let's stay positive and head to the crossing. We've come this far, let's see what's across the river.

ALEX  
It's a waste of time. We're not following any leads, we haven't found any traces of them anywhere near here. We can cover more ground with the ATVs. Let's head back, get transport and scout the flats again.

PETER  
There could be tracks right on the other side of this and we'd never know it. I feel it's important we check every avenue.

SCARLET  
We should split up. Alex and I can go back and start re-scouting the flats while you cross the river.

Peter thinks.

PETER

We need one of you with a camera in case we see something. Scarlet comes with us.

ALEX

Fine. Let's move.

More wind chill as the groups head off.

23

INT. LINCOLN CENTER BALLROOM - NIGHT

23

On the screens we see the nominees for Outstanding Investigative Report In A Newscast. Clips from "Frontline: Tent Nation, Homelessness In The U.S." play.

ELIZABETH

Oh, they profiled the shelter for that. Mary gave an interview.

PETER

That's great, honey.

ELIZABETH

Yeah, we got a lot of donations off it.

Peter regards Elizabeth watching the screen. She's so proud. Such a good person. Harry turns to Peter and leans in.

HARRY

We've been trying to reach you for the last couple weeks.

Peter doesn't respond.

HARRY

About advance press for this. We never heard back.

PETER

I'm in pre-production.

HARRY

I'm in pre-production on a half dozen things. You can't return a call?

Peter ignores him, keeps his eyes on the stage. Tense beat before Harry decides to let it go. He speaks up, for the table to hear.

HARRY

What's your new film about, Peter?

PETER

Forest loss. The new government in Brazil's opening up development on a massive scale. It'll wipe out a dozen indigenous tribes.

ELIZABETH

Peter is going to get the story out, let people know what's happening.

HARRY

What network?

PETER

It's independent.

ELIZABETH

He won the Filmmakers Without Borders Grant.

HARRY

(pouring himself red wine)  
Look at you.

ELIZABETH

What about you Harry?

HARRY

Been busy as hell since we shot this. I'm about to start "Insects of the Serengeti" for Netflix.

ELIZABETH

Wow..

HARRY

Peter said you're a... nurse?

Elizabeth looks to Peter. He never said that.

ELIZABETH

No. I teach. Well I used to before we adopted our daughter. Now I'm a volunteer at a local youth shelter.

PETER

She runs the place. And she's heading the new education center.

ELIZABETH

Well, the education center will only be possible if our proposal wins this big grant. It's all very political.

HARRY

Well the two of you are just saints.

ELIZABETH

Would you tell that to our eight-year-old?

Peter stares at Harry as he laughs.

Clips of marine scientists pouring vats of chum into the sea play in the background. Sharks circle below.

24

EXT. BROOKS RANGE ALASKA, WILDERNESS - MORNING

24

A purplish light illuminates a rough, ridged surface. Too close to tell what it is.

Widen to show Dean shining a U.V. light across tree bark. Searching for something. It's freezing, snow on the ground. Alex scans through the previous night's footage on a motion-activated camera.

The dejected crew is seen spaced around the remote, wooded, wind-swept site. All tired. Breath condensing in the cold. Harry cups his hand, lights a cigarette.

ALEX

Just more fuckin' rabbits.

Alex resets the camera as a frigid gust blasts the group. It looks painful.

DEAN

(turns off the U.V. light)  
No pee or scat.

HARRY

How is that possible, Dean? None of these wolves piss? Take a shit?

SCARLET

Maybe they bag it and pack it out like we do.

No one laughs. They're too tired and too cold.

DEAN

Wolves cover a lot of territory,  
makes em' hard to find.

PETER

We need to keep heading North. We  
haven't circled back to check those  
cameras. There were tracks there.

SCARLET

That was four weeks ago.

DEAN

I said they *could* be tracks.

HARRY

Just like you said cutting across  
the West slope would save us two  
hours.

DEAN

It would have if that storm didn't  
roll in. The whiteboard said light  
wind this morning.

Harry eyes Eve.

EVE

(to HARRY)

That's what it said last night when  
I checked.

HARRY

Oh I'm sorry, was it too big an  
inconvenience for you to check  
again in the morning?

EVE

If we had three chargers like I  
asked you for at the beginning I  
would have had power to recheck the  
forecast.

HARRY

Chargers are the least of our  
problems. Where are your fucking  
wolves, Eve?

Hard wind. Ice particles swirl. Breath like smoke in the  
arctic air.

EVE

This isn't an exact science.

HARRY

Well one of you is talking out your ass because we've been here six fucking weeks and we haven't seen them once. Not a single wolf. You said they'd theoretically travel within a 40-mile radius so either that remote sensing data you showed me was full of shit or Dean isn't very good at his job.

(regards them)

Or maybe it's a combination of both.

DEAN

We know they're nearby, we hear them at night.

HARRY

That's just the goddamn wind.

PETER

Look, it's not anyone's fault this isn't going our way.

HARRY

Really? I'd say it's yours since you're the fucking director. Why am I the one telling people to do their jobs? You've completely lost control of this project.

PETER

On the basis of what?

HARRY

On the basis of how far behind we are. You were on the call yesterday. They're freaking out about our costs, the deadline. They already spent a shitload on the aerial shots. This is a fucking disaster and I'm the only one who seems concerned about it.

EVE

Let's try to keep this professional.

HARRY

What the fuck do you know about professional? You're a goddamn P.A.

Alex rigs the motion-activated camera back to a tree as the argument escalates behind him.

PETER

On "Birds of Borneo" we had a lot of trouble finding the hornbills at first but then...

HARRY

Birds of who the fuck cares was nine years ago. All you've done since then is grade papers. You're not calling the shots anymore. We're heading East, we haven't checked that way for over a week.

PETER

Forgive me. Let me just bow down to the first-time field producer who's spent his career sitting in the comfort of an office slapping his name on shows at the last minute.

DEAN

We haven't checked the cameras in the East because it's not a promising route. Too steep and exposed for them. I told you that.

HARRY

(to PETER)

Where the fuck did you even find this guy? Did you just pluck him off the side of the road?

SCARLET

Would you shut the fuck up, Harry? We should head back to basecamp.

HARRY

What?

SCARLET

None of us want to pitch overnight again and we can't continue in this storm.

ALEX

Let's go, we can't afford to waste time arguing.

HARRY

Yeah, because your salary ate half our budget.

Beat. Harry regrets saying that.

ALEX

There's a reason they pay me what they do.

Alex hefts his gear, leading the way. Harry follows, flicks his cigarette butt behind him as he walks. It lands in front of an aggravated Dean. He picks it up and puts it in his pocket. He then pulls out a small flask from his pocket and takes a quick swig before catching up to the others.

25 EXT. BROOKS RANGE ALASKA, BASECAMP - NIGHT 25

It's snowing. Eve carries files. Shivers. Tents illuminated by dim lights behind her. In the distance she thinks she sees Scarlet going into Alex's tent with him, but the figures aren't clear.

26 INT. BROOKS RANGE ALASKA, BASECAMP TENT - NIGHT 26

Harry going through cost reports on his computer. Looks up as Eve walks in.

EVE

Hi.

She opens a file and starts working.

EVE

Are there any more of those peanut butter bars in there?

Eve motions to a bin by Harry. He opens it to look.

HARRY

Nope, all gone.  
(beat)

I have a better idea.

Harry pulls a half empty bottle of scotch from a backpack.

HARRY

Single malt. Older than you.

EVE

I'm good, thanks.

HARRY

Sure?

EVE

No thanks.

He pours himself a cup.

HARRY

I'm sorry I lost it out there.

EVE

That's okay.

HARRY

No, it's not. I shouldn't have said those things to you. Especially not in front of the others. It was unprofessional. You're smart and hard working and you deserve to be treated with respect.

EVE

Thanks.

He raises his cup.

HARRY

Sure you don't want any?

EVE

No thanks.

They both work in silence for a beat.

HARRY

So what's dating in New York like?

EVE

I don't have much time for that.

HARRY

No?

Eve hurries to finish. She places the files neatly in a binder as she goes to leave.

EVE

Good night. See you tomorrow.

HARRY

Hey.

Eve turns. Harry tosses her a peanut bar, smiles.

27

EXT. BROOKS RANGE ALASKA, BASECAMP - DUSK

27

Boots crunching snow. The ragged crew finally arriving back at basecamp after yet another disappointing day. Exhausted. In the distance they see movement.

EVE

Oh no. Are those the foxes?

They approach the tents and a half-dozen small animals dart away into the woods. Ripped cereal boxes, half-eaten protein bars and shredded food supplies left behind.

SCARLET

Fuck me, not again.

Peter walks to the supply tent, it's partially unzipped.

PETER

Who left this open?

The crew picks up the mess.

PETER

Now we're on short supplies for the week because someone was too goddamn lazy to zip this up.

SCARLET

Who was responsible for making sure the tent was closed?

HARRY

What, gonna get your citation pad out?

