E D E N

OVER BLACK

A scarcely discernable sound is heard...

CUT TO:

HUMAN EYES OPEN.

They belong to an adult male, 35 years old, medium-brown skin, his label is HENRY CALLOWAY. He lies in bed, newly awakened, confused. Unsure of what awakened him. *

Beside him lies a female, 33, beige-white skin. Her label is **TORY CALLOWAY**. Her status remains at sleep. *

Henry sits up in bed. *

His eyes widen and contract. *

His pupils dilate, as they probe the darkness of his bedroom. *

His head turns 2 degrees, as his ears angle to diagnose sound. *

Silence.

Silence.

Henry looks outside the window. Sees branches swaying in a night breeze. *

He exhales...and slowly lies back down next to his wife. His eyes close. Moments pass. He falls asleep. *

The room is quiet. Peaceful. An average human dwelling.

Again that sound... buzzzz...

One half-meter from Henry's bed,

A BIPEDAL SILHOUETTE MATERIALIZES THROUGH THE WALL.

LITERALLY PHASING RIGHT THROUGH THE WALL AS IF IT WEREN'T THERE, to step and stand next to the bed.

It leans over Henry and Tory. Appears to watch them sleep as

8 ADDITIONAL SILHOUETTES slowly egress through the other three walls, into the room, and surround their bed.

NINE SILHOUETTES. LEANING OVER THE HUMANS. STARING AT THEM. FROZEN.

Henry's eyes blink open... and look up to see the SILHOUETTES leaning down from above. Henry gasps. Yells. Tory awakens-- screams-- SCREAMS-- *

***ASTONISHINGLY, FRIGHTENINGLY THE SILHOUETTES DESCEND UPON THE HUMANS*-- GRAB THEM-- AND DRAG THEM OUT OF THE ROOM**

INTO THE HALLWAY.

The** SCREAM **of a boy labeled** ROGER CALLOWAY **is heard as he's dragged out of another door by SILHOUETTES. Roger is 3. Medium-brown skin. Wears a blue hoody. Status: Frightened. *

MARA
Mom--

From another door a girl labeled** MARA CALLOWAY **is dragged out of a room. 8 years old. Medium-brown skin. Status: Frightened. *

The SILHOUETTES drag the screaming family into a *

LIVING ROOM,

throw them to the floor.

HENRY
no-- stop-- STOP--

The SILHOUETTES encircle them, and it can now be seen that these SILHOUETTES are actually

HUMAN BEINGS, *

clothed in all grey uniforms and grey tinted helmets that contour to the shape of their heads. A SILVER VAN NUYS, CALIFORNIA POLICE BADGE decorates their chests.

A muffled voice speaks via speaker from behind an officers mask--

POLICE OFFICER
THIS IS THE VAN NUYS POLICE DEPARTMENT.
DO NOT RESIST.

***They hold grey machine guns pointed down at the family as an OFFICER steps forward** with a grey cylindrical instrument. Its **tip lights up** and shines a **purple** light into Henry's eyes--*

The light *blinks* and turns blue.

POLICE OFFICER (CONT'D)
NO SCHEDULE.

The OFFICER, turns, shines the light into Tory's eyes-- it blinks, turns blue.

POLICE OFFICER (CONT'D)
NO SCHEDULE.

***The OFFICER moves, grabs Mara and shines it into the girl's eyes-- it blinks then goes** WHITE.*

POLICE OFFICER (CONT'D)
SCHEDULE COMPLETED: October Twenty-First, Two-Thousand Ten.

HENRY *
Wait... what-- ? *

Then it shines light in Roger's eyes.

The purple light** blinks **and turns RED.

POLICE OFFICER
SCHEDULED TO BEGIN IN THIRTY-THREE SECONDS.

A LEAD OFFICER turns to Henry.

LEAD OFFICER
HENRY CALLOWAY. YOUR SON IS BEING PREPARED FOR DELIVERY.

An OFFICER grabs Roger off the ground, as another penetrates the crowded area with a chair.

HENRY
No-- No-- not him-- Take me-- take--

--the OFFICER forces Roger into the chair. Points a grey gun at the boy-- *

OFFICER
Remain seated.

The OFFICERS move away from Roger, dragging back Henry and Tory, creating a circular perimeter around the boy. *

POLICE OFFICER
24 SECONDS...

ROGER
Daddy-- what are they doing?

Henry struggles against the officers-- gets closer to Roger--

HENRY
Don't-- don't do this-- please--
take me-- TAKE ME--

SPARKS CASCADE from the back of Henry's neck as he's tasered-- and collapses to the floor. *

TORY **MARA**
God please-- *Roger-- !*

POLICE OFFICER
18 SECONDS. 17... 16...

Henry looks up through blurry eyes. Sees his son in the chair, tears streaking the boy's cheeks-- looking back at his father... *

POLICE OFFICER (CONT'D)
10... 9...

TORY
He's only a child-- don't do this to him-- *

Things start to get preternaturally quiet in the room-- as if sound itself were being sucked out...

POLICE OFFICER
...8 ...7 ...6

Tiny Roger fidgets uncomfortably in the chair. Blood trickles from his nose. An officer holds a gun steady. Targeting Roger's chest. *

POLICE OFFICER (CONT'D)
...5 ...4 ...3

HENRY
I'm begging you... I'll do anything-- I'll--

POLICE OFFICER
...2 ...1 ...0.....

A digital timer beeps. *Beep-beep*. *Beep-beep*.

Then silence....and more silence.....

Roger's chair moves...

...Only inches. Barely scraping against the floorboards. Though enough to jostle his tiny flesh and bone body. The boy breathes hard, hyperventilating-- *

The chair moves again....

...but this time it keeps moving. Slowly spinning. Counter clockwise... Rotating Roger around... And around...

FLASH-- the living room lights flicker on and off epileptically-- accompanied by the television, bursting moments of sound and moving pictures punctuated by black screen.

And then, ***another sound is heard.***

It's a psychologically disturbing sound. Occurring from outside the house...

And its volume grows louder. As whatever makes it grows closer. It sounds both mechanical and organic at the same time.

THE SOUND ATTACKS THEIR HEARING-- forcing the family to cover their ears... The soldiers remain unaffected in their helmets.

Roger** screams **as the chair bumps off the ground, and

STAYS IN THE AIR.

Casually LEVITATING 5 inches above the ground, while it continues to spin.

Then without warning Roger is

CATAPULTED INTO THE CEILING

at an astonishing speed and

COLLIDES INTO IT,

shattering the chair, and pounding his body with a SPLINTERING, BONE CRUNCHING thud. He continues to

SPIN ON THE CEILING

unnaturally, DEMONICALLY, sliding counterclockwise against the wooden rafters while yelling in excruciating pain--

ROGER
aaaaauuuuuuhhhhhh--

HENRY
HE'S A KID-- DON'T DO THIS--

TORY
NO-- PLEASE STOP-- PLEAASSSEEEE--

In the midst of a total and comprehensive emotional breakdown, the parents watch their son as in mid rotation

ROGER'S HEAD ACTUALLY PHASES THROUGH THE CEILING-- his cranium actually

PASSING THROUGH THE WOOD

as if the wood were an illusion. Then Roger's head completely disappears into the ceiling, causing his screams to be muffled:

ROGER
I can't breath-- !!

THE PARENTS HAVE LOST ALL CONTROL-- THE SOLDIERS FIGHT TO KEEP THEM DOWN--

HENRY
ROGER-- ! ROGER-- NOOOO--- TAKE ME--

TORY
HELP HIM-- DON'T DO THIS-- DON'T DO THIS.

Then with each rotation Roger's body is

VACUUMED UP

into the ceiling, leaving only the boy's

TORSO.

Then the

WAIST,

ripping off pieces of his sweatshirt in the process. *

And then his LEGS go limp as they continue to spin, until they're sucked up through the wood ceiling... And Roger's gone, as if the entire event never occurred. *

The Calloways gasp for air. Eyes wild. Looking at the ceiling. Devastated. Attempting to process what just happened.

WHITE LIGHT blazes through the windows as an ELECTRONIC baritone HORN BLARES twice. ***BEEEEEEH-- BEEEEEEH--***

Instantaneously the OFFICERS release the family and snap to 'ATTENTION'. Their bodies robot-still. *

BEEEEEEH-- BEEEEEEH-- A grey suited man egresses through the closed front door, and strides into the living room. **His label is CLOVIS.** * *

45. Tall. Toned. Face waxed smooth -- he appears detailed in an obsessive compulsive way. *

His tailored suit is composed of a grey leather jacket, slacks, and grey leather shoes. *

Behind him ***emerges*** five more GREY SUITED individuals. *

Recognizing Clovis, the Calloway's posture visibly deflates further.

CLOVIS
Clear the room.

LEAD OFFICER
Yes sir.

The POLICE OFFICERS efficiently exit ***through the walls.*** Leaving Clovis and the grey suits alone with the family.

Clovis inspects the Calloways while appearing to *peel the skin off his hands*. After a moment, it is clear that these '*skins*' are ultra thin gloves made of skin colored leather. *

CLOVIS
(re: Calloways)
Prep them.

CUT TO BLACK:

PLEASE TOUCH TO PLAY THE 'EDEN HISTORY' MONTAGE. *

If reading on paper, email **TheEdenHistory@gmail.com**

A link to the video montage will be sent to you immediately.

CUT TO:

LIVING ROOM. SPLIT SCREEN VIDEO FEED. MINUTES LATER.

The video is in black and white. It's split into 5 screens. Four angles in the top 1/3rd of the screen, and a wider angle in the bottom 1/4th.

Top Left, is the image of a human mouth. *

Top Right, the image of two eyes.

Bottom left, the image of a furrowed forehead.

Bottom right, image of a male's torso.

Bottom center, is the image of Henry's face.

The images are overlayed by numbers tabulating billions of complex calculations a second.

MATCH CUT TO:

IN THE LIVING ROOM, CONTINUOUS.

Henry is seated on a couch. Status: scared/nervous. Across from him sits Clovis viewing the video via holographic monitors in the air around him. *

Five pen sized cameras spider out from a grey box smaller than a human palm. All cameras point at Henry.

Tory and Mara watch from the corner. Around them GREY SUITED DETECTIVES sift through the scattered belongings in the room. Dawn creeps through windows. *

CLOVIS
The date is November 27th, 2012, 5:33 A.M..... This is Detective Clovis...I'm conducting a nominal evaluation, post contract delivery of Roger Calloway. Authorization, two-dot-three-dot-six-five.
(to Henry)
Label. Age. Birthplace.

HENRY
...I uh-- My label is Ha-- Henry Calloway. I'm thirty-two. I was born in San Bernardino, California.

CLOVIS
Task.

HENRY
I-- I'm a school teacher...at Van Nuys Elementary School--

CLOVIS
How long have you been married?

Henry glances over at Tory.

HENRY
--about eight years.

CLOVIS
Have you been faithful in that time?

HENRY
Yes.

CLOVIS
Your answer is incorrect.

Stunned silence. Tory's red eyes bear into Henry. Shocked. Painfully hurt.

CLOVIS (CONT'D)
I'm utilizing technology developed by a civilization sixty-seven thousand years older than ours. Do you really think you can lie to it?

HENRY
I'm not-- I'm not lying.

INTERCUT:

TORY

now sits on the couch where Henry was. An emotional wreck. Absently rubs a piece of Roger's **torn sweatshirt**.

CLOVIS
Label. Age. Birthplace. Task.

TORY
Tory Calloway. Thirty-one. Born in Placentia, California.

CLOVIS
Task.

TORY
Paramedic...L-A-F-D Station 88 in Sherman Oaks.

CLOVIS
Are you a faithful follower of the Contract?

TORY
You have my *son*. What the hell else do you want?

Pauses. Allows Tory's adlib to fall on deaf ears. Continues:

CLOVIS
Have you been faithful in your marriage of 8 years?

TORY
No.

Clovis pauses. Looks at Tory.

Henry's jaw clenches, tries not to show emotion. Fails. Eyes grow moist. Puts a comforting arm around Mara-- *daughter flinches away and*

SLAPS AT HENRY--

MARA
Don't touch me--

SLAPS again-- Henry draws back astounded--

MARA (CONT'D)
Leave me alone--

INTERCUT TO:

MARA,

is now sitting on the couch as questioning continues...

CLOVIS
State the top three life forms currently present on Earth...in order of importance.

Mara is silent. Visibly struggles with this answer. Visibly upset.

MARA
Humans. Grey. Primate.

CLOVIS
That order's incorrect. Try again.

MARA
Humans. Grey. Primate.

CLOVIS
Try again.

MARA
(teary eyed)
Humans, Grey, Primate.

CLOVIS
Again.

MARA
(almost spits)
G... *Grey*. *Humans*. *Primate*.

CLOVIS
Correct.

MARA
(begs, begs)
Why did you take him from us? He--
He-- didn't do anything. Give him
back to us-- ! Give him back-- !

Mara's words decay and the room falls silent again. Clovis regards the young girl devoid emotion.

CLOVIS
We didn't take It. 'They' did.
What we did, was comply.

INTERCUT TO:

HENRY.

Face flushed. Eyes red. Defeated.

CLOVIS
What class is humanity.

HENRY
Second-- we're secondary citizens.

CLOVIS
Worth.

Henry mumbles an answer unintelligibly.

CLOVIS (CONT'D)
Worth.

HENRY
Th-- Three fifths an individual.

CLOVIS
(taps grey box)
Evaluation end.

MINUTES LATER.

The suits are packing up, the evaluation is over. Clovis speaks with Henry and Tory as suits file out **through the closed door.**

CLOVIS
You two, you did fine. But your
daughter failed. Its score has been
declining for months -- but today
the bottom fell out.

HENRY
Please, she's not in the right state
of mind-- she--

CLOVIS
--I'll reevaluate It within the week. If It doesn't jump 20 points, I'll be forced to remove the girl from your custody.

TORY
This isn't black and white-- I mean, you showed up five seconds after her brother was Delivered-- what'd you expect to happen?

HENRY
Just-- just listen-- This is simple. She lost her brother-- there's no crime in reacting emotionally to that.

CLOVIS
You're behaving as if what you say actually matters.

The detective buttons the bone-yellow buttons of his jacket. *

CLOVIS (CONT'D)
There's an innumerable amount of humans out there losing loved ones. But what the smart ones don't forget, is their place in this world. You should impart that to your daughter. No point in being recycled into furniture over pride. *

Clovis turns to leave--

TORY
What's it like? Being a traitor to your race?

CLOVIS
It's easy.

Clovis ghosts through the door.

CUT TO:

OUTSIDE THE CALLOWAY HOUSE. LATER. DUSK.

Earth light dissipates as the sun declines below the horizon, revealing thousands of hovering red lights in the night sky.

These lights are not planes. Not helicopters. Not manmade.

Post Arrival, they were termed: Unidentified Flying Objects

A narrator speaks: *"A turning point in the Universal War. Greys have secured 25 additional planets in the Orion Star System after suffering a crippling defeat less than a week ago."*

CUT TO:

VARIOUS IMAGES

of the solar system, *Earth, and other unrecognizable planets flash by as the narrator continues:*

"Grey diplomats credit information gained from human genome research started under the Truman administration Delivery Program..." *

CUT TO:

HENRY'S LIVING ROOM. NIGHT.

Planetary images continue droning on the TV. Henry and Tory sit on the couch. Mara sleeps on a corner chair. Their faces are streaked by dry tears. *

The living room remains a disaster area; symbolic of their lives. Tory finishes off a bottle of Stella.

TORY
(quietly)
...who was the Female...?

Henry's cell rings...he reaches over and silences the electronic. Takes a breath. *

HENRY
There is no Female.

TORY
--really? Is that how you're playing it?

HENRY
I didn't do it.

TORY
You failed a fucking lie detector--

--Tory gets up, heads

INTO THE HALLWAY--

Henry follows--

HENRY
Tor... *Tory*.

Tory keeps going.

HENRY (CONT'D)
Who's yours?

No answer.

HENRY (CONT'D)
Who'd you fuck? Was it an old client, or a no money down pounding.

TORY
Fuck off--

HENRY
--or was it Charlie. *

Tory's shoulders drop... *

HENRY (CONT'D)
Was it Charlie? *

She spins around. Face to face. Struggles to keep it together. *

TORY
(*harsh whisper*)
You should've signed those papers months ago and moved the fuck out instead of screwing your hand after every Top Model episode. *

HENRY
I won't leave the kids--
(corrects himself) *
I won't leave her-- I can't do that--

TORY
We're not-- this isn't healthy. *Living* like this, *pretending* to be-- to be what? In love?

His face flushes with emotion. Frustration. *

HENRY
We-- we have to try to make it work--

TORY
It's been years...look at us. When was the last time you took me to dinner? When was the last time we had *sex?* And now with-- with-- Roger-- gone-- he's--
(breaks up)
oh God... he's gone-- he--

Their eyes water, foreheads touch-- as they end up holding each other.

HENRY
I know...I know...

TORY
I'm sorry-- I can't-- I-- I can't do this.... anymore....

Tory's hand fumbles into Henry's-- he tries to push it back. *

HENRY
Baby--

TORY
I can't do it-- we have to stop--

HENRY
...please. We can't, do this now--

She keeps forcing something into his hand--

TORY
--you never deal with anything until it's too late. Now we're done and Roger's gone--

HENRY
--we can't do anything about Roger. That's out of our control.

TORY
He's our son. We can't just let him go, accept this and move on with our lives as if it never happened-- I gave birth to him. It's a *helpless, fucking, feeling--*

HENRY
Listen-- *listen*-- we can't bring him back-- We're human. There's limits to--

MARA
Stop yelling-- !

Mara stands at the hallway opening.

MARA (CONT'D)
Roger's gone and you're still fighting.

Henry and Tory stare at her, mixed emotions. Mara stares down at Henry's hand as Tory's hand falls away from it. He looks down, in his hand is Tory's ring.

BANG-- BANG-- a KNOCKING at the door... They continue staring at each other, didn't hear it. KNOCK. KNOCK. *KNOCK*.

CHARLIE (O.S.)
Hey it's Charlie-- *open up*.

Henry sighs. Walks to the door. Opens it.

CHARLIE CALLOWAY, Henry's cousin, stands there. Bearded. Light-brown skin. 38. Muscle content extraordinarily high. Backlit earth rain slants behind him. Status: Agitated.

CHARLIE (CONT'D)
Are you taking a shit or letting me in?

Charlie barrels his way inside.

CHARLIE (CONT'D)
We heard about Roger.
(MORE)

CHARLIE (CONT'D)
We're sorry-- we... It's just a fucked situation. It's fucked.

Henry, Tory and Mara stand there uncomfortable. Their heads still in the previous conversation. Charlie moves to hug Mara, * but she storms out of the living room. Awkward moment.

Henry pockets Tory's ring as she gives Charlie a hug. Henry * watches...jaw hardening....the hug's lingering seconds too long. *

CHARLIE (CONT'D)
Is there anything I can do?

