

HOME

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by

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SUPER: Fling me across the fabric of time and the seas of space. Make me nothing, and from nothing, everything. - Rumi

1 EXT. HOUSE IN THE WOODS - EARLY DAWN 1

Not an average cabin in the woods, this is a home. Secluded. Remote. Peaceful.

Next to the large house, with its warm front porch, is a barn with an apartment on the second floor. Next to that, a lush garden. The yard is well tended to. It spans from the path towards the lake and around the woods to the fire pit, which is surrounded by large, worn, comfortable chairs.

That is where ALEXANDRIA (30, goes by Alex) sleeps, wrapped in a blanket, hardcover book in her arms, reading light still on her chair, wrestling with a bad dream.

2 EXT. FIRE PIT - NIGHT - DREAM 2

Alex stands, in near darkness, next to the softly burning fire. She is tall, fierce, and strong, but haunted - hearing echoes of her past engulfing and taunting her.

MULTIPLE VOICES (V.O.)
(male and female)
Alex, we gotta go... Leave him...
What are you doing here... You
followed me... I see you again,
you're dead... Alex, we need to get
out of here...

Three figures appear, masked and robed, on the other side of the fire. They speak in unison, in deep thunderous voices, drowning out the echoes.

FIGURES
"I am an ark in the swift flood of
time, and my companions, a
fellowship. Who throws in with us
sails into light."

Alex turns away from them, frightened. She is suddenly face to face with her SISTER (also 30s, tough, angry, betrayed), a billow of white smoke drifting from her mouth. Something grabs Alex's shoulder. She turns -

FLASH TO:

3 EXT. FIRE PIT - DAY - DREAM - CONTINUOUS 3

Alex turns. It's daylight and the fire is now blazing, crackling and howling, mixing with the echoing voices. On the other side is her sister at 12 years old. She's holding her bleeding stomach.

Alex wants to rush to her but is suddenly strapped and handcuffed to the chair and can't get out. The young sister opens her mouth and blood streams down.

4 QUICK FLASHES OF IMAGERY: 4

- A red apple falls from an apple tree in darkness.

- A wooden gavel comes down. BANG.

BACK TO:

Her sister is now an adult again, standing, bleeding, just where her younger self had. Alex screams that she's sorry, crying, fighting to get to her, needing to help. The fire SWELLS.

5 QUICK FLASH: 5

- The apple hits the ground and breaks.

BACK TO:

The masked Figures are suddenly behind Alex's chair - fire blazing. They reach out and grab her shoulder -

FIGURES
(whispered, haunting)
Alex -

6 EXT. FIRE PIT - EARLY MORNING 6

Alex snaps out of her dream, startled, upset, catching her breath. The book falls to the ground, revealing the cover - an image of the three masked figures.

She looks around then reaches down and grabs the book. When she looks up again - FLASH - her adult Sister is sitting there -

SISTER
Alex!

7 EXT. FIRE PIT - MORNING 7

Alex wakes, less startled than the false waking, feeling exhausted of this recurring dream.

She slowly gets out of the chair, looking around at the beautiful setting, making her way to her apartment above the barn.

8 INT. ALEX'S BEDROOM - CONTINUOUS 8

She walks in and drops the book on her bed - the real cover and title revealed: "PROMETHEAN: THE APPLES AND EAGLES OF MYTH by VIC CAMPBELL."

The room is simple, comfortable. Not a lot of personal touches aside from two framed pictures sitting on the dresser, each of her and her sister when they were 12.

She takes off the flannel over-shirt she'd slept in, revealing a scar on her arm. She collapses on the bed, exhausted.

The vintage alarm clock BUZZES. She rolls over and turns it off. Then she hears a male voice excitedly bellowing from outside.

She rolls her eyes in amusement and gets out of bed.

9 EXT. BARN 9

Alex emerges from the barn smiling, with a new over-shirt on, as VIC (tall, fatherly, 70s) exuberantly bounces over from the house, singing and holding two cups of tea.

While she isn't his daughter, their relationship is very familial, a mentor and mentee. They share an unexpected but sound and sincere friendship.

VIC

Good morning, Alex! Happy harvest.

He hands her a cup of tea.

ALEX

Happy harvest, Vic.

VIC

(cheerily)

And may we thank Demeter for it.

ALEX
 (tired)
 We may and shall. But first,
 breakfast.

He spaces out for a moment, like he's forgotten something.

ALEX (CONT'D)
 Good?

VIC
 (snapping back to)
 Yes. Breakfast. A good day's work
 need start there.

He turns towards the house and practically dances back.

VIC (CONT'D)
 Could there be a more glorious
 morning for the season's first
 harvest?

Alex smiles, amused by him.

10 INT. ART GALLERY - NYC - MORNING

10

DIANA (30, chic, confident, clearly in charge) walks into the empty Chelsea Gallery littered with the preparations for an upcoming show. She's talking to her sister through her cordless ear-pods, juggling her coffee, bag and a magazine.

DIANA
 Well, I'm taking the train up
 towards you to check out an artist
 as a favor to a friend. So I
 thought maybe you could meet me for
 lunch.

11 INT. FRANKIE'S KITCHEN - MORNING - INTERCUT

11

FRANKIE (50), wearing her Sheriff's uniform, is sipping her coffee while talking on speakerphone to Diana. It's clear they're close.

There are pictures around the room of Frankie and her wife BEEK (50s, pictured in police and military uniforms).

FRANKIE
 Do you want to come up and stay the
 night?

DIANA

I've got work -

FRANKIE

Stay with me and Beek instead of at dad's. We've got Wi-fi.

DIANA

I would love that. I would. And I'm overdue a visit, I know. But this show is - I just, this week, I can't. But since I'm gonna be near you, if you could drive down some, I'd love to see you for a bit.

FRANKIE

Yeah. I've actually just got my weekly town council meeting today, so I'll be done by like 1:00, if you can wait to do a later lunch... I can enjoy myself.

DIANA

That's perfect actually. I probably won't be done with this showing til like 1:00. We can meet after. I'm sure I'll need a drink.

FRANKIE

Ok great.

DIANA

Alright. I'll call you when I'm done and if need be, I can always ride up another stop or two.

FRANKIE

Sounds good.

DIANA

Alright, bye.

Diana plops down the magazine - TECHWORLD. On the cover is LUCAS CAMPBELL (40, tall, scraggly hair, a big smile) with the headline "IS SOCIAL MEDIA CAPABLE OF MEETING SOCIAL NEEDS? BECAUSE LUCAS CAMPBELL IS TAKING US EVEN FURTHER." She chuckles at it with just a hint of pride.

12

INT. EXECUTIVE OFFICE - MORNING

12

Lucas Campbell walks into the office with his ASSOCIATE behind him.

LUCAS

Well, what kind of interference?

ASSOCIATE

Unknown. All they said was there's interference effecting the entire region.

LUCAS

We just spent nine months getting that server farm up and running. Figure out what the interference is. If I need to hop a flight this afternoon, I'm there by morning. This gets fixed. Not losing our footing because of some weather interference.

ASSOCIATE

On it.

The Associate scurries out of the office. Lucas sits down at his desk and slides a copy of TECHWORLD to the side, near a couple pictures - one of him as a boy with his mother, the other of him and his wife on their wedding day. His cellphone DINGS.

A text from Frankie on a thread labelled "SISTERS": "DIANA IS TAKING THE TRAIN HALF WAY UP FOR A LATE LUNCH. ANY CHANCE THE BIG SHOT CAN SPARE AN AFTERNOON FOR HIS SISTERS?"

His office phone RINGS; he answers.

LUCAS

(into phone)

Lucas Campbell.

Albeit muffled, the voice on the other end of his call can be heard panicking and badgering Lucas about the interference.

He texts back while he listens. "I WISH. SWAMPED TODAY. MIGHT HAVE TO CATCH A FLIGHT."

LUCAS (CONT'D)

(into phone, calm and steady)

I've already assured them that if a solution isn't found immediately, I'll be on the 2:55 to Nat-bag.

Diana responds to the text thread: "BOO. I WAS GOING TO TOAST TO YOU NOT LOOKING TOTALLY RIDICULOUS IN YOUR COVER SHOT."

Frankie responds: "I'LL BE THE JUDGE OF THAT."

He smirks.

LUCAS (CONT'D)
 (into phone)
 Yes, of course, Tom. You know I've
 got this. I'm sure it's just
 weather interference like we had in
 Sydney and Rio.

Lucas replies: "I'LL CALL YOU LATER. JUGGLING A MILLION THINGS."

Diana: "WOW. I CAN ONLY JUGGLE SCARVES. NO WONDER YOU'RE ON MAGAZINE COVERS."

Frankie: "VERY IMPRESSIVE, LITTLE BROTHER. WE'LL JUST HAVE TO TOAST WITHOUT YOU... LIKE USUAL"

Tom is frantic on the phone.

LUCAS (CONT'D)
 (into phone)
 Absolutely. Call me as soon you
 hear and I'll do the same.

He hangs up. His cell DINGS. His intercom BUZZES.

- | | | |
|----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 13 | QUICK FLASHES: | 13 |
| | - The Dead Sea, vast, open. | |
| | - The Australian red desert. | |
| | - The Amazon Rainforest. | |
| 14 | INT. METRO NORTH TRAIN - LATE MORNING (11:30 AM) | 14 |
| | Diana has her ear-pods in and is working as she rides up the Hudson River Line, glued to her phone. | |
| 15 | INT. TRUCK - LATE MORNING | 15 |
| | Frankie drives through the small town in her BRIGHT WHITE FORD BRONCO, the news playing on the radio. Her long-distance walkie-talkie BUZZES. She turns the news radio down. | |
| | FRANKIE
(into walkie)
Go for Frankie. | |

BEEK (V.O.)
 (from walkie)
 Hey hun. Just checking in.

FRANKIE
 (into walkie)
 On my way to the weekly rundown.
 You know how I love that.

BEEK (V.O.)
 (teasing her)
 Go easy on 'em. They're doing their
 best.

She smirks.

FRANKIE
 (into walkie)
 Hey, my sister called. I'm gonna
 head down and meet her for a late
 lunch.

BEEK (V.O.)
 That's great. All the way to the
 city?

FRANKIE
 (into walkie)
 Somewhere in the middle. She's
 heading up this way for work.

BEEK (V.O.)
 Alright. Keep me posted.

FRANKIE
 (into walkie)
 Copy that, mister. Everything
 alright at the station?

BEEK (V.O.)
 Nothing you need to worry about
 off-shift. Have a good meeting,
 Sheriff.

She smiles and turns the news back up.

Alex and Vic dance and sing along with a song playing on a
 portable record player next to the lush garden.

Their focus is on the patch of blossoming cannabis at the far end, snipping the harvest-ready stalks and tossing them on a large tarp. They are both in a state of ease and joy.

VIC

What do you think? More than last year?

ALEX

Oh yeah. Without a doubt.

