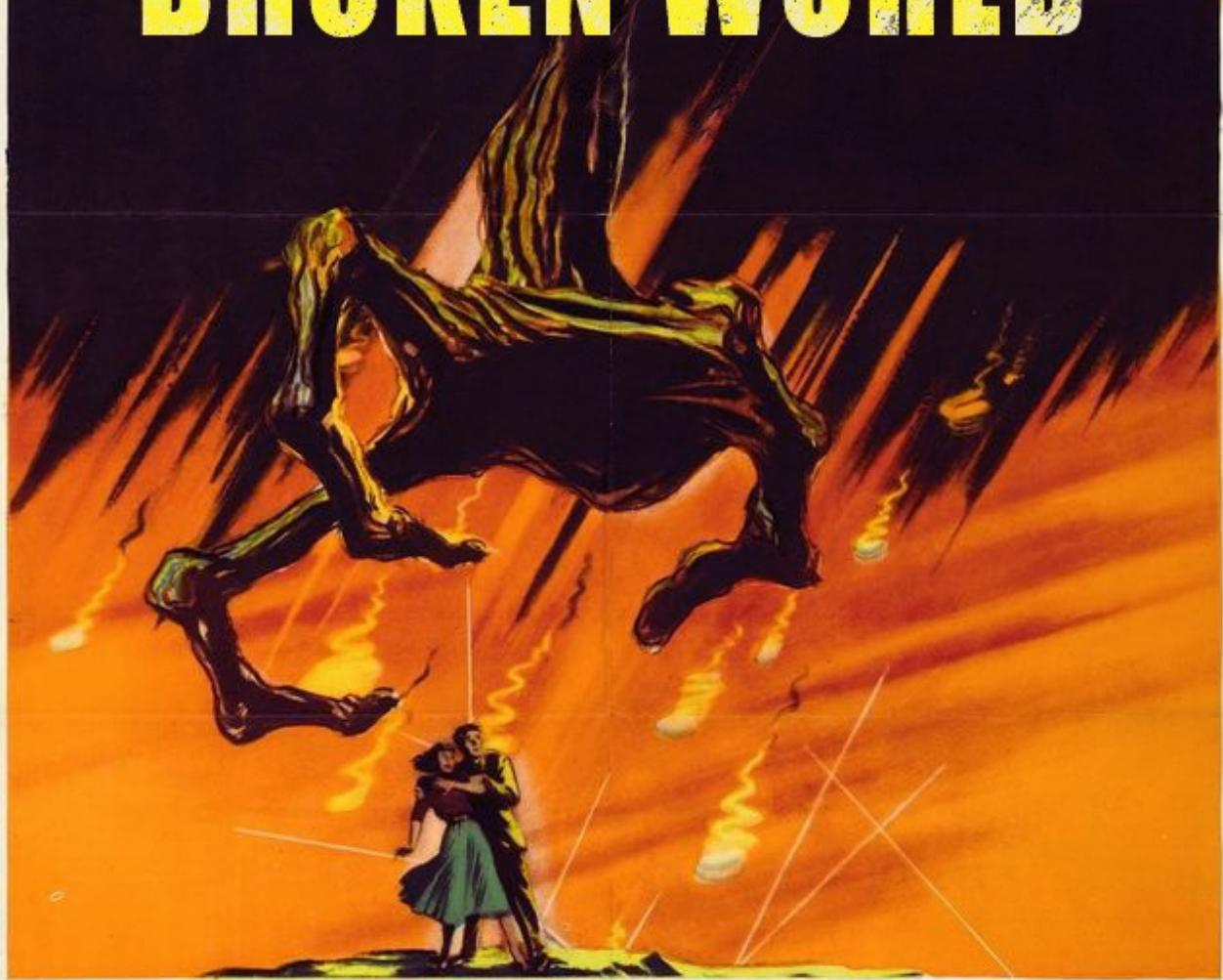


THEY CAME FROM A BROKEN WORLD



COLOR BY **TECHNICOLOR**

STORY BY
VANESSA BLOCK & MICHAEL SARNOSKI

WRITTEN & DIRECTED BY
VANESSA BLOCK

CONTACT:
VERVE, SUGAR23

MONTAGE -- A stylized, 1950s, black and white, PUBLIC SERVICE ANNOUNCEMENT:

DEEP SPACE. Atmosphere gliding past the lens. We're moving toward a rotating model of a RINGED ALIEN PLANET...

*A man's voice (**ARTHUR**) begins. The cadence of an old sci-fi radio show host. Think Orson Welles:*

ARTHUR (V.O.)
Somewhere beyond our lonesome reach, on the dark edge of the cosmic map, a savage war raged as Earth slept soundly...

Explosions plume from the alien planet's surface.

ARTHUR (V.O.)
From the ashes, the survivors fled, seeking refuge across the gulf...

A model ALIEN SPACESHIP glides across the inky void dotted with starlight.

A moving line on a MAP OF MANY GALAXIES charts the spaceship's path. The line reaches a dot marked "EARTH."

We PUSH IN...

ARTHUR (V.O.)
When they arrived, humanity was inhospitable. No one wanted refugees from a broken world.

*TIGHT SHOTS: Angry HUMAN FACES. Chanting. Waving signs that read: "**SEND THE OTHERS BACK!**"*

ARTHUR (V.O.)
*Feared and scorned, "**The Others**," journeyed across our lands, their fate uncertain...*

A FOREST. Lights descend as the spaceship lands amidst trees.

ARTHUR (V.O.)
Until one night, they arrived here...

*Trudging through the woods are the exhausted "**OTHERS**." Or at least the best approximation that can be made with 1950s makeup.*

They are ALL WOMEN.

All races. Bald. Humanoid, but wild in the eyes, wearing simple translucent shrouds. You could almost mistake them for human women except for LONG, PROSTHETIC FINGERS.

ARTHUR (V.O.)
...Our kindly town of Boon Falls...

ANGLE ON: THE FOREST. Bordered by a WHITE PICKET FENCE. We finally see the man who has been speaking to us:

ARTHUR, 70s, Caucasian, is gregarious and time-worn. The welcoming spirit of a town leader as he walks toward camera.

ARTHUR
(filtered)
Here in this forest, we gave the Others refuge. A place to heal without disturbance. For twenty years they've lived alongside us, far from our gazes, but never our hearts...

ANGLE ON: The charming TOWN SQUARE, American flag waving in the breeze. It could be a Norman Rockwell painting.

A decorative WATER FOUNTAIN spouts in the sunlight, depicting in marble a human hand reaching down to a long-fingered Alien hand, lifting it up, like a savior. Carved in the marble:

"WELCOME TO BOON FALLS. OUR HOME, THEIR HOME."

ARTHUR (V.O.)
...Our home, their home.

A logo for the DEPARTMENT OF WATER AND POWER appears over black.

Then the PSA begins again on loop...

We PULL BACK.

A **TEENAGED GIRL** stands facing a window display of a dozen 1950s television sets all playing the PSA. We are in:

EXT. BOON FALLS - MAIN STREET - DAY

SMACK! The girl sticks a FLIER to the glass. It has a grotesque silhouette drawing of one of the Others looking terrifying, long, claw-like fingers reaching for us. It reads:

SEND THE MONSTERS BACK

The voice of the PSA continues as we PAN to follow the Girl, juggling a grocery bag as she sticks fliers along all the storefronts.

TOWNSPEOPLE of all ages are setting up food and game booths for the Heritage Day festival. The Girl hunches away from the activity, hugging the far edge of the sidewalk. She moves with an impassive detachment -- a ghost floating through a world it doesn't belong in. We don't see her face, but we know she isn't smiling.

Two men on ladders -- **HUTCH**, 70s, Caucasian, the weathered face of a veteran, and **SAMUELS**, 40s, Caucasian, mousey, cerebral -- string paper lanterns and a celebratory banner:

HERITAGE DAY

1955

CELEBRATING 20 YEARS!

The Girl crosses the iconic water fountain where **ARTHUR** is on his knees watering flowers with unusual care.

He watches as the Girl slaps another flier on a pole and disappears down an alley.

Arthur unearths his **POCKET WATCH**, notes the time.

EXT. DECREPIT HOUSE - MOMENTS LATER

The Girl heads down the narrow passage between buildings, emerging to climb the steps of an old house.

She snags a hidden key from atop some wind chimes, wavers for a moment. Distracted by its movement in the breeze...

She willfully breaks her trance and unlocks the door.

INT. DECREPIT HOUSE - MOMENTS LATER

The stale space of a hoarder. A TV plays the classic sitcom *"Father Knows Best"* in the background. The Girl knows her way around, and heads to the...

INT. KITCHEN - MOMENTS LATER

Dim and messy. She unpacks the groceries.

The Girl makes a Spam sandwich, carefully cuts off the crust.

INT. LIVING ROOM - MOMENTS LATER

An old woman slumps on the couch, fast asleep, a face etched with stories worthy of novels. This is **IDA**, 70s.

The Girl wavers in the shadows at the threshold, plated sandwich in her hand. When she speaks, it's soft. As if the words have to fight to escape her lips.

GIRL

Hi, Ida.

Ida still sleeps.

The Girl emerges into the light of the TV. She kneels beside Ida, rubbing the old woman's knee.

GIRL

Ida...

Ida blinks awake, agitated and confused.

GIRL

It's me.

We discover the Girl -- **MIA**, 17, African American -- as Ida feels her face with frail, tremulous fingers.

Mia is mournful. A dark and profound mystery with equal beauty at her depths. But she's hardened. She has to be.

A flicker of confusion crosses Ida's eyes.

IDA

Rose?

The name unearths a buried sadness in Mia.

Ida searches memories. Softens into a smile of recognition.

IDA

(of course)

Mia.

Mia hands Ida the sandwich and pecks her cheek.

INT. KITCHEN - LATER

CLOSE ON colored capsules in a weekly pill container.

SINGING from the adjacent room...

MIA AND IDA (O.S.)
*Dream simple dreams, my darling,
the sun still has time to sing...*

INT. LIVING ROOM - MOMENTS LATER

CLOSE ON a series of DUSTY PHOTOGRAPHS on the bookshelf:

MIA'S MOTHER -- ROSE, 40s, sensitive-face, African American -- with Ida.

The images tell the story of Rose as Ida's former care-giver.

MIA AND IDA (O.S.)
*...We'll meet in the light under
water...*

INT. BEDROOM - NIGHT

A hairbrush runs through Ida's silver hair.

MIA AND IDA
...Weightless, a butterfly wing.

Ida sits at the mirror admiring her freshly painted red nails while Mia brushes her hair.

Mia smiles.

MIA
Like it?

IDA
Mmhm.

Ida finishes her sandwich.

IDA
...Was there a racket outside? I think I saw people moving things.

MIA
(unenthusiastic)
They're setting up.

IDA
What are they setting up?

MIA
The festival.

IDA
That's nice.

MIA
No it's not.

IDA
Oh. Okay. Why not?

MIA
It's stupid.

IDA
I like festivals.

Ida remembers something.

IDA
Is it for those sweet-- what are
they? Aliens?

Mia's had enough.

MIA
Take your pills.

Mia hands her a tiny cup of pills off the vanity. Ida takes them with a glass of water and scrunches up her face in disgust.

Mia helps Ida onto her feet. She notices a half-empty pack of cigarettes on the vanity, discreetly pockets it.

She tucks Ida into bed.

MIA
I'm gonna clean this weekend. The place is getting gross.

IDA
I clean.

MIA
I put more food in the pantry and you've got soda in the fridge. They didn't have your crackers but I'll bring them next time.

IDA
You don't have to worry about me, Rose.

MIA
(matter-of-fact)
Rose is dead, Ida.

Mia turns off the light and leaves.

EXT. BOON FALLS - RESIDENTIAL STREETS - SUNSET

Cigarette in her mouth, Mia walks her bike down the sidewalk, smacking fliers on the mailboxes of charming, well-tended homes.

She notices a few **FAMILIES** on front lawns, barbecuing in the warm spring night. **KIDS** in swim trunks playing effortlessly in the arcing water of sprinklers. Neighbors sharing apple pies. It's the closeness of a blissful community, not a care in the world.

Mia watches them disdainfully, then rides off.

EXT. FOREST ROAD - SUNSET

Mia bikes toward the outskirts of town where houses become sparser, replaced by sprawling farmland.

AERIAL: Mia weaves down a winding two-lane road, dwarfed by looming trees.

EXT. DIRT ROAD - MINUTES LATER

The bike recedes down an open field leading to a stretch of dense forest surrounded by the **WHITE PICKET FENCE**.

EXT. FENCE - NIGHT

Mia walks along the stretch of fencing in the faint wash of moonlight. On the other side is the ominous **FOREST**.

She stops to stub her cigarette out on a sign that reads:

"DO NOT DISTURB THE OTHERS."

She takes in the forest for a beat, a duel between abject terror and curiosity.

A FAR-OFF SHRIEK echoes, maybe just the wind. But it's enough to unsettle Mia. She **BOLTS** away from the fence.

MOMENTS LATER

Mia is buckled over, vomiting.

She catches her breath and wipes her mouth with a trembling hand. Steels herself against the turmoil.

EXT. FOREST ROAD - MOMENTS LATER

Mia's bike speeds away from the forest into the night.

EXT. MIA'S HOME - NIGHT

A modest, white house fit for a family sits at the edge of farmland. Mia bikes into the driveway.

She dismounts, watching an African American man through the window.

ROGER, 40s, Mia's father, sits alone at the kitchen table, drinking a sad glass of whiskey over his cold food. He is a tall man at over six feet, but at this moment, he looks small. Vacant and exhausted.

INT. KITCHEN - MOMENTS LATER

A *black and white COMMERCIAL* plays on a small TV:

A wholesome little boy, **MARTY**, races into the kitchen where his aproned **MOTHER** pulls an apple pie from the oven.

MARTY
(filtered)
I'm thirsty, Mom!

MOTHER
(filtered)
I've got just the fix!

Mother presents a glass bottle filled with clear liquid.

