

Alien Underground

by  
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FADE IN:

EXT. SEATTLE CITY PARK - NIGHT

Dark and full of shadows, three TEENS sit in a circle in a small clearing under the trees.

FLORIAN (17), male, athletic build; LORANIE (16), female, exotic beauty; EMARA (15), female, plump.

The Teens have phosphorescent amber eyes, long copper red hair, a slight skull ridge that runs across their hair line and stops at their temple, and human features.

In the middle sits the TRINEN. A metal disk two inches high and the size of a dinner plate - it glows neon blue. They hold their hands over it.

Loranie fidgets - impatient.

EMARA

Miss Sarah will be so disappointed  
when she finds out we left the --

The trinen changes color. First pink. Then bright red. Emara GASPS. Loranie grabs onto Florian's arm.

A SMALL 3-D IMAGE OF TWO BOOMERANG SHAPED SPACE SHIPS suddenly hovers above the disk.

Florian and Loranie grab each other - both LAUGH. They pull a SOBBING Emara into their hug.

FLORIAN

We're finally going home.

A car door SLAMS shut. FOOTSTEPS approach. A flashlight beam appears thirty-feet away.

Florian puts a finger to his lips, turns off the trinen and picks it up. The Teens slowly and silently stand up.

FOOTSTEPS approach. A beam from a flashlight appears thirty feet away.

The Teens disappear behind the trees.

A Policeman approaches and stops.

Florian and the Girls lay flat on the ground. All three close their shimmering eyes.

The flashlight illuminates the woods above their heads.

FOOTSTEPS move away. Florian peers out - the Policeman heads down the path.

Loranie lifts up a disguised trap door with a rope attached.

The Teens drop down into the hole. A tug on the rope pulls the door closed.

EXT. SEATTLE PARK - DAY

The Space Needle looms over the city park and a crowd of people who have come out to play.

A large group spreads out among the picnic benches in one corner and under a BANNER - 13TH ANNUAL FIRE POLICE GAMES.

Food covers the tables and several barbecues heat up.

MATT LAWSON (30s), tall, chiseled, unruly short hair, kind eyes, and scraped knees. He wears a torn red T-shirt emblazoned with SEATTLE FIRE DEPARTMENT across the front.

He throws a football to HARRY SELLE (30s), medium height, burly, and intense. He has on a filthy blue T-shirt that says SEATTLE POLICE DEPARTMENT.

Harry leaps - catches the ball. He winces when he lands.

HARRY

I'm taking you down next year.

Matt LAUGHS.

MATT

I've been whipping your ass since kindergarten.

HARRY

Just keep telling yourself that and maybe it'll come true.

Harry lobs the ball - it goes high and long.

Matt sprints after it and runs into a group of Women who scatter. He leaps - misses and lands on his back.

MATT

I'm getting too old for this.

Big grin, Harry walks up to Matt who's sprawled on the ground. He holds out his hand and Matt takes it. Harry yanks him up.

HARRY

Did you get time off for our annual fishing trip?

MATT

Yeah. Dad and I found a new lure we're excited to try out.

HARRY

Don't catch too many fish. Okay? You know how my dad hates to lose.

Matt grimaces as he stretches his back.

MATT

Don't worry. You and your dad will win again.

A GROUP OF MEN on the top of the Space Needle catches Harry's attention.

HARRY

What the hell are they doing?

Matt follows Harry's line of sight.

MATT

Turning it into a space ship.

HARRY

For that ridiculous celebration?

BREE LAWSON (29), statuesque, long blonde hair, girl next door pretty, walks up to Matt.

BREE

Finally had enough for one day?

Matt grabs for her. She GIGGLES and moves just out of reach.

Matt reaches again and catches her around the waist. He pulls her into a loving embrace.

Bree wraps her arms around his neck. He smiles, then kisses her. Bree hugs him tight.

Envious, Harry watches.

Ten-feet away, TOMMY LAWSON (5), small for his age, red hair, blue eyes, looks all around him.

TOMMY

Momma, where you at?

Reluctant, Matt and Bree pull apart.

BREE  
Over here, baby.

Tommy spots his mother and sprints to her. Bree hugs him.

BREE  
Having fun?

Tommy nods.

TOMMY  
Can I have a hot dog?

BREE  
Sure. Matt, can you help him? I  
need to put out the salads.

Matt hesitates. Tommy notices and turns away. He heads to the closest barbecue by himself.

Matt leans in to Bree.

MATT  
What does he put on it?

BREE  
Just mustard.

Matt hurries after Tommy.

MATT  
Wait up, buddy.

Tommy takes his hand. Matt looks down in surprise.

TOMMY  
Can I have two, Matt? Please?

MATT  
Let's start with one.

HARRY  
Hey, wait for me.

Harry catches up. Matt gives him a one armed hug.

INT. LAWSON HOUSE/LIVING ROOM - DAY

A warm, cheerful room with toys scattered about.

Matt walks down the stairs carrying a duffel bag. He sets the bag on the couch and heads to the kitchen.

KITCHEN

Windows frame a backyard full of trees and flowers.

Back to the door, Bree cracks eggs into a bowl.

Matt walks in and puts his arms around her.

MATT

Do we have to go to work?

He nuzzles her neck. Bree turns and smiles - playful.

BREE

You know that little black nighty  
you like so much?

Matt grins.

BREE

Tomorrow night, meet me in our  
usual place. I'll be wearing it.

MATT

I'll have it off you in ten sec --

Tommy runs into the kitchen wearing pjs.

TOMMY

Can I have pancakes, momma?

Bree and Matt pull apart.

MATT

I better go.

TOMMY

You don't wanna have pancakes?

Matt looks back at a hopeful Tommy and then at the CLOCK -  
7:20. Shakes his head.

MATT

Sorry, buddy. How about tomorrow?

Tommy lights up.

INT. FIRE STATION/KITCHEN - NIGHT

Functional kitchen with dirty pans in the sink.

Matt and FIVE FIREMEN sit around a long table. Each has a bowl of chili.

The TV's on, VOLUME LOW and tuned to a news station.

Impish grin, Matt lifts up his glass of milk in a toast.

MATT

Here's to us extending our fire  
free streak to ten days in a row.

CAPTAIN FRANKS (40s), short, solid build, intelligent eyes, shoots Matt an irritated look.

The rest of the Firemen GROAN. No one reciprocates the toast.

CAPTAIN FRANKS

Now you've gone and jinxed us.

Matt feigns surprise and sets down his glass.

SAM WATTS (50s), grey hair, tired eyes, pushes back his bowl.

SAM

I swear you do it on purpose.

Matt LAUGHS.

MATT

It's way too dull around here.

WOMAN NEWSCASTER (20s), appears on the TV. She stands in front of the Space Needle. A large group of workers erect metal scaffolding behind her.

Captain Franks turns up the VOLUME.

TV

WOMAN NEWSCASTER

In three days, thousands of people  
will gather to celebrate the arrival  
of the Antierans five years ago,  
when their badly damaged space ship  
crash landed at Boeing Field.

The camera pans up and the Space Needle comes into view - it's encased in fabric and looks like a space ship.

WOMAN NEWSCASTER (O.C.)  
 When the wormhole collapsed and  
 catapulted them into our Solar  
 System, our view of how we fit into  
 the cosmos changed forever.

Camera pans down and settles on the Woman Newscaster.

WOMAN NEWSCASTER  
 Unable to find a cure for the  
 deadly virus the Antierans carry,  
 our government is forced to keep  
 them quarantined for our safety.

FIRE STATION

SAM  
 Remember when we thought my wife  
 got the Antieran virus?

MATT  
 That purple rash on her arms and  
 neck ... I was certain she had it.

SAM  
 Scared the hell out of me.

TV

Camera sweeps a raucous crowd of people who gather nearby.

WOMAN NEWSCASTER (O.C.)  
 ... being met with strong emotions.

Some carry SIGNS that say - "WELCOME TO EARTH", "ANTIERANS GO  
 HOME", "ANTIERAN = THE DEVIL", "EXTERMINATE THE ALIENS",  
 "EQUALITY FOR HUMANS AND ANTIERANS", "I HEART ALIENS".

FIRE STATION

CAPTAIN FRANKS  
 You made the right decision taking  
 her to the military hospital.

SAM  
 We felt a little foolish when it  
 turned out to be the flu.

MATT  
 Cap's right. If that virus ever got  
 out, we're all dead.

CAPTAIN FRANKS  
Puts the fear of God into you.

Tommy runs into the room. Bree follows with a stunning vase filled with twenty-five red and white roses.

TOMMY  
Matt!

BREE  
Hi, guys.

Tommy runs to Matt and climbs into his lap.

MATT  
Hey, buddy.

Awkward, Matt pats Tommy's head.

Captain Franks beams as Bree sets the vase down next to him.

CAPTAIN FRANKS  
Absolute perfection.

BREE  
Twenty-five roses. One for --

Captain Franks slowly spins the vase around.

CAPTAIN FRANKS  
Every year we've been married.  
She's gonna love them.

MATT  
(to Bree)  
Just think, we only have twenty-four  
years and nine months to go.

BREE  
I can't wait.

TOMMY  
What'cha watching?

ON THE TV, THIRTY-TWO ANTIERAN ADULTS HUDDLE TOGETHER IN FEAR. ALL HAVE COPPER RED HAIR, A SKULL RIDGE AND PHOSPHORESCENT AMBER EYES.

MATT  
Just the news.

Her back to the Men, Bree watches the TV.

SAM  
I can't believe people are fighting  
to free them. Talk about naive --

MATT  
And irresponsible.

Tommy jumps off Matt's lap and walks to the TV.

TOMMY  
Momma, aren't they --

BREE  
Tommy, we have to go. I have  
another delivery.

Bree holds out her hand to Tommy. Reluctant, he takes it.

CAPTAIN FRANKS  
Bree, thanks a million.

Bree smiles and nods.

Matt walks his family out the door.

INT. SARAH'S HOUSE/BEDROOM - NIGHT

Dimly lit by ambient light, the room's crammed full of heavy  
furniture from an earlier era.

An OLD WOMAN sleeps in the middle of the four-poster bed.  
Her robe draped neatly over the footboard.

On the night stand - a vase of fresh flowers, a cell phone,  
and a clock. A battered wood cane leans against the wall.

Phone RINGS. Startled, the Old Woman struggles to sit up.  
She glances at the CLOCK - 3:17 AM.

