

"CHILDHOOD 'S END"

NIGHT ONE : "The Overlords"

By
Matthew Graham

Adapted from the novel by Arthur C. Clarke

Revised 8/27/14

Creative Representation

TEASER

FADE IN:

1 MILO RODRICKS

1

Late-20's. A very handsome African-American with weary, intelligent eyes. He sits on a battered couch, dressed in a pale blue boiler suit. (We assume he is sitting in a house. We would be wrong.)

INSERT - Milo looks down at his right hand .. A KOKORA SYMBOL (Japanese) is BURNT into his palm. This means everything to Milo - we don't yet know why ...

Milo lifts his head and speaks TO CAMERA and as he talks, we begin to realize that he is recording his thoughts and feelings into some kind of digital upload.

MILO

Okay .. Okay then .. My name is Milo Rodricks. Guess that doesn't matter now. I'm .. I was an astrophysicist and I've lived more than a lifetime and ... wait .. Yeah and I can smell *Pop Tarts*! I'm the last human being enjoying his last sensory pleasure ...

We PULL BACK - reveal Milo's face on an oval monitor set in a strange undulating wall of ALIEN DESIGN. BEINGS are watching this screen, listening to Milo. We don't see them but we sense them just off-screen and we can hear their deep, guttural breathing.

MILO (CONT'D)

I got a favor to ask; don't forget us. We had many faults but we don't deserve to be forgotten.

(tears in his eyes)

Strike my first statement. My name *is* Milo Rodricks. Until the very last second. Until the end

SMASH TO BLACK.

2 INSANE EARTH MONTAGE

2

Bang! So cacophonous. It hurts our eyes and our ears.

Blaring NYC traffic ... Ram-jammed Tokyo subway ... Surfing off Waikiki ... Rebel gunfight in East Africa ... Homer slaps his forehead, "Doh!" ... A disabled Indian child begging ...

These images start to sit atop one another like Mah Jong tiles. Cluttering the screen. As MUSIC - classical, choral, pop, rap, reggae, experimental, Philip Glass and Yo Yo Ma and Beyonce ... the SOUNDTRACK to this mayhem is building too ... like the escalating audio of The Beatles' "Day In The Life."

TV NEWS REPORT gradually takes center stage. TV - A REPORTER addressing camera ...

TV REPORTER

... with the combined efforts of both NASA and the Russian Space Institute, it has brought fusion warp-drive within our grasp. Both countries predict that a manned ship capable of close to light speed *will* be venturing beyond the solar system within two years. Another giant leap for Mankind into the cosmos ...

3

INT. CITY PROJECTS - RODRICKS' APARTMENT - DAY

3

Two Pop Tarts PING from the toaster - snatched up by single mom BRIDGET RODRICKS. Her 10yr old son MILO hunches at the breakfast bar, working delicately on his 16th scale replica of Space Shuttle Atlantis. Behind him, the TV plays a Discovery type show on the astronomy. The kind of thing Milo likes having on in the room.

BRIDGET

Milo, don't shovel. They're hot.

MILO chews on a corner of Pop Tart, never taking his eyes off his work, save for a casual glance at the TV.

BRIDGET (CONT'D)

(texting)

I'm booking a pedicure. You good for a pedicure, honey?

MILO

(distracted)

Had mine done last week.

BRIDGET

(peering sat his model)

That the one exploded?

MILO

Nope.

BRIDGET

Good.

4 EXT. EARTH 4

Our planet. We can HEAR FAINTLY the sounds of our craziness - the music, sex, laughter, theme tunes, gunfire.

Earth SUDDENLY BLOCKED OUT BY A VAST APPROACHING MASS ...

5 EXT. CITY - FINANCIAL DISTRICT - DAY 5

Traffic honking ... SUITS clamped to iPhones. Everyone in a private bubble.

A SCHOOL PARTY passing a federal bank - glass edifice. Flags flutter in a line above them - Stars n' Stripes, the State flag, several corporate flags ...

A LITTLE GIRL .. squinting up. One flag in the middle of the line promptly dies, all on its own. The Girl frowns. Then the flag SNAPS OUT TAUT, as though caught in a steady gust. Facing THE OPPOSITE WAY to the rest of the line.

SEVERAL PEOPLE react as their cell-phones issue a white stream of complex noise.

A digital stock market "tickertape" begins scrolling STRANGE SYMBOLS.

SCENE 6 OMITTED

6 EXT. PARK - DAY 6

A RADIO CONTROL GEEK maneuvers his radio-controlled miniature helicopter. Suddenly the Geek's rotors die and the toy copter sinks towards the ground. As it does so, a NEWS CHOPPER sinks slowly to the grass at exactly the same gentle pace. The toy and the real thing touch down unharmed simultaneously.

7 EXT. CITY - FINANCIAL DISTRICT - DAY 7

A MAN ON A BLUE-TOOTH, hurrying past the Little Girl who is still staring up at the flag.

BLUE-TOOTH MAN

Hold on a minute. Just ... Listen to me Ranesh, sweat the numbers and call me back. And copy in Jean ... If we don't make this work, it's the end of the world man. There's no greater priority ...

He notices this child staring at the cantankerous flag. He looks up.

REFLECTED IN THE PLATE-GLASS building - the city. A STARSHIP falls out of the sky within seconds to HOVER OVER THE CITY. All in reflection. It arrives in TOTAL SILENCE. It is vast, totally alien.

Blue-Tooth is still looking up at that flag. Then his eye is caught by the reflection of the starship. He turns.

BLUE-TOOTH MAN (CONT'D)

... Ranesh? Can you hear me ..? I gotta go .. There's .. There's a thing ...

People are drawing up ... People are staring ...

Blue-Tooth - the penny is dropping. He turns grey.

8 EXT. LONDON SKYLINE - DAY 8

BIG BEN - the iconic clock tower. The hands judder and stop and then DROP LIKE WILTING PLANTS to settle at the bottom of the clock-face.

ANOTHER STARSHIP plummets in silence from the clouds to settle over the city.

9 EXT. MUMBAI - LANDFILL SITE - NIGHT 9

SOUND of a hundred stray dogs howling. SLUM KIDS look up as the stars overhead are BLOTTED OUT - replaced by the soft shifting LIGHTS of another starship.

10 EXT. JERUSALEM - DUSK 10

An OLD MAN in a One Direction touring cap checks his watch - it's stopped. Frightened PEOPLE rush past him. The OLD MAN looks up .. stares at the STARSHIP OVER THE DOME OF THE ROCK.

16 INT. RICKY'S FARM - TV ROOM - DAY

16

Ricky drops into the couch like a rag doll.

TV - hopping channels, every one of them broadcasting the astonishing, mind-bending images from around the world.

NEWS SNIPPETS (V.O.)
*... in the United States, they've
 been reported over New York,
 Houston and D.C chaos here in
 Berlin where the military
 claiming at least forty cities
 around the world*

Ricky suddenly notices THE EMPTY PHOTO-FRAMES above his TV.
Where the hell have the photos gone?!

NEWS SNIPPETS (V.O.)
*... Undoubtedly a global phenomenon
 .. They have appeared everywhere in
 complete silence ... Oh my God ..
 Oh my God ...*

17 EXT. RIO - FAVELA - SOUP KITCHEN - DAY

17

A *favela* - slum district. The poor come to receive hot soup. The food is ladled out by an ENGLISH MISSIONARY WOMAN, helped by her 15yr old daughter PERETTA JONES. Peretta breaks away to stare in horror at -

VFX INSERT - CHRIST'S STATUE ATOP SUGAR LOAF MOUNTAIN. Christ is thrown into DEEP SHADOW by the arrival of something vast.

18 INT. PASADENA HIGH SCHOOL - DAY

18

The classroom clock - both hands drooped to the six.

A TEACHER pulls a TV into his classroom. 9th GRADERS sit in frightened silence. Pick out AMY MORREL and JAKE GREGGSON.

TV - starships over the cities of the world. Images of panic and prayer in the streets. Aircraft being downed.

The Teacher throws up into a waste-basket.

Amy draws deeply on her bronchial inhaler. Without taking her eyes from the TV, she reaches out her hand. Seeks Jake's. He squeezes - I'm here.

19

INT. WAINWRIGHT GLOBAL MEDIA - NEWSROOM - DAY

19

HUGO WAINWRIGHT is a puffing Irish bull. Powerful, confident, focused. He strides through a corridor in his empire teeming with startled Staff dashing hither and yon. His tungsten-tough major-domo SIOBHAN keeps pace.

SIOBHAN

They're downing all air-traffic.
Aircraft are settling like ...

WAINWRIGHT

.. Like feathers. We'll say "like feathers"...

SIOBHAN

All over the world. No casualties.
Everything in the sky has been
grounded ...

Wainwright pushes into his NEWSROOM. His staff are at the far windows watching the MAYHEM outside.

WAINWRIGHT

So to be clear, they're *containing*
us ...

Wainwright looks to his father's commemorative portrait on the wall - drawing strength from it.

WAINWRIGHT (CONT'D)

Do we have a headline picture?

SIOBHAN

Already up, Hugo.

He hunkers over a pc terminal showing a layout for tomorrow's Clarion newspaper - a photograph of the starship over the Kremlin. Wainwright types a headline onto the screen.

One Question: Will They Attack?

20

EXT. LAKESIDE - DAY

20

SPECIAL ADVISOR PAUL DANLOW is fishing - casts a fly. He is a man not easily rattled and he is not rattled now.

DANLOW

(heavy sigh)
Okay. I'm coming.

He reels in. Revealed behind him are THREE SECRET SERVICE AGENTS in matching suits and Ray-Bans, waiting patiently.

21 INT. CITY PROJECTS - RODRICKS' APARTMENT - DAY

21

Milo on his crutches, stands beside a dumbfounded Bridget watching the global news feed. Wainwright's phrase - "Will they attack?" scrolls across the screen.

Bridget turns to her empty photo-frames.

MILO

They took 'em, mom.

BRIDGET

They took our *photographs*? Why?

22 INT. GOVERNMENT SEDAN - DAY

22

Danlow and the Agents. As they slip through the city (D.C.) Danlow reads reports on his iPad.

DANLOW

(on his cell)

Well, they managed to pass through our solar system and inside the lunar ellipse without anybody actually noticing ... So glad we spent all our tax dollars on *that* .. We're getting a degree of electro-magnetic interference

As if on cue, his cell blasts static noise.

DANLOW (CONT'D)

Et voila. Kay, you still there?

The DRIVER notices that the photograph he keeps on his dash is missing - just the dangling frame.

DANLOW (CONT'D)

Kay ... listen to me. We do *not* evac the President. I want him to remain in the EOC. Give him a sudoku and tell him to sit tight
...

The car brakes. Danlow is thrown forward. What the - ?

23 EXT. STREET - SEDAN - DAY

23

The Driver is out, standing by his car. Danlow and Agents climb out.

A 12YR OLD BOY stands in the middle of the road, smiling.

The Driver speaks to the Boy in Spanish.

DANLOW
Why can't you drive around Joel?

DRIVER
Because he's my son.

THREE OTHER KIDS step into the street. Their arrival has a profound effect upon the other Agents. These are *their* kids!

GIRL
Uncle Paul?

Danlow turns to find a 10yr old GIRL looking at him.

GIRL (CONT'D)
Please don't be afraid, my name is Karellen.

