



They never fail who die in a great cause.

--Lord Byron

*Dreams can come true, you can have anything if you will sacrifice
everything else for it.*

--Barrie, Peter Pan

SAIRA

OUTLINE / TREATMENT aka my TREATLINE

COLD OPEN ON A...

Forest choked with weeds, hard-snow slows & cracks under SAIRA'S every step. Her robe sways on her skin as if made of liquid-silk. (That's a hint) Her head whips around, we can't see her face, yet. Barking of dogs, not like any you have heard before. Sounds like beasts of Hell but angrier, ravenous. Think Cerberus with acid-injected rabies.

Ahead of Saira an icy-stream. She jumps in, rips off her robe. Naked. She stuffs the garment under a rock. Dives into a still pool of the stream. Vanishes underneath. ---Deafening silence. WHOOSH! Jumps out, steam rises off her skin. She scurries along the sides of fallen trees, hops to stumps, jumps to a clearing. Howling closing in. Her NCl7 parts covered by tall grasses & a big-bush (ok, that's not a dirty joke) A farm-house rises to meet our nude runner. As...

Shivers run down her spine. She dashes towards the structure. Boarded up windows & doors tell us: she's alone. Odd burn marks scar the house as if hit by a ray-guns. Other chunks, missing as if vaporized by the Terminator's time-portal. (Our 2nd hint that our Earth may not be our Earth anymore.) She kicks the door open, It flies-off as if made of paper, --It's not!

Peeking out from the cracks of the window Saira can see the inky-shapes moving off. Her trick worked, for the time being.

A once teen's room, faded pink furniture & decoupage all about. She snaps up some jeans & Converse tennys. She's...

In the FOREST again. Full run, ravenous howls so close we can feel them.

THUD!



Saira runs into a BARRIER, high as the sky, wide as the Great Wall. Beasts Sounds close in. She moves down the wall's face, clean, plain, flat as if designed by I.M. Pei.

A sign. She wipes off the dust, a shape of a man. She squints at the words she doesn't understand, but WE DO...

HUMAN RESERVE



KEEP CLEAR

Saira whirls around, our 1st good look at her face. She's the girl next door, if the girl next door was from a different planet, but we don't know that yet, now she just looks like a girl in trouble with the cops. Dark SHAPES surround her. Voracious teeth snap!

JUMP CUT TO:

We are on: THE OTHER SIDE OF THE WALL

A teeth cracking KA-BOOOM echoes!

Dust rains down. More Booms & a few THUDS!

CRACKS form in the impossibly THINK WALL

A FLASH of Blue LIGHT eats away at the wall's seams.

WHAT'S GOING ON?

CRACK CUT TO:

ACT ONE

FARM HOUSE ALIVE WITH LIFE...

CRACKING, CRUNCHING ICE ECHOES OVER **BLACK**

1 **EXT. WEED CHOKED FOREST SPLATTERED WITH SNOW. MORNING**

HER BARE FEET run across the FOREST-FLOOR. Ice cracks under each step.

HER
Pant Gasp

Her head whips around, we can't see her face, yet.

HER
Pant Gasp Pant (to) Wheeze...

WHEEZING TO:

2 **INT. ROOM ASPHYXIATED IN. DARKNESS**

Wheezing. Creeping in, A Brompton Ventilator...

HISSES & MOANS

Sounds like a dyeing dragon. Underneath we still hear the 'wheezing' WOMAN asleep in a med-bed. Behind her a...

DARK SILHOUETTE hovers over.

A CURTAIN RUSTLING in the uncertain sourceless WIND.

MATCH CUT TO:

3 **EXT. BOREAL FOREST FLOOR. MORNING HALFLIGHT**

RUSTLING ROBE slips on HER skin as if made of liquid-silk.

Bare feet still running. Though now, She's slowing.

HER
(Labored) Pants

Howl of dogs, not like any you have heard before. Utterance like beasts of Hell but angrier, ravenous. Think *Cerberus* with *acid-injected rabies*.

That sound got her moving again.

She stumbles, PINE THORNS lash at her, rips her robe, her skin. She's not slowing for the BEAD of colorless-blood, now trailing across her neck. (P)

Ahead of HER an icy glazed **STREAM / DEEP POOL**.

She jumps in.

Rips off her soaked robe. --Blue shivering, Naked...

She stuffs her garment under a **ROCK**.

Dives into the **STILL POOL**, center stream.

Vanishes underneath. --Deafening silence. Only her...

HEART BEAT-BEAT...BEAT.....BEAT.....BEAT.....BEAT

WHOOSH! Jumps out, steam rises off her skin.

Her NC17 parts covered by tall grasses & bushes.

(That's not a dirty joke)

As she scurries along the sides of **FALLEN TREES**, hops to **STUMPS**, jumps to a...

4 **EXT. CLEARING. LATE MORNING**

Howling closing in.

A farm-house rises to meet our nude runner. As...

Shivers run down her spine.

She dashes towards the structure.

Boarded up windows & doors tell us: she's alone. Odd burn marks scar the house as if hit by a ray-gun.