SARAH MEAD (80s), petite, short white hair, flannel nightgown.

The phone RINGS again. She grabs the cell phone - KENNETH on  
the display. She answers.

SARAH  
(into the phone)  
What's wrong?

Sarah comes fully awake.

SARAH  
Jim's dead? Garrick, is he --

Sarah works herself off the bed until she's standing.

SARAH  
Militia got him? Dear lord.

Phone still in hand, she grabs the cane - limps to the window.

Sarah pulls the curtains back a fraction and peers out.

STREET OUTSIDE - SARAH'S POV

A quiet neighborhood. Large well kept homes. A dimly-lit park at the end of the block --

Where an old Minivan turns the corner and cuts its lights. A late model truck and a large SUV follow behind it.

SARAH

Sarah pulls back, drops the curtain.

SARAH  
(into the phone)  
They're already here.

She trembles from head to toe.

SARAH  
We'll hurry. I love you too.

Sarah ends the call and limps to the bed. She grabs her robe.

She wrenches open the door and hobbles from the room.

EXT. STREET - MOMENTS LATER

TWENTY MEN swiftly exit the vehicles parked out front.

Dressed in camouflage and ski masks, each man carries a gun. STOCKY MAN carries a battering ram.

The BOSS is out front - confident.

The Twenty Men fan out around the house.

INT. SARAH'S HOUSE/HALLWAY - MINUTES LATER

Cane in hand, Sarah herds Florian, Loriane and Emara down a hallway. A steel door greets them.

TWO ONE-GALLON GAS CANS sit on the floor next to the wall.

The Teens wear black tracksuits and each carries a black backpack. A long black overcoat covers Sarah's bathrobe.

SARAH

Do you have the trinen?

Loranie pats her backpack.

SARAH

Go on. I'll get the house ready.

The Teens hesitate.

SARAH

I'll be right behind you.

Loranie pushes open the door and disappears down the stairs. Emara follows her. Florian remains behind.

FLORIAN

I'm helping you.

Sarah leans heavily on her cane and heads to the gas cans.

SARAH

You know what to do.

Florian races past her, grabs a can and runs down the hallway.

#### LIVING ROOM

Comfy old furniture and knickknacks dominate the room.

Florian pours gasoline on the front door and the carpet.

He darts around the room sprinkling the fuel on everything.

#### KITCHEN

Cabinets, counters and appliances sparkle with cleanliness.

Sarah stands near the back door, gas can in one hand and her cane in the other.

She looks around her kitchen with anguish.

SARAH

You can do this old girl.

She leans her cane against the wall.

She splashes the fuel on the back door and floor.

She shuffles back across the kitchen, leaving a trail of gas.

HALLWAY - MOMENTS LATER

Back at the steel door, Sarah pulls a book of matches from her coat pocket. Hand shakes as she gives them to Florian.

Florian pulls off one match - lights it. He sets fire to the rest of the matches.

He tosses the FLAMING MATCHES down the hallway.

THE CARPET CATCHES FIRE AND QUICKLY SPREADS UP THE WALLS.

Sarah nods. Florian helps her through the door and closes it.

EXT. SARAH'S HOUSE/BACKYARD - MOMENTS LATER

Stocky Man stands at the back door with the battering ram.

Boss does a count down with his fingers - three, two, one.

Stocky Man hurls the battering ram at the door - SPLINTERING SOUND - it doesn't open.

Stocky Man winds back and SLAMS it again - the door flies open.

WALL OF FLAMES SURGE OUT.

Stocky Man soars backwards - lands on his back.

BOSS

Get the hell out of here. Now!

Stocky Man jumps up and joins the Men, as they flee around the exterior of the house.

The entire bottom floor is a RAGING INFERNO.

INT. HOUSE/BASEMENT - MOMENTS LATER

The dirt floor is littered with old furniture and junk.

CRACKLING AND BANGING NOISES from the firestorm overhead.

WISPS OF SMOKE seep through the cracks and crevices.

Sarah and the Teens hover over an open trap door in the floor.

Loranie glances at Sarah and does a double take, alarmed.

LORANIE  
Where's your cane?

Sarah looks down at her hands - turns them over in surprise.

EMARA  
Miss Sarah?

Sarah smiles reassuringly at the Teens.

SARAH  
Florian and Kenny will help me.

The Teens focus on Sarah, uncertain. Worried.

SARAH  
Get going before we burn to death.

Loranie jumps down through the trap door.

Emara sits and dangles her legs. She drops down.

Florian reaches out to Sarah. She steps back.

SARAH  
The girls will need your help  
getting me down.

Conflicted, Florian remains.

An EXPLOSION overhead startles both of them.

SARAH  
Florian, go.

Without hesitation, Florian jumps into the pit.

Sarah looks down on the Teens. Smiles through her tears.

SARAH  
(touches her heart)  
Kessa Bamil Terra, my dear friends.

FLORIAN  
Please, don't do this.

Sarah SLAMS the trap door closed. She rams the heavy bolt home. BANGING and MUFFLED SHOUTS reach her.

Sarah lies on the ground and rests her hand on the door.

EXT. PARK/WOODS - NIGHT

KENNY MEAD (30s), kneels beside the open trap door. Chubby, eyes frantic. He wears a tool belt with a hammer stuck in it.

A RUSTLING NOISE has Kenny's attention. The CRACK of a branch and he's on his feet.

A clumsy grab for his hammer - he misses. Eyes glued to the trees, he feels along his belt and hits it.

He yanks on it - doesn't move. He yanks again and pulls the belt off. Exasperated, Kenny grabs the hammer.

He throws the belt down and takes a fighter's stance. He holds the hammer in a tight fist in front of him.

A cat darts out in front of Kenny. He jumps a mile.

FLORIAN (O.S.)

Kenny?

Close to hyperventilating, he drops to his knees.

KENNY

Oh my, God. What took you so long?

Kenny peers down on the distraught Teens. Emara CRIES.

FLORIAN

Miss Sarah, she didn't come. She --

Kenny leans in, searches behind the Teens.

KENNY

Grandma's not with you?

He doesn't see her.

LORANIE

She locked the door.

Kenny's eyes fill with tears - hand clenches tightly to the hammer. He looks up and sees the flames through the trees.

EMARA

We tried to get to her.

Kenny sits up - his body shakes with silent sobs.

FLORIAN

Kenny? We are so sorry.

Kenny wipes his face with his sleeve. He leans in and extends his hand.

KENNY

Come on.

Emara reaches her hand up and Kenny grabs hold. Florian and Loriane push, as Kenny lifts Emara onto the surface.

Florian makes his hands into a cradle and Loriane steps up. Kenny and Emara pull her up.

Kenny and Loriane hoist Florian out. Emara closes the trap door. They run into the trees and disappear.

EXT. SARAH'S HOUSE - NIGHT

Fire trucks and police cars fill the street.

THREE GROUPS OF FIREMEN spray water on the house.

Matt appears from the side of the house with Sarah in his arms. He carries her to a tarp laid out on the grass.

TWO PARAMEDICS wait, their gear spread out.

Matt gently lays her on the tarp and stays beside her.

Paramedic 1 listens for a heart beat with a stethoscope. Paramedic 2 checks her pupils with a penlight.

Paramedic 1 looks at Matt and shakes his head, as Paramedic 2 covers her with a sheet.

Matt takes a deep breath - nods.

Harry walks up.

HARRY

Heard we got bodies.

Grim, Matt stands.

MATT

Just the one.

HARRY

You thinking foul play?

Matt puts a hand on Harry's back and guides him to the street.

MATT

Looks like she set the fire herself.

HARRY  
Suicide? Has she been identified?

MATT  
Crazy thing, I know her through  
Bree. Her name's Sarah Mead.

Harry grows intense.

HARRY  
Bree knows her? How?

MATT  
Sarah bought flowers every week from  
her. Not the cheap ones either.

A black SUV pull up. Five more black SUVs pull in behind it.

COLE PHELPS (40s) exits the driver's side. He's tall with a  
solid build. Everything about him says he means business.

TWENTY AGENTS disembark and wait near their vehicles.

HARRY  
Did your Captain call in the Feds?

Cole heads for Matt and Harry. He pulls out a wallet and  
flashes his credentials. "NATIONAL SECURITY AGENCY - COLE  
PHELPS - DIRECTOR".

Harry steps back - disconcerted. Matt shakes Cole's hand.

MATT  
Matt Lawson. How can I help you?

COLE  
Are there children among the dead?

MATT  
No, just an old woman.

Cole lets out a pent up breath - relief.

COLE  
As soon as it's safe, my crew needs  
to search the ruins.

HARRY  
Why's NSA so interested?

Cole looks Harry up and down - not impressed.

COLE  
Need to know, and you --

Harry puffs up - ready to do battle.

HARRY

Like hell I don't, I'm lead detect --

Matt grabs Harry's arm and pulls him aside.

MATT

I know that look. Stop before you  
get yourself into trouble again.

Harry shakes off Matt's hand and storms up the street.  
Exasperated, Matt turns to Cole.

MATT

Let's go find my Captain.

Matt and Cole head toward the smoking ruins.

EXT. WAREHOUSE - NIGHT

Three abandoned warehouses sit behind a chain linked fence.

Vehicles from Sarah's house are parked in front of the largest  
building. The only light shines from a window near the roof.

INT. WAREHOUSE

Brightly lit, clean, and well furnished. A rack on one wall  
holds ten semi-automatic rifles.

NINETEEN MEN and a WOMAN mill about. The Men wear camouflage.

TWO MEN stand guard in front of a steel door. Guns ready.

Next to the door hang TWO HEAVY DUTY GAS MASKS.

The Men celebrate with HIGH-FIVES and BACK-SLAPS.

ZOE RHODES (30s), stands apart in street clothes, cropped  
dark hair, lean build, capable of taking on any of the men  
and winning.

Cell phone RINGS. Everyone looks around, pats their pockets.

ROD (50s), short, beer belly, scruffy beard, mean eyes,  
juggles his semi-automatic rifle and pulls out his cell  
phone. He checks the display and answers.

ROD

(into the phone)

Hey, boss. We're just celebra --

Everyone crowds around Rod - all smiles. More BACKSLAPS.

Rod goes completely still.

ROD  
We had eyes on that house twenty-  
four seven.

The Men crowd around Rod - the mood tense.