A classic COMMERCIAL VOICE chimes in:

COMMERCIAL VOICE (V.O.)
(filtered)
*Boon Falls' Water comes straight
from the source.*

BOON FALLS' ICONIC WATERFALL cascades into the forest.

WIDER: Mia enters and shuts off the TV. Roger hops up, full height suddenly emerging as he busies himself getting her food ready. He is incongruously cheerful compared to his previous state. A sad doll with a painted-on smile.

ROGER

Mia! Here, I put your dinner in the oven. Have a seat.

MIA

I'm not hungry.

ROGER

But have you had homemade chicken pot pie? It's a new recipe from the paper, and it has *paprika* in it.

She slumps down at the kitchen table. Roger serves her a steaming plate of chicken pot pie and a tall glass of water.

He sits down, grinning, and digs into his plate of cold, congealed pie.

Mia doesn't touch hers yet, just watches her dad skeptically, seeing right through his facade.

MIA

Don't you wanna heat yours up?

ROGER

It's warm.

MIA

No it's not.

ROGER

I just like having dinner with you.

MIA

Can I have some whiskey?

Roger snorts laughs.

ROGER

No.

Roger eats for a beat.

Mia finally tries hers.

ROGER

You know it's not your job to take care of Ida.

MIA
Someone has to.

ROGER
But not you.

MIA
I like her.
(challenging)
She's a real person.

Beat.

ROGER
I heard about your fliers.

Mia is unsurprised.

ROGER
The drawing was very good. Very
scary.

MIA
I thought it was flattering.

ROGER
...Why don't we just dial it back a
little. It's Heritage Day, and an
election year and they're a big
part of our, everything. We don't
want to give the wrong idea.

MIA
Is it the wrong idea?

Roger doesn't know what to say.

MIA
Food cold?

ROGER
...I'm giving a speech tomorrow.

MIA
You're great at those.

ROGER
Arthur wrote a little introduction.
We thought maybe you could read it.

Roger slides a paper across the table. Mia folds it up and pockets it without reading.

ROGER
Would mean a lot to me.

She relents.

MIA
Yeah. Fine.

Roger seems satisfied, like he got through to her.

ROGER
Okay.

MIA
Can I ask you something?

ROGER
Shoot.

MIA
...Why do you let them stay?

Roger smiles dismissively. He's heard this before.

ROGER
This is every year now. I don't
think you're being serious.

He gets up, cheerily clears dishes to the sink.

ROGER
Oh! Mrs. Casavetti brought over an
apple pie. It's on the stove if you
want some dessert.

He kisses the top of Mia's head as he heads off.

ROGER
Big night for us tomorrow.

In one swoop, Mia SWIPES her dishes off the table with a LOUD CLANG.

Roger remains calm, not taking the bait.

ROGER
We let them stay, Mia, because
we're good people.

Roger scans the broken dishes.

ROGER
I'm doing the floors in the
morning.

We remain on Mia, fuming, as his footsteps fade down the hallway.

INT. MIA'S BATHROOM - NIGHT

Steam rises from a bathtub filling with water.

Zoned out, Mia sits on top of the toilet, knees to her chest, smoking by the small open window.

The lights are off, pale streaks of moonlight slicing the hazy room.

INT. LIVING ROOM - NIGHT

Cheerful facade gone, Roger slumps on the couch in the glow of the TV, drowning his pain in whisky.

ON TV: *"Father Knows Best."*

Jim Anderson praying at the kitchen table surrounded by his adoring family:

*JIM ANDERSON
(filtered)*
*We thank thee for the privilege of
living as free men in a country
which respects our freedom and our
personal rights to think and speak
as we choose. We thank thee for
making us a family.*

Roger's eyes pierce the screen, studying it like it's an instruction manual.

INT. BATHROOM - SAME

Mia stares at the burning end of her cigarette, losing herself in the hypnotic tail of smoke swirling upward...

CUT TO:

A BLACK AND WHITE PHOTOGRAPH (MIA'S MEMORY)

THE SMILING FACE OF MIA'S MOTHER, ROSE, filling the frame.

The photo flickers with an inner light for a moment before it darkens and distorts into flames.

BACK TO:

INT. BATHROOM - SAME

Eyes glazed, Mia takes a deep puff of her cigarette.

CUT TO:

EXT. FOREST - NIGHT (MIA'S MEMORY)

Floating through the mist. Dark, towering trees...

VIEW THROUGH METAL GATE: Looking at Mia.

She stands there, catatonic. Eyes fixed on us.

The flash of fireworks intermittently tones the foliage around her. Red, then gold...

BLOOD BEGINS TO SNAKE FROM MIA'S NOSTRIL.

BACK TO:

INT. BATHROOM - SAME

The cigarette has burned down to Mia's fingers.

She stares at it numbly.

Mia notices the bathtub has overflowed.

She peels off her clothes and goes over to it.

The skin on her upper thighs is riddled with a CONSTELLATION OF HIDDEN SCARS, remnants of self-harm.

We're above: Mia slackening onto her knees in the scalding water. It burns, but the distraction has a calming effect on the tumult inside her.

She folds forward over her legs, head going under. A long time... Too long... It feels like she's drowned.

PRELAP: Upbeat, big band MUSIC builds as we:

CUT TO:

EXT. BOON FALLS TOWN SQUARE - NIGHT

A **DELIGHTED KID** yanks his drenched head out of a tub of water, lips curled over a bright red apple.

The buoyant "Heritage Day" festivities are raging.

Strings of lanterns cast a golden glow over **TOWNSPEOPLE** swing dancing on the makeshift dance floor. A **LIVE BAND** jams. **CHILDREN** run around dressed as aliens with prosthetic hands.

A poster of Roger's smiling face hangs over a **RE-ELECTION CAMPAIGN BOOTH**, where Roger and Arthur schmooze.

NEARBY - SAME

The lights of the festival activities sparkle from a distance.

Mia sits on her parked bike, watching it all unfold.

She takes a deep breath and dismounts.

We follow her as she floats toward the festival, surveying. Everything here feels heightened and surreal. Like she's moving through a snow globe:

BOISTEROUS PEOPLE dip in and out around her, laughing and flitting about...

A **DEPARTMENT OF WATER AND POWER** booth hands out bottles of local water...

As Mia moves deeper through the crowd, the invasiveness of the surrounding world crescendos, walls closing in.

AGGRESSIVE CLOSEUPS: Smacking MOUTHS chewing cotton candy... Spit flying from a **SAXOPHONE PLAYER'S** mouth... A **RED-LIPPED WOMAN** letting out a shriek of laughter... **CACKLING DANCERS** spinning by.

Then--

GRAAAAAA!!! A TINY ALIEN jumps out of the crowd at Mia.

Triggered, Mia pushes past a group of carefree **TEENAGE GIRLS** in poodle skirts.

The "Alien" is a **LITTLE GIRL** in costume with prosthetic fingers. Confused, she watches Mia hurry off.

EXT. BOON FALLS TOWN SQUARE - MOMENTS LATER

Mia trembles as she lights a cigarette, hastening across the street. A passing car **HONKS**, nearly hitting her.

ROGER, still at his booth, catches a glimpse of Mia disappearing down the alley leading to Ida's.

He tamps down his disappointment and continues shaking hands.

EXT. BOON FALLS TOWN SQUARE - MOMENTS LATER

A WATER AND POWER TRUCK rolls into town. HUTCH -- the man who strung the Heritage Day banner earlier -- hops out and gives Arthur an exaggerated nod. Arthur gives the "okay" sign and puts a hand on Roger's shoulder.

Roger is taller than Arthur, but at this moment, Roger seems to have shrunken. Nearly shoulder to shoulder with Arthur.

ARTHUR

Fireworks are set. Did you practice?

ROGER

Yes.

ARTHUR

Good. I can intro.

Roger can't hide his disappointment.

ROGER

I asked her.

Arthur pats Roger on the back.

ARTHUR

Then you did your part.

INT. DECREPIT HOUSE - NIGHT

All the lights are off. Mia unlocks the door and exhales a deep breath, happy to be back in her safe haven.

She moves silently, to not wake up Ida.

EXT. BOON FALLS TOWN SQUARE - SAME

Arthur is mid-speech behind the podium.

ARTHUR

Without further ado, our trusted leader and friend, Mayor Roger Wilson!

The crowd CHEERS. Roger takes over at the microphone, standing tall, commanding, face alive. A contrast to just a moment ago with Arthur.

ROGER
 Is everyone enjoying themselves?
 (more CHEERS)
 Let's give a big thank you to the
 Booners...

Roger gestures to the ELDERLY PLAYERS who make up the live band. They wave to applause.

ROGER
 ...and to Arthur for organizing our
 Twentieth Anniversary Heritage Day!

Off CHEERS, we return to...

INT. DECREPIT HOUSE - SAME

Muffled CHEERS in the background. Mia watches Ida peacefully asleep in bed, then quietly closes the bedroom door.

She drifts to the LIVING ROOM...

EXT. BOON FALLS TOWN SQUARE - SAME

The crowd has calmed down.

ROGER
 When I decided to run for mayor again, I asked myself, "What does Boon Falls really mean to me?" Now, it means a lot of things. It's the place with the best roast beef sandwich you can dream of-- thank you, Joan.
 (beat)
 And Ralph...
 (crowd LAUGHS)
 It's a town filled with the kindest of people...

INT. LIVING ROOM - SAME

Mia can hear Roger's speech in the distance as she scans Ida's bookshelf.

She's looking at the series of OLD PHOTOS of Ida and her mother, ROSE.

ROGER (O.S.)
 ...It's my home... And my family.

Mia carries a photo to the couch and curls up in the dark.

ROGER (O.S.)

But most importantly, Boon Falls is hope. A community of people who share the same purpose of care... compassion... and building a better future for everyone. We shared that hope with the Others, and we share it with each other every day. If you re-elect me, I'd be honored to carry that hope for another term.

Distant CHEERS.

Mia closes her eyes to sleep. She just wants to tune the world out.

CREEEAAAK...

Mia's eyes flit open. The noise seems to have come from inside the house.

Mia sits up, listening.

She looks over the back of the couch toward Ida's room. Another CREEAK pierces the quiet, but it's coming from the opposite side of the house. From a closet...

Mia lowers herself, just peering over the edge of the couch. Something is definitely inside the closet.

The closet knob turns. The door cracks open.

LONG, SLENDER FINGERS emerge from the dark, wrapping around the edge of the door.

BANG! The FLASH OF FIREWORKS out the window.

Startled, Mia ducks down again on the couch.

BANG! BANG! BANG! More fireworks pop.

Terrified, Mia holds her breath, listening between blasts.

The noise finally stops.

Slowly, silently, she peeks around the side of the couch.

All is shrouded in shadow, when... BANG!

Another flash illuminates--

AN ALIEN STANDING IN THE MIDDLE OF THE ROOM.

Less than ten feet away from her.

Mia can only make out a gangly silhouette, not dissimilar from her flier.

Mia is frozen.

The Alien listens.

The rhythm of blasts builds as the fireworks show hits its grand finale.

The Alien cocks its head toward Mia.

But Mia is tucked behind the couch again, hand clasped over her mouth.

The Alien hangs for a beat. Through a reflection in the darkened TV set, Mia sees the Alien noiselessly cross the room and slip out the front door.

The door CLICKS closed.

Mia waits a beat, then releases a tremulous breath.

She stands there in silent stillness, processing the impossibility of what she's just seen.

Her fear turns to determination.

CUT TO:

INT. LIVING ROOM - MOMENTS LATER

CLICK. Mia locks the front door. Peers through the window, but sees nothing in the darkness.

CUT TO:

INT. IDA'S BEDROOM - MOMENTS LATER

Mia checks on Ida, who is still sound asleep.

CUT TO:

INT. LIVING ROOM - MOMENTS LATER

Mia grabs Ida's CANE from against the wall, a hefty metal handle. She clicks on a FLASHLIGHT and shines it at the closet as she approaches slowly...

She reaches toward the knob, ready to defend herself. Falters for a beat. Then quickly OPENS the door--

JUST A CLOSET.

She pulls a chain and a bulb turns on, shining on some old coats and storage boxes.

She notices that the items seem to have all been slid to one side, exposing the back paneling. On closer inspection, this back paneling is not flush with the wall. Whatever was opened was not fully closed in the dark.

INT. CRAWLSPACE - SAME

Mia slides aside the panel and shines the flashlight in. This seems to be the space under the stairs to the second story. But at the far end, a rough hole has been made in the floor, a ladder leading down...

Mia immediately kills the flashlight.

A faint green glow emanates from the hole.

She carefully crawls over to the hole and looks over the edge. Then dips her head in slightly, scoping out the space for any threats.

She sits up, dumbfounded by what she's seen.

CUT TO:

INT. SECRET BASEMENT - SAME

Mia climbs down the ladder. The room isn't large, perhaps ten by five feet. We must be in the basement of the house, but a cinder block false wall has been erected to hide the space.

The small room is filled with strange, advanced, alien technology.

Mia scans a bank of screens, displaying black and white security footage of Ida sleeping, angles of the whole house, including the living room, and the town square.

Mia finds an empty shelf. There are clean rings in the dust where a **COLLECTION OF CANISTERS OR JARS** used to be.

She doesn't know what to make of any of this, but tries to piece things together.

Something like a complex hospital bed is at the far end of the room, surrounded by machines feeding recently disconnected tubes.

Mia notices a dim, GREEN LASER BEAM crossing over the bed. Some sort of sensor. She cautiously pokes at the beam with the cane. Nothing...

Then a WOMAN'S VOICE begins over a speaker. Gentle. Soothing...

WOMAN (V.O.)
(filtered)
Calm down... Breathe... It's Rose.
You remember Rose...

The sound of her MOTHER'S VOICE has taken Mia's breath away.

Overwhelmed, she listens. Unable to move.

ROSE (V.O.)
(filtered)
You're okay... You've been asleep for a while, but it's time for you to wake up now... We've had enough time... Breathe... Remember what you have to do... Remember... They're all depending on you...