Other chunks, missing as if vaporized by the Terminator's time-portal. (Our 2nd hint that our Earth may not be our Earth anymore.)

She kicks the **DOOR** open, It flies-off as if made of paper,

--It's not!

DOOR MATCH TO:

5 **INT. ROOM. A LITTLE LESS DARKNESS THEN BEFORE.**

Ventilator still hissing. A **SILHOUETTE** of a large-frame **MAN**. Gripped in his white knuckles is a... (p)

PILLOW, BIG FLUFFY ONE (well, that's not so scary after all)

He moves closer to Lady-Life-Support. His movement is cat-like, even more so hidden behind the *hissssss*.

Right on top of her, now. Yet, still in shadow.

Fluffy Pillow one inch from her head.

He stops, shoulders are shaking to hide tears.

BIG MAN
(Under-his-breath)
Dammit-Dammit-Dammit-Dammit!

He drops his (soft) *weapon of choice*.

A reverberation of a **BELL'S RING** - - HE rushes out.

HER eyes SNAP OPEN. A once beautiful FACE tells us one thing and one thing only: --*She wished he did it!*

Everything vibrates. A rumbling, as if a MACHINE rises with dark purpose.

JUMP BACK TO:

6 **E/I. BURNT HOUSE. MORNING HAS FADED TO...**

The harsh day's light, yet does little to lift the cold.

Shivering. Peeking out from the cracks of the window our NUDE RUNNER sees the inky-shapes moving off. We can't see what was chasing her, but we feel in our bones, it ain't good.

She leans back. Her trick worked, for the time being.

7 **INT. A 'ONCE, TEEN'S ROOM WITH...**

Faded pink furniture & decoupage all about. She snaps up some jeans & Converse tennys. Fully clothed, She's in the...

8 **EXT. FOREST AGAIN. MID DAY LIGHT.**

She is in a full run. Ravenous howls echo, so close we can feel them.

THUD!

She runs into a... (p)

9

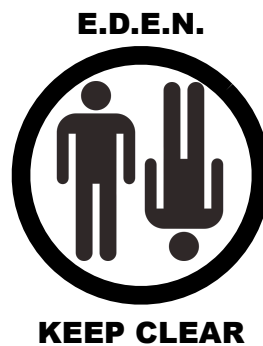
EXT. BARRIER. FADING DAY

WALL, high as the sky, wide as the Great Wall.

Beasts SOUNDS are closing in. She moves down the wall's FACE, clean, plain, flat as if designed by I.M. Pei.

A SIGN. She wipes off the caked-on dust, a GRAPHIC. She squints at the words as if she doesn't understand:

but WE DO...



A LOW GRALW...

Whirls HER around. After '3' minutes we have our 1st good look at her. She's the girl next door, if the girl next door was from a different planet; but we don't know that yet. Now she just looks like a girl in trouble.

DARK SHAPES surround her.

Voracious TEETH snap!

JUMP CUT TO:

We are on... (p)

10 **EXT. THE OTHER SIDE OF THE WALL. HAFT LIGHT ON**

Stillness. A leaf dances in towards the wall caught in an up-draft. Its followed by a few like-minded friends, when....

A teeth cracking **KA-BOOOM** echoes!

All leafs scatter.

Dust rains down. More Booms & a few THUDS!

CRACKS form in the impossibly THINK WALL

A FLASH of Blue LIGHT eats away at the wall's seams.

--WHAT'S GOING ON? The...

CRACKS WIPE TO:

CHAPTER I: HONORED GUEST

Deep in...

11 **EXT. FOREST. IN HALFLIGHT, A...**

'WAYFARER' (*looks like Boxcar-Bob*) wonders, lost among the tree trunks. A soft whistle pulls his attention to a...

Perfectly WHITE BIRD, sings on a branch. Almost repeating it:

WAYFARER
 (Disturbingly Off-Key)
*Through many dangers, toils and
 snares, I've already come; 'Tis
 nullspace hath brought me safe thus
 far, and nullspace will lead me...*

Peeking out of the trees, a sight stops his singing.

WAYFARER
 ...HOME?

The song ends with the word 'home, & that's what looms before him... (p)

12 **EXT. FARM HOUSE, ALIVE WITH. SUMMER'S LIGHT**

Somewhere between Victorian & Retro-modern, a three story house seems to welcome any who comes upon it. In the same manner as the HAG'S cottage in 'Hansel & Gretel' invites.

TREES tower over & wraparound the home.

BOXCAR-BOB (*For fun we'll call him thus*) scratches @ fleas. When (6) year old ANNA comes out, sees him, runs back inside.

ANNA
DADDA-DADDA-DADDA!

BOB looks like he's about to bolt when...

Three CHILDREN appear backed up by an IMPOSING MAN of (40s) Yet his eyes say older. Rugged features of a man that's spend his life outdoors. Only a white SCAR tells otherwise, which darkens when angered. This is HUGO.

Bob's on the balls of his toes, still pondering an exit. That's when he spots the food in the kid's arms.

BOB
May Vaar be with you.

ALL FAMILY (AT ONCE)
Vaar be with you, too.

ANNA (7) steps forward, kind eyes that smile even when sad.