PETER

Harry, you were in there just before we left this morning.

HARRY

Don't fuck with me boy scout.

PETER

You're really big on assigning blame, except when it's on you.

HARRY

And you're a passive aggressive little fuck.

SCARLET

Let's just pick it up. It's freezing, I want to get inside.

PETER

Like that day when we were getting great footage of those elk and you blew the shot because your walkie went off.

HARRY

Who gives a shit about some elk? I thought we were here to film wolves? Where are the fucking wolves mr director?

PETER

You need to...

HARRY

Just shut the fuck up. I can't stand the sound of your voice.

Peter lunges at Harry and --

SCARLET

Oh, fuck me.

EVE

Stop!

Harry and Peter wrestle in the snow. Dean and Scarlet try to pull Harry off as he raises his fist in a rage.

BOOM -- bright red light suddenly illuminates the sky -- the camp -- all turn to see --

ALEX

(holding a flare gun)  
Enough.

28 INT. LINCOLN CENTER BALLROOM - NIGHT

28

Elizabeth takes Peter's hand.

ELIZABETH

You're all clammy. You feel okay?

PETER

I just didn't sleep very well last night. I'm gonna use the bathroom.

Peter stands. We follow him out of the ballroom.

29

INT. LINCOLN CENTER RECEPTION HALL - NIGHT

29

Close on Peter as a hand grabs his shoulder. Peter turns.

NICK

Man of the night. Nick Harper, from the BBC.

PETER

Nick. How are you?

NICK

I'm great, we're all very excited. Listen, there's someone I want you to meet.

PETER

Sure.

Nick leads Peter toward Lisa. The same woman who consoled Eve in the bathroom.

NICK

Lisa, this is Peter Siskin. He directed "The Pack." Peter, this is Lisa White, Robert's wife.

Peter tries to hold it together. Lisa offers an empty smile.

PETER

I'm so sorry for your loss.

LISA

Thank you... Robert was excited to work with you guys. He loved the footage and was going on about some mountain range near Anchorage he wanted to see.

(beat)

I hope he got to see it. I missed a call from him the night before... so I never --

PETER

He did. He told us when he got there. He said it was beautiful.

She stares at Peter, debating with herself before --

LISA

I sometimes lay awake at night and wonder what his last few hours were like. Little things.

(beat)

(MORE)

LISA (CONT'D)

Like... what did he have for  
breakfast?

Peter frozen. At a loss for words.

Lisa's searching eyes patiently wait for him to throw her a  
scrap.

PETER

Sausages. We had sausages.

Lisa smiles gratefully at Peter as her eyes start to well up.

30

INT. BROOKS RANGE ALASKA, BASECAMP TENT - NIGHT

30

The crew is huddled in one of the tents. The thin lining of  
the tent sways as frigid air blows outside. Peter has a  
swollen eye and a busted lip.

Alex addresses the group.

ALEX

We can't waste any more time  
walking miles in circles everyday.  
We need the wolves to come to us.

HARRY

You want to just call them up and  
tell them where we are because --

SCARLET

(interrupting)  
Food.

They look to Scarlet. Alex nods. Peter realizes what they  
mean. Winces in pain as he speaks --

PETER

Oh c'mon. Bait them? That's in  
violation of all journalistic  
standards. It's unethical.

HARRY

Spare me a sermon.

DEAN

We can't do that, it creates a  
false food source. Could lead to  
them having more pups than this  
area can support. They could starve  
to death.

EVE

This is a fragile eco-system.  
Perfectly balanced. It's subverting  
the natural world.

ALEX

Well this perfectly balanced eco-  
system hasn't given us shit worth  
shooting in seven weeks. So we  
either get creative, or we pack up  
and head home.

SCARLET

We're just giving them a little  
extra body fat to last until  
spring. They bait great whites for  
footage, how is this any different?

PETER

It's deceptive.  
(to ALEX)  
How many times have you done this?

Charged beat.

ALEX

I've worked on documentaries that  
got protection laws passed, saved  
endangered species, inspired people  
to take action, to give a damn  
about this planet. That's what I've  
done. And yes, sometimes you have  
to improvise a bit. From cutting in  
stock footage to creating a  
storyline that doesn't exist. Or  
more if that's what it takes to get  
the job done.

PETER

So you're saying the networks know  
about this?

SCARLET

They're four thousand miles away,  
they know what we tell them.

PETER

It just...doesn't seem right.

EVE

Because it's wrong.

HARRY

Oh for fuck's sake. Peter you think you'll ever direct again after this? Turning in nothing after seven weeks. It's your funeral.

ALEX

(to PETER and EVE)

Why are you two out here? You said it's because you want to stop the rig. Showing the wolves in their pristine, natural state will prove they exist and inspire people to care about them. You said it yourself, Eve. We have a chance to make a real difference here. But we need the wolves to do it. Don't throw away this project and deprive the world of a chance to save these beautiful animals because of some rule book.

(to PETER)

It's a great story. This is your shot man, take it.

Peter looks to Eve, head pounding from the punches. Frigid despite being in the tent.

PETER

Fine. We bait them.

Eve'S POV -- Harry, Alex, Scarlet and Peter stare at her. Pressure.

Eve gives a defeated look, nods as --

DEAN

No. I won't do it. And neither will you. I'll call the reserve and shut it down.

ALEX

A man with will. I respect that. He'd rather forfeit his pay than go against principle.

Dean pauses. Unsure.

ALEX

It's a breach of contract. Services provided for the "run of the shoot." It's standard language. Unless you and the network negotiated something different?

HARRY

It's the basic contract. Payment on completion.

ALEX

Call them in the morning and have him replaced. Explain he couldn't produce and walked off.

DEAN

I want the money I'm owed.

HARRY

Then hire a lawyer. You're quitting.

DEAN

I'll tell them why I quit. Because you're messing with an endangered species.

ALEX

And we'll tell them about your drinking problem. Don't think I've seen that little flask of yours? You're drinking on the job Dean. Very unprofessional.

Dean stares.

DEAN

I'm not drinking..

ALEX

Yeah? If I go into that tent I'm not gonna find any alcohol? In fact, lemme see what's in those pockets?

DEAN

You're blackmailing me.

ALEX

I would never. Anyone else hear me mention that?

Alex looks to Scarlet.

SCARLET

Nope.

HARRY

I didn't hear shit.

PETER  
(resigned)  
Let's not turn on each other here  
guys. It's just food, Dean. It's  
not that big a deal.

Eve says nothing.

ALEX  
Tomorrow you'll make the trip into  
Cold Foot and buy out their  
freezer.

Dean stares, debates, finally sits back down.

ALEX  
Wise decision.

Alex is about to speak when a faint, high-pitched noise is  
heard outside. Alex freezes, puts his hand up.

ALEX  
(whispers)  
Shhh. Listen.

Tent swaying violently. The distant noise is heard again.

Alex leaves to investigate.

31 EXT. BASECAMP - BROOKS RIDGE ALASKA - NIGHT

31

Alex scans the inky outline of the forest but the noise is  
gone, just the rustling of trees in the cold wind.

Alex looks up at the first quarter moon in the night sky as --

The rest of the crew emerges behind him.

ALEX  
Did you hear that?

PETER  
Hear what?

EVE  
I heard it.

HARRY  
I didn't.

SCARLET  
It's just wind.

ALEX  
No. They're out there.

The crew stares into the night as a bitter gust blows.

32 INT. LINCOLN CENTER BALLROOM - NIGHT 32

Robots navigate an obstacle course on the screen.

Alex watches Scarlet as Mia rest her head on her shoulder.

ALEX  
(to MEGAN)  
I need a stronger drink.

Alex rises, walks out of the ballroom and into --

33 INT. LINCOLN CENTER RECEPTION HALL - NIGHT 33

Alex approaches the bar where Harry stands.

ALEX  
(to the BARTENDER)  
Scotch.

Harry motions for another. He fumbles with the empty glass.

HARRY  
I think you actually have a shot  
tonight.  
(beat)  
Have you heard anything from Dean?

ALEX  
No.

HARRY  
You don't think... I mean if he  
hasn't said anything by now then --

ALEX  
Relax.

HARRY  
Who knows who he's told.

ALEX  
He can't mention it without  
implicating himself.

HARRY

I reached out to get a press quote  
and never heard back. Sent him five  
fucking emails.

Their drinks come. Harry steps back, stumbles slightly.

ALEX

A water please.

The bartender places a water in front of Alex. He slides it  
to Harry.

HARRY

Oh, fuck off.

Alex takes Harry's scotch.

ALEX

You shouldn't have reached out five  
times to Dean, it's dumb, overly  
aggressive. Don't send him  
anything else. Nothing in writing,  
period.

(beat)

Of course he's not going to give a  
fucking press quote.

HARRY

Don't patronize me. Do I look like  
a fucking child to you?

ALEX

You look drunk.

Harry smiles.

HARRY

Nice to see Scarlet?