VIC

(proud and excited)

"Give me health and a day, and I will make the pomp of emperors ridiculous."

They smile and continue on.

17 QUICK FLASHES: 17

- The African plains.
- The Himalayan Mountains.
- Lush North American forest.

18 INT. EXECUTIVE OFFICE - JUST BEFORE 1:00 PM 18

Lucas is standing at his desk with his Associate, looking at a tablet, concerned about what they're seeing.

LUCAS

Yeah. Alright. Get me on the flight. I gotta call Lillian.

The Associate immediately steps away and starts booking the flight via the tablet. Lucas grabs his cell phone and makes a call to his wife, LILLIAN.

LUCAS (CONT'D)

(into phone)

Hey. Look, we had a server go down and I'm sorry about this, but I have to hop a flight to Tel Aviv... I know. Me too... Hopefully I can get everything back online quickly and fly back as soon as tomorrow night... I know. But, we need our time too. And I was looking forward to our relaxing night off-

ASSOCIATE
 (confused)
 All flights have been grounded.

LUCAS
 What? Why?

ASSOCIATE
 All flights have been grounded.
 That's all it says.

He shows Lucas the tablet. Lucas is confused, he reaches for the TV remote and turns it on.

19 INT. CONFERENCE ROOM - TOWN HALL BUILDING 19

Frankie sits in a conference room with three other city officials.

FRANKIE
 Yeah, we can work with that. The fair has always been a fun day-

A YOUNG WOMAN bursts into the conference room. They hear a commotion outside.

YOUNG WOMAN
 (turning on tv)
 You need to see this.

Frankie's walkie BUZZES. Everyone's cell phones start RINGING.

20 INT. ARTIST STUDIO 20

Diana is perusing the artwork, her phone in her hand. The ARTIST (flirtatious, cocky, bohemian-Jesus in his 40's) stands awaiting Diana's opinion. EDM-style music plays from the vintage radio.

DIANA
 We'd need to find the right setting, but I could work with this.

ARTIST
 (stepping towards her)
 Dope. And yeah. Setting is... everything...

She's about to shut down his flirtation when an EMERGENCY SIGNAL SOUNDS through both the radio and Diana's cell phone. She looks at it, confused.

RADIO

We interrupt your broadcast to bring you breaking news -

DIANA

(pointing to the radio while searching on her phone)

Can you turn that up?

He clicks the radio off and gives Diana a look.

ARTIST

(seductively)

Turn what up?

She shakes her head then rushes out.

21 INT. EXECUTIVE OFFICE

21

Lucas is fixated on the TV. Shock. Lillian's voice can be heard shouting through his phone, panicked and rambling.

ASSOCIATE

What the fuck....

LILLIAN (V.O.)

(muffled through phone)

Lucas, are you seeing this?
What is this!?

Lucas takes a breath and snaps out of his daze and into action.

LUCAS

(into phone)

Lil... I see it...

(to Associate)

Get the board on a conference line now and get me a track on private flights. Go.

(to Lillian)

Lil, let me find out what's happening and make a plan, alright?... I just need to make some calls.... I love you too.

The Associate starts connecting a video call on the TV. Lucas looks out his office window, concerned.

22 EXT. TOWN HALL BUILDING - JUST AFTER 1 PM

22

Frankie rushes to her truck, talking to Beek on her cell, on speaker.

FRANKIE

(into phone)

I tried, but he never plugs the damned thing in. I just want to make sure they're alright.

BEEK (V.O.)

Of course. You want me to pick you up?

FRANKIE

(into phone)

I need you to stay on duty. At least one of us needs to be there. Get a hold of the Governor's office and see what they're doing. And keep me posted on my walkie on everything you hear.

BEEK (V.O.)

Frankie -

FRANKIE

(into phone)

Beek. Please.

BEEK (V.O.)

Drive safe.

FRANKIE

(into phone)

I love you, mister.

BEEK (V.O.)

Love you.

She hangs up as she reaches her truck; it RINGS again. Diana.

FRANKIE

(into phone as she climbs into the truck)

Hey. Where are you?

23 EXT. OFFICE PARKING LOT

23

Lucas exits the office into the parking structure, texting LILLIAN as he rushes through the lot: "EN ROUTE. BE READY OUT FRONT IN 10."

He climbs into his WHITE 4-DOOR PORSCHE and takes off.

24 EXT. BARN

24

From just outside the barn door, Vic and Alex admire the array of harvested, now hang-drying marijuana, proud and a bit dirty from the day, sharing a celebratory joint as Vic pours two drinks into metal mugs. They toast and sip with ease. Life is good.

ALEX

Is there enough of that pike left for dinner?

VIC

I think so. What are you thinking?

ALEX

That I don't want to go fishing after all this.

(they laugh)

We should make a celebratory meal - season it with some dukkah and cook it over the fire, some veggies, maybe a salad, use up the arugula.

VIC

Well, I'd have to be crazy to argue with that. Delicious.

(raising his mug)

To harvest.

ALEX

And may we thank Demeter for it.

Cheers.

25 INT. TRUCK

25

Frankie is driving and talking to Lucas on the phone through the speakers.

FRANKIE

(sternly)

Did you not hear me? Diana is stranded. The trains aren't running.

Lucas is driving through Manhattan's frantic traffic, also speaking through the car speakers.

LUCAS

She should order a -

FRANKIE

She tried to order a car. She's freaking out - Just go get your sister and meet me at dad's, alright? I'm on my -

LUCAS

What? Frankie, no. Why would I - I'm picking up Lillian and we're meeting my partners at Teterboro, heading for -

FRANKIE

Flights are grounded, Lucas.

LUCAS

We worked something out. I'm sorry Frankie, but I have responsibilities that -
(breaks, honking at someone)
Watch it, asshole!

FRANKIE

Lucas. I'd go get her but it's on the way for you. I need your help. It'll take me twice as long to get there and back up here. I need to make sure he's alright.

He knows he can't say no to her, but the thought of returning home has him shook.

LUCAS

Frankie...

FRANKIE

Lucas. Please. Do this for me. This is family. Diana needs you. She's scared.

He caves, with ire and worry.

LUCAS

Fine. Fine. But I get there, drop off Diana and leave.

(MORE)

LUCAS (CONT'D)

I'm not wasting time. My partners
are expecting me.

FRANKIE

Okay. Thank you. Call me when you
have Diana.

He hangs up, seething with emotion.

27 QUICK FLASHES: 27

- The ocean crashing into rocks
- A volcano flowing with lava
- The Sahara desert, a storm raging in the vastness

28 EXT. FIRE PIT - LATE AFTERNOON 28

Vic and Alex are very relaxed and enjoying a well earned sit
after the morning's work, quietly passing a joint back and
forth.

ALEX

You should get an apple tree out
here.

(pause)

Wait, how do you not have an apple
tree?

Vic chuckles.

ALEX (CONT'D)

What?

VIC

We used to have one. It was right
over there.

ALEX

For real?

VIC

(nodding)
Golden Delicious.

ALEX

Ugh. What happened to it?

VIC

Root rot. Had to dig it up, burn
it...

ALEX

Damn.

VIC

Yeah. Long time ago.

(fondly)

It's been an age since I've thought about it.

Pause.

ALEX

(softly and sadly)

We lived in a home that had an apple tree for a while. I don't know what kind. It was just outside the fence. So big - or it seemed it then - and the apples were red... And so good. We used to sneak out and climb it and sit up there for hours, looking at the branches in the sky, shaking them so the apples would fall...

29

QUICK FLASH:

29

- A red apple falling off a branch. Echo of girls laughing.

BACK TO:

VIC

Sounds lovely.

ALEX

(fondly)

Yeah...

(the memory turns sad again)

We didn't live there long.

VIC

No?

ALEX

Maybe a few months... Then we got placed with one more family before we...

VIC

(kindly)

Went your own way.

She nods and half smiles, thankful he didn't say "ran away."

VIC (CONT'D)

I like when you tell stories from back then. It's good for you.

She nods as to say, "move on."

VIC (CONT'D)

When I was first brought here, a million years ago, the apple tree was what gave me the idea for my first book.

ALEX

Really? I was just reading some of that last night.

VIC

Oh were you? I thought I heard some pained groans from the barn.

ALEX

I fell asleep out here, reading.

VIC

(chuckling)

Glad it held your attention.

ALEX

(amused)

You know I love it.

VIC

I was here with a group of professors I'd come to know. One of their family's owned it - the Josephs - whom we later bought it from. And I woke up one morning, and came out here, right at dawn, no one else awake, and I watched the sun rise. The apples glistening, just perfect. And out of nowhere, I swear, an eagle swoops down and grabs one, right from the branch. And the eagle's strength, the velocity shook the whole tree. The dew sprayed and other birds and animals I didn't even know were there, scattered, shouting. And then, the beast was back in the sky, like it was never there. I'd never seen anything like it.

ALEX

Did anyone else see?

VIC

What? You don't believe me?

ALEX

Of course. I just -

VIC

Just me. Just for me. That moment... welcoming me to this...

ALEX

(finishing his thought,
teasing him)
Otherworld?

VIC

(nodding, smiling fondly)
When I brought Penelope here for the first time - she already knew about that morning, of course; she was probably tired of hearing about it - I was on the third or fourth draft at that point. We sat here all night, talking - it was our first trip away together since Frankie had been born. And I wished with everything in my being for that eagle to return. I wanted her to see it. I wanted us to share it... She was so much wiser than me. Dawn rose and she turned to me and asked, "So, do you think we'll age three hundred years when our feet touch the ground back in the city?"

He laughs and ponders the old memories.

ALEX

I like when you tell stories from back then. It's good for you.

Vic smirks at her.

ALEX (CONT'D)

(standing up)
I'm gonna clean myself up. Probably take a nap because I am wiped. But I'll get dinner ready later?

VIC
Sounds good.

ALEX
And think about the apple tree. I bet we could trade some of the new batch for a transplant from Carl's orchard. Maybe a few. It could be like Avalon.

VIC
Well, now you're speaking my language. And I will. We'll talk to Carl next week.

They hear a car coming in the distance. Quickly. Vic gets up and they walk around to the front.

30

EXT. FRONT YARD

30

Frankie's truck pulls up and she jumps out as Alex and Vic reach the drive.

VIC
Frankie! Did we know you were coming? It's harvest!

FRANKIE
Jesus, dad. What the - Have you two heard what's -

She looks at them. Alex is taking the last hit from the joint.

FRANKIE (CONT'D)
Of course you haven't. Jesus Christ.

She reaches into her truck and grabs a portable radio, then heads to the front porch.

VIC
What's going on?

31

EXT. FRONT PORCH

31

They walk up as Frankie scrolls through radio stations.

FRANKIE
If you'd turn on the damned outside world every once and a while -

VIC

The outside world has nothing to -

FRANKIE

Just listen.

ALEX

(concerned)

Frankie?

She finds the news and sets the radio on the rail.