TORY
No...

Tory ends the hug. Follows Mar, leaving Henry and Charlie * alone. *

A couple seconds of tense silence.

Henry leans on the dining table, steadying himself. *

CHARLIE
You holding up?

HENRY
What?

CHARLIE
Are you holding up?

HENRY
(snaps)
What's it look like?

Henry looks away, maybe feels bad. *

HENRY (CONT'D)
I'm falling apart-- *we're* falling apart. It's like he died but he didn't. Cause they took him. They didn't kill him, they took him.

CHARLIE
He's dead. That's the only way to cope with it. That's the only way we coped with it. We consider her dead. Otherwise you're holding out hope for the impossible. They never bring 'em back home.

Charlie puts a hand on Henry's shoulder...guides him towards * the sliding glass door at the back of the living room--

HENRY
What are you d--

Charlie continues leading Henry *

OUTSIDE,

shuts the door behind them. Night rain roars down forgetting it's Los Angeles. Fifty yards away beyond a perforated wooden fence, the L.A.'RIVER' flows, reflecting the cities sodium lights.

Charlie's status has changed. He is quiet. Withdrawn. *

HENRY
What're we doing out here.

CHARLIE
...they surveiled the house. The rain, it a... it drowns out everything.

Charlie falls silent. Henry waits. Patient. Watches the river. *

HENRY
What's on your mind... ?

CHARLIE
(glances inside)
We're cousins... We-- we...both lost children. These things, they-- they follow bloodlines....

HENRY
We can't know *what* the pattern is for sure.

CHARLIE
...our-- our family keeps getting hit-- we're fish in a barrel man. You've gotta start thinking about Mara-- maybe even Tory.

HENRY
(rubs forehead)
...where's this going...?

Charlie doesn't answer. Doesn't look at Henry. Stares at rain.

HENRY (CONT'D)
Charlie.

CHARLIE
...a couple hundred years ago... slaves...they used to escape from plantations.... find free states...

HENRY
Yeah... I'm a teacher.

Charlie falls silent again.

HENRY (CONT'D)
...spit it out.

Charlie wrestles with what he's about to say...then leans into Henry and whispers--

CHARLIE
What if I told you.....that I knew of a peculiar arrangement... that could transform our lives...?

HENRY
...I would say ...I would say you don't sound human.

CHARLIE
If we wanna survive we can't be.

Henry slowly shakes his head.

HENRY
These ideas, this conversation could get us electrocuted and leathered.

CHARLIE
(eyes Henry hard)
But you wanna know more...don't you?

Henry remains silent.

CHARLIE (CONT'D)
I want you to do something for me. It's gonna sound a bit strange... But I need you to just...just humor me with it.
(pauses)
At 7:33. Exactly 7:33. Turn your porch light *on*, then *off*. That's it...on and off. At 7:33 tonight... And then just...just wait for it all to happen.

HENRY
(baffled, annoyed)
Wait for what?

CHARLIE
Text me after, the pound sign-- just the pound, and I'll know to meet back up.

HENRY
What is this?

CHARLIE
Learn or die. That's where we're at.

Charlie squeezes Henry's shoulder then heads inside. Disbelief and incredulity dominate his facial muscles.

LIVING ROOM. 32 MINUTES LATER.

Henry sits on the couch. His hand absently turning Tory's ring over and over in his palm. The television drones unwatched. *

Henry glances at his phone, 7:32 PM. Looks up at a light switch near the front door. Shakes his head. Sighs. Gets up. Begins cleaning the living room. Picking up miscellaneous items. *

He picks up a photo frame...stares at it...stares... *

As the time on his phone turns to 7:33... *

We see the photo in Henry's hand. It's of Roger. Henry looks up at the ceiling. Scratches remain from Roger's Delivery. His face emotes sorrow. Grief. * *

Henry Looks at his phone again. It's still 7:33... His eyes narrow on the light switch...then he gets up, rushes over, turns it on-- * *

HENRY'S HOUSE FRONT, CONTINUOUS.

The porch light turns on then off.

LIVING ROOM.

Henry looks down at his phone...it reads 7:34. *

HENRY
Shit.

Henry paces the living room, unsure if he flipped the switch on time. He waits. Waits longer. * *

7:34 becomes 7:45. Nothing's happening. He sits down on the couch. Eyes find the scratches in the ceiling again... *

Knock-- knock--

Henry flinches. Looks at the front door. Eyes squint. Slowly walks to it. Looks through peep hole. No one's out there. He opens the door. Looks up, down street. No one. *

Knock-- knock--

Those knocks were actually coming from the back door. Henry goes to that door. Looks through the glass... Sees no one on the other side. Slides the door open... *

HENRY (CONT'D)
(hoarse whisper)
Whose out there?

Silence returns.

Then... past the fence... on the river... **Something moves. There is actually SOMEONE out there... Standing on the water...Staring at Henry.**

Henry swallows. Status: Fear. He looks into the house, takes a breath, *then walks out to the* *

BACKYARD,

across the lawn. Slides through a gap in the fence, to find an ***INDIVIDUAL****. Three feet away. Floating on the river via a black propeller powered aquatic vessel.*

The ***INDIVIDUAL*** *is 6'7. Mysterious. Wears a glistening black poncho. Cowl casts shadow on a metallic instrument covering his face. Status: Intimidating* * *

HENRY
Who are you?

The **INDIVIDUAL** extends a hand towards Henry.

INDIVIDUAL
Electronic.

HENRY
Why?

INDIVIDUAL
Electronic.

HENRY
I need more information, I can't just, just give this to you--

The **INDIVIDUAL** turns his back to leave. Begins to maneuver the aquatic vessel away from shoreline-- Henry bites his lip... * *

HENRY (CONT'D)
Wait-- *wait*. Okay--

Henry pulls out his cell phone as the **INDIVIDUAL** turns back. Gives the **INDIVIDUAL** the electronic. The **INDIVIDUAL** removes the battery from it. Pockets both. He gestures for Henry to board the raft. Henry complies. * *

The **INDIVIDUAL** throttles the vessel, maneuvering down the river.

HENRY (CONT'D)
You ever hear of the river Styx?

The **INDIVIDUAL** does not respond. They drift in silence. *

AQUATIC VESSEL. LA RIVER. 30 MINUTES LATER.

The **INDIVIDUAL** steers vessel left. Grounds raft on the cement shore.

The **INDIVIDUAL** points up the embankment to an alleyway between two buildings. An orange glow emanates from its depths...

HENRY
...you want me to go...up there?

The **INDIVIDUAL** continues pointing at it... Says nothing. *

Henry sighs. Hesitantly steps

OFF THE VESSEL.

Tentatively Walks up the embankment... Arrives at the

ALLEYWAY.

Smoke swirls... Visibility poor... The orange glow is a couple yards ahead... Henry walks towards it... Coughs. Covers mouth with shirt...

HENRY
(muffled)
Hello...?

Fire from a trash barrel materializes from the smoke. A HOMELESS MAN and WOMAN stand near it. Keeping warm. They turn to look at Henry. Their eyes light up with opportunity.

HENRY (CONT'D)
I was sent here...
(gestures behind)
By...by the guy on the river.

HOMELESS WOMAN
Who?

Three other HOMELESS appear behind Henry. Trapping him. *
Henry's status grows: Uneasy *

HENRY
The guy on the river-- the raft...

HOMELESS WOMAN
How much you think Its wearing?

HOMELESS MAN
Forty...fifty bucks?

HENRY
No, no, I was told to come here--

HOMELESS WOMAN
Uh-huh, yeah. I'd say closer to forty. Strip It.

HENRY
What?

The HOMELESS pull out glass/metal shards and attack Henry.

HENRY (CONT'D)
Stop--

They throw Henry to the ground-- Henry throws a fist, connecting with a jaw-- Throws another fist, smashing a face-- they slice his arm-- slice his leg-- slice-- slice-- forcing Henry into a fetal position--

HENRY (CONT'D)
I was sent here-- Stop-- STOP-- I was--

They rip off Henry's shirt, pants, underwear, leaving him totally naked. The HOMELESS WOMAN passes a metallic rod over his body, then pulls back.

HENRY (CONT'D)
Why're you doing this to me?

The woman throws a wad of beggars clothes at Henry. They're tattered. Torn. Dirty.

HOMELESS WOMAN
'Cause you're here.

The HOMELESS disperse, one spitting on Henry as he leaves. WOMAN's parting words--

HOMELESS WOMAN (CONT'D)
Advice: beg the guys with the blazers. They always got guilt complexes.

Henry slowly gets up. Wide eyed. Dazed. Nude. Walks back down the alley, towards the L.A. river. Looks out. <u>The vessel is gone</u>.

<u>ON A STREET</u>.

A clothed HOMELESS MAN limps out of an alleyway. People whisk by him, ignoring his existence. Surveillance cameras zero in on the BUM... Then pan away. Uninterested.

After a moment, it is clear; this homeless man is Henry.

BANG. Henry's hit from behind, stumbles to a knee. The man that hit him fast walks away; wearing a bold MAROON BLAZER. Henry's eyes narrow. Wheels turn...

HENRY
Hey...

Henry gets up, follows the man in the BLAZER.

HENRY (CONT'D)
Hey-- stop--

The BLAZER turns down a

<u>NARROW ALLEY</u>--

BLAZER
You drop this?

BLAZER holds up Henry's electronic...

HENRY
That's my-- that's my phone--

Blazer tosses it into a dumpster-- walks off. Henry's eyes bounce between the Blazer and the phone. Blazer and phone. Torn which to pursue--

He makes a decision, dives into DUMPSTER. Sifts through trash. Finds his phone. Attempts to turn it on. Turns it over: battery is gone.

Henry collapses down into the dumpster.

HENRY (CONT'D)
What is this? What the fuck is this?

CREAK, BANG--

The trash chute above the dumpster opens. Stays open. Nothing comes out... Henry stares into it... Inside, a light flickers. On. Off. On. Off.

Henry looks down at his phone. At the chute... then stands up and hauls himself

INTO THE CHUTE.

Tight. Claustrophobic. Henry crawls. Every sound echoes. Hands and knees stick to trash residue on metallic surfaces.

Henry reaches an oval door at the end of the chute. Pushes-- **It gives way. He tumbles through it into a**

DARK ROOM.

No lights. Henry pulls himself off the ground to see illumination emitted by a single computer monitor in the center of the room. It displays a black and white screen saver.

Henry looks around. The room has no windows. No doors.

HENRY
Hello?

Nothing. No one's in the room.

Henry walks towards the computer. Bumping into rows of tables with blank monitors atop them.

He sits in front of the computer. Moves the mouse -- the screen saver b*links off*, replaced by a white screen with a single blinking cursor.

His eyes narrow... He puts his fingers on the keyboard and types: **hello?**

The cursor blinks...blinks...blinks...

Henry types again: **HELLO??**

He waits again.... Nothing. Henry shouts to the room: *

HENRY (CONT'D)
What the hell am I doing here? What are you doing this for?

Henry gets up to leave. Walks to the chute. Opens it.

VOICE (O.S.)
(electronic, robotic)
h-e-l-l-o

Henry stops. Looks back at the monitor... Walks towards it. Cautiously. Something doesn't feel right.

He arrives at the computer, and on screen are the words: *
ANONYMOUS: hello

Henry stares at them. Wheels turning in his mind. *

Henry tentatively sits down.... types beneath the words:

what is this?

ANONYMOUS: you are Henry Calloway. you and your family are scheduled to die

Henry's eyes dilate in surprise.

HENRY
(breathless)
What the fuck...

Henry looks over his shoulder. Room is empty. Quiet. He looks back at the monitor. The words are gone, the screen saver is back. *

Henry tilts his head, 'huh'? *

Low Beep. The next computer over mysteriously lights up. Henry rolls his chair over to look... *

Nothing is written. The cursor blinks...

HENRY TYPES: **who are u ?**

ANONYMOUS: how did your father die?

Henry. Disturbed. Perplexed. Attempts to reconcile the unexpected question.

He haltingly types: **why? are u asking?** *

ANONYMOUS: how did your father die?

Henry sits back. Contemplates. Wrestles with internal emotions.

He types: **he didn't die. he was Delivered.** *

An hourglass appears... Then the hourglass blinks off--

At the top of the screen, over the parallel lines, ***a single, shorter, perpendicular line***, draws itself vertically into place.

ANONYMOUS: security question level one, answered

ANONYMOUS: ...

The words disappear, and are instantly replaced by the screen saver. Baffled, Henry looks at the screen. *

VOICE
(electronic, processed)
MY NAME IS MOSES.

HENRY JUMPS-- THE VOICE CAME FROM DIRECTLY BEHIND HIM-- HE TURNS AROUND-- *

No one is there.

Henry catches his breath. Then looks down at the computer * in the next row back. The possible source of the voice. *

*He walks around to look at that computer screen. **My name is Moses**, is written on it.* *

Henry glances around room. Timid--

HENRY TYPES: what do u want?

MOSES: where were you, when the first grey city landed?

HENRY TYPES: **at my uncles house. in Chino hills.**

At the top of the screen, a ***second vertical line*** draws over the parallel ones.

MOSES: security question level two, answered

It writes and speaks simultaneously:

DIGITAL VOICE
(computer speaker)
I Want To Save You. They Will Kill You. They Will Kill Your Wife. They Will Deliver Your Daughter, Then Kill Her. Unless They Can't Find You. *

Henry can barely breathe-- glares at screen incredulously.

HENRY TYPES: what should I do?

The computer screen goes to screen saver. *

The screen at the end of the row *flashes*-- low beep. Henry looks at it, moves towards it-- A sentence is written--

MOSES: at what age did you attempt suicide?

Henry. Offended. Visually hurt by question..... Head sags. Reluctantly types back--

HENRY TYPES: 13

MOSES: Identity Verification Complete

Top of screen, ***multiple vertical lines*** draw over the parallel ones, going halfway across the screen.

--monitor switches to screen saver... Henry stands up, looks around for where the next monitor will turn on...

SIXTY COMPUTER MONITORS LIGHT UP, ILLUMINATING THE ROOM A PUTRID DAYLIGHT-- AS ALL COMPUTER SPEAKERS BLARE IN UNISON-- Henry recoils--

DIGITAL VOICE (CONT'D)
There Is A Clandestine Arrangement That Spans Across The World. It Is Dedicated To The Freedom Of The Human Race. This System, Is Known Simply, As THE RAIL.

Henry. Disbelief. Attempts Assimilation.

DIGITAL VOICE (CONT'D)
The Rail's Goal, Is To Navigate Families Such As Yours To A City Labeled, Eden. In Eden, All Human Beings Are Free. We Cannot Guarantee A Safe Journey. We Can Guarantee An Opportunity. If You Have The Courage To Take It. Do You Have The Courage?

The monitors fade, leaving only one in the corner of the room.

DIGITAL VOICE (CONT'D)
You Must Decide Imminently. Analysis Confirms Limited Time For You And Your Family. Return Home The Way You Arrived.

Henry rushes to the computer. More vertical lines appear, slowly going the rest of the way across the parallel lines. As they do so, it is clear, ***these lines represent a TRAIN TRACK***.

HENRY TYPES: **how much time?**

The response cursor blinks. And blinks. As the vertical lines continue creating the train track...

HENRY TYPES: **how much time?? why should i trust u???**

No response. The vertical lines complete the track-- Then the screen cuts to the saver. Leaving Henry dumbfounded. * Stunned by what he heard. *

Metal squeaks. The oval chute door opens, revealing Henry's * clothes inside, folded perfectly. *

LIVING ROOM. 23 MINUTES LATER.

Henry enters. Face dirty. Wearing his original, clothes now * dirty and ripped. Status: catatonic. Tory is on the couch-- *

TORY
Where were you?

Henry walks right by her, continues to the *

HALLWAY,

into the

MASTER BATHROOM,

shuts the door and locks it.

Henry leans on counter. Looks in mirror. Eyes wide. Unsure what to do. Splashes water in his face. Leaves faucet running. *

The door handle rattles-- there's a knock.

TORY (O.S.)
Let me in.

Henry looks at door. Back at mirror. Face still wet.

TORY (O.S.) (CONT'D)
Henry... open the door... please.

Henry closes his eyes. Trying to think. *

INTERCUT BATHROOM/BEDROOM

TORY
I know you probably don't want to, to deal with me right now.... I-- I'm sorry...for the way I came at you.

Henry digs in pockets. Pulls out ring and cell phone. Takes phone. Scrolls to *Charlie's name*... Doesn't call. Puts phone down.

TORY (CONT'D)
We're gonna have to work something out...for Mara. But I uh, I can't change the way I feel.

Henry rubs his eyes, barely hearing Tory's heart pouring out. * Looks at phone again.

TORY (CONT'D)
...I shouldn't have said what I said like that. But it's...how I'm feeling. I'm sorry--

He yanks the door open, surprising Tory. Pulls her inside and shuts the door. *

HENRY
What if I--

Henry opens the faucet more-- water pounds down into the sink drowning out the sound. Steam rises. Henry leans into Tory-- she looks at him, perplexed. *

HENRY (CONT'D)
(whispers)
What if I told you, that there might be a city...where human beings could be free?

Tory studies Henry's eyes. Trying to figure out where this is coming from.

TORY
What?

HENRY
Charlie-- he-- he's talking about running. He contacted this group that claims they have a free city--

TORY
(shakes head)
What?

HENRY
I know-- I know-- but he set up this meeting with me and them-- I just came from there and I don't know what to think.

TORY
What did they say?

HENRY
It's....far fetched... But they said that, we-- mankind, have this city...called Eden. Where we aren't considered property. They've set up this underground railroad type of system to get there. But they don't promise we'll make it. And they said that we're...

Henry leans on the counter. Can't say the next words.

TORY
We're what.

HENRY
That we're scheduled to be visited again.

TORY
Mara?

Henry nods.

HENRY
All of us.

Tory can't believe what she's hearing. *

TORY
How soon?

HENRY
The word 'imminently' was used. Imminently. Imminently.

Tory visibly struggles to maintain emotions. Stares at Henry in the mirror.

TORY
What's Charlie think?

HENRY
He wants me to text him.

TORY
Do it, we gotta know where the city is-- How we get there-- does he believe it.

Henry hesitates. Tory grabs the phone, puts it in his hands. *

TORY (CONT'D)
Do it.

HENRY
If we do this and get caught it's a death sanction. I need a moment to process-- * *

TORY
--if there's *any* truth to this we don't have time to be human about it. Do it.

Henry looks at the phone...

Then Henry rapidly punches keys, texts Charlie the '#' sign.

They wait. *Phone rings*. It's Charlie. Henry answers.

HENRY
Hey-- I've-- We need to talk.

Charlie is quiet on the other end...

HENRY (CONT'D)
Charlie.

A voice speaks-- *it's not Charlie*.

CLOVIS (on phone)
This is Detective Clovis. What's on your mind?