Mia's eyes are wet.

ROSE (V.O.)
(filtered)
Check the feeds and make sure the house is clear. Tonight, the town will be celebrating, so get to the fence quickly. You know where...

Something about this sentence jogs Mia's memory.

ROSE (V.O.)
(filtered)
If you're hearing this it means you'll have to continue alone.
I'm sorry I can't be there to help you... And I'm... I'm sorry for everything.

The audio cuts out. That's it.

Mia wipes her eyes, composing herself.

She sways there for a moment, a deep decision brewing...

Then hastens to the ladder.

EXT. FOREST PERIMETER - NIGHT

We're at the same "**DO NOT DISTURB THE OTHERS**" sign as before.

Long fingers wrap atop the white picket fence.

We're behind Alien, shadowed, as it climbs over the barrier and heads toward the forest. We still can't see the creature clearly, but can tell it carries a RUCKSACK.

EXT. FOREST - NIGHT

The sparse forest transitions to denser trees. This is where we find a high **METAL FENCE**, obscured from the road, but stretching as far as the eye can see. The true barrier, made of sturdy metal bars like you might see at a zoo.

The Alien walks along the fence, until it gets to a particular spot.

It grasps one of the metal bars and lifts it free from the bottom beam it should be fixed to. It makes enough space for itself to climb through, then resets the bar, and disappears into the dense woods.

MIA watches from a short ways off, hidden behind a tree. She knew this spot, but we don't yet know how. She has the cane and flashlight with her.

She approaches the fence, finds the same bar. She touches it like it means something to her... Fingers lingering on the metal...

She takes a deep, tremulous breath and lifts it free.

Mia is frozen, considering for one final beat.

She enters the forest, replacing the bar behind her.

EXT. FOREST - NIGHT

Mia moves through the dark, dense forest, dipping behind trees and in and out of shadow, carefully placing her footsteps to avoid alerting the Alien, whose form stalks a hundred feet ahead. Mia is used to moving without being seen.

EXT. FOREST STREAM - NIGHT

A stream trickles by. Alien approaches it and stoops down, looking at something along the shoreline.

Alien reaches out, touches something.

Mia watches from behind a tree, curious.

Suddenly, a GLOW OF RED LIGHT begins to bloom around Alien.

Mia squints, not sure if what she's seeing is even real.

Alien rises sadly -- the red light immediately dying -- and heads upstream.

Mia waits for a moment, then creeps to the stream.

She sees what Alien was looking at:

The stream bed is covered with a HARDENED WEB OF WHITE FUNGUS. It looks sickly, like a petrified, white, neural network.

But the section Alien touched is different...

IT'S RED. Seemingly healthy.

Curious, Mia stares closer at the red portion. She watches as the color SLOWLY BLANCHES BACK TO WHITE, hardening before her eyes.

Stunned, she stumbles back. Glances around like she just realized what she's doing is crazy.

But she catches her breath, steals herself, and scampers after Alien, following the stream.

WE RISE ABOVE THE TREES, seeing the expanse of the imposing forest...

In the distance, the iconic Boon Falls waterfall cascades down a looming mountain face -- "THE FALLS."

INT. MIA'S HOUSE - LIVING ROOM - DAWN

Roger sleeps in an armchair, still clothed, empty glass beside him. He must have fallen asleep waiting up for Mia.

He jolts awake from a nightmare, but quickly composes himself. He's accustomed to nightmares.

CUT TO:

INT. MIA'S KITCHEN - MOMENTS LATER

At the kitchen sink, Roger fills a glass of tap water.

He rubs his head, hungover.

He takes out a HIP FLASK and flips open a secret compartment in its base, revealing a **ROW OF GREY TABLETS**.

He pops a tablet in the water, and watches it quickly fizz and disappear. Then drinks.

We follow Roger as he climbs the stairs to Mia's bedroom door. Quietly cracks it open...

INT. MIA'S BEDROOM - MOMENTS LATER

The space is chaotic, filled with art supplies and disturbing paintings of the Others.

The bed is empty. NO MIA.

Off Roger's concerned look--

CUT TO:

INT. KITCHEN - MINUTES LATER

Roger taps the wall, kitchen rotary phone to his ear...

There's RINGING on the other line before a VOICE answers.

VOICE (V.O.)
Water and Power.

A beat, then:

ROGER
I'm sorry it's so early, but I need
to speak to Arthur. ...It's Roger.

VOICE (V.O.)
Hold please.

A double beat before Arthur answers. It sounds like he just woke up.

ARTHUR (V.O.)
Rog?

Roger shrinks a bit with the sound of the voice.

ROGER

I'm sorry I'm calling so early.

ARTHUR (V.O.)

That's not an issue, what happened?

ROGER

No, it's just... she didn't come home last night.

Roger sways there for a beat.

ROGER

I'm sure it's fine. It's just the time of year and she's been acting... angry again.

Roger's mouth has gone dry.

Silence on the other end of the line.

ROGER

Arthur?

Arthur's voice is calm and calculating.

ARTHUR (V.O.)

You did the right thing calling me.

ROGER

I wanted to do the right thing.

ARTHUR (V.O.)

You certainly did. Now... Where was the last place you saw her?

Off Roger, considering.

EXT. COUNTRY ROAD - DAY

A Water and Power truck blows by.

INT. WATER AND POWER TRUCK - DAY

Arthur drives stoically, supplies rattling in the truck bed.

A VINYL RECORD sits on the passenger seat beside him.

He checks his pocket watch.

EXT. BOON FALLS TOWN SQUARE - MINUTES LATER

The truck pulls up, WATER AND POWER emblem visible on the side door. It parks alongside the shops.

Arthur dismounts and begins across the square, the record tucked under his arm. He waves warmly to **PASSERSBY**.

He stops at the iconic, decorative WATER FOUNTAIN, noticing something.

A SINGLE WILTED FLOWER in the bed of well-tended blooms.

He stares at the flower like it's an affront. Then plucks it.

He tosses the flower in a waste bin as he disappears down the alley toward Ida's house.

EXT. DECREPIT HOUSE - MOMENTS LATER

Arthur climbs the steps. Out of habit, he takes the key from the wind chimes and moves to unlock the door. He thinks better of it, puts the key back, and knocks on the door.

Beat.

The door opens a sliver. Ida peeks through, confusion on her face.

Arthur looks at her with tenderness.

ARTHUR

Hi, Ida.

EXT. FOREST - DAY

The forest feels slightly less frightening in the dappled sunlight, almost beautiful.

Alien supports itself against a tree, catching its breath. From its hunched posture, it seems to be in pain.

Mia watches from hiding, the exhaustion of a long night wearing noticeably on her face. She's tired and dirty, but her will is strong.

Alien settles down in the nook of a tree to rest.

Mia settles down as well, thankful to take a load off. She keeps watching intently as--

Alien opens the RUCKSACK, fishing around for something.

Mia leans in.

Alien takes something out, but its back is to Mia, so we can't see details. Alien seems to eat or drink something and put it back in the sack.

Alien reclines against the tree, legs slackening. Its long fingers stretch into the soil, as if in some sort of trance.

Mia watches closely.

Alien doesn't move, seemingly sleeping.

DISSOLVE TO:

EXT. FOREST - LATER

WIDER: On Alien, still not moving.

Mia rests, waiting. She cranes from her hiding place to confirm Alien hasn't budged.

Mia begins unlacing her shoes, takes them off. She slowly rises, creeping barefoot toward Alien, senses on high alert.

She stops a few feet of the RUCKSACK, now close enough to finally get a decent look at Alien:

Close up, Alien is actually quite beautiful and peaceful. Something like an androgynous female human, but with a bald head, and those hands. They aren't claws, but rather delicate, multi-jointed fingers. Her body is draped in a translucent shroud. She lays there as if sleeping.

Mia absorbs Alien's surprising form for a moment, then gets down to business. She reaches out a trembling hand and quietly lifts the rucksack.

Alien sighs in her sleep.

Mia freezes, rucksack hanging in the air for a tense beat. But Alien doesn't wake up. Mia creeps back to her hiding spot. Puts her shoes back on.

Shaking from the stress, she lights a cigarette to calm down and prepare herself for whatever truths she hopes to find inside the bag.

She opens it.

Her face immediately sinks in disappointment.

She takes out two **CANISTERS OF RED LIQUID**.

One is a third empty. She sets those aside and turns the bag inside out. NOTHING. No answers.

She picks up one of the canisters, examines it. She opens it, smells the red liquid -- no scent -- but doesn't dare drink.

A HAND SUDDENLY GRABS Mia's arm. Mia drops the canister and turns to find--

ALIEN looming over her.

ALIEN
Who are you?

Mia yanks away in fear, but Alien holds firm. Mia's free hand finds the cane and smacks Alien with it.

Alien loses her grip as Mia tries to scamper away, but Alien grabs her ankle, pulling her to the dirt.

The two scuffle, and Alien pins Mia to the ground. Mia thrashes and screams.

ALIEN
STOP. Stop.

They're both bleeding, Mia from her lip, Alien from where the cane struck her cheek.

Mia loses her fight, and the two stare at each other.

Alien finally gets a good look at Mia's face and Alien's expression softens to faint confusion.

ALIEN
Rose...

They hang in this moment until a distant SHRIEK pierces the silence.

Alien's eyes flit to the OPEN CANISTER, which has spilled red liquid over the dirt. She looks suddenly terrified.

ALIEN
Run.

She grabs the second, full canister and TAKES OFF.

Mia takes a dazed moment, then hears rustling and more SHRIEKS from the nearby woods.

Her eyes go wide and she bolts after Alien.

Mia is SPRINTING THROUGH TREES, Alien a short ways ahead of her. She notices flashes of movement through the leaves over her shoulder. They're being chased, and the numbers of their pursuers are growing. Mia wipes out on a root, but scrambles back to her feet and presses on.

QUICK ANGLES: HUMANOID FEET stomping the forest floor... BODIES moving fast through bushes...

Mia catches up to Alien just as they emerge into denser forest growth, the light eclipsed by the canopy above giving only fractured shape to the massive boulders blocking their way.

Alien turns to go around the obstacle, but a **RABID ALIEN** emerges from the woods to block them. It stops, twitchily assessing its prey.

We only catch a shadowed glimpse of the Rabid Alien. It looks similar to Alien, bald, vaguely feminine, long fingers. But hardened WHITE FUNGUS has invaded most of its body, deforming its face, its eyes empty and primal.

Alien and Mia spin in the other direction, but their only escape routes are blocked by **RABID ALIEN 2** and **RABID ALIEN 3**, closing in.

Mia raises her cane, ready to fight a losing battle. Alien protectively pushes Mia behind herself.

The three Rabid Aliens pounce.

Alien holds out the CANISTER, and the Rabid Aliens freeze, locked on the RED LIQUID.

Alien waves it. Their eyes follow. She quickly throws the canister into the woods.

The Rabid Aliens screech and dash for the canister, scrambling over each other, as Alien and Mia run in the opposite direction.

INT. SMALL CAVE - MOMENTS LATER

Alien drags Mia into a tiny cave in a root system, almost pitch black, little more than a damp hole in the ground.

Mia is hyperventilating with panic. Alien presses a hand over Mia's mouth. Mia tries to compose herself.

A few more RABID ALIENS scuttle by the cave, toward the commotion.

The SHRIEKS grow more distant, until we're in total silence.

Alien takes her hand off Mia's mouth, warning with her eyes not to scream. They both catch their breath.

Alien studies Mia suspiciously, but doesn't know quite what to make of this creature.

Finally, Alien speaks. Their conversation is slow and stiff. Neither trusts the other one bit.

ALIEN
You're a child... A child should not be here.

MIA
I'm not a child. ...How do you know Rose?

Alien isn't offering anything.

ALIEN
How do you?

MIA
I don't.

Alien assesses. She knows Mia is lying.

ALIEN
Then there's no need for you to know how I do. ...Are there more people with you?

Mia considers.

MIA
Yes.

Another lie.

ALIEN
Go home.

Alien starts to leave. Mia makes a gamble--

MIA
I'll tell everyone what you're up to.

Alien stops.

MIA
Unless I go with you.

Alien makes a calculation.

ALIEN
The forest isn't a place for you.

MIA
You don't know me.

ALIEN
...I know humans.

Alien abruptly leaves. Mia follows.

EXT. FOREST - DAY

Alien moves quickly along despite visible fatigue, Mia trying to keep up. They're on high alert, listening for rustling or shrieks.

Mia notices more and more WHITE FUNGUS growing throughout the forest. It sprouts from the ground, wrapping trunks, hanging rigidly from branches. They're heading deeper into something.

MIA
What is this?

ALIEN
Be quiet. They'll hear us.

Mia speaks softer.

MIA
Where are we going?

Alien has agreed to let her tag along, but said nothing about answering questions.

Mia doesn't give up.

MIA
Where are we going?

Alien relents to keep her quiet.

ALIEN
The river.

Mia thinks this over.

MIA
Why are we going to the river?

ALIEN

Because that is where I'm most likely to find what I'm looking for.

Beat.

MIA

What are you--

ALIEN

NO.

Alien cuts Mia off.

ALIEN

...I'm looking for what you caused me to lose.

MIA

The red stuff?

ALIEN

(disdainfully)

...Red stuff.

Alien surveys the forest like she can hear things Mia can't.

MIA

What is it--

Alien lifts a silencing hand.

She listens closely as a soft wind moves through the trees.

ALIEN

They think I have more...

Mia absorbs this, when--

DISTANT SHRIEKS sound.

ALIEN

We need to get on the water.

CUT TO:

EXT. FOREST - DAY

The SCREAMS grow closer as Alien and Mia move quickly and silently through the foliage.

EXT. FOREST NEARBY - SAME

The BLURRED FORMS of Rabid Aliens charging jerkily through the trees.

EXT. FOREST - SAME

Alien notices a peek of the river ahead. She recognizes this spot.

ALIEN
This way! Hurry!

Alien and Mia break cover, running as fast as they can.

