

"The Wilding"

KAYLA

EXT. OLD EAST DURHAM NEIGHBORHOOD -- NIGHT

A neighborhood in the midst of gentrification. Abandoned historic houses that hipsters buy cheap. But there are still some patches of gang-run blocks.

On the corner lot, a turn-of-the-century brick house that still needs some renovating, the Hayes' home --

INT. KITCHEN, HAYES HOUSE -- CONTINUOUS

Carlos mans a few pots on the stove as he listens to NPR.

Kayla slumps in, it's been a long day. Carlos motions to an onion on a cutting board.

8 pgs.

Start
→
↓

CARLOS
(re: onion)
Get cracking.

KAYLA
Thought I wasn't allowed to play
with knives.

CARLOS
Haha, nice try. Cut them nice and
thin.

Kayla starts on the onions, her eyes tearing. Carlos notices her scabbed knuckles.

CARLOS (CONT'D)
What happened there?

KAYLA
Beat up my locker.

CARLOS
Letting off steam?

Kayla shrugs, 'yeah'. He doesn't buy it.

CARLOS (CONT'D)
Someone giving you a hard time?

KAYLA
... It doesn't matter.

Not making a big deal about it, he digs out some hydrogen peroxide and band-aids.

revised 8/17

1/8

CARLOS
(re: her cuts)
Never was a fighter. More of a
downers man.

KAYLA
Downers?

CARLOS
Oxys when I could afford them.
Worse when I couldn't.

Kayla perks up, not expecting that.

CARLOS (CONT'D)
Yeah, a few years back, before I
met your mom... You get through it.
Doesn't feel like you will, but you
do.

Kayla cleans up her cuts, winces from the peroxide.

CARLOS (CONT'D)
(fishing)
Didn't peg you for a fighter.

KAYLA
... You know that girl, Gaby
Reddings?

CARLOS
Never had her in class. Heard she
was quiet.

Kayla pauses, not sure if she can trust him --

KAYLA
I saw Gaby.

CARLOS
What do you mean you saw her?

KAYLA
She's dead. And I saw her.

CARLOS
... That must've freaked you out.

KAYLA
Happens a lot. Mom didn't tell you?

CARLOS
Nothing specific.

2/8

KAYLA

Nevermind.

CARLOS

Look, I saw all kinds of crazy shit. The first time I went clean, my carpet was waving at me.

(off Kayla's confusion)

I had this shag rug, like bad ass '70s shag. But a couple days sober, and it turned into a million little baby arms and they were all waving at me.

KAYLA

What does that mean?

CARLOS

Nothing. Not then, not now.

Kayla nods, relaxes for the first time.

KAYLA

Don't tell mom, okay. She's just gonna flip out.

CARLOS

I'll let you tell her.

KAYLA

Last time I said something, she put me in Central for ten years.

Kayla drops the knife and leaves the onion half-cut.

KAYLA (CONT'D)

I got homework.

Carlos realizes he fucked that up.

~~INT. DINING ROOM, HAYES HOUSE -- NIGHT~~

Margaret, Carlos and Kayla stare at their steaks, not sure how to be normal.

KAYLA

I'm a vegetarian.

Margaret's horrified she didn't know that.

MARGARET

(offers her plate)
Here. Have my potatoes.

Stop

3/4

* read in English, not Spanish *

INT. CLASSROOM, JACKSON HIGH SCHOOL -- DAY

The tail end of an Intermediate Spanish class. On the wall: maps of Spanish-speaking countries, construction paper posters, etc.

A high-octane SPANISH TEACHER leads the lesson as the Students stare back in a post-lunch stupor.

Kayla sits in the back, trying to go unnoticed.

An EDM RINGTONE blasts from the back of the class.

The Teacher clocks MIRANDA, a senior, quickly trying to silence her cell phone.

SPANISH TEACHER

(in Spanish)

~~Miranda, phone away unless you want me to keep it.~~

(to rest of class)

→ Pair up and practice using the preterite. Finish all the exercises in Chapter 4.

