

Renaissance (Pilot script)

written by

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The screen is black

FEMALE (V.O.)

Whenever I tell this story, the
others times I've told it sound
like gibberish. How could I ever
possibly make sense of it all?

FADE IN:

INT. HOUSE--DAY

A match is STRUCK.

In the far corner of the house former President SEAN SMITH, in his late 60's, lights his pipe and takes a puff. In a different world, he would have been a well-recognized Shakespearean actor and his eyes are glazed with such dreams as he stares out of the window into the oppressive heat of the desert outside.

The house is an old shack that has been haphazardly renovated and filled with occult objects everywhere--jars of animal body parts line rickety shelves along with several makeshift talisman--charms, amulets, dream catchers, jars of oils. Half a dozen small cages containing small birds and lizards are scattered throughout the room

MS. CLIFTON, a grizzled African-American in her late 60's speaks with great sadness in her eyes as she sits on a sofa seemingly as old as she is, dressed like an old New Orleans voodoo priestess with innumerable necklaces and earrings that match her other belongings in their mystery and magic.

Sitting across from her, on a stool that struggles to bear her weight is President HAYLEY ROGERS, early 30's, driven, authoritative, maniacally focused, just the kind of woman who would bravely wear a business suit to a meeting in the desert.

Behind President Rogers, an official-looking, young man in a suit and tie stands with a pile of papers in one hand and a pen which he twirls in the other.

MS. CLIFTON

You kids today couldn't even begin
to imagine how magnificent it all
was back then.

FLASHBACK

INT. LIVING ROOM--DAY

Ms. Clifton as a little seven-year-old girl is now SAMMY. It is modern-day USA and she is playing an Xbox game with two of her friends.

MS. CLIFTON (O.S.)

Life was thriving! There was so much to do! People everywhere. Cars, computers, skyscrapers. I used to love to play video games with my friends after school. That was... after my mom made sure I finished all my homework.

MISS DEVON CLIFTON (33) enters the room. She is extremely attractive with a well-built figure.

MISS CLIFTON

Sammy! Now, I know y'all didn't finish your homework that fast!

SAMMY

Yes, we did, Ma! I already told you, we didn't have that much homework today!

MISS CLIFTON

Girl, I don't believe that for a second!...

FADE TO:

INT. LIVING ROOM--DAY

Sobbing, Miss Clifton rocks back and forth as she sits on the sofa, watching the breaking news report. Sammy enters the room behind her, confused.

MISS CLIFTON

Oh my God!!! Oh my God!! Please, Jesus, help us!! What're we gonna do?!!!

She begins crying profusely. Sammy comes in to get a closer look at the news report: it is a breaking news report with images of people running through the streets in a panic. The words of the newspeople are garbled and incoherent like a scratched record as these are the memories of a seven-year-old girl from decades ago.

MS. CLIFTON (O.S.)

And then, the nightmare began...

INT. LIVING ROOM--DAY

Miss Clifton is in the living room, frantically packing as many belongings as she can into two large suitcases.

MISS CLIFTON

Sammy! Are you ready?! Hurry up! We gotta get outta here! We runnin' outta time!

Sammy enters the room with a suitcase that is overflowing with clothes.

MISS CLIFTON (CONT'D)

You got your jacket and everything?

Sammy nods.

INT. APARTMENT BUILDING HALLWAY--DAY

Sammy stands by her mother who frantically bangs on her neighbor's door. It opens. An elderly woman emerges.

MISS CLIFTON

We're getting outta here. You can come with us.

ELDERLY WOMAN

Come with you where, child? It's over.

MISS CLIFTON

No, we can't give up. Come with us.

ELDERLY WOMAN

No, I'm staying right here.

EXT. APARTMENT BUILDING--DAY

The scene is total chaos. Sirens are BLARING in the distance. People are running frantically throughout the parking lot outside of Sammy's apartment building and scrambling to put whatever belongings they can carry into the trunks of their cars. Sammy is helping her mother, who is speaking nervously on her cell phone, put their bags in the trunk of her old, used car.

An old beggar taunts the frantic people running around him.

BEGGAR

Where the hell ya'll going?! Ya'll ain't got nowhere to go!

MISS CLIFTON

(on the phone)

We're gonna take the 402 out of the city... Alright, alright... Y'all be safe. We'll see ya'll again real soon... have faith... I love you, too.

She hangs up.

SAMMY

Ma, are we still going to pick up grandma? What about aunt Susie and aunt Jane?

MISS CLIFTON

Sammy, we ain't got no time for that, sweetheart. They can take care of themselves. We gotta take care of ourselves right now. They gonna be alright. Just pray for 'em. Pray that we'll all be okay, please, baby!

EXT. HIGHWAY--DAY

The highway is in a complete deadlock with cars bumper-to-bumper as far as the eye can see. People begin to quickly get out of their cars, take out their belongings and flee into the woods.

INT. MISS CLIFTON'S CAR--DAY

Miss Clifton notices what is going on as her confused daughter sits in the backseat.

MISS CLIFTON

This ain't working, baby! We gotta get outta here!

EXT. CAR--CONTINUOUS

Miss Clifton and Sammy get out, move quickly to the trunk, take out their belongings and race into the forest.

EXT. FOREST--NIGHT

The sun is setting in the background as Miss Clifton and Sammy struggle to carry their bags alongside dozens of other people, all of them exhausted.

Suddenly, in the background, there is an enormous BANG so loud it is deafening. Everyone instantly turns around to see an ominous mushroom cloud in the distance. Further off in the distance, another BANG occurs and a second mushroom cloud forms. Miss Clifton grabs her daughter around her head to shield her eyes, then, turns her head and closes her own eyes.

EXT. FOREST--NIGHT

Some time later. Dozens of survivors surrounding Sammy and her mother are gathered together, sobbing and crying breathlessly.

Miss Clifton hugs several strangers as they all cry together. She stoops down to hug her daughter beside her and cries on her shoulder.

MISS CLIFTON

What are we going to do now, baby?
What are we going to do?

INT. HOUSE--DAY

MS. CLIFTON

Everything and almost everyone was destroyed. Well, not quite everything or everyone, yet...

EXT. FOREST--DAY

Weeks have passed. Miss Clifton and her daughter join others in a small group surrounded by several other groups as they eat food they have scavenged.

Suddenly, a low-flying airplane is heard above them. Bullets spew out from it, piercing the air. The group screams and scatters in a panic.

A helicopter joins in on the carnage with a soldier in its passenger's side firing a machine gun at the helpless crowds, several of whom are hit and fall to the ground in lifeless heaps.

INT. HOUSE--CONTINUOUS

Sean takes another puff from his pipe, seemingly hoping the smoke would clear the tears forming in his eyes.

MS. CLIFTON

We waited for some kinda rescue that never came. Weeks turned into months. We wandered around and made do as best we could with what we could find. But there was no place to go, really. Every city had been hit. Wiped out. Wandering became the new normal.

EXT. FOREST--DAY

Miss Clifton stares into the camera. Her clothes tattered and her face and hair a mess, she is stronger now, nevertheless.

MS. CLIFTON (O.S.)

The people who survived tried to maintain their civility. We often worked together with others to find food and shelter. But as the resources became scarcer, people couldn't help themselves. It became every man for himself after awhile. My mother tried to stay strong. She took care of me as best as she could, Then, one day, some men got a hold of her and she passed away...

Her image fades out.

INT. HOUSE--DAY

Ms. Clifton struggles to hold back tears as she chokes up.

MS. CLIFTON

And that's all I have to say about that.

Sean takes another puff from his pipe to cover up his own feelings of loss and sadness as he hears Ms. Clifton's story. Hayley, on the other hand, never blinks an eye.