ANNA
Please join us, are you hungry?

13 **EXT. FARM HOUSE. MID-DAY**

Bob, sits at the head of a bench with the family around the table. Lunch is underway. --The Last Supper.

BOB
So it's just the four of you?

GEORGE (17) typical-teen yet there's a darkness, you'll see. He's about to answer. When...

HUGO'S
'NO!

Stops him. George looks down, eyes darken, more than just teen angst.

ANNA
(Whispers) Dadda he smells.

HUGO
Shhhh

BOB
Ah, It's okay, I've be on my own
for a while.

CELINE, (16) breaks her silence. Same eyes as Anne, yet hers
can *see-right-through* you. --Gifted & sharp.

CELINE
We've a solar shower next to the
lake if you wanna use it.

HUGO
My daughters an inventor.

CELINE
It works okay, best go before my
brother uses-up all the hot water.

George sticks out his tung at Celine.

HUGO
Our guest needs to be on his way.

BOB
Ah, waz hoping I could stay a spell
with you fine peoplez.

HUGO
Not possible.

BOB
I-won't be no trouble.

Everyone looks to...

HUGO
When I was a child I had two mice,
soon I had eight, the cage was only
enough for two. See what I'm gett'n
at? Here we find ourself, with just
enough.

ANNA
Dadda, what happened to the mice?

Hugo ignores.

BOB
I'm like a mouse, don't need much.

HUGO
I can show you a safe place.

BOB
Does your family have a VAAR MONOL/
Hugo cuts him off with a sharp...

HUGO
NOPE.
Anna gets up, goes to the swing. She sings...

ANNA
*La la, the meadow we don't go, To
the meadow we don't go... la la...*

Bob pretends not to hear her by focusing on eating as much as he can.

BOB
Who lives upstairs?

The family looks away long enough for Bob to steal bread & a spoon. We get the feeling if given half-a-chance Boxcar-Bob would slit the families' throats with that spoon.

HUGO
No one.

BOB
Thought I saw someone.

MUCH LATER:

14 **EXT. WOODS. SUNDOWN**

WE FOLLOW: Bob in the foreground, he stumbles, despite the beaten path. His knees caked with MUD. Turning back to Hugo.

BOB
You're a lucky man.

Hugo blankly nods.

BOB
I had a family, a home once. I
still would if I had your luck.

HUGO
It's not Luck.

BOB

FUCK! So says the man with all of it. (Musing beat) Our Eden, up is down, down is sideways, sideways is backwards, I can't find forwards.

Hugo nods.

Above: that WHITE BIRD once more, head tilted, turned unsure, it stared upon them, with one eye leaden glare. (p)

BOB

You don't hav'ta do this. I can keep a secret, yours, mine. All of them.

Hugo nods.

HUGO

Secrets can't last forever. 'Mine, yours, none of them.'

BOB

I know what you think you have to do. I had to do it to.

Hugo nods. Bob stumbles to both knees, not bothering to stand-up, now begging. Hugo adjusts his wood-ax.

BOB

I can't die, not here, not in this...

Hugo's LAUGHTER CUTS-IN.

HUGO

That's not what's going on here.

BOB

But your little girl kept sing'n that song, '*The meadow we don't go*'

HUGO

We're not savages, We taught our kids that song, so they wouldn't wonder off.

BOB

I waz freaking out, be'n silly, right, your my friend, my savior.

Hugo nods. Bob comes to his feet.

HUGO

Of-course.

BOB
Ha-Ha, had me worried, there.

Hugo nods. More silent walking, a violent end is sure. We feel the weight of the air & heavens closing in, like a stab from a soldier's bayonet. (P)

BOB
Say, can I see that ax of yours?

Bob reaches out.

HUGO
See with your eyes not your hands.

BOB
I thought we're 'friends.'
Friends share.

HUGO
Not today. I'm sure you've seen
your share.

BOB
Sure, but here's the thing that
comes into play, I've seen my
share, sure, But I wanna see yours.

Hugo gestures 'Nah'

BOB
Com'n, Ain't gonna try nothing. Let
me check-it-out-ah? Friend.

Hugo slow nods, measuring Bob. He hands over the Ax,
THROAT first.

15 **EXT. DEEP WOODS. DEEPER SUNDOWN**

As Bob accepts the Ax. He flips it over, rolls it across the handle's belly with surprising dexterity. Hugo raises an eyebrow.

BOB
I've not seen its equal.

Rolls it back to its GRIP towards Hugo, we take a breath at his submission, as does Hugo.

What happens next happens FAST!

In one smooth motion...

Bob TWIRLS the Ax straight for Hugo's head. (p)

SMASH CUT TO:

16 **EXT. DEEP WOODS / TREE BRANCHES ABOVE. SUNDOWN**

The WHITE BIRD takes to the air, as if some unheard sound spooks it into desperate flight.

CUT TO:

17 **EXT. FARM HOUSE. LAST SUNSET**

A CRUNCHING sound of footsteps echoes. Drawing quick looks from George, Celine, Anna.

They come to there feat, looking like they are 'bout to run.

A MAN exits the Woodland. (p)

The three adolescents relax:

Hugo has returned, alone.