24 INT. CITY PROJECTS - RODRICKS' APARTMENT - DAY 24

Bridget cowers, hugging Milo to her. But Milo is more fascinated than scared as his GRANDPA takes a chair opposite them.

GRANDPA
Please don't be afraid ...

25 EXT. ROME - ST PETER'S SQUARE - DUSK 25

THE POPE appears on the balcony.

POPE
... my name is Karellen.

26 EXT. MIDDLE EASTERN BACK STREET - DUSK 26

ISRAELI SOLDIERS cease fire - peering over their stone wall barricade.

End of the alley, HEZBOLLAH FIGHTERS do the same.

THE MOTHERS FROM BOTH ARMIES are standing between them.

MOTHER
(Hebrew)
Please don't be afraid ...

30 INT. CITY PROJECTS - RODRICKS' APARTMENT - DAY

30

GRANDPA

We're not here to rule you but free
you. Not grind you down but lift
you up ...

Bridget is truly petrified but Milo grins - amazed.

31 INT. WAINWRIGHT GLOBAL MEDIA - NEWSROOM - DAY

31

The entire News Team have turned from the window to stare at the regal, grey-haired PATRIARCH addressing them. We may notice the portrait - now just an empty frame. As though their founder - the late WAINWRIGHT SNR has stepped from the wall to address them in "person".

WAINWRIGHT SNR

Your national and local governments
will still have jurisdiction. You
will run your water and your power.
Your stores will be open. Your
markets will trade. Your lives will
continue as before. Minus one thing
- injustice.

32 EXT. RIO - FAVELA - SOUP KITCHEN - DAY

32

Peretta huddles with her Mother as they and the soup kitchen patrons listen to the ELDERLY NUN who addresses them.

ELDERLY NUN

This won't happen overnight but the
process is already beginning. It
will herald the arrival of the
Golden Age of Man. Peace and
security for all.

Huge tears trundle silently down the Mother's face - her world-view devastated in a moment.

33 EXT. JOHANNESBURG STADIUM, SOUTH AFRICA - DAY

33

The FNB soccer stadium. PLAYERS AND SUPPORTERS listening to the public address system. Black and white - side by side - rapt attention - faces like children.

PUBLIC ADDRESS SYSTEM

*But first you must let go of
selfishness. We're here to help.*

(MORE)

ACT ONE

36 EXT. MUMBAI - LANDFILL SITE - DAWN 36

KIDS scramble up the festering mountain of junk to stand and gaze at the OVERLORD STARSHIP in the sky - beautiful against the rising sun.

37 EXT. RICKY'S FARM - DAY 37

A car draws up. Ricky is pacing. His fiance ELLIE RYBERG climbs out of the car and runs to him. A 20-something Tribeca arts graduate, flushed with adrenalin. They hug.

38 INT. RICKY'S FARM - TV ROOM - DAY 38

Ricky sits on the couch, still reeling from the enormity of what he's just experienced. Ellie drops down beside him, clutching a coffee.

ELLIE

New York and D.C. I get .. but why Houston? D'you think they want our oil? Can we go to New York and I can take photographs ..?

He shrugs - dazed and confused.

ELLIE (CONT'D)

Oh God .. is it some kind of .. kind of colonization? Isn't that the deal with these things ...?

RICKY

You've seen too many movies.

ELLIE

I'm scared. I'm really ...
(shudders and grins)
Jesus I am scared.

RICKY

They said they were here to help us.

ELLIE

Who did you see?

He won't look at her - stays focused on the TV. Actually he is avoiding the answer.

ELLIE (CONT'D)

I saw dad. Of course. But they missed a trick. No way he'd get through that many sentences without throwing in the F-bomb. You? Who did you see?

RICKY

(will not meet her eye)
My dad too.

Excitement from the TV. Ellie turns up the sound ...

TV REPORTER

... the pictures we're getting now from Gaza are staggering. The wall that separates Israel from the Palestinian West Bank ... All 400 miles of it ... It's gone ..

TV - The West Bank - PALESTINIANS AND ISRAELIS are milling in an open street. They look shell-shocked. Some are shouting and pointing their rifles ineffectually.

39 EXT. WEST BANK - THE WALL - DAY

39

Jews and Palestinians stand amongst each other. Like children, they gaze around them in wonder and fear.

TV REPORTER (V.O.)

Arab residents of Abu Dis are now mingling with the Jewish residents of East Jerusalem ... We don't know how ... They made it so ...

An ISRAELI MAN begins to sob - shouting passionately. A PALESTINIAN walks sternly over to him .. holds the Israeli's face .. speaks to him calmly. The two men suddenly hug.

40 INT. RICKY'S FARM - TV ROOM - DAY

40

Ricky and Ellie sit on the couch, holding hands. They are overwhelmed and scared and in awe of the images on screen.

ELLIE

It's like the playwright just walked on stage and stopped the play.

41 INT. BENEATH THE WHITE HOUSE (THE E.O.C.) - DAY

41

The Emergency Ops Center. AIDES AND MILITARY CHIEFS watching the same news from the Middle East - rapt. Danlow steps up beside MAJOR GENERAL CAL.

MAJOR GENERAL CAL

They're doing something similar in Sudan. We hear some kind of conciliatory intervention is occurring between North and South Korea ... Look, we may be able to get something into the air.

The room grows even tenser. He means the "nuclear option".

DANLOW

"Blessed are the peacemakers" General. Let's keep it in our pants for now, hmm?

Cal purses his lips - "for now".

42 INT. PASADENA - GREGGSON HOUSE - DAY

42

TV - same news footage from Gaza. JAKE'S MOM blows the dust from a wooden crucifix and places it on the mantelpiece. Jake on a call to Amy. Jake is an Australian kid who has maintained some of his Oz accent.

JAKE

How are you doing?

AMY (PHONE)

A lot better if you were here.

JAKE

I'm there Amy. I'm right there with you.

43 INT. AMY'S BEDROOM - DAY

43

Amy adores him - you can see it in her eyes.

JAKE (PHONE)

*I'll see you as soon as I can.
Okay?*

AMY

(closes her eyes)
Okay.

She lies back on the bed staring up at a mobile of the moon which twists on its cotton, hanging from the ceiling.

44

INT. WAINWRIGHT GLOBAL MEDIA - BOARDROOM - DAY

44

Wainwright has ALL HIS SENIOR EDITORS around the table. The scotch is passed around.

 SIOBHAN

Everyone was paid a visit by this .. this avatar. It calls itself "The Supervisor For Earth". Uh .. Karellen.

 WAINWRIGHT

How are we spelling that? With a K?

 SIOBHAN

All major military conflicts that we know about, across the globe ... well they've just stopped. There's some rioting. Mogadishu went totally wacko apparently ... Then they blocked out the sun.

 WAINWRIGHT

They did what?!

 SIOBHAN

Localized eclipse.

Silence. Scotches being slurped with shaky hands.

 SIOBHAN (CONT'D)

It's world peace .. all hold hands and sing kumbaya. Us cynics have to swallow our pride and expect pigs to start flying any day now. So what's our angle, Hugo?

 WAINWRIGHT

You talk about pigs, Siobhan. Huh. My Uncle Joey had pigs. Irish Grazers. He used to hire a local choirboy to sing to them. Made them peaceful - easier when he loaded them onto the slaughter truck.

Nervous looks around the table - is this their "angle"?

Milo wheels himself. The whole neighborhood is jazzed up and energized. Music playing .. beers broken out .. party like it's 1999. A KID ON A YAMAHA ORGAN is playing the Five Tones from "Close Encounters".

A dealer named FENCE holds court with his posse. Fence is brazenly showing off his pearl-handle Glock 36. Milo catches only a snippet of Fence's justification.

FENCE

... coz when they come down we gotta be ready to defend our property ... Mars needs women? Not my woman, bro.

Fence watches Bridget as she comes to take Milo back.

BRIDGET

I want you back in the house, Milo.

MILO

All the planes can take off again! We were just grounded so they could give us the message.

BRIDGET

You're smart baby, what you reckon their weakness is?

MILO

You mean like a character flaw?

BRIDGET

(no idea what that means)
Like in "Signs" when that little girl killed 'em with a glass of water. You know Janey from downstairs says the Army are everywhere. Do you think we'll launch a .. what do they call it .. an air-strike?

MILO

I don't think they wanna hurt us, mom. Why come all this way just to blow us up?

BRIDGET

Because they're aliens.

Milo sighs - old beyond his years. Through the madness he spots a JANITOR sitting in his beaten up Caddy.

The Janitor is playing music in his car and Milo gets a waft of it. Classical - gentle violins. Serene. Milo and The Janitor share a look and the man smiles.

46

INT. MID-WEST - SPORTS HALL - NIGHT

46

Most of the town pitched up for a crisis meeting. The TOWN JUDICIARY sit behind a long table, overwhelmed. The RESIDENTS are talking over the top of each other. Ricky and Ellie stand to the side of the hall - these folks gotta *calm down*.

MAYOR

Can we have ...? Can we just ...?
 (taps his whistling
 microphone)
 We're never gonna get anywhere if
 we're all hoopin' it up ...

RESIDENT

What about the food and water,
 Mayor? Is there gonna be a
 stockpile for the town?

MAYOR

There'll be no hoarding! They've
 only settled over three cities. Now
 as far as I can tell nothing here
 in Missouri has changed ...

SHERIFF DE BONT

Simmer down! We'll arrange
 additional deputies ... We are
 taking our lead from the Regional
 Office in Jefferson

Ricky picks up a basketball. Ellie gives him a look - what?!
 Ricky bounces it a few times.

SHERIFF DE BONT (CONT'D)

Would everybody please put a damn
 sock in it ..?

Ricky dribbles the ball the length of the sports hall.
 Gradually people settle as they watch this odd behavior.
 Ricky shoots a hoop. Silence.

RICKY

Well they haven't switched the sun
 back on or started an earthquake ..
 so I guess they approve of b-ball.

A few smiles and a little nervous laughter. Ellie smiles
 ruefully - her man has a natural way with people.

RICKY (CONT'D)

We've seen what they can do. So, here's the question; what can we do about them? What can we change? Far as I can see, not a damn thing.

MAYOR

Ricky .. you've been a Godsend to this town. The way you negotiated between the community and the limestone company last year ... But this is a horse of a whole different color ...

RICKY

Which is why there is no point in guessing what they're up to.

SHERIFF DE BONT

So what's your grand plan?

RICKY

Sit tight. We have to react to what we see. What we know. They haven't zapped the head off the Statue Of Liberty. They even made an effort to make us feel comfortable. If it's an invasion, it's a very considerate one.

Ricky looks over the sea of pinched faces. And he smiles. When Ricky Stormgren smiles - dammit - you just feel safer.

47

INT. RICKY'S FARM - TV ROOM - NIGHT

47

Ellie starts switching out lamps before bed. She notices one of Ricky's old wedding photos lying face down. Empty. She goes to the shelf and pulls down his wedding album - "Ricky And Annabel, June 2007". The pictures that would have held the image of the bride are missing.

Ricky enters the room, stretching tension from his neck.

ELLIE

They need you all over again.

RICKY

They must be sick of me.

ELLIE

You've never understood the effect you have on people, it's very rare.

RICKY
You coming up? We can pretend to
sleep.

ELLIE
When that alien .. Karellen .. when
he spoke to you as your dad ...

Silver starts whining. Ricky looks to the digital clock on
the table - the numbers becoming strange flickering symbols.

RICKY
Something's here.