RADIO

... appeared directly above the Dead Sea at exactly 12:53 pm, Eastern Standard Time. We are being told the seemingly spherical anomaly spans just over three miles and seems to be moving in an orbital path within Earth's atmosphere, now soaring over the Mediterranean -

ALEX

What the hell -

Frankie shushes her.

RADIO

NASA, along with other agencies from around the world are diverting all power and focus to determining what this enormous unidentified flying object might be and how it came to be in our atmosphere...

ALEX

What the hell is going on?

FRANKIE

Something appeared. In the sky. Over the Dead Sea. Just suddenly, there, a few miles up.

ALEX

What is it?

FRANKIE

They don't know. It's big. Seems to be round. And it's heading generally west.

ALEX

Like, aliens? Is it dangerous?

FRANKIE

Unknown. There hasn't been any communication with the region since it appeared. It's barely been a couple hours, so they aren't saying much more than what you just heard. Waiting for something new. Beek's been keeping me posted on my walkie about anything she hears thru the police band. She even reached out to her military contacts. But, no one knows what it is.

VIC

(suddenly concerned)

Diana? I should plug in the phone and call -

FRANKIE

She's fine. Trains got shut down so Lucas and Lillian are picking her up on the way.

VIC

(astounded and not excited)

Coming here?

FRANKIE

Yeah.

Vic stares at her, shocked, very anxious suddenly.

FRANKIE (CONT'D)

I know. Sorry. We tried to call.
(Vic takes a breath,
contemplating)
Are you going to behave with them here?

VIC

Am I? They don't invite me to the wedding or even let me know he's getting -

FRANKIE

Dad.

VIC

Of course I'll behave. It'll be nice to finally meet my daughter-in-law.

Frankie nods, unsure she believes him.

ALEX
 (breaking the tension)
 Hi, Frankie. Sorry. I hadn't said
 hi.

FRANKIE
 Hey, sweetie.

Frankie gives her a hug.

VIC
 Right. Hi, Frankie. Sorry.

Vic gives Frankie a hug.

RADIO
 ... of course all flights around
 the world have been grounded and
 all financial markets frozen, many
 schools recommending parents pick
 up their children-

FRANKIE
 People are freaking out, heading
 west, trying to stay away from it.
 Lucas' partners paid a pilot more
 money than I can imagine to fly
 them to some bunker one of them
 has.

Frankie hears her walkie BUZZ from the truck.

FRANKIE (CONT'D)
 That's Beek.

She walks to the truck.

RADIO
 ... the ever mounting list of
 questions continues to stir
 speculation -

VIC
 Turn that off.

ALEX
 (turning the radio off)
 This is fucking nuts... Like,
 really...
 (pause, Vic hardly reacts)
 You alright? You two haven't talked
 in along time, right...?

VIC
 (contemplative)
 Yeah. Yeah.
 (he lights a joint)
 Surprising turn to the day, to say
 the least. It's been... quite a
 while.

ALEX
 Hey. Maybe it's a chance...
 "Remember, no human condition is
 ever permanent."

He presses his lips together and nods, appreciating Alex's attempt and the clever use of the quote.

32

EXT. FRONT YARD

32

Frankie grabs her walkie.

FRANKIE
 (into walkie)
 Go for Frankie.

BEEK (V.O.)
 Hey. You make it to your dad's
 alright?

FRANKIE
 (into walkie)
 Safe and sound. Any updates on your
 end?
 (noticing Vic and Alex
 smoking)
 Hey, Willie Nelson, it's legal not
 mandatory.

BEEK (V.O.)
 Nothing new. They say the President
 is going to make an address soon.

FRANKIE
 (into walkie)
 Alright. Keep me posted.

BEEK (V.O.)
 You doing alright?

FRANKIE
 (into walkie)
 Yeah. Are you doing alright? Do you
 need me to come in?

BEEK (V.O.)
All good, Sheriff. Give your dad my best.

FRANKIE
(into walkie)
Will do, mister. Over.

33 EXT. FRONT PORCH

33

Frankie walks back to Vic and Alex.

FRANKIE
Beek'll keep us posted if anything new comes up.

VIC
How's she doing?

FRANKIE
Well, at the station today, alone cause I'm here, so probably pretty stressed. But she sends her love.

Alex offers Frankie the joint. Frankie gives her a look as to say "yeah right."

FRANKIE (CONT'D)
Got any gin?

VIC
(smiles excitedly)
Have you ever known me not to? And it's a new batch. Alex has mastered the still.

FRANKIE
Really?

He hops to his feet and runs around back.

FRANKIE (CONT'D)
How's he doing?

ALEX
He's good.

FRANKIE
Alex.

ALEX
I mean it. He's good, Frankie. He has slips here and there.
(MORE)

ALEX (CONT'D)

We expected that to start. He forgets we've watered the plants that day. Or he'll forget it's lunch not breakfast... The gardening, the distilling, projects, cooking - hell, even rolling joints. Orders of operation help, force him to concentrate. Keeping him active and focused, as ordered.

FRANKIE

Thanks... I'm glad you're here... Focus was never his strong suit. I don't know how the hell he ever survived New York. I think half the reason my mom agreed to move out here with him was just so she didn't have to worry about him walking into traffic because he was lost in some thought or story.

Frankie drifts in thought. Alex knows that's not like her.

ALEX

You doing alright?

FRANKIE

Oh yeah. I mean, today, this is crazy. But otherwise, things are great. I just... This is crazy.

ALEX

It really is. I mean...
(suddenly noticing
Frankie's uniform)
Shouldn't you be -

FRANKIE

I'm off duty today. I just had a meeting earlier I had to wear this and then... rushed here to make sure you two were alright.

ALEX

He's happy to see you.

FRANKIE

And probably even happier I got here first. That was half my rush.

ALEX

(cautiously)

When was the last time they saw each other? I've never really pressed that topic. I just know they don't talk...

FRANKIE

(not really wanting to go into it)

I don't even know exactly. Not long after my mom... They, uh, spoke for a while, but...

(deflecting the topic, grabbing the walkie)

Beek. Anything?

(to Alex)

I'm not used to being this disconnected anymore.

ALEX

It is quite the adjustment.

BEEK (V.O.)

(from walkie)

President is going to speak any minute, Frankie.

FRANKIE

(into walkie)

Thanks, mister. We'll be listening.

She grabs the radio and turns it on, low volume.

Vic returns with a large jug of gin and hands out mugs.

VIC

Everything alright?

ALEX

Expecting some kind of address from the President any minute.

VIC

Well, then we'll know more.

(raising his mug)

To being together. And to whatever it is floating above us.

FRANKIE

(shaking her head)

Dad.

He smirks. Alex chuckles. They raise mugs and take a sip. Frankie eases into the warmth of the homemade gin.

FRANKIE (CONT'D)
Not bad, Alex.

This is high praise from Frankie.

ALEX
Thank you.

FRANKIE
How you feeling, dad?

VIC
Old... I mean it. I didn't think I'd be around to see the aliens come.

FRANKIE
Dad!

VIC
(amused)
Frankie. I'm fine. I'm good.

FRANKIE
(a bit afraid)
They don't know if it's aliens.

VIC
(pause, comforting her)
I feel great, Frankie. And I'm glad you're here.

FRANKIE
Me too.
(shifting topic, shaking it off)
Place looks great.

VIC
Well, you can give the credit there to Alex. Seems like every time a project gets finished around here, she's knocking at my door with another one.

FRANKIE
That's good.

VIC

She thinks I don't know she's testing me, using the chores to keep an eye on me and my cognitive competence.

ALEX

You think I don't know you know that?

VIC

I'm onto you.

RADIO

And now we'll be going to Madam President Marjorie Dunn...

Frankie turns up the volume. And all focus goes to the small radio speaker.

MADAM PRESIDENT DUNN

My fellow Americans. My fellow people of the world. This afternoon, we were all shocked by the sudden appearance of the unidentified anomaly currently orbiting within our atmosphere, currently passing over Algiers. I know you have questions. And I wish I had the answers. I have spent the afternoon in conversations with my fellow world leaders, top scientists in their fields, specialists aboard the International Space Station, physicists, engineers, and more, all of whom are putting everything they have into finding answers to the questions all of us have... I want to brace you before my next announcement. My fellow leaders and I have agreed to hold no information back from the public. Seventeen minutes ago, two more anomalies appeared-

The radio signal cuts out and is replaced by a deep, pulsing HUM.

ALEX

What the fuck?!

Frankie scrolls through the stations, the same HUM. She grabs her walkie.

FRANKIE
 (into walkie)
 Beek. Beek. Come back.

Nothing. She walks to the yard, trying to get signal.
 Nothing.

Vic and Alex hear a car racing up the drive.

34

EXT. FRONT YARD - CONTINUOUS

34

Frankie is trying to reach Beek.

FRANKIE
 (into walkie)
 Beek. Come back.

Lucas' car skids to a stop, and he jumps out, leaving his door open, the radio blasting the pulsing HUM. Diana climbs out, scared.

LUCAS
 Jesus christ. Are you hearing this?

FRANKIE
 (into walkie)
 Rebecca. Come back!
 (to Diana and Lucas)
 Trying to reach Beek at the station.

Lillian turns the car off and gets out.

LUCAS
 (trying to find a signal with his cell)
 This is crazy, right? More now. I cannot believe I let you drag us here. Haven't had a fucking signal for twenty-five minutes. No idea what's actually happening right now. Shit!

LILLIAN
 Lucas. Take a breath.

Frankie is getting more and more anxious about not being able to reach Beek. Diana sees Vic.

DIANA
 (running to him)
 Dad!

VIC
 (hugging her)
 Hey there. It's alright. It's
 alright. Let me see you.

He looks at her face, wiping the tears from her eyes.

<p>DIANA (still shaking) The radio, the president was -</p>	<p>VIC (CONT'D) (calming) I know... Look at you. A goddess if there ever was one.</p>
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She squeezes him.

LUCAS
 Look, my partners are securing a
 safe compound, a bunker. We need to
 go. I have a plane on standby. Now.
 Come on.

FRANKIE
 (into walkie, solely
 focused)
 Beek. Are you there?

LUCAS
 It's been knocking out signals,
 limiting communication. I had a
 server farm go down in Israel this
 morning.

<p>LILLIAN (calming) Luc....</p>	<p>VIC (a bit aggressive) Lucas. Calm down.</p>
------------------------------------------------------------	---------------------------------------------------------------------------

LUCAS
 (to Vic)
 Don't even get me started! We
 wasted hours coming out here
 because you can't be bothered to
 have so much as a phone! My
 partners are waiting. Frankie, I
 said, I'd get here, drop off Diana,
 then leave. Diana you heard my team
 in the car. This is the last place
 we should be. All of you should be
 leaving with me.

VIC
 What? I'm not leaving.

Frankie is still trying to get a reply on the walkie.

LUCAS

Of course. Of course! Why would we expect you to put your family first?!

(trying to not get into it)

I am not - Lillian, let's go.