18 **EXT. FARM HOUSE. MIDDAY'S HEAT**

HOME LIFE. Hugo plows, it breaks:

HUGO
Goddammit'll!

Hugo replaces the plow's mouldboard. Grumbles to himself:

HUGO
(To himself)
Not the kind of plowing I like.

George begrudgingly repairs house sideboards.

In a TREE SWING Celine reads '*Lord of the Flies*.' A bucket of unpeeled POTATOES waits.

Anna throws a STICK, an OLD DOG reluctantly fetches it.

19 **EXT. IN THE WOODS. SAME**

SHAKY POV focus on Anna, as she throws the stick further each toss.

20 **EXT. FARM HOUSE. SAME**

Anna throws it into the woods.

 ANNA
 Go-Get it Old Girl.

Old Girl rolls over in grass. Dog gives up.

The stick flies out of the woods & lands at Anna's feet like a KNIFE. She looks to see who else saw this, none did.

21 **INT. FARM HOUSE - NIGHTFALL**

Hugo looks up: Old-Girl barks, but it was the way she barked that drew Hugo's attention. Her bark wasn't loud, more of a snarl, a close danger. As if the dog were standing paw to claw with a force to be reckoned with. Hugo's eyes dart to the wall holding his Ax. -->George reaches for it.

 HUGO
 George...!?

Anna's faster, opens the door, Old-Girl races in. Behind her only stillness / darkness follows.

22 **EXT. DRIFTING 2ND HIDDEN...**

POV watching family work.

23 **INT. DINING ROOM. DINNER TIME**

Kid's Family **DINNER** interrupted by a **CRASHING** sound. Children look up as Hugo marshes downstairs holding a tray of broken **DISHES** & uneaten **FOOD**.

 ANNA
 Can I go out'n play with Saira?

 GEORGE
 Really, another imaginary friend.

Anna stomps out.

 CELINE
 George, at least she has a friend.

They all laugh; well not George, till...

 HUGO
 Stop it, she's just a child.

Celine goes after Anna.

AT THE FRONT DOOR

CELINE
Ah guys, come quick!

CHAPTER II: ANOTHER VISITOR

24 **EXT. PORCH. SUNDOWN**

The whole family observes as...

The GIRL in the **SWING**, does acrobatics. --Yes, the girl we met in the beginning.

Anna claps.

ANNA
I saw her in the swing yesterday
falling off, now look at her!

The family encircles her. Girl in the swing looks for an exit.

ANNA
She don't talk much, so I call her
'Saira.'

CELINE
You mean Sara? It means princess.

ANNA
No silly, "Saira."

Celine rolls her eyes.

HUGO
It's getting late. Later Anna we're
gonna talk 'bout truth & the rules.

Anna looks down.

CELINE
Yes, It's get'n late, we gotta be
inside, let's bring her in.

Hugo nods yes, but his eyes say 'no.'

SAIRA backs away, Anna holds her hand, which calms her.
Anna's kindness overrides concerns. They take her inside. (p)

JUMP TO:

25 **INT. HOUSE. NIGHTFALL**

Hugo bolts the doors. GRATES slam shut over each WINDOW with a KLAXON of STEEL.

ANNA
 (to Saira)
The INKY MEN come at night, mostly.

Hugo locks Saira in the CUPBOARD UNDER the stairs.

HUGO
 Celine, it was your idea to bring
 her in, you've got the first watch.

Celine opens her mouth to object, then closes it on second thought.

THAT NIGHT:

26 **INT. HOUSE. MIDNIGHT**

Celine asleep on the job. From her dream-haze, beneath the door Celine spots white-hot light flashes. She doesn't investigate.

CELINE
 (To herself or the world)
 Go back to sleep!

--Maybe she was dreaming.

27 **EXT. HOUSE BREAKFAST BENCH. MORNING**

Saira comes out. Hugo motions her to sit next to him. The seat the Wayfarer sat before. She cautiously comes over, all eyes are on her.

She slowly sits, **JUMPS!** As if zapped by electricity.

All the family JUMPS at her reaction.

CELINE
 (To George)
 No one wants'ta sit in that spot.

ANNA
 Saira, come sit next to me.

She complies. The family eats fruit & meat. Saira doesn't touch the meat, though.

28 **EXT. HOUSE. A BIT LATER**

Hugo is getting ready: Boots, jacket, *THE AX*, when George comes over. George reaches for the Ax, Hugo's faster, slide it into his belt. George looks away.

GEORGE
She needs you.

He points to the TOP-MOST WINDOW.

HUGO
Watch her!

MEANWHILE:

29 **INT. CUPBOARD UNDER THE STAIRS. SAME**

Celine peeks outside: coast is clear: Snoops around the Cupboard: discovers symbol etched or burnt in the stares.

CELINE
It couldn't be...?



She scrambles away, quickly returns with her NOTEBOOK, flips it open: Hundreds of 'similar, symbols flash by.

She draws the new one. Shakes her head...

CELINE
That's not right.

She reaches to dust off the SYMBOL. It vanishes.

CELINE
What-da...f?

A BELL rings, the one we heard before.