Alex is thrown for just a moment before --

ALEX

Pull it together.

Alex walks off.

HARRY

(to the BARTENDER)  
Another.

34

EXT. BROOKS RANGE ALASKA, WILDERNESS - MORNINNG

34

Boots treading over ice, fallen branches.

The crew stops abruptly. On the ground, directly in front of them, are TRACKS in the snow.

HARRY

Hallelujah.

SCARLET

It could be the foxes again.

DEAN

Those aren't fox tracks.

PETER

Hey, the meat's gone.

A motion-activated camera stands alone amid the snow. A tiny red light blinks on and off signaling it's picked something up.

Alex retrieves the camera. The crew huddles. They anxiously watch from over his shoulder. Alex hits play and --

Motion-activated camera screen. Branches swaying in the wind. A rabbit scurries by. The crew watches desperately. An owl swoops across the screen, a family of elk pass. Then... What was that? Alex rewinds, hits play and --

A BIG WOLF EMERGES FROM THE DARKNESS.

Thick black and silver fur. From the pages of a fairytale. An Arctic God. Others appear behind it. Haunting. Illusive. They move like ghosts.

HARRY

Fuck yeah, baby! That's what I'm talking about.

It's Christmas for Eve. She's waited for this for two years. Mesmerized. The wolves circle the meat. Two lunge.

EVE

They're amazing.

SCARLET

Goddamn they're big.

HARRY

Why are only two of them eating?

DEAN  
They're the alpha pair. They eat first.

EVE  
I count seven.

Peter fixated on the screen. Smile on his face.

PETER  
This is great stuff.

Four wolves fight over scraps on the camera screen. One approaches the camera. Piercing eyes. Condensation billows from its snout. It turns and disappears with the others into the night.

SCARLET  
It'll look even better with the starlight.

HARRY  
What's a starlight?

SCARLET  
Camera. Amplifies the light at night.

ALEX  
We'll start camping out at this location. They'll come back looking for more food and we'll be here with the camera. We can film from pretty far.  
(to SCARLET)  
We have the mount for the 400?

SCARLET  
Yeah, and the eight.

ALEX  
This is where we'll set the lures from now on. We need to move basecamp, we can't hike ten miles every day. We need a food laying schedule. There should always be a food source at this location. And let's pick up the other cuts we left out so they aren't drawn elsewhere.

HARRY  
How are we gonna move basecamp? We can't get the snowmobiles up here.

ALEX

We hump it.

HARRY

Hundreds of pounds of gear three  
fucking miles uphill?

ALEX

Bitching doesn't make it easier.

The two stare at each other.

PETER

Aren't we tracking them from here?

ALEX

Tracking that small a pack in these  
elements is unrealistic. Our best  
option is to edit footage we gather  
of them here to tell the story we  
want to tell.

PETER

Not much of a story here.

SCARLET

Not yet.

EVE

I thought we were just using the  
meat as a way to find them, not to  
manipulate footage.

ALEX

We did use the meat to find them.  
Now we film them. There's no  
behavioral difference between them  
eating a fresh kill and a meal  
they've stumbled upon.

HARRY

Nobody will know the difference.

PETER

If anyone found out we were doing  
this we'd never work again.

ALEX

How would they find out?

Peter's weighing it. Looks around. Endless wilderness.

PETER

Alright.

Eve regards Alex. Crestfallen.

EVE  
This is common?

ALEX  
Half the polar bear segment for  
"Blue Dot" was filmed in a zoo.

EVE  
It's just...

SCARLET  
That's a fact, Eve. It won't hurt  
them girl, trust me.

Eve looks for support. Finds none.

ALEX  
Scarlet and I will set up the  
cameras here. Everyone else work on  
packing up basecamp.

HARRY  
Oh, so the two of you aren't even  
gonna help?

ALEX  
Do you know how to calibrate a  
gimbal? Synchronize the camera  
relays? Dampen vibration on these  
long lenses? No? Then make yourself  
useful and start moving the goddamn  
camp.

Harry scoffs. Scarlet places the infrared camera back on its  
stand as the crew starts packing their gear.

35 INT. LINCOLN CENTER BALLROOM - NIGHT

35

"Super Max; Welcome To Solitary" wins Outstanding Social  
Issue Documentary. Applause as the FILMMAKERS rise.

Scarlet reaches for a water glass, sips it.

ALEX  
That's my water.

Scarlet regards the table, the many glasses.

SCARLET  
No, it's mine.

Mia chimes in.

MIA  
(smirking)  
That's his glass, it's on your  
right.

Alex turns to Scarlet, holds up both hands, makes the shape of a "b" with his left, a "d" with his right.

ALEX  
B for butter plate. Always on the  
right. D for drink, always on the  
left. Now you won't forget.

Scarlet gives him an icy look.

36 INT. BROOKS RANGE ALASKA, 2ND BASECAMP TENT - NIGHT 36

Scarlet and Alex are having sex in Alex's tent. It's intense, sweaty and primal. Two wild beasts attacking each other. There's nothing sensual about it, almost uncomfortable to watch. We stay on it a beat too long.

37 INT. LINCOLN CENTER BALLROOM - NIGHT 37

Scarlet eyes the wine bottles on the table.

SCARLET  
Want a vodka?

MIA  
Sure.

SCARLET  
I'll get it.

Scarlet gets up.

38 INT. LINCOLN CENTER RECEPTION HALL - NIGHT 38

Scarlet is waiting for her drinks at the bar. Alex comes up behind her.

SCARLET  
It's really great to see you.

ALEX  
Is that supposed to be a joke?  
Where have you been?

SCARLET  
Oh, I'm sorry dad.

ALEX  
You're gay? What the fuck is this?

SCARLET  
It's a spectrum.  
(beat)  
Megan's hot by the way.

Her drinks arrive. She sips one. Smiles.

ALEX  
Are you enjoying yourself?

SCARLET  
Yes.

ALEX  
You're unbelievable. You worked C  
cam when I met you.

SCARLET  
And now I'm working A.

ALEX  
Maybe I should call Bill and let  
him know my faith in your  
professional abilities has wavered.

SCARLET  
And maybe I should let him know you  
fuck your assistants.  
(letting it sink in)  
You acted pretty inappropriately  
out there. And now you're trying to  
sabotage my new job?

ALEX  
I almost left my wife for you.

Scarlet looks Alex dead in the eye.

SCARLET  
I know.

She walks off. Alex alone at the bar.

39

INT. LINCOLN CENTER BALLROOM - NIGHT

39

"Foxconn, Life And Death In Tech's Hidden City" wins outstanding social justice documentary. Clips of drone-like workers in massive factories play in the BG.

Scarlet sits, hands Mia her drink.

MIA  
Thanks, baby.

Alex approaches, sits.

MEGAN  
(to ALEX)  
Honey you missed it, David won.

ALEX  
Wins on his first nomination.

Lynn turns to Alex and Scarlet.

LYNN  
Are you guys nervous? I'm nervous  
and I'm not even up for anything.

ALEX  
Nothing to be nervous about. We  
made a fantastic film. We did the  
wolves justice, that's the  
important thing.

Eve gives a snarky laugh. Alex regards her. Ice.

MIA  
What are you gonna say when you  
win?

ALEX  
If.

SCARLET  
Let's just wing it.

ALEX  
Fine by me.

SCARLET  
I guess after five loses you kinda  
know what you wanna say?

Alex glares. The comment landed exactly where Scarlet intended.

The nominees for Outstanding Business And Economic documentary play in the BG. Clips from "23 Hours A Day: High Frequency Trading." play on the screens.

Alex watches Scarlet kiss Mia's neck. They giggle excitedly.

Megan slices the steak with her knife.

MEGAN

This is too rare.

(flagging down a SERVER)

Excuse me. This is too rare for me.

SERVER

My apologies, ma'am. Is medium okay?

MEGAN

Well done please.

40 EXT. ALASKAN WILDERNESS - DAY 40

Razor sharp teeth slash frame. Raw flesh tears from a T-bone steak as we pull out to show --

Three big wolves feasting. Violent. Primal.

41 EXT. BROOKS RANGE ALASKA, 2ND BASECAMP - DAY 41

The feeding footage is being watched on a Playback monitor. The crew huddle around the screen.

Alex scrolls through various clips. Stops on an aerial of the wolves eating.

SCARLET

I love that shot.

ALEX

All you, kid.

HARRY

Goddamn, look at those teeth.

Eve jots on a notepad. Studies their every detail. In awe. Suddenly Eve sees something. Leans closer.

EVE

That one is pregnant. No...

(beat)

She must have just had pups. Look, her teets are hanging.

HARRY

Sexy.

Eve gives him a look.

SCARLET

(zooms in on the monitor)  
People have a hard on for pups.

DEAN

They won't leave the den for at least another two months. You'll be gone by then.

Dean sits off to the side carving a child's doll out of wood.