48 EXT. RICKY'S FARM - NIGHT 48

The farmhouse in WIDE. See Ricky at the window, nervously
closing the shutters and latching them.

WIDER - an orb-like SILHOUETTE HOVERS over the house in total
silence. About the size of a truck.

49 INT. RICKY'S FARM - HALLWAY - NIGHT 49

The house CREAKS and GROANS. Ricky stares at the front door.
The shaking barrel of a shotgun appears over his shoulder,
held by Ellie.

RICKY
Els, you're not Annie Oakley,
you're from Greenwich Village.

The light fitting TINKLES. Then the screws in the door hinges
start to TWIST. The window latches BUCKLE.

RICKY (CONT'D)
(grabs Ellie's arm)
Come on ...

CUT: Ricky tears up the rug - opens the CELLAR DOOR.

50 INT. RICKY'S FARM - CELLAR - NIGHT 50

Ricky bolts the hatch above his head. He joins Ellie and
Silver in the pool of lamp light. All they can do is wait as
the whole house seems to be creaking and groaning around
them.

And then comes the sound of grinding metal. Ricky grabs the
lamp and holds it up towards the door. The latch BUCKLES.

RICKY
They're coming in.

SMASH TO BLACK

End Of Act One

Creative Representation

53 INT. BLACK POD

53

A smooth interior - no sign of controls and no sense of movement. Ricky taps on the walls. The walls shimmer - like a membrane over liquid (VFX).

The hatch opens. Has he actually *travelled* somewhere?

54 INT. OVERLORD SHIP - HOTEL SUITE

54

Ricky steps into a large HONEYMOON SUITE.

The four-poster is a mass of post-coital sheets .. remnants of a steak dinner from room service .. Cristal on ice .. drapes closed against the gentle daylight. And the whole setting reflected back at Ricky from the ceiling-high MIRROR that dominates the far wall.

Ricky cups a hand to his mouth, his eyes brimming with tears. He *knows* this room very well.

KARELLEN (O.S.)
Don't you like it?

The voice is deep, resonant, cultured. It seems to come from behind the mirror. Ricky sits heavily on the bed.

KARELLEN (O.S.) (CONT'D)
It's the honeymoon suite ...

RICKY
.. Four Seasons, Los Angeles.
Annabel and I never left this room
in three days. I had .. I had us
tickets for the Lakers but we ...

KARELLEN (O.S.)
They lost the series to Phoenix. 4
to 1.

RICKY
You're Karellen.
(deep breath)
So is this your ..? What do I call
it? Your spaceship ..?

This is INSANE. He doesn't know whether to laugh or sob.

KARELLEN (O.S.)
I built this room for you. I know
it's important.

Ricky regains his strength and stands to face the large mirror, which appears to be the source of the voice.

RICKY
Why are you here?

KARELLEN (O.S.)
It was time. You were about to accomplish light-speed travel. The stars are not for Man.

RICKY
So you're here to stop us ... what .. advancing?

KARELLEN (O.S.)
Suffering. Spreading yourselves to other worlds would confuse you. Frighten you. Hurt you. And hurt others you've never seen. But under our supervision you will all flourish here on Earth. Peace, health, security - for everyone now, not just the few.

Ricky squeezes his eyes shut - struggles.

KARELLEN (O.S) (CONT'D)
Please .. what are you thinking?

RICKY
I'm thinking you should step out and show yourself.

KARELLEN (O.S.)
I need subdued light. I must stay where I am. There's a lot to tell people. We need a messenger they can trust. You can be the conduit between the Overlords and Earth. Overlords. Hmm. I find that term a little bombastic but hey-ho ...

Ricky - hey-*ho*?! Shaking his head at the madness of this situation, he spots a lady's t-shirt amongst the detritus on the bed. He knows that shirt. Ricky puts the shirt to his face - breathing it in.

RICKY
Why did you make this room? And why did you send me Annabel?

KARELLEN (O.S.)
 Because she is still the most
 important thing in your life.

RICKY
 I've got a new life and I'm gonna
 be married again. This .. all this
 .. it feels like mind-games. People
 like me .. we look forward, not
 back.

KARELLEN (O.S.)
 A perfect example of why I need
 your help. You understand humanity
 and ...

RICKY
 I don't "understand Humanity". I'm
 talking about *me*. Look, I'm not
 buying this. You arrive and act
 like gods ...

KARELLEN (O.S.)
 If there is a God, I have never
 seen Him.

RICKY
 (pulls his hands through
 his hair/mind racing)
 You break my door down. You terrify
 us. And then you ask me to be your
 ambassador? You got the wrong zip
 code. You know, you need the
 President .. or the Pope .. Ban Ki-
 moon or someone ...

KARELLEN (O.S.)
 They come with baggage. You don't.

Waving Karelle away, Ricky heads back to the Pod.

KARELLEN (O.S.) (CONT'D)
 You're hard-working. Intelligent.
 Brave. Patient. Kind. You're
 prepared to change and adapt.

RICKY
 Take me home.

KARELLEN (O.S.)
 People trust you. You look them in
 the eye and you

RICKY

You want someone to peddle your wares, get down there and do it yourself ...

KARELLEN (O.S.)

When the limestone mine wanted to take over your town, you brought both sides together. You built bridges and healed divides.

Ricky hesitates. He can start to see Karelle's reasoning.

KARELLEN (O.S.) (CONT'D)

They called you ...

RICKY

.. the Pacifier. It was a sort of joke.

KARELLEN (O.S.)

I know. I've studied all human languages, syntax, colloquialisms. I get it. The Human Race are children, Ricky. And right now they're scared and they're crying. They need a pacifier. 7 billion people and I chose you.

Ricky turns back to that mirror. And whatever is behind it.

KARELLEN (O.S.) (CONT'D)

It was between you and an eighty-two year old blind woman from Seoul.

RICKY

Then PUT HER IN THIS ROOM!

KARELLEN (O.S.)

Not many people brought on board an alien spaceship would argue so passionately. You're ordinary but you are also unique. Help me talk to the planet, Ricky.

RICKY

You have the *wrong* guy!

KARELLEN (O.S.)

I have the right guy. And he'll be his own man. He'll correct me when I make mistakes.

RICKY
Like blowing up my farm.

KARELLEN (O.S.)
Very well. It was vulgar. You see,
we can learn from each other.

Ricky closes his eyes and tries to pull in a calming breath.

KARELLEN (O.S.) (CONT'D)
I can tell you what I'm trying to
say and you can put it in your own
words. You break down barriers,
it's your gift. Like that
basketball trick. I liked that.

Ricky closes his eyes and mutters - pep talks - himself.

KARELLEN (O.S.) (CONT'D)
Ricky ..?

RICKY
*If I do this .. you gotta send me
back with more than words.
(dry grin)
Even Moses had a staff.*

KARELLEN (O.S.)
Look beside you on the table.

Ricky picks up A SMALL COPPERY VIAL.

KARELLEN (O.S.) (CONT'D)
Not as theatrical as a staff but
you'll know when to open it.

Ricky turns the vial over in his hands.

KARELLEN (O.S.) (CONT'D)
Trust me.

RICKY
I don't trust you.

KARELLEN (O.S.)
You'll know when to open it.

Ricky stares back at his own haunted reflection.

CRASH OUT

End Of Act Two

Creative Representation

ACT THREE

55 INT. BENEATH THE WHITE HOUSE (THE E.O.C.) - NIGHT 55

Phone calls .. Global monitoring .. Generals, scientists, advisors gabbling over one another. Headless chickens. Major General Cal takes Danlow aside.

MAJOR GENERAL CAL

Three industrial sweat-shops in West Bengal just disappeared. They fell apart like Duplo. That's just the ones we know about. The President wants us to strike, Paul.

DANLOW

What's the point? We'd be ants firing wood-pulp pellets at a B-52. I just heard they kidnapped a farmer named Richard Stormgren.

MAJOR GENERAL CAL

Oh God ... What do I tell the old man?

DANLOW

Tell him I'm going to Missouri. I want to talk to Stormgren. Because I think he's coming back.

56 EXT. RICKY'S FARM - DAY 56

In the distance, on the edge of the farm, overwhelmed DEPUTIES try to hold back a surge of concerned LOCALS and a growing PRESS SCRUM.

Ellie sits on the porch steps - Silver's head on her lap. Her mind is with her lover, wherever he is.

57 INT. WAINWRIGHT GLOBAL MEDIA - NEWSROOM - DAY 57

The newsroom is frantic and has been for 24 hours. Wainwright, Siobhan and the International Editor are being shown a stream of still and moving images from Ricky's farm.

SIOBHAN

The only person we know who's been abducted by them and he's stone-wash denim from a fly-over state? There's got to be more to the man.

WAINWRIGHT

Run the story.

(off their concern)

The OverLords talk about peace, harmony, justice .. then they smash a fella's house in and carry him away? People need to know the facts and they can make their own decisions about personal security.

Out on Wainwright - righteous determination.

58

INT. PASADENA - MORREL HOUSEHOLD - DAY

58

Amy is angry and frustrated. Tries to reason with her Mom who ignores her - riveted to the news.

AMY

Jake's not answering his phone, mom. I have to go see him ...

Amy's Dad marches back into the house. An insurance clerk who looks uncomfortable holding a pistol.

AMY (CONT'D)

Dad, their ships are a mile wide and they can put out the sun. And you're gonna defend us with your old starting pistol?

In exasperation, Amy storms out. Her parents are glued to the TV news - don't even notice. TRACK DOWN to pick out Amy's inhaler, forgotten on the side table.

59

EXT. RICKY'S FARM - DAY

59

The crowd grows. Sheriff De Bont arrives with back-up.

SHERIFF DE BONT

You people have had your pound of flesh. Get back in your cars and vans and give this lady some peace.

ON THE PORCH - Silver jerks his head up. Good enough for Ellie - she stands.

The CLOUDS OPEN UP. A black dot appears. It DESCENDS at startling speed. The Black Pod HURTLING downwards.

Everyone (but Ellie) flinches or cowers. The Pod STOPS two feet above the earth. Silent.

Ellie doesn't break stride - her love and concern makes her fearless - she walks towards the Pod.

SHERIFF DE BONT (CONT'D)
(running towards her)
Ellie ..?

Ellie hammers on the Pod. She hammers hard.

A noise. She steps back. One step. Face set.

The Pod opens. Ricky emerges.

RICKY
Hi.

She hugs him fit to burst.

The Pod takes off. Everyone follows it. But not Ricky and Ellie - eyes only for each other right now.

ELLIE
Are you hurt?

RICKY
I talked with Karellen.

ELLIE
What do they look like?

RICKY
I didn't see him face to face. He gave me this.

He holds out the coppery vial.

ELLIE
What is it?

RICKY
I don't know.

ELLIE
Do you trust him?

RICKY
No idea.

He places his other hand on top of the vial. The mood changes instantly. De Bont's hand returns to his holster.

SHERIFF DE BONT
Ricky .. might be best to hand that thing over to me.

A noise. GOVERNMENT CARS appear on the horizon.

SHERIFF DE BONT (CONT'D)
This is beyond our pay-grades Rick.

The government cars are getting closer.

60 EXT. PASADENA - GREGGSON HOUSE - DAY

60

Amy hammers on Jake's door. She is panting for breath.

AMY

Jake!

She stumbles back into the street, realizing that their car is gone. She tries again to reach him on her phone.