30 **INT. 3RD FLOOR BEDROOM. SAME**

Margaux rings the bell a second time. Hugo enters, as she pushes her wheelchair away from the window.

MARGAUX
Tell me 'bout the girl?

HUGO
Not much to tell. She's the
youngest Wayfarer I've seen.

MARGAUX
You're not gonna go through with it
are you?

HUGO
It was never our bargain. You know
that I don't 'free' children or
women, she's both.

MARGAUX
Should I? Am I to wheel my chair
and 'that, to the meadow?

Margaux points to the respirator.

HUGO
No.

MARGAUX
Be a man, take care of your own.

HUGO
That's my point. I'm a m/

Cutting in...

MARGAUX
I'm tired.

She rolls away. Her Back to him.

MARGAUX
What's done is done, so do it, and
be done.

HUGO
(Rhetorical)
How did we get to this place?!

She shrugs her shoulders; knocks the PILLOW to the floor.
Hugo ponders it's weight as if it's Sisyphus' Stone.

31 **EXT. FRONT YARD. ZENITH**

Hugo comes outside, his scar dark, as if filled with blood.

HUGO
Hey you, time-to go.

Motioning to Saira.

ANNA
Dadda'no, let'er stay a bit longer.

HUGO
She stayed long enough.

ANNA
But...

HUGO
Let's be on our way.

ANNA
I like her, don't make her go.

ANOTHER STRANGE EVENT:

A HORN sounds.

The RUMBLING from before.

From out of the ground a **MONOLITH** rises. It soaks the very light & air around it. 10,000 **SYMBOLS** adorn its edge.

Family gathers around IT --*like a religious ceremony.*

ALL FAMILY
Hail the VAAR, givers & takers of
life.

As they chant: IT LOYALTY SCANS Each of them.

Bending them in visible pain as if passing under a heatlamp.

It skips OVER Saira. As it sinks back into the ground Celine is frantically writing symbols down. She's done this before.

A Vanishing Ghost: it sinks like an unwanted whipping post.

All the family relax. Then...

All the Family stares at Saira's immunity.

CHAPTER III: WHY'S SHE SPECIAL

32

EXT. WOODS. DAY

Family meeting. A vote underway....

HUGO
No

As if to spite Hugo's "NO"

GEORGE
She stays, I say Yes.

ANNA
I want her to stay too, Yes-please.

CELINE
We don't really know anything about her. We should learn more, but for now, we need to send her away. 'No'

As Celine looks to her father, temping him to break his lie.

HUGO
Deciding vote's your mother. She already told me, 'no'

Then the unexpected voice.

MARGAUX (O.C.)
Shouldn't I be the one to say 'yes' or 'no?!'

Everyone's attention leaps to Margaux.

ANNA
Mommy!

Anna runs to her, just in time to catch her from falling off her walking-cain.

MARGAUX
I agree with Celine, we need to learn more. Let's watch her, She stays for now. Anna-banana help mommy back inside.

Hugo goes to help her. Margaux holds Anna.

MARGAUX
(Coldly)
She's got me.

33 **EXT. FRONT PORCH. SAME-DAY**

Anna & Saira rest on STEPS. Anna shows Saira a CUT on her arm. In the background George & Celine are being teens.

GEORGE
No, you should stay in her room. Its the Girl's room.Plus I'm old/

CELINE
 (Cutting in)
 'Girls room?!' Really?

GEORGE
 Mom said I could have the big room.

CELINE
 Well, Dad said I'd get-it.

GEORGE
 Mom vs Dad, we know who'll win that
 argument.

Then the OTHERWORLDLY:

Saira covers the cut with her hand, a **GLOW**, cut is **GONE**.

ANNA
 HEY! Look what...

Saira covers her lips with her finger. Anna smiles.

GEORGE
 Your turn to get the fire-wood.

CELINE
 myroomsayswhat

GEORGE
 What? -- Dammit.

CELINE
 Ha-ha!

George gives up, turns to Saira.

GEORGE
 Wanna see somethin'?

Saira nods.

GEORGE
 Then c'mon.

CUT TO: UP IN...

34 **EXT. A TREEHOUSE. DAY**

George & Saira high up, overlook the valley, now we can see
 the WALL all around the forest.

GEORGE

You don't say much. Cool. I respect that. (Awkward Beat) I've bin build'n this since I was little.

Saira peaks down: It's the soaring spot, the highest tree.

GEORGE

You can't see over the wall. When I was little I was sure I could build this to see what's out there. To see out of our prison.

Saira ignores the words - looks into Georges eyes. He can't look her directly back.

GEORGE

You don't understand a word do you?!

Saira smiles, squints her eyes at him.

GEORGE

I wish I could melt-away. My life's unbearable.

Points to the Wall. Saira ignores his gesture.

GEORGE

The other, unattainable. I'm no longer sorry of wanting out of this family; I wished to be moved from this prison, which I hate. It's my dream that during this transfer our master will come back; look at me, and say, "*This one is to be released. He's to come with us.*"

(Glum beat)

The man down there isn't my father.

Saira touches his forehead. In a...

FLASH TO:

.
.
.