Henry goes rock still.

Doesn't answer.

INTERCUT BATHROOM/CHARLIE'S HOME

CLOVIS
Henry. I know it's you. What's on your mind.

Henry's eyes rotate and land on Tory.

TORY
(mouths)
What's wrong?

CLOVIS (on phone)
Henry. Henry. Charlie's dead. He murdered his wife and committed suicide; a bullet to the head.

Henry stares at the phone... still cannot say a word.

CLOVIS (on phone) (CONT'D)
What did he tell you?

Henry hangs up-- status: terrified/horrified

TORY
What happened?

HENRY
Charlie he's-- he's not here-- he's--

TORY
--what

Henry's **PHONE RINGS**...it's 'Charlie'.

HENRY
He's-- not here-- he's gone-- he-- he's dead--

TORY
WHAT? How--

HENRY
The detective-- the detective-- he answered the phone-- he was there--

TORY
What did he say--

HENRY
I don't think Charlie did it-- I just saw him--

TORY
did what? Slow down--

HENRY
--suicide.

TORY
No...

HENRY
--and killed Gemma.

Tory covers her mouth, backs up. **Phone keeps ringing.** *

HENRY (CONT'D)
I-- just saw him-- I don't think he did it-- he didn't do it.

Henry stops talking. Tory takes a deep breath, calms herself down. Phone stops ringing. *

Tory's about to say something-- Henry holds up a finger to his lips-- Turns off the faucet...cocks an ear to listen for something. *

Their reflections stare back at them. Their breathing echoes in the tight bathroom.

A flashing light glints off the bathroom window. Henry peers out the glass: Down the road, sees a group of police vehicles approaching their house.

HENRY (CONT'D)
Shit.

TORY
Does that mean...

HENRY
Shh...

Quiet. Then they hear it...faint and distant, yet audible. **The incessant wailing of the flying machine...it gets louder, as it gets closer. *Its mechanical organic sound making their flesh crawl*.** *

HENRY (CONT'D)
It's coming back.

TORY
...no-- no-- no--

HENRY
Where's Mara--

The adults blast out of the bathroom--

HENRY (CONT'D)
--we have to get out of the house.

They go through the master and

INTO THE HALLWAY.

HENRY
MARA--

--they run into

MARA'S BEDROOM.

She's not there.

TORY
MARA-- !

They rush into the

LIVING ROOM

as the LIGHTS FLICKER-- THE TV FLIPS RAPIDLY THROUGH CHANNELS-- Henry's phone starts ringing again--

HENRY
MARA-- !

TORY
Did they take her-- ?

Henry looks up at the ceiling-- down at the phone-- ANSWERS. *

HENRY
Where's my daughter?

CLOVIS
You're making the mistake of a lifetime.

HENRY
WHAT DID YOU DO WITH HER?

CLOVIS
You're not built to survive this--

A watery flushing sound fills the room. THE GUEST BATHROOM DOOR OPENS-- Mara steps out, blood pouring from nose.

MARA
My nose won't stop bleeding--

Henry chucks the phone down the hallway-- grabs Mara-- heaves the girl off her feet as they run towards the back door-- *
The house begins to shake-- windows rattle--

They reach the back door-- Henry turns the handle-- it WON'T OPEN.

Through the windows cop automotives can be seen roaring up to the front of the house-- their lights blazing in.

Henry yanks-- pulls on the handle-- Tory helps him-- *
frantically attempting to open the door-- IT WON'T UNLATCH.

THE FLYING MACHINE GROWS LOUDER-- THE SOUND OVERWHELMING--

***AS ONE AT A TIME THE COFFEE TABLE, COUCH, CHAIR, the DINING ROOM TABLE, FLIP UP AND CRASH INTO THE CEILING,* EACH ONE GETTING CLOSER AND CLOSER TO THE CALLOWAYS--**

Henry drops Mara, lowers a shoulder and rams into the door-- IT SPLINTERS. He does it again-- the door BLASTS OFF ITS HINGES-- The family stumbles outside *

INTO THE BACKYARD

and move down the balcony stairs-- onto the grass-- RUN for the wooden fence--

HENRY
Get to the river--

They arrive at the fence opening-- Henry kicks open a larger gap-- Mara dives through, Tory follows, then Henry.

*In front of them the manmade river roars by-- There's no where else to go-- Henry looks both ways, looking, hoping the **INDIVIDUAL** is here. Nothing.* *

COP LIGHTS ILLUMINATE THEM LIKE DEER--

CLOVIS (*loud speaker*)
CALLOWAY'S-- CEASE AND DESIST. LETHAL FORCE WILL BE EMPLOYED.

Henry stares at the raging, frothing river-- stares at the police-- stares back at the river, at Mara, helpless-- Henry shakes his head-- *

The school teacher raises his hands, surrendering. The cops approach. *

MARA
(cries)
No-- I'm not going-- I don't want to go--

HENRY
I'm sorry baby-- we'll be together-- *

CLOVIS (*loud speaker)*
ON YOUR KNEES. ON YOUR KNEES.

Henry kneels down in surrender. Defeated. Tory hesitates.

MARA
No-- there going to take me-- Daddy-- please-- !

HENRY
I'm sorry-- *

SILHOUETTES EXPLODE OUT OF THE WATER BEHIND THEM-- VIOLENTLY GRAB THEM AND SMASH BACK DOWN INTO THE WATER.

IN THE BLINK OF A HUMAN EYE, THE CALLOWAY'S ARE GONE.

Clovis and the police surge towards the river-- flashlights flooding the surface of the water -- nothing.

It was as if they were never there.

Clovis looks up at the sky. *At the stars...*

Three of the stars can be seen, moving in unison as they arrive above the house. These are not stars. They're lights on a ship hovering several miles high in the sky. *

The ship emits a long, large reverberation:

EEEEEIIIIIIIIIIEEEENNNNNNNNNNN

as a massive light beams down on them. Clovis grimaces, squints. Then nods. Speaks to it at a normal volumed voice.

CLOVIS
Acknowledged.

CUT TO:

SOMEWHERE DOWN RIVER,

The SCUBA DIVING SILHOUETTES emerge from the river-- water ejecting from hi-tech packs on their backs--

They drag Henry, Tory and Mara behind them-- The family is spitting out their mouth pieces, coughing up water-- in complete confusion--

A diver passes metallic wands over them-- *

MASKED DIVER *
Clear-- clear-- clear-- *

HENRY
Hold on-- stop-- *

MASKED DIVER
Shut up-- keep moving-- keep moving-- !

The divers push them. Herding them towards the back of a brick building. A FLICKERING LIGHT illuminates its exterior. They SHOVE the Calloways

INSIDE

as the divers BANG the door shut behind them-- **ENTOMBING THEM IN DARKNESS.**

Over black we hear their ragged breathing--

MARA (O.S.)
Mom?

TORY (O.S.)
I'm here-- Over here--

Pound-- pound-- pound-- someone bangs on the door.

HENRY (O.S.)
I can't open it-- they trapped us in--

They hear a sound...

...click...Click...CLICK...CLICK...

Whatever making it getting *closer by the moment....*

TORY (O.S.)
What is that?

*CLICK...CLICK...**CLICK....CLICK...***

MARA (O.S.)
Something's breathing on me--

HENRY (O.S.)
Get behind me-- C'Mon--

We hear commotion-- struggling-- Mara shrieks--

BLINDING LIGHTS BLAZE ON. THE CALLOWAY'S FLINCH-- THE LIGHT REVEALS SOMETHING STANDING DIRECTLY IN FRONT OF THEM:

It's an 89 year OLD WOMAN. Wrinkled skin. Yellow teeth. One crooked eye. Click sound caused by her walking cane. Status: On edge *

The OLD WOMAN stares at them a long moment. They stare back. Frozen. Bedtime chimes play in the background... *

They're in a **TOY STORE**.

It's filled with claustrophobic rows of human dolls, robots and other toys towering to the ceiling. The eyes of all the dolls are extraordinarily large. The OLD WOMAN blinks slowly. *

HENRY (CONT'D)
Who are you?

No answer. The OLD WOMAN continues to stare, every moment growing more and more uncomfortable... *

Outside...police sirens can be heard...*getting louder*.

OLD WOMAN *
(slow, creaky)
We don't exchange names.

The OLD WOMAN turns and walks away. Henry and Tory exchange hesitant looks...then cautiously follow. *

The LADY leads them through a labyrinth of toys, and stops in front of a LIFE SIZED LUNAR ASTRONAUT holding a grey American flag with white, grey, and black stripes.

She holds up a black wooden box the size of a cellphone. Then speaks, in a cracky, guttural voice. *

OLD WOMAN (CONT'D) *
Nine. Five. Four. Three. Two.
Six. Six.

BOX
(repeats voice)
Nine. Five. Four. Three. Two.
Six. Six. **Password sent.**

A moment goes by--

BOX (CONT'D)
Password Acknowledged.

The ASTRONAUT LIGHTS UP like STAR WARS -- the Calloway's jump.

ASTRONAUT
(*Neil Armstrong recording*)
One small step for greys. One giant leap for mankind.

Henry pulls Mara back as **the astronaut's ENTIRE BODY SWIVELS on an automated floor platform. It PIVOTS away from the wall, revealing a**

A GAPING BLACK HOLE IN THE WALL BEHIND IT;

cut out in the exact same *shape and size as the astronaut*.

OLD WOMAN *
Enter.

Henry's eyes rotate from the *passage* to the OLD WOMAN...his * jaw muscles tense....outside *police sirens can be heard* * *again*...

OLD WOMAN (CONT'D) *
Enter. Now.

The Calloways don't move. They stare at that dark opening. Sirens get louder...

OLD WOMAN (CONT'D) *
Now ! *

Henry grabs Mara's hand, she grabs Tory's. Henry leads. * Tentatively moving forward...and walks

***INTO THE HOLE*...**

It's blacker than black in here. The only light coming from the store... They can't see a thing, with the exception of a mysterious *glass sheeting* lining the interior wooden walls.

MARA
It's cold.

Henry freezes. Looks at the OLD WOMAN on the other side.

HENRY
If you're with the rail...how'd you know we were coming...when-- I hadn't decided yet. *

The OLD WOMAN glares as the astronaut *SWIVELS AND BOOMS SHUT in Henry's face,* ***sealing them inside.*** *

Mara whimpers.

MALE VOICE (O.S.)
The Rail knew you were coming cause I told them so.

The brick in the back wall grates, as a section of it swings open revealing another *secret room.* From within walks out

CHARLIE CALLOWAY.

Behind him is his wife labeled GEMMA. Long hair. 30's. * Faded beauty. Status: Tired

HENRY
What...?

MARA
Uncle Charlie?

The Calloway family hugs each other--

SECRET ROOM. 90 MINUTES LATER.

An unrecognizable family now occupies the room. They're cutting their hair. Dyeing it. Wearing new clothes. Realization. These are the Calloways. Concealing their identities.

HENRY
(shaving his head) *
Clovis told me you killed Gemma then blew your head off.

CHARLIE
(shaving beard)
He lied--

MARA
--clearly...

CHARLIE
I mean-- it's not like he had a choice right? They can't exactly announce that humans are escaping Schedules. We got out 10 minutes before the ship came for us-- then I told them to go get you.

HENRY
(almost bald)
...they found out about us somehow. Knew we were making a move...

Tory fiddles with the **torn piece** of Roger's sweatshirt. Her hair now dirty blonde. *

TORY
You ever wonder...what we would've been like, if the greys hadn't of landed?

GEMMA
We would've come up with a better name for ourselves than driggs.

Mara looks at herself in a cracked mirror. Sad. Touching shorter hair cut to look boyish. *

MARA
Why do they call us that?

CHARLIE
We used the word 'people' in the 50's--

TORY
--people sounds worse.

MARA
What's driggs mean?

HENRY
It's the grey word for furniture. *
The story goes, after they finish *
testing us, they turn our remains *
into furniture. *

MARA *
That's what they're doing to Roger? *

HENRY *
(shakes head) *
No-- it's just a story. *

CHARLIE *
They use it to inspire fear, and *
shit on our self worth. It's all *
about control. *

HENRY *
The grey's they're-- they're a double *
edged sword. I hate them, hate what *
they've done, but without them we'd *
be stuck in the middle ages.

CHARLIE
Fuck that-- *

HENRY
--every significant technological
advance came from them. Computers, *
nuclear bombs, rockets-- *

CHARLIE
--this what you teach?

HENRY
Moon landings, cell phones. Left alone we would have started World War Three and Four--

CHARLIE
Brainwashed--

HENRY
--Armageddon. We would of wiped ourselves from the face of the Universe--

OLD WOMAN
--or...World Wars never would have happened in the first place.

All eyes turn to the OLD WOMAN... Deep shadows hide her eyes in the dim light, as she continues in an *old*, ***creaky voice***.....

OLD WOMAN (CONT'D)
What if...in prehistoric times...the gods that humankind worshiped, who descended from the sky....weren't gods at all? What if they were a technologically advanced alien species we now call the greys? What if events throughout history such as the bubonic plague, weren't accidents? And they were planned? Look at the artwork of that time--

Various images of sixth century artwork flash across the screen--

OLD WOMAN (CONT'D)
--depicting chemicals being sprayed from flying discs in the sky. I don't believe those discs were imagination. They were real.

Outside the hint of police sirens are heard again, this time closer. The OLD WOMAN'S creaky voice continues.

OLD WOMAN (CONT'D)
World War One-- World War Two; who gave the Nazis advanced weaponry? Who gave us the nuclear bomb?

Photo events of these wars blur by us in sync with her voice--

OLD WOMAN (CONT'D)
These wars were begun and ended by the greys.

(MORE)

OLD WOMAN (CONT'D)
They manipulated us throughout these conflicts, as they have every significant catastrophic event in human history. They claim we're too violent. I would suggest, that they made us so. These greys...these aliens...They've been here since our beginning, shaping who and what we are...

MARA
The beginning, beginning? Like before we existed?

OLD WOMAN *
They may be the *reason* we exist. And they may be the reason we stop existing. We shouldn't look at greys as if they're teachers from another world. We should look at them for what they are. Predators.

The OLD WOMAN'S speech sits in the room. Henry's quiet. * Silently computing this alien world view.

The sirens peak...the OLD WOMAN tenses, listening...then the * sirens dissipate, the automotives driving by...

The OLD WOMAN relaxes, reaches for something behind her. As * she moves, her sleeve rides up her arm, exposing a 6 digit * tattoo: an Auschwitz concentration camp serial number.

The OLD WOMAN sets three matte black video cameras on the table. *

OLD WOMAN (CONT'D) *
These are for your journey.

Henry scrutinizes them. Wheels turning. Picks one of them up.

CHARLIE
Video cameras?

HENRY
No...

Henry clicks two buttons. *Pulls back as:*

Two screens flap out of both sides. One infrared. Other night vision. A hinged gun muzzle telescopes out creating a firearm. Henry grips the weapon awkwardly, gingerly.

HENRY (CONT'D)
...much more.

The OLD WOMAN'S eyebrow arches at the teacher in surprise. *

OLD WOMAN *
These are autoguns. All you do is pull the trigger.

The OLD WOMAN grabs a camera. Transforms it to a gun. Aims * at a chair across the room. Targeting info crawls over the video screens. *The gun muzzle snakes back and forth on hinges.*

OLD WOMAN (CONT'D) *
Line up the image and the gun will automatically aim, calculate distance, arc, atmosphere, everything. Can't miss.

BA-BA-BANG-- chair shreds and tumbles to ground. Direct hit. *Almost immediately the autogun transforms back into a camera. Atypical seeing the OLD WOMAN administer violence.* *

OLD WOMAN (CONT'D) *
All of this in a simple disguise.

The Calloways stare. Status: Incredulous

CHARLIE
No way...

The OLD WOMAN reaches into her apron. Pulls out the black * wooden box.

OLD WOMAN *
This is known simply as the box. It's a sophisticated device given to all Passengers. It facilitates arrangements with your Conductor. The Conductor is tasked with navigating Passengers through the Rail.

The OLD WOMAN places the box on the table. *

OLD WOMAN (CONT'D) *
Hold the box, and voice this password: *Eden-- Twenty-six-- Twenty-five-- eight*. For security nothing can be written down. Everything is remembered. *Eden-- Twenty-six-- Twenty-five-- eight*.

The OLD WOMAN looks at Henry. *

OLD WOMAN (CONT'D) *
Try it.

Henry delicately picks up the box. Rotating it in hand.

HENRY
Eden-- Twenty-six-- Twenty-five-- eight.

The black box plays back Henry's voice:

BLACK BOX
Eden-- Twenty-six-- Twenty-five-- eight.

The box *buzzes* in his hand, he puts it down....and it oscillates on the table as it emits the ***electrical, computerized voice*** Henry heard at the school:

BLACK BOX (CONT'D)
Password. Acknowledged.

FLASH-- the box flares *as two feet above it, a ghostly black and white hologram materializes... It is grainy. Distorted.*

It ponderously morphs into a three dimensional androgynous face, disguised by aggressive pixilation. Its pixilated eyes actually ***look*** *at each person in the room. Then:*

DIGITAL HUMAN
Station Master. Please vacate the chamber.

OLD WOMAN
Understood.

The OLD WOMAN grabs a bag of cut hair. Exits through the secret door. The Calloways stare at the hologram intently.

DIGITAL HUMAN
(*computer voice*)
My code name is Moses. I am your Conductor. Welcome to the Rail.

HENRY
Thank you--

CHARLIE
Glad to be on board.

MOSES
--this is only your first stop. You have several more to make it to Eden. And the track to our city may become longer, if you choose to reroute.
(pauses)
Human insurgents downed a grey ship. They discovered two human children, one of which fits the description of your child.

Calloways. Surprise. Elation. Taken off guard.

HENRY
Roger?

TORY
Where is he-- ?

MOSES
We believe we can route you through that location to retrieve him. Though we cannot guarantee he is there, or will be when you arrive. Your odds of reaching Eden will drop from one out of three, to one out of ten if you decide to reroute.
(pauses)
If you reroute, you must *all* reroute. You cannot split up.

TORY
What's he saying; is he saying-- ?

HENRY
The best chance we have of getting to Eden is to go there direct, and get Mara to safety. Or we can risk getting Roger, and never make it there at all.

MARA
(to Henry)
Don't give up on him-- the way you gave up on me.

HENRY
I never--

MARA
Outside the house-- when we thought they caught us, you were giving up.

This hits Henry hard. Hard.

HENRY
We were trapped. Remember? The river?
(takes a breath)
<u>I promise you</u>, I'll do everything I can to keep you safe and get your brother back.

Tory puts an arm around her daughter. *

TORY
We're gonna be okay, alright?

CHARLIE
Gemma and I-- we're in-- your kids are the only kids we got now...

Gemma nods as Charlie comforts her with a supportive arm. *

HENRY
(sighs, genuine)
...Thank you.