A dilapidated BOAT HOUSE, no more than an old shack, sits near the water.

Alien races for the pile of OLD CANOES wedged against the far side. Mia is running after her, slow to get there.

ALIEN
Help me!

Mia joins Alien as they quickly pull a canoe from the pile and drag it onto the water. The SCREAMS encroach...

Alien shoves off, the current accelerating their departure when the realization hits her.

MIA
Paddles!

Mia's eyes follow what Alien is looking at -- the boat house - then to the dense tree-line where a RABID ALIEN bursts forth in pursuit. It's now or never. She dives out of the canoe free-styling back toward the structure.

Surprised by Mia's gumption, Alien watches from the canoe as the strong current pulls the boat farther from the shoreline.

Mia emerges from the shack, paddle in hand. She sprints back to the water and dives in, churning after the drifting canoe.

Gasping, she tries to pull herself up onto the boat with Alien's help, but their uncoordinated movements nearly capsize it. Chest-deep in water, Mia clings helplessly to the side as the current pulls them farther away from the shore.

The **RABID ALIEN** is a distant figure clumsily wading out into the water, thrashing and SCREAMING, its jerky movements slowing down, as if it's stuck in mud.

PUSHING IN ON Mia and Alien, watching in horror as the current carries them away.

MIA

What's happening to it?

ALIEN

...She's devolving.

Mired, the Rabid Alien releases a final, pitiful death rattle before collapsing in a hardened posture. It's as if it's turned to stone.

INT. DECREPIT HOME - LIVING ROOM - DAY

A clock TICKS.

CLOSE ON The dusty framed photos of Rose and Ida.

ARTHUR (V.O.)

You look older.

The closet door where Alien was hidden away is WIDE OPEN, all the coats torn off the rod.

IDA (V.O.)

I am older.

INT. HIDDEN ROOM - MOMENTS LATER

The small space is in disarray from Arthur's intense and thorough search.

The shelf has been pulled down and the hospital bed is overturned.

ROSE'S VOICE RECORDING plays on loop...

INT. IDA'S KITCHEN - DAY

Arthur and Ida sit across from each other at the small table, a glass of water between them. Arthur holds Ida's hand. There's a soft sadness in his eyes.

ARTHUR

You don't remember me.

Ida studies him with confusion, searching memories.

IDA
I see six thousand faces with the
same story.

Beat.

IDA
Which one are you?

We stay on Ida's perplexed face as Arthur gets up.

The CLUNK of him putting a record on in the adjacent room.

THE EARLY 2000's "OH BABY" BY LCD SOUNDSYSTEM BEGINS...

Ida closes her eyes, listening to the rhythmic, synth opening.

She begins moving her head to the beat.

Then a spark of recognition comes to her face.

IDA
Arthur...

She opens her eyes.

IDA
My husband.

Arthur stands there, tears on his cheeks.

ARTHUR
We were married for forty years.

Ida sifts through memories.

IDA
You became someone else.

ARTHUR
I became what they needed me to be.

A fraught history passes between them.

IDA
Have more bombs gone off?

ARTHUR
No, my love. You're safe.

IDA
Then why are you here?

ARTHUR

I wanted to look at you. One more time.

He extends his hand.

She stares at it for a beat, then takes it.

INT. IDA'S LIVING ROOM - MOMENTS LATER

"Oh Baby" continues over the following until indicated otherwise:

Arthur and Ida dance. But not your typical dance. There are forty years of marriage in this dance. All the tenderness, humor and laughter, the regret and the pain, the strangeness and the beauty, it's all there.

Bodies moving to the hypnotic melody...

EXT. FOREST - DAY

Haze floats through the trees. Ethereal. Like a dream.

Then a form emerges through the mist...

A DRONE.

We follow it, gliding past towering trees...

Across a stream...

DRONE POV: A HEAT MAP surveys the landscape. It passes over a few writhing bodies of ALIENS in the process of petrifying. Barely registers them...

The smashed canister of spilt, red liquid on the ground...

EXT. RIVER - DAY

Skyscraper-high buttes.

The canoe is a small form receding on the river running through the rocks.

EXT. CANOE - DAY

UNDERWATER POV: A web of WHITE, PETRIFIED FUNGUS goes by.

Exhausted, Alien is sitting at the bow, long fingers skimming the water reflecting the sun.

Mia paddles upriver from the stern. Only a small distance separates her from Alien, but it feels like they're in their own universes.

Mia looks up at the sky.

The sun paints streaks of light through drifting clouds.

CUT TO:

INT. MIA'S BEDROOM - NIGHT (MIA'S MEMORY)

MIA, 15, is flat on her back, drunk, eyes glazed over.

She lifts a bottle over her head, pours whisky aimlessly into her mouth.

She moves clumsily around her room like her consciousness is elsewhere. A sad, sensual dance. Her hands feel her thin body to see if she's even real.

She smashes the bottle and folds over, crying.

BACK TO:

EXT. CANOE - DAY

CLOSE ON The hidden SCARS on Mia's leg.

Fighting the invading memory, she shuts her eyes.

INT. IDA'S LIVING ROOM - DAY

Arthur draws Ida close as they dance.

TIGHT IMAGES: Aged hands entwining... Cheeks against one another's...

EXT. CANOE - DAY

Alien looks into the sun.

She draws open her shroud, long fingers finding her own chest.

A GROTESQUE SCAR deforms her sternum.

Alien senses eyes on her, closes her shroud.

She turns back to face Mia. It's the first time they've really looked at one another.

Uncomfortable with the intimacy, Mia immediately averts her eyes.

INT. IDA'S LIVING ROOM - SAME

Ida and Arthur dance.

"Oh Baby" ends as we...

FADE TO BLACK.

FADE IN:

INT. IDA'S LIVING ROOM - DAY

The repetitive thump of the vinyl record spinning...

The needle has reached the end.

INT. IDA'S KITCHENETTE - MOMENTS LATER

CLOSE ON The faucet head. The water turns on.

Arthur fills a glass. **DROPS IN A GREY TABLET.** It fizzes, then dissolves.

He drinks.

INT. IDA'S LIVING ROOM - LATER

CLOSE ON A drop of water hitting the table. Then another...

Arthur hunches on the couch. His face is stoic, but tears are streaming.

FROM ABOVE: The room shows signs of a struggle. Ida's body is limp and cheek-down on the carpet.

A cell phone RINGS. Arthur puts it to his ear.

ARTHUR

Yes?

HUTCH (V.O.)

We found it.

Arthur pockets the phone.

Collects himself for a beat.

He wipes his eyes and exits.

EXT. BOON FALLS TOWN SQUARE - DAY

Arthur's Water and Power truck pulls out of the square.

EXT. NEAR FOREST PERIMETER - DAY

We're inside Arthur's truck. It pulls up alongside HUTCH, who smokes, leaning against a Water and Power truck parked near the forest.

Arthur rolls down his window to Hutch.

HUTCH
(off)
Sam!

CUT TO:

EXT. NEAR FOREST PERIMETER - MINUTES LATER

Arthur's boots crunch over leaves, following after Hutch.

Arthur walks alongside Samuels, who studies a drone monitor.

SAMUELS
...There's no indication she went in with it or not.

ARTHUR
Our priority is finding the Other.
Where are we?

ON MONITOR: Samuels pulls up multiple drone views.

SAMUELS
We've got a few across the forest, but their body temperature's challenging. The sensor's engineered to the Others' baseline-- 100 down to 96 degrees Fahrenheit, that includes the range for humans--

ARTHUR
I'm a people person, Sam. Tell me something I can grasp.

SAMUELS

Their temperature's plummeted. It's like trying to find a rock.

ARTHUR

Can you recalibrate the drones?

SAMUELS

Not quickly. But Mia's already in native range, so--

ARTHUR

We find Mia, we find our Other.

SAMUELS

With any luck.

ARTHUR

Then find her.

SAMUELS

Copy.

They come upon Roger standing over Mia's bike, his back to us.

Roger faces Arthur, distraught.

ARTHUR

Did you know about this?

ROGER

No. Of course not.

ARTHUR

Do you think she's helping it get to the falls?

ROGER

That's not possible.

Roger looks to Samuels, then Hutch. Both stone-faced.

ROGER

She doesn't know anything.

ARTHUR

Rose did.

Roger says this like a religious conviction.

ROGER

She's not Rose.

Hutch has had enough. He sets off.

Arthur indicates to Samuels to follow.

Arthur takes a private moment with Roger.

ROGER

I knew nothing about this.

ARTHUR

Of course not. I know who you are.

ROGER

I know.

ARTHUR

I've given the instruction for a rescue mission for Mia.

ROGER

Thank you.

Arthur puts his hand supportively on Roger's shoulder.

ARTHUR

But if she's seen things, Roger, she'll have to be willing to forget them.

Roger is pensive.

ROGER

She will.

EXT. FOREST PERIMETER - DAY

Arthur leads Roger, Hutch and Samuels over the white picket fence.

Deeper in the brush, they get to the METAL BARRIER.

Arthur looks expectantly to Roger, who goes to a particular rock and slides a panel off it, revealing a KEYPAD. He enters a code, and a GATE IN THE FENCE BEGINS TO SLIDE OPEN.

The group watches, facing off with the exposed forest.

EXT. RIVER - DAY

Mia is craned over the side of the canoe watching the web of white fungus go by under the water.

She glances up at Alien, who paddles.

MIA
Where are we going?

Beat.

ALIEN
Feel it.

MIA
What?

ALIEN
In the water there. Feel it.

MIA
Why?

ALIEN
You asked me what's happening to
us. It won't hurt you.

Mia doesn't budge.

MIA
Where are we going?

Alien waits. Quid pro quo.

ALIEN
Feel it.

Mia cautiously reaches into the water. Pulls her hand back,
confused.

MIA
It's cold.

ALIEN
It's dying.

This settles over Mia.

ALIEN
We were born from it. We call it
Makora. When it was healthy, it
made the water red.

Mia puts the pieces together.

MIA
...That was water they were after?

Alien nods.

ALIEN
We're heading now to a place where
I might find more.

MIA
What's different about it?
(gestures to the river)
From this?

Alien is tight-lipped.

Mia's eyes press for answers.

ALIEN
The red water gives us memories.

Mia is struggling to process this.

MIA
...How?

ALIEN
When we drink. We see them.

MIA
...Memories of what?

ALIEN
The universe. Beauty. Pain. The
cosmic dance.

MIA
Those Others were gonna kill us for
it.

ALIEN
Without memories we're not
ourselves. Just... Rage.

A sadness comes over Alien.

MIA
Is it happening to you?

ALIEN
...That's why I need to find more.

On Mia, guilt subsuming.

Alien notices something on the shoreline ahead.

ALIEN
We're here.

CUT TO:

EXT. SHORELINE - DAY

The canoe hits sand. Alien and Mia disembark.

EXT. FOREST - DAY

Mia follows Alien through the foliage to a clearing.

A semi-circle of a dozen, 5-foot tall MIRRORED MONOLITHS sits uncannily in the middle of the woods.

Mia circles one. The surface is etched with strange, intricate SYMBOLS.

MIA
What is this?

ALIEN
History.

Alien runs her hand over an etching.

ALIEN
Here on the rocks it lives longer
than in us.

MIA
There's water here?

But Alien is focused on the etchings.

Mia continues along the arc of monoliths when she notices a reflection in one: A patch of WHITE FUNGUS. Especially large.

Mia goes to it.

As she circles, she realizes it's the **CONTORTED BODY OF A DEAD ALIEN**, partially buried, a statue of white fungus, long fingers reaching out to the monolith as if it died mid-carving.

Mia stumbles back from the trauma. Unable to speak.

Then her nose starts to bleed.

Alien studies Mia's strange reaction.

Ashamed, Mia turns away quickly, as if hiding nakedness. She hurries off--

MIA
Leave me alone.

EXT. FOREST NEARBY - MOMENTS LATER

Mia is breathing hard as she fumbles for a cigarette and tries to get the end to light. Wet, she abandons it.

She turns, finding Alien standing there, concerned.

MIA
I said leave me alone!

ALIEN
You should see her.

MIA
I don't want to see that!

Mia's eyes bore into Alien.

A silent beat as Mia's own words sink in.

Alien walks away.

Mia sinks down against a tree, hugging her knees close, trying to slow the unsteady rise and fall of her chest.

She finds a sharp rock in the dirt and digs the rough edge into her leg, drawing blood.

Her breathing begins to slow.

She's calming...

She notices something in her peripheral view:

A vibrant RED LIGHT is beginning to bloom by the mirrored monoliths where Alien is bent over the Dead Alien.

Mia watches intently, unsure of what she's seeing.

The halo of crimson light is otherworldly and beautiful against the green flora.

Alien has interlocked the fingers of one of her hands with Dead Alien's, the glow of red emitting between their skin.

Then, miraculously, Dead Alien's face softens and becomes animate...

Her eyes blink open, finding Alien's...

The conversation between the alien women is subtitled, but no words are audible. They are communicating instead with their free hands. Something resembling sign language:

DEAD ALIEN
(subtitled)
Rose said our savior would come.

ALIEN
(subtitled)
I don't have much time, Sister. I
need to know if there's water left.

Dead Alien touches Alien's face, concerned.

DEAD ALIEN
(subtitled)
You're weak.

ALIEN
(subtitled)
I won't last the journey to Makora
without it.

DEAD ALIEN
(subtitled)
Rose brought us some. We hid it
away at The Site, but it may not
remain. Our thirst overwhelmed us.

MIA is absorbed by the strange interaction.

DEAD ALIEN
(subtitled)
Who is the human watching us? Her
energy is fraught.

ALIEN
(subtitled)
A helpmate to get me to the falls.

DEAD ALIEN
(subtitled)
She'll abandon you when you need
her most.

ALIEN
(subtitled)
There's curiosity in her.

DEAD ALIEN
(subtitled)
Not if she finds pain.

Mia watches Alien release hands with Dead Alien. The red glow between them disappears immediately.

Dead Alien slips back into death, her form petrifying again into hard, white fungus.