ROD  
Bastards had a tunnel?

Rage suffuse Rod's face.

ROD  
You got it. I'm gonna enjoy  
killing that son of a bitch.

Rod hangs up and pushes his way through the confused Men and  
rushes to the steel door.

Concerned, Zoe heads Rod off. She grabs his arm.

ZOE  
You better think this through.

Rod throws off her arm. He grabs one of the gas masks and  
yanks it on.

ROD  
You gone soft, girly?

Zoe takes the other gas mask and pulls it on.

ZOE  
He's our only contact with the  
Alien Underground.

The Guards check Rod's mask - ensure it's tight to his face.

Zoe's gas mask is loose on the sides.

Rod throws open the door and the Guards and Men back away.  
He glances at Zoe. He yanks her side strap and pulls the gas  
mask tight.

ROD  
Stupid broad. You could have killed  
us all.

Rod stalks into the room.

## STEEL DOOR ROOM

Dark and dirty, the ten by ten room holds only a mattress, a bucket and a terrified BOY chained to the wall.

A bloody baseball bat lays on the floor by the door.

GARRICK (12), painfully thin, Antieran features. His amber eyes glow in the dark. He's filthy and his clothes are torn.

Garrick grimaces when Rod turns on the light. He has two black eyes, a swollen lip, and bruises up and down his arms.

Rod grabs Garrick by his hair and pulls him to his feet.

Garrick wobbles, his weak legs barely support him.

ROD

You forgot to mention the tunnel.

Garrick focuses on Rod - eyes glisten with hope.

GARRICK

They got away?

A glimmer of a smile crosses Garrick's face.

Rod backhands him, then shakes him violently. Garrick's legs melt from under him.

Rod throws him to the ground in disgust. He grabs Garrick by the throat.

Zoe seizes Rod by the arm and digs in her fingernails. Rod looks down in surprise.

ZOE

What's boss gonna say when you kill his only link to the AU?

Rod fixes her with a superior look.

ROD

Boss said to kill him.

ZOE

Boss ain't thinking right. He's gonna regret this and guess who he'll blame?

Rod's hand is locked on Garrick's throat - he gasps for air.

ZOE

Tell me the name of the AU's leader?

Garrick's eyes roll back in his head.

ZOE

Kill him and we'll never know.

Disgusted, Rod lets go. Garrick falls to the ground - chest heaves as he struggles for air.

Rod kicks him, then stomps out of the room.

Zoe and Garrick's eyes meet for a brief moment as Zoe leaves.

Garrick curls into a fetal position.

INT. MILITARY BASE/INTERROGATION ROOM - NIGHT

Small, dreary room with a table and two chairs.

Cole sits in one chair.

Across from him sits MATCHAN (40s), male, Antieran features, his copper red hair long. He has on a bright orange jumpsuit.

On the table sits a trinen.

COLE

Cooperate and I'll authorize an extra thirty minutes outside every day for your people.

Matchan remains silent - face devoid of all emotion.

COLE

This thing lit up yesterday. Why?

Matchan reacts in surprise - tries to stifle it, too late.

MATCHAN

What color?

COLE

Blue.

Matchan deflates - looks away bored.

COLE

Then it turned red.

Cole studies Matchan, as his expression changes to hope.

A KNOCK at the door startles them.

COLE

Enter.

LIEUTENANT SIMS (20s), sticks his head in.

LIEUTENANT SIMS

Director Phelps, an urgent matter  
requires your immediate attention.

Cole stands. Matchan eyes the trinen. Cole grabs it and  
leaves the room.

Matchan settles back in his chair disappointed.

COMMAND CENTER

Rows of workstations line a three tiered platform. A buzz of  
activity with TWENTY-TWO AIR FORCE PERSONNEL at work.

Our solar system is projected on a large screen that covers  
one wall. TWO BLINKING DOTS appear next to Saturn.

FIVE MALE AIR FORCE OFFICERS stand in front of the screen.

Off by herself, COLONEL MARY REYNOLDS (40s), squared away,  
average height, slender, with short hair.

Cole and Lieutenant Sims walk in. Cole's eyes are drawn to  
the screen. He stops next to Colonel Reynolds.

COLONEL REYNOLDS

Their people finally come for them.

Riveted, he can't tear his eyes away.

COLE

When will they get here?

COLONEL REYNOLDS

Three days. Maybe sooner.

COLE

Have we gone to DEFCON 3?

COLONEL REYNOLDS

President Nelson personally called  
each of the World Leaders.

Cole turns his attention to her.

COLE

We anticipated this. We're ready.

COLONEL REYNOLDS  
Did Matchan confirm the trinen is a  
communication device?

COLE  
No, but his body language did.

COLONEL REYNOLDS  
What if the kids use their --

COLE  
Trinen again and contact the ships?  
If they are even half as angry as  
their parents ...

COLONEL REYNOLDS  
We need his help. And you know how  
he feels about that.

Cole runs his hand through his hair.

COLE  
Did I make the right decision?  
Leaving them out there?

COLONEL REYNOLDS  
Yes, you did. Absolutely.

COLE  
First the fire, now this.  
(nods at the screen)  
I have to bring them in.

COLONEL REYNOLDS  
How? Your only lead just died.

COLE  
My team's still sifting through the  
ruins. They'll find something.

Cole watches the screen as the two blinking dots move closer  
to Earth.

COLE  
We find those kids, and they'll  
give me the leverage I need to  
force Matchan to help us.

INT. BREE'S FLOWER SHOP - DAY

Sunlight glistens off the crystal vases filled with flowers  
in the walk-in refrigerator.

Next to the counter, Matt holds Bree in his arms - her face buried in his shoulder.

MATT

I'm so sorry about Sarah.

Bree pushes back, tears fill her eyes.

BREE

She was the kindest, nicest woman.  
She'd do anything for anyone.

MATT

What can I do to help? Name it.

BREE

Pick Tommy up at school for me. I  
have this big order and --

MATT

Consider it done.

Bree stares up at Matt - shakes her head.

BREE

How did Tommy and I get so lucky?

Matt wraps his arms around her and holds her tight. She clings to him.

INT. LAWSON HOUSE/MASTER BEDROOM - NIGHT

Pottery Barn furniture fill the large room. Curtains cover the windows and billow gently in the breeze.

Matt stirs in the bed. He smiles and rolls over - ready to cuddle Bree. His hand searches for her - nothing.

He opens his eyes and gets up on his elbow - takes in the empty bed and room.

MATT

Bree?

Matt sits up.

He reaches down and snags his jeans from the floor - pulls them on.

He stands up and walks out of the darkened bedroom.

## LIVING ROOM

Matt runs down the stairs. All lights are off.

MATT

Bree?

He hurries to the kitchen.

## KITCHEN

Matt walks in and spots the open sliding glass door.

## EXT. YARD

Lit up by the full moon, Matt wanders onto the patio.

A white shape lies next to the back fence. A MAN, all in camouflage, huddles next to it.

MATT

Hey! What are you doing?

The Man leaps up and rushes through the open gate.

Matt races across the yard. As he nears the gate, he slows down. Stops. He stares at the body on the ground.

Bree lies face down. She has on a white summer dress.

MATT

Oh, God. Bree?

Matt crouches down next to his wife and turns her over.

Bree's lifeless eyes stare up at him. Her throat slashed. The front of her dress stained crimson red with blood.

MATT

(yells)

I need help. Someone call 911.

Lights come on in the houses on each side of him.

Matt pulls her to him, cradles her.

MATT

No. No. Bree.

He gently rocks her and CRIES.

INT. LAWSON HOUSE/LIVING ROOM - NIGHT

The room's ablaze with lights.

Matt sits on the couch - eyes red - lost. He clutches tightly to Tommy who's asleep in his arms.

Awkward, Harry hovers over Matt.

HARRY

Matt ... I, ah ... I'm so sorry.

Matt shudders. He settles back against the couch. Tommy stirs and Matt cuddles him closer.

Harry steels himself and sits next to Matt.

Matt faces Harry, who quickly looks away.

MATT

Who would do this?

Harry can't make eye contact with Matt.

WALT LAWSON (60s), tall, wiry, grey hair, scuffed cowboy boots, pushes his way past the POLICEMAN at the front door.

The Policeman grabs his arm.

WALT

(Texan drawl)

My son needs me.

HARRY

Let him in.

The Policeman releases his hold. Walt hurries to Matt.

Harry jumps up and hovers again.

WALT

Is it true? Bree's dead?

Wrecked, Matt can only stare at his father.

Walt sits on the couch. Pulls his son and grandson to him in a fierce hug.

Matt pulls away, wipes his eyes. Tommy's fast asleep.

Walt gently smooths a lock of hair from Tommy's face.

Harry CLEARS his throat.

HARRY  
You okay with a few more questions?

Weary, Matt nods.

HARRY  
Did Bree have any enemies?  
Conflicts with anyone? Arguments?

Matt shakes his head.

WALT  
Woman was a God damn saint.

YOUNG POLICEWOMAN runs down the stairs to the living room.  
She motions Harry over.

Harry meets her at the bottom and she whispers in his ear.

Harry glances back at Matt, then heads up the stairs. Young  
Policewoman follows.

WALT  
Got my suitcase in the car. I'm  
here for as long as you need me.

MATT  
Thanks, dad.

Harry appears at the top of the stairs.

HARRY  
Matt, I need you.

Walt shoots Matt a questioning look. Matt shakes his head.

Matt lays Tommy down on the couch.

Matt and Walt head up the stairs.

MASTER BEDROOM

Matt and Walt follow Harry into the room. TWO POLICE  
OFFICERS stand in front of the open closet doors.

HARRY  
Was Bree going on a trip?

MATT  
What? No.

Confused, Matt wanders over.

Two suitcases sit side by side.

Walt clamps a hand on Matt's shoulder, as Harry opens the first suitcase. It's packed with Bree's clothes. He opens the second one - it's full of Tommy's things.

Matt backs away.

HARRY  
Were you and Bree having problems?

MATT  
Of course not.

HARRY  
Could there have been ... Was she seeing someone else?

Matt makes a move toward Harry.

MATT  
Fuck you.

Walt steps between them.

WALT  
Come on, son. We're done here.

Matt pulls away and punches his fist through the wall.

EXT. LAWSON HOUSE/FRONT YARD - MINUTES LATER

Police tape cordons off the front yard and house.