Scarlet and Alex exchange a glance. Alex scans various shots from different angles. Night and day footage. The wolves slightly out of frame in some.

SCARLET

(close over his shoulder)  
I have to re-rig E and F. They don't like to stand on those rocks when they eat.

ALEX

We need a hunting scene.

The crew turns to Alex.

PETER

This *is* our hunting scene. You said people can't tell the difference.

ALEX

People want to see a kill. They want to see something fight for its life. What's more dramatic than that? The struggle to survive.

HARRY

Yes. That would be gold. A kill shot. Definitely.

PETER

So we start tracking them again. We have somewhere to start from now. That makes it a lot easier. Right Dean?

DEAN

Wolves being fed twice a day don't need to hunt.

PETER

So we stop feeding them.

ALEX

You saw the forecast. Snow isn't dying down. There's no way we'll be able to capture a hunt.

SCARLET

If we want a kill shot, we set it up.

PETER

How?

EVE

Is that a joke?

SCARLET

It's the only option.

Eve shocked, looks to Peter for backup. Dean stares straight ahead.

PETER

That's crossing a line.

ALEX

Feeding them wasn't? We crossed that line weeks ago.

EVE

Laying out food is way different than killing animals.

SCARLET

We're not killing them, the wolves will. Wolves kill rabbits everyday out here. It's happening anyway.

EVE

I don't want any part of this. You're killing wild animals for entertainment purposes. It's the opposite of everything these films are supposed to stand for.

SCARLET

Then you can forget about bringing awareness to the oil leases and drilling here.

Eve regards her. Utter disappointment.

ALEX

The truth is that nature documentaries only sell if they're dramatic. Gory. We're in the business of nature porn. To inform you have to entertain. You know in the 60's Disney released one of the first nature documentaries, "White Wilderness." They faked the whole thing. Rounded up truckloads of mice and pushed them off cliffs to make it look like a mass lemming suicide. It was a fucking mess. But they won an Academy Award. Millions of people saw the film and suddenly had an interest in wildlife for the first time. A few rabbits in exchange for massive exposure. Petitions to stop the rig. Donations. Think of what you're losing.

SCARLET

Rabbits aren't endangered.

Eve says nothing. Peter debates with himself.

PETER

Theoretically by feeding the wolves ourselves the past few weeks we've spared dozens of rabbits.

(gears turning)

In a sense we're returning to the natural order of things by reducing the population just a few.

HARRY

Alright, let's find some rabbits.

Dean suddenly rises.

DEAN

I'm reporting this.

ALEX

Cool. Will you also report that you've been feeding them store-bought meat?

HARRY

Already moved the body, my friend.

DEAN

I'll tell them you threatened me.

ALEX

And we have five people who corroborate my story. You were under a lot of pressure to find the wolves, drinking heavily on the job and resorted to unethical measures. Let's not forget who has the film.

Peter, Scarlet, Harry and Eve look at him. Dean stare.

42 INT. LINCOLN CENTER BALLROOM - NIGHT

42

Alex sips his drink. The recipients for Outstanding Economic And Business Documentary excitedly make their way to the stage. Hugs. Elation. Alex watches.

RECIPIENT

Thank you so much to the Academy. Wow. We share this with every family profiled in our film. Thank you for letting us tell your stories. Your courage, making a positive change, is what kept all of us going. Your commitment to what's right made the long days easy.

Close on Eve watching the speech.

43 EXT. BROOKS RANGE, 2ND BASECAMP - DAY

43

Eve sits outside her tent. She looks sickly. Dean sits beside her. He pours a packet of protein powder into a canteen of water, shakes it.

DEAN

You ok?

Eve nods.

They sit in silence for a couple of beats. Dean carves on his wooden doll.

EVE

When is your wife due?

DEAN

April.

EVE

You know if it's a boy or a girl?

DEAN

A girl. We're gonna name her Tatkik Ilitkusik. It means moon spirit in inupiaq. I had this dream a couple of months ago that the power went out at the hospital just as my wife was about to give birth. It was in the middle of the night so it got pitch black. The midwife and the nurse couldn't see shit so they ran out of the room to try and get the power back on. Left us all alone in there. My wife was crying in pain and I was freaking out. Then I remembered it was a full moon that night. So I opened the shades to let the moonlight in. Then I heard a howl behind me. I turned around and there was my little daughter, crouching next to my wife, looking straight at the moon, howling.

Eve smiles.

DEAN

Drink this.

EVE

What is it?

DEAN

You need to keep your calorie count up. It's a lot on your body to be in this climate.

EVE

Thanks.

Alex, Harry, Scarlet and Peter approach. Alex is holding a metal cage, partially covered by a towel.

Eve eyes the metal cage as Alex puts it down to adjust his gear. We can almost see something move inside. Something's alive in there.

Alex picks up the cage. Hefts his backpack and camera cases.

ALEX

Let's go.

Harry flicks his cigarette butt and heads off with Alex, Peter, and Scarlet. Dean watches them go, calls --

DEAN  
How are you going to do it?

ALEX  
Break its leg. Should keep it in  
the area until they come.

EVE  
Jesus.

HARRY  
It's just a fucking..

DEAN  
Cut it's Achilles.

Dean returns their stares.

DEAN  
The tendon will snap like a rubber  
band. Make the leg useless.  
(beat)  
Less painful.

Dean tosses Alex his switchblade.

DEAN  
(to HARRY)  
And pick up that fucking cigarette.

As they walk away the metal cage shifts to reveal -- a wild  
hare. Terrified. Whiskers trembling. Wide eyes.

44 INT. LINCOLN CENTER BALLROOM - NIGHT

44

The table excitedly buzz over Alex and Scarlet's upcoming  
category.

LYNN  
Fingers crossed, guys.

MIA  
You know wolves are a symbol of  
camaraderie and good luck? I'm  
telling you, you're gonna win.

Eve discretely breaks another pill under the table, pops  
half.

MEGAN  
Don't jinx them.

SCARLET  
I don't believe in jinxes.

She smiles at Alex but he's eyeing the stage, his big moment coming.

MIA  
Well I do.  
(raises her glass)  
To the wolves...

SCARLET  
(raising her glass)  
To the wolves.

They all raise their glasses.

45 EXT. BROOKS RANGE, NEAR 2ND BASECAMP - DAY 45

Harry and Scarlet are holding the terrified hare as Alex is cutting off the tendons on one of its back legs. It's a messy procedure as it desperately tries to get away.

Later --

Close on the hare in the snow. Whiskers darting back and forth. One of its back legs is now useless. It limps around a small clearing in the woods before stopping. Sensing danger. Air completely still. Brief beat of eerie calm before --

A large wolf explodes out of the dense woods into the clearing. Followed by three more.

The hare tries to get away but doesn't get very far before it trips and one of the wolves is on top of it -- violently thrashes its soon lifeless body.

The other wolves lunge in -- tug at guts and muscle.

46 INT. BROOKS RANGE ALASKA, 2ND BASECAMP - NIGHT 46

Throbbing techno music is blasting from a portable speaker. The whole crew is crammed inside one of the tents, celebrating the great footage of the kill.

Scarlet and a sweaty Harry are dancing.

Alex and Peter are watching playback from various camera angles.

Scarlet seductively takes Alex's hand and pulls him into the dance.

Eve gets up and leaves the tent.

47

EXT. BROOKS RANGE ALASKA, 2ND BASECAMP - NIGHT

47

Eve zips her jacket as she steps out of the tent and into the wind. We walk with her through basecamp.

She arrives at a cooler dug halfway into the snow. She opens it and grabs four steaks. Puts a check mark next to her name on a board by the cooler.

Eve clicks on a flashlight as she walks away from the camp. Beam illuminating thick woods. Eve climbing into the hills. Arrives at --

Five rigged cameras. One camera positioned ground level behind a boulder. One camera tucked in a bush. One camera drilled to a tree trunk. And two cameras mounted in a high branch.

It's dark and quiet out here, we can no longer see nor hear the basecamp.

Eve sets about laying the steaks. Her flashlight illuminates sticks in the shape of "X's" in the snow, marking where each cut is to be set. All precisely lined with the cameras and a sheltered filming area nearby.

Close on Eve as she hears something behind her. She stops. Wind making it hard to hear and -- another noise -- Eve spins, frightened.

Complete stillness for several beats. Eve's grip around the flashlight tightens. She scans the dense woods with the light when ---

A noise from a different direction. Much closer this time. She spins, terrified, and falls.

She dropped the flashlight in the fall and can only see a large shadow emerge from the woods.

Eyes locked on the shadow Eve scrambles to find the flashlight.

The shadow moves closer.

When it's only 15 feet away she finally finds the flashlight and shines it on ---

Harry

EVE

Jesus Harry, you scared me!

HARRY

I'm sorry.  
(beat)  
Need any help?

EVE

No. I don't. What are you doing?

HARRY

Had to pee.

EVE

You came all the way up here just to pee?

HARRY

I value privacy.