AMY (CONT'D)

Jake .. where are you? I'm at your house. When you get this, call me..

Amy is losing her senses - struggling for breath. She staggers towards the neighbors. Glimpses A FRIGHTENED FACE staring out at her through the window - before a timber board goes up and nails are hammered. Barricade.

AMY (CONT'D)

Help me ... I can't .. breathe ...

She stumbles back into the street - breathless and confused.

AMY (CONT'D)

I just can't ... I ... Help ...

She collapses in the middle of the street.

61 EXT. RICKY'S FARM - FIELD - DAY

61

Ricky has escaped from all the encroaching attention. Alone, he slows his pace - pensive. A lot to contemplate. He is brought up short. Paul Danlow sits on his stalled rotary mower, waiting for him.

DANLOW

My uncle was a grounds-keeper. He used to let me ride shotgun. Nice place you got out here.

RICKY

Obliged.

DANLOW

I been reading all about you on the flight over. You're a smart man Mr Stormgren. A progressive man. A humanitarian.

RICKY

You'll have me blushing Mr ..?

DANLOW

Danlow. Paul Danlow.
(spotting the vial)
What you got there?

RICKY

I have a decision to make Mr Danlow.

Danlow jumps down from the mower.

DANLOW

They give you that? Can I take a looksie?

Ricky's hand goes to the cap of the vial.

RICKY

Know what? There's something about the way you're talking to me Danlow that's giving me the itch to open this.

DANLOW

That's a hell of a shout. You know .. with the Earth at stake and whatnot. How do you know it won't kill us all?

RICKY

Karellen told me to trust him.

DANLOW

Then better make up your mind whether you do, Mr Stormgren. Coz you got the whole world in your hands.

Danlow eases his pistol from its holster.

CLOSE-UP - Ricky's hand on the vial.

End Of Act Three

67 EXT. RICKY'S FARM - FIELD - DAY

67

RICKY - holding the vial and looking at the gun that Danlow is holding loose at his side.

DANLOW

I understand; the aliens gave you something and it makes you feel special ...

RICKY

You think I'm *flattered*?

DANLOW

And I'm sorry if I came across as condescending. They respect you so I respect you. Which is why I want you to hand me that vial of your own free will.

RICKY

With a gun.

DANLOW

What if it's a bomb? What if it's a killer virus? Think of that?

RICKY

Of course I thought of it. But if that was their intention, don't you think they could've done it themselves at any time?

They both clock Ellie striding purposefully towards them.

68 INT. PASADENA ER - DAY

68

Amy's Mom takes her hand. Strokes her daughter's hair. Dad kneels by his little girl. Her bp falls further. All signs are headed for critical.

69 EXT. PASADENA - STREET - DAY

69

Jake flies across the road and a passing car swerves to avoid him. Jake ignores the angry honk. Never skips a beat as he cuts over a front lawn and jumps the gate into the back yard. He leaps the fence into the next garden - hits a new street.

This kid is *focused*.

70

EXT. RICKY'S FARM - FIELD - DAY

70

The stand-off continues. Danlow keeps his gun lowered. But now Ellie is here, walking through the corn.

RICKY
Ellie? Els, tell me you didn't
bring a weapon.

ELLIE
Actually, I did.

She lifts her Nikon digital camera.

DANLOW
Look, Mr Stormgren .. Ricky .. You
want the OverLords to be a force
for good. Guess what, so do I. But
so far they've been overwhelmingly
demonstrative, secretive,
threatening. Karellen smashed open
your home, forced you onto his
ship. Now he hands you this vial
and he tells you to open it.

Ricky turns the lid of the vial a half-rotation. Danlow raises the gun.

Ellie fires off some photos from hip height.

DANLOW (CONT'D)
What are you doing?

ELLIE
I want to capture the moment when
the Overlords stop you.

DANLOW
Maybe they won't. They can always
find another farmer.

RICKY
Actually, I think the back-up plan
is an old lady in Seoul.

DANLOW
There's too much at stake, Ricky.

Ellie steps up beside Ricky. Her look to Danlow makes it plain - "You'll have to shoot us both."

RICKY
(gently/concerned)
Ellie ...

ELLIE

They trust you and I trust you. I love you and I trust you.

DANLOW

That's beautiful but this isn't a love story.

RICKY

Maybe it is.

DANLOW

Hell Ricky, cards on the table, you're a decent man. But decent men can be manipulated. As much as it breaks my heart, you try to open it, I *will* put you down.

71 INT. PASADENA ER - DAY 71

Amy's BP alarm sounds off. Amy convulses.

72 EXT. RICKY'S FARM - FIELD - DAY 72

Piano-wire tension. Yet Ricky smiles. A gentle, sad smile.

RICKY

They built a room for me ...
Karellen built this hotel room. It was just as it was when .. when Annabel and I were on honeymoon ...

He breaks off. Ellie looks to him - sees the power of this memory. A memory she was no part of. It disturbs her.

RICKY (CONT'D)

I didn't need it .. but it was a gesture. Why would he go to the trouble to build that for me?

DANLOW

To manipulate you. Weaken you ...

RICKY

Maybe. But there are so many other ways this could've played out. He says they're here to help us and teach us. He said "hey ho." They're evil aliens from outer space and their leader says "hey ho"?! No ..
Nope ..

(MORE)

RICKY (CONT'D)
 It's not gonna end when I open
 this. In fact I think this is where
 it *starts*.

His fingers rest on the vial. Danlow cocks his gun.

RICKY (CONT'D)
 I'm a fair judge of people too Mr
 Danlow. And I think you want to
 know what's inside as much as I do.

Ricky opens the vial.

Danlow doesn't shoot.

The cylinder is totally empty. Ricky lets the empty vial fall
 from his hand. Danlow lowers his gun.

73

INT. PASADENA ER - DAY

73

Amy's BP alarm snaps off just as a Doctor hurries to her
 side. Her body immediately relaxes. Her family watch as her
 vital signs stabilize.

Amy's eyes flicker open.

AMY
 What happened ...?

There's a commotion - someone is running through the
 hospital.

Jake! He reaches Amy as she turns her head to him.

Jake pushes past her still shell-shocked family and hugs her.
 Jake and Amy kiss passionately.

A kiss that means something. A kiss that says "I'm here with
 you for good."

End Of Act Four

ACT FIVE74 I/E. GOVERNMENT SEDAN - DAY

74

Danlow's car crawls through the city. Danlow reads reports on his iPad. Ricky sits beside him, scribbling notes furiously, agonizing over what to put down.

DANLOW

We're looking at a sixty percent recovery in patients presenting with leukemia, Hodgkins lymphoma, pulmonary lung disease ... The first cure occurred the same minute that you opened the vial.

(re: Ricky's scribbles)

They got spaceships yet they couldn't provide you with notes?

RICKY

Are they gonna cure everything?

DANLOW

You tell me, they're your friends.

75 EXT. PASADENA - HILLS - DAY

75

Amy takes in the view. Enjoys a deep breath. Dammit, she feels good. She grins back at Jake.

AMY

Valley air never tasted so good.

JAKE

What's that on your wrist?

AMY

Your old hospital tag. I stole it from your ward coz it had your address on it ...

JAKE

You've kept that thing for six years?

AMY

Six years ago you were the skinny tonsillectomy with the funny accent, eating too much ice cream.

JAKE

And you were the pale girl who sounded like Darth Vader.

She punches his arm. He looks suddenly serious.

AMY

Sorry. You can punch me back if ...

JAKE

It's never going back to how it was before. Amy, no matter what these Overlords do .. whatever happens .. it's you and me. Ok?

AMY

Hey, at least they're not here to hurt us.

She hugs him tight. He takes her comfort - but not completely - his eyes are still troubled.

76

INT. THE WHITE HOUSE - PRESS BRIEFING ROOM - DAY

76

Danlow leads a petrified Ricky in through a side door. Danlow yanks Ricky's make-up bib off him.

DANLOW

You're the sole spokesperson for an alien race. Have fun with it.

Total silence as Ricky takes to the podium before the WORLD'S PRESS. Just the click/whir of a hundred cameras.

RICKY

My name is Richard Stormgren. I have been chosen as an intermediary between the OverLords and ... and us .. Earth. And it's all Twilight Zone to me too.

(silence / no ice-breaker)

I was taken to meet with him. Karellen. I wasn't permitted to see him .. but I felt, talking with him, that he was compassionate ...

The stony looks in the room - it's killing Ricky.

RICKY (CONT'D)

(flicks through his notes)

Karellen wishes you to know that any warfare, anywhere in the world will be seen and will be firmly ..

(MORE)

RICKY (CONT'D)
 firmly stopped ...We've seen the ..
 you know .. the eclipses ... These
 are warnings ...

77 INT. CITY PROJECTS - RODRICKS' APARTMENT - DAY

77

Milo and Bridget watching Ricky live on TV.

RICKY (TV)
 .. I will be taken up to see
 Karellen at regular intervals and
 will then be passing on ... passing
 on information. I guess.

Milo is transfixed by Ricky but he's also busy setting down
 notes on his laptop. Headline at the top of his screen - **The
 Overlords - What We Know.**

78 INT. THE WHITE HOUSE - PRESS BRIEFING ROOM - DAY

78

Danlow is not impressed with Ricky's performance. Ricky is
 sweating profusely. His make-up runs.

RICKY
 Yea .. Ermm .. Okay .. Chemical
 pollution of the atmosphere will be
 ... They're gonna deal with it ...
 Yes, I'm pretty sure about that ...

REPORTER 2
 (arch)
 They're going to "deal with it"?

RICKY
 Your lives can .. they can go on as
 before. Karellen appreciates that
 you are far from perfect. He
 doesn't expect perfection from you.

REPORTER 2
 That's big of him.

RICKY
 Environment, social problems,
 politics ... I'm told they are
 going to be more a gradual process
 of development and learning ...
 The exploitation of people will
 gradually disappear. Slavery in any
 form .. Well, you've seen what they
 did to the sweatshops in India and
 China ...

TV REPORTER
Mr Stormgren, just tell us - why
won't Karellen show his face?

RICKY
I don't know.

And then the questions start rolling - a barrage.

*"Will Karellen be talking to the UN at any point?" / "Why
have they cured some diseases and not others?" / "What are
their plans for other cancers?" / "Can they stop death?" /
"Why you?" / Why you?" / Why YOU, Mr Stormgren?"*

Ricky - a rabbit in the headlights. He drops his notes.

Danlow shakes his head - he's losing it. An Aide grabs
Danlow's elbow, whispers in his ear. Danlow turns ashen.

DANLOW
You're kidding me.

79 EXT. PARK - DAY

79

HORDES OF PEOPLE are pushing through the Army cordon and
rushing towards the starship. Some are still wearing hospital
robes .. Women cradling sick children .. Dying people carried
on makeshift stretchers. The soldiers are helpless against
this desperate tide of humanity. It's biblical. Some soldiers
are even joining in. A woman holds her sick baby up towards
the ship - like an offering.

80 INT. THE WHITE HOUSE - PRESS BRIEFING ROOM - DAY

80

Danlow greets a shaken, despondent Ricky as he leaves the
podium.

DANLOW
Tough crowd right? We'll get you
better.

RICKY
It was a disaster.

Ricky can see that Danlow is severely distracted. Every Aide
is taking some kind of urgent call.

RICKY (CONT'D)
What's happened?

DANLOW
 There's a situation developing out
 in Constitution Park.