Exhausted, Alien sinks back against the monolith.

Her face is heavy from the energy she gave away, the skin around her eyes sagging.

It's as if she's aged twenty years in seconds.

Alien gathers her strength, levering herself under Dead Alien's body.

Mia doesn't move from her spot. Frozen as she watches Alien struggle to lift the corpse.

EXT. FOREST - SUNSET

We're behind Alien as she winds unsteadily through woodland down a precipitous dirt path, cradling Dead Alien's body, her feet faltering on exposed tree roots.

Curved branches open up to reveal the border of a large pond.

Exhausted, Alien collapses to her knees cradling the dead. Too weak to take another step.

The glassy water spreads out ahead of her under the late-day sun.

Alien senses something and glances over her shoulder.

Mia stands there with remorse on her face.

Their looks hold.

EXT. FOREST POND - MOMENTS LATER

Mia and Alien side-step together toward the water, carrying the stiff body.

Alien's eyes are rimmed with sweat. She gives Mia a nod indicating that she can continue alone from here.

Mia wades back to the shoreline and settles down on the sand, watching Alien quietly from a distance.

Alien trudges deeper into the pond, water reaching her chin.

She kisses the forehead of the Dead Alien, then releases it.

UNDER WATER POV: The white fungus-encrusted corpse sinking into the deep...

Mia watches Alien, the faintest of tears in her eyes.

EXT. FOREST POND - SUNSET

Alien and Mia sit together on the sand.

Mia finds a dry cigarette in her pocket, lights it.

She passes it to Alien.

Alien stares at it for a moment, uncertain.

Then takes it.

Mia pantomimes taking a puff.

Alien awkwardly does. She coughs.

Mia smiles. Resumes smoking it.

They take their time. Too exhausted to beat around the bush.

ALIEN

Awakening her took more than I thought.

They watch the sun set over the placid water.

MIA

...Are you dying, too?

ALIEN

Everything is dying.

MIA

Are you dying soon?

ALIEN

On a cosmic scale, we are all dying soon. Even the stars.

MIA
Are you dying sooner than the
stars?

Alien actually chuckles.

ALIEN
Yes.

Alien considers her words carefully.

ALIEN
But not if we can make it to the
falls.

MIA
What's there?

ALIEN
Makora. The source. It needs to be
fixed.

MIA
How?

ALIEN
...With my help.

Alien averts her eyes, uncomfortable sharing more.

MIA
This human... Rose. ...She hid you?

ALIEN
Yes.

MIA
So you could stay healthy enough to
get back and fix... Makor...

ALIEN
Makora. Yes.

MIA
Why you?

ALIEN
It could've been any of us.

The sun has fallen in the sky.

Mia and Alien stare out at the water for a while.

MIA

...Had you ever seen a dead body
before?

ALIEN

When we drink the water we see many
deaths. Births and deaths. Some
burn hot like fire just before the
end, others go cold and quiet. But
all of them are fragile somehow.
Galaxies as much as atoms. Like
lace.

Beat.

ALIEN

Have you ever seen a dead body
before?

Uncomfortable, Mia shakes her head, no.

Alien faces Mia, looks at her deeply.

ALIEN

...Who are you? Really.

Mia is awkward under the scrutiny.

MIA

Why does that matter?

ALIEN

I'm too weak to continue tonight.
Why not share?

MIA

What do you mean? ...Talk?

Alien nods.

Mia considers. She hasn't really talked to anyone in a while.

MIA

...I'm Mia Wilson.

ALIEN

That's just a name. I asked who you
are.

MIA

...I'm just a human.

ALIEN

Then why have you come into the forest?

Mia considers the question thoughtfully.

MIA

To see the truth.

Alien smiles.

MIA

What?

ALIEN

The truth is a complicated thing for humans. It changes as soon as it's perceived. ...What sort of truth are you looking for?

Uncomfortable, Mia shifts.

MIA

I'll know when I see it, I guess.

ALIEN

Why would you want to see truth when you had a life of beauty? ...That's what your home is, isn't it?

MIA

...Most people would say so.

ALIEN

What do you say?

Beat.

ALIEN

What?

MIA

No, it's just... Nobody's ever asked me that before.

Beat.

MIA

I don't know.

ALIEN

Will you ever leave it?

MIA
I've never thought about it.

ALIEN
Why not?

MIA
I guess, my father... He's a big deal in town. Besides, everyone says it's the best place on Earth... Nobody ever leaves Boon Falls.

ALIEN
Does he know you're here?

MIA
My dad? I don't know. We don't talk.
(beat)
We talk, we just don't... Not for a long time.

ALIEN
...What about your mother?

The question makes Mia fold inward.

MIA
That was different.

Beat.

MIA
She's dead now.

A profound sadness comes over Alien.

ALIEN
I'm sorry.

MIA
Why?

Alien doesn't know how to respond.

ALIEN
...Did people grieve with you?

MIA
No.

Beat.

MIA
They forgot about her.

CUT TO:

A BLACK AND WHITE PHOTOGRAPH (MIA'S MEMORY)

Rose's face flickers with an inner light for a moment before it darkens and distorts into flames.

INT. MIA'S KITCHEN - NIGHT (MIA'S MEMORY)

Roger sits at the table in the dark, drunk.

The only light comes from the BURNING PHOTO OF ROSE in his hand.

BACK TO:

EXT. FOREST POND - SAME

Mia's eyes are distant.

ALIEN
Did you?

MIA
...I try.

We move CLOSE ON MIA succumbing to the memories as the SOUND FADES OUT, only voices audible:

CUT TO:

EXT. DECREPIT HOUSE - DAY (MIA'S MEMORY)

We follow Rose as she climbs Ida's stairs. She holds little MIA's, 5, hand. Mia carries a plate of cookies.

ALIEN (V.O.)
What do you remember?

Rose finds the key atop the wind chimes and lets them inside.

MIA (V.O.)
...Wind.

CUT TO:

INT. IDA'S BEDROOM - DAY (MIA'S MEMORY)

Rose brushes Ida's hair at the vanity while MIA, 10, watches from the bed.

BACK TO:

EXT. FOREST POND - DAY

Mia's cigarette has burned down, but she doesn't notice.

Her eyes are closed. She's gone to an internal place she hasn't been in years.

MIA
...Her voice.

Beat.

MIA
She's singing.

CUT TO:

INT. MIA'S BEDROOM - NIGHT (MIA'S MEMORY)

Rose tucks MIA, 10, into bed as she sings.

Her voice is beautiful. Gentle and ethereal.

ROSE
*Dream simple dreams, my darling,
the sun still has time to sing...
We'll meet in the light under
water...*

BACK TO:

EXT. FOREST POND - DAY

Mia mouths the song.

ROSE (V.O.)
Weightless, a butterfly wing...

Alien watches Mia, tears in her eyes.

MIA
She was happy when she was with me.

ALIEN

How do you know?

MIA

...I felt it. But with the rest of the world she was wounded somehow. I never knew why. I just knew she was a bird with a broken wing. One day, she just flew away anyway.

CUT TO:

INT. MIA'S KITCHEN - NIGHT (MIA'S MEMORY)

Roger and Rose are screaming at each other.

Rose throws a glass of water at the wall, shattering it.

CUT TO:

EXT. FOREST - NIGHT (MIA'S MEMORY)

We're floating behind Rose who wears the RUCKSACK.

MIA (V.O.)

She started going somewhere.

We trail Rose to the metal gate.

She removes the metal bar we saw Mia go through earlier and enters the dense trees.

MIA (V.O.)

I'd follow her.

CUT TO:

EXT. FOREST - NIGHT (MIA'S MEMORY)

Floating through the mist. Dark, towering trees...

VIEW THROUGH METAL GATE: Looking at Mia. She stands there, catatonic. Eyes fixed on us.

The flash of fireworks intermittently tones the foliage around her. Red, then gold...

BLOOD BEGINS TO SNAKE FROM MIA'S NOSTRIL...

BACK TO:

EXT. FOREST POND - SAME

Mia jolts from the memory, opens her eyes.

She gets her bearings. Confused by how Alien managed to draw this out of her.

MIA
What are you doing?

Alien doesn't respond, staring at her gently.

MIA
I'm not here for this.

Mia gets onto her feet.

ALIEN
The truth, you said, is why you're here.

MIA
Yeah.

Mia walks off.

When she's almost out of ear-shot:

ALIEN
Then you were deceiving yourself.

Mia stops.

Turns back to face Alien.

ALIEN
The truth isn't just out here. It's in dark corners inside of you. You can ignore it but it still exists. Finds new form. ...Your pain is in us now.

Mia's eyes bore into Alien.

MIA
The truth?

Beat.

MIA
Rose was my mother.

ALIEN
I know.

Mia is shaken by the revelation.

ALIEN
I told you, we see many things.

Mia's anger erupts.

MIA
Then you saw what they did to her!

A profound pain settles on Alien's face.

MIA
She was trying to keep them alive
while you were tucked away safely!

Guilt washes over Alien.

ALIEN
I'm sorry.

MIA
They killed her.

Alien absorbs this for a beat.

ALIEN
But they were not themselves, Mia.

Mia's armor has gone up.

MIA
That changes nothing for my mom.

Alien sadly watches Mia walk off.

EXT. FOREST - NIGHT

Moonlight cuts the dense haze. Hutch sits on a log, loading his gun. He glances over.

HUTCH
She here?

Arthur shoots Hutch a look that says, "cool it."

Samuels clocks the silent exchange.

ROGER (O.S.)
No.

Arthur crouches beside Roger who examines the ground--

CLOSE ON a shattered RED WATER CANISTER.

Beside it, a DEAD ALIEN is frozen in white fungus, reaching for the canister. It's been torn apart.

ARTHUR
What has she done...

Roger is in turmoil.

ARTHUR
If they have more, they'll make it
to the falls.

Roger shrinks with the realization.

EXT. FOREST - NIGHT

WIDE: Mia trudges along, deep in thought, scanning with her flashlight. She uses the light to collect some pieces of wood.

She notices an edge of the network of white fungus growing under the soil. She brushes away some dirt exposing more. Examines it under the light.

The fungus is dry and hard, choked of life. She lifts a piece, but fragile, it breaks off.

Mia stares at it sadly.

The sound of MOVEMENT in the branches startles her.

She holds the flashlight out. Notices something in the distance...

It looks like a hovering light.

She squints into the darkness, trying to make it out, but the light just lingers there, mid-air, about fifty feet away.

DRONE POV: Tracking Mia's body temperature, the heat from the flashlight.

Confused, Mia steps toward the drone.

Before she can get a clear look, the light fades away into the darkness.

EXT. FOREST - SAME

Roger examines the signs of struggle: Gouges in the dirt, torn underbrush, blood in the soil...

He follows the trail a bit of a distance away to another **DEAD ALIEN**. No, NEARLY DEAD.

This Alien's chest rises and falls weakly. RED WATER coats its mouth and upper chest. The white fungus creeps and recedes across its skin. It's in some in-between state, dipping in and out of awareness as it dies while half-affected by the red water.

Roger crouches beside the pitiful creature, too weak to lift itself off the ground for an attack.

Roger is almost afraid to ask...

ROGER
Was there a girl here?

The Dying Alien sifts through confusion. Then finds some sort of peace, almost smiles.

DYING ALIEN
...Rose.

Roger clenches his jaw.

BANG! Hutch stands, rifle over the now dead alien. He kneels, studying its long, petrified fingers.

Roger looks on disdainfully.

HUTCH
You love to play the wholesome
Mayor.

ROGER
We could've gotten more from it.

Hutch peels back some of the hardened fungus like he's dissecting a lab rat.

HUTCH
Nothing to get out of these things
anymore except a bite in the dick.

ROGER
They saw Mia.

Hutch tears off a chunk of fungus. Studies it.

Roger winces.

HUTCH

I had a daughter, about the same age as yours. I don't think you knew that.

ROGER

No.

HUTCH

Sixteen when she was killed in the riots. Guy was black.

ROGER

That's my fault?

HUTCH

No.

Hutch breaks off one of the long fingers, pockets the trophy.

HUTCH

Not my fault you remind me of him either. It's in our design. No speeches while we're in here, Mayor. You can stop pretending you drink the water.

Hutch faces off with Roger.

HUTCH

We got our tablets, so we still got our balls.

Hutch pats Roger's cheek.

HUTCH

Let's be human.

Roger swipes Hutch's hand away, but Hutch KNOCKS him back onto the ground.

Roger gets onto his feet in a flash lunging for Hutch--

ARTHUR (O.S.)

He's not the threat, Roger.

Hutch smirks, nose to nose with Roger, satisfied to have gotten a rise out of him.

HUTCH

There you go.

Shaken, Roger releases Hutch's shirt.

Samuels runs up, gripping the drone monitor.

SAMUELS
I found her!

Roger locks eyes with Arthur, who nods.

CUT TO:

EXT. FOREST POND - NIGHT

Mia tends to a small campfire she's made on the sand. Her eyes are downcast, deep thoughts churning.

Alien lays there, not looking well. Her breathing has quickened and she shivers.

There's silence between them. Both processing.

Mia steals a concerned glance at Alien, but keeps to herself.

Suddenly, Alien begins to heave, then folds over and vomits. A grotesque, milky white substance.

Mia hurries over.

MIA
You're freezing.

Mia takes off her coat and puts it around Alien.

ALIEN
I'm okay.

Alien's shivering eases.

ALIEN
The one I awakened, she said there
may be good water hidden at the
arrival site.

MIA
Where your ship landed?

Alien hesitates. Then nods.

MIA
How far?

ALIEN

It's too dangerous at night. We
should rest here until morning.

MIA

Where is it?

ALIEN

East. Less than a mile.

MIA

I'll go as soon as there's light.

Alien sees the resolve in Mia's eyes.

ALIEN

Thank you.

MIA

(re: coat)

Keep this.

Mia settles down for the night.

ALIEN

...Mia?

MIA

Yeah?

Mia looks at Alien across the fire.