He stares at her. Eve getting nervous as --

Harry turns, heads off. Eve watches him go.

HOST (O.S.)

The next category recognizes those who seek to capture the beauty of the natural world and all of its wondrous inhabitants.

48

INT. LINCOLN CENTER BALLROOM - NIGHT

48

The host stands at the podium.

HOST

The nominees for Outstanding Cinematography In A Nature Documentary are...

Clips from "Ireland's Wild Coast" play on the screen. Sprawling cliffside views, circling birds, expansive landscapes.

Clips from "The Sahara". Honey badger eating a scorpion. Vultures pick at a carcass. Camels trudge dunes.

CLIPS from "The Pack". Shots of wolves ripping apart a hare. Piercing yellow eyes. Then... a limping wolf. Two wolves helping it.

Close on Scarlet as she watches. Mia slides her hand into Scarlet's. Scarlet barely notices, glued to the footage of the injured wolf.

HOST (O.S.)  
And the Emmy goes to...

49 EXT. BROOKS RANGE, WILDERNESS - DAY

49

Pristine, snow-covered forest. The crew camouflaged, nearly invisible as they film from a stand of trees. Alex with the camera on his shoulder, Scarlet pulling focus. Peter, Eve, Dean and Harry watch on a small monitor. They whisper in hushed tones.

ALEX  
Drop the ND two-thirds.

Scarlet adjusts the camera.

HARRY  
Do you have any more of those hand warmers?

SCARLET  
No. We need them to keep the lens box warm.

ALEX  
Shhh.

Everyone still as statues. Time slows. Stops and --

THE PACK appears. Wary. Mesmerizing. More come into view as --

We see that one of the wolves is injured. It's barely able to stand. Fur thin and matted. The shine is gone. It drags itself along, but every step looks excruciating.

EVE  
(hushed)  
Oh my God what happened?

ALEX  
It's injured.

PETER  
Zoom in on that.

The injured wolf struggles to keep up with the pack. Two wolves nudge themselves next to it.

PETER

Are they... helping it?

EVE

I've heard of this.

ALEX

This kind of behavior has never been recorded. I've read reports of pack animals bringing food to injured members, but helping one move, to actually capture it...

HARRY

This is fucking gold.

The injured wolf hobbles. Every step agonizing.

Close on the crew. Range of emotions.

50

INT. LINCOLN CENTER BALLROOM - NIGHT

50

The host pulls out the card from the envelope.

HOST

Alex McBrayer and Scarlet Davis.  
"The Pack."

APPLAUSE. Footage of the wolves fills the screens.

Hugs and kisses around the table before Alex and Scarlet walk to the stage.

They look out over the crowded room from the podium. Applause continuing.

The host hands them their awards. Gold. Heavy.

Alex beams. "THE PACK" in huge letters on the screens behind them. Alex takes in the moment he's been waiting so many years for.

After a beat or two Scarlet steps up.

SCARLET

Thank you so much to the Academy for this incredible honor. Thank you to P.B.S. This film is incredibly close to us and the rest of our crew.

(emotion building)

(MORE)

## SCARLET (CONT'D)

Alaskan Yukon wolves are currently on the endangered species list, less than fifteen of them are known to still exist. This small pack take refuge in the Kobuk National Preserve, which is exactly where the Brooks Ridge Oil leases will cut through. Construction is set to begin next year and will wreak havoc on their habitat. Our desire was to share their world with all of you so we could have a chance to preserve what people may otherwise never know they lost. Thank you to my partner Alex. Harry and Peter and our incredible guide Dean who couldn't be here tonight. And of course, Eve Baker, without whom we never would have known the wolves existed...

Close on Eve. Her eyes well.

## SCARLET

Please sign the petition and donate to [stoptheridgesrig.com](http://stoptheridgesrig.com). Thank you.

Scarlet steps aside. Alex takes a deep breath and steps up to the mic.

## ALEX

As a young boy I had a dream. A dream to one day..

Alex gets abruptly cut off by the loud "wrap-it-up" music.

Applause from the audience as Alex awkwardly follows Scarlet off the stage.

## ALEX

The fuck was that?! I thought we were going to wing it?

## SCARLET

I was waiting for you to speak.

## ALEX

I was savoring the moment. That was my sixth fucking nomination.

## SCARLET

(grabbing a backstage champagne)  
Really? It was my first..

A photographer approaches.

PHOTOGRAPHER

Can I get a photo of you two?

Alex reluctantly moves in towards Scarlet. They raise their awards, smile, flash and --

PHOTOGRAPHER

Thank you. Congrats, guys.

A beaming Scarlet and a pissed off Alex walk back to the table.

Mia jumps up, hugs Scarlet.

MIA

That was beautiful, baby. Didn't I tell you?

SCARLET

You're my good luck charm.

They kiss, sit. Megan hugs Alex.

MEGAN

Congratulations! Oh my God.. Finally! I can't believe it. That was so classy letting her give the speech.

ALEX

Ladies first.

LYNN

Is that real gold?

Alex passes the Emmy to Lynn. She feels the weight of it. Congratulations all around. An executive approaches to congratulate them. Close on Harry as he makes eye contact with Eve. She looks away from him.

ELIZABETH

You guys just beat out Nat-Geo and Blue Dot. That bodes really well for you. Oh my God I am so nervous right now.

PETER

It's just an award.

HARRY

No, it's a career. Can I see that thing?

Harry reaches for Alex's Emmy, spills red wine across his pants and Peter's plate.

HARRY

Fuck.

Elizabeth offers her napkin. Harry takes it and dabs his pants. Alex glares.

SCARLET

Is he alright?

Harry reaches for Eve's untouched wine. She grabs her glass.

ALEX

That's hers.

HARRY

What? She's not drinking it.

(beat)

Fine, I'm getting a new one.

Harry rises and --

Close on Eve. Her eyes well. She reaches under the table for another pill.

LYNN

Honey. I think you've had enough.  
The doctor said not to take more  
than three.

EVE

I've only taken one, mom.

Eve searches her bag for the pills. Pops one. On the verge of panic. Alex follows Harry. Eve rises.

EVE

I need some air.

Scarlet notices Eve abruptly leave the table.

SCARLET

This is probably a good time to run  
to the bathroom.

MIA

You keep leaving me.

SCARLET

Two seconds.

Harry walks toward the bar when a hand grabs his tuxedo jacket from behind. Alex muscles Harry into an empty corridor. Slams him up against the wall.

ALEX

Get it the fuck together. You could be on stage in the next thirty minutes.

HARRY

I'm fine. Right as rain.

Harry tries to pull away but Alex pins him against the wall. Elbow tight against Harry's neck.

ALEX

I don't care if every night of the week you black out and make a fool of yourself...

He presses harder against Harry's throat. Choking him.

ALEX

But you will not fuck with everything I've worked so hard for - the years of endless travel, bad weather and shitty food. I'm not going down because of you. Understand? Do you understand?

(HARRY manages a nod)

Good. Now clean your pants, straighten your tie and get a cup of coffee.

Alex eases off, walks away. Harry gasps for air and walks back into the hall.

Eve seen in the BG making a bee-line for the doors.

51

EXT. LINCOLN CENTER RECEPTION HALL PATIO - NIGHT

51

Eve outside. It's pouring rain but she's sheltered by the protruding roof. She tries to breathe deep. Closes her eyes. A moment of peace as she hears the doors open, looks to see --

Scarlet approach. Lights a cigarette. Stands nearby. Both staring into the night. Scarlet exhales, blows smoke.

SCARLET

My Dad was sort of a pussy. He was employed at this electric company for like 17 years. Always worked weekends when they asked him.

(MORE)

## SCARLET (CONT'D)

Went in on holidays. Anyway, my parents had me kinda late and two years after he retired he found out the heads of the company looted the pension fund. My dad's included. So he had to go back to work. Got a job as a greeter at Walmart. Worked there until he dropped dead.

(beat)

I remember the morning the story broke in the paper. A front page article about the guy who stole the funds. The photo of him standing in front of this huge house and my parents talking about what a bad person he was. But I didn't see him that way. I looked at the photo and the mansion he had and I looked at our shitty house, my dad's uniform, my mom who had to coupon her whole life cause he was too chicken shit to ask for a raise and I swore to myself...I'll never end up like my dad.

(beat)

We haven't evolved as much as we like to think, Eve. This world will always be survival of the fittest.

## EVE

(absorbing this before--)

Even the top predators eventually get eaten.

## SCARLET

Only when they get weak.

Scarlet takes a last drag, puts out here cigarette and walks back inside leaving Eve alone, staring into the dark night.

52

EXT. BROOKS RANGE. DREAM SEQUENCE

52

Ambient music (something like 'Brother' by Koudlam or 'Long Ambients 1' by Moby) plays over haunting slow motion images of wolves moving through an open landscape.

Extreme close-ups of paws, teeth, eyes.

The images are dark and hypnotic with the moon as the only light source.