81 EXT. PARK - DAY

81

The swarm of desperate sick push forward towards the ship.

A MAN WITH A TOYS R US BAG weaves through the throng. Toys R Us Man pulls a BIZON 9mm SUBMACHINE GUN from the bag. LETS RIP at the OverLord Ship.

Screams .. people diving to the ground .. fleeing.

The stream of bullets FREEZE from the Bizon and then clatter to the grass. Toys R Us Man is LIFTED SUDDENLY into the air and then THROWN across the park some three hundred yards.

82 INT. THE WHITE HOUSE - PRESS BRIEFING ROOM - DAY

82

Ricky feels surplus - surrounded by these suited, serious officials on whispered cell phone calls. Danlow takes a message - turns to Ricky.

DANLOW
 One of their pods just landed on
 the White House lawn.

RICKY
 (sighs)
 It's ok, that'll be for me.

Everybody looks up from their phone at Ricky.

83 INT. OVERLORD SHIP - HONEYMOON SUITE

83

The room has been "tidied". Ricky stands before the mirror.

KARELLEN
 The incident in the park was
 regrettable.

RICKY
 You broke the guy's back.

KARELLEN (O.S.)
 Whilst he convalesces he can think
 on his actions.

RICKY

Is that how it is? You cure us but
if we step out of line you snap us?

KARELLEN (O.S.)

Fear, disorientation and anger is
part of the first stage.

RICKY

"Are". Are part of the first stage.

KARELLEN (O.S.)

Second person singular present
active imperative. My bad.

RICKY

There was nothing in the vial,
right? It was a test. Of me.

KARELLEN (O.S.)

You will have the knowledge to cure
many diseases.

RICKY

(taking in the room)

You cleaned up. You got the drapes
the wrong color though. They were
redder.

KARELLEN (O.S.)

We are not as demonstrative as you
might think. We want to help you
help yourselves.

RICKY

Some folks are gonna find that
pretty condescending.

KARELLEN (O.S.)

Tell me, is it condescending to
send your children to school?

RICKY

Good point. But here's the thing
Karellen, if you start calling us
all "children" you're gonna piss a
lot of us off.

KARELLEN (O.S.)

My bad.

Ricky smiles - he is just starting to warm a little to this
mysterious being. His thoughts darken again.

RICKY

If .. Look, if you'd come here five years ago ... would Annabel still be alive?

KARELLEN (O.S.)

We weren't here five years ago and she died. And you have a new life and you look to the future, as you said. If you like, I will dismantle this room ..

RICKY

Keep the room. For now.

KARELLEN (O.S.)

Of course.

RICKY

(changing the subject)
If you reduce illness then the population is gonna explode.

KARELLEN (O.S.)

There is plenty of food and shelter on this world - it's a question of distribution. Put the right people together. They will come because you ask them to.

RICKY

Then what? I don't even own a suit. What am I gonna achieve that generations of diplomacy hasn't?

KARELLEN (O.S.)

You'll think of something. We'll nudge them towards you and you will finish the job.

Ricky just can not believe he is having this conversation.

RICKY

You know it would help a great deal if you'd show yourself, Karellen.

KARELLEN (O.S.)

You wouldn't accept my appearance.

RICKY

Hiding out here you plan to stop centuries of people hurting one another ...

KARELLEN (O.S.)
 We will stop Man hurting Man and
 Man hurting Animal. *Watch.*

84 EXT. SPAIN - BULL FIGHTING ARENA - DAY 84

A flame-clothed MATADOR has reduced a bull to an exhausted wreck. The animal lies on its side on the ground.

The SPECTATORS cheer and punch the air - baying for blood.

The MATADOR takes his sword and performs the coup de grace. As the sword enters the bull, EVERY PERSON in the arena gasps in unimaginable agony. The arena is filled with screams and wails of anguish as everyone feels the creature's pain.

The bull dies.

The spectators are released from their pain. They stare at the dead animal in humble silence.

85 EXT. RICKY'S FARM - ENTRANCE DRIVE - NIGHT 85

A car drives Ricky through the GROWING CROWD that are congregating at his farm. Police hold them back. They clamor at the car - imploring faces and a few angry shouts.

86 INT. RICKY'S FARM - KITCHEN - NIGHT 86

Ellie stands at the window - can hear the people and see their lights across the dark field. An exhausted Ricky pours himself coffee.

RICKY

It's happening all over. People
 feeling the pain of others. I gotta
 hand it to them, it's working.

ELLIE

(looking at the lights)
 What do they want?
 (turns to him)
 This is going to change everything
 for us, Ricky.

RICKY

I'm sorry Els, gimme a few weeks to
 get my head around what I do next
 and then I swear I'll be back onto
 the wedding and we can ...

ELLIE
We should postpone.

RICKY
Why?

ELLIE
You have other things on your mind.

RICKY
That doesn't mean we have to ...

ELLIE
It was Annabel. They sent you
Annabel, didn't they.

She waits for an answer. He doesn't know what to say.

ELLIE (CONT'D)
And every time you go back to that
ship ... it's to that hotel room?
Like I say, you have other things
on your mind.

She starts to walk out. He gently takes her arm.

ELLIE (CONT'D)
I'm going to bed. I'll leave you to
feel the pain of others.

With a sad smile, she walks out. On Ricky.

End Of Act Five

WAINWRIGHT

I can show you a petition Mr Stormgren. Twenty-two million four hundred thousand that want the Overlords to get the hell off our property. Next time you cosy up to your pal in the sky, you tell him that.

RICKY

Look at what's happening! Look at the *good*! There are no major conflicts on the planet. Look at how we've tackled disease. In the blood of the cured we found the answers to transform medicine. We're gonna be able to reverse many types of cancer and heart disease and defeat aggressive pathogens. This is *not* control. It's about giving us the knowledge to help ourselves.

WAINWRIGHT

We gonna live forever?

RICKY

Death is .. well it's a part of life. My dad used to say that after a good meal it was only right to ask for the check.

(laughter at

this/Wainwright bristles)

Now we've tackled war, we're ready to tackle starvation. People starve in their millions while the rest of the world throws away unwanted food. We're going to share all that surplus food with the poorest people. Famine stops now.

Behind Ricky SUPPLY ROUTES are projected onto a screen.

RICKY (CONT'D)

We're going to refrigerate the US Naval fleet and transport food supplies across the Atlantic to Western Africa.

(off the stunned murmurs)

We don't need a Navy anymore. Ok? Get your heads around that guys.

WAINWRIGHT

It's not just food that's the issue. What about water? Africa's a dust bowl.

RICKY

The Arab nations are gonna be crucial in this next step and we are all gonna be so grateful to them.

91

INT. THE WHITE HOUSE - MEETING ROOM - DAY

91

Ricky has the top seat with Danlow close beside him. The men and women ranged around the table are from N America, Africa and Saudi Arabia. We recognize the Saudi Businessmen we saw earlier. Behind Ricky and Danlow is a large wall map showing pipe supply lines from the Saudi Peninsula across into East Africa. Empty crystal water glasses on the table. Some of these delegates look parched.

SAUDI BUSINESSMAN

The Overlords have imprisoned our oil reserves.

DANLOW

Actually they've freed your supply lines.

(refers to the map)

These pipes pumped your oil. Now we're gonna use them to pump desalinated water into the Sub-Sahara.

SAUDI BUSINESSMAN

You can not just commandeer the property of the Saudi Kingdom ...

DANLOW

We need to irrigate half a continent sir. Our think tank says that's the best way. Other nations will donate feeds from

SAUDI BUSINESSMAN

We will not allow it! It is an invasion of sovereignty!

The Saudis are already leaving the table.

DANLOW

H-Hold it ...

SAUDI BUSINESSMAN

This is unacceptable! I'm sorry but that's my final word!

RICKY

Fellas. Just take a drink with us before you go?

SAUDI BUSINESSMAN

Yes, why has there been no water on the table?

Caterers sweep in and on the nod from Ricky, china jugs are lifted and *thick soupy oil* is poured into everybody's crystal water glass. Danlow looks to Ricky, surprised and amused.

RICKY

Ladies and gentlemen, cheers.

He raises a glass of oil. A few smirks around the table. The Saudi Businessman studies his glass. Dips in a finger. Licks.

SAUDI BUSINESSMAN

Dirty Texan muck.

But he smiles ever so slightly and nods to Ricky.

RICKY

We've always been in this together, now we gotta start acting like it. Welcome to the Golden Age Of Man.

SOUNDTRACK - The New Seekers -

"I'd like to build the world a home and furnish it with love. Grow apple trees and honey bees and snow-white turtle doves."

92

EXT. ONE WORLD MONTAGE

92

As The New Seekers fill the soundtrack we are treated to a variety of images. Grain silos emptied .. Huge vats of fruit and veg unloaded .. fresh water cascading through fields ..

"I'd like to see the world for once all standing hand in hand. And hear them echo through the hills, Oh peace throughout the land."

93

INT. WAINWRIGHT GLOBAL MEDIA - WAINWRIGHT'S OFFICE - DAY

93

Wainwright nurses a contemplative scotch.

SIOBHAN

As of today there is officially no famine in Somalia.

WAINWRIGHT

What if they're playing the long game? We know they live thousands of years. They can wait, you know? Make us healthy. Make us sleepy. Make us fat. Turning the Earth into a great larder. They wanna buy the world a Coke. But when they're challenged, they respond with aggression.

SIOBHAN

Stormgren announced today that we're going to be doing away with nations and borders .. all of it. A One World Federation apparently.

WAINWRIGHT

Doing away with identity more like. Homogenizing us. Weakening us.
(points a finger)
Dress it up in as much hippy-dippy crap as you like ... *this* is an invasion.

SIOBHAN

No disrespect sir, but what the hell can you do about it?

On Wainwright - he will do something.

CRASH OUT

End Of Act Six

ACT SEVEN

94

INT. INTERNATIONAL SCHOOL - STAGE - DAY

94

A prize-giving. Applause as a glowing GIRL receives a certificate and joins the line of other glowing pupils who have received awards.

PRINCIPAL

Our Essay Prize for a very
challenging and thoughtful piece on
her time in the slums of South
America, goes to Peretta Jones.

Peretta looks uncomfortable in her shapeless frock. A few snide whispers from the other students at her dowdy appearance and ungainly walk. Only one boy sitting right at the front of the theater seems rapt - his name is HORACE. He wears a t-shirt proclaiming "I HEART Country N' Western". He beams at Peretta and gives her the big thumbs-up.

PERETTA

Thank you Principal Davies.

(stares out at the
audience - will she
freeze?)

My mother was a Catholic. We lived
in the poorest part of Brazil. When
the Overlords came she lost her
faith. My mother decided that she
couldn't live in a world without
God. So she left it. But my faith
didn't leave me. It just changed.

PRINCIPAL

Very interesting Peretta. If you
would take your place over at ...

PERETTA

In a way it doesn't matter ..
Hindu, Sikh, Jew, Muslim, Christian
... We used to fight each other but
now we have to find a way to stand
together. We mustn't let them put
our faith into shadow.

The audience are mute - have no idea what to make of what Peretta just said. Only Horace stares at her with a steady, loyal gaze. She smiles at him.

95 EXT. PASADENA - STREET - DAY

95

A DEMONSTRATION marches. Banners .. whistles .. an angry carnival atmosphere. Men, Women and Children side by side.