DIANA

You just got here.

LUCAS

And I am not sticking around until we're screwed!

VIC

How? Why would we be screwed?

LUCAS

You heard my team - they plotted its course. It's heading this way! Alright? We had a plan. We're not staying here.

LILLIAN

Lucas, we just got here, and with these others appearing, we now have no idea -

LUCAS

(pleading, trying to find calm)

I know. That's why I need to be reachable.

Frankie's walkie finally BUZZES. They all turn to hear.

BEEK (V.O.)

Frankie. You there?

FRANKIE

(into walkie, huge relief)

Yes. Beek. Copy you. Oh thank god. Our radio cut out. What happened?

Lucas rushes next to Frankie. He needs the info.

BEEK (V.O.)

No clue. Everything went down except local emergency and essential networks, which somehow seem to be fine. Doesn't make a lick of sense. Recommending people stay put until we know more.

FRANKIE

Copy that.

LUCAS

How the hell-

Frankie shushes him.

BEEK (V.O.)

I'll keep you posted, but we got a crowd gathering outside and I need to get some more info.

FRANKIE

(into walkie)

You need me to come back in?

BEEK (V.O.)

No. Stay with the family. Best to keep the roads clear, no need for panic. I'll let you know if I need to call in the big guns.

FRANKIE

(into walkie)

You sure?

BEEK (V.O.)

I got it, Sheriff.

FRANKIE

(into walkie)

Alright. Be safe, mister.

BEEK (V.O.)

I love you too.

Frankie is relieved and turns her focus to the family. Lucas is already at the driver's door of his car.

LUCAS

Diana, ride with whomever you want -

LILLIAN

Lucas -

FRANKIE

(taking over, back to Sheriff mode)

Lucas. Calm down. Get over here and give your big sister a hug. You heard Beek. Best to stay put and keep the roads clear.

LUCAS

Frankie -

FRANKIE

Lucas, I said come give your damned
sister a hug and calm down.

He walks over, bewildered as to why he always listens to her
and how she can be so calm. But it works. She bear hugs him,
comically tight.

FRANKIE (CONT'D)

(squeezing Lucas)

That squeeze the crazy out of you?

He smirks. As Frankie releases him, everyone takes a breath
and calms a bit.

FRANKIE (CONT'D)

Alright.

(hugging Lillian)

Hey Lillian.

LILLIAN

Hey Frankie.

DIANA

Hi, Alex. Sorry.

ALEX

Hey Diana.

Lucas looks up at Vic. A lot of history there.

LUCAS

Dad.

VIC

Lucas... Good to see you, son.

Lucas nods, still out of sorts. He sees Alex.

ALEX

Hi. I'm Alex. I, uh-

He turns away rudely, purposefully. He clearly has a hang-up
about Alex.

LILLIAN

(making up for her
husband's rudeness)

Hi. I'm Lillian.

ALEX
(trying to ignore the
rudeness)
Nice to meet you.

DIANA
(changing focus)
Well, I could use a drink.

VIC
I second that.

ALEX
I'll grab cups.

Alex heads inside, the others to the fire pit.

LUCAS
(pleading)
I really still think we should -

VIC
We know, Lucas. But come sit for a
minute.

LILLIAN
You heard Beek. Everything is down
except emergency networks. There's
no way that pilot takes off now,
not with no radio and two more up
there. He was already on the fence.
So, the bunker is out. Let's just
make a plan before we go.

He takes a breath, realizing she is probably right and begrudgingly nods and complies. Vic and Lillian make eye contact. Vic warmly smiles.

VIC
It's very much a pleasure to
finally meet you, Lillian. Even
under these strange circumstances.

LILLIAN
Yeah. You too.

VIC
I hear you're quite the brilliant
physician.

His kindness and warmth are a welcome surprise to her.

35 INT. HOUSE IN THE WOODS - CONTINUOUS 35

Alex runs into the kitchen and grabs a few more mugs and heads out through the back.

36 EXT. FIRE PIT - CONTINUOUS 36

Vic, Frankie, Diana, Lucas and Lillian make their way to the chairs.

DIANA

This day is insane, but have to say, dad, this place looks incredible.

VIC

Alex gets the credit there.

FRANKIE

Dad's even taught her the still.

DIANA

(impressed)
Really?

LUCAS

(scorned)
Really?

VIC

She took right to it.

FRANKIE

And I'll be honest, it's pretty damn good.

DIANA

Alex is such a badass.

Lucas scoffs as Alex walks up and hands the mugs to Vic. Frankie gives Lucas a look to say "cut it out."

ALEX

(having seen/heard Lucas)
I'm gonna grab some wood for the fire. And maybe I should walk down and see if I can catch something more for dinner?

VIC

(filling the mugs)
Oh, that can wait a bit.

ALEX

Just as soon get it done before it gets dark.

LUCAS
 (rudely)
 You really don't need to. It's not
 like we're staying.

DIANA
 Lucas. Give it a rest. Alex, have a
 drink with us first.

Lucas gives a look that makes Alex feel particularly
 unwelcome. Frankie notices.

ALEX
 I'll just grab some wood and get a
 fire going.

FRANKIE
 Hurry back.

She walks off around the house. Frankie gives Lucas a look.

37 EXT. BARN 37

Alex walks up to a stacked pile of cut fire wood. She closes
 her eyes as she grabs a log, sinking into a memory.

38 INT. PHARMACY - NIGHT - SERIES OF MEMORY FLASHES 38

(Vignotted, fragmented memories flash and echo in Alex's
 mind)

- Alex stands in the back of the small-town pharmacy at odds
 against her sister and her sister's BOYFRIEND, both of whom
 are clearly high, jonesing and robbing the place.

ALEX
 (echo)
 She's coming with me.

- The boyfriend leers at Alex, just as Lucas had.

- He pulls her sister away from her and lunges at Alex.

FLASH BACK TO
 BARN:

BOYFRIEND (V.O.)
 (echoing in her mind)
 I see you again, you're dead.

She slams the log down, wanting to beat the hell out of the pile, but she stops herself and throws some logs into the leather tote, trying to breathe through and control the frustration.

39

EXT. FIRE PIT

39

Lucas fervently scrolls through the stations - still just the HUM.

LILLIAN

Babe, relax.

LUCAS

Lillian -

VIC

(handing Lucas his mug)

She's right, son.

(Vic raises his mug and
waits for them to join)

To my kids. All home. And to
finally meeting Lillian. Welcome.

They all sip.

DIANA

(impressed)

Damn, Alex.

FRANKIE

Right?

DIANA

This was her first batch?

VIC

First batch on her own.

DIANA

It's so good.

Lucas is snarling over it.

LILLIAN

It is... strong. Not used to gin.
Woo.

VIC

Family recipe.

DIANA
Lillian, do you want some
grapefruit?

Frankie chuckles.

LUCAS
Diana.

LILLIAN
What? Is grapefruit bad?

LUCAS
No. I like grapefruit in my gin.
And they think it's hilarious.

LILLIAN
When do you drink gin?

FRANKIE
(teasing him)
"What do you mean they don't have
any grapefruit?!"

DIANA
He's literally brought his own when
he knew the bar didn't have any.

The girls laugh.

LUCAS
(about to explode)
You know what -
(he stops himself)
Forget it.

DIANA
God, I'm just teasing you, Lucas.

LUCAS
(harshly)
Well, don't.

VIC
Alright. Alright.

LILLIAN
Lucas.

Lillian's not used to seeing Lucas this reactionary. He focuses on the radio, trying to find a signal. Diana laughs, still amused with her teasing. Alex returns with fire wood.

DIANA
Alex. I cannot believe this was
your first batch. It's so good.

ALEX

Thanks.

Alex starts building the fire. Lucas finally gives up on the radio, slamming it down in frustration.

FRANKIE

Hey. That radio didn't do anything to you.

Diana cackles.

FRANKIE (CONT'D)

Are you still that big of a lightweight?

DIANA

(still laughing, reaching for the jug to refill)

No. I'm just -

LUCAS

(watching Alex)

You need to build a teepee.

ALEX

(trying to keep cool)

I know how to build a fire.

LUCAS

I don't doubt that. It's just easier if you -

ALEX

Build a teepee? Yeah. I got it.

She continues building her way. Lucas shakes his head and, out of habit, pulls out his cellphone.

FRANKIE

Lucas, even you won't get a signal out here.

LUCAS

(realizing again there's no signal)

Shit!

VIC

Son. Knowing whatever they're going to tell you isn't going to change a thing right here and now -

LUCAS

But we'd know. This is what you never get - It's what - Getting new information is important.

VIC

Why?

LUCAS

Because it might tell us to get the hell out of here and not sit here like -

LILLIAN

Babe.

LUCAS

Like damned sheep waiting for slaughter.

VIC

We have no reason to believe that's what this is.

FRANKIE

Beek said to stay put.

LUCAS

This is absurd. It - One of them is heading this way.

VIC

We have no idea if that's still the-

LUCAS

Would you just -

VIC

What?

LUCAS

Do you really need me to spell it out for you? You of all people?

VIC

Me?

LUCAS

Name a time in history, name a story where an advanced culture encounters a more primitive culture and it went well for the latter? Name one, come on.

(MORE)

LUCAS (CONT'D)

You're the one who made me sit in there and read all of them. Whatever this is, it's here for something. And I don't want to just sit around and wait to be culled.

DIANA

(trying to calm him)
Lucas...

VIC

We don't know what this is. And, that was our history. Who's to say we haven't advanced beyond that at this point? So if this is a more advanced culture, isn't it reasonable to -

LUCAS

Reasonable? Listen to yourself. Good christ!

DIANA

Do you think it is aliens? Like, for real aliens?

LUCAS

What the hell else could it be?

VIC

Time travelers?

DIANA

Ooooh.

LUCAS

Come on.

VIC

Is that any more unbelievable than aliens?

LUCAS

Yes!

VIC

Why?

LUCAS

Damn it. Why are we sitting here like this is -
(finally standing in frustration)
Lil, let's just go.

VIC

What if they're here to share?

Vic seemingly unable to stop himself from debating, arguing with his son. Lillian, still sitting.

LUCAS

(also cannot resist)

What?

VIC

What if whomever, whatever they are has come to share, to help? To show us that an advanced culture can meet one of lesser technology and knowledge, and instead of defeating them, instead of enslaving them, they help them.

DIANA

Ugh, we could use that.

FRANKIE

Boy could we.

VIC

"Childhood's End"

LUCAS

That's fucking fiction, dad!

VIC

Everything is until it isn't.

Lucas riles, grunting in anger.

DIANA

(exasperated with him)

Lucas.

LUCAS

What Diana?

DIANA

Could you just... I mean, do you have to argue?

LUCAS

Are you kidding? All I want is for us to leave. I only came here to make sure you were safe! You're the ones arguing, he's arguing. And like always, you hang on his every *all-knowing* word.

DIANA
What the hell does that even -

FRANKIE
Alright. Enough.