MOSES
Then it is decided. There is a dark blue locomotive at Vesper and Oxnard. Go to it by dawn, directions to the next station will be waiting. It will be signified by a headlight, a *flickering light* on its premises. When in doubt, follow the Evening Star. It will guide you.

The Calloways assimilate this information.

MOSES (CONT'D)
Use these passwords for Train Station entry:

Moses' voice changes pitch. As if these words were recorded at a different time:

MOSES (CONT'D)
First password: *Venus-- two-- six-- one-- zero-- zero*.

HENRY
(closes eyes)
Venus-- two-- six-- one-- zero-- zero. I got it. Venus-- two- six-- one-- zero-- zero.

TORY
Venus-- two-- six-- one-- zero-- zero.

MOSES
Second password: *Mars-- three-- four-- six-- four-- nine*.

HENRY
Mars-- three-- four-- six-- four-- nine. Mars-- three-- four-- six-- four-- nine--

CHARLIE
...Mars-- three-- four-- six-- four-- nine...

MOSES
Again; Venus-----

--THE DIGITAL HUMAN LOOKS SHARPLY TO ITS RIGHT AT THE ASTRONAUT DOOR-- ABRUPTLY THE HOLOGRAM <u>DISAPPEARS</u>--

HENRY
What--

BOOOOOOOOOM---

The walls shake with monstrous force-- Outside the secret door a BULLHORN IS HEARD--

OFFICER (O.S.)
VAN NUYS POLICE DEPARTMENT-- THIS IS A SEARCH OF THE PREMISES. THIS IS A SEARCH OF THE PREMISES.

THEY GASP-- PANIC--

HENRY
They followed-- ?

CHARLIE
(harsh whisper)
Stay cool-- shhh--

Charlie transforms an autogun. Henry moves slowly to the secret door...

Puts his face up to a slit that opens up to the ASTRONAUT'S bronze face plate. From here he sees *

INTO THE TOY STORE.

*Smoke is everywhere-- cops run down and **through the aisles** with flashlight equipped grey guns-- searching--*

The OLD WOMAN stumbles by, frantic, coughing, choking on smoke-- Cops spot her-- she screams and goes down on one knee 10 yards from the astronaut door. Struggles to get up-- *

LEAD OFFICER
(we recognize his voice) *
STAY DOWN-- ! YOU ARE UNDER ARREST-- !

OLD WOMAN *
No please-- what did I do-- please-- !

The OLD WOMAN continuously attempts to stand-- *

LEAD OFFICER
STAY DOWN-- STAY DOWN--

OLD WOMAN *
Why're you doing this to me-- !

BANG-- BANG-- the cops fire warning shots-- bullets scream by the LADY--

PENETRATE THE WALL--

Whistle by Henry and Tory-- Mara half screams--

HENRY
Shit--

CHARLIE
(*whisper*)
Shh-- easy-- easy-- they'll hear us--

IN THE STORE

Henry watches as the OLD WOMAN covers her ears and SHRIEKS-- *

The cops inch forward--

LEAD OFFICER
Cease movement-- Cease movement--

THE OLD LADY LIFTS UP her DRESS REVEALING *

AN AUTOMATED FIREARM AND BLASTS AWAY--

BANG-- BANG-- BANG-- BANG-- BANG-----

BANG-- BANG-- BANG-- BANG-- BANG-----

Two front cops are torn apart-- but then the ones behind them RETALIATE, RIPPING BULLETS INTO THE OLD WOMAN'S BODY--

SOME BULLETS MISS, CANNONADING INTO THE SECRET ROOM--

The Calloways flinch, fall to the floor as bullets BANG-- BANG--RIP--WHISTLE-- and THWAT by them. Shards from the mysterious glass sheeting on the wall spray out like mist.

All goes quiet.

Rays of store light shine through holes created by the bullets. Henry and Charlie crawl back to the wall. Look through the holes to see:

The OLD WOMAN lies on the ground. Withering. Groaning. * Surrounded by officers. Guns pointed at her. *

An ELECTRONIC baritone HORN BLARES twice: ***BEEEEEEH-- BEEEEEEH--***

Instantaneously the OFFICERS snap to 'ATTENTION' as ***Detective Clovis*** steps between them. Towers over the lady. *

CLOVIS
Are you providing safe harbor to human fugitives?

Lady groans. Cries. Doesn't answer.

CLOVIS (CONT'D)
Are. You. Providing. Safe. Harbor.

OLD WOMAN *
...*no*.

Clovis nods at the Lead Officer. **Lead Officer shoots a bullet into the WOMAN'S knee cap-- she shrieks--** *

Henry flinches-- Tory covers Mara's mouth-- keeping sound from coming out--

CLOVIS
(Cool. Calm.)
How bout now?

OLD WOMAN *
No-- no-- stop-- please--

Clovis nods. **Bang. Another bullet in her elbow. More Shrieking--** *

Mara cries-- an occasional sob sound escaping her lips. Tory tries to quiet her-- *

CLOVIS
How bout now? You happen to be here? In your store at 3:55 in the morning? *

The WOMAN convulses-- speaks incoherently-- The Lead Officer points the grey device at her. ***Purple light*** *emits. Blinks rapidly.* *

LEAD OFFICER
It's experiencing a myocardial infarction.

CLOVIS
Let It die. Keep a two team here and scan the premises. Scrutinize every wall, ceiling and floor. *

LEAD OFFICER
Yes sir.

CLOVIS
(to other officers)
Enter all homes and business within a mile. File out. *

The majority of police evacuate the premises. Clovis follows... *

...*BLOOD BOILS out* of the WOMAN's mouth, in a final bloody breath.....and its wet sound grabs Clovis's attention. *

The detective stops walking...

The detective turns, his eyes swivel to lock on the OLD WOMAN... *

From behind the wall, the Calloway's watch through the holes as Clovis's eyes refocus beyond the woman...*to empty plastic bags on the floor behind where she lay.* *

HENRY
(whispers)
shit--shit--shit--

Charlie grips his rifle. Index finger curls around the trigger... *

Then. Clovis's eyes move from the bags. To the ASTRONAUT.

GEMMA
Oh my God--

TORY
(whispers to Henry)
What do we do-- ?
(MORE)

TORY (CONT'D)
(no answer)
Henry--

Henry is rock still. Frozen. *With fear....*

Clovis's eyes remain riveted on the astronaut....

Then, the detective's eyes look beyond the astronaut, **to the wall behind it**. *Points at it.*

CLOVIS
Scan it.

Henry and Charlie watch as the LEAD OFFICER points the device at the wall. **Purple** light flashes from the tip, bathes the wall, then turns **red**.

LEAD OFFICER
Scan can not penetrate.

Clovis cocks his head -- 'that's strange' *

CLOVIS
Enter that wall.

LEAD OFFICER
Yes sir.

TORY
(whisper)
...no.

The Lead Officer signals. Three other OFFICERS join him and stride towards the wall. *

Wide eyed, full of fear, Henry backs away...

The OFFICERS reach the wall-- begin to phase into it but their bodies STOP halfway in. *

Inside the Calloways watch the mysterious glass sheeting buckle as if hit. Almost crack.

***In the store** the officers withdraw out of the wall.*

LEAD OFFICER
(to Clovis)
Sir we cannot enter. It's protected.

Clovis' predatory eyes blaze at the wall.

CLOVIS
It's a safe room. Open it.

The officer's step back. Raise their guns. Aim at a localized area of the wall around the astronaut. ***FIRE.***

BANG-- *BANG--* ***BANG--***

BULLETS CANNONADE THROUGH THE PARTITION, CUTTING, LACERATING THROUGH IT WITH A TERRIFYING VIOLENCE--

HENRY COVERS MARA AND TORY-- AS BULLETS SHRIEK IN--

ONE SHREDS INTO THE TEACHER'S BACK-- blood hits the floor-- *

HENRY'S MOUTH OPENS IN A SILENT SCREAM-- AS BLOOD POURS ON TO TORY AND MARA--

The police stop.

Before them the astronaut lies on the floor. Reduced to scrap metal. Broken audio repeating 'mankind' over and over.

Behind it is the ragged hole in the wall. Smoke wafts out from the discovered room.

CLOVIS (CONT'D)
Scan it.

The Lead Officer spearheads THREE COPS towards the room....

They step inside of it. Their gun lights lance through billowing smoke....

The Lead Officer's light lands on a pile of human sized rubble.

The Lead approaches it...shoves it with his boot. The pile falls over, flattening out to the side. *

The Lead whips its light to and fro, the other cops do the same. Rubble is everywhere. But there are NO HUMAN BEINGS IN HERE. *

The Lead Officer shines light on a side wall, sees nothing. Whips light around to the back brick wall...

...As we

DRIFT BEHIND THAT SAME BRICK WALL

to find the Calloways. Squeezed together. Shaking with fear, in the same secret compartment Charlie and Gemma were in earlier.

They're holding onto the brick door. Trying to keep it from swinging open...

BUT IT'S SLOWLY SLIPPING OUT OF THEIR SWEATY, BLOOD SOAKED FINGER TIPS...

STARTING TO INCH OPEN....

The Lead Officer's light beam flashes through the wall's cracks. Glinting into their eyes... *

Henry trembles in terror as blood seeps from bullet wounds in his back..... *

Tears line Tory's eyes. Mara is in a full on silent cry...

Charlie is quiet. Focused...

The door SLIDES OPEN FURTHER....slipping from their grasp. ..held closed only by fingernails now....

The Lead Officer SCRUTINIZES THAT SAME WALL.... Stares... Stares at it a moment longer.... Is he noticing something...? *

Then he looks a way. Lowers his riffle. *

LEAD OFFICER
Sir. *Clear.* *

CLOVIS
Copy. Call in the Cleaners. I want the Calloways on world news responsible for the death of an 89 year old woman. By morning.

LEAD OFFICER
Yes sir.

Clovis exits. The officers follow. Leaving the Lead Officer and a second officer behind. The second officer steps out into the toy store to continue the search.

The Lead Officer moves to exit behind him. *

Behind the brick wall the Calloways let out a quiet breath of relief. *

But Henry's breath *catches in his throat*. *

Henry sees that the Lead Officer has stopped walking. He's kneeling. Looking at something on the ground. Blood. A single drop. * *

And then the Officer sees another drop....but this one isn't leading out towards the store, *it's* ***leading back towards the brick wall. To the Calloways. Specifically, to Henry.***

The Calloways wait for his next move....but then the brick door slips out of Mara's fingers-- and then Charlie's-- then Henry's-- no one can keep the faux door shut..... *

AND THE DOOR SWINGS COMPLETELY OPEN....

The OFFICER stares at them stunned...they stare right back...

The OFFICER RAISES HIS WEAPON-- YELLS AT THEM-- *

LEAD OFFICER (CONT'D)
DROP YOUR WEAPONS-- *

They comply-- *

HENRY
Don't shoot-- please---

LEAD OFFICER
GET DOWN--- GET ON THE FUCKING GROUND--

They all go down to the ground hard-- Gemma is panicked-- screaming out of control--

HENRY
Please--- PLEASE--

LEAD OFFICER
GET YOUR HANDS UP--

They comply, lifting their hands awkwardly into the air-- *except for Gemma-- still shrieking--*

HENRY
PLEASE-- we're just like you--

The Lead Officer kicks Henry in the jaw-- Gemma screams louder--

The officer points the GUN AT GEMMA--

LEAD OFFICER
SHUT HER UP--

Gemma's screaming goes up an octave as she grabs the officer's shoe-- the officer flinches--

BANG ! BANG ! BULLETS ENTER AND EXIT GEMMA'S HEAD-- SHE CRUMPLES TO THE GROUND---

Mara screams, covers her eyes-- Charlie looses his mind--

CHARLIE
Noooooooo------ no---

Charlie scrambles frantically-- finds his autogun beneath him--

OFFICER
(to radio)
Sir-- I have the Calloway Female--

CHARLIE AIMS IN THE GENERAL DIRECTION OF THE LEAD OFFICER, THE AUTOGUN INSTANTLY SELF TARGETS, SNAKES--

AS SIMULTANEOUSLY THE LEAD OFFICER TURNS HIS GUN ON CHARLIE--

CRACK-- CRACK-- CRACK--

--CHARLIE FIRES FIRST, RIPPING BULLETS INTO THE OFFICER'S SHOULDERS, KNOCKING HIM TO THE FLOOR-- he withers in pain-- yelling--

TORY
C'Mon--

TORY desperately pulls Charlie up-- he resists-- goes to Gemma's side-- tries to hug her--

CHARLIE
Oh baby-- oh my God baby--

Henry grabs Charlie--

HENRY
We have to go-- I'm sorry--

Charlie won't budge--

HENRY (CONT'D)
We have to go-- !

Henry pulls harder, finally drags Charlie to his feet--

--and the Calloway's rush into the main

TOY STORE

as another officer *phases through an aisle into their path--*
CRACK-- CRACK-- Henry fires his autogun, rips that aisle apart-- toy bits are launched everywhere--

The cop's hit-- falls down--

They run for the back door-- almost there-- Henry brings up the rear--

THWAAATWAAAAAAAAAAAAAAT---

THE ENTIRE AISLE AROUND THEM EXPLODES-- BULLETS LACERATING EVERYTHING TO PIECES-- THE CALLOWAYS GO DOWN-- BEHIND THEM THE COP STAGGERS TOWARDS THEM, FIRING HIS MACHINE GUN--

THE BULLETS STOP, THE GUN'S OUT OF BULLETS--

HENRY
(*to everyone*)
Go-- go-- get out of here--

THEY CRAWL FORWARD-- REACH THE DOOR-- GO OUTSIDE-- HENRY'S RIGHT BEHIND THEM-- ABOUT TO EXIT WHEN THE OFFICER SLAMS HIS MACHINE GUN INTO HENRY'S BACK, KNOCKING HIM DOWN--

THE OFFICER POUNDS HIS FIST DOWN INTO THE TEACHER-- HITS HENRY AGAIN-- AND AGAIN-- HENRY KICKS OUT TRIPPING THE OFFICER-- MAKING HIM FALL DOWN-- BODY ON BODY--

HENRY (CONT'D)
HELLLP-- HELLLLP---

Outside the Calloways stop, turnaround to see Henry in mid struggle--

TORY
Henry-- !

HENRY WRESTLES FOR HIS LIFE, DIGGING HIS FINGERS INTO THE OFFICER'S FACE-- HIS EYES-- AS THE OFFICER COLLAPSES HIS HANDS AROUND HENRY'S NECK-- CHOKING THE TEACHER--

HENRY
...help.

HENRY LETS GO OF THE OFFICER'S FACE-- REACHES FOR THE AUTOGUN-- CAN'T QUITE GET TO IT--

HENRY GASPS-- DRY BREATHES-- AIR ISN'T COMING IN-- STARTS TO LOSE CONSCIOUSNESS--

BANG-- *

BULLET TO THE OFFICER'S HEAD, *killing him.*

Henry breathes hard-- blood soaked-- hysterical-- in shock-- *Standing next to Henry, Charlie lowers his gun. Hand shaking.* *

TORY
We have to go-- they've got more guys coming--

CHARLIE
...he's-- dead-- I killed him--

TORY
HENRY--

Henry grunts to his feet-- yanks Charlie through the door-- * the Calloways runs down an alleyway. Police sirens heard. *

AT VESPER AVE AND OXNARD BLVD.

Predawn light. Calloways jog towards a HUMAN LOCOMOTIVE parked at the intersection. 50 yards away. Almost there.

THREE COP VANS ROAR AROUND THE CORNER. THUNDERING TOWARDS THEM-- INSTANTS AWAY--

VOOOOM-- VOOOOOM-- VOOOOM--

The vans drive past the LOCOMOTIVE-- continue down the street. Calloways do not seem to be present.

Through the locomotive windows, the Calloways sit up in the seats.

INSIDE THE VEHICLE--

Charlie's in the driver's seat. Mara shotgun. Henry. Tory. Sit in the back. Henry's breathing too fast. Too hard--

HENRY
I feel like I'm on fi-- fire--

TORY
Deep breaths-- I gotcha-- deep breaths--
I'm stopping the bleeding--

Tory address Henry's wounds-- tears his shirt-- uses as a * bandage--

TORY (CONT'D)
--looks worse than it is --I can
pull it out

CHARLIE
The key-- need the key--

Charlie frantically searches the vehicle-- under the seats-- glove box-- armrest compartment-- ash tray-- until Mara says--

MARA
(points)
What's that-- under the steering wheel--

--they look. Key's in the ignition. Charlie's hand turns the *key-- the locomotive roars to life*.

DING. DING. On the dash the GPS TomTom lights up.

TOMTOM
Destination. Tuffree Blvd.
Placentia, California. Proceed West.
On. Oxnard. For. 2. Point. 1.
Miles. And. Enter. The. 405.
Freeway. South. Entrance. On.
You're. Right.

OUTSIDE.

The locomotive accelerates down the street--

CUT TO BLACK:

CUT TO:

TUFFREE BLVD. 50 MINUTES LATER.

The hominid house lined street appears to be a painting. Everything is perfectly still. Except for an OLD MAN watering his lawn. *

In the distance, a locomotive turns onto the street. *

The locomotive drives half way down. Slowly. Pulls into the drive way of a three bedroom middle class home. Its porch light *flickers*. Next door is the OLD MAN'S HOUSE. *

The OLD MAN watches the vehicle. Eyes narrowed. *

IN THE VEHICLE.

The Calloway's look dirty. Sweaty. Exhausted. Henry sits uncomfortably, shirt-bandages bled through. They try and shield their faces from the OLD MAN. *

TORY
We sure this is it?

HENRY
The porch light's flickering-- like Moses said.

CHARLIE
We're supposed to get out and go into this house? With that guy watching us?

TORY
It might've already seen our faces.

MARA
Tinted glass would've been nice.

HENRY
We just need to get inside--

They look at the front door, a grey American flag hangs. The neighbor continues staring, watering the same spot of grass into a pond. *

CHARLIE
If we get out Its gonna wanna talk--
It'll see us up close and personal.

TORY
Try the password-- the garage door--

Henry takes out the box. Eyes squint as mind remembers.

HENRY
....Venus. Two. Three. Five.
Eight.

BLACK BOX
Password incorrect.

CHARLIE
Shit.

They clench jaws. Grit teeth. *Neighbor stares.* *

HENRY
....*Venus. Three. Four. Six.*
Eight.

BLACK BOX
Password incorrect.

A WOMAN exits the neighbors house. The OLD MAN gestures at the locomotive... The WOMAN looks at them. * *

MARA
They're gonna call the cops.

TORY
Venus-- Two-- Five--
Five-- ?

CHARLIE
Venus-- Six-- Three--
Eight-- Zero-- ?

The WOMAN rushes back inside the house....

HENRY
No-- no, I got it-- I got it...
Venus. *Two*. *Six*. *One*. *Zero*. *Zero*.

BLACK BOX
Password sent--
(beat)
--PASSWORD ACKNOWLEDGED.