The dream sequence gets abruptly interrupted by --

HARRY (O.S.)

Hey!!

53 INT. BROOKS RANGE, TENT - MORNING

53

Peter in his sleeping bag. Eyes closed. Looks freezing despite wearing a heavy coat. His breath condenses in the frigid air. Sounds of yelling outside. Muffled --

HARRY (O.S.)

Would you fucking relax!

Peter opens his bloodshot eyes. Looks out the vinyl window of his tent to see -- Dean yelling at Alex and Harry. Peter gets up.

54 EXT. BROOKS RANGE, 2ND BASECAMP - MORNING

54

Peter exits the tent as icy air hits his face.

PETER

What's going on?

Dean whips around to him. He points to the half-frozen body of a dead wolf. Peter stares.

PETER

Is that the one that was hurt?

Eve walks up, shivering. Pale. Sees the dead wolf.

EVE

Oh my God...

Dean glares at them. Grabs the wolf's hind leg, pointing.

DEAN

A cut Achilles. You tell me what did that.

Eve turns to Alex and Peter. Trying to process it.

EVE

What's he talking about?

PETER

I have no idea.

DEAN

That's a clean cut. Right across the Achilles.

(MORE)

DEAN (CONT'D)

I found the body barely 500 feet  
from where we last saw it.

Peter examines the wolf.

Close on the cut Achilles. A brutal infection. Looks  
agonizing. Peter turns around, looks to Alex.

PETER

What the hell is this?

Eve joins him. Regards the frozen body.

EVE

Who did this!?

PETER

(defensively)  
I didn't.

Peter regards Alex and Harry. Both silent.

PETER

Jesus.

EVE

(sobbing)  
Oh my god. You're sick. You're sick  
people.

Scarlet walks up. Sees the frozen wolf.

SCARLET

Fuck.

PETER

You motherfuckers. You did this?

SCARLET

Did what?

HARRY

Oh cut the shit, Scarlet.

She gives him the finger. Windy, desolate beat.

Dean reeling.

HARRY

You can all thank us later when  
it's the best scene in the movie --

Dean charges. He punches Harry, takes him to the ground.

HARRY  
What the fuck?!

Dean landing blows. Harry covering up, crawling.

DEAN punching as Alex and Peter finally pull him away.

ALEX  
Stop! Calm down!

HARRY  
I think he broke my nose.

ALEX  
(still holding DEAN)  
You done?

Dean spent, nods. Alex and Peter release him.

DEAN  
I'm telling them.  
(beat)  
Even if it screws me.

ALEX  
It will, Dean. Most definitely. I'm  
in control of the film and lots of  
it has you in the frame.  
(beat)  
I'll make sure you go down for  
this. You say one word and you'll  
be sitting in prison when that  
baby's born. One wolf to save a  
species, not a bad trade-off.

EVE  
You are so full of it!

Eve cries over the body of the wolf. Touches its frozen face.

EVE  
This is all my fault.  
(to the dead wolf)  
I'm so sorry.

Dean shakes his head at Alex. Looks to the crew, disgusted.  
Turns to leave.

DEAN  
I'm done.

HARRY  
Fuck.

Alex, Scarlet and Peter watch Dean walk away.

ALEX

The footage we have will stun  
people.

SCARLET

Could bring tourism, not to mention  
prevent drilling on your sacred  
land.

Dean keeps walking. Louder --

ALEX

How can I make this worth your  
while?

PETER

Dean, please. I had nothing to do  
with this.

ALEX

Double your salary.

Harry gives Alex a look. Dean walking into the distance.

ALEX

(yelling to him)  
Thirty-thousand.

Harry and Scarlet turn to Alex. Dean stops. Turns. That's a  
lot of money.

HARRY

Whoa, we didn't talk about that.

ALEX

(ignores HARRY)  
I know what life is up here. Let me  
show you what it could be. The  
start of a college fund for your  
daughter. Or jail. Your choice  
Dean.

Dean stares. Says nothing. Debates for a moment and --

Turns, keeps walking.

They watch as Dean disappears behind the ridge. A silent beat  
before --

HARRY

What the fuck are we gonna do?

SCARLET  
 (to ALEX)  
 You think he'll talk?

PETER  
 If people find out about this..

ALEX  
 He won't talk. Too much to lose.  
 Especially with a kid on the way.

PETER  
 This is all your fucking fault. Why  
 did you do this? It's insane.

Alex looks at the wolf. Eve still hunched over it.

ALEX  
 We need to get rid of it.

HARRY  
 How? The ground is frozen solid.

55 EXT. BROOKS RANGE, 2ND BASECAMP - DAY 55

The crew stand in a circle around the fire. The corpse of the  
 wolf engulfed in flames. It's macabre.

56 INT. LINCOLN CENTER BALLROOM - NIGHT 56

Eve returns to the table, sits. On the stage, the award for  
 Best Limited Documentary Series is announced for "Up In  
 Smoke, the Corporate Conspiracy To Create Teen Addicts."

LYNN  
 (reading the program)  
 You're up soon!

Acceptance speech being given in the BG.

HARRY  
 So what's the plan if we win?  
 Producer usually speaks for  
 everyone.

PETER  
 I'm fine with that.

ALEX  
 You should all say a few words.

He looks pointedly at Scarlet.

HARRY

It kinda honors the producer is all I'm saying.

PETER

I don't need to speak.

ELIZABETH

(gives him a look)

What are you saying? You have to speak. You're the director, honey.

ALEX

Peter should speak first, Harry.

Close on Peter. He spies Lisa sitting at a table in the distance.

ELIZABETH

(leaning in)

If you guys win you have to say something. Don't let others take credit for your work. Because they will. This is your film, Peter. Your idea. You're responsible for all of it. You. Own it.

Peter silent.

ELIZABETH

Hey. Okay?

Peter nods. Applause as "Active Shooter: America Under Fire" wins in the BG.

Harry picks up the program. He scans down --

Close on the program. The next category is "Outstanding New Approaches: Documentary." Followed by "Lifetime Achievement Award: Robert E. White."

Harry's gaze tightens.

57

EXT. BROOKS RANGE ALASKA, 2ND BASECAMP - DAY

57

HARRY

Sounds good. Talk soon.

Harry hangs up a satellite phone. The crew is visible in the distance.

HARRY  
(to himself)  
You gotta be kidding me.

Harry approaches the ragged group. The campsite is a mess. Mounds of garbage bags. Scattered empty boxes. Metal cages. Soot from the fire darkens the snow around the camp.

HARRY  
We have a big fucking problem.

The crew turns to him.

HARRY  
P.B.S. has a nature photographer on location nearby. They love the footage so much they're sending him to get some shit for press and a possible coffee table book. He's coming in four hours.

ALEX  
How long is he staying?

HARRY  
Till tomorrow.  
(beat)  
He'll be here when we're fucking leaving.

SCARLET  
Who is it?

HARRY  
Robert something?

SCARLET  
Robert White?

HARRY  
That's it.

ALEX  
Jesus Christ.

PETER  
Okay. Let's clean everything up. No trace of anything. We have more than enough footage. Let's get to it. The motion-activated cameras, all the gear up the hill. Everything scrubbed clean.

(MORE)

PETER (CONT'D)

We'll just take him to a random location tonight and won't find any wolves there.

Alex regards Harry and Scarlet.

PETER

...What?

ALEX

We're not finished shooting. We need to tie up a few loose ends.

PETER

What loose ends.

ALEX

A plot line we've been following.

PETER

What fucking plot line? Who's following? I'm the goddamn director.

Frozen beat before --

HARRY

We have one of the pups.

EVE

What?!

PETER

Where?

HARRY

In my tent.

Eve rushes to Harry's tent. The others follow.

HARRY

Hey. Don't you fucking touch that. We're returning it tonight.

PETER

What's next?! You gonna kill off the whole fucking pack?!

Eve opens the tent. Sees a metal cage covered with blankets. She pulls back the blankets to reveal -- a small wolf pup. It looks dead.

EVE

Oh my God, you killed it...

SCARLET

Of course not. It's only sedated.

PETER

Why don't we just get a gun and shoot them all, that'll be really dramatic. You sick fucks!

ALEX

We weren't going to harm it. It would just be part of the narrative. Sometimes wolf pups get separated and they cry for help. The mother comes quickly.

SCARLET

The plan was to film the reunion.

PETER

That guy is coming in four fucking hours. What's the new plan?

HARRY

Get rid of it.

EVE

No. No way. We're putting it back in the den where you found it. Right now. Let's go.

ALEX

No. We're getting the last shot tonight.

(beat)

We tell him we're calling an early night and picking up in the morning. We film the reunion while he's asleep, take him out tomorrow morning then we're done.

(regarding the campsite)

We need to clean this place up.

Eve regards the pup.

EVE

I'm returning it. Now.

ALEX

You have no idea where that den is.

SCARLET

We have the same goal Eve. Just wait until nightfall.

ALEX

There's a lot to do. We need to get moving.