MS. CLIFTON (CONT'D)

I was on my own there for a minute... until I met a man who took me under his wing.

Sean dumps the ashes from his pipe into a flower pot containing an aloe vera plant next to him. Ms. Clifton notices this with distress in her eyes.

EXT. FOREST--DAY

A grizzled, middle-aged man stares into the camera, looking like he has been chopping lumber all day.

MS. CLIFTON (O.S.)

He taught me how to survive.
Without him, I wouldn't be sitting
here in front of you today. But...
in the end... he turned out not to
be a true friend, after all.

INT. HOUSE--CONTINUOUS

Ms. Clifton's eyes suddenly light up with a joy so pure and in such great contrast to her previous sadness just seconds earlier.

MS. CLIFTON

And I eventually escaped that man
and found... *my teacher!* She was
living right here in this house and
was so into her own little world,
she didn't even know what had
happened. She saved my life. She
taught me how to pay attention to
Mother Earth and she opened my eyes
to the spirit world.

HAYLEY ROGERS

How did you manage to evade the
census all this time?

MS. CLIFTON

I respect what you're trying to
do... *Madame President*, but with
all due respect... I think it's
hopeless. The darkness won a long
time ago.

HAYLEY ROGERS

You don't believe that yourself.
Why would you continue carrying on
like this if you did?

MS. CLIFTON

I prefer to just... *be*...

HAYLEY ROGERS

Just *be*?!... And, do what?! Wait
for death?!

Silence. Hayley is furious as she rises and turns to the young man behind her.

HAYLEY

Get her processed into the system.

He nods as Hayley storms out of the front door. Sean follows her slowly. As he walks, his fragility becomes obvious, his gait cumbersome and his breathing labored, as he tries to suppress his smoker's cough.

MS. CLIFTON

President Smith.

He pauses and turns to her.

MS. CLIFTON (CONT'D)

Next time, please don't ash in my plants. They have feelings, too.

Sean walks towards her and stands sternly over her.

SEAN SMITH

Did you ever stop to think of the good you could've done all this time, the knowledge that you could've pass on to others the way it was passed on to you?

Ms. Clifton turns to the edge of the room which contains gecko trying to walk across a thin branch of a small bush at the center of its cage. She gets up and walks over to it.

MS. CLIFTON

I always keep a gecko nearby to remind me of a story my teacher taught me. It is said that one day, the gods sent a chameleon to our world. They said to it, "Go chameleon, go and say, 'Let not men die!'"

The eyes of the gecko flutter about as it struggles to maintain its balance across the thin branch.

MS. CLIFTON (CONT'D)

And so, the chameleon set out on its journey. But it went slowly; it loitered on its way, even stopping to eat the fruit of a bush once it reached our world.

The gecko nearly slips from the branch, but regains its position.

Sean casually looks on at the gecko's struggle with mild curiosity.

MS. CLIFTON (CONT'D)

And so, the gods sent a lizard, a gecko like this one, after the chameleon. And the lizard went quickly, for the gods had said, "Lizard, when you have arrived, say 'Let men die!'".

The gecko again struggles to maintain its balance as its eyes scour the air that surround it.

MS. CLIFTON (CONT'D)

And so, the lizard arrived and said to the people, "Let men die!". And the lizard returned quickly to the gods before the chameleon had even reached his destination.

The gecko again slips and hangs from the branch with one leg.

MS. CLIFTON (CONT'D)

At once, the chameleon arrived and shouted to the people, "Let not men die!"

The gecko struggles to regain its footing.

MS. CLIFTON (CONT'D)

But the people answered, "Oh, we have accepted the word of the lizard and it has said, "Let men die!" And by the word of the lizard... men will die..."

EXT. HOUSE--MOMENTS LATER

Sean is walking towards the limousine where Hayley is waiting for him.

Ms. Clifton stands in her doorway. She points dramatically at Sean.

MS. CLIFTON

Mr. President...

He stops and turns to her.

MS. CLIFTON (CONT'D)

Let men die...

He smirks slightly and continues towards the limousine.

INT. HOUSE--DAY

The gecko falls into utter darkness.

EXT. OUTER SPACE

The darkness transitions into the darkness of outer space. It is the darkness that surrounds planet Earth and... the horror!... a comet stands above it with its enormous tail whipping violently across the surface of our precious planet.

A closer look as the comet's tail attacks our defenseless world.

FADE OUT.

FADE IN:

EXT. DESERT HIGHWAY--DAY

The limousine coasts down the highway.

INT. LIMOUSINE--CONTINUOUS

Sean gazes curiously out the window at the barren desert landscape.

SEAN

How can anybody stand to live out here?

HAYLEY

Those jars came from the factory up the road in Lancaster. She probably exchanged love potions for them or some other nonsense.

Suddenly, it appears the lights have been dimmed. The burning bright desert appears to fade into evening in the blink of an eye.

Hayley and Sean react with stunned amazement.

EXT. DESERT HIGHWAY--DAY

The sun appears to be blotted out of the sky, casting an dim shadow over everything.

INT. LIMOUSINE--CONTINUOUS

Hayley taps on the driver's partition.

HAYLEY

Pull over, now!

EXT. DESERT HIGHWAY--DAY

The limousine quickly moves to the side of the road and stops. Hayley, Sean and the driver emerge in complete amazement at the darkness that engulfs them.

EXT. COUNTRY HOUSE--DAY

ALEX COOK, 15, and his father, LANCE, 45, toss an old baseball back and forth. Alex looks like a post-apocalyptic Huckleberry Finn while his father's leaden face reveals a life of hardship and misery. Both of them seem somewhat bored and uninterested in the game of catch they are playing.

The sun dims. They are startled and look up at the darkened sky.

ALEX

What the...?

LANCE

That's called an eclipse.
Sometimes, the moon moves in front
of the sun.

Alex turns to the other side of the sky in the distance.

ALEX

But... the moon's over there.

The moon can be seen faintly in the distant sky.

EXT. SKY--DAY

The mysterious cargo of the comet's tail becomes obvious. Millions and millions of bright blue, humanoid beings encased in globular, amorphous bubbles puncture through Earth's atmosphere.

EXT. FOREST LANDSCAPE--CONTINUOUS

Some of these falling blue beings scatter across the forest, leaving behind trails that look like incense smoke sitting heavily in the sky, slowly preparing to dissipate.

EXT. FOREST FLOOR--CONTINUOUS

Several blue beings hit the forest floor in great thuds. As they hit the ground, their protective bubbles burst, leaving them lying in a shimmering blue liquid.

At first, several of these beings appear relieved at landing on our planet with looks of contentment on their faces as they gaze up at the sky.

They begin to gather themselves and stand. Their appearance is now fully evident. They are males and females, their genitals wrapped in loincloth. Some of the females are wearing white full-length, unadorned dresses.

One of the male beings looks around curiously at the stillness of the forest.

EXT. FOREST--ALIEN'S POV

From his point of view, everything has a slightly blue tint and appears slightly digitalized.

A bird flies from one tree towards another. The bird's image freezes.

EXT. FOREST FLOOR--CONTINUOUS

The being's head freezes momentarily.

EXT. FOREST--ALIEN'S POV

The image of the bird begins to rotate and the bird is seen from all angles.

EXT. FOREST FLOOR--CONTINUOUS

The blue being looks extremely curious as he continues to examine the image he has captured.

EXT. FOREST--ALIEN'S POV

The image of the bird is released and the bird continues on its path.

EXT. FOREST FLOOR--CONTINUOUS

The blue man continues to scour his surroundings.

The forest is filled with dozens and dozens of these blue beings examining their surroundings, their heads stopping momentarily to rotate the images they are capturing.