LUCAS
And of course the Sheriff keeps the peace. You're the same way. All of you are.

FRANKIE
Lucas.

LUCAS
I'm sorry I can't just sit here and let him do the same thing he always has - manipulate the situation so he can be the brilliant professor, imparting his wise lesson, ignoring reality, disregarding his family to justify his selfish cowardice-

ALEX
(standing up)
Enough!

VIC
Alex. It's alright.

ALEX
It's not. I won't sit here and let him talk about you that way.

LUCAS
(antagonistically)
And what the hell are you going to do about it? Huh?

Babe.

LILLIAN

FRANKIE
Lucas. Enough. I mean it.

ALEX
(warning)
Listen to your sister, Lucas.

VIC & FRANKIE
Alex...

LUCAS
(pushing every button)
No. Come on.

(MORE)

LUCAS (CONT'D)

Show them exactly what I told them two years ago, that one day you would show your true colors - because you can't tame a fucking alley cat!

ALEX

(stepping to fight)
Son-of-a-bitch!

Vic stands and stops her.

VIC

Stop it! Enough. Lucas. Sit down. You're scared. You're angry. I get it. We all do. We all are. But I will not have violence at my house.

LUCAS

Well, then you picked one hell of a strange farm hand. Or has she conned her way into being more than that at this point? You stood up for him awfully quick -

ALEX

How dare you!

VIC

Enough! Alex, we're going to go catch some fish for dinner.

She turns and walks off, quickly.

FRANKIE

Alex...

VIC

It's fine. She's fine.

Frankie gives Lucas a death stare.

LUCAS

You're the one who made me come up here.

FRANKIE

And now you're here. So, cut it out.

Vic just shakes his head.

DIANA

Dad...

VIC
You relax. We'll be back shortly.

FRANKIE
I'll come get you if we hear
anything.

VIC
I'm alright not knowing til we get
back.

He rests his hand on Frankie's shoulder. She touches it as he walks off.

40 EXT. PATH TO THE LAKE 40

Alex storms down the path. She's upset; not angry, but disappointed in herself. Remorseful and worried, hearing the haunting echoes from her dream taunt her once again.

ALEX (V.O.)
(echo)
She's coming with me!

41 INT. PHARMACY - NIGHT - SERIES OF MEMORY FLASHES 41

- Alex at the stand-off with her sister's Boyfriend, who now can be seen to have a knife in his hand. Her sister, standing between them, holding a bunch of prescription bottles.

- Alex tries to pull her sister away from the Boyfriend. He lunges and slices her arm with his knife (the scar). She stumbles back, bleeding.

- He hits Alex and she falls to the ground.

- Alex comes to, on the ground, her arm bleeding, her face bruised. She sees her sister also on the ground, bleeding, stabbed in her side, crawling.

- Alex sits her sister against the wall.

SISTER
(echo)
Your arm...

ALEX
(echo)
You're worse. Don't worry about me.

- Alex grabs peroxide, gauze, medical staples, etc.

- Her sister screams in pain as Alex cleans her wound.

MAN (O.S.)
(echo)
Who's there?

Her sister's head swings. The sound of a GUNSHOT.

ALEX (V.O.)
(echo)
No!

BOYFRIEND (O.S.)
(echo)
If I see you again, you're dead.

42 QUICK FLASHES: 42

- Time lapse of an apple rotting.
- Time lapse of flowing lava.
- Time lapse of a storm over the ocean. Lightning CRASHES.

BACK TO:

43 EXT. EDGE OF THE LAKE - DUSK 43

Alex walks out of the woods, right up to the water. She looks out at the stillness, the natural serenity, breathing and trying to find some form of peace, still hearing the echoes.

Vic walks out of the woods behind her, smoking a joint. He doesn't say anything. He sees how much she is beating herself up. He steps next to her and hands her the joint, giving her a comforting smile.

He steps forward and casts the net, which spreads beautifully over the still and peaceful water. As it lands, Vic turns to her. She's so mad at herself. She needs to say something.

ALEX
I'm so sorry, Vic.

VIC
(he's not here for that;
he takes the joint)
Nah.

ALEX

No. I mean it. I shouldn't have let him get me worked up. And really shouldn't have -

VIC

He was working pretty hard to get a rise out of someone.

ALEX

I just... He doesn't even know me... No one's gotten to me that way in a long time...

She's so upset with herself.

VIC

(compassionately)

I'm sorry, Alex. Lucas... had objections to you moving here.

ALEX

No shit.

VIC

He voiced them to Frankie and she shared them with me. But it wasn't his decision, Alex. That was mine. And yours. And still is.

(she nods, still upset; he teases her)

I thought it was very gallant of you to defend me.

This breaks through to her and she cracks a smile.

ALEX

(trying her best)

Your son's an asshole.

VIC

He's... an asshole...

(Alex laughs)

But he's my son.

ALEX

But why is he so... I mean, how do you let him talk about you like -

VIC

He's scared. Lucas has his reasons to feel about me as he does. And most of them are my fault. Even before Penelope passed...

(MORE)

VIC (CONT'D)

I was never really there for him. I was so hellbent on my work.

(beat)

She used to get so mad at me for riling him up. And I took such pride in how brilliant he was... selfish pride. I didn't treat him as a son often enough. And far too often like a rival mind, here to push my limits of debate, shape my next chapter. Our living room was the roman senate. I loved it. But then it was too late. I hadn't seen what I'd done... He was gone... and then Penelope got sick and...

He loses his words in the memory for a moment, then reaches down to start pulling the net in.

VIC (CONT'D)

I'm very glad you came to live here, Alex.

She smiles, trying to find comfort in it, but she is scared and angry and riddled with guilt.

The net is empty. Vic refolds and again tosses it.

44 QUICK FLASHES: 44

- Sunset over the Rocky mountains.
- Sunset rain falling/fog settling on an Irish hillside.
- Sunset over the peaceful lake, a frog catches a fly.

45 INT. HOUSE IN THE WOODS - NIGHT 45

The open kitchen and living room are spacious and beautiful. Lillian, Frankie and Diana are at the table, drinking and playing a card game. Alex and Vic are washing their hands, having just gotten back.

DIANA

Alex, we put a few more logs on the fire before we came in, so it didn't go out.

ALEX

Thank you.

Lucas has found the land line and pulled it loose to attempt connecting it to his very thin laptop. He looks up at Alex and Vic; he's clearly calmed down.

LUCAS

(explaining)

Seems the landline is still working, so was trying to see if I could connect it to my laptop but haven't had a computer with a 3.5mm jack in...

(standing, he knows he needs to say something)

Dad... Look... I was way out of line. I'm sorry. The stress -

VIC

It's a tense day, son... Et non veteris vestigia retro. (let bygones be bygones)

He gives Lucas a hug. Lucas looks at Alex. There's still tension there, on both sides, but they know there are bigger things at play.

VIC (CONT'D)

Any news?

FRANKIE

Radio is still blocked out. Beek's contacts say that whatever is doing it, *is* coming from the whatever they are, and there are now six of them.

ALEX

Six? Where?

FRANKIE

All Beek could get was how many. They're keeping it airtight to avoid panic, I guess.

Vic and Alex take a beat. Six. This is getting scary. They all feel it. Lucas looks at his laptop and the landline, knowing he can't connect them.

LUCAS

(calmer than earlier)

I think we should get somewhere I can get some information. I know the bunker is out. But back in cell range at least.

DIANA

You think they knocked out global radio but left cell networks working?

LUCAS

The land line is working. I don't know.

FRANKIE

We could go the station.

LUCAS

Yes. Perfect. We know Beek has access to some communication. I can try to reach my team, we can make a new plan.

LILLIAN

I think that's a good idea.

Vic is unsure and deep in thought.

FRANKIE

Dad, it's a good idea.

DIANA

I don't know... dad?

ALEX

I'm staying here.

Alex.

FRANKIE

LUCAS
(dismissive and
insulting)
Great. God bless.

DIANA

Lucas-

LUCAS

What? She is a grown woman and not family. If she wants to stay, that is her choice.

FRANKIE

How very Christian of you.

ALEX

(trying to not react)
I'm going to go get the rest of what we need for dinner.

FRANKIE
I'll give you a hand.

ALEX
I'm good.

FRANKIE
I know. But I could use some air.

They walk out.

DIANA
I just think staying here, we have everything we need, we're comfortable.

LUCAS
We don't have everything. We need information.

LILLIAN
Diana, you heard Lucas' partners in the car, that first one is heading this direction... We know that.

DIANA
Do we? What if that's changed?

LUCAS
What if it hasn't? I get that we're all scared, but we need to do something. Dad, "There are risks and costs to action but they are far less than the risks and costs of comfortable inaction." We are running out of time.

VIC
We don't know that, Lucas.

LUCAS
Dad, please.

VIC
Lucas, I understand. And I won't stop you from going. I won't. But I would rather stay here. Come what may.

LUCAS
Come on. "Victory belongs to the most persevering." We need to persevere.

VIC

Said by a man exiled to an island.
This is where I choose to
persevere.

LUCAS

Fine, Churchill. "I never worry
about action but *only* inaction."

VIC

"Never confuse motion with action."
Lucas, I'm not leaving.

LUCAS

"Do the thing you are afraid to do
and the death of fear is certain."

VIC

Son, I could make that same
argument to you. And I'm pretty
sure Emerson would've sided with
staying in nature.

LUCAS

Dad...

LILLIAN

Vic. Diana. Please. If nothing
happens, we can bring you back.

LUCAS

Exactly. We get to Frankie's. We
see what happens from there.

LILLIAN

If it's nothing, we wasted some gas
money.

DIANA

Dad... that actually does make
sense.

He sees their logic. He understands. He nods, giving in.

LUCAS

(bouncing into action)
Alright. Let's gather what -

VIC

After dinner.

LUCAS

Dad...

VIC

Lucas. Who knows what's open out there. We pack. We eat. And then, we drive.

LILLIAN

He's right.

LUCAS

(agreeing on this)

Alright. Yeah. Yeah. After dinner. Lillian, why don't you and my dad go get some clothes together and pack a bag for him.

DIANA

I'll grab a bag from the basement.

VIC

And Alex is coming.

LUCAS

Fine. Great. Yes.

VIC

And you take it easy on her.

LUCAS

Dad. What the hell is it with this goddamned miscreant!? Why does she deserve-

VIC

Lucas. Enough. She is family.

Lucas riles, struggling to hold back from saying what he wants to.

VIC (CONT'D)

I mean it.

LUCAS

Alright. Fine.

Vic nods. They all head off to get packed.

46

EXT. GARDEN - NIGHT

46

Frankie, carrying a basket, walks up next to Alex.

FRANKIE

So what do we need?

Alex just stares forward, the voices echoing again in her head. She can hardly hold it in, she is overwhelmed.

FRANKIE (CONT'D)

Alex...

ALEX

Yeah. Um, we need.... Some....

FRANKIE

Hey...