CROWD

ONE WORLD! OUR WORLD! ONE WORLD!
OUR WORLD! *NO WORLD FEDERATION!*

96 INT. OVERLORD SHIP - HONEYMOON SUITE

96

Ricky tries very hard to check his frustration. But Karellen is marching ahead with his plans. Ricky holds in his hand a smooth, silvery missile-shaped object. Ricky presses a button .. the INSIDE of the "missile" lights up with a myriad of intricate, almost organic moving parts.

KARELLEN (O.S.)

A microbial fuel cell. Accelerates the decomposition of refuse and coverts it into electrical power. You can solve your energy problems and your waste problems. You're welcome.

RICKY

The Freedom League's gaining momentum, funded by people like Hugo Wainwright. Doesn't that bother you?

KARELLEN (O.S.)

I had hoped the world had had enough of angry mobs ...

RICKY

People get angry because they feel impotent.

KARELLEN (O.S.)

But I have enabled you all to help yourselves ...

RICKY

I keep telling you .. while you hide your face ... Seen these ..?

Ricky holds out several newspaper cartoons - Karellen depicted in a variety of grotesque and alien ways.

KARELLEN (O.S.)
 I don't mind the centipede but I
 object to being portrayed as a blue
 robot ...

Ricky has to chuckle. Even Karellen is laughing softly behind the mirror.

RICKY
 You know what they're most
 frightened of? That you don't look
 different at all. If it turns out
 that you're men. To be ruled over
 by other humans..

KARELLEN (O.S.)
 Look through the glass.

Relaxed, Ricky cups his hands to his face and peers through.

A HUGE REPTILIAN YELLOW EYE stares back at him!

Ricky jumps back with a start. He hears a crackling sound like bacon rind as something large adjusts position behind the mirror.

KARELLEN (O.S.) (CONT'D)
 Please return and implement the
 microbial fuel cell, Ricky.

Ricky nods warily. As he turns, he notices the hotel window - the sun is starting to set.

RICKY
 That's new.

KARELLEN (O.S.)
 As surely as it rises, the sun has
 to set.

97

EXT. MUMBAI LANDFILL SITE - DAY

97

We saw it earlier - a home for stray dogs and orphans. Now bulldozers are pushing the mountains of waste into VAST STEEL CUBES. Looking closer, we see that these cubes are made from the microbial fuel cell cylinders that Ricky was holding in the ship. The cubes GLOW as the cells fire up.

AN INDIAN OPERATIVE watches as the waste is processed and meters read electrical power being produced.

98 EXT. CITY PROJECTS - DAY

98

Bridget watches proudly as Milo arrives home on the private mini-bus emblazoned with The Washington International School. As the bus pulls away, Fence steps up behind Bridget.

FENCE

That's some fancy schooling.

BRIDGET

He gets a scholarship. He wrote this essay about the Overlords.

FENCE

Yeah? Like what?

BRIDGET

(proudly)
My son has "theories".

She angles coldly around him, eager to get Milo home.

FENCE

(takes her arm)
Never known the neighborhood so nice. But they can't take away the U S of A. We still gotta have our independence. Fourth a July, y'all.

With a furtive glance to the sky, he slides a packet of powder from his pocket - just enough for Bridget to glimpse.

99 INT. CITY PROJECTS - RODRICKS' APARTMENT - MILO'S ROOM - DAY

Bridget feels intimidated entering Milo's bedroom. His walls are covered in star-charts ... diplomas jostle for space. Model aircraft dangle from the ceiling. Milo hunched over his math studies ... he doesn't look up.

MILO

There was a cocaine plant in Ecuador and the OverLords pulled it into its component parts - about four million pieces.

BRIDGET

What they do, it's like magic.

MILO

They've learnt how to manipulate solids at the molecular level, probably using controlled magnetic energy. It's not magic mom, it's a thirty thousand year head-start.

BRIDGET

Your mind honey, it just blossomed when they arrived, didn't it. What are you gonna do with all that know-how baby?

MILO

I don't know. It's just what I think about - can't do anything with it.

Bridget kisses the top of his head.

BRIDGET

Keep dreaming. Supper's on the table.

She leaves Milo feeling frustrated.

100

EXT. RICKY'S FARM - ENTRANCE DRIVE - NIGHT

100

Ellie stands behind the fence and stares out a mini town of tents and camp-fires. Sheriff De Bont saunters to her from the other side of the fence.

ELLIE

We've got peace .. health .. food
... What more do they want?

SHERIFF DE BONT

They wanna see what Ricky sees.
They wanna see "the face of God."

A gasp runs through the throng as a Pod descends from the night sky.

SHERIFF DE BONT (CONT'D)

Go to him, quick! We'll handle these people.

Ellie hurries back towards the farm. In the darkness nearby, TWO FIGURES IN BLACK MASKS watch her from *inside* the perimeter.

101 INT. RICKY'S FARM - TV ROOM - NIGHT

101

Ricky and Ellie are eating by candlelight - trying to make this romantic even though they both have a lot on their mind.

ELLIE

This is nice. Just you, me and the five thousand by the gate.

He grins - I hear you.

RICKY

I'll take them some loaves and fishes later.

ELLIE

What's on the big guy's mind these days?

RICKY

Religion. Before we know it we'll be handing the Pope a Seven Up in this very room.

ELLIE

Religion huh. If I was Karellen I'd stay well away from that hornet's nest.

RICKY

Amen.

ELLIE

So .. what with world peace and all of that stuff .. do you even need to go back up there any more?

RICKY

Guess that's up to Karellen.

ELLIE

It's up to you.

He knows what's worrying her. He looks at her - gentle and loving.

RICKY

Let's get the wedding back on track. Yes?

ELLIE

Do you want to?

RICKY

I love you, Els. I - love - you.

ELLIE

But you never would have if things had been different. If Annabel was still ... I can't help thinking that things are different for you. Up there.

She touches his face - not attacking him, just worried. He takes her hand and kisses her palm.

ELLIE (CONT'D)

Karellen isn't letting you move on. He's built this doll's house of the past to control you somehow ...

RICKY

(frustrated)

Come on. Gimme some credit.

ELLIE

You're distant from me.

RICKY

I have a responsibility. This can't just be about us. This is about the whole damn world ...

ELLIE

YOU'RE my damn world! What's up there isn't real. I just wonder if you know that.

She walks out - leaves him angry but thinking she may (just may) have a point.

102

EXT. CITY PROJECTS - NIGHT

102

Milo freewheeling anxiously in his chair towards the growing altercation between Fence and his mother ...

BRIDGET

You cut this up with 'roach powder?! I'm not taking it from you no more Fence

FENCE

You damn lucky I get any! And you pull your neck in girl ...

(sees MILO)

Oh great, Dr X is here.

MILO
You selling my mom drugs again?

BRIDGET
Go back in Milo ... I can handle
this *boy*.

FENCE
Boy?!
(pulls his Glock)
This look like some boy's toy?

Fence starts laughing - he's very high.

BRIDGET
Gimme my money ...

She reaches towards his pocket. Fence casually back-hands her with the gun and Bridget goes down.

FENCE
'Round here man, *I'm* the OverLord!
Truth!

Milo wheels his chair into Fence's legs and Fence stumbles.

MILO
Next to them, you're nothing,
Fence! *Nothing! Just a kid holding
a water pistol!*

Fence shoots Milo in the chest. Blood bursts over Milo's startled face.

BRIDGET
MILO!!!!

SEVERAL RED DOTS OF LIGHT spiral down out of the sky. One collides with Fence's gun which flares WHITE HOT in his hand. He drops it with a cry, staggers backwards, trips and falls back. Fence cracks his head hard on the tarmac.

BRIDGET (CONT'D)
God no ... Please no .. Milo ...
Not you ... Not you ...

The remaining red lights HURTLE into Milo's wound. Bridget sits back with a gasp as Milo's body PULSES with soft red light.

Meanwhile Fence is fitting, foaming at the mouth.

Milo gasps in air like a boy emerging from an ocean dive. He blinks ... takes a moment ... grips the sides of his chair and flexes his arms, lifting himself ...

BRIDGET (CONT'D)
Honey .. what ...?

Milo STANDS. He takes a beat to get his bearings. Before his family's stunned gaze, he walks awkwardly over to Fence.

MILO
He's dead.

Everyone staring at Milo - must've been how Lazarus felt.

103 INT. RICKY'S FARM - BEDROOM - NIGHT 103

Ricky looks down through the window and sees dark shapes running across the field outside.

RICKY
Ah shit.

104 EXT. RICKY'S FARM - NIGHT 104

He steps out onto the porch with a flashlight.

RICKY
Come on guys, whoever you are I
want you back outside the fence ..

A LONG TASER WIRE flies out of the dark and zaps Ricky. A second taser wire unspools from another direction. Ricky is stunned and goes down.

105 INT. RICKY'S FARM - KITCHEN - NIGHT 105

Ellie hears the noise outside.

106 EXT. RICKY'S FARM - NIGHT 106

Ellie walks out onto the porch.

ELLIE
Ricky? Just come to bed and we'll
talk ... Ricky?

She sees blood on the step. Hears a van roaring off across their land.

On Ellie - confusion and mounting horror.

CRASH OUT.

End Of Act Seven

Creative Representation

ACT EIGHT

107 INT. TRANSIT VAN - NIGHT 107

Airless .. Windowless. Ricky bound with plastic wire - bouncing in the back of the van. The THREE MEN AND ONE WOMAN watching him - mixture of wariness and threat.

The van brakes. The driver thumps on the wall - move.

The "leader" of this posse reveals herself - the woman - her name is FREYA.

FREYA
Ok. Out. Quickly!

Ricky is dragged out of the van into -

108 EXT. DESERTED COUNTRY ROAD - NIGHT 108

Ricky is hustled towards a waiting SUV - its chassis and windows covered in a turtle shell of BOLTED LEAD PLATES.

As soon as Ricky is in, the SUV screams away.

109 INT. SUV - NIGHT 109

Ricky feels Freya's gun against his side.

FREYA
Know what they call you? The Blue Collar Prophet. Cool, huh?

RICKY
How'd you get onto the farm?
And what's with the armor-plating?

FREYA
Lead shield.

RICKY
Oh coz they can't see through lead.
Wasn't that Superman?

FREYA
It'll confuse their radar.

RICKY
You think the Overlords use radar?

FREYA

Don't get too cute, we got in, got out and we haven't been stopped yet. If they're trying to track us, we just turned white-noise on 'em.

Ricky tries to wriggle free but is held down.

FREYA (CONT'D)

Settle the hell down. Prophet.

RICKY

Where are you from?

FREYA

Mexico City.

RICKY

How's the air in Mexico City these days?

FREYA

It's clean.

She tasers him.

SNAP TO BLACK.

110

I/E. CITY PROJECTS - CADDY - DAY

110

Milo Rodricks is *walking*. He can't quite get used to it. Nor can his neighbors. Milo gets wary looks with many giving him a wide berth.

He retreats to join the Janitor sitting in his beaten up Cadillac, listening to Vaughn Williams.

The two sit for a moment without speaking. The Janitor winds up the window - blocking out the sounds of the outside world.

THE JANITOR

Seem pretty low for a walking miracle.

MILO

I never felt this different or this scared when I was in the chair.

THE JANITOR

That's coz your chair was a barrier, protecting you from the world. But the barrier's down now.

(MORE)

THE JANITOR (CONT'D)
 You gotta stop hiding and work out
 who you are.

MILO
 Is that what they did when they
 cured me?