35 **IMAGES HOLD THE FRAME IN NIGHTMARISH STILLNESS...**

Snow falling on

Dead trees lined by

Grasses cracked with frost.

Structures: Houses, Buildings, all. Including

The Earth itself, ruined with spherical holes carved into them as if cut with an ice-cream scooper from Zion.

Yes, the BLEAK WORLD we first saw Saira running from.

THEN IMAGES SOFTEN...

Little George falls, Hugo catches him...

A bit older George plays catch with Hugo.

Hugo shows an older George how to fish,

Then their hunting rabbits. It gets away...

Crying George, Hugo cheers him up with a hug.

FLASH BACK TO:

36 **EXT. TREEHOUSE. DAY**

Now George has seen the truth. --*Welcome to the world outside the WALL*, George, & more importantly inside it.

He jumps away. Saira is *gone-girl*.

GEORGE
That's not possible!

CHAPTER IV: NEVER A DULL MOMENT

37 **EXT. THE WALL. DAY'S END, AS...**

That perfect WHITE BIRD again, dives up, down, sideways, chasing flies. He's got one, a fat beetle clutched tight.

Flies over THE WALL with its prize.

---**ZZZZAPP!**

Like a thunderbolt he's brought to a halt.

Saira takes one of Celine's fingers & hides the rest.

CELINE

One?

Saira shakes her head

CELINE

Two?

Saira nods.

CELINE

This is two?

Saira shakes her head. Holds up five fingers.

CELINE

So it's not 1,2,3,4

Celine smiles.

CELINE

2,3,5,7,11,13, prime numbers. If
you wanna to make something clear,
not random then primes.
(trailing off...)

Saira strokes Celine's hair, but Celine takes no notice, her
head is in her book, working out the numeric code.

CELINE

(to herself)

The simple explanation's always the
best one.

Out of the WOODS comes a **LIVING NIGHTMARE**.

BLOCKING OUT our view,

JAWS of CERBERUS drip with hunger's anticipation.

It's gonna be a bloodbath in a second.

JUMP TO:

40 **EXT. WOODS. DAYFADE**

Hugo's digging a hole we can't fully see. Old Girl rests next to him. The dog's ears perk-up. A low growl draws Hugo's eyes to the *foramen* in the woods, which is home.

He puts the shovel down, reaches for his Ax.

Which is missing.

HUGO
Dammit'll George!

41 **EXT. TREELINE. LATEDAY (OPTION A2)**

Saira & Celine's backs pressed against a TREE.

Circling them at a crazed pace, is...

Something between a BLOODHOUND & A CYBORG. An animal's Body, yet legs & head of a machine. --Think Star Trek's Borg, but in a dog's form.

It considers them, picking the weaker target.

CELINE
Nice-doggy, sit, ah-play dead.

Saira looks at Celine as if to say 'seriously'

It chooses Celine: Leaps towards her TRACHEA.

She evades...

WHOOSH - SMASH! Misses her. KNOCKS a massive CHUNK from the tree.

Perhaps it was its tactic, now Saira & Celine are separated.

CELINE
Bad dog! *Ba-bad* dog!

All looks lost for the girls. When...

George sprints towards the beast, seems foolhardy. At the last moment drops to the ground, slides under the monster:

HACK-THWACK!

Slices the underbelly with Hugo's missing Ax.

It...

HOWLS-- HITS the ground with a --**THUD**

Hugo APPEARS with a look of anger / mixed with new found respect for George.

George pulls the Ax free.

GEORGE
Thanks, I borrowed the Ax.

HUGO
Not 'the' Ax. My Ax!

George prowls away, under the halflight we see his EYES rimmed with an unEarthly glow.

42 **EXT. FRONT YARD. LATEDAY (OPTION B-1)**

Same scene / dialogue as 'A' but **VAAR DEATH PROBE** drops out of automated system, Like the ROBOTS in 'Castle in the Sky' The WALL drops out ONE PROBE, one of thousands.

George kills it in one motion with Hugo's Ax.

43 **EXT. BEHIND THE HOUSE. MOMENTS LATER, IN...**

Hushed voices George, Celine, Hugo in the middle of a family power-lunch. Hugo checks to see if Saira & Anna are still in view. The are: both swinging in the swing.

CELINE
An attack has never happened so close to home, or during the day.

HUGO
We're no longer safe, I will take HER to the meadow.

The others disapprove.

GEORGE
Let her stay. I'll keep an eye on her.

CELINE
We need to learn more, look what she wrote. (Shows her notes) I sense there's a reason for her being here.

Hugo ignores them, by staring at Saira.

44 **EXT. WOODS. SUNDOWN**

HUGO...

Marches Saira into the woods. Same pace as...

(**Extended Scene (14) with Bob.**)

CHAPTER V: CRIME AND BANISHMENT

45 **SUNSET. EXT. THE MEADOW, WE DON'T GO...**

For good reason. Hugo & Saira emerge out of the TREELINE.

HUGO (V.O.)
Com'n, keep mov'n.

Saira's face only. The emotions of this scene is ONLY portrayed on her face. We can't see what she sees.
(IN Med-CU) She stumbles, Hugo catches her.