The garage door opens. Reveals heavy shadows inside.

TORY
Drive-- go--

Charlie drives

INSIDE,

allowing the garage to swallow them up. The OLD MAN watches as the garage door automatically closes behind them. *

They

EXIT

the vehicle-- Henry gets out gingerly-- managing his back-- *

Charlie moves to the garage door. Looks out one of its windows: The NEIGHBOR IS GONE.

CHARLIE
Man... I think that guy went inside.

MARA *
To call the police? *

Henry limps over to look. The man's not there... *

Tense. *

...A moment later the NEIGHBOR'S front door opens. The OLD MAN exits. Picks up the hose. Waters a tree. Status: nonchalant. * * *

CHARLIE
I think we're good...

Henry walks to the entry door of the house. It's made of **black tinted glass**. Its height is standard. The width is incredibly narrow-- half the correct size. There is no door handle.

Henry runs his fingers along its glass smooth surface.... *
PFFTSSSSS.... Air expels as the door slowly slides open....haltingly. As if someone opened it from the other side.

Inside the darkness is tinted dark blue.

MARA
I don't want to go in there.

HENRY
It's alright-- it's a safe house.

MARA
Like the last one?

They stare at the open door.

TORY
(to door)
Hello?

No answer.

HENRY
(to door)
Anyone in there-- ? We were sent here-- by a friend...

The darkness stares back at them. Silently. Tory sighs.

CHARLIE
Let's....make ourselves at home.

Autogun transformed, Charlie moves forward. Leading the * family through the door and

INTO THE HOUSE.

After a moment their eyes adjust to a dim blue ambient light... it doesn't originate from any particular source...

HENRY
Hello?

It appears they're in the LIVING ROOM.

Henry looks down at the floor...it's made of a hard pale white substance. Perhaps white washed wood.

Henry walks a few steps and his foot sinks into a plush * stringy carpet covering a third of the floor. On the carpet are couches covered in soft. Supple. Leather.

Henry kneels. Waves his hands beneath a couch... The couches * have no legs. They are literally *levitating in the air*, utilizing unknown technology.

Henry exchanges a look with Charlie.

CHARLIE
This place is...different...

HENRY
...the furnishings are upscale for a neighborhood like this. The kind of things you'd see in the fifty-first state... not the heart of residential suburbia.

Henry nods. Agreeing. Henry makes his way solo through another door. Into the *

MASTER BEDROOM.

It's sterile. The only piece of furniture a *FLOATING SHELF* shaped like a giant cube. It slowly rotates counterclockwise in the air. On its shelf are a few *mysteriously shaped items*.

Henry reaches for one. *Picks up an odd hand sized OBLONG OBJECT*.

It has a line down its circumference denoting two halves. Intrigued. Curiosity piqued...Henry rotates the two halves in opposite directions...

BUZZZZZZZZ--

--it emanates a low pitched resonance... as Henry's hand vibrates allowing him to see RIGHT THROUGH IT. *

Henry drops the object, and the hand returns to normal.

IN THE KITCHEN.

Tory twists the **torn sweatshirt** in her hand while she looks around. There is no refrigerator. No stove. No sink. Only a black steal faucet like appendage, protruding from a counter. *

She looks down at the **fabric**. *Feels weak. Leans against the counter. Breathes heavily. Tears up. Holds Roger's fabric tighter. Starting to lose it.* *

Charlie looks up from the living room. Sees this. Tory makes eye contact with him.... *

IN MASTER BEDROOM.

Henry picks up the OBJECT, BUZZZZZ...his hand becomes translucent again. *

On impulse Henry walks over and sticks a hand

THROUGH THE WALL.

IT PHASES THROUGH LIKE BUTTER. Henry takes it out, stares at his hand in awe. Neither hand nor the wall are unchanged. It's as if it never happened. *

HENRY
Impossible...

Henry moves to exit the room, about to share the discovery, but stops at the doorway. Watches *Charlie and Tory*

IN THE KITCHEN.

Tory is hugging Charlie. Rubbing his back. Her eyes meet Henry's. She stiffens. Pulls away from Charlie. * *

IN THE DINING ROOM.

Mara curiously approaches the lone window in the house. It's large. A wall window. The view is a stunning earth scape of desert sands with the sun resting low on the horizon. *

Mara reaches out, about to touch the window glass.....

LIVING ROOM.

Henry enters the living room-- Charlie approaches him. Takes a breath-- *

CHARLIE
...there's --something I need to talk about.....I uh.... You know....

Henry remains silent. Allows his cousin to struggle. *

CHARLIE (CONT'D)
What happened...earlier...

Charlie attempts to articulate.

CHARLIE (CONT'D)
I kept telling Gemma... talking about human empowerment. About the ability of our species, to...to stand up for ourselves. To stop giving in to the greys...

Henry blinks in surprise; Charlie's topic different from what the teacher was expecting.

HENRY
Yeah-- Yeah. Right.

CHARLIE
At the toy store... When that soldier told us to fall to the ground-- I did-- I did what It said.
(breaks up)
And It-- It k-killed Gem.... I-- I--

HENRY
--did what was human.

CHARLIE
I should have fired first-- But I took on-- I reverted back to that drigg, homo-sapien, mentality-- subservience--

HENRY
--hey, we can't erase sixty years of psycho slavery in a single night. You acted faster than anyone I've ever seen in my life-- and you saved it-- you saved my life.

CHARLIE
You know-- Gemma-- she-- she never wanted to do this. She begged me not to, and now--
(breaks up more)
--now she can't. She's gone....I'm responsible for--

Mara's ear-spliting scream cuts Charlie off--

Henry's head snaps towards the dining room--

IN THE DINING ROOM--

--Henry and Charlie enter and join Mara and Tory in front of the window.

HENRY
What's wrong-- ?

Mara points at the window--

MARA
Look at it.

TORY
How is it-- how are we looking at a desert-- if we're in a residential neighborhood.

Henry creeps closer to it. Extends his fingers to touch the glass... as the *sun suddenly moves*. *Rising above the horizon*... *

Henry stops. The sun stops.

CHARLIE
What the fuck is this?

TORY
Is it...real?

HENRY
It can't be.

TORY
I mean is it showing somewhere else real.

HENRY
I think it's-- it's AHT. Active... Holographic Technology. It's... indistinguishable to the human eye.

CHARLIE
Another 'gift' bestowed by the greys in their 'infinite wisdom'.

MARA
Dad, your pocket....

Henry looks down. Through the fabric of his jeans, something in his right pocket **is glowing...** *

Henry reaches in...pulls it out, it's the black box... ***An amber glow emanating preternaturally from its surface.***

As the teacher raises it higher, the sun raises higher in the sky.... The teacher moves it closer to the 'window'....the sun grows brighter...

HENRY
I can feel... feel the heat. From the sun...getting stronger...

TORY
Try the password. The Mars one--

Henry nods, remembering the number--

HENRY
Mars... Three... Four. Six. Four..... Nine.

BLACK BOX
Password sent--

WINDOW
--PASSWORD ACKNOWLEDGED. *CODE REPROGRAMMED*. *

That's when the impossible happens.

The window -- right down its center -- actually

PULLS APART,

***separating* as the *ENTIRE WALL* actually divides in two, sliding asunder, partitioning the desert terrain into two distinct halves.**

As the halves slide apart, a dark room is revealed beyond...

BOOM...

The walls stop moving. Leaving a narrow entryway into the hidden room. Inside, it's 100% black.

Within, some sort of massive machinery can be heard ponderously commencing to a start. Dust wafts out.

TORY
I don't like it.

Henry inches closer, his eyes attempting to penetrate the darkness. *

HENRY
--the box triggered it. Moses sent us here. There has to be something in there that's uh... that's for us.

He points his autogun at the entry, turns on an embedded light...lighting up the dust fog inside... *

Henry leads. Slowly creeping through the entryway, and into the room. The family follows...

They cover their noses, their senses overwhelmed by the smell... *

TORY
...it smells like a rat infestation. *

CHARLIE
Yeah, like they all fucking died. *

Their flashlights create a tunnel vision of foggy light...

The dust slowly dissipates....revealing a mysterious *floating table*. This table has a pile of leather sheets stacked atop it... *

Henry reaches out and touches the leather-- glides his hand across it.... *

HENRY
Same leather as in the house.

TORY
That's where they made it...

Tory points a couple feet away, where a giant LEATHER SKINNING MACHINE floats. Henry squints... ***seeing something in it...***

HENRY
There's something...stuck in that machine...

Henry shines his light on it...inches closer....trying to get a better look at what's inside..... *

Then Henry sees what it is....and his light trembles, due to his own hand trembling. *

HENRY (CONT'D)
(whispers)
...get out.

CHARLIE
What?

HENRY
...get out. ...of here. ...get out.

Tory moves next to Henry and sees what he sees-- *

TORY
no... NO.....

Charlie and Mara's faces drop as their eyes fall on it.

Inside the machine is a dead, dried out creature in mid fleece. Half of its 'leathery' skin is on its body, the rest is being spooled off onto a metal roller, exposing its dry bones to open air. This creature is a

***HUMAN BEING*.**

Henry backs away from him...recoiling in horror as he stares at his face-- at half of it. Partial flesh, partial bone. *

Mara jump screams-- Henry whisks his light around, illuminating what his daughter is looking at: *

HAIR.

A plethora of human hair, in a sewing machine that is weaving the hair into the same plush rug they saw in the living room.

TORY (CONT'D)
It's a-- a-- fucking factory-- a manufacturing shop-- to-- to-- recycle us into furniture-- ?

Charlie's light falls on HUMAN FEMURS. Some of them assembled and cut into the skeletons of chairs, others bolted together and flattened into the bone white flooring seen throughout the house. *

HENRY
This isn't a human's house. It's a grey's.

MARA
This is why they-- they call us driggs... *
It's-- It's true. *

Mara stares in disbelief. *

Unseen, behind the girl, *something stirs*.

MOVES TOWARDS THE CHILD.

MARA (CONT'D) *
Why would they send us here? *

CHARLIE *
He warned us...that this route would *
be more dangerous than the other one. *

TORY
(shakes head) *
...we have no way of knowing who
Moses is-- what he looks like. We've *
never met face to face....

Henry turns his light to the back of the room approximately 20 feet away. Shinning light on a RECTANGULAR GREY FRAME that stretches from floor to ceiling, and wall to wall like the frame of a gigantic painting.

Except there is no painting in the middle of it. Only a grey brick wall with a 7 foot pure white rectangle mounted at its center.

CHARLIE
What the hell is that...

HENRY
Looks like....some sort of door....

Henry shines his light on the white square, illuminating hundreds of arcane symbols engraved into its surface.... He shakes his head, doesn't like this.

HENRY (CONT'D)
Out-- let's get out--

Henry is about to grab Mara-- just as she is

RIPPED BACKWARDS-- AND WRENCHED INTO THE HEART OF THE LEATHERING MACHINE--

MARA
Aiiiiiiiii--

HENRY LUNGES FOR MARA-- GRABS HER HANDS-- PULLS AS SOMETHING THRUSTS OUT, SHOVES INTO HENRY'S MOUTH AND YANKS HIM HEAD FIRST TOWARDS THE MACHINE--

HENRY CLAWS AT IT-- RIPS IT OUT OF HIS MOUTH AND PULLS MARA AWAY-- THEY FALL TO THE FLOOR--

HENRY
Shoot it--

AUTOGUN UP CHARLIE RUSHES TOWARDS IT, POINTS-- <u>DOESN'T PULL THE TRIGGER</u>.

HENRY (CONT'D)
Shoot it-- shoot it-- !!

CHARLIE
--I --I !

TORY
Stop-- don't shoot-- don't shoot--

HENRY
Pull the trigger--

TORY
No-- don't-- ! Don't do it-- !

Henry rises to his feet, then sees what they see:

The HUMAN BEING. Whose skin was halfway fleeced. Part bone. Part flesh. Is PART ALIVE.

HUMAN BEING
(dry whisper)
help-- help--

They look at his body-- *

Half of him has been ingested into the machine. The bone on the left side of his face and body is dusty and cracked. The skin on the right side is dry. Aged. Leathery.

CHARLIE
How the fuck is he alive-- ? *

Tory's eyes follow I.V. cords from the machine to his chest. Liquid slowly moves down its length. *

TORY
The machine-- it's sustaining him through that I.V--

HUMAN BEING
--please

HENRY
How do we-- how do we get him out of there-- ?

Tory inspects the machine, kneeling to get a better look.

TORY
We can't without killing him. Who ever set this up made them co-dependant on each other.
(about machine)
This thing...it skins them alive. It keeps them alive long enough to peel their skin fresh.

The man makes a clawing motion with his hand. Motioning for Henry to get closer. *

Henry hesitates....

He motions again....Henry relents... moves closer....leans in... *

HUMAN BEING
(whispers)
.....e....n.

HENRY
What did you say...?

Henry leans closer...putting an ear next to the man's rotting teeth. His breath wafts over Henry's nose... * *

HUMAN BEING
(whispers)
Eden. EDEN....

HENRY
....Eden.

HUMAN BEING
....it. not. real. it. not. there....

Henry turns to look eye to eye with him. *

HENRY
How do you know this?

HUMAN BEING
....I tried. ...I tried. to go.... was sent here... was caught. here... trapped.

CHARLIE
Shit.

HUMAN BEING
don't trust... don't trust... don't trust...

Henry looks at Charlie-- Tory--

HENRY
Don't trust who?

HUMAN BEING
don't trust.... trust.... go home.... don't trust. trap... trap...

HENRY
We can't go home.

HUMAN BEING
death... death.... better. than this... Better. see me. me?

TORY
This is inhumane.

HUMAN BEING
help me... please...

MARA
We have to get him out of there-- we can't leave him like that.

HUMAN BEING
No. <u>Help</u> me leave. please.

The three adult humans share a look. They know what he means. *

TORY
(to Henry and Charlie)
You can't leave him like this-- *

HENRY
--what do you want us to do?

Tory stares at them softly. But with gravity.

TORY
Have mercy.

Tory touches Henry's arm to initiate.

Henry looks down at his own hands. At the gun in those hands. They shake, as does the gun.

HENRY
Take Mar out of the room.

MARA
What? Why?

HENRY
Take her out.

Tory nods. Guides the child to the exit. Charlie stays with Henry.

MARA
(to Tory)
What's he doing-- what's he gonna do-- ?

They exit

INTO THE LIVING ROOM.

The window door closes behind them.

Tory holds Mara close.

IN THE WINDOW ROOM.

Henry raises the autogun to the human's temple. His leathery eye rotates, locks on Henry. His lips curl into the ghost of a smile...

HUMAN BEING
(dry whisper)
...thank you...

Henry's eyes close. *Hand trembles*. Finger tries to pull trigger. *Finger slips off*. Henry tries again. *Pulling the trigger... DEPRESSING IT TOWARDS 'FIRE'--*

HENRY
I-- I can't do it. I--

--the teacher opens his eyes, steps back. Charlie nods. Steps forward. Raises his own gun--

BANG

***IN THE LIVING ROOM*.**

Mara flinches. Screams. Cries.

MARA
NO! What did he do-- !

Tory hugs Mar tighter. Muffling the child's cries.

IN THE WINDOW ROOM.

Charlie lowers his gun. Let's out a shaky breath. Looks at * Henry, touch of guilt in his eyes. *

HENRY
...it was the right thing to do.

Henry puts a hand on Charlie's shoulder and they walk towards the exit.

HUMAN
(mumbled)
mercy....

They freeze. Turn around. Eyes large. *

Their eyes find the man that Henry killed. He lies dead. * Still. Then they're eyes look beyond him at *

OTHER DEAD HUMANS

in that same machine. And at the

DEAD HUMANS

in the machines next to it. *Estimated twenty bodies.* *

Then their eyes realize...

NONE OF THEM ARE DEAD. THEY'RE ALL ALIVE.

....A chorus of pleas for help rise like a DRONING OCEAN WAVE....

....appendages bend and stretch in seek of mercy....

Henry looks to Charlie.

***IN THE LIVING ROOM*.**

Tory and Mara listen to the human tidal wave-- it gets louder as it crescendos--

BANG BANG BANG-- BANG--

BANG-- BANG--

MARA
No make them stop-- !

BANG BANG BANG BANG BANG BANG BANG--

Too many gunshots to count ring out. Then stop. Tory tries to calm Mara...

TORY
I'm sorry baby. I'm sorry.

The window wall opens. Henry guides a stumbling, catatonic Charlie out. Sits the large human at the dining table.

Charlie's eyes are vacant. Dust cakes his skin. Human dust. *
Charlie licks dry lips. Tongue tastes dust. Lips stay dry.

Henry removes the autogun from Charlie's trembling hand. Tory watches. *

TORY (CONT'D)
He...he did it?

Henry sits. Sets the guns and box on the bone white table. *

HENRY
I-- I....

Can't finish the sentence...Imperceptibly shakes his head. *
Tory knows the answer.

Silence as the Calloways think private thoughts. *

Flash-- a bright spec of light in the corner of the room winks.

They look over there. Did they just see something-- ?

Another pinprick of light blinks to existence on the opposite side of the room-- And stays. Floating there.

Charlie and Henry get to their feet. Aim their guns at ***another light materializing, then a third-- Then everywhere lights appear. Hundreds. Thousands. Floating midair--***

PHAAAOOOOOOOM--

THE LIGHTS COLLAPSE, THUNDER-BOLTING DIRECTLY BETWEEN THEM *
WITH A

CLAP

IMMEDIATELY ABOVE THE BLACK BOX. THERE THE LIGHTS WHIRL COUNTER CLOCKWISE. METHODICALLY BUILDING A DIGITAL MANNEQUIN THAT COALESCES INTO THE DISGUISED, PIXILATED image of *

HENRY (CONT'D)
Moses.

CHARLIE
Why'd you send us here-- ? Why are we-- why're we here-- ?

Moses stares down at them. ***His voice electrical. Computerized*:** *

MOSES
There is one missing.

CHARLIE
She died at the last location-- We were attacked-- ! She died-- She-- was shot-- and now we're here-- we're....

--Charlie can't continue. Emotionally overcome. *

HENRY
--what is this place ?

MOSES
This house was owned by a grey that lived among humanity covertly. It defected, and allowed us to use Its residency for the Rail.

HENRY
No-- no-- It lied to you-- we found <u>human beings</u>--
(points at window)
Mutilated-- recycled-- *

MOSES
That is incorrect.

HENRY
Incorrect? No in that room. Bodies-- human beings-- turned into furniture. *

MOSES
That is incorrect.

HENRY
--it IS correct --IT IS CORRECT-- This is a fucking concentration camp. There were humans being fleeced like sheep--

MOSES
This does not compute.

HENRY
--don't you have any fucking emotion? What's wrong with you-- ? The humans you've sent here haven't made it out-- *

MOSES
You must open the white door.