ALEX

I'm sorry. I swear, I'm just... I can't, Frankie. I'm...

FRANKIE

Alex...

Frankie gets it and starts to comfort Alex.

ALEX

(exploding in panic)

Fucking... What the fuck, Frankie?! I woke up this morning and it was harvest and apple trees and now there are aliens or time travelers and your *fucking brother* and I just...

(shouting to release)

Fuck, Frankie.

(trying to breathe)

What the hell is going on?

FRANKIE

I don't know. I get it. I do. And I feel all of that right there with you. I have no idea, Alex. I'm terrified. We all are.

ALEX

What if this is it... What if...

FRANKIE

I know.

ALEX

I'm fucking scared, Frankie.

FRANKIE

So am I.

(she doesn't know what to say so she goes with the truth)

(MORE)

FRANKIE (CONT'D)

That's why I want to go to the station. I want to be with my wife... And I really want you to come with us, Alex. I want you and my dad with us for whatever this is.

ALEX

I just... this is my home. I've never... And your fucking brother -

FRANKIE

I know. And I'm sorry. Lucas is... I'm not making any excuses. He's being an asshole.

ALEX

Yeah and my patience only goes so far-

FRANKIE

I know. Drive with me. And once we're there, you can ignore him. Hell, I'll fucking toss him in a cell if he keeps it up. Or Beek'll just knock him on his ass.

(that gets Alex and she's able to start to breathe)

I'm so proud of you, Alex, and I cannot tell you how much I appreciate everything you do here. And you.

Frankie gives Alex the moment she needs and the two share a supportive hug as she finds her breath.

FRANKIE (CONT'D)

You good? Yeah? Alright. So, what do we need for dinner?

47

INT. VIC'S BEDROOM

47

Lillian is looking at pictures along the bureau. Vic is pulling out some clothes and tossing them on the bed, feeling the sadness of this possible goodbye to his home.

Diana comes in with a small suitcase. She sees Lillian holding a picture of her mother with a young Lucas in New York City, same one that's on his desk.

DIANA

That's my favorite picture.

Vic looks, finding a moment of fond memory in the sadness.

VIC

We'd just moved Frankie into her dorm that day. A lifetime ago.

LILLIAN

He has this on his desk. He's about nine, right? Just before you moved?

VIC

(proudly nodding)
And pregnant with this one.

Diana smiles.

LILLIAN

You didn't miss the city?

VIC

No.

DIANA

Mom did.

VIC

She did.

DIANA

She'd take me and Lucas on day trips and weekend trips to the city to see Frankie and go to her spots - museums, mostly; some shops and little nooks she thought only she knew about. Each one, her favorite.

(she laughs then looks at
Vic)

But she loved it here too. She called it our Tír na nÓg.

Lillian doesn't know what it means.

VIC

Celtic - Land of the Young. Always had a sense of humor, my wife.

DIANA

The setting of her favorite myth - Oisín and Niamh.

VIC

Our favorite.

LILLIAN

I don't know it.

DIANA

Well... Oisín was a poet-warrior-prince, head of the Fianna - King Finn MacCool's warriors. And one day, while roaming the countryside, Oisín saw riding towards him, on a great, magical white horse, the most beautiful woman he'd ever seen-

VIC

"I am Niamh of the Golden Hair and my father is King of Tír na nÓg. I have heard of a great warrior named Oisín. I have to come to find him and ask him to return with me to the Land of the Young."

DIANA

He's smitten. Love at first sight. He jumps on her horse, saying goodbye to his father and his home, and off they ride to the magnificent and magical Tir Na Nog where they lived wonderfully together.

LILLIAN

Aww.

DIANA

As beautiful as it was, after a few years, Oisín missed his father, his family. He wanted to go visit. He begged. And Niamh eventually conceded. But warns him that he has to stay on her horse. His feet *cannot* touch the ground. He agrees and rides back, over the seas, to Ireland. But when he arrives, he discovers that 300 years have passed. Everyone he knew and loved is gone-

VIC

Even his father is hardly a memory.

DIANA

So, he rides through the land, nothing like what he left...

(MORE)

DIANA (CONT'D)

And as he nears what was once his home, he sees some men trying to move a boulder from the road. Good man he is, he tries to help. But in doing so, he falls from Niamh's horse, and as soon as he touches the ground, he instantly ages to a withered old man. The magical white horse runs off. And he dies, having shared his story, but never returning to his love.

LILLIAN

What? Oh god, that's so sad. No. That is not the ending I was expecting from a favorite story.

DIANA

(amused)
I know. Right?

LILLIAN

So... is that why you never leave?

Diana is a bit shocked at the question.

VIC

(mournfully amused)
I leave. I just don't go far.

LILLIAN

It's quite the jump, New York to this. I couldn't imagine.

DIANA

(mocking Vic)
"Yesterday I was clever, so I wanted to change the world. Today, I am wise, so I am changing myself."

LILLIAN

Rumi.

VIC

(amused by his daughter)
Penelope and I had never pictured this being our life, until we did. The opportunity presented itself, and we never looked back... How about you, Lillian? Must be quite a thing to work at a city hospital.

LILLIAN

It's something, that's for sure. It must be insane right now, with all this.

VIC

I'd bet. Were you always drawn to medicine?

LILLIAN

Family business.

VIC

I see.

Lillian sees a picture of her and Lucas on their wedding day and picks it up.

VIC (CONT'D)

Frankie gave that to me.

LILLIAN

I'm sorry you weren't there.

VIC

Not as sorry as I am.

48 INT. LUCAS' CHILDHOOD BEDROOM

48

Lucas walks in and looks around. It's just as it was when he left - a bit dustier. His books, study pads, and projects line the shelves and dresser. He was clearly a serious, focused kid. He comes across a picture of him and his mom when he was a teenager. He grabs it and sits down with it. He misses her so much, especially being back here. He pulls it out of the frame and slides it in his pocket.

He looks across the room and remembers something. He lunges towards the bed and reaches between the mattresses, unsure if it's even still there. He feels it and pulls it out. An old laptop - with a 3.5mm phone jack input. He reaches back in and finds the power cable. Success. He rushes out.

49 INT. HOUSE IN THE WOODS - CONTINUOUS

49

Lucas runs down to the living room and plugs the computer in. He then grabs the phone line, plugging it into the old laptop and anxiously waits for it to power up.

50

EXT. GARDEN

50

Frankie and Alex walk back up to the house with the veggies.
Frankie's walkie BUZZES.

FRANKIE
(into walkie)
Go for Frankie.

BEEK (V.O.)
Hey. Had a sec. Just checking in.

FRANKIE
(into walkie)
Getting by. What's the latest?

BEEK (V.O.)
Nothing new. Still six of them, out
there. Not much info beyond that.

FRANKIE
(into walkie)
How you holding up?

Alex walks ahead to give them a moment.

BEEK (V.O.)
People have calmed down now but no
one wants to go home, so the
station steps are basically a
campground. Got water stations and
such set up. Some folks brought
their grills.

FRANKIE
(into walkie)
Never miss a chance, do they?

BEEK (V.O.)
They do not.

FRANKIE
(into walkie)
We're thinking of heading to you.

BEEK (V.O.)
I'd like that.

FRANKIE
(into walkie)
Me too, mister. I'll keep you
posted.

BEEK (V.O.)
Copy that, sheriff. Over.

51 INT. HOUSE IN THE WOODS - CONTINUOUS

51

Lucas has the old laptop running. Vic, Lillian and Diana, behind him, watching intently.

Frankie and Alex walk in. Lucas is trying to connect to DIAL-UP internet.

FRANKIE
(recognizing the old
internet tones)
Is that?!

VIC
I had no idea he still had this
here. Since high school.

FRANKIE
And you're online?

LUCAS
Trying.

DIANA
I didn't even know dial-up was
still a thing.

LUCAS
So long as there's signal, we
should be able to connect. Plenty
of people still have to use it - a
gas station in the desert. Only
thing they have is a phone line and
a power line. At night, they unplug
the phone, plug in the modem,
transmit the day's credit card
transactions.

DIANA
How would you even think of that?

The computer is still making sounds.

LILLIAN
God, I haven't heard that in
forever.

DIANA
It's so slow.

LUCAS
 (anxious, hopeful, intent)
 Come on...

The sounds suddenly stop. Lucas' eyes light with hope, then drop - "CONNECTION FAILURE."

LUCAS (CONT'D)
 No!

DIANA
 What happened?

He shakes his head and pulls the phone line out of the laptop. He plugs it into the phone. The HUM is now coming through the phone line.

LUCAS
 (frustrated and confused)
 They're blocking land lines now
 too... Fuck!

Lucas stands, scared. Frankie's walkie BUZZES.

FRANKIE
 (into walkie)
 Hey Beek.

BEEK (V.O.)
 (some interference)
 Frankie... just heard...
 (static)
 ... more of them just... best to...

FRANKIE
 (into walkie)
 Beek, unclear. Repeat.

BEEK (V.O.)
 (some interference)
 ... at least... more... all I
 got... stay put...

Static. She looks up at everyone.

LUCAS
 Alright. If roads are clear, we can
 be to the station in -

VIC
 Beek just said stay put.

LUCAS
 (his panic peaking)
 That was barely clear- We don't
 know what she was-

FRANKIE
 Stay put. That's what she said.

DIANA
 Lucas. We should stay.

LILLIAN
 Luc, they're right. We should wait-

LUCAS
 You too now? Fantastic! I *knew* he'd
 do this to you-

Hey!

LILLIAN

FRANKIE
 Freaking out does no good -

LUCAS
 (storming out)
 Fuck! Never should've come here. We
 never should've moved to this...
 Goddamned death trap.

FRANKIE
 Lucas!

LILLIAN
 He's under a lot of stress. He
 doesn't mean -

VIC
 We know.

LILLIAN
 I'm really sorry.

VIC
 We're all scared.

LILLIAN
 (following Lucas out)
 I should...

She leaves.

FRANKIE
 He's got a whole lot of mom in him.

VIC
That he does.

FRANKIE
Almost as much as he has of you.

Vic smiles sadly.

FRANKIE (CONT'D)
I meant that as a compliment, you know.

VIC
(nodding)
You know, I think I'm going to, uh, take a quick shower.

FRANKIE
Dad -

VIC
I'm fine. Just suddenly realizing, I'm still in these dirty yard work clothes and would like to change.

ALEX
Yeah. Same. I'm gonna go clean up. And then I can get dinner ready for everyone?

VIC
That sounds great.

FRANKIE
You want me to do anything while you're gone?

ALEX
Um, if you wanted to wash and slice the veggies, that'd be great.

Alex walks out.

FRANKIE
The fish?

VIC
I'll clean those.

FRANKIE
I can do it.

VIC

Start with the veggies. I'll be quick. We can do the fish together.

Frankie smiles. Vic heads to his room. Diana and Frankie look at each other.

DIANA

Well, considering everything, I'd say it's going...