Eve rises, stops.

EVE

When this is over, I never want to see any of you ever again.

58

INT. LINCOLN CENTER BALLROOM - NIGHT

58

The host takes the stage.

HOST

In addition to celebrating our talented nominees, tonight the National Academy is proud to be honoring Robert E. White. After forty years in the field of nature photography he's won countless accolades, including The World Press Photo Award a record three times. His work was influential and appeared in dozens of books, magazines and exhibitions around the globe. We lost Robert this year. He passed away in the field doing what he loved. Here to accept the 2023 N.D.E.A. Lifetime Achievement Award on his behalf is his wife, Lisa White...

Lisa takes the stage. Eve realizes she's the woman from the bathroom. Her eyes tear.

Peter. Watching. Dying inside.

LISA

Thank you. This would mean the world to Robert.

(beat)

It's funny, for someone who spent his whole life taking pictures, I've come to realize we don't have many of Robert. I remember him by the photos he took rather than photos of him. He spent his whole life looking through that lens and he loved every single second of it. I think what I'll miss most is being able to see the world through his eyes.

(MORE)

## LISA (CONT'D)

He had a way of showing you something you'd seen a thousand times and somehow making it look different. I'm so thankful that he was able to share that with all of you.

Robert's photos play on screens behind Lisa. One stunning shot after another.

Peter watching in agony.

59 INT. BROOKS RANGE ALASKA, 2ND BASECAMP - NIGHT 59

A zipper slowly unzips. Scarlet pokes her head through the tent opening. She sees Robert, fast asleep in his sleeping bag. She's zips it up.

60 EXT. BROOKS RIDGE, WILDERNESS - NIGHT 60

An expansive, snowy plain framed by trees. Cameras rigged on the ground and above.

Eve sits in a camouflaged area with the others. Alex holds a camera in his lap. His arm pressed tight against Scarlet's. They huddle together and speak in hushed tones.

## EVE

Where are they? It's been forever?  
I can't take this anymore. It's too cold.

## SCARLET

They'll come.

## PETER

It needs to make more noise.

## HARRY

What the fuck are you complaining about? This is so dramatic.

The small wolf pup sits before them in the snow. It cries out for help, whimpering. Wind whips its tiny body.

The crew continues watching. The wolf pup almost blows over. Another desperate whimper.

## EVE

(starting to stand)  
We have to get it somewhere warm.

ALEX

Shhh.

All eyes glued to the tiny monitor.

Suddenly two wolves emerge from the darkness. More behind them. They look meek. A different picture than when we first saw them. They approach with caution. Afraid of the new predators in town.

The crew watches in awe as one of the wolves runs up to the crying pup and carries it away into the night.

Alex films. Scarlet pulls focus beside him. Big smiles.

61

EXT. BROOKS RANGE, 2ND BASECAMP - MORNING

61

Robert White sits with his back to camera, scrolling through some photos he just took.

Peter cooking sausages on a camping grill. The grease sizzles.

ROBERT

Smells delicious.

The rest of the crew spaced out, packing up gear. The tents have been taken down and they're loading supplies into boxes.

Eve is collecting trash in a big plastic bag when she steps on something buried in the snow. She bends down and picks it up -

It's the wooden doll Dean has been carving for his daughter. Broken and covered in dirt.

Eve holds it in her hand for a long beat before putting it in the bag. She struggles to keep it together while continuing with her task of picking up trash.

Back with Peter and Robert.

PETER

How many do you want?

ROBERT

Two is great.

Peter places two sausages on a plate. Hands them to Robert.

ROBERT

Thanks.

(takes a bite)

(MORE)

ROBERT (CONT'D)

Got some great shots of that eagle this morning. Incredible wingspan.

ALEX

We should eat and get going. The plane to Anchorage will be waiting.

ROBERT

I'm all packed up.

(beat)

I just have to run and grab my cameras, and I'll get the rigs as well.

The crew pauses.

ALEX

What cameras?

Robert rises, wipes his mouth.

ROBERT

They're the new infrared ones. I'll be right back.

The crew watching intently.

PETER

You shot last night?

ROBERT

No, they're motion-activated. Set some up yesterday when I got here.

(beat)

Usually a pain to drill the rigs in the trees, but I saw you had some set up already.

(smiles)

You did my job for me. Alright, don't leave without me.

Robert walks off.

Alex, Harry and Peter instinctively start to follow.

ALEX

We'll help you. Getting those rigs out can be tricky.

ROBERT

Cool.

Robert continues on, Alex, Harry and Peter follow. Scarlet and Eve slowly join.

62

EXT. BROOKS RIDGE ALASKA WILDERNESS - DAY

62

Robert begins scaling a tree using climbing bolts. The crew watches, panicked from below.

HARRY  
(whispers)  
What are we gonna do?

ALEX  
Let me handle this.

PETER  
You think he caught it?

SCARLET  
Those little Nikon fuckers catch everything.

Eve is trying to calm herself to the side.

ALEX  
Stay calm. He hasn't seen it yet.

Robert makes his way back down the tree. Cameras in hand.

ALEX  
Is that the new DSLR?

ROBERT  
Sure is.

ALEX  
Mind if I take a look? Thinking about trying one out, but haven't had the chance yet.

Robert pauses.

ROBERT  
I saw two in your equipment bag yesterday.

SCARLET  
(thinking fast)  
They're mine.

ALEX  
I'd love to take a look, I've heard they're great.

Alex reaches out to grab it as --

Robert jerks it away, sensing something isn't right.

ROBERT

I'd like to download everything first.

HARRY

What? Our DP can't check out your camera?

Robert looks at Harry's black eye, then to the rest of the crew. They seem anxious.

Robert looks down at the camera, turns it on.

PETER

What are you doing?

ROBERT

Checking my footage, is that allowed?

The crew turns to Alex, stunned.

Robert clicks a file, opens it, double clicks and --

There they are. In front of a cage. Letting out the wolf pup. Setting up cameras. Robert pauses, confused, continues scanning. More photos. Robert slowly turns to see --

The crew standing close to him. Silence. No one moves.

ALEX

We found an injured pup.

Robert stands. Clutching his camera tight. Faces them.

ALEX

We took pity on it. We know it was wrong, but there are so few of them left.

Charged beat.

ROBERT

You found it?

ALEX

Yeah.

Robert stares at Alex intently. Then to Harry.

ROBERT

When?

HARRY

Yesterday.

ROBERT

Where?

SCARLET

In the North. It was abandoned and crying for help. We've been out here three months, we've developed an emotional attachment to them. We heard it crying and couldn't bear to watch it suffer.

ROBERT

So you decided to wait until nightfall, stage the wolf pup and film it?

(beat)

You said you found it in the North. These camera rigs are right next to camp. How did the wolves know to come here?

SCARLET

They've been coming close to camp. We've had some issues with garbage piling up. Some of the leftover food unintentionally attracted them.

Robert regards them. Suspicious.

ROBERT

I want to talk to your guide.

(processing)

You're way out of line. This kind of behavior makes a mockery of our profession. I'm going to have to tell the network about this.

Alex stares at him. Gears turning. Heart pounding as Robert turns to leave.

The crew instinctually begins to follow him. Robert turns, sees them trailing close behind. Uncomfortable he picks up the pace. The crew continue, unsure of what to do.

ROBERT

What the hell is this?

Robert regards them. They look feral. Intense eyes stare back at him.

ALEX

I need the camera, Robert.

Beat. Robert stares out at the five desperate faces.

ROBERT

Is that a threat?

ALEX

I can't let you leave with that camera.

Scarlet steps to the right circling around him.

ROBERT

What the..?

Harry steps to the left. Circling around him further. Robert clutches the camera tight. Starts moving backwards.

ALEX

Robert, I need the camera.

ROBERT

Fuck you.

SCARLET

Just give it to him.

ROBERT

You're all going to jail.

Robert turns around and starts walking away. The crew take off after him. He looks over his shoulder and picks up the pace, the crew still close behind him. Soon they're all running.

The chase is on.

**[the following chase scene mirrors the technique wolves use when chasing a prey]**

63

EXT. BROOKS RANGE - FOREST - DAY

63

Robert darts across the snow, heading for the tree-line.

Dense woods. Robert weaving through the towering trees.

Harry and Alex tailing him. Harry faster, gaining as Robert looks back. Harry grabs and almost catches the hood of Robert's jacket.

Harry trips on a tree root, stumbles.

Robert darts between two trees, forest denser here. Alex loses him in the shadows.

Peter and Eve fly past as Harry rises, he's up and running again.

Alex in the lead, scanning the forest for Robert.

Robert emerges from the dense woods into a clearing. He stops and listens for the others but it's eerily silent. Just the sound of his heavy breathing.

64 INT. LINCOLN CENTER BALLROOM - NIGHT

64

Close on Peter. He looks ill. Rises.

ELIZABETH  
Where are you going? Your  
category's coming up.

Peter says nothing, walks towards the exit as big applause is heard.