Henry's speechless. They're all speechless. Moses is speaking nonsequiturs-- *as twenty brilliantly bright symbols materialize in the air around the hologram's face--*

MOSES (CONT'D)
--These are the code-symbols to unlock the door. Use them in this order, and it will open.

They stare at the wavering symbols.

MOSES (CONT'D)
This door leads to your child.

TORY
Roger...?

HENRY
Where is he-- ?

MOSES
Walk through the white door, and it will lead you to his last known location. *

HENRY
But it's a-- It's a *door*.

MOSES
Once there, enter the river. Search for the child. Then travel to Eden. Follow the Evening Star. The Evening Star will lead you to the city. The city is identified by dual water towers-- You must combine all three passwords in the city-- You must combine all three passwords in the city--

Moses' image flickers--

MOSES (CONT'D)
City has dual water towers--
(glitch)
water towers--
(glitch)
evening star--
(glitch)
You must open the white door--
(glitch)
--enter the river. Search for him. The evening star will lead you to the city. The city is identified by dual water towers-- combine all three passwords in the city-- **combine all three passwords--**

HENRY
It's-- malfunctioning--

TORY
What do you mean 'malfunctioning'. Humans don't malfunction.

CHARLIE
It's repeating its words--

MOSES
--it will deliver you to the last known location of your child.
(glitch)
child
(glitch)
child.

Moses' face freezes. Then *disappears*. But the symbols remain. Floating mid air. *

HENRY
It's not a person. It's a computer.

MARA
But it talks to us.

CHARLIE
So do our phones. Artificial intelligence. Another brilliant invention courtesy of the greys. *

TORY
But what does that mean. For us. What does that mean exactly.

HENRY
It means we're taking direction from malfunctioning software. It hasn't used our names, it hasn't called us anything unique that would separate us from other families. It's following a program. Artificially generating responses depending on what we say. * * *

CHARLIE
If it's-- following a program...you're saying that--

HENRY
Yes.

TORY
That would mean--

HENRY
Yes.

MARA
Mean what?

HENRY
That Moses is running the same script It's been running for days, or months, with other humans.
(indicates window)
Like the ones in that room.
(MORE)

HENRY (CONT'D)
It doesn't know that this place has been compromised.

TORY
What about Eden? If it's telling the same story over and over again, what does all of this actually mean? About the city? Its current status-- Its condition-- if it's still a free city--

HENRY
--if it's safe.

MARA
If it's real.

CHARLIE
Or a trap.

They look at each other. Henry sighs. Shakes head.

HENRY
No-- no-- we can't go down this road-- Look. Roger. ...if there's still a chance that he's-- that he's out there...we have to go through that door. *

Henry grabs the box. Lifts it up -- the symbols rotate in the air as if tethered invisibly to it. Henry turns towards the window--

***IN THE WINDOW ROOM*.**

Henry and Charlie hurry to the square white door. Look at the symbols on it. *

HENRY
(to himself) *
Touch the symbols in the same order...

Henry looks at the first symbol hovering over the box, then is about to touch the corresponding symbol on the door.

WHEN THE DOOR BEGINS TO *DISSIPATE...INEXORABLY DISAPPEARING on its own...*

HENRY (CONT'D)
I didn't touch a thing.

The door thoroughly evaporates with an audible BOOM and a rush of air...

Beyond the door's threshold is a black corridor. Lined with red lights on all four corners. Lights that seem to lead away to infinity.

THE LIGHTS FLICKER.

Then impossibly, the lights begin to

ROTATE COUNTER CLOCKWISE,

as if the tunnel itself were in a slow spin...

CHARLIE
What if... something's coming through. From the other side...?

HENRY
Shit.

They rush back-- hide behind the leather machine-- and watch **intently as something deep in the tunnel**

MOVES.

SLOWLY APPROACHING THEM.

CHARLIE
What the fuck is it?

IT GETS CLOSER. ITS SILHOUETTE BECOMING LARGER.

HENRY
Not human.

THE SILHOUETTE GETS EVEN CLOSER, SEEMINGLY GLIDING TOWARDS THEM...

Henry pulls Charlie, they hustle to the window door, out into

THE DINING ROOM

and quickly -- quietly -- close the door.

HENRY
We have to get out of here.

TORY
Why--

CHARLIE
--it's coming.

TORY
What's--

HENRY
A grey fucking droid. It's coming through the door-- we have to get out of the house.

Henry grabs Mara, pulls her towards the garage door-- *

HENRY (CONT'D)
--now --c'mon

They exit

INTO THE GARAGE--

Charles gets in the locamotive-- starts it-- Henry's about to get in-- sees something out the garage door windows. Goes to look.

CHARLIE
(at Henry)
Get the fuck in-- !

Henry sees: **Cop automotives speed down the street. Towards this house. Forty yards away. Heading for the driveway.**

HENRY
No-- no-- don't open the garage--

CHARLIE
Why--

HENRY
Cops out there-- get back in the house--

TORY
How'd they find us--

HENRY
Back in--

Henry runs

INSIDE.

Calloways follow.

THE WINDOW DOOR SHUDDERS. CREEKS. *BEGINS TO OPEN*.

They clamber beneath the levitating sofas. Bellies to floor. They go dead silent-- *PALPABLE FEAR. PALPABLE TERROR, COURSING THROUGH THEIR BLOOD.*

COP AUTOMOTIVES CAN BE HEARD BREAKING TO A STOP OUTSIDE.

Mara's trying not to HYPERVENTILATE -- Tory holds her-- *

Henry peeks around the couch with one eye. Watches as the window door

OPENS FURTHER...

All Henry can see is darkness beyond the threshold...

The teacher's eyes rotate. Land on Mara. Rotate more. Land on the FRONT DOOR four feet from them-- CLONK-- CLONK-- CLONK--

an army of footsteps heard approaching up the driveway. Then Henry's eyes rotate back to the WINDOW DOOR as it

OPENS ALL THE WAY.

There's movement within...SOMETHING'S COMING OUT--

The SILHOUETTE of an EXTRATERRESTRIAL GREY DROID EMERGES.....

THE ROBOT GLIDES OUT OF THE DARKNESS.... *

FLOATING A FOOT ABOVE THE GROUND...

ITS DETAILS DIFFICULT TO DISCERN IN THE DIM LIGHT...

IT HAS A 5 FOOT GREY METAL, CYLINDRICAL FRAME, THAT APPEARS TO BE COMPOSED OF THREE DIFFERENT LEVELS...EACH LEVEL SPINNING RAPIDLY AT DIFFERENT SPEEDS. A GREY MIST VENTS FROM THE METALLIC SURFACES...

WHILE ITS LEVELS SPIN, IT FLOATS SMOOTHLY IN MIDAIR....TAKING STOCK OF ITS ENVIRONMENT... MOVING TOWARDS THE COUCHES.....

Beneath the couch, the Calloways are ice still. Their lungs paused. Muscles immobile...

The GREY DROID FLOATS CLOSER TO THEM...

THEN BY THEM INTO A BEDROOM...

Henry points silently to the window door. Signals for them to run to it-- Hands Charlie the box. Taps Tory and Charles to go-- go--

The two crawl out. Run for the window door-- Mara and Henry clamber out just as--

BUZZZZZ.... THE COPS EGRESS THROUGH THE FRONT OF THE HOUSE INTO THE LIVING ROOM.

HENRY
down--

Mara crashes down under a nearby couch-- Henry goes back under the original one. THEY'RE SEPARATED--

5 DETECTIVES** step in and spread out into the living room.* * ***Clovis melts through the closed front door.....**It is now apparent, their grey leather clothing is **human leather.

Henry looks at Mara-- holds a finger to her lips-- SSSHHHHH. * Mara's barely keeping it together. Hanging by a thread...

Henry looks over at Tory and Charlie-- beneath the dining room table.

THE EXTRATERRESTRIAL DROID glides out.

Instantly. In unison. Clovis and all officers bow to one knee. * Their fear, perhaps resentment, is palpable. *

ALL OFFICERS
MASTER.

The droid speaks. Its voice a low mechanical squeal.

EXTERRESTRIAL DROID
Eeeeeiiiiiiiiieeeeeee-guh.

Clovis keeps eyes down. Responds. *

CLOVIS
That is correct. We traced it here.
But it is intermittent to prevent *
detection. *

EXTERRESTRIAL DROID
gieeeeee-vitiii--eeeeeee.

Multicolored lights glow out from compartments in the DROID, as HOLOGRAMS materialize in front of Clovis and each of the OFFICERS. Holograms of CHILDREN. WIVES. FAMILY. Their families.

The officers lower firearms. Taken off guard by loved ones they recognize.

EXTERRESTRIAL DROID (CONT'D)
Qiiieeeeeeeu-io-jio.

Clovis' face creases in fear. Henry watches incredulously.

CLOVIS
Please do not. We are close to
apprehension.

EXTERRESTRIAL DROID
Ieui. Ieui. Vieeee-ji-io-
Driiiiiggs.

The holograms turn black. Then evaporate.

CLOVIS
Understood.

Clovis bows. Stands. The OFFICERS bow. Stand.

CLOVIS (CONT'D)
(to officers)
Grid the premises. Scan everything.
They'll not only keep my children,
they'll keep yours. Master Frequencies
show the humans are still here. GO.

Purple lights flash on as adrenaline driven OFFICERS disperse to scan the kitchen. Bedrooms. Dining room.

***Officers' feet** pound **by the Calloways. They could look beneath furniture at any moment.... Henry stares at Mara.** Mara stares back, moments from cracking---*

MARA'S YANKED BACK-- SCREAMING AS AN OFFICER PULLS THE CHILD OUT FROM UNDER THE COUCH AND UP INTO ITS ARMS-- WRESTLES HER INTO A CORNER-- THE GREY DROID FLOATS OVER TO HER-- *

TORY
MARA-- !

CLOVIS-- SOLDIERS TURN-- LOOK IN THE

DINING ROOM

AS CHARLIE WRESTLES TORY OUT FROM UNDER THE TABLE-- INTO THE OPENING WINDOW DOOR--

CLOVIS
DON'T LET THEM ENTER THAT ROOM--

OFFICERS RUN TOWARDS THE TWO HUMANS-- SHOTS ARE FIRED--

IN THE LIVING ROOM

MARA
DADDY-- !

HENRY ROLLS OUT FROM UNDER THE COUCH-- RUNS AWAY FROM MARA AS TWO TALL OFFICERS PURSUE HIM INTO *

THE MASTER BEDROOM--

BUT THE MOMENT THEY ENTER THE ROOM HENRY IS INEXPLICABLY *

GONE.

IN THE DINING ROOM *

CHARLES FIGHTS TO PULL THE WINDOW DOOR CLOSED AS THE OFFICERS CLOSE IN ON THEM-- TORY SLAPS AT CHARLES TRYING TO GET HIM TO STOP-- *

TORY
(at Charles)
No-- no-- my baby-- no--

MARA
MOOOOM-- !

BOOM. CHARLES CLOSES IT. The OFFICERS bang into the window door. Try to walk through it. Can't.

OFFICER
Can't ghost through--

EXTERRESTRIAL DROID
Uuuu-v-i-e-e- Xeee--iiiieeee.

CLOVIS
(to Droid)
Acknowledged.
(to Officers)
It's impregnable. Grey made. The code's been reprogrammed. Retrieve mag drills from the van-- get two--
(turns to Mara)
The master droid is prepping the girl for immediate delivery... Where is the father-- ?

A TALL OFFICER exits the master bedroom.

TALL OFFICER
Its location is unknown sir.

CLOVIS
It's what?

TALL OFFICER
We tracked It into that room-- and when we entered It was gone--

CLOVIS
--find It. Find It-- It's in the house somewhere--

Mara collapses to the floor. Curls into a fetal position next to the wall.

The droid towers over Mara. Spins faster as it beams purple onto her face. Light blinks rapidly then turns green.

EXTERRESTRIAL DROID
(*low screech*)
SCHEDULED IN, NEGATIVE 13 HOURS.
(*beeps, screeches*)
SCHEDULE UPDATED, 3 MINUTES 54 SECONDS--

Mara cries, shrinks away.

HALF OF HENRY'S BODY MANIFESTS FROM THE WALL BEHIND MARA-- IN AN INSTANT HENRY GRABS HER AND DISAPPEARS BACK INTO THE WALL as if they were never there.

CLOVIS
IT'S PHASING--

IN A BEDROOM CLOSET

Henry rips Mara out of the wall-- they both gasp for breath. Henry twists the OBLONG OBJECT-- it BUZZES-- they BUZZ--

HENRY
Hold on to me--

Mara mounts Henry's back. He lunges forward through closed closet doors--

INTO A BEDROOM

as Clovis and two OFFICERS ENTER right behind. Henry sprints across the room and THROUGH ANOTHER WALL-- Clovis follows--

IN THE SECOND BEDROOM.

Henry thunders out of the wall, turns right, leaps into adjacent wall-- Clovis enters the room-- follows into the same wall--

IN THE DINING ROOM

Henry ROCKETS OUT OF A WALLPAPERED WALL. RUNS AND PHASES RIGHT THROUGH THE DINING ROOM TABLE, AIMING FOR THE WINDOW DOOR.

HENRY
OPEN IT-- OPEN IT-- TORY-- TOORRYYY--

CLOVIS SLAMS OUT OF THE WALL BEHIND THEM-- THE DROID FLIES IN FROM THE LIVING ROOM--

MARA
Daddy-- !

HENRY
TOOORRYYY--

THE WINDOW DOOR OPENS-- HENRY TRIES TO SLIDE THROUGH-- CAN'T-- MARA'S ON HIS BACK-- THEY'RE STUCK-- MARA SLIDES OFF--

THEY STUMBLE INSIDE

as Charlie slams the door-- THUD-- LOCKING CLOVIS OUT.

Henry roils on the floor-- completely out of breath. Tory's all over Mara--

IN THE DINING ROOM

Officers slam the tip of a grey drill into the glass window wall. Turn it on. A high pitched whine wails. Glass shreds--

CLOVIS
Where's the second drill-- ?

IN THE WINDOW ROOM.

The door buckles--

HENRY
(catch breath)
We gotta-- get to the-- door--

They move-- reach the white door--

Henry grabs the black box from Charlie. Looks at the holographic symbols surrounding it-- starts touching the symbols in the same order on the door--

Behind them the drilling gets louder, a CRACK appears in the THE WINDOW DOOR--

CHARLIE
Hurry--

Henry touches the last symbol, and the white door disappears revealing the hall of lights...

Henry pushes Mara and Tory towards the corridor--

HENRY
Go-- go--

--Mara first, they move towards the door. Mara puts one foot in the corridor and--

--VAAAAAAAAAAAROOOOMP

MARA IS WRENCHED AWAY FROM THEM AND ACCELERATED INTO THE HALLWAY FASTER THAN THE SPEED OF LIGHT--

THEY BLINK AND SHE'S <u>GONE</u>-- THE DOOR REAPPEARS INSTANTANEOUSLY-- *

TORY
<u>Noooo</u>....

HENRY LOOKS AT WHERE MARA WAS. LOOKS AT THE DOOR.

BANG-- BEHIND THEM THE WINDOW DOOR CRACKS FURTHER--

THE GREY DRONE <u>SHRIEKS</u> LOUDLY FROM THE OTHER SIDE--

CHARLIE
--it's gotta be one at a time.

Henry fumbles with the box-- starts hitting the symbols again-- one-- two-- 18 more to go--

CLOVIS (megaphone)
CEASE AND DESIST-- CEASE AND DESIST--
WE CONTROL ALL ENTRANCES AND EXITS--
YOU CANNOT RUN--

Henry touches the last symbol-- door opens-- Henry shoves Tory in-- she VANISHES FORWARD DOWN THE HALLWAY-- *

DOOR REAPPEARS--

Henry starts inputting again-- as the <u>window door</u> BURSTS ALL THE WAY OPEN-- DRONE AND COPS SWARM TOWARDS THEM--

CHARLIE FIRES-- BANG-- BANG-- BANG--

COPS FIRE BACK-- BULLETS RIP BY--

RIP INTO CHARLIE--

AS HENRY PUSHES THE FINAL SYMBOL--

THE DOOR VANISHES-- CORRIDOR IS REVEALED-- HENRY REACHES BACK-- *DROPS THE BOX* ***-- WRAPS ARMS AROUND CHARLIE-- AND LUNGES BACKWARDS, PROPELLING THEM BOTH***

INTO THE TUNNEL--

CLOVIS
CEASE AND D--------

HENRY WATCHES IN AWE AS THE REALITY OF THE WINDOW ROOM IS CATAPULTED AWAY FROM THEM AT INDESCRIBABLE SPEEDS--

LIGHT SOURCES SURGE PAST THEM SO FAST THEY BECOME ONE STREAK--

A FINAL BURST OF LIGHT EXPLODES AROUND THEM--

FOLLOWED BY DARKNESS. A MOMENT OF WEIGHTLESSNESS.

CRAAAAAASHHHH

They land hard-- tumbling chaotically into

FOREST SOIL & BRUSH.

Henry looks up. At the endless expanse of brown, dead trees for miles. No sign of civilization.

There's no Mara. No Tory. Neither one of them is anywhere to be seen.

Henry and Charlie are alone.

Charlie.

Henry looks down at him. Charlie's not moving. A lake of blood grows around him. *

HENRY
Charlie--

Henry crowds over him. Looks at the bullet holes in his body. Too many to count. *

Charlie speaks through bloody half breaths.

CHARLIE
Looks like I-- I-- saved your life again--

HENRY
--you're gonna be... we'll find Tory, she'll put you back together--

CHARLIE
No. no. no... you have her... and Mar... you'll find Roger. Be free-- with them--

HENRY
Stop-- stop talking-- you got me into this, we get out together.

CHARLIE
--be free. I don't have that-- anyone-- to be-- to be free with. I don't want-- to be free alone.

HENRY
Charlie-- come on man--

CHARLIE
she-- she's a good woman. Tory. Take care of her. I know you think-- she and I--

HENRY
Stop-- we can't do this now--

CHARLIE
--it didn't --didn't happen like that. It didn't happen...

Charlie emits a watery gasp. Henry grimaces. Helpless.

CHARLIE (CONT'D)
It's ok... cuz... This is... is... ok...

Charlie grabs his gun. Forces it into Henry's hands. *

CHARLIE (CONT'D)
It hurts. Please. Make it stop.

HENRY
(shakes head)
No-- I can't-- I--

CHARLIE
Please... it hurts-- don't make it-- make it-- last longer than it has to-- please...

Charlie's eyes bear into Henry.

CHARLIE (CONT'D)
Do it.

Henry stares at his cousin. Helplessly. *

CHARLIE (CONT'D)
Do it.

BANG.

A bullet to Charlie's forehead.

Henry slowly lowers the smoking gun. Takes a moment. Wipes watery eyes.

The first human being the teacher kills, is his cousin. *

Silent tears flow.

After a moment he climbs to his feet. Looks into the forest. *

HENRY
MARA!
(echo)
Mara!