FRANKIE

I should've known- I should've just gone to the station, helped with everything.

DIANA

No. I'm glad we're here. I mean it. I'd be freaking out if I wasn't with you... And god if I was in the city, I would've spent the day fielding panicked calls from asshole advertisers and agents. So, thank you.

FRANKIE

Thanks. Happy to help... I just... wish Beek was here.

DIANA

She probably would've knocked Lucas out by now.

FRANKIE

(laughs)

Yeah... Want to give me a hand with these veggies?

DIANA

No.

The two of them laugh.

52

EXT. YARD/BARN

52

Night has fallen. Alex sees Lucas pacing by the fire, Lillian trying to calm him; he is tense and stressed, ranting.

53

EXT. FIRE PIT

53

Lillian hugs him; he slowly succumbs and hugs her back, sharing a very tender moment.

LUCAS

I'm sorry...

LILLIAN

I know.

LUCAS

I just... this place... It's why I never...

LILLIAN

I know.

54 INT. ALEX'S BEDROOM 54

Alex walks in and takes off her outer shirt, tossing it in the hamper. She grabs a towel and walks to the bathroom.

55 INT. BATHROOM - CONTINUOUS 55

Alex turns on the water to warm up. She steps to the mirror and looks at herself for a moment. Her focus lands on her scar on her arm. She closes her eyes.

ALEX (V.O.)

(echo)

This isn't you!

SISTER (V.O.)

(echo, angry)

You followed me?!

56 INT. HOSPITAL ROOM - MEMORY FLASHES 56

(fragmented, heavy vignette, close ups)

- NIGHT: Alex's arm being stitched up while she is handcuffed to a hospital bed, struggling and fighting.

- DAY: Days later, her arm bandaged. Frankie is sitting next to her, in uniform, awaiting an answer to something.

BACK TO
BATHROOM:

Close up on Alex's face as she steps into the shower. She closes her eyes, exhausted.

SISTER (V.O.)

(echo)

Alex, come on! We got to go!

Alex takes a deep breath, tears roll down her cheeks. The voices, the regret, the pain, echoing all around her, building -

FLASH CUT:

57

SERIES OF FLASH MEMORIES:

57

The fragmented moments flash and move from one to the next, the voices, echoing and overlapping - these flashes, a bit more stable than those previously seen.

- INT. TRUCK - DAY - 2 YEARS AGO: Alex sits in the passenger seat (her arm still bandaged), taking in the sunlight and the secluded beauty of the drive up to Vic's. Frankie is driving, in plain clothes.

- EXT. FRONT YARD - DAY: Alex gets out of the truck. Vic is standing there.

- EXT. FRONT YARD - DAY: Vic and Alex shaking hands for the first time. She's guarded, unsure.

VIC
(warmly)
It's a pleasure to meet you,
Alexandria. I'm Vic Campbell.
Welcome to my... Otherworld.

- EXT. FIRE PIT - DAY: Frankie and Alex sitting by the fire pit. Vic brings a tray with tea and cups.

- EXT. FIRE PIT - DAY: Vic sitting across from Alex at the fire pit.

VIC (CONT'D)
I think we could both help each
other, Alex.

SISTER (V.O.)
Alex! Leave him. We need to go!

- INT. PHARMACY - NIGHT: Alex's sister in the doorway, frantic, injured but bandaged, holding a handful of prescription drug bottles.

SISTER (CONT'D)
Alex, come on!

- INT. HOSPITAL ROOM - DAY: Alex is bandaged, lying in her bed, sad and unsure. Frankie's sitting next to her.

FRANKIE

There's no good that comes from you
throwing your life away too...

SISTER (V.O.)

(echo)

... Leave her. We got what we
need...

- INT. ALEX'S BEDROOM - DAY: Alex and Vic walking into her
bedroom for the first time, setting her duffel bag on the
bed.

VIC

It's not much, but you can do with
it as you like.

ALEX

Thank you, Mr. Campbell.

VIC

Vic.

- INT. PHARMACY - NIGHT: The doorway where Alex's sister was
is now empty; nearing police lights shine in and SIRENS
blare.

- FLASH: The wooden gavel slamming down.

- INT. ALEX'S BEDROOM - NIGHT: Alex waking up, startled and
sweating, in the middle of that first night, the echoes
haunting her.

SISTER (V.O.)

(echo, shocked and upset)

What are you doing here?

- FLASH: The red apple breaking against the ground.

BACK TO:

58

INT. ALEX'S BEDROOM

58

Alex is dressed, looking at herself in the mirror. She looks
at the pictures of her and her sister on the dresser.

ALEX

(quietly)

I'm sorry.

She walks out.

59

INT. HOUSE IN THE WOODS - SHORTLY LATER

59

Alex returns. Vic and Frankie are just finishing the food prep. Diana is on the couch.

FRANKIE

There she is. Feel better?

Alex nods.

VIC

Amazing what a shower can do.

ALEX

Any news?

Vic shakes his head. Alex is still scared and tense.

FRANKIE

But we've got everything ready for you.

ALEX

Thanks.

They step back and wash their hands, leaving the space for Alex, who sees a number of cleaned pike filets and sliced veggies spread out on the counter.

FRANKIE

How can we help?

ALEX

(assessing, a bit cheeky,
trying to push down the
fear)

You can head outside and get the grill grate laid over the fire pit and pour yourselves a drink - and one for me, my mug is out there - and I will be out in a few to get things going.

DIANA

Alex. I love those instructions.

FRANKIE

Copy that, chef. We're on it.

VIC

You alright?

ALEX

Yeah. I got this.

The three of them head out. Alex begins gathering and prepping to cook outside.

60

EXT. FIRE PIT

60

There is now a steel grate over the fire pit. Lillian has calmed Lucas significantly, the two of them sitting arm in arm, very lovingly.

Diana raises her mug.

DIANA

I know dad said it earlier, but...
to all of us being together.

VIC

I'll toast to that any time.

Everyone raises and sips. Even Lucas, though he's still fairly somber and nervous.

A silent pause. Frankie looks at Lucas and wants to break this mood he's in.

FRANKIE

So, Lucas, how's work?

He gives her a look as to say "Really? Now?"

FRANKIE (CONT'D)

What?

LUCAS

Don't try to...

FRANKIE

What?

He shakes his head.

DIANA

(joining in on the fun)
Come on. You're on magazine covers,
big shot. We just want to know how
it feels.

LUCAS

You don't.

FRANKIE

I do.

DIANA
I really do.

LUCAS
It's... busy. This is not -

FRANKIE
Wow. That sounds intense.

DIANA
Super intense.

FRANKIE
No wonder he never has time to call us back.

DIANA
Yeah. I mean, he's busy.

LUCAS
(he's amused)
Would you shut up. It's busy. It's good. It's a lot. But this is not the -

LILLIAN
He's up for board chair.

LUCAS
Lil-

DIANA
Lucas. That's amazing.

FRANKIE
That's fantastic, little brother.

LUCAS
Well, after today, I doubt I still -

VIC
Congrats, son.

LUCAS
It's a lot that goes into it. And this is not the -

LILLIAN
He's been courting votes. We've been out for drinks like every night, schmoozing the board.

He gives her a look.

She doesn't need to say it. Frankie and Vic look at her, nodding supportively understandingly. Lucas hugs her and they all sit in that feared stillness for a moment, watching the butter liquify. Until Alex and Diana return with trays carrying everything needed for the meal.

DIANA
Everything alright?

LILLIAN
(looking for a distraction
from the fear)
Yeah. What are we having, Alex?

ALEX
Arugula salad, some veggies and
pike crusted with dukkah.

Frankie and Diana are vocally excited.

LUCAS
Really?

LILLIAN
What's dukkah?

VIC
It's a blend of a variety of nuts
and seeds and spices. Very old.

LUCAS
Originally from Egypt. Around five,
six thousand years ago.

LILLIAN
Oh my god.

VIC
It's absolutely delicious.

LUCAS
Our mom used to love it.

DIANA
She would literally put it on
everything.

FRANKIE
(laughing)
When you put it in her -

Diana cackles. Vic laughs. Lucas smirks, proudly and fondly remembering.

LILLIAN

What?

FRANKIE

She kept saying, "I'd have dukkah on anything." She loved it. So one day, after she'd been going on and on about it and about how it makes everything better, she asked Lucas to fix her a bowl of ice cream. And Lucas...

LILLIAN

No!

LUCAS

And she ate the entire bowl without flinching or saying a damned thing.

DIANA

(laughing)

It was amazing.

VIC

She didn't say anything to you. But boy did I get an earful in bed that night. And then, as she's falling asleep, she mumbles, 'but you know, it was pretty good.'

The kids crack up.

DIANA

(in memory)

To mom.

They all toast. Alex begins laying the fish into the pans. The sizzle and the smell erupt.

LILLIAN

Oh that smells incredible. Thank you, Alex, for cooking.

ALEX

Very happy to. I love cooking.

Pause.

LILLIAN

Do you ever think about the first people to ever cook their food? Sorry, I don't know why I'm-

VIC
All the time. From the darkness
into the light...

LILLIAN
I just... what were they thinking?

ALEX
I'd bet it was an accident. Someone
dropped something into a fire.

VIC
(winks to Lillian)
Five second rule.

ALEX
(now thinking about it)
But someone did decide to do it
again, on purpose.

LILLIAN
Right? People must've thought they
were crazy.

Vic lights a joint.

LUCAS
Dad...

VIC
If we're going to be discussing pre-
history, I want to enjoy it.

Lillian laughs.

ALEX
I'll second that.

Vic passes it to her.

LUCAS
Really? That's not some kind of
parole violation?

Diana groans and gives him a look as to say "really?"

FRANKIE
It's legal.

Alex passes it to Diana. Lucas gives a look.

DIANA
Would you lighten up? You know, you
used to be fun sometimes.

Diana offers to Frankie, who declines, then to Lillian who hesitates.

DIANA (CONT'D)
Go for it. It's really good.

VIC
And grown right here.

She grabs it. Lucas is awed as she takes a hit.

DIANA
Yes. The doctor is in!

LUCAS
Fine. Fuck it.

Lucas grabs it and takes a hit.

DIANA
There he is!

Frankie and Lillian cheer and laugh. Lucas offers to Frankie.

FRANKIE
I'm a sheriff.

LUCAS
I'm a C.O.O. If I'm high, you're high. Come on, sis.

She looks around at the group. They await her answer eagerly.

FRANKIE
Fine.

She grabs it and takes a hit. Alex is shocked.

DIANA
Someone make sure she inhales.

FRANKIE
Oh shut up. I was high on your third birthday.

VIC
So was I.

They all laugh and continue passing.

LILLIAN
(stoned realization
moment)
Wait. When did we start cooking?

ALEX
Like 3 minutes ago.

LILLIAN
No. People. Like, if this spice is
from 5000 years ago...

VIC
Lucas?

LUCAS
Two hundred fifty thousand?

LILLIAN
Years?