EXT. OUTER SPACE

The comet's tail continues to whip across the planet's surface.

EXT. SKY--DAY

Thousands more of these mysterious beings fall through our atmosphere.

The sky appears to be alive with the wispy trails behind the beings as they fall everywhere.

EXT. BEACH--DAY

Several dozen of these beings land along the beach shore.

Two little girls are building sandcastles as three of the blue beings land near them. The girls seem curious, yet frightened, as the beings rise and stand up.

EXT. OCEAN--DAY

The top of a streetlight sticks up out of the surface of the ocean. Several aliens hit the water with a resounding thud.

Following three of the aliens as they penetrate the waters surface and go under, next to the underwater streetlight, the golden arches of a McDonald's sign appears.

Going deeper, at the bottom of the ocean, next to the sign appears an entire McDonald's restaurant, decaying from decades of being underwater with several schools of fish swimming in and out of it.

A shark emerges from inside the unfortunate restaurant and swims upward until it is level with the golden arches.

In the distance, the outline of an entire town appears, immersed.

EXT. SUBURB--DAY

Several of these blue beings fall over a refurbished suburb. A school bus turned on its side lies in the middle of one of the streets.

People begin to trickle out of these repaired and rebuilt houses to witness the arrival of these beings with a mixture of fear and curiosity.

EXT. CITY LANDSCAPE--DAY

The blue beings fall across a broken, desolate city landscape.

In the parking lot of an abandoned, blown out WalMart, a crow sits on a shopping cart turned on its side. A blue woman lands in front of it, scaring the bird away.

EXT. RURAL NEIGHBORHOOD--DAY

Among makeshift, tiny houses lining a large field surrounded by a forest, several dozen blue aliens fall from the sky. People emerge from their dilapidated homes to take witness of what is happening.

EXT. LARGE CITY LANDSCAPE--DAY

From above the broken, abandoned skyscrapers of a destroyed city, the aliens continue to fall.

From a ground viewpoint, several of these beings fall through the geometrical patterning of the defunct skyscrapers.

EXT. LAKE--DAY

A group of five men on a large fishing boat jump with surprise when two blue beings land violently in the water around them.

INT. LAKE--CONTINUOUS

The two beings plummet past the surface of the lake. As their protective bubbles come apart, they struggle to swim to the surface.

EXT. LAKE--CONTINUOUS

The fishermen gasp at the sight of these mysterious beings.

In the distance, on the lake's shore, two dogs bark violently at the sight of these beings.

EXT. OUTER SPACE

The comet shrinks significantly as it empties itself of the last remaining blue beings. It eventually dissipates.

EXT. DESERT HIGHWAY--CONTINUOUS

Hayley, Sean and the driver look on in stunned amazement as the sunlight quickly returns.

They turn their attention to the distance ahead of them where several wisps of smoke dominate the sky.

EXT. COUNTRY HOUSE--DAY

Alex and his father emerge from their countryside cottage to see three wisps of smoke far off in the distance behind the vast cornfield in front of them.

LANCE

Go back inside.

Lance fetches a rifle from the porch while Alex returns inside.

Lance walks cautiously into the cornfield in the direction of the wisps of smoke.

EXT. DESERT--DAY

Hayley and Sean have wandered off from the car in the direction of where the smokey wisps have landed in the desert.

In the distance, several aliens are recovering from their landing. Hayley and Sean look on in horror.

Hayley inches forward reluctantly to get a closer view, but Sean grabs her arm, stopping her.

SEAN

No. Let's go back and figure this out.

They both slowly begin to walk back to the limo but still cannot take their eyes off the aliens in the distance.

INT. COUNTRY HOUSE--CONTINUOUS

From the living room window, Alex watches his father disappear into the vast cornfield.

Alex walks to the door and steps outside.

EXT. CORNFIELD--CONTINUOUS

The grass rustling under his feet, the cornstalks towering over him, Lance moves nervously towards the smokey wisps, his eyes widened with fear.

EXT. CORNFIELD--DAY

Lance stands at the grassy edge of the cornfield with his eyes intensely focused on the forest in front of him.

Leaves are heard rustling from the forest as someone is stepping towards Lance, who is utterly terrified.

A blue alien female emerges from the forest. Lance's eyes widen in shock and terror at the sight of her, his pulse racing.

He gathers himself, lifts the rifle and aims. He hesitates to pull the trigger as the woman calmly looks at him.

Just as he is about to fire, the barrel of the shotgun is pushed away by a hand. It is the hand of Alex.

ALEX

Dad, don't! They'll hear you!

LANCE

I told you to stay back!

He shoves his son to the ground.

Two male aliens emerge from behind the woman. Lance and Alex are frozen in terror.

LANCE (CONT'D)
 There's a whole goddamn army of
 'em!

Lance and Alex race into cornfield towards the house.

INT. COUNTRY HOUSE--LATER

Lance, holding his shotgun by his side, and Alex gaze out of the window in terror.

LANCE
 You're not going to school
 tomorrow. You ain't going nowhere
 'til we figure out what the hell is
 going on.

EXT. COUNTRY ROAD--DAY

A lone, white van cruises down a road lined with trees.

Suddenly, a blue alien woman steps onto the road several yards in front of the van, causing it to come to a screeching halt.

INT. VAN--CONTINUOUS

The male driver and his male passenger in the front seat are astonished at the sight of the woman. She stares at them.

DRIVER
 What is *that*?

The woman continues to stare at them curiously, and they stare back in horror.

EXT. COUNTRY ROAD--MOMENTS LATER

The two men have gathered enough courage to reluctantly exit the van. They slowly approach her.

DRIVER
 Ma'am... are you alright?

The alien woman does not blink or budge.

The men continue to cautiously approach her.

PASSENGER
 Can you speak English?

No reply.

DRIVER

What do you think we should do?

PASSENGER

Maybe she's sick or something.

DRIVER

Should we take her back to the Assembly?

PASSENGER

Sure. Go get her.

DRIVER

Me? How about you go get her?

MOMENTS LATER

The men stand on either side of the woman, inches away. She calmly looks back and forth at both of them.

The driver touches her arm.

INT. CLINIC OPERATING ROOM--DAY

David Bowie's "Five Years" permeates the room from somewhere across the hall.

DR. BRANDON STONE, late 60's, dressed in a surgical mask and gown, covered in blood around the waist area, is removing a tumor from the neck of a man under anesthesia. Two nurses also in surgical masks and gowns assist him.

INT. CLINIC RECEPTION DESK--CONTINUOUS

A scratchy vinyl album of David Bowie's "Ziggy Stardust" spins on an old record player. JORDIN STONE, late 60's, sways to the rhythm of the melody as she sits at her desk. She seems like the kind of person who would be listening to music with a smile on her face while the world burns around her.

The phone rings.

INT. CLINIC OPERATING ROOM--CONTINUOUS

Brandon can barely hear the phone over the refrains of "Five years..." He removes his gloves in frustration and throws them on the floor.

He storms out of the room, removing his surgical mask to reveal the face of a haggard man who's at his wits' end.

INT. CLINIC RECEPTION DESK--CONTINUOUS

Brandon rushes into the reception area as his wife chats with whoever is on the other end of the phone.

JORDIN

Yes, yes... here he is...

She hands the phone to him.

BRANDON

Yes?...Well, can it wait? I've got a full plate today... Dammit!... ok, ok...fine, fine...

He hangs up.

BRANDON (CONT'D)

Would you please stop that racket?! How many times are you going to play that?!

JORDIN

I'm just amazed that this prophet-singer... a Mr...

She picks up the album cover on her desk to find the name.