The street's full of police cars and a coroner's van.

THREE POLICE OFFICERS push back a group of pj clad NEIGHBORS.

In the driveway, Harry huddles with Detective DON RILEY (50s), fat, sloppy and slow.

RILEY  
You gonna be objective?

HARRY  
He's my best friend. I need to do this for him.

RILEY  
Then you know where this could lead. Are you prepared for that?

HARRY

No way Matt did this. Not a chance.

Harry and Riley watch, as THREE FORENSIC PEOPLE come around the side of the house.

They are followed by the MEDICAL EXAMINER and her ASSISTANT, who pushes a stretcher with a body bag.

Harry turns his face away.

The Neighbors go SILENT, as the gurney's wheeled to the van.

Black SUV drives up. Cole disembarks.

Cole makes a beeline for the body, as the Assistant rolls the gurney into the van. Harry pursues him.

COLE

(to Assistant)

Hold it a minute.

The Assistant stops and looks to Harry for direction.

Cole reaches the van at the same time as Harry.

HARRY

Is NSA going to make a habit of showing up at all my crime scenes?

COLE

Detective, stay out of my way.

Cole unzips the body bag. He stares at Bree's lifeless face.

COLE

Damn it to hell.

Angry, Cole zips up the bag.

HARRY

You know her?

COLE

Do we need to do this again?

Harry's intensity increases. Cole rushes to his car.

HARRY

Hey, if you know something ...

Frustrated, Harry watches as Cole climbs in and peels away.

A BLOCK AWAY

Kenny and Florian stand beside a beat up VW CAMPER BUS.  
Loranie and Emara huddle inside the open side door.

Kenny wears his tool belt and has added a large pipe wrench.

LORANIE

Well?

KENNY

They just brought out a body.

Florian strides off - heads for the Lawson house.

KENNY

What the ... Florian. No!

Kenny runs after him, and wrestles him to the ground.

FLORIAN

Let me go.

Kenny keeps a hold on him.

KENNY

If you go into that house, the cops  
will grab you. Both of you.

Loranie jumps out of the van and joins them.

FLORIAN

I don't care. I have to know.

LORANIE

I'm going with my brother.

Florian tries to push Kenny off of him - no luck.

Emara leans out.

EMARA

Kenny's right. We can't risk it.

Kenny releases his hold on Florian, pushes himself up.

KENNY

We'll come back tomorrow night.

Despondent, Florian stands up.

INT. AIR FORCE COMMAND CENTER - NIGHT

Lieutenant Sims and FOUR AIR FORCE PERSONNEL crowd around one of the workstations with Colonel Reynolds.

LIEUTENANT SIMS  
Ma'am, we're picking up chatter on several astronomy blog sites.

COLONEL REYNOLDS  
Damn. We'll have to go public with the news sooner than we anticipated.

Colonel Reynolds cell phone rings. She pulls it out of her pocket - on the display "PHELPS". She walks away.

COLONEL REYNOLDS  
(into the phone)  
Hi. Matchan? He's working on the ship with the others.  
(listens)  
Okay. See you in thirty.

Colonel Reynolds hangs up. On the screen, the two ships move closer to Earth.

INT. AIR FORCE HANGER - MINUTES LATER

Colonel Reynolds carries a metal suitcase and leads Cole across the enormous hanger.

In the middle sits a boomerang shaped space ship - one football field wide and three stories high.

Covered in silver metallic material, with rows of windows along the exterior. A ragged gash, fifty-feet long, mars a section on one of the wings.

TWO AIR FORCE PERSONNEL drive utility trucks across the hanger.

Perched on scaffolding, THREE PEOPLE inspect a section near the gash.

TWO PEOPLE gather around a workstation nearby.

Cole and Colonel Reynolds climb the metal stairs to an open door in the side of the ship and enter.

INT. DAMAGED SPACE SHIP/HALLWAY - MOMENTS LATER

Cole and Colonel Reynolds march past evenly spaced metal doors on both walls, approaching a final set of DOUBLE DOORS, which WHOOSH open so they can enter a --

CONTROL ROOM

A large circular room with a massive window that overlooks the hanger. Ten workstations line the perimeter.

FIVE SOLDIERS pace around the room with high-powered rifles.

Spread out among the workstations are TEN ANTIERAN ADULTS - Matchan and Four Men and Five Women. All have Antieran features and wear their copper red hair long.

Cole and Colonel Reynolds head to Matchan who sits at a workstation nearest the window. Test equipment and tools lay scattered around him.

The Antierans glance at one another - no one speaks.

COLONEL REYNOLDS

The rest of you, take a break.

Matchan looks back at his People - nods to them.

The Nine get up and leave the control room followed by Three Soldiers. Two Soldiers remain behind.

Matchan turns his attention to an open section of the workstation. Twisted tubing of neon blue and mercury are exposed. He pulls out the mercury tube.

COLE

Your people are coming, but you already know that.

Matchan sets the tubing down, his back to Cole.

COLONEL REYNOLDS

We tried contacting them with more conventional means with no success.

Matchan turns and studies Cole.

COLE

We need your help using the trinen.

MATCHAN

What exactly do you hope to accomplish? Negotiate? Bargain? What will you tell them?

Matchan stands. He invades Cole's personal space. Cole doesn't move.

MATCHAN

Will you tell them you have kept us penned up like animals, experimented on us, fed your public lies about us. Will you say you are sorry?

COLE

I understand you've been unhappy with the arrangements. Believe me when I say, it could have been worse. Much worse.

MATCHAN

You told us when we landed here, we would live as free people. You lied.

COLE

At least you are alive. If the military had their way, you'd all be floating in specimen containers.

Matchan smiles.

MATCHAN

They come for only one thing - us. They will not leave until we are on board. All of us.

Matchan sits down. He picks up the mercury tubing and inspects the surface.

COLE

We need to know where the children are. They have a working trinen.

MATCHAN

So they can live as prisoners? Watched 24 hours a day? It is precisely why we hid them from you.

Cole nods at the metal case.

Colonel Reynolds sets the case on a workstation and opens it.

COLE

The leader of the AU is dead.  
Killed by the Militia. You know  
what that means?

Matchan goes still.

Colonel Reynolds pulls the trinen from the case.

COLE

Work with us and we'll ensure your  
children's safety.

Cole leans in close to Matchan's ear.

COLE

(speaks softly)

Or, we can let the Militia take your  
kids. I believe you have a son and  
a daughter out there.

Cole straightens up.

Defeated, Matchan turns around and faces Cole and Colonel  
Reynolds. She hands him the trinen.

INT. LAWSON HOUSE/KITCHEN - DAWN

Matt sits at the counter, empty stare.

Walt grabs a bottle of Jack Daniels and two shot glasses from  
the cabinet. He sits next to his son.

Walt pours two tall shots. Matt grabs a glass and fires down  
the whiskey.

MATT

She was leaving me. How could I  
not see that coming?

Walt slams his back. He fills them up again.

WALT

She loved you, son. I'm sure of it.

Harry wanders into the kitchen.

HARRY

Everyone's gone.

Harry sits next to Matt.

HARRY  
Anything you need, just ask.

Matt nods.

HARRY  
What will you do about Tommy?

Startled, Matt stares at Harry.

MATT  
I ... no idea. His father, he's  
been gone for a long time.

Matt pushes away his glass.

HARRY  
Did Bree ever mention his name?

Matt shakes his head.

Harry looks out the window. His eyes graze the police tape.

MATT  
What the hell am I going to do with  
a kid?

Matt takes the shot and dumps it down his throat.

INT. WAREHOUSE - DAY

FIFTEEN MEN gather around a keg in celebration. Rod's master of the tap and fills cups as they empty.

Zoe hangs back and watches.

Rod raises his glass. The rest of the Men do the same.

ROD  
To boss, for killing the AU bitch.

JOYOUS WHOOPS and YELLS fill the space. The Men salute and then guzzle their beer.

Rod glances around in glee and spots Zoe empty handed.

ROD  
Why ain't you drinking? You in AA?

ZOE  
Something like that.

Rod turns his attention back to the keg and fiddles with the tap - nothing. He picks up the keg and shakes it - empty.

ZOE  
Go on. Finish your celebration at  
the bar. I'll watch him.

Rod's torn.

MAN 1  
Won't hurt none.

MAN 2  
It's chained to the wall. What  
could happen?

ZOE  
I said I got this.

Rod smiles and heads for the door. The Men happily follow Rod outside. Last Man SLAMS it shut.

STEEL DOOR ROOM

Half dead, Garrick lies on the mattress. His blackened eyes swollen shut - breaths labored.

The steel door CREAKS open. He cringes and rolls away.

Zoe hurries in without a gas mask.

ZOE  
It's okay. I'm with the AU.

GARRICK  
You are?

She hurries to his side.

ZOE  
Ask me.

Garrick uncurls and faces her.

GARRICK  
What is the code phrase?

ZOE  
A friend of a friend sent me.

Garrick relaxes.

She pulls a key from a pocket and unlocks the ankle restraint.

ZOE  
I'm getting you outta here.

Garrick labors to speak.

GARRICK  
Did they kill her?

Zoe slides her arm behind his shoulders and helps him sit up.

ZOE  
Your people are coming.

GARRICK  
They are? When?

Zoe grabs him around his waist.

ZOE  
Two days.

She pulls Garrick upright. He wobbles.

ZOE  
I got you.

Zoe braces Garrick around the waist and helps him to the door.

#### WAREHOUSE

Zoe and Garrick are almost to the exterior door when a CAR PULLS UP. They freeze.

ZOE  
Shit. I gotta put you back.

Halfway across the floor, they hear a car door SLAM shut - then a key fob BEEP.

Zoe drags a stumbling Garrick to the back room. She grabs a gas mask.

Exterior door opens, as Zoe pushes Garrick into the room.

#### STEEL DOOR ROOM

Zoe drops Garrick on the mattress and falls to her knees. She sets down the gas mask and grabs the shackle.

ROD (O.S.)  
Where the hell you at woman?

She struggles to get the restraint over his swollen ankle.

She opens the shackle wide - slips it on.

Zoe pushes the two sides together - it's frozen open.

FOOTSTEPS ECHO, as Rod makes his way to the back room.

GARRICK

Hurry.

Zoe musters all her strength and pushes again. The shackle locks together.

She grabs the mask and yanks it on. Garrick clutches Zoe's arm before she can stand up.