HUGO (V.O.)
I will tell you this, A few years ago my family suffering worsened. I realized that there were two ways in which I could respond. Either to react with weakness or seek a solution, however difficult it may be; an end the suffering with a deep kindness at its heart. I decided to follow the second road. So here we find ourselves.

Saira's FACE **DARKENS** with each step. Eyes fill with tears.

Looks to the right, left, straight ahead, tears run down her face leaving wet streaks.

Hugo stops her at a freshly dug pit (grave). We ONLY see a pile of fresh-earth rising up to meet her.

Saira isn't afraid: we know this because she stiffens her shoulders like a brave soldier. Turns her SHARP GAZE towards Hugo as if to say, *'I don't need a blindfold.'* Her...

EYES aimed right at us. Tells us...

PAIN has turned to ANGER: Daring Hugo to look-away.

He does, that's when...

Saira puts her FINGER on his forehead, same as George.

WHOOSH!

In a rush all the pain of his misdeeds comes to him in waves. His Scar darkens. Hugo's Ax slips from his fingers.

Hugo collapses! Now he's the one with tears.

SAIRA picks up Hugo's Ax, marches towards home. No breadcrumbs needed.

THE BIG REVEAL...

ROWS & ROWS of GRAVEMOUNDS. Hugo's *freed* a lot of Wayfarers.

46

INT. BEDROOM. NIGHTFALL

Silently Saira enters still holding the Ax, its edge catches the only light in the room, & Margaux's attention.

MARGAUX

My husbands Ax. Have you come to
kill me?

Saira moves closer.

MARGAUX

You understand our crime is
unforgivable, is it not.

Saira right on top of her. Margaux closes her eyes.

MARGAUX

Please don't hurt my children, they
know nothing of what we had to do
to endure this place.

Saira stops at the word 'endure'

George, Celine, Anna, followed by Hugo dash into the room just as...

LIGHT EXPLODES (an E.M.P. Pulse) enveloping the room's darkness.

Instant PAIN for all. Everyone COLLAPSES into...

BLACKNESS:

AN UNIMAGINABLE SIDE-EFFECT

47 INT. BEDROOM. MORNING'S LIGHT...

Wakes the family.

All the (red) implanted (Loyalty detectors) have (neck crystals) turned white (Too Logan's run?) George wakes last.

GEORGE
WHAT THE F (CUT OFF BY)

MARGAUX
(LOUD & DEEP **INHALE**)

As if taking a breath for the first time after being held underwater for too long. --Saira's missing.

This part's a bit, *no really*, *GRUESOME...!*

Margaux's nightgown is ripped away. On her breast, face, & forehead is **BLACK OOZE**. As if her cancer exploded.

Hugo & the kids lean over her body.

She sits UP as if shocked.

Everyone JUMPS back, they're the ones SHOCKED.

She pulls out her Ventilator Nose-plug. Its really deep.

Family moves further back.

MARGAUX
WOW. I feel great! What's wrong?

The family looks at each other as if to say, 'well....'

Bewilderment's short-lived as the Monoliths'

BELL tolls.

ANNA
AHHHHH!

CELINE
What's with you?! Screaming in my ear, I can't take this! Every five seconds somethin' go'n off!

SMASH CUT TO:

48 INSERT. EXT. LAKE. MORNING

Margaux's feet in solar shower. BLACK-OOZE runs everywhere.

CHAPTER VI: RUN FOR YOUR LIVES

49

EXT. VAAR MONOLITH. MORNING

Family faces the tower, yet the scan fails to find them, NO EFFECT on anyone. More Bewildered glances. When...

A distant ALARM howls.

GEORGE
What's that?!

HUGO
Don't know, but it's no-good.

GEORGE
How do-ya know?

HUGO
When's an alarm ever good?

The SKY changes, as of a shield over their world drops. *Think Harry Potter, when the spell protecting Hogwarts failed.*

A COLD BLAST of wind strikes them. SNOW begins to fall. Anna sticks her tongue out, catches a flake.

A CRASHING sound, Something is coming. Something BIG.

Saira appears, points away from the sound into the woods. Everyone is at a loss what to do. --Margaux emerges, looking fit, sexy, & packed.

MARGAUX
What're you waiting for? We need to run! Let's Go! Move-it!

HUGO
OKAY. Only take what you can carry, quickly.

Hugo hands his Ax to his son.

GEORGE
But...

HUGO
But nothing you've earned it. Be a better man than me, protect them.

George can only nod. (like his father) (p)

SMASH CUT TO:

50 **EXT. WOODS. SUNDOWN / SHOWDOWN**

Family & Saira: MAD-DASH. Several shapes rush pass, hidden by trees & foliage. BEASTS in both foreground & background add to the feeling of entrapment.

Saira takes point. A thorn whips her face. A **GREEN** scratch forms, just as quickly, vanishes.

ANNA
What're they?

HUGO
Just keep moving!

CELINE
All the time we were thinking the wall keeps us in; but perhaps it was keeping something out.

GEORGE
Let'm come!

Margaux places a calming hand on George's shoulder.

More SNOW falls. The world we 1st saw is creeping in.