JORDIN (CONT'D)

David Bowie knew what was going to happen. He told everyone about it in this song five years before the war. He described it perfectly.

BRANDON

Nonsense. Let me see that.

He takes the album cover from her and looks for a date.

BRANDON (CONT'D)

1972! That's not how that happened!

Jordin takes the album cover back and looks at the date in utter confusion.

JORDIN

Well... why?...

BRANDON

I'll explain later. Fetch me a clean suit. I'm going to the Assembly.

FADE TO:

INT. LAW ENFORCEMENT HEADQUARTERS--DAY

CHRISTOPHER MONTZ, late-60's, lounges on the floor among a dozen of his officers all of whom brandish handguns and machine guns. Although he appears nonchalant here, he exudes swagger, confidence and a maniacal authority. He is the embodiment of the principle: when you assume the appearance of power, people soon give it to you.

He is being filmed and interviewed by an off-screen videographer.

VIDEOGRAPHER

(panning)

Here we have the handsome, humble faces of men dedicated to their job.

CHRISTOPHER

(to one of his men)

Give me some of that coffee.

VIDEOGRAPHER

(focusing in on Montz)

And, here is our dear leader and general.

The obedient officer hands Montz a cup of coffee. He takes a sip and grimaces.

VIDEOGRAPHER (CONT'D)

General, can you summarize in a few words for the new class of recruits the tenets of our philosophy and our mission?

CHRISTOPHER

(to the officer)

Goddammit! This is ice cold! What the hell's the matter with you? Why would you idiots drink this?

Montz and his men laugh as the officer takes the cup of coffee from him.

VIDEOGRAPHER

General, can you please focus?

CHRISTOPHER

Okay, okay. What? Say that again?

VIDEOGRAPHER

Can you summarize for our new recruits the tenets of our philosophy and our mission?

CHRISTOPHER

Can you use human words, please? You sound like Smith. We're warriors, not poets.

VIDEOGRAPHER

What is our mission?

Montz snaps into focus and looks directly into the camera.

INT. RECRUITMENT HALL--DAY

Roughly a hundred young men sit in neatly arranged chairs as they watch with great intensity Montz's monologue on a giant video screen.

CHRISTOPHER

As officers of the law, our mission is to guard and protect the reconstruction of our humanity. Our goal is to eventually build new, great cities.

He holds his fist over his mouth and closes his eyes.

CHRISTOPHER (CONT'D)

For throughout history, it has been the concentration and competition of living in cities that has brought about the greatest human achievements.

The video cuts to Montz standing in front of a red background. He is now wearing a gas mask and holding a machine gun upwards.

CHRISTOPHER (CONT'D)

I was born in what was then known as the city of San Francisco. My father was a military man.

(MORE)

CHRISTOPHER (CONT'D)

I was ten years old when the war happened. I had no time for childhood after that.

The video cuts to scratchy images of forest fires, army helicopters in flight and men firing guns.

CHRISTOPHER (CONT'D)

I assisted my father and watched our valiant military destroy our enemy invaders. But our losses were devastating.

The video cuts to an image of the sun setting over a group of hills.

CHRISTOPHER (CONT'D)

For awhile, we languished in chaos. No one wanted to restore law and order. The survivors were justifiably skeptical of any suggestion of government.

Cut back to Montz in front of the red screen.

CHRISTOPHER (CONT'D)

But we could not live as scavengers for much longer. We had to restore social order.

Cut to army men walking across a desolate landscape.

CHRISTOPHER (CONT'D)

I traveled throughout the land with my father as a new militia was formed, reviving order at the barrel of a gun and squashing any attempts at rebellion. We confiscated all weapons by any means necessary.

Cut back to Montz raising his gun.

CHRISTOPHER (CONT'D)

It was a long, painful process that I thought would never end. But we were able to establish new bases where I was trained in military tactics.

The young recruits hardly blink an eye as they watch the conclusion of the video.

CHRISTOPHER (CONT'D)

It is thanks to our great sacrifices that our renaissance has gotten this far.

The video cuts to an image of Montz's father in his old age, standing at the edge of a hill, wearing a faded military uniform.

CHRISTOPHER (CONT'D)

The day before my father's death, he sat with me and in front of our bravest officers, I was ordained by him to be the new leader of justice and order.

The video cuts to Montz back at law enforcement headquarters. He uses a piece of chalk to draw a circle on the floor around himself as he talks.

CHRISTOPHER (CONT'D)

May God continue to support our efforts to rebuild our society. My model of leadership is the great General George Patton who once said, "Never tell people how to do things. Tell them what to do and they will surprise you with their ingenuity."

Once he completes the circle around him, he uses the chalk to form a large dot at the center.

CHRISTOPHER (CONT'D)

But make no mistake. When you join the Force, you become a dot at the center of a circle that represents the boundary line of your duty to your job and to your fellow officers. And beyond it, you are not allowed to betray your passions, prejudices or interests to any other cause.

EXT. THE ASSEMBLY HALL--DAY

The building is magnificently constructed with a well-manicured lawn lined with trees in the parking lot in front of it.

The presidential limousine approaches.

INT. CONFERENCE ROOM--DAY

Hayley, Sean, Brandon and Christopher stand at the edge of the conference room, all gazing in amazement through the window of a side room in which the alien female stands in the center. She is staring back at them.

CHRISTOPHER

Nice tits, but I ain't fooled.

HAYLEY

Don't start...

INT. SIDE ROOM--CONTINUOUS

A close-up of the alien woman as she watches their conversation about her.

CHRISTOPHER

We need to mobilize immediately and round these things up. They need to be eradicated before they become an even bigger problem.

BRANDON

Did you ever consider they might be some kind of gift, guardian angels, perhaps?

CHRISTOPHER

In my church, we don't believe in angels.

INT. SIDE ROOM--CONTINUOUS

The alien woman has captured the image of Montz and is rotating it in her head.

The voices of her onlookers pierce the room as the conversation gets more heated.

INT. CONFERENCE ROOM--CONTINUOUS

Chris has focused his vitriol at Doctor Stone.

CHRISTOPHER

Don't tell me you're not dying to cut that thing in there open? Don't you want to see if it has a brain and how it works? If it has a heart? How does it feed itself?

HAYLEY

Montz, do you have any idea what that *thing* as you call it is capable of? If you go to war with it, are you prepared for how it might defend itself?

CHRISTOPHER

I'm willing to find out. And all you gotta do is do what you do and make it all look pretty.

Hayley becomes instantly upset as she stares at Montz in cold silence.

SEAN

Enough, Montz!

Montz turns to Sean to escape Hayley's wrathful stare.

SEAN (CONT'D)

Besides, do you know the logistical nightmare you're proposing? They're everywhere. The amount of resources it would take? And we don't even know what they want or why they're here. The doctor is right. They could be benevolent. They haven't given us any reason to think otherwise.

CHRISTOPHER

Yeah, they came all this way to our broken planet to deliver cookies and ice cream, is that right?

SEAN

We have no idea.

CHRISTOPHER

Well, I won't be the one going to hell over this.

BRANDON

As a matter of fact, Montz, I *can* look into her brain without cutting her open.

INT. ASSEMBLY HALLWAY--LATER

A lackadaisical assistant pushes an intricate machine down the hallway, the squeaking of its wheels echoing against the walls.

He arrives at the door of the conference room, pushes it open and enters.

INT. CONFERENCE ROOM--CONTINUOUS

Brandon marvels with delight as the machine is wheeled into the room.

BRANDON

This ladies and gentlemen, is an EEG machine. It measures brain waves. We found it in an abandoned hospital outside of old Chicago five years ago. It can't exactly read thoughts, but by looking at her brain waves, we can measure her level of calmness or agitation.