GARRICK

Did they kill her?

ZOE

Boss did it.

Tears appear at the corners of his eyes.

Zoe leaps up, and races through the door.

WAREHOUSE

Zoe crashes into an irate Rod. She pulls off her gas mask.

Rod grabs her and SLAMS her against the wall. He presses his forearm against her throat.

ROD

What part of Boss doesn't want  
anyone going in there alone did you  
not get?

Zoe struggles to breathe. The gas mask drops to the floor.

ZOE

He ... looked dead.

She grabs his forearm and tries to push him away - no luck.

ROD

If I ever catch you in there again,  
I'm gonna kill you. Got it?

Zoe's eyes flash with anger as she tries to nod.

Rod releases her and shoves her to the floor.

ROD

Now, get the fuck out of here.

Zoe rubs her throat as she gets up. She hurries out the exterior door.

INT. LAWSON HOUSE/MASTER BEDROOM - DAY

Dresser drawers litter the room. Their contents dumped in piles on the carpet.

A VASE OF WILDFLOWERS sits on the dresser.

Matt's hunched over on the floor. A small leather notebook cradled in his hands.

Walt walks in and abruptly stops.

WALT

What the hell, son?

Startled, Matt looks up.

MATT

I need answers.

Walt walks to the bed and sits down.

MATT

This was taped to the bottom of her dresser drawer.

WALT

A diary?

Matt nods and flips to the back - glances at the entry.

MATT

Bree didn't want to leave me. Says, she has to, so she can save Tommy.

WALT

From her ex?

Matt reads more.

MATT

Not sure. Says they're onto them.

WALT

Any specifics?

Matt flips through the book.

MATT  
Mostly names, addresses. Wait.

Matt reads - grows intense.

MATT  
Talks about a secret room.

WALT  
Where?

MATT  
Just says it's in a place where she  
feels the most at peace.

Tommy walks into the room and looks around.

TOMMY  
Whoa. Momma's gonna be mad at you  
for making a mess.

Stricken, Tommy realizes what he's said.

Walt jumps up and scoops Tommy up in his arms.

WALT  
It's alright, little man.

Tommy SOBS. He buries his head in Walt's shoulder.

Walt leaves the room with Tommy.

Laden with grief, Matt stands. His eyes come to rest on the  
vase of wildflowers.

INT. POLICE STATION - DAY

Too many desks crammed into too small a space. The windows  
look out on downtown Seattle.

Harry sits at a desk with his back to the window. He has a  
file open in front of him.

Riley walks in carrying two white pill bottles.

HARRY  
What did the Chief want?

RILEY  
To know where your sorry ass was.

He lobs a bottle at Harry who catches it.

HARRY  
Solving a homicide. What are these?

Riley settles down in his chair.

RILEY  
Antivirals. NSA's handing them out  
to all first responders.

Harry opens the lid and looks in - THIRTY SMALL WHITE PILLS.

RILEY  
Chief said to take one a day.

Harry's confused.

HARRY  
They found a cure for the virus?

RILEY  
Not exactly. We'll still come down  
with a mild version. We just won't  
die and we won't be contagious.  
Here's the kicker, they don't have  
enough for John Q. Public.

Harry screws the cap back on.

HARRY  
So, most people will still die?

RILEY  
Yep. Some of the guys are saving  
the pills for their kids.

HARRY  
He say anything else?

RILEY  
NSA's raiding Lawson's Flower Shop.

HARRY  
What! Why?

RILEY  
They won't say. Chief's pissed we  
weren't invited to the party.

Harry jumps up.

RILEY  
Don't bother. He tried to get us  
added. NSA said something about --

HARRY  
Need to know or some other  
bureaucratic line of crap?

Riley nods, as Harry paces.

HARRY  
What time's the raid?

RILEY  
Four o'clock. Chief wants us to  
observe from a distance.

Harry glances at the CLOCK ON THE WALL - 2:45.

EXT. SEATTLE CENTER/SPACE NEEDLE - DAY

A THOUSAND PEOPLE spread out across the Seattle Center and  
around the Space Needle.

The Crowd is made up of three factions carrying a variety of  
signs. Some say "ANTIERANS ARE SPAWN OF SATAN", "WELCOME TO  
EARTH" and "YOU'RE NOT WANTED HERE - GO HOME".

A large POLICE presence in riot gear tries to keep the order.

A fight breaks out amongst SIX MEN from the different groups.

Police rush the brawlers and struggle to separate them.

A CRAZY WOMAN rushes into the middle of the pandemonium.

CRAZY WOMAN  
(screams)  
The Devil's coming. And he's  
bringing an army of demons. We're  
all gonna die. We're all gonna die.

INT. NSA LABORATORY - DAY

A starkly lit laboratory lined with silver workbenches.

A large window looks out onto the hanger and space ship.

THREE SOLDIERS with high-powered rifles roam the room.

Matchan sits alone at the workbench with the trinen. The top  
is off and exposes tubes filled with gold and mercury  
connected to metal plates covered in silver chips.

Colonel Reynolds walks in and heads for Matchan.

COLONEL REYNOLDS

Well?

Matchan looks up at her in irritation.

MATCHAN

It is more damaged than I thought.

COLONEL REYNOLDS

I swear, if you're trying to stall.

MATCHAN

Have you secured our children?

Colonel Reynolds hesitates.

COLONEL REYNOLDS

We've picked up the trail, but no.  
Not yet.

MATCHAN

I suggest you put your energy into  
finding them, instead of hovering  
over me.

Matchan turns his attention to the trinen.

Colonel Reynolds clenches, then flexes her fingers.

COLONEL REYNOLDS

I truly am sorry about all of this.  
About the lies. About denying your  
people their freedom.

Matchan stops work.

COLONEL REYNOLDS

This was the only way Director  
Phelps could appease the military.

MATCHAN

That and all the technology they  
have stolen from us.

COLONEL REYNOLDS

I just want you to know, I'm glad  
your children have remained free.

Matchan turns and faces her.

COLONEL REYNOLDS

Up until now and at grave personal  
risk, Cole has done everything  
possible to keep them that way.

Colonel Reynolds walks to the doorway and exits.

Matchan stares after her - thoughtful.

INT. FLOWER SHOP/FRONT OF STORE - DAY

Matt enters. Bree's notebook's tucked into his back pocket.

A few vases with wilting flowers remain.

Bree stands behind the counter - beautiful smile. Matt freezes - the vision disappears.

Full force of her death hits him. Matt clenches the counter - white knuckled. Eyes closed, breaths ragged.

Walt walks in with Tommy and locks the door behind them.

Tommy's eyes dart around the shop.

TOMMY

I wished her to be here.

Shudder goes through Matt.

Walt bends down and hugs Tommy. He looks up at Matt.

WALT

(softly)

Was this a good idea?

MATT

I don't know what she was mixed up in. Until I do, we stay together.

WALT

Any clue where this room is?

Matt shakes his head.

BACK ROOM

Stuffed with floral materials, floor to ceiling metal shelves line one wall.

Matt scans the room. His eyes settle on a DEEP SCRATCH and SCUFF MARK on the floor by the third set of shelves.

Matt pulls the shelves from the wall - reveals a narrow wood door, three-feet high.

MATT  
Dad, in here.

Walt and Tommy walk in. Tommy skips to the door and opens it.

TOMMY  
Momma's secret door.

A look of shock passes between Matt and Walt.

TOMMY  
Momma said I couldn't tell anyone.

Matt squats down in front of Tommy.

MATT  
What else did momma tell you to  
keep secret?

TOMMY  
Her room upstairs.

MATT  
Thank you for telling me.

Tommy smiles.

Matt grabs a flashlight from one of the shelves.

MATT  
Let me look around first.

Matt wriggles his large frame through the door and disappears.

MATT (O.S.)  
There's a gap between the two  
buildings. Wait ... I see a ladder.

Walt squats down and looks through the door. Tommy sinks  
down next to him.

#### GAP BETWEEN BUILDINGS

A walled in three-foot space separates the two brick  
buildings. The floor is cement.

Matt shines his flashlight up the two story metal ladder. It  
ends at a small attic door.

Matt grabs hold of the ladder and gives it a good shake.

MATT  
You two wait there.

Matt climbs up and pops open the door. He disappears inside.

#### SECRET ROOM

Three camping cots line one wall - beds unmade. The other side has a folding table and two chairs. Near the far wall, a sheet hangs down as a partition.

On the wall are PICTURES OF TWENTY ANTIERAN CHILDREN.

Under Florian, Loriane, and Emara's pictures is the name Sarah. Each of the other pictures has a first name.

Matt walks to the photos. He leans in, studies them.

MATT

Antierans!

Kenny peaks out from behind the sheet - watches Matt.

Matt pulls Bree's notebook from his pocket. Stares at the book and then at the pictures.

Kenny spots the book. He starts toward Matt.

TAP TAP TAP noise, followed by BREAKING GLASS.

Kenny spins around and disappears behind the sheet.

Matt runs to the attic doorway.

#### GAP BETWEEN BUILDINGS

He looks down as Walt pushes Tommy through the opening.

WALT

Someone's shooting up the place.

Walt crawls through the door. He reaches out and pulls the shelf to the wall. He closes the door.

MATT

Tommy, climb the ladder. Hurry.

Walt spots a metal bar on the ground. He grabs it and braces the door closed.

Tommy runs to the ladder and climbs up. Matt leans out to help him.

Walt reaches the foot of the ladder and begins his ascent.

Tommy gets to the top and Matt pulls him through.

Matt assists his dad through the door.

SECRET ROOM

Matt closes and locks the door. He turns and runs into Walt.

Loranie and Emara stand ten-feet away - each wears a backpack.

WALT

Aren't they --

Florian and Kenny tear down the photos and shove them into a backpack.

TOMMY

Ranie.

Tommy skips over to Loranie who squats down with her arms out.

MATT

Tommy, no! Stop!

Matt races after him and catches Tommy just before he dives into her arms. He picks him up and pulls back.

Loranie stands up - devastated.

LORANIE

I'd never hurt him.

KENNY

They don't know.

(to Matt)

The whole thing about the Antieran virus, it's a lie.

MATT

What are you talking about?

KENNY

There's no virus. The military made it up.

Matt hands Tommy to Walt.

MATT

Why would they lie about something like that? That makes no sense.