BOOM, THEY'VE RUN INTO...

51 **EXT. SOUTH WALL. SAME**

End of the line, the family is cornered. Beast surround.

First good look: we can see that they are bio-mechanical VAAR POLICE DOGS, long since abandon, now feral, or more feral then before.

GEORGE
Why are we following her?!

CELINE
She found a way in, so logic says she must know a way out.

Saira shakes her head, touches Celine's arm.

Saira lead Celine to a blank spot on the wall surface. She presses it, ODD characters light up.

GEORGE
That's no help!

CELINE

I've seen this before.

Doom's utterance of **BEASTS** closes in.

George takes out the Ax, Hugo moves to his side, Anna holds on to Old-Girl. Celine flips open her note book.

CELINE

Give me a-minute.

ANNA

I don't think we've got a minute.

The FIRST BEAST shines its teeth. The other beasts hold off. They've done this many times before, they know they've got them, that's until the First Beasts lunges & George moves...

It almost doesn't register, so fluid & fast, *inhumanly* fast.

Eye blinks, & George's Ax crashes down, hits the backbone, black oil / blood erupting. Though the Beast is unfazed.

Hugo kicks with the force of a locomotive: The Beast flies back, a 290 pound sack of meat, bone & metal slams into the SECOND BEAST farthest from him.

George moves again, (new danger) From the 2nd Beast's MOUTH: RASOR-DARTS raking the trees. George ducks with ease. Red-eyes sweeping with panic as the remaining beasts tries to stop the Ax wielding ghost.

There's a final fierce clubbing of the beasts, Even Anna helps. When it's over, only the family remains standing.

GEORGE

Their not so tough!

George spoke too soon. Five more appear, surrounding them. Plus more eyes glow red from the forest-shadows.

HUGO

Those two were scouts. Testing us for weakness.

CELINE

Just a minute more.

ANNA

I really don't think we've a minute.

CELINE

(Muttering)

It's all prime-numbers.

ALIEN HIEROGLYPHS flicker & rolls faster & faster, in a blur
Celine punches in responses as if taking a speed test.

HUGO

Wow, you would've been great at
'Guitar Hero'

Everyone glances at Hugo with a 'Huh?', in their eyes.

SNOW really starting to fall, hard.

More...

Gathering beast, gather closer. Red-eyes blink from out of
the darkness. Failing-light tightens its grip on them.

MARGAUX

Form a tighter circle, move closer
together.

Somewhere between a SHRIEK & HOWL the beast call out in
triumph, still moving in step by step. Family tightens.

UNEXPECTED & WITHOUT FAIR WARNING A PORTAL OPENS.

All eyes snap to the portal. Resembles a BLACK HOLE, sucking
debris & snow into its jaws.

Branches, leafs, sucked pass the families feet. Now larger
objects: pebbles, twigs, branches, even a rock or two.

And...

Whatever goes in, instantly vanishes out of existence.

GEORGE

How's that better?!

From behind George a massive JAW appears. George dodges away
from having his head chomped off. Rolls, grabs a LOG that
was heading for the BLACKHOLE, --back on his feet, with
Hugo's help jams it into its waiting fangs.

The beast steps back, bites down, splinters the log into
smithereens. Almost as if it was saying, your kidding right?

Clearly this is the ALFA

George calls out.

GEORGE

On second thought (Voice cracking)
Anywhere's better then here.

Saira steps forward.

SAIRA
 (An accent that defies Origin)
 We think of changing the world, but
 we must change ourselves first.

Every one freezes...

After five days this is the first time Saira has spoken. SHE jumps through the portal --WHOOSH GONE

Everyone stares at her *disappearance*, mouths wide-open.

MARGAUX
 She's full of surprises.

They run through.

52 **EXT. THE BIG... RAINY - DAY**

Each of the family members walk out into a RAIN-STORM.

CELINE
 Where's the cold?

ANNA
 Where's the snow?

George's the last to emerge - An effect: a bit like smoke forming out of a vertical pool of water.

The little band looks back to see if the Beasts followed them. --Nope!

Saira being Saira has gone-missing.

ANNA
 Saira! -Saira! Where's she?

Margaux steps forward & out of the rain, She looks up, the rain isn't rain, rather a waterfall that's so elevated the water has turned to mist & rain.

Another step forward, her family on her heels...

MARGAUX
 Forget snow, cold and that girl!
 Where's our world?

53

EXT. THE BIG MINDFUCK - TWO SUNS. SO YEAH, 'DAY'

They're now in the dimension of the VAAR. --No physical law need apply. The family looks over: The land of Peter Pan. Neverland on LSD.

The BIG MAN, raises his hand to BLOCK-OUT one of the **SUNS**.

HUGO

(Under-his-breath)

Dammit-Dammit-Dammit-Dammit!

GOUGED-OUT CHUNKS of EARTH, not all from our Earth floats around them. To one side is a half-SPHEROID MASS with a WALL, FOREST, LAKE, MEADOW, TREEHOUSE, HOME, --all empty!

SCREEN CARD:

-NOW, THE REAL STORY BEGINS-

-END BOOK ONE-