The assistant parks the machine in front of Brandon who begins to stroke its wires in admiration.

HAYLEY

How does it work, doctor?

BRANDON

Well, we have to get in there and attach these wires to her head.

CHRISTOPHER

Would you stop calling it *her*?!
You don't know what that thing is in there!

BRANDON

That's what she *is*, Montz! It's a *she*! She is a *she*! We should be grateful that's not a male in there or you would've machine gunned him by now.

SEAN

Well, how are we gonna get that thing attached to her?

Brandon looks thoughtfully at the assistant. After a beat, the assistant understands what that look is implying. He looks at the alien woman with wide eyes. In an instant, he storms out of the room.

CHRISTOPHER

Give it to me. I'll do it.

SEAN

We must take precautions first. We can't put anyone in any unnecessary danger. You have no idea what kind of bacteria she is carrying. She could be highly radioactive. Do you have any idea how much radiation there is in space?

CHRISTOPHER

Didn't you say those things are everywhere? They're on every continent. They're scaring the hell outta our children all over the place as we speak. If they're carrying diseases or radiation, we're nicely fucked anyway!

Chris takes the machine and begins to wheel it into the side room. Hayley grabs him by the arm.

HAYLEY

Montz, stop being an idiot. She could be dangerous.

CHRISTOPHER

She looks like she weighs about 90 pounds. I think I can handle her.

Chris continues on pushing the machine into the room.

BRANDON

Montz, goddamit! You don't even know how to use that thing.

The doctor reluctantly goes into the side room after Chris.

Sean appears misty-eyed as he watches the scene unfolding in the side room.

SEAN

I don't understand... Why?... Why, now?...

INT. SIDE ROOM--CONTINUOUS

Brandon plugs the machine in the wall as Sean stands face-to-face with the alien woman. They stare at each other. He smells her. She smells him back, surprising him.

INT. CONFERENCE ROOM--CONTINUOUS

Hayley's eyes widen at the sight of Chris and the alien smelling each other.

SEAN

We can't let this thing get outta hand. You don't know the outliers like I do. They are hyper-aggressive and will never listen to logic and reason. And they get their pride hurt very easily. If they start attacking these "beings" before we can figure out what they want and why they're here and, more importantly, what they're capable of, then we could have a war on our hands before we know it.

HAYLEY

Yes. We need to make a statement.

SEAN

...and be decisive about everything you say. Show no weakness, Hayley. This may be just the perfect chance for you to finally win over Montz and the Council, if you handle this with poise.

INT. CONFERENCE ROOM--LATER

Everyone stares at the alien with the EEG wires attached to her head in the side room with great interest.

BRANDON

Ok, now we know she does have a brain. Her brain waves are at five hertz which means she's in a very deep state of relaxation. As a matter of fact, she should actually be asleep or on the verge of sleep which is a little odd.

The alien is clearly not drowsy as she stares back at her onlookers.

INT. COUNTRY HOUSE--DAY

Alex is taking a nap at the dinner table as his father continues to stare out of the window with his rifle in his lap. They are startled by a voice booming from an intercom system from outside.

EXT. COUNTRY HOUSE--CONTINUOUS

A male voice emanates from a megaphone attached to a tree outside of the house.

MALE VOICE

Attention, citizens. Please come to the amphitheater at five o'clock. The president will be making a special announcement.

EXT. SMALL VILLAGE--CONTINUOUS

Several hundred people dressed in rural, country style clothing are gathered in the village square engaging in various types of leisurely activities. The male voice echoes out over the square from several megaphones attached to trees and poles.

MALE VOICE

I repeat. Please come to the amphitheater at five o'clock for a special announcement from the president.

INT. ASSEMBLY CHAMBERS--DAY

The alien woman is now inside of a large cage located on the stage behind the presidential podium. She continues to appear calm and relaxed despite being caged with the EEG wires still branching off from her head to the machine behind her.

Hayley, Brandon, Sean and Chris stand among the rows of hundreds of chairs that fill the hall with dozens of government workers preparing for the broadcast.

HAYLEY

Ok, she will be behind me in the cage with the machine attached to her. This will show everyone that we are completely on top of this. She is not any sort of threat.

(MORE)

HAYLEY (CONT'D)

And the machine will show that we are making attempts to figure this all out.

SEAN

Excellent, Hayley.

BRANDON

And, that's why she's president.

EXT. COUNTRY ROAD--DAY

Lance and Alex saunter up the road. In the distance, several other villagers can be seen walking ahead.

LANCE

I hope she'll be announcing where we can pick up our weapons and when the shooting begins.

INT. ASSEMBLY CHAMBERS--LATER

Hayley stands at the podium with confidence and authority with the female alien caged behind her. Thousands of government workers and officials fill the chamber seats in front of her.

From the alien's POV, she has firmly captured the image of the president in her head and continues to rotate it from all sides with a look of concentrated curiosity on her face.

HAYLEY

My dear fellow citizens...

EXT. AMPHITHEATER--CONTINUOUS

Thousands of rural citizens have gathered at the amphitheater, some seated, some standing. A gigantic video screen towering over them from the stage broadcasts Hayley's speech.

Alex and his father sit in the very back row.

HAYLEY

(from the screen)

As you all should know by now, early this morning, our world was turned upside down. It appears we now have visitors among us from some place far, far away.

(MORE)

HAYLEY (CONT'D)

I know many of you are terribly
frightened.

The villagers gaze up at the screen intensely focused on her words.

HAYLEY (CONT'D)

I know many of you are stunned and
confused by this turn of events.
But I am here to assure you that
there is nothing to fear...

INT. ASSEMBLY CHAMBERS--CONTINUOUS

Christopher stands next to the side wall surrounded by his officers. He turns to one of them.

CHRISTOPHER

(whispering)

Never trust a woman who knows how
to give a good speech.

HAYLEY

We must approach this moment as a
golden opportunity--golden, because
we must remember that our ancestors
have for centuries made attempts to
contact other lifeforms on other
planets. Great efforts were made.
We are the fortunate ones to be
alive to witness this special
moment. And for you, survivors of
mankind's most terrible disaster
and the children of those
survivors...

The female alien continues to rotate Hayley's image in her head. The image rotates at an incredible rate until, suddenly, it dissolves.

The alien steps forward.

Hayley's chamber audience shift their focus to what is taking place behind her.

HAYLEY (CONT'D)

We promise, as we always have, to
make the best decisions about this
and any other matter, with your
best interests in mind...

The alien walks forward, the wires detaching from her skull.

The audience gasps as she reaches for the cage door.

EXT. AMPHITHEATER--CONTINUOUS

The villagers gasp in horror.

INT. ASSEMBLY CHAMBERS--CONTINUOUS

The alien makes a futile attempt to push the cage door open. Hayley suddenly realizes that she has completely lost her audience's attention. She turns around right as the alien pushes the cage door again. This time the lock breaks in half as she opens the door, effortlessly.

Guns are drawn and cocked echoing throughout the chamber as the alien steps towards Hayley who now appears vulnerable and in a state of horror.

FEMALE ALIEN

Madame president... did you really
think I would let you speak for me?

Hayley waves her hands towards the cameras in front of her.

HAYLEY

Kill the cameras! Turn them off,
now!!

EXT. AMPHITHEATER--CONTINUOUS

The screen instantly goes black, sending the audience into a frenzy. The villagers begin shouting, "No! No! No!", "The alien was going to speak!!!", "Let her speak!!!"...

INT. ASSEMBLY CHAMBERS--CONTINUOUS

The alien steps forward to the center of the stage. Hayley is frozen in fear.