KENNY

Think about it. When they first landed, everyone wanted them to live free. Including many of our allies. No way was the military going to let that happen. They created a reason to keep them locked up.

MATT

That's ridiculous.

Kenny studies Matt and finds only skepticism.

KENNY

I'm human and I'm still here. And so is everyone else who has come into contact with the kids.

MATT

Two-percent of humanity is immune. Or, maybe only the adults carry the virus. I don't know and don't care.

Matt pulls off his cotton shirt and tears it into three strips. He hands one of the strips of cloth to Walt.

WALT

What do I do with this?

Matt ties one of the strips around Tommy's face.

MATT

I don't expect this will protect us much. It's better than nothing.

Matt ties the cloth around his face.

Angry and frustrated, Kenny and the Teens watch.

Matt takes Tommy from Walt.

MATT

Now you.

Reluctant, Walt does the same and covers up.

BANGING NOISES filter up to them.

Matt searches the room for a way out.

MATT

There should be a way onto the roof.

KENNY

Follow me.

A BOOM startles them. Kenny races around the partition with the Teens.

Tommy in his arms, Matt races after Kenny and the Teens with Walt on his heels.

ROOF

Kenny, Florian, Emar, Loriane, and Tommy stand around an open hatch.

Kenny carries his tool belt. He's added a crescent wrench.

Walt appears and is helped up by Florian and Kenny.

Matt races up the ladder and leaps onto the roof.

MATT

They're almost through the door.

Kenny SLAMS down the hatch. Matt screws the latches down.

Matt does a quick scan and spots a small building with a steel door on the next roof.

MATT

(points to the structure)

That's our escape.

Florian grabs the Girls and drags them across the roof. Matt, Tommy, Kenny and Walt follow.

They stop at the edge - a three-foot gap and a two story drop to the pavement below greets them.

MATT

It's okay. We can do this.

Florian and Loriane leap across together and easily land.

WALT

(to Matt)

You and Tommy go.

Matt picks up Tommy and hugs him close. He vaults across and lands on both feet. He sets Tommy down.

Kenny throws his tool belt to the other roof, then hurtles himself across. His feet get tangled up and he lands hard. Shaky, he gets up and picks up his belt.

Walt and Emara remain on the other building. Emara's frozen.

EMARA  
I ... I can't.

FLORIAN  
Emara, please.

Walt leans in to her.

WALT  
You can do this.

CLANGING NOISES come from the hatch area.

Walt nods his encouragement. Emara jumps and easily lands.

MATT  
Dad, hurry.

Walt leaps. He lands half on and half off the roof. He slides backwards.

Matt grabs a hold of Walt's wrist.

MATT  
I got you.

Florian snags Walt's belt loop. Together, they pull Walt up.

MATT  
You okay?

WALT  
I am now.

Matt helps Walt to his feet.

EXPLOSION and the hatch flies open.

Kenny, Lorianie and Emara races toward the small structure.

Matt grabs Tommy and with Walt, they head to the door. Florian brings up the rear.

Kenny wrenches open the door and shoves the Girls through.

SEVERAL MEN, in camouflage and ski masks, pour out of the hatch. All carry assault rifles.

Matt pushes Walt and Tommy through the door as one of the Men lines up on Florian.

Matt pulls Florian down, as the bullets WHIZZ overhead.

They crab crawl through the door.

STAIR WELL

Matt yanks the door closed. He slams the bolt home.

Matt and Florian sprint down the stairs after the others.

ROOF

Boss and Three Masked Men leap across to the other roof.

The Men race to the steel door.

They try the knob - locked. One Man throws himself against the door, it doesn't budge.

Rod rips off his ski mask and throws it down in disgust.

ROD

This close to killing one of them  
alien bastards.

Boss backhands Rod across the face. Rod stumbles and almost goes down. He rubs his cheek.

BOSS

Get your fucking mask back on.

Rod leaps up and comes at Boss.

ROD

Son, you ever strike me again ...

Boss stands his ground.

BOSS

You are not to call me son.

Rod grabs his mask and pulls it back on.

SIRENS BLARE from every direction.

Boss runs to the edge of the roof as --

Two black SUVs and one police car scream down the street.

Boss pulls out a walkie talkie.

BOSS

(into walkie talkie)  
Abort. Abort.

Boss races to the steel door and points his rifle at the knob. He FIRES.

Rod throws open the door and the Men pour in.

STAIRWELL

The Four Men race down the stairs.

BOSS  
When we hit the street, scatter.  
We'll meet up later.

EXT. FLOWER SHOP - MINUTES LATER

Parked in front of Bree's shop are two police cars, three black SUVs and a black van.

SEVERAL NSA AGENTS mill about.

FOUR POLICEMEN keep LOOKILOOS and traffic behind the barriers at each end of the street.

Harry and Riley pace in front of one of the barriers.

RILEY  
It's not right, keeping us back  
here like pedestrians.

An NSA AGENT carries out a bin with filled with paper bags.

HARRY  
All that evidence's going to  
disappear into a black hole.

Harry jumps the barrier and strides toward the flower shop.

RILEY  
Harry? What the hell?

Harry gets ten-feet when he's surrounded by THREE NSA AGENTS.

HARRY  
I need to talk to Director Phelps.

BEEFY AGENT grabs his arm.

BEEFY AGENT  
Director said no one on this side  
of the barrier.

HARRY

As lead detective, I have the right  
to see everything you confiscate.

BEEFY AGENT

I'll let Director Phelps know how  
you feel.

Beefy Agent manhandles Harry back to the barrier, as one of  
the NSA Agents pulls it aside.

Beefy Agent pushes a furious Harry through and shoves the  
barrier back into place.

The Three NSA Agents walk away.

RILEY

Why'd you even try?

Harry fumes.

HARRY

NSA's full of clueless idiots who  
wouldn't know a real threat, even if  
it's staring them right in the face.

INT. SECRET ROOM - MOMENTS LATER

The partition sheet's torn down and reveals another cot.

Cole and FOUR NSA AGENTS are spread out around the room.

Agent JOSE MUNOZ (30s), bags the bedding.

Agent ELLIE SMYTHE (20s), peers up at the underside of the  
folding table.

Two Agents bag debris from the blown hatch.

Cole does a slow spin. He spots a hairbrush under a cot.  
Copper red hair clings to the bristles.

Ellie walks up.

COLE

(points to brush)  
Get it to DNA. I need confirmation  
the Antieran kids were here.

INT. DRAINAGE TUNNEL - LATER

Dim light seeps in from the storm drain above.

Kenny and the Teens huddle fifteen-feet away. Kenny wears his tool belt.

Matt, Walt and Tommy stand together. Makeshift cloth masks still cover their nose and mouths.

Tommy tugs his mask off his nose. Matt pulls it back up.

TOMMY

It itches.

Tommy sulks. Matt checks his watch.

MATT

We've walked long enough.

Matt heads for a ladder that ends at a manhole cover.

KENNY

Wait! Can we have Bree's book?

MATT

No.

KENNY

If the Militia gets their hands on that book, children will die.

MATT

I'll make sure they don't.

Kenny reaches for his hammer. He moves toward Matt who takes a menacing step in Kenny's direction.

MATT

Don't you pull that hammer on me.

Kenny takes his hand away from the hammer.

KENNY

Bree set up the AU safe houses like terrorist cells. A few safe houses knew each other, but only Bree knew who everyone was. That book's key to contacting the others and --

MATT

Bree did this? My Bree?

FLORIAN

Please. We need to warn them. You have to give us the book.

Matt holds up his hands and backs away.

MATT

I ... I can't. Not yet.

Matt climbs the ladder. He pushes the manhole cover aside and peers out on --

STREET

A residential neighborhood. No people or cars are around.

Matt climbs out.

MATT

Dad, Tommy, climb up.

Tommy appears and Matt lifts him out. He hugs him and sets him down.

Walt climbs out.

They pull off their masks.

KENNY (O.S.)

Hey, we're coming up.

Matt slides the cover over the manhole. Tommy squats down next to it.

TOMMY

Ranie can't get out.

Tommy stands up - confused.

MATT

They'll find another way.

Matt picks Tommy up in his arms.

WALT

It wouldn't be the first time our government lied to us. What if he's right and there's no virus?

MATT

Right now, all I care about is keeping you and Tommy safe.

WALT

Just food for thought is all.

MATT

This Militia, they found my house  
and Bree's shop. We need to hole  
up at your house.

Matt hugs Tommy closer.

INT. WAREHOUSE - NIGHT

Rod and FIVE MEN study plans of the Space Needle laid out on  
a folding table.

ROD

Boss hit on his best idea yet.

Exterior door CREAKS open. In an instant, the Men train  
their rifles on the door.

Zoe walks in and pulls up short.

Right on her heels is a terrified YOUNG MILITIA MAN.

YOUNG MILITIA MAN

I tried to get her to stop. She  
wouldn't listen to me.

ZOE

What's the big deal? It's just me.

The Men keep their rifles trained on her.

ROD

You ain't suppose to be here.

ZOE

Funny, no one told me that.

Zoe moves closer to the table.

YOUNG MILITIA MAN

See what I mean?

Zoe glances down and sees a diagram of the Space Needle.

Rod grabs the plans and flips them over. He then slams the  
stock of his rifle down on Young Militia Man's head.

Young Militia Man falls to the floor - unconscious.

ROD

You think this is some game we're  
playing at here?

Shocked, the Men remain still.

Rod focuses his rage on Zoe. She slowly backs away.

ZOE  
I'm leaving. Okay?

She reaches behind her, opens the exterior door and exits.

EXT. SEATTLE CENTER - NIGHT

All three factions have grown in numbers and intensity.

Woman Newscaster stands with the crowd behind her. CAMERAMAN sets up the shot.

CAMERAMAN  
You ready?

WOMAN NEWSCASTER  
Rolling in three, two, one.

Woman Newscaster wears a grim look.

WOMAN NEWSCASTER  
The number of people at the Seattle Center has exploded since news broke that two Antieran space ships are headed for Earth.

A fight breaks out behind Woman Newscaster.

WOMAN NEWSCASTER  
The scene behind me is being played out across the world.

Cameraman turns the camera on the fight. TWENTY MEN AND WOMEN hit, wrestle, kick and SCREAM.

WOMAN NEWSCASTER  
The question on everyone's mind, what will the Antierans do when they get here?

POLICE in riot gear run from all directions toward the fight.