Robert's photo looks out over the room as people rise for a standing ovation for the great Robert White.

We follow Peter out of the ballroom.

65 EXT. LINCOLN CENTER RECEPTION HALL PATIO - NIGHT

65

Peter bursts through the doors. It's still raining hard. He breathes deep as Elizabeth suddenly appears behind him.

ELIZABETH  
We have to get back inside.

PETER  
I can't. I'm sorry.

ELIZABETH  
What are you talking about?

Peter paces. A wreck.

66 EXT. BROOKS RANGE - FOREST - DAY

66

Robert in the clearing. He can here the others approaching and he takes off.

But they've already seen him.

Harry, Peter and Eve gaining.

Robert sprints, frantically knocking aside branches. He looks back to see Alex right on his tail.

Robert swerves through a dense patch of trees to find --

Harry, Peter and Eve right behind him.

Scarlet comes in on his left as Alex crashes through the trees on his right. The crew closing in on him, they work together like predators in the wild.

Robert glances back to see all five of them on his tail.

He looks forward and --

THE EDGE OF A CLIFF suddenly appears. Deep, rocky ravine revealed.

Robert stops short, almost falling. He grabs onto a branch, slides over the side, feet finding the rubble in front of him

Rocks tumbling hundreds of feet below.

With unstable footing Robert looks up to see the crew approaching. He claws to climb up and the ground gives way.

Robert slips, grabs an exposed root right as he's about to fall and --

He's hanging -- suspended hundreds of feet in the air.

ROBERT

Help! Please, help me!

The crew approaches, look down at Robert hanging by one hand. The camera grasped in the other.

ALEX

Give me the camera.

Robert throws it onto the ledge. Looks up, desperate.

ROBERT

Here. Please. Please, help me!

Alex gets the camera.

But nobody moves. The crew just stand there in a semi-circle, watching as Robert desperately tries to hold on.

ROBERT

Please. You got the camera. I can't hold on much longer.

Still no reaction from the group.

The root gives way and --

ROBERT falls.

Unsettling silence.

A hawk circles high above as Alex looks over the cliff.

PETER

(quietly)

Oh my God.

HARRY

Fuck.

Harry turns to the side, vomits.

SCARLET

(reality setting in)

Alex.

PETER

(to ALEX)

That was your fault! We're gonna go to jail! For murder!

HARRY

We're fucked.

SCARLET

What are we going to do?!

Alex is overwhelmed. His heart pounding. He looks out over the chasm again.

A long silent beat.

EVE

He fell.

They all look in surprise at Eve. They did not expect this from her.

EVE

Trying to rig a camera. We had breakfast with him, he headed out to set up some cameras and when he didn't come back we got concerned and sent an emergency signal.

ALEX

Yes.

SCARLET

We need to throw a camera off the ledge to make it look realistic. They're going to recover the body.

Peter trying to breathe deeply.

ALEX

He fell. Are we all clear?

Silence. Harry nods. Eve nod as well. Scarlet exchanges a glance with Alex. She looks behind her. Dozens of foot prints from the chase are visible in the snow.

SCARLET

And we need to cover these tracks.

A gust of wind whirls up snow around them. Peter watches in horror.

67

EXT. LINCOLN CENTER RECEPTION HALL PATIO - NIGHT

67

PETER

We killed him, Elizabeth.

(beat)

We killed Robert because we faked everything and he came and caught us.

Peter starts to cry. Elizabeth stares at him in shock.

ELIZABETH

...What?

PETER

Robert. We faked the whole movie. Alex, he killed one of the wolves and the pup, they took it. We fed them meat to attract them and we killed Robert, well he fell, because we were chasing him and Elizabeth it's all a mess and I'm so sorry.

(MORE)

PETER (CONT'D)

I have to do the right thing. I have to turn myself in, all of us in. Tell the truth. Every bit of it so it can't eat at me anymore. I can't even look you in the eye. The lies and the constant fear that one day the police are just going to show up at our door and take me away in front of you and Sophie.

(beat)

I'm going to make this right. I have to make it right.

Elizabeth stares at him, blankly. Trying to process.

PETER

Please say something.

Elizabeth stares at him for what feels like an eternity. Peter's face streaked with tears. Finally --

ELIZABETH

Did he fall or was he pushed?

PETER

What?

He can't believe his ears. He did not expect this reaction.

ELIZABETH

Did he fall or was he pushed?

PETER

Didn't you hear what I just said we did?

ELIZABETH

Who did it? Was it you? Or was it somebody else?

PETER

Does it matter? We backed him into a corner and he slipped and we didn't help him.

ELIZABETH

He slipped? So you didn't kill him?

PETER

Elizabeth.

A long beat before --

ELIZABETH

You're not gonna turn yourself in.

PETER

What?

ELIZABETH

Leave me and Sophie with no source of income? Your career destroyed? The grant will never happen.

(beat)

You think you'll survive in prison?

PETER

You're thinking about the grant right now?

(beat)

I promise to make it up to you. You just have to give me a little time. I'm sure my parents can help out in the meantime. I just, I can't do this.

ELIZABETH

You have to think of Sophie. How this will affect her? Growing up with a father in jail?

PETER

I can't live this way. I have to do the right thing. It's killing me.

ELIZABETH

If you do this Peter, you'll never see us again. Do you hear me? We all have to live with our mistakes, but don't you dare make me and Sophie live with yours.

Elizabeth walks back inside. Peter alone.

68

INT. LINCOLN CENTER BALLROOM - NIGHT

68

Close on Eve and Lynn.

LYNN

You know you have to thank me right? I know you didn't get your brains from me, but I definitely gave you my heart.

Eve smiles. Elizabeth sits back down at the table.

HARRY

Where is he? We're about to be up.

ELIZABETH

He'll be here in a minute.

ALEX

Where's Peter?

ELIZABETH

He's coming.

The host takes the stage.

HOST

The nominees for Outstanding Nature  
Documentary are --

Clips from "The Sahara" fill the screen. Horned Vipers  
slither across desert sand.

Eve watching as clips from "City Dwellers" fill the screens.  
Pigeons, rats, city hawks.

HARRY

Where the hell is he, Elizabeth?

Elizabeth says nothing. Just stares toward the stage.

Clips from "Sonar". Whales breaching. Deep sea filming.

Alex looks at Elizabeth.

ALEX

?

Clips from "The Plastic Sea". Trash floats through the ocean.  
A sea turtle caught in netting. The belly of a whale filled  
with plastic.

Close on Elizabeth. Eyes glued to the stage as we hear "The  
Pack" announced.

Clips from "The Pack". A scared wolf pup crying for its  
mother. The mother carrying it away. The injured wolf  
hobbling.

HOST (O.S.)

And the Emmy goes to...

Close on Alex, Harry, Scarlet and Eve.

HOST

"The Pack"...

The crowd roars!

Alex and Eve rise. Harry and Scarlet hug.

Elizabeth is clapping. She's still not looking toward the exit.

Harry, Eve, Scarlet and Alex walk toward the stage. They look around for Peter. We follow them up the steps as they reach the podium and then, finally--

Peter emerges from the exit with bloodshot eyes. He walks through the crowd toward the stage. Back slaps and hand shakes along the way.

Alex, Scarlet, Harry and Eve give a sigh of relief.

Peter joins the group on stage and looks out over the crowded room.

A sea of shadowed faces. Spotlights blinding from above.

The host hands them their awards. Harry nods to Peter "You go first"

Peter regards the microphone. Applause continues. He looks around and steps toward the mic.

Applause dwindles. Peter looks out at the room, opens his mouth to speak and --

He freezes. Paralyzed. Awkward beat, the hall silent as he stares. Crowd waiting for him to speak. Eve, Alex, Scarlet and Harry watch nearby, discomfort growing by the second.

Close on Peter.

Anguished face. As if he's in pain. He breathes deep, scans the hall, the fine clothes and expectant faces.

Elizabeth stares at him but reveals no emotions.

Peter closes his eyes, inhales and --

HOWLS.

It starts faint but builds and soon fills the room.

Alex and Scarlet exchange a look, stunned.

Elizabeth watch intently. The howl reverberates through the room. Guests frozen for a beat, looking around, trying to gauge what to make of it.

Whispers, smirks and laughter from the audience.

Another howl erupts from across the room.

A man cupping his hands, howling from his far table. Guests around him laugh.

Harry howls.

Another howl is heard, then another.

Alex and Scarlet join in, Mia and the rest of the table follow. Elizabeth looks around, a smile on her face.

Wide to show --

More and more people erupt in howls. One after the next, a rising chorus.

Close on Eve. She suddenly begins howling. Face contorted in pain.

The entire room is now howling from the top of their lungs.

69

EXT. LINCOLN CENTER HALL - NIGHT

69

Wide shot of the venue as a faint howling is heard from inside.

The rain has stopped. It's a clear night with thousands of stars in the sky. And of course..

A FULL MOON.