FEMALE ALIEN

Dear humans, in the name of the
Divine Creator, in the name of the
Divine Creation... we come... in
peace.

The alien steps forward again. Hayley steps back as she stares in horror. She stops at the edge of the stage.

FEMALE ALIEN (CONT'D)

We are the inhabitants of what you refer to as Europa, a moon of Jupiter. We have followed your radio signals which have echoed throughout the solar system and throughout the galaxy for many years. We have mastered your languages by interpreting these waves of information. We were made aware of the terrible plight of your world and that it is broken. We only come to observe. Once we received this information, we made it our mission to come to your planets. We traveled all this time to reach you.

She suddenly breaks out in a bizarre slow sort of dance that causes her body to mutate. She is now no longer a female being but a wave of bright blue liquid floating above the stage.

Hayley shakes her head in amazement at this beautiful sight with tears forming in her eyes.

FEMALE ALIEN (CONT'D)

We are a cosmic copying device. We observe by mirroring our surroundings. You are safe among us. We wish you no harm. But you must be warned. If you attempt to interfere in our mission, it will have dire consequences for your race.

The chamber audience expresses dismay at the sound of these words.

FEMALE ALIEN (CONT'D)

In exchange for your cooperation, we will share our technological knowledge that will assist you in repairing your world.

Her body returns to its normal state in an instant. She stares in blank indifference at her shocked audience.

EXT. AMPHITHEATER--MOMENTS LATER

The villagers are still buzzing with anger and indignation. Hayley's image returns to the giant screen, this time in close-up with only darkness behind her. She is visibly nervous and unsure of herself.

The villagers snap into silent attention.

HAYLEY

My apologies, dear citizens. We experienced some technical difficulties.

The villagers shout in disbelief.

HAYLEY (CONT'D)

As I was saying, this is a golden opportunity for us to learn from and experience contact with another race of beings. We promise to continue to develop our understanding of their purpose in coming to our planet. In the meantime, we urge you not to interfere or disrupt their mission. They are peaceful and we must meet their peace with peace. I greatly appreciate your cooperation.

The screen fades to black.

The villagers are outraged, screaming, "No! No!", "This is bullshit", "The alien was going to speak. Why didn't you let it speak?!"

The village mayor steps on stage with a bullhorn in his hand and two armed officers beside him.

MAYOR

Listen! Listen! Everybody calm down! Calm down, please!

The villagers throw various items at the mayor who ducks and dodges. Suddenly, a large rock is thrown which barely misses his head. One of the officers lifts up his rifle and fires a shot into the air, instantly bringing the audience to a stunned, frightened silence.

MAYOR (CONT'D)

The president has spoken! Return to your homes! Now!

EXT. COUNTRY ROAD--DAY

The sun is setting in the distance as Alex and his father walk slowly down the dirt road.

LANCE

What a load a' bullshit. You see what I mean. There ain't really no such thing as government out here. Those people only care about their own interests. How do ya' think we got in this mess in the first place? And president? Huh? President of what, a dying race? No, son. There ain't no such thing as a government no more. All we got is each other and our communities out here. That's it.

FADE TO:

EXT. COUNTRY HOUSE--LATER

Alex and Lance have arrived home. Lance goes to the porch, grabs his rifle from next to the door and hands it to his son.

LANCE

You hold onto this when you go out into the field. If you see those things out there again, aim it just like I taught ya' and put a bullet right here, square between the eyes. Then, come back and report to me what their brains look like.

Lance walks into the house, leaving his son standing alone on the porch with the rifle in his hands.

EXT. CORNFIELD--LATER

Alex walks towards the edge of the cornfield with the rifle still in his hand. He looks back at the house for a moment, then tosses the rifle to the ground.

FADE TO:

EXT. CORNFIELD--MOMENTS LATER

Alex walks between a row of cornstalks. He arrives at the edge of the cornfield and stares longingly in the direction where he and his father spotted the aliens.

INT. ASSEMBLY HALLWAY--DAY

Hayley and Sean are surrounded by dozens of government officials as they walk towards the conference room. The officials are asking questions at a rapid-fire rate: "Has she said anything else?", "What's the plan now? What do we do next?", etc.

They arrive at the conference room door. Sean turns annoyingly to the officials.

SEAN

We are still figuring everything out ourselves. We'll let all of you know what we know when we know it.

INT. CONFERENCE ROOM--CONTINUOUS

Hayley and Sean enter the room. Sean holds back the rambling officials as he closes the door.

Chris and Brandon, with a pile of papers in his hands, are standing at the edge of the side room where the female alien is once again standing alone at the center of the room, staring back peacefully at her onlookers.

BRANDON

Here's what we know so far. In October 1989, a probe was sent to Jupiter. It only took six years to reach the gassy planet.

SEAN

So her timeline makes no sense.

BRANDON

But there is a moon we called Europa. We were never able to explore it properly, but for decades, scientists believed the conditions there could produce lifeforms.

CHRISTOPHER

They could've known that's what we thought from our radio signals.

SEAN

So, in other words, we're still at ground zero about what the hell is really going on here.

BRANDON

It gets even weirder. Take a look at these photos during the press conference.

Brandon shows them photos taken of the alien during Hayley's speech.

BRANDON (CONT'D)

Her brain waves have been at a theta level most of the time. However, every time Hayley came near her her eyes focused in on Hayley and her brain waves increased to beta levels, like what we experience during our waking state.

SEAN

Maybe, perhaps, if what she said was true about being a copying device, then, maybe, she was mirroring Hayley?

CHRISTOPHER

There is no truth there! She's bullshitting us! We cannot trust anything she said! We need to mobilize right now and blast these things off the face of our planet!

INT. COUNTRY HOUSE--NIGHT

Alex and Lance are finishing up eating dinner. Lance washes his meal down with a large jar of whiskey. He is clearly extremely intoxicated.

He gets up from the table to go outside with his whiskey jar.

LANCE

Clean the table up.

EXT. COUNTRY HOUSE--LATER

Lance staggers about behind the house. He arrives at a makeshift grave and falls to his knees over it.

A very thin stone slab acts as the tombstone which reads:
HERE LIES ELIZABETH COOK.

Lance begins to babble incoherently with intermittent curse words as punctuation.

INT. COUNTRY HOUSE--CONTINUOUS

Alex looks down at his empty plate sadly as he hears his drunken father babbling to himself outside.

EXT. COUNTRY HOUSE--CONTINUOUS

Lance begins to cry profusely and collapses on his wife's grave.

EXT. COUNTRY HOUSE--LATE NIGHT

Lance has passed out on his wife's grave.

INT. ALEX'S BEDROOM--CONTINUOUS

Alex looks up, wide-eyed, at the ceiling.

EXT. COUNTRY HOUSE--DAY

Alex is fully dressed for school and is standing above his horribly hungover father still curled up on his wife's grave. The unforgiving sun blinds him as he struggles to look up at his son.

ALEX

Dad, I'm going to school now.

LANCE

Wait. You didn't eat breakfast.

ALEX

I ate something. Don't worry.

LANCE

Well, don't forget to take the rifle with you.

ALEX

Dad, you know I can't do that.

EXT. COUNTRY ROAD--DAY

Alex walks alone on the country road leading to his school.

INT. SCHOOL HOUSE--DAY

A sprawling, wooden structure with several floors and classrooms.

In some class rooms, children of varying ages are learning practical skills such as cooking, sewing, basic construction skills, etc. There is even a workplace behind the building where students are learning welding. This is where Alex is, welding the metal frame of a future bike.

EXT. SCHOOL HOUSE--LATER

A white government van cruises down the dirt road leading to the school. From the welding section out back, Alex looks up curiously at the van and sees a teenage boy driving it with two other teenage boys in the front and back passenger's seats.