THE JANITOR
 I don't know nothing 'bout them.
 Maybe they think you got potential.

MILO
 On the TV they say that science is
 dying. I don't want it to die.

THE JANITOR
 So what you wanna do about that?

MILO
 Really?

THE JANITOR
 Really.

This is a big moment for little Milo.

MILO
 I want to be the first person to
 visit their planet.

He waits for the a patronising laughter. But the Janitor
 looks at him with genuinely solemnity.

THE JANITOR
 Then that is what you'll do.

Milo thinks about this. Allows himself a slight smile.

111 INT. RICKY'S FARM - TV ROOM - DAY

111

Danlow hunkers over a map in the far corner with his team,
 urgent whispers.

Ellie on the couch - scotch and utter exhaustion - curled
 around Silver.

On TV - an NBC news discussion show (irreverent but with
 political gravitas.) The PRESENTER is standing on the steps
 of Wainwright's HQ, alongside the big man himself. A small
 cluster of people stand around them - this has been a public
 on-the-streets debate of some sort.

PRESENTER

But the OverLords say they came because we'd discovered interstellar fusion drive. We were gonna go where no man had gone before ...

WAINWRIGHT

Well clearly they didn't want us spreading ourselves to other worlds. They took that decision on our behalf.

We MOVE IN on the TV until we are in ...

112

EXT. STEPS OF WAINWRIGHT'S BUILDING - DAY

112

PRESENTER

They didn't want Rush Limbaugh to find new advertisers for his show, right? "Four-headed drooling space-vampires! FINALLY somebody I can do business with!"

The bystanders laugh. All except Peretta Jones we notice standing solemnly - waiting her turn to speak.

WAINWRIGHT

But it's not just our scientific development that's been hobbled. Our justice system is under their control. I heard they executed some kid from the inner city projects ..

PRESENTER

Well I heard he tripped. That it was an accident ...

WAINWRIGHT

Do the Overlords allow "accidents"? He had a gun, sure, but they took him out. Right there and then. No trial. "You broke the rules, you're dead."

PRESENTER

Why don't we call in Ms Peretta Jones on the discussion? Peretta, you're with the Junior Faith Initiative which aims to remind young people of the importance of remembering God in these unique times.

PERETTA
 (calm / almost bashful
 certainty)
 Well yes I guess we have to. The
 Overlords have dethroned God.

PRESENTER
 Well now to be fair honey, God had
 a good few innings. He had a good
 thwack of the ball ...

PERETTA
 (guileless)
 My fear is that they want the next
 generation to forget their was ever
 talk of a God ...

WAINWRIGHT
 It's clear they control our
 political process .. our law
 enforcement ... I'm not religious
 but the girl has a point - they're
 controlling the way we think.

113 INT. RICKY'S FARM - TV ROOM - DAY

113

Ellie wakes with a jolt. Danlow kneels beside her.

ELLIE
 What?

DANLOW
 From the eye witness statements it
 was almost certainly some extreme
 faction of The Freedom League.
 We're gonna have to go public,
 Ellie ...

Ellie pushes past him, getting angrily off the couch.

114 EXT. RICKY'S FARM - DAY

114

Ellie storms outside. She is at breaking point - angry and
 helpless. She shouts at the sky.

ELLIE
 Help him! You can do anything! So
 find him and bring him home! Bring
 him back to me! I need him more
 than you! Where are you now? You
 turn up when you're not asked for
 but NOW I'm asking!
 (MORE)

ELLIE (CONT'D)
Don't you dare go silent.
(bereft/quietening)
Don't take him away from me.

She breaks down. Sinks to her knees.

115 INT. CELL

115

Harsh sodium lights crash on. Ricky sits up with a start. He's cold - shivering. The bruise on the side of his face from the cosh has SWOLLEN and darkened.

Footfalls outside. A beat. The cell door opens. Hugo Wainwright framed before him.

WAINWRIGHT
Hi Ricky. Know what? I think it's
time to talk now.

End Of Act Eight

ACT NINE

116

INT. THE MORREL HOUSEHOLD - AMY'S BEDROOM - DAY

116

Jake and Amy lie side by side, gazing up at the moon mobile that dangles from the ceiling.

AMY

I'm about to freak you out.

JAKE

Go for it.

AMY

When we have kids ...

He starts making loud retching noises.

AMY (CONT'D)

When I have kids, with some incredibly lucky guy, they'll grow up in a world without fear.

JAKE

We'll always be scared of something, Amy. It's human nature.

AMY

Everything's gotten better for us. Think how much better it's going to be for our children.

He doesn't answer. She turns to him.

JAKE

I guess. And for the record, no other guy'll have you so you're stuck with me.

AMY

We have to learn to trust the Overlords.

She cuddles up to him. He doesn't want her to see that he's anxious about the future.

117

INT. BUNKER - CANTEEN

117

Windowless. The sense that we are deep underground. Ricky is led / pushed by Freya as he follows Wainwright through a small, utilitarian canteen.

A half dozen "SOLDIERS" sit at tables either eating or playing cards. They are fascinated with Ricky - the "blue collar prophet".

RICKY

Not much of an army, if you don't mind me saying. So which part of your journalistic experience gives you the chops to play "General"?

FREYA

Shut up.

WAINWRIGHT

(faint smile)

I'm not playing "General", Ricky.
I'm a pacifist.

Ricky smiles without humor.

118

INT. BUNKER - MEETING ROOM

118

Claustrophobic, low-ceilinged room. Ricky is pushed into a chair by one of his "guards" who steps back to stand beside Freya. Their guns are deliberately evident.

Wainwright sits across his desk from the shivering Ricky. He's away of the crates of munitions stacked in the room.

WAINWRIGHT

Coffee?

He pushes a mug towards Ricky.

WAINWRIGHT (CONT'D)

We're 120 miles from the nearest town. 150 feet below ground. Lead-shielded. Self-sufficient. *Off-grid.*

RICKY

The Overlords don't spy on me. You could have put me in a cab.

WAINWRIGHT

You know that a conflict of some description is inevitable.

RICKY

Come on Hugo, don't act so scared. Surely you're smarter than this. You can't win ...

WAINWRIGHT

Win a war? No, you're right. But a well-organized resistance - that could make a difference.

(off Ricky's deep skepticism)

Karellen likes to play the benign overseer. But what if we stop working with him? What if we destroy our clean power-plants and pollute our irrigation systems?

RICKY

Pissing on your own shoes? Why the hell do that?

WAINWRIGHT

Defiance. If we stop following them, they've failed.

RICKY

Everything Karellen does is for our benefit.

WAINWRIGHT

Open your bloody eyes man! The Overlords are now the planet's police force. History has shown us that governments of this kind never turn out well.

RICKY

Ok Hugo, we destroy every good gift they've given us. Then what?

WAINWRIGHT

They leave. What choice do they have? They want our hearts and minds on a plate but if we don't give them that then they go.

RICKY

Leaving us free to screw the planet up again!

WAINWRIGHT

I'd rather the planet goes down the toilet under our control than flourishes under theirs!

Wainwright blazes. Ricky can finally see the zealotry in all its horrible glory. He has underestimated the man.

RICKY

What the hell do you want from me?

WAINWRIGHT

I want you to take a bomb onto
Karellen's ship.

RICKY

Sure. What color?

WAINWRIGHT

It won't detonate. It's a message
that we can always find ways to
defy them ... and that you're with
us.

RICKY

But I'm not with you, Wainwright.

WAINWRIGHT

Karellen stands behind a mirror. So
you see your own reflection when
you talk to him. He's been playing
to your vanity since day one.

RICKY

No. So what happens now?

A tense beat. Ricky pushes the table into Wainwright and
makes a break for the door. One of the guards tackles him and
Ricky decks him with a well-timed punch.

Freya pulls her pistol.

WAINWRIGHT

No wait ...

Ricky turns to Freya and instinctively she FIRES.

The bullet reaches halfway between them both before SLOWING
TO A NEAR STOP. Ricky can watch it twisting gradually in the
air as it inches across the room. He steps out of its path.

Freya is FROZEN. The guards are frozen.

In his eagerness to stand, Wainwright has collided with the
coffee mug. The mug is frozen in MID-SPILL .. coffee caught
IN A WING OF BROWN LIQUID.

The room (save Ricky) has stopped in time.

And now Ricky can hear heavy footfalls down the corridor,
approaching the door. They pause behind the door.

ANNABEL (O.S.)
Ricky, it's Annabel. Can I come in?

On Ricky - heart in mouth - watches as the door handle turns
...

CRASH OUT ...

End Of Act Nine

Creative Representation

ACT TEN

119

INT. BUNKER - MEETING ROOM

119

Direct pick-up. Ricky watches heart-in-mouth as the door swings open.

His deceased wife Annabel stands there.

ANNABEL

Are you hurt?

RICKY

No.

ANNABEL

Time has changed. Our time. A second is an hour to us. Do you remember how we used to talk about that? How we wished that a night would last a whole year ...?

RICKY

You waited for them to take me so you could find out where they were hiding.

ANNABEL

I'm not Karellen, Ricky.

RICKY

Then what are you?

ANNABEL

A memory. A ripple in a pond ...

RICKY

(a look at Wainwright)
What are you .. What are *they* gonna do to him?

ANNABEL

He's been very rude and he's frightened you ... but the Overlords aren't here to uphold all our smaller laws. Just to protect the natural ones. He'll be left alone.

120

INT. BUNKER - CANTEEN

120

A set of steel doors FLY OPEN as Annabel and Ricky walk through the canteen. The same six Freedom League soldiers are FROZEN IN DIFFERENT POSES.

RICKY

I guess you're gonna want to show the world how they've failed. Put off any other dissenting groups.

ANNABEL

I told you, it's not me, Ricky. I'm a part of you.

RICKY

(rounds on her)
Karellen *used* me! I was scared for my *life*!

ANNABEL

Wainwright's not a wicked man. It's fear that drives him. But that fear's going to pass. For everyone. I'm kind of hoping even for you.

She looks at him with love and concern. Ricky - what does she mean?

She walks past him .. flings open the far doors ...

WHERE A POD SITS WAITING.

They step through the Pod ... through a shimmering wall of light just as Ricky did when he first visited the "hotel room" in Karellen's ship ...

121

EXT. RICKY'S FARM - NIGHT

121

.. And Ricky and Annabel walk through the field. They walk towards the ranch.

RICKY

Why would Karellen send you? He could've sent anything ...

ANNABEL

No he couldn't. He's lead by what's in your heart. That's why he built the room. Our room. Our ..

RICKY

.. sanctuary.

Ricky fights back the tears but they trundle silently down his face anyways. Ricky wants to admonish himself.

RICKY (CONT'D)
I don't need the room.

ANNABEL
He thinks you do.

Ellie runs out onto the porch - as yet unseen by Ricky. Her joy gives way to shock and fear as she sees him talking to Annabel. Ellie is dumbstruck. She holds back, her Nikon held slackly at her side.

ANNABEL (CONT'D)
I'm here now because I never left.
One day you'll understand why I
came back and why Karellen built
the room.

Ricky suddenly turns his head - clocks Ellie. When he looks back, Annabel is gone and he is alone in the dark field.

Ellie composes herself with supreme effort .. walks slowly out to join him. He looks all at once delighted and relieved to be home yet guilty at being seen with Annabel.

RICKY
It was Wainwright. But his plans
are over now.

Ellie wraps her arms around him and holds him close.