There's something Alien wants to ask, but she struggles with
the words.

ALIEN

Did you see it?

MIA

What?

ALIEN

...When she died.

Mia says nothing, but her face tells all.

Remorse washes over Alien, but Mia misinterprets it.

MIA

That's not gonna happen to you.

Alien nods, eyes withholding something.

EXT. FOREST - NIGHT

The moon hangs over the cascading falls.

EXT. FOREST - NIGHT

Arthur, Roger, Hutch and Samuels are moving quickly over the rough terrain, making up ground.

EXT. FOREST POND - NIGHT

Alien jolts awake, as if from a nightmare.

Her eyes swim, getting her bearings. There's something different behind them. A vacancy.

She rises. Moves toward Mia, who is asleep.

Alien stands over her for a beat, watching. Then leans closer, studying the rise and fall of Mia's chest...

Alien reaches her long fingers toward Mia's face.

Lingers there. An inch over her skin...

Suddenly concerned with herself, Alien withdraws.

Hurries off into the cloak of night.

EXT. FOREST - NIGHT

Alien is staggering deliriously through the trees. Sobbing. Laughing. Moaning.

It's a cacophony of confused emotions and it's terrifying.

EXT. FOREST POND - NIGHT

A distant SHRIEK awakens Mia. She looks around.

Alien is gone.

ANOTHER SHRIEK. It's different from the screams of the rabid aliens, more like a call for help.

Mia listens. Then--

ALIEN (O.S.)

Mia!!

She jumps onto her feet.

EXT. FOREST - NIGHT

Mia is racing through the trees toward the area where she collected wood earlier.

Ahead, the staggering form of Alien, barely visible in the moonlight.

Alien collapses suddenly.

Mia runs up just as a TERRIFYING TRANSFORMATION COMES OVER ALIEN.

Writhing, Alien's long fingers grip the soil.

Alien's mouth cranes open and a tortured scream spills out.

Alien's head contorts back in agony as SHARP WHITE FUNGUS begins to pierce through her skin, a disease eating her from the inside out.

Mia watches in impotent horror.

Alien flips onto her hands and knees. She looks up at Mia with tragic eyes, fighting the transformation that's washing over her like a tidal wave.

ALIEN
I'm not myself anymore...

Alien's hand darts out and grabs Mia's arm hard, painful.

ALIEN
Find the water.

Alien finally forces her hand to let go.

Mia TAKES OFF RUNNING.

EXT. FOREST - NIGHT

Mia cuts through dense trees.

CUT TO:

EXT. FOREST - NIGHT

Mia sloshes through a shallow stream.

She trips on a bed of hardened white fungus, but gets up and keeps running.

CUT TO:

EXT. FOREST CLEARING - NIGHT

Mia charges through another cluster of MIRRORED MONOLITHS reflecting the light of the moon over her path.

EXT. FOREST - NIGHT

The sun hasn't quite risen, the world still bathed in cool grey.

Mia works her way quickly through the woods, on high alert. She has her flashlight at the ready, but doesn't dare use it. She's shivering from the cold.

Suddenly her foot slides across something smooth, like she just stepped from gravel onto tile. She glances down at the strange change in sound.

The dirt has worn down here, exposing a floor of smooth metal. Who knows how far it extends, but here just a small patch is exposed.

Curious, Mia kneels and brushes away more of the dirt, examines the surface -- rusted metal with BROKEN CIRCUITRY running through it.

Mia scopes out the forest, listens for any movement... Nothing. She clicks on the flashlight to get a better look.

RUSTLING.

She clicks off her flashlight, LISTENING. Waiting. Frightened... Nothing more.

She continues along in the dark, creeping silently.

EXT. FOREST - NIGHT

The trees break into a desolate clearing, mostly rock and patches of grass, though details are lost in shadow.

Mia carefully crosses the clearing, very aware of how exposed she is.

She comes upon another portion of metal panelling on the ground, this one even larger, still without edge.

She advances slowly, finding a scoop gone from the earth. As she continues, there are more and deeper craters. There was some kind of battle here.

She follows a trail of debris to the edge of a forest pond where a large PIECE OF MACHINERY is half-sunken in the muck.

It is the hull of a massive, **BURIED SPACESHIP**.

Mia comes to the largest exposed portion at the water's edge. She checks around her, then clicks on the flashlight to scan the hull. She notices one loose panel, the edge bent out. She starts to peel the panel back.

She shines the flashlight inside the guts of the ship.

Among insulation and wires and rust, she sees the glimmer of a CANISTER floating on water.

She reaches for it, but can't quite touch it. She puts the flashlight on the ground and gives the panel another yank. Then squeezes her shoulder through the gap... and grasps the canister.

She pulls it out, pleased with herself. Rips off the top, shines the flashlight inside--

EMPTY. A vague RED FILM from where some water used to be.

Then she hears a SHRIEK. Not far away.

She kills the flashlight. Tries to climb into the hull, but can't get through the hole. The SHRIEKING approaches. Mia gives one final big push and manages to squeeze into the hull, landing in water. But the jagged metal gives her a DEEP GASH in her arm.

She clasps the wound, which bleeds heavily. She grits her teeth against the pain and tries not to make a sound in the tight space, holding back tears.

A **RABID ALIEN** stalks by. Stops near the ship, listening for movement in the water. Mia can just glimpse its hunched silhouette through the gap in the hull.

DISTANT GUNSHOTS ring out. The Rabid Alien scampers off.

Mia lets out a pained gasp and turns toward the inside of the ship, up to her waist in water. The low metal ceiling stretches out ahead of her into darkness.

She turns on the flashlight revealing MORE CANISTERS FLOATING.

Bobbing amongst them are the petrified bodies of LONG-DEAD ALIENS...

EXT. FOREST - NIGHT

Alien lies on the ground, feverish, still wearing Mia's coat.

The white fungus has spread, now stretching onto her neck and face. She gasps and trembles. Her focus jerks around manically, like she's hallucinating.

Her long fingers find the dirt, feverishly sketching symbols like the ones seen on the monoliths earlier.

She whispers as she draws in the soil, narrating:

ALIEN

First we saw them in the sky...

EXT. FOREST NEARBY - SAME

Arthur and crew weave through the landscape.

Hutch leads, rifle's tactical flashlight searching the dark. Arthur has a rifle, and Roger a pistol.

ALIEN (V.O.)

We ran. But the fires fell upon us...

INT. SPACESHIP - SAME

Terrified, Mia wades through the petrified corpses, searching each floating canister for water... But they're all empty.

Another DISTANT GUNSHOT jolts her, but she keeps wading.

She rips a canister from the hardened arms of a dead alien, tears off the lid, and FREEZES.

She can't believe her eyes.

In this canister, a tiny bit of RED WATER has been left behind. Forgotten.

Clutching the container, Mia sloshes back toward the exit hole.

EXT. FOREST - SAME

Alien's eyes are glazed. Her fingers scribble furiously in the dirt.

ALIEN

They took the water from our mouths. The memories from our consciousness. There is nowhere left to hide.

The faint glimmer of flashlights approaching appears on Alien's face.

Her finger completes the last symbol in the dirt.

ALIEN

...They're here.

INT. SPACESHIP - SAME

As Mia tries to squeeze back through the small hole in the hull, something catches her eye...

Her flashlight beam illuminates the corner of a PAINTED SYMBOL on the metal wall, mostly obscured by dirt and moss.

She wipes away some dirt to reveal the faint edge of a red line.

More dirt falls away revealing a white line.

Mia keeps wiping away dirt exposing a series of alternating lines. Red, then white...

A patch of navy blue...

Confused, Mia tears the remaining plant matter away exposing the full symbol.

It is a decal of an AMERICAN FLAG with the letters:

N-A-S-A.

Mia stares at the flag, breathing hard. Trying to process what this means.

Another distant GUNSHOT rattles, jolting her out of her stupor.

She wriggles her way out of the downed ship, the water canister in hand.

EXT. FOREST - SAME

Arthur and the crew cautiously approach, shining their flashlights on a motionless Alien. All we can hear is her faint wheezing.

Roger sees that Alien wears Mia's coat and takes off running for her--

ROGER
That's Mia's--

But Arthur stops him.

Arthur readies his gun and nods to Hutch.

Hutch nods back. He carefully approaches Alien, gun at the ready. He crouches. Studying her with a sadistic fascination. He peels back some of the hardened fungus, but Alien is motionless.

ON ALIEN'S FACE. Suddenly, she comes to. But her eyes look different. There is something frantic, even psychotic, behind them.

Before anyone can respond, Alien spins and drives her long, fungus-laden claws up through Hutch's throat.

She lets out a SHRIEK and stalks toward Roger.

BANG! Arthur wings her leg with a bullet, and she scampers off into the night.

EXT. FOREST - SAME

Clutching the canister, Mia is running toward the gunshots when she sees Alien's shadowy form bolt by in the distance.

Stunned, she hurries off after Alien.

BACK TO:

EXT. FOREST - SAME

Hutch lies on the ground, blood gurgling from his throat and mouth.

Samuels rushes to his side. Holding back tears, he presses his shirt into the wound.

SAMUELS

Hey. I think it missed. The, uh,
the jugular...

Hutch pushes his hands away. This is not a wound you recover from, and he knows it.

SAMUELS

You're gonna be fine.

Hutch looks up at Samuels with pitying eyes.

HUTCH

The innocence... your generation...

Samuels exchanges a horrified glance with Roger.

Arthur calmly goes to a trickle of water from the rocks, a little offshoot of a mountain spring. He fills his canteen with the fresh water.

Arthur joins Samuels and offers the water to Hutch.

Hutch shakes his head, no.

HUTCH

I wanna feel it...

A peace washes over him, and he dies with a faint smile on his face.

Arthur looks at Roger, who stands in horror, pistol hanging limply from his hand.

EXT. FOOTHILLS - NIGHT

Mia moves hastily through trees, glancing over her shoulder for pursuers -- alien or human. She has torn off a sleeve to tie off the cut on her arm.

She turns on her flashlight for a few seconds, just enough time to confirm a trail of blood left behind by Alien.

She finally comes upon a--

EXT. DILAPIDATED FACILITY - CONTINUOUS

The forest has mostly taken back the space, but this is clearly a man-made building. The scope of it is shrouded by overgrowth, but it appears to be substantial, like an abandoned factory or campus.

A smear of blood marks the side door.

Mia approaches the door, slowly opens it.

INT. DILAPIDATED FACILITY - CONTINUOUS

Alien is crouched in a back corner, cradling her leg wound. She SHRIEKS at Mia and tucks deeper into the corner. The white fungus has covered much of her form, and there is little sensitivity or awareness left in her eyes.

MIA
It's just me...

Mia holds out the RED WATER CANISTER. Alien fixes on it, enthralled.

MIA
I found some.

Mia cautiously rolls the canister across the floor toward Alien, who scoots out and snatches it. She fumbles to get it open and takes a thirsty drink, then eases into a stupor.

Mia shuts the door behind her and carefully approaches. The fungus on Alien partially fades. She gazes up at the ceiling, in another world.

Mia slowly approaches.

Kneels beside Alien. Strokes her forehead.

MIA
It's working...

Alien looks into Mia's eyes. She whispers.

ALIEN
Share with me.

The request throws Mia.

She shakes her head, no.

MIA
I can't.

ALIEN
Yes you can...

Alien begins to slip away.

MIA
No.

Mia tries to wake Alien, but she's in some other dimension now.

MIA
Hey...

She shakes Alien.

MIA
I can't!

Alien is unresponsive.

Mia takes in Alien's tired body, the shallow rise and fall of her chest.

Mia stares down into the canister.

A little bit of RED WATER remains.

Mia takes a deep breath, summoning courage...

She drinks from it.

CLOSE ON: Alien's hand finding Mia's. Their fingers entwining...

CUT TO BLACK.

BEGIN RED WATER TRIP:

Nothing for a moment, then...

RUMBLING. Deep. From everywhere.

Mia looks around, confused. Then the rumbling stops, replaced by absolute, deafening silence, until... An EXPLOSION bathes Mia in light from above. She instinctively shields her face and looks up at--

A WORLD OF LIGHT

CLOUDS OF LIGHT rush past her from a point inconceivably far away. The dilapidated facility has vanished around her and she is terrified, overwhelmed. The world is light and heat, until it is suddenly ONLY BLACKNESS.

Just a faint outline of Mia in the dark, breath trembling.

Then a gentle glow plays over her.

Swirls of gas begin to emerge from the darkness, to coalesce into a brighter and brighter central point. Eruptions of light spear out from the center.

The sight is almost religious, Mia's fear overcome by awe.

The swirling gas coalesces into a stable body.

A STAR.

Mia gazes at it, warmed by it. But she's no longer in a building or in empty space. She's lying on her back, on dirt ground.

The SUN hangs in the smoggy sky above her.

A SILHOUETTE steps in front of the sun, extends a hand.

ALIEN

Mia.

Mia takes it and sits up. Alien sits before her, so they're face to face, shallow focus, each others' worlds for a moment. Alien is healed and healthy.

ALIEN

Look at me. Look at me.

Mia is lost in a dream, hints of panic and confusion as she comes to her senses.

MIA

Where am I?

ALIEN

...You're in a memory.

MIA

Yours?

ALIEN

The memory of the universe. It remembers everything. All things ripple across time and space.

Alien's tone calms Mia, centers her.

ALIEN

Every star that has shone and gone cold. Every planet, formed and shattered.

ALIEN (CONT'D)

Every species that has dug itself out of the dirt and joined it again... Our water shows us those memories to give them voice. But it was changed. Our memories taken, so they could create your reality.

(gravely)

Much was forgotten...

Mia processes.

Alien steps aside, to reveal the view of a city skyline.

Mia rises and takes a few steps forward.

It's NEW YORK CITY, but it's deserted, crumbling. The ocean has overtaken it, water rising halfway up the skyscrapers.

Mia looks up at what looks like a RAIN OF METEORS descending steadily through the clouds.

Mia begins to panic at the impending doom.