The van pulls up to the front door of the school. The boys emerge with large bags full of books. The oldest one is Tony, 18, who is obviously the ring leader, George, 16, who is the mentally slower one, and James, 14, the challenger to Tony's authority.

INT. PRINCIPAL'S OFFICE--DAY

The school principal sits behind his large, wooden desk with the three boys seated in front of them with their bags of books.

PRINCIPAL

What can I help you boys with today?

TONY

We got these books here. I know how much you need 'em. We'll give 'em to ya' in exchange for some food.

EXT. SCHOOL HOUSE--MOMENTS LATER

The boys walk out of the building with bags of food instead of books this time. Alex is standing next to their van, looking around inside through the windows.

TONY

Hey you, what are you doing?

ALEX

I'm sorry. I really am. I just wanted to check out your van, is all.

TONY

Well, you checked it out. Now, get lost.

ALEX

You guys work for the government?

GEORGE

Do we look like we work for the government?

Tony slaps George on the side of his head.

TONY

Would you shut up?!

ALEX

I already know you guys don't work for the government. I ain't never seen nobody look like y'all working for the government. How did you get that van?

JAMES

Wanna know how we got it? We stole it.

ALEX

What?! How did you do that?

JAMES

The government came around to our village bringing us farming supplies. They left the van just sitting there in front of our house with the engine running and everything. Me and my brothers here were bored, so we jumped in and we been riding ever since.

TONY

Alright, now that you know our secret, you better not tell anybody or else.

ALEX

Oh, I ain't gonna tell nobody. No worries. I think you guys are awesome. Where've you guys been to?

TONY

You wouldn't believe it if we told you. We done been places and seen things that you couldn't even imagine.

ALEX

Wow, I ain't been nowhere but here since the day I was born.

Alex turns and walks away.

GEORGE

Hey, you got any food?

Alex stops, turns around and deliberates.

ALEX

Well, I do have a lot of corn...

GEORGE

That sounds good. I like corn.

JAMES

I like corn, too.

ALEX

Some corn oil...

The other boys nod in agreement.

ALEX (CONT'D)

Some cornmeal... some corn flour...

TONY

Sounds good so far.

ALEX

And, maybe we could spare a chicken.

TONY

Well, sounds to me like we can eat some corn, eat some cornbread and eat fried chicken!

GEORGE

Man, I'd love to eat some corn and some cornbread and eat some fried chicken! That would be heaven!

EXT. COUNTRY ROAD--DAY

The sun is setting as the van cruises down the dirt road leading to Alex's house.

EXT. ASSEMBLY BALCONY--DAY

Looking at the same setting sun, Hayley and Sean stand alone on the balcony.

HAYLEY

I keep thinking about that woman in the desert. She had those jars that were from the Lancaster factory. That means... people in Lancaster know about her. They must've been helping her. How else would she survive out there? Where would she get food and water? I think... they must've brought her out there. They don't want us to know about her. They're helping her avoid the census.

SEAN

The outliers can never be trusted, Hayley.

HAYLEY

They're brazenly disobeying the law. How... how many others are out there like that? How many other people are out there that we don't know about?

EXT. COUNTRYSIDE ESTATE--DAY

A large, magnificent garden sits in front of an old mansion.

INT. MANSION DINING HALL--DAY

MICHAEL TERRY, 83, sits at the head of a large dining table, eating a steak dinner. Christopher stands over him.

CHRISTOPHER

She almost fell off the stage!

MICHAEL

Nobody had any idea what that thing was going to do, Montz.

CHRISTOPHER

She's always like this. It's very easy to sense the fear and insecurity in her. It's obvious we made a big mistake with her. What if she had fallen off that stage? We could be in total chaos right now.

MICHAEL

Well, what are we supposed to do? Most people have already bonded with her.

(pause)

CHRISTOPHER

I'll get rid of her, quietly. Leave everything in my hands.

EXT. COUNTRY HOUSE--NIGHT

Lance is once again drunkenly passed out on his wife's grave.

INT. COUNTRY HOUSE--CONTINUOUS

Alex is finishing up putting together food and supplies in three bags that he throws over his shoulders.

EXT. COUNTRY ROAD--LATER

Alex struggles to carry his heavy load to where the van is waiting for him up ahead.

EXT. COUNTRY ROAD--LATER

The van coasts down the road.

EXT. SIDE OF THE ROAD-NIGHT

Alex and his three new friends have build a small fire around which they sit, enjoying their corn and chicken.

TONY

This is the best fried chicken I ever had.

ALEX

It's alright. But nothing how my ma used to make it.

GEORGE

Your ma makes chicken for you?!

ALEX

She did. But she's not with us anymore. She had a lump on her chest. She passed away awhile ago.

GEORGE

Sorry to hear that.

TONY

Yeah, that's terrible. But how did she get cancer? You don't look like the son of a sixty-somethin'-year-old.

ALEX

No, she was a second generation. My dad was the one who survived the war. He met her when she was only fifteen. Said he was drawn to her cause she looked strong and sturdy. The kinda girl that could help build a farm.

GEORGE

Well, how did she get cancer then?

ALEX

Fallout is still everywhere. Anybody can get cancer. Didn't nobody tell you that?

TONY

Where we come from, nobody tells us nothin'. The adults don't try to teach us nothing. They just sit around drinking whiskey and feeling sorry for themselves. They don't even try to grow food hardly no more.

GEORGE

Yeah... I saw... a man get eaten one time...

ALEX

What?!

TONY

Yeah, our people are dying.

ALEX

My God...

TONY

Yeah, you're real lucky you got chicken and a school to go to and all.

JAMES

I tell 'em to quit worrying about it. We still here. We ain't going nowhere. I still got my Lucy back home. Gotta get back to her real soon.

TONY

Yeah, people are dying and ain't got nothing to eat and this fool done fell in love. That's all he thinks about.

GEORGE

So, what's this fallout you're talking about?

ALEX

It's from the war. Some of the air is still got poison in it.

TONY

Goddammit! See what happens when nobody tells us nothing?!

ALEX

Why? What's the matter?

TONY

That place where we got the books from...

GEORGE

No! Please don't bring that up again!

George starts to go into a panic.

TONY

No, George! Don't you start again!
Calm down!

Tony gets up, goes to George and puts his hands around his brother's face as George closes his eyes in intense fear.

FLASHBACK

EXT. HIGHWAY--DAY

The van is barreling down the highway.

Inside, Tony is driving while George has his head out the window with the wind blowing in his face. James is in the back, looking in amazement at how fast everything is moving by outside.

EXT. HIGHWAY--LATER

The van continues on at blinding speed, only this time George is strapped to the roof and howling at the top of his lungs.

In the distance, they are approaching a very modern-day looking town.

EXT. TOWN--LATER

The have arrived in the town with George now safely in the passenger's seat. At first, the town seems strangely quiet and peaceful. But as they cruise deeper inside this creepy place, it is obviously destroyed and deserted. Buildings and restaurants have their windows shattered; cars are scattered about like matchboxes.

The van pulls up to a traffic light that obviously hasn't worked in decades where another car is eternally at rest. As the van pulls up beside it, the boys glance over at the occupants of the car: two decaying skeletons. George screams in horror.

The van continues on. The scattered cars are filled with skeletons. Skeletons are laying everywhere in the desolate streets. George continues to moan as they see all of this.

EXT. DOWNTOWN AREA--MOMENTS LATER

The van has arrived at the downtown area that seemingly used to be thriving as there is a higher concentration of skeletons scattered everywhere.