No response beyond his own voice. *

HENRY (CONT'D)
TORY! ROGER!
(echo)
Tory! Roger!

Henry hears movement from behind.

The teacher turns 180 degrees, squints through the trees.

A quarter of a mile away *something moves. It releases a FEMALE SCREAM. Sounds like Tory--*

HENRY (CONT'D)
TORY-- !

Henry launches forward.

Sprints through the trees.

Smacks branches out of the way.

Gets closer, sees Tory running. A bipedal FIGURE chases her from behind. Getting closer. *

HENRY (CONT'D)
over here--

Tory sees Henry, veers towards him-- *

They close on each other--

Tory bullets into Henry. Who moves her protectively behind and turns to face the pursuer. *

Whatever it is, is gone. They turn around and around, looking.

HENRY (CONT'D)
(harsh whisper)
Where's Mara?

TORY
I don't know-- !

HENRY
You don't know?

TORY
I got here and she wasn't here-- I think I-- I think I-- I don't think we came in at the same spot--

HENRY
No-- no-- she's gotta be here-- she just went through-- MARA-- ! MARA-- !

SNAP.

A branch breaks behind them-- they look. Nothing visible.

SNAP. SNAP.

They look the opposite direction.

HENRY (CONT'D)
MARA!
(echo)
Mara...

TWO SILHOUETTES EXPLODE OUT OF THE TREES AND COLLIDE INTO THEM.

KNOCKING THEM TO THE DIRT.

POUNDING THEIR FACES, THEIR CHESTS.

SMOTHERING BLACK TARPS OVER THEIR HEADS.

HENRY (CONT'D)
AAAAHHHHHHHH---

CUT TO BLACK:

A MOMENT OF SILENCE.

HENRY P.O.V.

...blacked out.

...black fabric blinding eyes.

...too tight.

...stifled sounds.

...voices.

...muffled screaming. struggle. panic.

...chaos.

HENRY (O.S.)
Mara-- Mara-- Tory--

TORY (O.S.)
Henry-- !

HENRY (O.S.)
Oh God-- please--

A Moses similar voice pleads: *

COMPUTERIZED VOICE (O.S.)
Stop Fighting. Stop Fighting.

Henry continues to struggle. Emits a muffled yell.

COMPUTERIZED VOICE (O.S.) (CONT'D)
Do Not Resist.

HENRY (O.S.)
Let go-- let me-- Tory! Tor-- !

TORY (O.S.)
I can't see--

Henry's head whips around, light struggles through the hood then disperses.

COMPUTERIZED VOICE (O.S.)
We Can't Transport Him Like This--

Henry falls to the ground. Kicks out. Wood and metal crash around him.

COMPUTERIZED VOICE (O.S.) (CONT'D)
SHOW HIM. SHOW HIM--

More things crash. Total chaos.

HENRY (O.S.)
Ahhhhhhh---

MARA (O.S.)
Daddy?

Henry stops everything. Stops moving.

HENRY (O.S.)
Mar?

MARA (O.S.)
I'm OK daddy. It's alright.

TORY (O.S.)
Baby...

COMPUTERIZED VOICE (O.S.)
Remove Their Hoods.

Clothing rustle. Snap.

END POV.

Henry's hood is removed. Tungsten light flares in his eyes. He notices large, 20 FOOT BOULDERS surrounding them as far as the eye can see. *

More importantly. Standing before him. Healthy. Is MARA. *

Henry and Tory crowd around their daughter with a hug.

TORY
Are you hurt-- ?

Henry holds Mar tight. Squints up at two silhouettes towering over them. The FIRST SILHOUETTE wears a voice modifier over his mouth: *

COMPUTERIZED VOICE
We Are Not Here To Hurt You. We Are Here To Help.

HENRY
Moses...?

The FIRST SILHOUETTE nods his head. *

MOSES
(computerized)
Correct. I. Am. Moses.

The individual labeled MOSES removes the voice modifier and moves into the light.

Male. Long brown hair. Pale skin. Muscles toned. Eyes gentle, kind. Voice calming. Aged thirty-seven years. Status: Apologetic.

Henry and Tory stare, Status: Astonishment

MOSES (CONT'D)
This is Solomon.

Individual labeled Solomon nods. He's Male. Blonde. Bearded. Burly. Status: Stoic *

HENRY
(to Moses)
You're here?
(exhilarated)
You're here.

MOSES
(gentle, sincere)
I-- I apologize for the way we brought you in. We heard that doorway thunderclap--
(claps his hands) *
--and that led us right to you. We weren't sure what was following behind-- We didn't wanna spend time figuring it out.

HENRY
It's OK-- you-- found Mar-- it's OK. We didn't know we'd see you out here.

MOSES
This is the rendezvous point. It's the hardest part of the journey, but the final part. We're in a dried out riverbed we can hide out in till the transfer. I'll be with you the rest of the way. Every step.

TORY
Our son-- Roger... You said he-- that he'd be here.

Moses grows ill-at-ease. Glances at Solomon.

MOSES
...I did. But we-- we...

TORY
...what?

Moses grows more uncomfortable. The Calloways even more so.

HENRY
Look. Just level with us. Just tell us.

Moses shifts.

MOSES
Our hope is that your son arrives on the transport vehicle.

Rising panic.

TORY
What do you mean 'hope'--

HENRY
I thought you said he'd be here--

MOSES
We might as well be at war. Unfortunately information isn't as accurate as we'd like. But please. Be patient.

TORY
How long till the transport gets here?

MOSES
Within the hour.

CUT TO:

RIVERBED. THIRTY-FIVE MINUTES LATER.

Anxious. Nervous. The Calloways huddle on the rocky floor alone. Their 'cameras' and other belongings next to them. Massive, water smoothed boulders surround them on four sides.

Henry fiddles with Tory's ring. Tory fiddles with Roger's fabric.

TORY
How much longer-- ?

HENRY
'Bout twenty minutes.

MARA
Dad? Do you think that woman, at the toy store...that she was right about the greys making us?

HENRY
I think much of what I learned over the years...what I've-- been teaching; was the story they wanted us to believe... To keep us under control.

MARA
...have you ever seen a grey?

HENRY
...They won't let us see what they look like. You have to be the President, or master of a major corporation that owns employees. Then they show you pictures, or videos of 'em...that sorta thing.

MARA
Why...do they need to take us? *Our* family?

HENRY
....there's something in our-- in our blood, in our DNA that they need to repair their genome--

MOSES
--Repair their genome. I wish I could believe that.

Moses is leaning against a boulder. Checking his watch. * Chewing tobacco. How long he's been standing there unclear. *

HENRY
You think--

MOSES
--it's a lie. It's what they do best.

Moses shakes his head. Leans his shotgun against the boulder. *

MOSES (CONT'D)
We have to remember, they're out there in the universe, fighting the Universal War, against an alien species we've never even met -- let alone heard of.

Moses spits out tobacco juice. Checks his watch again. *

MOSES (CONT'D)
To the greys, Earth is a petri dish -- and everything in it a guinea pig. They use us to test the shit that they use in their war--

Videos and photo examples of Moses' words intercut--

MOSES (CONT'D)
--the flu, small pox, cancer, AIDS -- that's their version of chemical warfare. The atomic bomb, hydrogen bomb -- what better place to test those weapons than on another planet? How 'bout ours. And of course psychological warfare. They've got us believing they're stronger, faster, smarter.
(chews tobacco)
Humans have had to decide for * themselves whether they'll fight 'em or join 'em. Most of us have decided to join 'em.

HENRY
Except for Eden--

MOSES
--yep. That's right.

TORY
What's it like? Eden?

MOSES
...like a breath of fresh air. Everyone there's independently minded. A fighter.
(MORE)

MOSES (CONT'D)
Cowboy Clint Eastwood shit. It's like the Wild Wild West -- except instead of fighting each other, we're fighting something else, and we're doing it in the twenty-first century.

HENRY
How do they stop the greys, from abducting humans out of the city.

MOSES
...well, the trackers don't work so well there.

HENRY
Trackers?

MARA
Yeah, like the one I have in my nose. That's how Moses found me.

Henry looks at Mara. Then looks at Moses. Moses is checking his watch again... *

HENRY
What do you mean sweetheart?

MARA
He said I have a chip in my nose.

TORY
She has a chip...inside of her?

MOSES
That's right.

HENRY
That chip's the same chip the police have been using to track us down.

MOSES
(nods)
That's probably right.

HENRY
It's the same chip you used.

MOSES
(smirks) *
...yeah. Yep. That's right. That thing's kinda accurate.

HENRY
(smirks too) *
You just...decided you'd utilize alien technology to find us, and not-- *
(MORE)

HENRY (CONT'D)
(tight smile)
not-- tell us that the aliens were using it to hunt down and kill my family?

Moses is smiling.

Henry's smiling.

Both their smiles begin to fade...

Henry lunges for his 'camera'-- grabs it as Moses simultaneously draws a .40-- **fires at Henry, ripping bullets into the teacher--**

CRACK-- BANG-- BANG-- MUZZLE FLASHES BLIND FLASH THE AREA IN RAPID SUCCESSION as Henry crumples to the ground--

BULLETS RICOCHET DEAFENING LOUD AGAINST THE BOULDERS-- NICKING TORY AS SHE SHIELDS MARA--

MOSES KEEPS FIRING-- RIPPING BULLET AFTER BULLET INTO HENRY AT POINT BLANK RANGE--

MOSES STOPS FIRING.

SILENCE.

Mara and Tory slowly look up. Traumatized. Devastated. They see Henry on his side. Rock still. Dead.

Moses walks over. Towers over them.

MOSES
All I need is the girl.

Moses aims at Tory--

BANG

A bullet exits Moses' gut, blood spreads over the front of his shirt. Moses stumbles to the ground screaming. Henry's stands behind, holding the autogun.

TORY
Henry...?

Solomon steps in behind the teacher, *gun to Henry's head*, **FIRES-- BANG-- BANG-- the bullets do not harm Henry. The teacher turns around-- *BANG*-- to the forehead--**

SOLOMON'S lifeless body falls to the ground.

Henry stares at the corpse.

Another kill.

TORY (CONT'D)
How...?

Henry flashes the *oval device* he found in the grey house-- *

HENRY
Phased.

Henry moves to Moses, nudges him with the gun muzzle. He groans. *

HENRY (CONT'D)
Who are you.

Moses spits up intestinal blood--

HENRY (CONT'D)
WHO ARE YOU !!

MOSES
Hamilton-- Hamilton-- Kurtis Hamilton--

HENRY
Why'd you do this to us-- ?

HAMILTON
Shit man, calm down.

Henry boots Hamilton in the ribs-- he yells out. *

HENRY
Answer the question--

HAMILTON
I'm a fucking manhunter-- it's what I do. I pick up humans like you -- freerunners -- and turn 'em in. I saw the girl-- her tracker-- pop on the grid and I went for her.

TORY
How'd they get it inside of her-- ?

HENRY
They abducted her. Put it in.

TORY
That's not possible-- she would've remembered.

HAMILTON
Nah...they got her in the middle of the night, erased her memory, then brought her back. They call it Seeding. It puts out a signal every hour. Changes its combination each * time so it can't be detected. *
(breath) *
It was my birthday-- all I had to do was keep all y'all in the same place long enough for them to track her and turn y'all in--

HENRY
--turn us in to who? *LAPD?*

HAMILTON
L.A.? Man y' aint in L.A., yer in Texas. Three thousand miles away. Twenty miles outside of Houston.

Henry, Tory, Mara status: Flummoxed.

HAMILTON (CONT'D)
Y' took a dimension door right? This is-- this is where it dropped 'ye. Right in the fuckin' Lone Star.

Henry nudges Hamilton's face. The manhunter squeals.

HENRY
Where's our son.

HAMILTON
I don't have a fuckin' clue--

Henry gets down in his face-- *

HENRY
Where's our son-- where is he-- ?

HAMILTON
I don't know--

HENRY
<u>You're lying</u>.

HAMILTON
I never saw him--

HENRY
Where is he--

HAMILTON
I don't know--

HENRY
<u>Where is he</u>--

HAMILTON
I'm telling y'--

HENRY
<u>Where the fuck is he ?</u>

HAMILTON
OK-- OK-- OK---

HENRY
C'mon c'mon c'mon--

HAMILTON
--there was a Grey ship that was hit-- a couple days ago. A group of Cajuns-- Cajun suiciders brought it down.

HENRY
<u>Where</u>.

HAMILTON
About a mile from here--

TORY
--were there any survivors?

HAMILTON
Y'all are smarter than this--

HENRY
Were there any survivors-- ?

HAMILTON
It's a stupid fuckin' question--

HENRY
Just answer it-- ANSWER IT-- !

HAMILTON
They're not recognizable man--

HENRY
WHO-- WHERE-- ? ***WHERE*****-- ?**

Hamilton's lungs inhale volumes of air--

HAMILTON
They're up river-- a hundred feet up-- underneath the raised boulder--

Henry rocks back on his heels. Looks at Tory. Tory looks back. Status: *terrified*. *

HAMILTON (CONT'D)
I feel sorry for y'all...

Henry exhales. Rummages through Hamilton's bag-- then another-- pulls wires out of a satchel-- ties Hamilton's arms and legs--

HAMILTON (CONT'D)
The idea...that y'all still think yer son is alive... It's ridiculous.

Henry kicks Hamilton's head, knocking him unconscious. *

The teacher catches his breath, attempts to calm his status down. Then he grabs Mar's hand, and the Calloway's walk *

UPSTREAM...

They see two boulders, with a third RAISED BOULDER roofing them. Creating a semi-cave. They walk towards it. Stop a couple yards away.

HENRY
Mar...wait here, okay? We'll be right back.

Henry and Tory move closer to the cave mouth... It's dark in there. Can't see much.

Henry pauses at the entrance, bows his head. Can't bring himself to enter. Tory touches his arm, lending support. *

TORY
...let's do this together.

Tory takes Henry's hand. They take a breath. Duck. And slowly

ENTER.

TORY
...God.

She covers her nose. The stench is strong. *

Henry shines the gun light across the floor... It illuminates something **blue. It's the torn off hood of a sweatshirt.**

Tory kneels...pulls out **Roger's fabric**. Compares it to the hood. It's a perfect match.

TORY (CONT'D)
(*rising panic*)
...it's Roger's...

Henry nods. Takes an unsteady breath. Then shines the light further in... ...the light creeps along the rock floor, then *spotlights*

BARE. BLOODY. FEET.

Skin is burned. Light shakes on it because Henry's hand shakes. *

As they look harder, it becomes apparent these are *ADULT* feet.

HENRY
They're adult.

Relief.

Henry pans the light left. Sees a **BLOOD SOAKED ARM...** Also ADULT.

More relief.

TORY
adult...

That ADULT'S arm is outstretched towards something else...

Henry slowly pans over to it...

*This something is **smaller...***

It's a crumpled body...

Scorched skin. Melted.

Wearing charred clothes...the blue sweatshirt.

TORY (CONT'D)
...please no.

They approach it. *

Kneel.

With trembling hands. They gently turn the body over...

This corpse belongs to a child.

TORY (CONT'D)
NOOOOOOOOOOO--- NOOOOOOOOO---

HENRY BREATHLESS-- KEENS-- EMOTION FLOODING OUT OF HIM--

The parents collapse--

They fight for air--

Trying to breathe--

They're in total and absolute grief only a human being can display.

They cry for several seconds.

MARA
Is that-- Roger?

Mara enters. Sees the little body....she trembles... *

TORY
No-- don't look--

Tory goes to hold Mara...but she breaks away and goes to her father, crying. Yelling to his face in a daughters rage-- * *

MARA
You promised he'd be OK-- ! You promised daddy-- you promised--

Tory pulls Mara away-- as her arms flail at her father. *

TORY
It's not his fault--

MARA
YOU PROMISED ME--

Henry. *A deep. Powerful rage building... He charges out of the enclosure.* *

AT THE RIVERBED CAMP SITE.

Henry shoves his foot into Hamilton's chest wounds-- SHOVES HIS GUN INTO HAMILTON'S EYE-- * *

HAMILTON
(pain)
Aaiiiiii--

HENRY
Did you do it-- ?

HAMILTON
--I didn't-- I--

HENRY
Did you do kill him--

HAMILTON
I found them like that--

HENRY
I don't believe you--

HAMILTON
I found them-- I'M NOT A KILLER--

HENRY
I don't believe you--

HAMILTON
FUCK YOU-- I DON'T GET PAID TO KILL-- THAT'S THEIR JOB NOT MINE-- I DON'T GET PAID TO KILL--

Henry's finger touches the trigger. Finger twitches on it. Nose flares. CHEEKS PUFF AIR. **PULLS TRIGGER BACK...**

MARA
Daddy-- !

Henry looks at Mara and Tory nearby. The teacher blinks. Doesn't pull the trigger further. It hurts not to--

HENRY
Oh man-- oh man--

Henry paces in psychological pain.

HENRY (CONT'D)
Where's Eden.

HAMILTON
No way-- c'mon--

HENRY
Where is it--

HAMILTON
Eden? Really?

HENRY
(back in his face) *
Answer my question. *ANSWER MY QUESTION*--

HAMILTON
EDEN'S A WET DREAM. *Moses-- Moses died years ago. Half his guys don't even know it. There's pockets of* *
resistance but the left hand doesn't *
know the right hand's already dead. *
(breath) *
That recording's the same fucking one that's been playing since '09-- same thing over and over again. Most freerunners have lost a kid-- it's what motivates y'all. And give that program Artificial Intelligence, and you've basically got the best fuckin' video game since Street Fighter-- And driggs fall for it every day--

Henry hits Hamilton-- blood ejects from the manhunters mouth.

TORY
Are you saying that-- that... Eden's, not there?

HAMILTON
Eden doesn't exist. Even if it did, where on Earth could driggs put it that greys couldn't get to? *There's nothing we can do*. This world's the best we've got and it's theirs. We're living in it.

Henry's finger curls around that trigger again.

HENRY
Yesterday. I used to think like you. But today. Everything's different.

A faint sound reverberates off the boulders-- Sends a chill up their spines. They look up at night sky...

TORY
Is that a ship?

HAMILTON
Yeah-- it's the transport-- I-- I called them in-- I--

Henry grinds teeth. Thinks... *thinks*... *focuses his gun on Hamilton*. *

HAMILTON (CONT'D)
(*flinches*)
But-- but-- if you keep the girl moving it'll be harder for them to find her. That thing's 20 miles in the sky-- it uses that sound to ping the implant-- but she's got to be still for it to work right. You gotta run--

It sounds again... A METALLIC ANIMALISTIC SOUND... CLOSER....

Henry continues to aim at Hamilton:

HENRY
(to Mara)
Baby... we have to do something... That you and mom are going to hate me for. But it has to be done.

CUT TO:

BLOOD GURGLES

out of Mara's nose as she SCREAMS-- *

Tory digs metal Leatherman tweezers into Mara's right nostril. *

Digs Deeper.