A YOUNG PUNK is punched in the face and stumbles backwards.

Woman Newscaster grabs Young Punk's arm.

WOMAN NEWSCASTER  
A moment, please.

Young Punk recoils, then spots the camera. He grins and finger combs his hair.

YOUNG PUNK

Sure.

Cameraman squats down. He signals for Woman Newscaster to move closer. She sidles up to Young Punk.

WOMAN NEWSCASTER

Rolling, three, two, one.

Woman Newscaster turns to Young Punk.

WOMAN NEWSCASTER

What side do you represent?

YOUNG PUNK

I hate them disease ridden things.  
Want to see them dead.

WOMAN NEWSCASTER

What if the Antierans bring a cure  
for the virus? Would you still  
feel the same way?

YOUNG PUNK

Don't care. Nuke the damn things.

Fight explodes behind them and the Police lose control.

Young Punk eyes the mayhem.

WOMAN NEWSCASTER

What if they just want to rescue  
their people and leave?

Young Punk shoots Woman Newscaster a look of disgust.

YOUNG PUNK

What part of kill them first, then  
ask questions are you not getting?

The fight threatens to overtake Woman Newscaster. Cameraman watches the chaos.

Woman Newscaster glances back, then back-pedals to Cameraman.

Young Punk runs into the middle of the fight WHOOPING.

EXT. WALT'S HOUSE/BACKYARD - NIGHT

A deck runs the length of the house. Bree's book in his hands, Matt leans on the railing.

Walt wanders out.

Matt points at TWO BRIGHT STARS side by side.

MATT

The space ships are visible now.

Walt stares up at them.

WALT

Will you look at that.

MATT

Bree would still be alive if they hadn't crashed here.

Matt looks up at the ships.

MATT

They need to get their people and stay the hell away from Earth.

Walt studies Matt - sees the notebook.

WALT

How you holding up?

MATT

I can't make sense of this. Any of it. Why would she put herself and Tommy in this kind of danger?

Walt leans back on the railing.

WALT

That little boy, he was her life. She must've had a darn good reason.

Matt holds up the book - incensed.

MATT

Her ex didn't run off. He was killed by the police.

Matt SLAMS the book down in disgust.

MATT

Everything about her is a lie.

WALT

Not true. I know she loved you.

Barely contained anger, Matt stares off.

MATT

Then she fooled you too.

WALT

What are you going to do?

MATT

Give the book to the police.

INT. FORECLOSED HOUSE/LIVING ROOM - NIGHT

Dark room - clean, empty and devoid of anything personal.

Their eyes glowing, Florian, Emara and Loriane, sit in a circle on the floor. The trinen between them.

Kenny hovers nearby. He sets the timer on his watch.

KENNY

I'm giving us sixty seconds.

EMARA

So short a time?

KENNY

Look how fast the police showed up the last time you had that thing on. Too much of a coincidence.

Kenny sets his watch.

KENNY

We're not taking chances. Go.

The Teens hold their hands over the trinen.

The trinen lights up a soft blue. Color shifts to a light pink, then bright red. A MAN and WOMAN appear.

GRELYN (50s), beautiful, no-nonsense, full figured woman and JUTON (50s), short, slightly plump, intense man. Both have the same Antieran features as the Teens.

Loriane CRIES, as she and Florian hug. Emara SOBS.

EMARA

They're really coming for us.

JUTON  
Kessa Bamil Terra, my young ones.

GRELYN  
Kessa Bamil Terra!

Loranie extends her hand toward the Leaders. Grelyn reaches out - hands meet. Loranie's fingers pass through the image.

LORANIE  
(to Kenny)  
They are our leaders.

GRELYN  
It's been torment, not knowing if  
any of you survived.

Grelyn tears up. Juton puts his arm around her.

LORANIE  
Why did it take you so long?

JUTON  
We had to wait for the wormhole to  
stabilize. It is the only one that  
connects to this system.

GRELYN  
How many of you still live?

EMARA  
All children live. Except ...

Emara chokes down SOBS. Grelyn reaches out.

LORANIE  
We don't know if Garrick's dead.

FLORIAN  
Our parents are being held captive.  
We see them on TV sometimes, but we  
are uncertain of their fate.

JUTON  
How is it you children are free?

EMARA  
Humans protected us. Hid us away.

FLORIAN  
At grave personal risk.

GRELYN

Now, that is more in line with what I expected from Earth. It is why we chose to make first contact.

Juton smiles affectionately at Grelyn.

JUTON

You were right about the humans.

Mesmerized, Kenny squats down beside the Teens.

KENNY

This is so cool!

Grelyn and Juton look directly at Kenny.

GRELYN

One of the humans who helped you?

LORANIE

Yes.

GRELYN

We have much gratitude and love.

KENNY

You speak my language. How?

JUTON

We were able to get uploads from the damaged ship.

GRELYN

It was felt it would put your people at ease, if we could converse with them in their tongue.

Kenny nods. His watch BEEPS.

KENNY

Turn it off.

LORANIE

Please, Kenny. Just a minute more.

GRELYN

Wait. Where will we --

KENNY

Now!

Florian pushes a button. The trinen goes dark.

INT. MISSION CONTROL ROOM - NIGHT

The large screen's tuned to a news station, which shows gatherings of people - Paris, Seattle, Mumbai, and Cairo. A COUNTDOWN CLOCK SHOWS T-18:24.

Colonel Reynolds watches the screen as Cole enters.

COLE

Well?

COLONEL REYNOLDS

Matchan's still working on it.

COLE

God damn it. He's stalling.

COLONEL REYNOLDS

He wants his kids found. Find them, find a working trinen.

Colonel Reynolds studies a pensive Cole.

COLONEL REYNOLDS

This Militia really has you worried.

COLE

A week ago, they were just another hate group flying below the radar. Now they're one step ahead and I can't figure out how.

Lieutenant Sims motions to Colonel Reynolds.

LIEUTENANT SIMS

Ma'am, we just picked up the frequency used by the trinen.

COLONEL REYNOLDS

Pull up the map.

Map of Seattle appears on the screen. A BLINKING GREEN DOT marks a location in Ballard.

COLE

Finally.

Cole races from the room.

EXT. I-5 FREEWAY - NIGHT

FIVE BLACK SUVs FLY DOWN THE FREEWAY - LIGHTS FLASHING.

INT. NSA SUV

Cole grips the steering wheel - SPEEDOMETER READS 90 M.P.H. Agent Jose Munoz rides shotgun and Agent Ellie Smythe is in the back. All wear SWAT gear.

Jose points at a freeway sign - "BALLARD - EXIT 17".

COLE

Got it.

Cole takes the exit on two wheels.

INT. VW BUS - NIGHT

Kenny drives. Florian's in the passenger seat. The Girls in the back. Their amber eyes glow.

EMARA

We don't know where to meet up with our people.

KENNY

We'll fire that thing up again, when we're --

Coming at them are the five SUVs - lights flashing.

KENNY

Holy crap. Get down. Get down.

Florian releases his seat belt and slides onto the floor.

Loranie and Emara huddle behind the front seat.

Stone faced, Kenny stares ahead until the last SUV passes.

KENNY

Oh, God. Okay, they're gone.

Florian and the Girls get back in their seats.

Kenny takes the on ramp to the freeway.

LORANIE

What are we going to do?

KENNY

This area's riddled with traffic cams and they're gonna be looking at all cars on the road.

Loranie and Emara search the empty road behind them.

Kenny thinks for a moment - pained expression.

KENNY  
My apologies, Gertrude.  
(pats the dashboard)  
Gotta ditch you.

Kenny takes the exit that leads to downtown Seattle.

KENNY  
There's a bag in the back.

Loranie leans over and grabs a paper bag.

Emara and Loranie pull out three wigs, four baseball caps and three contact lens cases.

FLORIAN  
Where are we going?

Kenny looks at the Space Needle directly in front of them.

EXT. BALLARD/FORECLOSURE HOUSE - NIGHT

Cole, Jose, and Ellie race out of the house and head for the lead SUV.

Ellie carries a mercury detector - a small black device with a large metal wand.

ELLIE  
The trinen was definitely here.

Cole and the Agents jump into the car.

INT. SUV

Cole FIRES up the engine and SCREECHES away.

Jose turns on a laptop. Searches through the screens.

COLE  
Well?

JOSE  
VW Bus is registered to a Kenny  
Mead. Isn't that the name of --

COLE  
The old woman at the fire.

JOSE

The Seattle P.D. has units looking  
for the car now.

Grim, Cole heads across the Ballard Bridge. Space Needle  
looms in front of them.

INT. WALT'S HOUSE/LIVING ROOM - NIGHT

Walt sits in the recliner next to a table with a vase of  
wilted flowers and a FRAMED PICTURE OF TOMMY.

Matt sits on the couch with Harry who scans the pages of  
Bree's notebook.

HARRY

Have you showed this to anyone else?

MATT

No. Look. She wrote down the name  
of Tommy's father ...  
(flips pages to the front)  
Here it is.

Harry reads "I WILL NAME MY SON AFTER HIS DAD TOMASSON  
VOSET". He reacts in shock.

HARRY

Tomasson was the father?

MATT

You knew him?

HARRY

Four years ago, we responded to a  
break in at a local pharmacy. He  
claimed he needed medicine for a  
sick child. Said he was leaving  
cash behind.

Harry quickly flips through more pages.

HARRY

He gave us his name and then pulled  
what we thought was a gun from his  
pocket. He was shot.

MATT

Was it a gun?

HARRY

No. His wallet.

MATT

What else?

HARRY

He ran back inside and barricaded the door. We tried to talk him out. He ended up torching the place and burned it to the ground.

Harry stares at the picture of Tommy.

HARRY

Wasn't much left of him. A few bones. His skull. Coroner said ...

Harry shuts the book and leaps up.

HARRY

Let me get this book to the right people. They'll know what to do.

Matt jumps up and steps in front of Harry

MATT

I need your word, Harry. I have to know these kids won't be harmed.

HARRY

Of course.

Harry pushes past Matt and heads out the door.

INT. VW BUS - NIGHT

Two blocks from the Space Needle, Florian in a black wig, baseball cap and blue contacts, points to a small spot.

Kenny pulls in and parks at an angle.

KENNY

If we get separated, meet up at the south side of the fountain.