ELLIE
(wry smile)
Are they offering you her back?

RICKY
They can't do that.

ELLIE
But if they could ..?

He can't answer that .. torn between hurting her and the truth. And she knows it.

ELLIE (CONT'D)
They shouldn't do this to us.
You've given them so much and
they're playing with your grief and
your memories

She weighs the camera in her hand.

ELLIE (CONT'D)

I have a suggestion. I think it's time we took something back.

122 INT. BUNKER - MEETING ROOM

122

Freya tips a box of field-radios onto the table before Wainwright. The radios are SMOKING. Wainwright gingerly picks one up and it falls apart in his hands.

FREYA

Weapons .. communications .. Field equipment ...

WAINWRIGHT

Yes, yes. Everything.

FREYA

The Overlords destroyed it all.

Wainwright is scared. We've never seen it before but he is actually afraid because he is impotent.

123 INT. CITY CHURCH - DAY

123

Peretta sits with a large congregation of TEENAGERS. Kids drawn to the Young Faith Initiative. Peretta speaks with a humble, cut-glass voice. Sitting by her side is Horace, still wearing his "I HEART Country N' Western" t-shirt.

PERETTA

Luke warns us that Satan takes away the Word of God from the very heart of the people. And Paul tells us that Evil can disguise itself as truth. Whatever faith or belief you hold dear, know that we are in this battle together. All of us. We should never give up the fight. No matter how mighty the Overlords appear. We should never give up.

Peretta is hypnotic, focused, captivating.

PERETTA (CONT'D)

Remember - there is an Ultimate Truth in this Universe.

124 INT. RICKY'S FARM - TV ROOM - DAY

124

Ricky pulls back the drapes - seeing the Pod waiting for him outside. Ellie slips on his jacket.

ELLIE

Be safe.

He feels the bulky object he has hidden inside the jacket.

ELLIE (CONT'D)

Don't think about it, just do it.

125 INT. OVERLORD SHIP - HONEYMOON SUITE

125

The hotel room. The room that gives Ricky comfort and pain in equal measure. He steps up to face the mirror, nervously.

RICKY

You used me to find Wainwright. Can I tell you something about "trust" Karellen? It has to work both ways.

KARELLEN (O.S.)

The World Federation is being founded. Your nations will now unite as one. The First Stage is complete.

RICKY

You told me you needed my advice as much as we need yours. Here it is; whilst you stay hidden, there'll always be Wainwrights who don't trust you. Human beings don't trust what they can't see.

KARELLEN (O.S.)

They trust in a God they can't see.
(Ricky waits)
Man needs a lot more psychological preparation before we can show ourselves.

RICKY

So when?

KARELLEN

Take the disk beside you. It will give you the exact date and location of when and how we will reveal ourselves to Mankind ...

RICKY
When Karellen? Please tell me ...

KARELLEN
Fifteen years.

Ricky sags into himself. His hand creeps into his jacket - to the object hidden there.

KARELLEN (O.S.) (CONT'D)
I know you're disappointed with my answer, but we've seen the effect our appearance can have ...

RICKY
So you *have* been seen by people!

KARELLEN (O.S.)
Your world isn't the only planet we've supervised. Your work is done here I think. Thank you, Ricky.

RICKY
What? Is that .. Is that it?

KARELLEN (O.S.)
I've so enjoyed our chats. Thank you.

RICKY
No ... Annabel .. No wait ...

Ricky slowly removes a silver box from within his jacket.

KARELLEN (O.S.)
You'll live to see that day. It will be wonderful for both of us. But it will still be very hard when we finally appear. I hope you don't mind me saying this, but I'm going to miss you my friend.

RICKY
Karellen ...

KARELLEN (O.S.)
Goodbye!

The sound of movement from behind the mirror! That crackling sound. Karellen is leaving!

Ricky runs forward, not a bomb but Ellie's CAMERA in his hand .. fires off a shot! Explosive flash!

126 INT. WAINWRIGHT GLOBAL MEDIA - WAINWRIGHT'S OFFICE - NIGHT 126

Wainwright's phone rings. Cautiously, he answers.

RICKY

He caught me by surprise. I wasn't quick enough. It's over.

WAINWRIGHT

Won't we ever know what they look like?

RICKY

Yes. In fifteen years.

Wainwright hangs up slowly. Suddenly the mighty Hugo Wainwright looks very small.

127 INT. RICKY'S FARM - KITCHEN - NIGHT

127

Ricky and Ellie have the digital camera linked to the laptop. Ricky switches off his phone.

ELLIE

What do we do with it?

On screen: the image is hazy but it's there. A brief glimpse beyond the mirror into a dark chamber. A creature is leaving through a doorway at the rear of the room. Only its back and hind-quarters are visible. It is clearly HUGE AND DARK RED AND SCALY. A muscular tail curls (motion blurred) ...

RICKY

Wipe the drive.

Ellie pulls the link and the screen goes to BLACK.

He looks to her. They are close.

RICKY (CONT'D)

I'm done. I'm home. Will you marry me Ellie Ryberg?

We don't know what she's thinking.

End Of Act Ten

ACT ELEVEN

128 EXT. SAHARA - LANDING SITE - FLY-OVER - DAY 128

We are FLYING OVER LUSH VEGETATION ... over olive groves ...
cornfields ... orchards ... dense forest ...

SUBTITLE: Central African Sahara, 15 years later ...

No desert in sight, we are looking at fertile, irrigated
farmland. And then suddenly -

THE LANDING SITE

A vast space. Stadium seating arranged in a semi-circle. At
the front of the stadium, a platform stage bristling with
microphones.

Upon the stage are arriving THE DELEGATES OF THE WORLD
FEDERATION. Asian, American, African, European - they form an
exotic line of colors and styles but each proudly wearing the
Federation pin. Each delegate is accompanied by an Aide. The
stadium crowd go crazy - Super Bowl and World Series rolled
into one.

129 EXT. WHAT WAS ONCE CITY PROJECTS - DAY 129

An adult Milo Rodricks climbs out. He walks towards a
chainlink fence. Now into his 20's, he's trim and handsome in
his chinos and cream polo shirt. He takes a moment to look -
a wry smile. He walks around the chain-link of which we
discover only about 10 feet remain - walks across the
parkland that has long replaced the project tenements.

Towards the sound of Thelonius Monk emanating from a STATIC
AIRSTREAM.

The Janitor hobbles out to greet Milo with a hug. 80 if he's
a day.

THE JANITOR

Milo ... Milo Welcome home
miracle boy. You still playing
scientist?

MILO

I am in the dwindling dodo
profession that is astrophysics,
yes sir. Wow. City's pretty much
gone.

THE JANITOR

When folk found out they didn't need to earn money, they hitched wagons and cleared out.

MILO

You looked after?

THE JANITOR

You tuggin' my twinkie?

He lifts a tarp - reveals a large crate groaning with fruit and vegetables.

THE JANITOR (CONT'D)

People leave me this every few days. I have music. I have peace. I have apples and blueberries. They did it, Milo. They helped us make Heaven on Earth.

MILO

It's a big day. Thought you might wanna find a bar and share it with me.

THE JANITOR

I don't need to see them, Milo.
(off his surprise)
I've seen enough.

MILO

(wry grin)

I could never see enough.

The old man smiles a contented smile.

130

INT. PASADENA - GREGGSON HOUSE - DAY

130

ADULT AMY (32) dashes into the office, leading her 5yr old son TOM by the hand. Both in their pj's.

AMY

Jake! What are you doing? It's started!

ADULT JAKE is working at his computer - using a 3-D software package. He pushes his chair away from his desk and spins a 360 as he does so.

JAKE

What?! Whatawhattawhatta?

135 INT. WAINWRIGHT GLOBAL MEDIA - NEWSROOM - DAY 135

Siobhan is here - older - still a flame-haired magnificence. She joins her staff to watch the Landing Site footage.

Behind them on the wall, Wainwright Jnr has a commemorative portrait hanging beside his father's ... so he too has passed away, never to see this day.

136 EXT. SAHARA - LANDING SITE - NIGHT 136

Darkness falls.

On the platform, world faiths are also represented. Standing proud and smiling amongst them, a 30 yr old PERETTA JONES. Alabaster and poised. Striking and confident. She stands amongst other faith delegates but something in her face and demeanor makes her stand out.

137 EXT. STARSHIP MONTAGE (VFX) 137

From above 39 other cities around the world - the OverLord ships FIZZLE LIKE BAD TV SIGNALS. They WINK OUT.

138 INT. BAR - DAY 138

Gasps in the bar.

RACHEL

They've gone!

MILO

They were a mirage. Never really there. There was only ever one ship. Over D.C.

139 EXT. SAHARA - LANDING SITE - NIGHT 139

The ship appears from the bright blue sky and descends to hang over the landing site. A reverential silence.

A TUBE LIKE A CONCH SHELL twists down from the ship, almost reaching the ground. A doorway opens up and a RAMP expands like liquid metal.

140 INT. PASADENA - GREGGSON HOUSE - DAY 140

Amy reaches out (without taking her eyes from the TV) and seeks out Jake's hand - just as she did as a kid. He finds it. Squeezes.

141 EXT. SAHARA - LANDING SITE - NIGHT 141

Silence. Nobody moves. Peretta remains inscrutable.

KARELLEN (O.S.)
This is Karellen. Let the children
come forward ...

Instinctively KIDS break from the crowd and run excitedly and without any fear up the ramp into the darkness.

Karellen steps from his ship.

A groan runs through the spectators. Some cry in joy. Several people faint.

Peretta's sudden shock and fear is quickly suppressed.

142 INT. BAR - DAY 142

The onlookers shift in a mixture of surprise and excitement. Milo nods with an understanding grin. No wonder Karellen waited. He puts his arm around the shocked Rachel.

143 INT. PASADENA - GREGGSON HOUSE - DAY 143

Tears roll down Amy's face - but she smiles. Jeff grins and shakes his head in amazement.

JAKE
Holy shit ...

TOM
Wow!

144 EXT. LAKESIDE - DAY 144

A 52 YR OLD PAUL DANLOW throws out a line. He listens to the digital radio PLAYING FROM HIS LAPEL PIN.

RADIO
*... Karellen has emerged. It's
incredible!*

Danlow switches off the radio. Why? Perhaps we'll never know.
He re-casts his fishing line.

145 INT. RICKY'S FARM - TV ROOM - DAY

145

Ricky (42) and Ellie (38) sitting beside one another, holding hands as they watch TV. On the shelf behind the TV - their own wedding pictures.

ELLIE

We did the right thing, getting rid of that photograph. Karellen was right to hide himself from us.

RICKY

You know what. I still think it might be too soon.

146 EXT. SAHARA - LANDING SITE - NIGHT

146

KARELLEN, SUPERVISOR FOR EARTH steps onto the planet.

Large, muscular body rippling with crimson scales. His THICK CLOVEN HOOVES step for the first time upon the Earth. Two fat HORNS curl from his head. His large LEATHERY WINGS are folded over his back. The children walk on either side of him, holding his hands.

Karellen is to all intents and purposes SATAN.

He smiles at Mankind.

KARELLEN

Hello.

The crowds erupt into cheers and applause.

Peretta looks at Karellen.

PERETTA

The greatest trick the Devil ever pulled was convincing the world that he didn't exist.

Peretta's face is a mask - what is she thinking?

SNAP TO BLACK

END OF EPISODE ONE