Among the hollowed-out buildings and restaurants stands a Barnes and Noble's book store with its sign hanging down.

TONY

Books! There are books in there! We gotta go get 'em!

JAMES

Are you crazy?! I'm not getting out of this van!

TONY

Do you know what we could get for those books?! Aren't you tired of starving?! Aren't you hungry?! We'll be heroes. All we gotta do is go in there and get them goddamn books. Ain't nobody here to stop us.

GEORGE

No, I don't wanna go in there! No, please don't make me go in there!

EXT. BOOKSTORE--LATER

The three boys are carrying empty bags and lit lanterns as they step slowly towards the front door.

INT BOOKSTORE--CONINUOUS

Tony leads the way as they walk through the door which has been blown open with its glass shattered all over the floor.

As they continue on inside, they see the store is in complete disarray. Books and chairs have been thrown everywhere. Behind the smashed-up cash register lies a skeleton still dressed in a faded Barnes and Noble's uniform.

GEORGE

Let's just get outta here, please?

TONY

We'll be outta here soon, Georgie. The sooner we fill these bags, the sooner we can leave. Now, you take that section over there. James, you take the middle section, and I'll be over there.

They split up reluctantly.

George shines his lantern on the two small skeletons of a boy and girl.

GEORGE

No, I can't do this!

TONY

(putting books in his bag)
George! Pull it together, man!

He sees James sitting on the floor beside two adult skeleton. James is struggling not to vomit.

TONY (CONT'D)

You, too, James! Be a man! You can do this! Just put the books in the bag like this. Watch me. It's so easy.

END OF FLASHBACK

EXT. SIDE OF THE ROAD--CONTINUOUS

George takes deep breaths and begins to calm down a bit. Tony lets go of his face.

TONY

It's gonna be alright, George. Just stop thinking about it.

(turning to Alex)

He still gets nightmares sometimes.

Alex looks on in shock.

JAMES

Say, you don't think you could spare anymore food, could ya? We got some hungry people back where we come from. Lucy would love some chicken.

TONY

Well, it's just me and my pa now. I guess we could spare something.

INT. COUNTRY HOUSE--LATER

There is an eerie silence as Lance is now passed out at the kitchen table.

Alex enters the house quietly. He quickly gathers some more bags of food and supplies.

On his way out the door, he glances sadly at the baseball and the two baseball gloves sitting on the windowsill.

EXT. COUNTRY HOUSE--CONTINUOUS

Alex walks to his father who is still passed out on his wife's grave. He stoops down to touch his father's arm.

ALEX

I'll be back, Pa. I promise.

Alex rises up and walks away, sadly.

EXT. ELECTRIC CAR LOADING STATION--NIGHT

An old man is taking a nap in a chair outside of the tiny station. The van pulls up, startling him. George jumps out of the passenger seat with a rifle in his hand which he aims at the old man's head. Tony gets out of the driver's seat and aggressively approaches the man.

TONY

Don't give us any shit, grandpa.

GEORGE

Yeah, I'll put a bullet right through your eye, old man.

OLD MAN

Hey, where did you get that van?

TONY

Santa Claus gave it to us for being good little boys.

Tony grabs the man by the arm and picks him up.

TONY (CONT'D)

Now, get over there and fill it up.

MOMENTS LATER

The old man is filling up the van with George's rifle firmly aimed at his head. He glances inside and sees Alex.

OLD MAN

Hey, hey, I know you! You're Cook's boy! What the hell are you doing in there?! Why are you hanging out with these thieves?!

Alex cowers down in fear.

GEORGE

I thought I told you I was going to put a bullet through your eye if you said one word?! Now, shut the hell up, old man!

OLD MAN

You ain't gonna do no such thing.

The old man becomes more and more courageous as he talks.

OLD MAN (CONT'D)

Do you have any idea what they're gonna do to you when they catch you? They gonna execute you right where you stand.

GEORGE

Shut the hell up or I swear to God, I'm gonna blow your head off!

OLD MAN

I seen 'em do it. I saw the police shoot a boy right in the middle of town for stealing in front of everybody. His head came apart like a watermelon.

GEORGE

Shut the fuck up! Don't you say another word!

OLD MAN

And all he stole was some food and clothes. Look what you done did. You stole that van and now you got that government gun. You know you ain't supposed to have that.

GEORGE

This is your last warning.

OLD MAN

Whatcha warning me for?! Do it already!

GEORGE

I will if you don't...

OLD MAN

And they everywhere, boy. They hide in the trees. They hide around every corner. It's only a matter a' time before they catch you.

George is nearly in tears from the nervousness.

OLD MAN (CONT'D)

And you ain't getting off so easy!
They gonna make an example a' you!
They gonna torture you in front of
everybody. They gonna make you beg
for your own death.

GEORGE

Shut up! Stop it!

OLD MAN

There's a cop behind that tree over
there. Come on out, officer.

George looks at the tree the old man is referring to which is peaceful.

OLD MAN (CONT'D)

Hey! Hey!!! Somebody's got a gun!
This boy's got a gun!! Come get
him, officers!!!

A dark figure emerges from the woods behind the filling station. George is horrified, drops the gun and raises his hands. The figure is Tony pulling his pants up. James comes from the other side of the forest, pulling his pant up, too.

JAMES

George! What the hell are you
doing?!

The old man bends down to pick up the rifle. Tony jumps on him and punches him in the face.

CUT TO BLACK.

FADE IN:

EXT. ELECTRIC CAR LOADING STATION--DAY

The sun is coming up as the old man wakes up and rubs his sore jaw.

OLD MAN

Goddamn hooligans.

EXT. COUNTRY ROAD--DAY

The old man drives an old pick up truck down the dirt road.

EXT. COUNTRY HOUSE--DAY

The truck is parked in front of the house. The old man is pounding on the front door.

OLD MAN
Cook! Cook!

Behind the house, Lance is still asleep on his wife's grave. He is startled awake at the sound of his name being called. He gets up and walks to the front of the house where the old man meets him.

OLD MAN (CONT'D)
Cook. You got a problem.

INT. CONFERENCE ROOM--DAY

Hayley and Sean stand in front of the side room where the female alien has not budged all night with the EEG wires still attached to her head. An assistant knocks on the door.

HAYLEY
Come in.

The assistant approaches them.

ASSISTANT
Sorry to bother you, Madame President. But I have some terrible news. It seems that all night people everywhere have been attacking the aliens, throwing rocks at them and hitting them. Some even fired guns at them.

Hayley and Sean are especially alarmed at the sound of this.

ASSISTANT (CONT'D)
Some places, there were almost riots.

SEAN
Hayley, you tried your best. But I'm afraid we have no choice but to take this up with the Council.

Hayley is startled at this suggestion, and she turns away, worriedly, from Sean.

SEAN (CONT'D)
You did the best you could, Hayley. I stand by every decision you made.
(MORE)

SEAN (CONT'D)

I will vouch for you with the Council. No one else could've dealt with this better than you did. Trust me.

EXT. HIGHWAY--DAY

The old man's pick up truck stops where the highway forks in two directions. They both get out of the truck. Lance looks ahead in the two directions the road is leading with a look of great anxiety.

FADE TO:

EXT. MISS CLIFTON'S DESERT HOME--NIGHT

Roughly a thousand people holding tiki torches that light up the hot, desert night have gathered around Miss Clifton's house where an elaborate voodoo ritual is taking place: young women dressed in voodoo garb, necklaces and jewelry dance around a bonfire in a whirling frenzy to the hand-beaten rhythm of drums. Miss Clifton is dressed in the most elaborate voodoo costume, chanting and sacrificing a chicken over a pentagram carved out in the sand in front of the bonfire.

FADE OUT.