VIC
That's around when it was becoming
common. But there are signs of it
up to five, six hundred thousand
years ago.

LUCAS
That early?

Vic nods.

LILLIAN
Years? Six hundred thousand?

VIC
We started cooking before we
started wearing clothes or even
forming languages. And way before
we started writing it down... Who
knows? Maybe these orbs in the sky
have been here before... Maybe
there's an ancient undiscovered
cave drawing somewhere, a giant
ball in the sky next to the first
fire that cooked a meal.

LILLIAN
(very stoned)
What... Woah...

Diana laughs at Lillian's stoned "woah". Frankie laughs at
Diana and they share a stoned giggle.

Frankie's walkie BUZZES.

FRANKIE
(into walkie, stoned)
Hey, mister.

BEEK (V.O.)
 (breaking up)
 Frankie...?

Static.

FRANKIE
 (into walkie)
 Beek. You're breaking up.

BEEK (V.O.)
 (breaking up)
 Frankie... more... everywhere...
 around the world... Hundreds of...
 above us-

It cuts out. The pulsing HUM now coming thru the walkie. The levity of the previous conversation is gone. They are all tense and scared.

FRANKIE
 (into walkie)
 Beek.... Beek. Come back...
 Rebecca!

She's gone. Only the HUM. Lucas, stoned and scared now, marches towards the yard.

LILLIAN
 (following him, concerned)
 Lucas.

VIC
 Lucas. What are you doing?

FRANKIE
 (still trying the walkie)
 Beek!

61 EXT. FRONT YARD - CONTINUOUS

61

They all run to the front yard and see if they can see anything.

Nothing at first. Then, they hear it. The pulsing HUM now echoing in the sky, distant but nearing.

LUCAS
 (scared, stoned)
 We should get out of here.

He gets into his car and starts it. Lillian is next to the passenger door, unsure of what to do.

FRANKIE

Lucas, no!

Frankie and Diana are yelling for Lucas to get out. Vic and Alex look at the sky - it's getting closer, louder. Wind is starting to blow.

Lucas gets out and rushes to Diana, picking her up and pulling her to the car, Frankie trying to stop him.

FRANKIE (CONT'D)

Lucas, stop it!

DIANA

Let me go, Lucas!

LUCAS

(lost in panic)

Hate me if you want. We are getting out of here! Not losing my family. Not today.

He gets Diana into the backseat, puts Lillian in the passenger seat and goes after Vic, who is focused on the sky. Diana climbs out and stands aside with Frankie, yelling at Lucas to stop.

LUCAS (CONT'D)

Dad, come on!

ALEX

(stepping between)

Lucas, stop it.

LUCAS

Out of my way, Alex. Move! We are getting -

Lucas goes to shove her aside. Alex stops him and punches him across the jaw. Vic lunges at her.

VIC

(holding her back)
Alex. No.

ALEX

Don't fucking touch me! You want to leave? Go! We are staying here.

Lucas stumbles back. Lillian, Frankie and Diana rush over. The HUM is getting closer. The wind picking up. Lucas stands, rubbing his jaw. Vic lets go of Alex.

VIC (CONT'D)

I'm staying here, son.

He looks at Diana and Frankie, they nod in agreement. As does Lillian.

He gives up and can't hold his tongue any longer.

LUCAS

It wasn't enough to have trapped mom here to die? Now the rest of us too? You really are a selfish fucking fool!

VIC & FRANKIE

Lucas...

LUCAS

She gave up everything for you! And you let her die here because you couldn't leave, couldn't think beyond yourself. And you still can't!

VIC

Lucas. Your mother was sick. There was nothing we could do.

LUCAS

You could've kept trying!

VIC

We did! You're the one who gave up! You refused to come say goodbye!

Alex doesn't know what to do and is slowly backing away.

FRANKIE

This is where she wanted to be-

LUCAS

That is what he wanted! She could've come back to the city, found a treatment-

VIC

(walking towards him)
There was no treatment left, son...

LUCAS

She could've given us more time!

DIANA

She didn't want more time, Lucas. She was in pain. You didn't see her at the end. You stayed away! She wanted you here. She wanted to say goodbye. That was your choice. We gave mom everything we had.

VIC

She loved you all so much. I'm
sorry I wasn't more-

DIANA

Dad, no-

LUCAS

Stop it! No! You don't get to do
that. No! You... failed her... And
whatever this halfway-house second-
chance at fatherhood is, it will
never make up for that!

The *object* is suddenly directly above. The lights in the house go out. The car turns off. Everything slows, as though they are all suddenly outside of time.

It can't fully be seen, but the sky seems to fold around it, giving the sense that it's round and huge, surreal and beautiful. The energy coming off of it, like wind. The HUM, softly and peacefully drowning out sound. The glow of the moon and the stars somehow intensifies, glowing through it.

62

SERIES OF SCENES:

62

Flowing from one to the next, these exist outside of time. Voices echo, images blur together, intercut with the images of landscapes (Dead Sea, Australian Desert, Amazon rainforest, etc) each with an orb above it. The color is rich and vibrant, as though seen through the object.

- INT. APARTMENT - NIGHT: Young Alex and her sister (both 12) crouched on the floor of the dirty living room, scared. The shadow of a menacing man looming over them, holding a belt.

- INT. VIC'S BEDROOM - NIGHT: Penelope lies in the bed, under a blue bedspread that features an embroidered silver apple tree. Vic, Frankie and Diana are next to her. This is the night she died.

- An apple breaks off from the branch and starts to fall.

- INT. APARTMENT - NIGHT: The color slightly more vibrant now. Young Alex stands up defiantly, between her young sister and the man.

YOUNG ALEX

Stay away from my sister!

Adult Alex, Lucas, Diana, Frankie, Lillian, Vic and Penelope are now also there, watching - not a part of the memory but observing it from the inside.

- INT. VIC'S BEDROOM - NIGHT: It's that same night but Lucas and Lillian are also now there with the family. Penelope is radiant, her bedspread now glowing. Alex stands in the doorway, observing, as they were in her memory.

Vic, holding Penelope's hand, meets her gaze.

VIC
(true love)
My Niamh.

PENELOPE
Oisin.

- INT. PHARMACY - NIGHT: Alex walks in and catches her sister and the Boyfriend as they raid the inventory. The family is there, observing.

SISTER
(furious)
What are you doing here? You followed me?! Get out of here!

ALEX
What are you doing? This isn't you!

Her sister pushes her away and turns to the Boyfriend.

SISTER
(echo)
Don't worry about her. Let's do this.

ALEX (V.O.)
She's coming with me!

- The Boyfriend slices Alex's arm as she tries to pull her sister away from him.

- Alex is on the floor, her arm sliced and bleeding. The Boyfriend standing over her. Her sister behind him, popping pills, pleading to just leave her and go.

SISTER
Baby leave it. Lets just go. Leave her. We got what we need. She's my sister. Let's just go-

He turns and stabs her in her stomach, leaving her there.

BOYFRIEND
You made your choice.

She falls.

- Alex climbs to her feet, watching her sister crawling, bleeding, still going after the Boyfriend.

SISTER
Please...

BOYFRIEND (O.S.)
(leaving)
I see you again, you're dead.

- Alex helps her sister sit against the wall.

SISTER
(echo)
Your arm...

ALEX
You're worse. Don't worry about me.

- Alex grabs peroxide, gauze, everything she needs.

- Her sister screams as Alex cleans and tends to the wound.

- The family watches Alex.

- Alex is nearly done taping gauze over her sister's wound. Someone enters from the back door.

MAN (O.S.)
Who's there?

- Alex's sister turns, startled, panicked, pulling a gun and pointing it.

ALEX
(lunges to stop her from
shooting)
No!

BANG! The bullet hits him - the PHARMACIST - and he falls, holding his stomach.

ALEX (CONT'D)
No! What did you do?!

- Alex leaps to the Pharmacist to help him. She presses her hands against the wound and does everything she can to stop the bleeding. Her sister backs towards the door, holding her bandaged wound and the gun.

SISTER
Alex. We need to go. Come on. Leave him. We need to go!

Alex looks away from her sister, putting pressure on the man's wound, trying to save his life. When she looks back, her sister is gone. Police lights can be seen coming, SIRENS nearing. Gun shots echo from outside. Alex is doing her best to keep the man alive. Alex looks up at the family there observing, a moment of shared acknowledgement.

- INT. HOSPITAL ROOM - DAY: Alex sits, bandaged and on the mend. Frankie is next to her.

FRANKIE

You saved a life that night. Let me save yours...

Alex nods...

- The apple hitting the ground, breaking.

- INT. VIC'S BEDROOM - NIGHT: Lucas is kneeling as Vic was, next to his mom's bed, holding her hand. Lillian is behind him. Alex stands on the other side. Penelope touches Lucas' face. She turns to Alex, tears streaming, the rest of the family now standing behind her.

PENELOPE

B'í an bhean ab áille gné...

Penelope closes her eyes and her bedspread again glows.

FLASH BACK TO:

63

EXT. FRONT YARD

63

The object is pulsing and glowing, time still outside itself.

They each look at each other, nearly floating in the ease of time.

And then, just like that, the object disappears. The lights in the house turn back on. Everything is back in real time.

Alex looks down from the sky at Lucas. They nod and acknowledge each other, a new understanding between them. Frankie and Lucas share a moment, then Frankie and Alex, Diana and Lucas, Lucas and Lillian. Each taking a moment to appreciate and recognize the experience they all just shared and the past pains that have been lifted. Vic's gaze remains on the sky.

VIC

(a fond farewell into the wind)

B'í an bhean ab áille gné...

He looks down at his family, proudly.

LILLIAN
What does that mean?

VIC
It means, "She was the most beautiful." And she was.

He looks back at the sky then turns and walks to the fire pit, holding onto this new memory of his wife. Diana smiles softly at her siblings and they all follow.

64

EXT. FIRE PIT - CONTINUOUS

64

They sit. Alex pulls the fish off the fire. Vic lights a joint and passes it around. Diana refills their mugs. There's a peaceful ease in the air.

VIC
(thinking aloud)
You know, the Greeks used to have three Gods of time, and each represented a different aspect of it. Chronos was empirical time - past, present, future, moving in that direction, linear, from birth to now. Aion was eternal time - the passing and returning of the seasons, the eternal flow that extends beyond a lifetime, beyond what we can comprehend. And Kairos was opportunity in time, a moment you know is right for action, for change. Time was such a monumental concept... that it couldn't be explained through the personification of one god - one titan, as it were. It needed three. Always loved that.

LUCAS
Me too.

Diana smiles at them. The fire shoots sparks into the soft air. Alex watches.

DIANA
(raising her mug)
To us.

VIC
I'll toast to that.

ALEX

(smirking, watching the
sparks float, raises
hers)

"I am an ark in the swift flood of
time, and my companions, a
fellowship. Who throws in with us
sails into light."

They toast, sip and look up at the peaceful starry sky.

THE END.