DEEPER.

DEEPER.

CRUNCH--

Mara screams-- Henry cringes--

MARA
Stop-- it hurts-- stop-- MOM---

Tory pulls out. Tweezers empty. Eyes in tears.

TORY
I'm sorry sweetie I have to. OK? I think I see it, almost got it-- I'm sorry--

THE GREY SOUND IS HEARD AGAIN, LOUDER.

HENRY
We have to hurry-- I'm sorry baby--

Tory plunges the tweezers in again-- more blood spurts out. Splatters to the ground.

TORY
Hold on....

Tory's eyes squint. Light up.

TORY (CONT'D)
I think I found it--

Tory twists -- Mara shrieks -- Tory pulls, *ripping out a clump of blood and flesh from the child's nose*.

Henry holds up a piece of cloth. Tory drops it in. Henry scrubs it. Cleaning off blood and tissue... Revealing a matte grey shard... They stare at it. First time seeing an implant.

THE SOUND GROWS IN VOLUME.

TORY (CONT'D)
What're we gonna do?

Henry looks down at Hamilton. Looks at implant.

HENRY
Put this back to work.

Henry grabs Tory's tweezers. Clasps the implant, *and*

SHOVES IT UP HAMILTON'S NOSE.

CRAAAACK.

CARTILAGE SNAPS.

HAMILTON KEENS IN PAIN.

BLOOD OOZES OUT.

HENRY SHOVES. DIGS FURTHER. Then pulls out the tweezers. No implant in its clamp. It's buried inside Hamilton.

HAMILTON
(nasally voice)
--get it out of me. Get it out-- !

Hamilton twitches on the floor. Tries to put his hand in his nose-- rope ties won't allow-- *

HAMILTON (CONT'D)
--Fuck no --get it out

Henry calmly moves his family away from the manhunter. *

HENRY
...move back

AREEEEIIIIIIIIICHHHHHHIIIIIIIIIECK--

The sound is louder than ever--

AREEEEIIIIIIIIICHHHHHHIIIIIIIIIECK--

It echoes....into SILENCE.

HAMILTON
(*begging*)
Please take it out-- please. Don't do this to me.
(whispers)
Don't do this...please.

AREEEEIIIIIIIIICHHHHHHIIIIIIIIIECK--

HAMILTON'S BODY

***CATAPULTS DIAGONALLY UPWARDS TO* COLLIDE INTO THE TOP OF A BOULDER IN THE WAY,**

and stays there...slowly, firmly pressing against it, similar to the way Roger's body did in the Calloway house.

HAMILTON (CONT'D)
Oh fuck no. Fuck no...
(smothered)
...don't let them take me----

Hamilton's voice becomes increasingly muffled as his HEAD IS SUCKED into the rock. THEN HIS TORSO... *

HENRY
We need a box--

Henry searches Hamilton's satchel--

TORY
--don't you have it?

HENRY
I dropped it going through the door--

AREEEEIIIIIIIIICHHHHHHIIIIIIIIIECK--

Hamilton's legs tornado above them-- phasing into the boulder--

HENRY (CONT'D)
Fuck it-- we have to go we have to go--

Henry leads his family towards *

THE DRIED RIVERBED SHORE.

as *Hamilton's body is yanked through the boulder and shot upwards to disappear into the night sky--* muffled yells follow the Calloways as they run on uneven terrain. They arrive at

THE FOREST EDGE.

AREEEEIIIIIIIIICHHHHHHIIIIIIIIIECK--

The sound reverberates around them...

TORY
We're going in there?

HENRY
They're gonna send a party as soon as they realize that wasn't Mara.

Henry cranes his neck at the night sky. Sees stars. Locates the brightest one. The Evening Star. Earth vapors vacillating its image.

HENRY (CONT'D)
There it is-- the Evening Star. We follow that into Eden-- Moses said follow it-- Look for the twin water towers--

TORY
--there is no Eden. --there's nothing out there.

HENRY
We can't freerun the rest of our lives. It's Eden or nothing. We have to belie--

ARMS GHOST OUT OF A BOULDER BEHIND HENRY-- WRAP AROUND HENRY'S NECK, MASHING IT BACK AGAINST THE ROCK SURFACE-- SMASHING HIS NECK PRACTICALLY FLAT-- CUTTING OFF HENRY'S AIR FLOW--

THE TEACHER ATTEMPTS TO FIGHT BACK, TRIES TO HIT THE ATTACKER, BUT ONLY HITS ROCK. THE ARMS ARE THE ONLY APPENDAGES STICKING OUT OF IT-- THE BODY REMAINS EMBEDDED IN THE BOULDER--

CHOKING, HENRY GRABS THE PHASE DEVICE BUT THE SOLDIER KNOCKS IT OUT OF HIS HANDS AND IT PHASES INTO THE BOULDER-- The teacher reaches for his autogun, can't get to it...

HENRY (CONT'D)
...gun.

Tory aims an autogun-- about to fire when the arms drag Henry around the boulder. Tory follows-- AIMS-- FIRES-- THE BULLET ENTERS-- BLOOD ERUPTS OUT OF THE SOLDIERS FOREARM--

THE ARM LETS GO AS THE OFFICER STUMBLES OUT OF THE BOULDER YELLING. Henry fires point blank, into his chest ending his life.

Down in the riverbed-- a group of OFFICERS RUN TOWARDS THEM--

HENRY (CONT'D)
Go-- go--

They sprint

INTO THE FOREST.

Henry looks up to get a bearing on the Evening Star. Steers them right.

AREEEEIIIIIIIIICHHHHHHIIIIIIIIIECK--

The Calloways sprint.

Crashing forward through brush.

Weaving in and out of trees.

Splashing through puddles of water. Lathered in perspiration.

OFFICERS hunt from behind. Closing.

MARA
How far is it-- ?

HENRY
Keep going--

Running gets harder--

The running turns to jogging.

Their bodies will not function much longer--

Then the forest is gone.

They're on a road. And it curves towards buildings.

These buildings look like the buildings of a city.

TORY
Oh my God.

HENRY
Go--

Adrenaline courses through them-- they sprint--

They get closer.

More buildings come into view. As does a giant wall curving around the city. They keep going, less than 100 yards away.

Henry's eyes light up-- face animates--

HENRY (CONT'D)
I see them-- ! The water towers-- !

TORY
Yes...

TWIN WATER TOWERS MATERIALIZE, SILHOUETTED AGAINST THE SKY--

This is Eden.

Their sprint has now reached Olympiad speeds--

HENRY
(yells)
HELP-- HELP--

TORY
HELP US-- !

THEY'RE HALF WAY TO THE WALLS-- NO RESPONSE--

HENRY
HELP!

A HELICOPTER ROARS BY OVER HEAD--

HELICOPTER LOUDSPEAKER
CALLOWAYS. CEASE AND DESIST. LETHAL FORCE IS AUTHORIZED.

AUTOMOTIVES ROAR OUT OF THE FOREST BEHIND THEM. RACING TOWARDS THEM.

LOCOMOTIVE LOUDSPEAKER
CALLOWAYS. CEASE AND DESIST. CEASE AND DESIST.

THE CALLOWAYS ARE FEET FROM THE WALL GATES. PURE EXHAUSTION. FATIGUED. RUNNING HARD. FAST. AT LIMITS OF HUMAN ENDURANCE--

THEY'RE ALMOST THERE--

ALMOST TO THE GATES--

ALMOST THROUGH--

WHOOOOOOSH--

THEY CHARGE THROUGH THE GATES, SLOW TO A WALK...

LOOK AROUND...

nothing...

NOTHING...

The gate's off its hinges. The walls crumbling. The buildings abandoned.

NO ONE'S BEEN HERE FOR YEARS.

HENRY
nonononononono

THE HELICOPTER THUNDERS OVER HEAD--

THE AUTOMOTIVES ACCELERATE TOWARDS THE GATES--

TORY
God *pleeease--*

HENRY
MOSES-- !

The name echoes back to him. *

HENRY (CONT'D)
MOSES-- !

Tory holds Mara like it's the last time--

HENRY (CONT'D)
MOSES-- !
(again)
MOSES-- !

HELICOPTER LOUDSPEAKER
CEASE AND DESIST. EDEN DOES NOT EXIST. WE REPEAT. EDEN DOES NOT EXIST.

TORY
HENRY...

HENRY
MOSES--! MOSES--!
(*losing his fucking mind*) *
MOSEEEEEESSSSS

No one's here.

Ghost town.

Dead city.

TORY
Henry...it's over--

Henry looks back at the locomotives. At the helicopter. At the buildings--

HENRY
In the city. *

Henry pulls them and they limp-run forward, turn the corner down a

DILAPIDATED ROAD

AS A HELICOPTER HOWLS OVERHEAD-- SEARCH LIGHT LASERING BY THEM--

HELICOPTER LOUDSPEAKER
CEASE AND DESIST-- THERE IS NOWHERE TO RUN--

They turn left down an

INK BLACK ALLEYWAY

Run down its length-- but then Tory's legs give out and she collapses-- *

TORY
--I can't...

HENRY LOOKS AROUND DESPERATELY-- LOOKS THE WAY THEY CAME-- LOOKS OUT THE WAY THEY'RE GOING-- SEES A FLICKERING LIGHT.

A FLICKERING LIGHT.

THERE. INSIDE THE WINDOW OF A CRUMBLING BUNGALOW. A LIGHT FLICKERS RANDOMLY.

HENRY
It's flickering-- it's FLICKERING--
I see a light--

Henry lifts Tory up-- Mara helps-- they're about to run to it--

OUT OF NOWHERE OFFICERS STREAM OUT OF THE LEFT ALLEY WALL--

The Calloways flinch-- get down--

THE OFFICERS PASS BY NOT SEEING THEM-- RUNNING THROUGH THE ALLEY AND INTO THE RIGHT WALL.

The Calloways catch their breath. At the other end of the alley Henry sees two lights descending from the sky... Then realizes their two flashlights, held by OFFICERS levitating down.

HENRY (CONT'D)
Jesus-- Go-- go--

They sprint out of the alley, down a

ROCK STREWN ROAD

towards the crumbling BRICK BUNGALOW with the flickering light--

SLAM--

--they make it through the door and into the

BUNGALOW

as out on the street-- the TWO OFFICERS sprint out of the alleyway-- and run by their building--

HENRY
Stay down-- they don't know where we are--

They crouch, inspect the bungalow. It's a studio. The only sign of life is the single flickering light in the ceiling.

TORY
I don't think it's part of the Rail--

HENRY
Why not?

Tory points out the window to the other buildings on the street. *ALL OF THEM HAVE FLICKERING LIGHTS.*

HENRY (CONT'D)
SHIT.

TORY
They're just broken--

FIVE MORE OFFICERS LEVITATE from the sky. Land in the street. Hear a helicopter buzz overhead--

CLOVIS (on loud speaker)
CALLOWAYS. EDEN DOES NOT EXIST.
EDEN DOES NOT EXIST.

MARA
What are we gonna do-- ?

TORY
Henry-- !

TORY'S LOOKING OUT THE BACK WINDOW-- AND SEES SOMETHING UNEXPECTED--

FOUR CIVILIANS RUNNING, TOWARDS THEM, DOWN A BACK ALLEY. *

CIVILIANS *
Help-- hel--

TORY
Who are they--

Henry crouches up to the window-- waves wildly at them-- to come over--

They pick up their pace-- hope coursing through their veins-- aiming right for them as they run down the alley--

They're 50 YARDS AWAY-- 40-- 20--

BANG-- BANG-- BANG-- BANGBANGBANG--

THEY ALL GO DOWN HARD--

COLLAPSING TO THE GROUND LIKE RAG DOLLS--

HENRY
Awwww....

TWO OF THEM WITHER ON THE GROUND-- *

GROANS-- SOBBING-- THEY'RE IN MORTAL PAIN-- IT'S HARD TO LISTEN TOO-- TORY CAN BARELY LOOK--

CIVILIANS *
--help us

HENRY
--shit --shit

Henry takes a couple fast breaths.

HENRY (CONT'D)
Where did the shots come from-- ?

Henry cranes his head up to look-- sees the bright light of a helicopter circling--

Henry looks down-- the civilians are 50 yards away. Tory watches him--

TORY
You're going out there-- ? They'll know where we are--

The CIVILIANS cry out in pain. Henry visibly fights with himself; go or not go.

TORY (CONT'D)
If you go out there you'll die--

Henry's internal conflict resolves.

HENRY
I have to.

TORY
Henry--

HENRY
I have to--

Henry climbs

OUT THE WINDOW--

crouch runs down the alleyway-- getting closer to the victims-- then DIVES... sliding next to them. Only two have survived. A CAJUN MAN and a-- and a-- and a

BOY.

Henry stares in shock. Henry's eyes grow large. Henry's mouth moves. No sound emits.

ROGER
DADDY--!!

Henry embraces his son-- holds him tight-- tears flow--

HENRY
...oh my God...oh my God--

Father and son continue to hold each other--

HENRY
(disbelief)
It's-- it's-- it's you...

Henry pulls back, looks at Roger-- T-Shirt-- No sweatshirt. *Filthy. Dirty. But no wounds.*

Henry looks at the other three. Only the Cajun is alive-- gasping for air. Henry checks his wounds-- blood pours from his stomach--

HENRY (CONT'D)
Up-- gotta get you guys inside--

Henry helps the Cajun up, and the three run back towards the bungalow--

FROM THE WINDOW

Tory sees her son-- she *screams-- goes crazy--*

TORY
Roger-- ROGER--

Up above a HELICOPTER roars closer,

BRILLIANT HALOGEN LIGHT POURS INTO THE ALLEYWAY BEHIND THEM

searching for them.

Mara joins Tory at the window-- screaming--

MARA
ROGER--

THEY'RE ALMOST TO THE BUNGALOW--

TORY REACHES OUT, GRABS HER SON-- PULLS HIM IN-- Henry drags in the CAJUN--

TORY
Roger-- oh God-- oh God

ROGER
Mom...

Tory smothers her son-- Mara joins-- Finally, they're a family again.

TORY
Were you hit-- ?

CLUNK--CLUCK--CLUNK-- SOLDIERS RUN TOWARDS THE FRONT OF THE BUNGALOW--

HELICOPTERS ROAR OVERHEAD--

HENRY LOOKS AT HIS FAMILY-- THEN LOOKS AROUND DESPERATE-- DESPERATE-- HIS EYES LAND ON THE CAJUN ACROSS THE ROOM-- IN THE CAJUN'S TREMBLING HAND IS A BLACK BOX. *

HENRY
(*to Cajun*)
SAY IT-- SAY THE PASSWORDS-- !

THE CAJUN YELLS, SCREAMS INCOHERENTLY--

HENRY CRAWLS OVER TO HIM-- GRABS THE BOX IN BLOOD SLICKED FINGERS-- AS BULLETS CRACK BY THROUGH THE WINDOWS-- *

HENRY (CONT'D)
FIRST PASSWORD. EDEN-- THREE-- FOUR-- EIGHT.

BLACK BOX
FIRST PASSWORD, INCORRECT.

Roger wheezes in fear-- Mara's screaming-- SOLDIERS SEEN THROUGH THE WINDOW-- SECONDS FROM PHASING INSIDE-- *

Henry desperately tries to remember--

HENRY
EDEN-- TWENTY-FIVE-- THIRTY-EIGHT--

BLACK BOX
PASSWORD...INCORRECT.

The box slips, almost falls out of Henry's hand.

HENRY
E-- EDEN-- TWENTY-SIX-- TWENTY-FIVE-- EIGHT.

BLACK BOX
FIRST PASSWORD; ACKNOWLEDGED.

HENRY
SECOND PASSWORD. VENUS-- TWO-- SIX-- ONE-- ZERO-- ZERO.

BLACK BOX
SECOND PASSWORD; ACKNOWLEDGED.

HENRY
THIRD PASSWORD-- *MARS--*

THWAAAAT-- A BULLET HITS HENRY IN THE SHOULDER-- HE TOPPLES OVER-- DROPS THE BOX-- *

TORY
(*re: Soldiers*)
HENRY--

SOLDIERS' ARMS-- LEGS HECTICALLY ATTEMPT TO PHASE THROUGH THE WALLS-- ONLY GET PARTIALLY THROUGH. NOT WHOLE BODIES. GUN MUZZLES PHASE IN, RANDOMLY SPRAY BULLETS--

THEN THE OFFICERS GO OLD FASHIONED. RAM THE DOOR. BREAKING WINDOWS--

HENRY CRAWLS-- GRABS THE BOX--

HENRY
THIRD PASSWORD. *MARS*-- *THREE*-- *FOUR*-- *SIX*-- *FOUR*-- *NINE*.

THE BOX DOES NOT RESPOND, THEN:

BLACK BOX
THIRD PASSWORD; ACKNOWLEDGED.
PASSWORDS SENT.

THE FLICKERING LIGHT GOES OUT COMPLETELY.

PLUNGING THEM INTO DARKNESS.

DARKNESS PUNCTURED BY THE PURPLE FLASHLIGHTS OF SOLDIERS ***PHASING DOWN THROUGH THE CEILING-- DROPPING TO THE FLOOR-- SURROUNDING THEM--***

THE FRONT DOOR CRASHES OPEN-- CLOVIS STRIDES IN, BARKING ORDERS--

...AS PURE WHITE SMOKE DISCHARGES IN FROM THE BUNGALOWS VENTS-- REDUCING VISIBILITY TO ZERO IN INSTANTS.

HENRY COUGHS-- CAN'T BREATHE-- MARA, TORY, ROGER-- CHOKE, UNABLE TO SUCK AIR-- **A HIGH PITCHED WHINE GROWS IN THEIR EARS--** *

HENRY AIMS AT CLOVIS, FIRES HIS GUN-- CLOVIS STUMBLES BACK-- HENRY FIRES AGAIN-- CLOVIS' CHEST EXPLODES, KILLING THE DETECTIVE-- OFFICERS RETURN FIRE WITH OVERWHELMING FORCE-- BULLETS SWARM INTO HENRY'S BODY-- HE GOES DOWN-- ROLLS OVER-- EJECTING BLOOD-- LOOKING AT HIS FAMILY-- THEY CRAWL ON THE GROUND-- ASPHYXIATED, DESPERATE, PANICKED-- BULLETS RIP THE CALLOWAYS APART-- HEARTBREAKING-- KILLING MARA, KILLING ROGER-- THEY'RE DEAD. *TORY REACHES A HAND OUT TO HENRY. HE REACHES A HAND TO HER. INCHES APART THEY'RE HANDS DON'T TOUCH AS A BULLET SLICES THROUGH HER HEART, ANOTHER SHREDS THROUGH HENRY'S TEMPLE. KILLING THEM BOTH*. **THE HIGH PITCHED WHINE GROWS LOUDER AND LOUDER, SO LOUD YOU CAN ALMOST SEE IT----** * *

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