The Students shuffle into pairs. Kayla scans the unfamiliar faces, everyone already finding a partner.

SPANISH TEACHER (CONT'D)

Miranda, you work with Kayla.

Miranda looks over at Kayla, rolls her eyes. They pull their desks together.

Kayla fidgets. Miranda reads from the textbook.

MIRANDA

~~(in Spanish)~~

What did you do last summer?

KAYLA

First I was in Paris, then I went to Ibiza to see Diplo, but the beaches get so crowded, so I hit up London to catch the Skrillex show and then met up with some friends in Amsterdam...

MIRANDA

For real?

Start #2

4/8

KAYLA

(lying)

No, I was home watching TV like
everyone else.

Miranda smiles.

MIRANDA

Yeah, me too.

5/8

MARK

Not officially. But my ears in the
FDA say we have a greenlight.

Emily, overjoyed. Years of her hard work paying off.

EMILY

(two steps ahead)
With a double blind, it'll be a
challenge to hit our enrollment
targets.

MARK

We're already screening
participants.
(Emily overwhelmed)
This is your victory. No one
questions that. But you've had a
hard few weeks. If you need to take
some time, we'll still be here --

EMILY

I'm seeing this through.

Hesitant, Mark consents.

INT. MEN'S WEARHOUSE -- DAY

By the sale rack, George tries on a black suit.

At the mirror, George looks himself over. The suit fits well,
collared shirt underneath, shoes shiny -- a new man.

Nervous, George straightens his cuffs one too many times. He
stops a Sales Clerk.

GEORGE

Can I wear this out?

SALES CLERK

Long as you pay for it.

George pulls out his wallet.

I/E. JEEP, DURHAM ROAD -- DAY

Margaret drives them home in silence. Kayla fidgets, a
sinking feeling in her stomach.

KAYLA

You gonna take me back to Central?

Start →
#3

6/8

MARGARET

Wasn't me that put you there. The Judge said it was Central or juvie.

KAYLA

... Never knew you had a choice.

Margaret losing it a bit --

MARGARET

It happens again, I won't get one... You saw that Gaby Reddings girl --

KAYLA

Don't be mad at Carlos.

MARGARET

-- You saw her cause of those signs at school.

KAYLA

She didn't look like her photo.

MARGARET

A picture puts an idea in your head, and you make it real, but these visions --

KAYLA

THEY'RE NOT FUCKING VISIONS.

MARGARET

Kayla, please, this has to stop --

KAYLA

Cole Mill Road. Follow it to the end.

MARGARET

What's there?

KAYLA

(a challenge)
Gaby Reddings.

Defeated, Margaret eyes her daughter.

KAYLA (CONT'D)

I'm not crazy.

At her breaking point, Margaret pulls to the shoulder.

7/8

MARGARET

Kayla, I love you, but none of this is real. You need to see that.

KAYLA

... So drive. Cole Mill Road.

A challenge. Margaret, desperate, pops a U-turn, driving away from the city.

END

INT. PROLEKA STEARNS -- DAY

A Lab Tech wheels away a cart of animal enclosures, dead rats inside of them.

EMILY

(re: rats)

Did the analysis come back?

LAB TECHNICIAN

We ran full scans. Same as the others, nothing irregular.

EMILY

(concerned)

Store the samples.

The Tech nods as he wheels away the dead rats. Emily stops short.

MAN (OS)

11... 13... 15...

Emily creeps towards a closed door, following the faint counting.

None of the Lab Techs buzzing around her react. Do they hear it too, she's not sure.

Pressed against the door, Emily tenses, certain she hears the prime numbers being counted out. She bursts into --

ANIMAL CONTAINMENT ROOM

All the Animal Enclosures have been removed. The space is now filled with a conference table.

A LAB TECH questions an OLDER MALE PARTICIPANT (60s) who fidgets with his packet of consent forms.

MALE PARTICIPANT

19... 23... 29...

8/8