ATOMIC EXPLOSIONS litter the horizon as the missiles find their targets.

MIA

Get me out of this!

The sky is lit by a thousand suns.

MIA

GET ME OUT!!

CUT TO:

EXT. FOREST - DAY

All is serene. Just the gentle sound of WATER LAPPING.

A group of healthy ALIEN WOMEN kneels at the edge of a red stream. Their long-fingered hands dip into the water.

They are drinking peacefully.

EXT. FOREST - DAY

The healthy Alien Women sprawl on their backs in a circle, trance-like. Fingers entwined with one another's.

EXT. FOREST - DAY

The Alien Women stand before the mirrored monoliths. They sink their fingertips into the metal. It gives like warm butter. They're carving symbols.

One ALIEN WOMAN swoops an arc into the metal -- there are intricate subtleties of width and direction within this arc.

Alien shows it to Mia.

ALIEN

This is your solar system...

Alien explains the increasingly involved symbol as the Alien Woman carves it into the metal, using all her fingers, dancing paintbrushes, to write the history of Earth.

ALIEN

This is your planet... Your single moon forming... Life first emerging... Every extinction and new life...

The Alien Woman makes a final, tiny mark.

ALIEN

And this is the beginning of humans, their superstitions and science. Their wars... And Earth's end.

Mia takes in the symbol. That's it. That's our entire history in a shape no more than a few inches wide.

Distant footsteps CRUNCHING.

Mia looks out.

A dozen HUMANS IN "NASA" SUITS emerge through the trees, weapons raised.

EXT. FOREST - DAY

DEAD ALIEN BODIES scattered about the monoliths.

EXT. FOREST - DAY

Smoke wafts through the air...

A tractor levels trees.

EXT. BOON FALLS, TOWN SQUARE - DAY

WORKERS erect the decorative water fountain.

INT. HOSPITAL ROOM

Make-shift. Nothing more than a tent.

Roger stands over Rose lying in a hospital bed, her face beaded with sweat.

Mia is born.

Rose cradles baby Mia. Roger takes his family into his arms, tears in his eyes.

EXT. LAKE - DAY

Roger and Rose show MIA, 5, the reflections the sun makes in the water.

INT. MIA'S KITCHEN - NIGHT

Watching from the threshold as Roger and Rose have an argument. Screaming. Tears.

Rose throws a glass of water, shattering it.

EXT. BOON FALLS TOWN SQUARE - NIGHT

The Heritage Day celebration. People dancing joyfully.

A banner hangs above the festivities:

HERITAGE DAY

1951

CELEBRATING 16 YEARS!

Mia watches Rose escort Ida home.

EXT. FOREST PERIMETER - NIGHT

Rose sneaks over the white picket fence, wearing the rucksack.

Mia follows at a distance behind her.

EXT. FOREST - NIGHT

Mia stumbles and hits the ground.

POV: Ahead, Rose disappears through the metal fence into darkness.

Mia hurries onto her feet, following. She hears something, but visibility is poor.

FORMS seem to move beyond in the semi-darkness...

BOOM! Fireworks from Heritage Day light up the forest around her revealing the FORMS:

A group of RABID ALIENS is scattering. They disappear quickly into the cloak of night.

The environment goes dark again...

Mia moves closer.

Another round of fireworks brings a pulse of light revealing-- ROSE.

Lying in the brush, body twisted. Her head is bent unnaturally back. Her neck pulse is slowing as she dies. There are a few broken red water canisters around her.

Trees loom around Mia.

She stands there, catatonic, eyes fixed ahead through the fence.

The flash of fireworks intermittently tones the foliage around Mia. Red... then gold...

Blood begins to snake from her nostril down her chin...

END RED WATER TRIP.

BACK TO:

INT. DILAPIDATED BUILDING - DAY

Mia awakens suddenly, nose streaming blood.

Alien sits up. A glow of red pulses momentarily beneath her healthy skin.

Mia looks at Alien, trembling.

Letting herself be seen.

Alien looks back at Mia. Her eyes are wet.

They wrap their arms around each other, embracing tightly.

EXT. FOREST - DAY

A SHOVEL sinks into the dirt.

Roger covers Hutch's body. A storm of conflicting thoughts churns in him and it shows.

Arthur stoically oversees the burial.

Roger finishes. He drops the shovel, spirit broken.

ROGER
How many more?

Beat.

ARTHUR
Many if she makes it to the falls.

Wind moves through the trees.

Arthur closes his eyes, listening to it.

ARTHUR
That's how the wind sounded that day.

Arthur settles down onto the dirt, back against a rock.

Roger sits beside him. Drinks whisky from his flask.

They stare at the grave without saying anything for a while.

ARTHUR
What are you thinking?

ROGER
...She's what I have left.

ARTHUR
You have Boon Falls.

ROGER
...What if you had someone you loved?

Arthur takes the flask and drinks from it.

ARTHUR

I did.

The grim realization sinks into Roger.

ARTHUR

You know... That day the kids thought the first blast was a thunder clap. But the lightning never came. Six hours later they were dust. Day later, my whole family. Even the dog.

Roger swallows hard.

ARTHUR

"Humanity" is a word of irony. When I watched our world burn, I knew we had none. Now we do. But it's not immutable.

ROGER

That's what we've always been told.

Arthur reassesses his approach.

He unearths his pocket watch and passes it to Roger.

ARTHUR

This belonged to my great grandfather. Beloved by his small community in Alabama, little farming town somewhere off some country road. Owned a bookstore there, classics mostly. My father kept a picture of that shop for years. He'd talk to us about it like it was a mythic place.

Roger's thumb finds engraved initials on the watch.

ARTHUR

It was a simple time for many people. The Golden Age, is what they used to call it. And dad kept that photo of great grandpa John's bookstore on our mantle as a reminder of the good old days. Shop with the white trim and the green shutters, and a little sign in the front window.

(beat)

You wanna guess what that sign said?

Roger waits.

ARTHUR
Whites only.
(beat)
The year was 1955, same as what we
call our present day. And you're
Mayor.

Roger stares at the watch in his hand.

ARTHUR
That's what we did.

Arthur takes the watch from him.

ARTHUR
Your generation didn't see the
sickness. You were born on a ship
in the stars.

ROGER
We heard the stories.

ARTHUR
But you didn't smell it.
(beat)
Boon Falls believes it's good and
kind because it's been told it did
good and kind things. Erase
history, you're destined to forget,
not repeat. Thanks to your
sacrifice.

Arthur drinks.

ARTHUR
The truth has been extinct for a
long time, Roger.

ROGER
Maybe we're the ones who should be.

ARTHUR
Then it would have outlived us.

Beat.

ARTHUR
And it didn't.

INT. DILAPIDATED BUILDING - DAY

We follow the drone floating through crumbling hallways...

INT. DILAPIDATED BUILDING - SAME

Mia and Alien tend to their wounds.

Mia helps Alien clean her leg.

Alien helps Mia re-wrap her arm.

Mia's eyes have softened.

Alien secures the fabric tighter. Looks to Mia for guidance.

MIA

It's okay.

Alien finishes.

MIA

We should go.

Alien doesn't budge.

MIA

Can you walk?

Alien nods.

MIA

C'mon.

Mia starts off.

Realizes Alien isn't following.

MIA

C'mon.

ALIEN

...I need to talk to you about something.

Alien's tone concerns Mia.

MIA

Okay.

A long beat.

ALIEN

Makora has been weakened.

MIA

...You're fixing it.

ALIEN

It will take more than undoing what they've done.

MIA

That's okay.

ALIEN

Mia.

There are tears in Alien's eyes.

ALIEN

Makora needs my life.

Mia is frozen.

MIA

I don't understand.

ALIEN

My people's energy is connected with Makora's. I'm strong now. I have energy to give.

Mia reads the futility on Alien's face.

The reality of this sinks in.

MIA

You told me you'd live if you got to the falls.

Mia's armor goes up.

MIA

...You lied?

ALIEN

My people will live.

MIA

I told you things...

Mia is processing in real time.

MIA

You're asking me to watch you die?

ALIEN

No. I wouldn't ask you that.

Their looks hold for a heavy beat.

ALIEN

Thank you. For everything, Mia.
Everything.

Alien leaves Mia.

In the shadows, the drone silently watches.

EXT. DILAPIDATED BUILDING - DAY

Arthur, Roger and Samuels move through dense foliage coming upon the structure.

Roger looks nervously to Arthur.

Samuels checks the drone monitor, points Arthur toward Alien's path.

Arthur takes a quiet moment with Roger.

ARTHUR

Get to her. Or I will.

Roger swallows his concern and nods.

Arthur peels off as Roger continues toward the building.

INT. DILAPIDATED BUILDING - DAY

We follow Mia, slumped, moving slowly through the winding, crumbling corridors...

The building appears to be some kind of abandoned facility.

Ahead, an open room. Dark inside.

Mia continues toward it cautiously.

GLASS CRUNCHES distantly.

She spins.

But there's silence.

Mia enters the open room.

INT. LABORATORY - MOMENTS LATER

As Mia crosses the threshold, banks of broken lights power on automatically revealing parts of the space.

It appears to be some kind of macabre RESEARCH LAB.

Mia makes her way slowly down the line of lab benches...

Decayed ALIEN BODIES have been abandoned here, GROTESQUE SCARS on their chests like Alien's.

Sickened, Mia takes in the lab experiments.

There are computers at each bench with name placards...

INT. DILAPIDATED BUILDING - SAME

Roger seems to have familiarity with the layout of the space.

He moves down an empty hallway...

INT. CONFERENCE ROOM - MOMENTS LATER

Sterile seats encircle a central table where a scale model of the Boon Falls town square sits in a slant of light.

Roger goes over to it.

The scale model is crumbling from age and water rot.

Conflict brews within him.

INT. LABORATORY - SAME

Mia continues down the line of lab benches...

She notices one particular name placard and stops.

Frozen. Disbelief.

The placard:

DR. ROSE WILSON

Mia stares at it.

She can't believe her eyes.

Astonishment turns to rage.

She hurls the computer off the table.

INT. CONFERENCE ROOM - SAME

Roger hears the crash and hurries out.

INT. LABORATORY - MOMENTS LATER

A WARPED LIFE-SIZE HOLOGRAM OF ROSE has booted up from the computer screen, an off-kilter video floating there in front of Mia. A data log.

Rose wears a laboratory coat, eyes alight with the excitement of discovery.

Mia takes in her mother for a beat. Unable to move.

Mia reaches her hand out, but her fingers pass right through Rose, a trick of light, not flesh and blood.

The hologram JERKS.

ROSE

--which behaves almost like a psycho-active drug. Drinking the water gives them the experience of a collective consciousness. This property can be harnessed--

Rose JERKS again suddenly. A time jump.

ROSE

--Our own manufactured memories eliminate knowledge of our history--

EXT. FOOTHILLS - SAME

Arthur follows the drone through the trees, gun drawn.

He slows...

Coming upon something...

INT. LABORATORY - SAME

The Rose hologram continues.

ROSE

We can erase generational trauma--

EXT. FOOTHILLS - SAME

Alien is struggling over the landscape. She hears something behind her and turns.

It's Arthur.

INT. LABORATORY - SAME

The glow of Rose's hologram plays off Mia's devastated face.

ROSE (O.S.)
--We can create a new golden age.

EXT. FOOTHILLS - SAME

There's sorrow on Arthur's face as he advances toward Alien.

Alien backs away.

ARTHUR
I'm sorry it had to be you.

Arthur is sincere.

ARTHUR
But someone always has to live in
the shadows, so the rest of us can
live in the light.

The GUNSHOT to Alien's stomach makes her fold forward.

CUT TO:

EXT. RIVER - DAY (ALIEN'S MEMORY)

QUICK FLASH-- UNDERWATER: The sun's rays pierce the RED WATER. Alien swimming peacefully with other healthy Aliens. Their long shrouds undulate.

BACK TO:

EXT. FOOTHILLS - SAME

Arthur watches Alien pitifully as she wavers on her feet like a paper doll in the wind.

Alien hits the ground.

INT. LABORATORY - MOMENTS LATER

Mia is crouched before Rose's hologram.

Her eyes notice a form moving towards her through the pixels...

ROGER appears.

Mia rises to her feet.

Rose's hologram floats like a ghost between them.

They stand there in silence for a long time.

Roger's voice quivers.

ROGER
All of this... It doesn't just
happen.

Beat.

ROGER
You live in the kindest place
that's ever existed. It's a
privilege, Mia.

Mia stares at him, not taking the bait.

ROGER
You just have to put what you've
seen here behind you. ...I talked
to Arthur.

Mia stares at him acidly.

MIA
Who are you?

Roger is nonplussed.

She repeats.

MIA
Who are you?

Beat.

MIA
Half of me is you, and I don't even
know who you are.

Roger makes a last ditch attempt.

ROGER
We have a beautiful life, Mia--

She finally explodes.

MIA
This isn't beautiful!

ROGER
We can talk without your anger--

MIA
My anger is beautiful! My rage! NOT
THIS!

Suddenly, the reality that they're standing in a morgue hits Roger. It's as if he's been unmasked.

MIA
You made me feel crazy...

ROGER
I wanted to protect my daughter.

MIA
I didn't need protecting. I needed
my dad.

A chill runs down Roger's spine.

MIA
I needed him to see me.

He knows she's right.

Mia's eyes settle on Rose's hologram.

MIA
I loved her.

Beat.

MIA
I thought she was a good person.

ROGER
She was. ...And she did terrible
things. Both of us.

Mia looks at her father, eyes demanding answers.

Finally answers.

MIA

Why?

Roger really considers this for the first time.

ROGER

...Pain. ...I think it was pain.

Roger takes a long beat.

ROGER

We were born on a ship. Six thousand people. That was all that was left of us. We didn't know anything about Earth, just that it was cruel. And we were the threat to our own survival. Becoming ourselves again. So I never wanted to know. It was safer to let someone else tell me.

Roger's eyes settle on Rose's hologram.

Then on Mia, unobstructed.

ROGER

When we came here it was a chance to start over.

MIA

It was their home.

Roger searches for the words.

Can't find them.

ROGER

Sometimes... we just look away.

Beat.

ROGER

Haven't you?

Mia processes this.

Realizes her culpability.

MIA

Yes.

Resolve moves through her.

MIA
I'm gonna get her to the falls. You
won't stop me.

ROGER
I never could.

Mia starts to walk off--

ROGER
(calling out)
You'll need a code. Mia.

Mia turns around.

ROGER
There's a gate at the falls.

Beat.

ROGER
2084.

Beat.

ROGER
The year you were born.

Their gazes hold, everything unspoken passing between them.

ROGER
It was June.

There are tears in Mia's eyes.

Emotion fills Roger.

ROGER
Do better.

Mia nods.

Roger closes his eyes, feeling his love for her.

When he opens them Mia is receding down the hallway.

Roger's wet eyes smile.

EXT. FOREST - DAY

A FALL OF RAIN has started.

Mia cuts through it with determined focus.

EXT. DELAPIDATED BUILDING - DAY

Arthur runs up, finding Roger emerging from the building alone.

The men stare at each other from a distance.

This is the first time Roger has stood at full posture in Arthur's presence.

Roger slowly lifts his gun, pointing it at Arthur.

Arthur doesn't flinch. He shouts over the rain.

ARTHUR

Do you have any idea how ridiculous
you look?

Roger doesn't waver.

ROGER

It's over.

Arthur draws his own gun and shoots the gun out of Roger's hand. Winged by the bullet, Roger winces, but stays upright.

Arthur closes the distance between them.

ARTHUR

You shouldn't be playing with
things you don't understand.

Roger grits his teeth through the pain, clutching his bleeding hand.

ARTHUR

You're emotional right now and not
thinking. Let me help you.

ROGER

It's the first time in my life I'm
thinking. Saviors don't think so
little of the people they're
saving.

ARTHUR

Roger.

ROGER

We can be better than what you say.
She already is.

This saddens Arthur.

ARTHUR
Then I can't protect you anymore.

Samuels walks up as Arthur shoots Roger dead.

Samuels takes in the body with horror.

Arthur's ears perk as RABID ALIEN SCREAMS move through the woods.

ARTHUR
(to Samuels)
Get your gun out.

EXT. FOREST - MOMENTS LATER

Running through the trees, Mia jolts from the sound of the SCREAMS, but keeps going.

EXT. DILAPIDATED BUILDING - MOMENTS LATER

The SCREAMS are closer now.

Samuels shakily holds out his gun, in over his head.

Arthur looks toward the emerging SCREAMS, fast on the trigger as two RABID ALIENS burst out from the foliage.

Rabid Alien 1 pounces on Samuels, killing him easily.

Arthur nails Rabid Alien 1. It drops away, dead.

Arthur wings Rabid Alien 2 as it leaps onto him, throwing him onto his back.

The gun falls away.

Arthur fights to keep teeth off his throat, but Rabid Alien 2 overpowers him and sinks into his neck.

Unfazed, his free hand searches underneath him, rips a hunting knife from the sheath. He plunges it into Rabid Alien 2's throat and twists hard.

Rabid Alien 2 coughs, sputtering blood before its dead weight collapses onto his chest.

Arthur calmly pushes the limp body off.

He gets onto his feet, clutching his neck. Scans the carnage.

Then looks in the direction of the falls...

EXT. FOREST - MOMENTS LATER

M.O.S. The rain pummels now.

ALIEN'S POV: Moving in and out of focus. Looking up at the treetops where droplets beat down.

Mia appears over her, yelling. Trying to get her to wake up.

SOUND RETURNS as Mia pulls Alien's head onto her lap, cradling her.

Mia shouts over the heavy rain.

MIA
Which way??

ALIEN
Mia...

MIA
Where are the falls?!

But Alien isn't coherent.

ALIEN
I don't know where I am...

Mia's eyes search the forest, but there's no indication of where to go.

MIA
We can still get there!

Alien's head lolls.

Mia cradles her, defeated.

Alien feels the futility.

ALIEN
I'm dying.

Mia swallows the lump in her throat.

ALIEN
Stay with me...

Mia nods through tears.

She lays down beside Alien, nestling close.

ALIEN
Remember... Something beautiful...

Mia puts her arm around Alien.

We drift slowly above them...

POV: Rain falling from the sky.

DISSOLVE TO:

UNDERWATER (ALIEN'S MEMORY)

Alien Women swimming serenely in the red water.

DISSOLVE TO:

EXT. FOREST - DAY

Alien's eyes are closed.

The fall of rain stops.

A band of sunlight moves over her and Mia.

Mia opens her eyes and sits up.

She hears something...

The LOW RUMBLE of water.

She can't believe her ears.

MIA
The falls.

Mia looks to Alien, who is still.

She tries to rile Alien.

MIA
Wake up.

Alien doesn't.

MIA
...Wake up.

A beat.

Then Aliens eyes barely flit open.

Hope fills Mia.

MIA
Come on.

CUT TO:

EXT. FOREST - DAY

WIDE: The expanse is still and silent.

Only the sway of looming trees...

Then--

Two forms enter frame.

Small but triumphant.

Struggling over the landscape.

Mia supporting Alien.

MONTAGE:

- TRACKING WITH: MIA AND ALIEN moving through the forest.
- Mia props up Alien as they climb a steep incline.
- Mia grits her teeth through the mud, pulling Alien. Alien falls. Mia helps Alien get onto her feet.

QUICK GRITTY CUTS: HANDS hitting the dirt...

FEET sinking...

SWEAT dripping...

ALIEN'S head lolling...

- The RUMBLE of water builds... Deafening.

Exhausted, Mia looks up to see:

A SWEEPING SHOT OF THE FALLS ABOVE. Cascading over an intricate rock formation. They've almost made it.

- Mia and Alien reach a METAL BARRIER. Military-feel.

It separates them from a bridge leading to the falls. There a few, petrified, DEAD ALIEN BODIES littering the ground at the barrier, unable to get through.

- CLOSE ON: KEYPAD.

- CLOSE ON: MIA. Eyes focused as she enters the code.

- Mia and Alien hurrying along the final stretch to the falls when Alien trips, collapsing.

Mia starts to lift her.

ARTHUR (O.S.)
Stop!

Arthur emerges, limping and bleeding profusely.

ARTHUR
Wait. Don't go further. Just...
Wait...

Arthur staggers toward them, pale and hunched. A dead man somehow still walking.

Mia steps protectively in front of Alien.

Arthur stares at Mia like a loving grandfather.

His voice is raspy as he chokes through his neck wound over the thundering falls.

ARTHUR
Do you even know what you are?

Mia stares back at him.

ARTHUR
In the entire span of human history, there's only one generation that's only known peace. Yours. All we need is one. And everything's forgotten.

Mia doesn't waver.

Arthur's eyes move to Alien, crumpled at Mia's feet.

He looks to Mia.

ARTHUR
You have no idea the mistake you're about to make.

MIA
I know exactly what I'm doing.

ARTHUR

Tell me then. Please. What a bomb
does to a neighborhood. Tell me.
Can you?

Beat.

ARTHUR

What about the sound of a mother.
Wailing...

Arthur's voice cracks with emotion.

ARTHUR

Burying her child. Have you held
her while she cries?

Mia is silent.

ARTHUR

If that water flows red, you'll
know.

He implores her.

ARTHUR

Leave our world the way you found
it.

MIA

It's not real.

ARTHUR

You've never seen real!

Arthur explodes.

ARTHUR

Real has you hanging by your neck
from a tree!

Mia is frozen.

Arthur is getting weaker and more desperate with each word.

ARTHUR

Everything's an invention. If it's
not mine, or your mother's, it's
someone else's. That's how history
works. Ours will not be written by
a teenage girl whose life only
exists because of the sacrifices
I've made for that existence!

ARTHUR (CONT'D)
 You see yourself as some kind of
 savior?! That's me you're seeing! I
 created this! I created you!!

Using his last bit of strength, Arthur aims his gun at Mia
 and fires.

CLICK.

The gun fails.

He tries again. Nothing.

Mia stares at Arthur pitifully. An old, desperate man with a
 broken toy.

Mia helps Alien onto her feet. They begin toward the cave.

Arthur is too weak to go after them. He collapses.

Realizing his futility, his pain pours out and he cries:

ARTHUR
 I'm not a bad man!

We're on Mia and Alien moving into the cave, but we can hear
 Arthur unraveling as he continues to try to fix his gun.

ARTHUR (O.S.)
 I won't see it happen again! ...I
 won't see it!

A distant SHOT rattles the air as Mia and Alien disappear
 into the cave.

ARTHUR lies limply on the ground. Blood from his head wound
 trickles into a water puddle turning it red.

INT. ROCK CAVE - DAY

Makora is a vast web of hardened white fungus growing over
 the cave walls into a central pool of water.

Manmade cables have been inserted into the tendrils of the
 fungus connecting to a SUPERCOMPUTER--

Multiple panels of screens running code alongside an endless
 loop of **1950s ICONOGRAPHY -- BOON FALLS' MANUFACTURED
 MEMORIES.**

Mia hurries inside supporting Alien.

She gently lays Alien down at the edge of the pool.

Alien is barely conscious.

Mia gets on her feet, hurrying to remove the cables from Makora.

The banks of screens sizzle with electricity, code jumbling.

Alien drifts in and out as she loses awareness.

Mia helps Alien sit up.

The two embrace, holding one another.

Alien looks into Mia's eyes.

ALIEN
Help me into the water.

Mia nods.

MOMENTS LATER

Mia gently releases Alien into the water. Feeling her weightlessness, Alien's breathing quickens.

Mia caresses her head consolingly.

MIA
I'm here.

Alien barely whispers.

ALIEN
I know.

White tendrils begin to crawl over Alien's body.

Mia pulls herself out of the water.

She crouches at the edge of the pool, eyes holding Alien's in her final moments.

Red light plays off Mia's face as Makora begins to absorb Alien's energy...

EXT. FOREST STREAM - SAME

The white web of fungus begins to glow red...

EXT. FOREST - SAME

The mirrored monoliths catch the reflection of a red glow.

A petrified ALIEN BODY is glowing red, becoming animate...

EXT. ROCK CAVE - SAME

The web of fungus is turning red.

Mia's plaintive gaze stays locked on Alien's as the cape of tendrils covers Alien, drawing her deeper into the water.

Alien smiles.

Thanking Mia without words.

A chill runs down Mia's spine.

She smiles back, tears in her eyes.

EXT. BOON FALLS TOWN SQUARE - SAME

PUSHING IN on the decorative fountain as the water begins to turn red...

EXT. ROCK CAVE - SAME

PUSHING IN on Mia. Bathed in the red glow of new life.

She's filled with love and triumph.

CUT TO BLACK.

FADE IN:

EXT. THE FALLS - DAWN

The water is RED NOW. Cascading into a forest pond.

At the water's edge, a few **HEALTHY ALIENS** drink peacefully together. Their skin is cleared of the white fungus.

EXT. FOREST PERIMETER - DAWN

Early morning light paints the white picket fence.

Everything is quiet and still.

Mia emerges slowly from the tree-line. Despite the exhaustion of the journey on her face, her expression is strong. Ready to face whatever awaits.

She climbs over the fence.

EXT. BOON FALLS, TOWN SQUARE - MINUTES LATER

The sun is a rising sliver over the deserted square.

In the emptiness and quiet, it feels like we're in a snow globe.

Mia moves across the storefronts toward Ida's shop.

Disappears inside.

INT. IDA'S KITCHEN - MOMENTS LATER

Mia turns on the sink faucet. A stream of RED WATER now.

Mia stares at it. Shuts it off.

INT. IDA'S LIVING ROOM - MINUTES LATER

CLOSE ON A photo of Rose and Ida.

Mia studies it in her hands. Her eyes are wet.

She sets it down and exits.

EXT. BOON FALLS, TOWN SQUARE - DAY

Mia walks cautiously along the line of empty shops...

She approaches a store window. Peers inside for any sign of activity.

A low RUMBLE invades the quiet...

In the reflection of the glass, CARS are pulling up across the square.

Mia turns.

TOWNSPEOPLE are emerging from the vehicles.

Some carry bats, others, hammers.

Mia's eyes move nervously across the faces.

An **OLD MAN...** A **TEENAGER...** A **CHILD.**

Familiar from Heritage Day, but their buoyancy is gone.
Replaced by a grave intensity.

The Townspeople advance toward Mia.

Mia stands her ground as they approach.

She looks into their eyes, expecting to find hate.

They look back into hers.

But instead, an understanding passes between them.

MIA
I'll help you with it.

EXT. BOON FALLS, TOWN SQUARE - MOMENTS LATER

We are in a BIRD'S EYE VIEW drifting farther and farther away from the square as Townspeople below dismantle the iconic Boon Falls water fountain.

Red water shoots out like a geyser.

ARTHUR (V.O.)
*Somewhere beyond our lonesome
reach, on the dark edge of the
cosmic map, a savage war raged as
Earth slept soundly...*

Our VIEW continues farther away, people becoming nothing but specks...

ARTHUR (V.O.)
*From the ashes, the survivors fled,
seeking refuge across the gulf.
Until one night, they arrived here.
Our kindly town of Boon Falls...*

The small town of Boon Falls is bordered by nothing but vast forest dotted with MIRRORED MONOLITHS--

Records of the universe's history. Far as the eye can see.

Farther away: A massive FREIGHTER SPACESHIP amidst the forest, partially grown over.

The vessel that carried the 6,000 souls that escaped Earth.

ARTHUR (V.O.)

*Here in this forest, we gave the
Others refuge. A place to heal
without disturbance. For twenty
years they've lived alongside us,
far from our gazes, but never our
hearts.*

Our VIEW continues farther...

Deep into space...

Where the RINGED PLANET hovers in the black.

ARTHUR (V.O.)

Our home, their home.

INSERT TITLE:

"THEY CAME FROM A BROKEN WORLD"