They all jump out and --

EXT. STREET

Join the throng of people on the sidewalk. The Girls wear blonde wigs and green contacts. Lorianie has on a backpack.

KENNY

You got the trinen?

Loranie nods.

Loranie is jostled aside by a YOUNG MAN carrying a sign - "NUKE THE ALIENS STRAIGHT TO HELL".

Florian grabs Loranie and keeps her upright.

Kenny and the Teens meld into the writhing crowd.

EXT. SEATTLE CENTER - NIGHT

Cole, Jose and Ellie, push their way through the protestors.

Ellie scans the area with the mercury detector.

Cole looks at the DISPLAY - nothing.

COLE

When the trinen's off, how close do we have to be to detect it?

ELLIE

It should pick up the mercury vapor a few hundred feet away.

Ellie looks at the wall to wall people.

COLE

We need to get above the crowd.

Cole glances up at the Space Needle's observation deck.

INT. WAREHOUSE/MAIN AREA - NIGHT

A swarm of activity as TWENTY-THREE MEN gear up. They are dressed in camouflage and gas masks hang from their belts.

ROD

Move it. Boss's gonna be here soon.

Dressed in street clothes, Zoe hangs back and watches.

Rod notices her - smirks.

ROD

You gonna sulk all night because you can't go?

Flash of anger, then Zoe composes her face. Rod LAUGHS.

ROD  
Women got no business being on the  
battle field.

Zoe bristles.

ZOE  
He ever gonna show his face?

The exterior door CREAKS open. Boss walks in wearing  
camouflage and a ski mask. He carries Bree's notebook.

ZOE  
Apparently not.

Boss holds Bree's book aloft. The Men crowd around him.

BOSS  
You ready to finish this?

ROD  
You better believe it, boss!

The Men HIGH-FIVE each other.

BOSS  
Our government has allowed these  
creatures to live, knowing they have  
the potential of killing every man,  
woman and child on Earth. Now, more  
ships are on the way.

The Men go SILENT.

BOSS  
We need to send a powerful message.  
Our World is off limits.

Boss studies each of the men.

BOSS  
Are you ready to do what's needed  
to protect our world? Do what our  
government's incapable of doing?

ROD  
We're ready, boss.

BOSS  
It ends tonight.

The Men grow antsy with excitement.

BOSS  
 We'll go in four man teams. Each team will have two addresses. Grab the aliens and get out. If anyone gets in your way, kill them.

The Men crowd closer.

BOSS  
 Zoe will remain here. Use the disposable phones and report in to her every ten minutes.

Boss turns to Zoe.

BOSS  
 Text me after every capture.

ZOE  
 Sure thing, boss.

BOSS  
 Rod, you and your men are with me. I have something special we need to attend to first.

ROD  
 You got it, boss.

BOSS  
 Let's go make our world safe again.

Joyous parade of Men WHOOPING AND HOLLERING as they head out the exterior door.

INT. NSA LABORATORY - NIGHT

FOUR SOLDIERS pace around the room with high-powered rifles.

LIEVA (30s) Antieran female, and KRAYSIN (30s) Antieran male, huddle next to Matchan at a work table.

Fully assembled, the trinen sits in front of them. A pad of paper beside it.

Worried, Lieva glances at the Soldiers. She leans in.

LIEVA  
 (whispers)  
 This is a dangerous game you play with our children's lives.

Matchan looks away.

MATCHAN

(low voice)

If we give them a working trinen,  
they will stop looking for our kids.

Matchan studies the closest Soldier, who inspects his rifle.

Matchan slides a silver chip out from under the pad of paper  
and palms it.

He passes the chip to Lieva under the table. Reluctant, she  
takes it.

LIEVA

I hope you know what you are doing.

The Soldier looks up and studies the Antierans. Kraysin  
steps between the Soldier and Lieva.

KRAYSIN

Let us go over the trinen again.

Lieva slips the chip into her pocket.

EXT. SEATTLE CENTER GROUNDS - NIGHT

Kenny and the Teens huddle together. The NOISE is deafening.

Kenny grabs his phone from his coat pocket.

KENNY

Thank God I had it on vibrate.

He clicks open the text message. Display shows - "911 -  
MILITIA GOING AFTER THE CHILDREN".

The Teens crowd around him.

KENNY

How'd they find the kids?

FLORIAN

Did Bree have two books?

Kenny violently shakes his head.

KENNY

No way. One book meant less risk  
of the Militia finding it.

LORANIE

Could Matt have given it to them?

He surf's through his contact list. Lands on Matt Lawson.

KENNY  
Bree made me hang onto Matt's  
number in case of an emergency.

Kenny presses "CALL" and puts the phone to his ear. He plugs his other ear with his finger.

KENNY  
(into phone)  
Matt? Matt Lawson?

Kenny stares at the anxious Teens.

INT. WALT'S HOUSE/LIVING ROOM - MOMENTS LATER

Matt sits on the couch, phone to his ear.

MATT  
(into phone)  
Who's this?

Matt's face tightens.

MATT  
You need to leave us --

Matt tenses - leaps to his feet.

MATT  
You listen good. My only priority  
is keeping Tommy safe.

Matt paces.

MATT  
I gave it to the police. Now, lose  
my number and don't call me again.

Matt hangs up. He walks to the window and peers out.

EXT. SPACE NEEDLE OBSERVATION DECK - NIGHT

Large deck runs the circumference of the Space Needle.

Ellie scans the crowd with the detector. Cole and Jose wait beside her.

BUZZING NOISE, the needle's spiked into the red zone.

ELLIE  
Trinen's definitely here.

COLE  
Then, so are the kids.

Cole and both of the Agents peer over the rail.

COLE  
Can you zero in on them?

ELLIE  
Just the general vicinity.

Ellie points to a section with over ONE HUNDRED PEOPLE.

Cole pulls out a grid map of the Seattle Center.

COLE  
(into his headset)  
Attention all teams. Focus on grid  
number thirty-five.

EXT. SEATTLE CENTER - MOMENTS LATER

Furious, Kenny pushes his way through the crowd. The Teens stay behind him.

KENNY  
Someone with the Seattle P.D. gave  
it to the Militia.

LORANIE  
What can we do?

Kenny slows, looks toward Queen Anne Hill - a few blocks away.

KENNY  
If Matt got spooked, he may stay at  
his father's house.

Queen Anne Hill sparkles with lights from hundreds of homes.

KENNY  
Walt lives halfway up the hill. I  
went there with Bree a few times.

FLORIAN  
Then, let's save Tommy.

INT. SAFE HOUSE/FOYER - NIGHT

FOUR MEN enter - all have on gas masks. Lead Man and Two of the Men head upstairs. One Man stands guard by the door.

UPSTAIRS

Cozy hallway lined with bookcases and two closed doors.

Lead Man opens the first door and peers in. He nods to the Men and walks into a --

BEDROOM

Girly room with a canopy bed. An Antieran girl, CASSIA (10), sleeps with six stuffed bears.

Lead Man pulls a rag from his pocket and covers Cassia's nose and mouth.

Her glowing eyes open - brief struggle, then her eyes close.

Lead Man tucks the blankets around her and picks her up.

LEAN MAN

(whispers)

Don't want this thing touching me.

Lead Man exits the room carrying Cassia.

Second closed door opens. PLUMP WOMAN (40s), walks out.

PLUMP WOMAN

Cassia, you up?

She stops when she sees Lead Man.

PLUMP WOMAN

Oh, my God. Militia.

Lead Man heads down the stairs with Cassia.

She starts after him, but is cut off when the Two Men exit Cassia's bedroom.

Plump Woman grabs a book and throws it - hits one of the men on the shoulder.

The Two Men advance on her.

Plump Woman tries to close the door.

One Man blocks the door, then shoves it open. He pulls a long knife from his belt.

The other Man grabs her by the hair and yanks her to the ground. She kicks and scratches.

One Man holds her down, the other Man stabs her in the heart.

PLUMP WOMAN  
(struggles to breathe)  
Please ... don't hurt her.

Her eyes close.

He pulls out the knife and wipes the blade on her nightgown.

INT. WAREHOUSE/STEEL DOOR ROOM - NIGHT

Zoe helps Garrick drink from a bottle of water.

ZOE  
The kids will be brought back here.

GARRICK  
We can't leave. I understand.

Garrick lays down - stares up at the ceiling.

ZOE  
I'm sorry Rod saw you in the park  
that night. Sorry for all of this.

GARRICK  
Sarah, Bree, Jim ... dead. Because  
of me. Because I disobeyed Jim and  
went out without my contacts.

Garrick struggles through strong emotions.

ZOE  
Hey, it was a miracle we made it  
five years. Bree never in a million  
years thought we --

Cell phone RINGS in the main room.

ZOE  
Damn it. I have to get that.

Zoe leaps up and races out of the room.

EXT. SEATTLE CENTER - NIGHT

Cole, Ellie, Jose and TEN NSA AGENTS converge on grid 35.

COLE  
Still nothing?

Ellie glances down at the meter display - shakes her head.

COLE  
God damn it. Okay. All of you  
stay here. Keep searching.

Cole turns to Ellie.

COLE  
Let me know if you get a hit.

ELLIE  
Yes, sir.

COLE  
I need to head back to Boeing  
Field. It's time for Plan B.

Cole strides away.

INT. WALT'S HOUSE/GUEST BEDROOM - MINUTES LATER

Cozy room with twin beds. Matt sleeps in one bed and Tommy in the other.

Boss, Rod and Tall Man enter the room. All have on ski masks.

Boss and Rod carry rags. Boss takes Matt and Rod has Tommy.

Boss shoves the rag over Matt's face. Matt's eyes fly open.

Matt fights off Boss and the rag comes away.

Tall Man forces Matt back down.

Matt tries to push the Men off - no luck. He twists his fingers into Boss's ski mask.

Boss pulls back and Matt yanks the mask off --

Harry looks down at him.

Matt goes still with shock. Faces inches apart, the two men stare at each other.

MATT

Harry? What the hell?

Harry slams the rag down on Matt's face and over his eyes.

Matt bucks and twists - almost breaks free.

HARRY

(hisses)

God damn it, hold him down.

Rod jumps on Matt and pins him down. Harry uses both hands to hold the rag over Matt's face.

Matt weakens, then goes still.

Harry yanks his ski mask from Matt's fingers - pulls it on.

Rod picks up an unconscious Tommy.

Door opens and Walt walks in. He abruptly stops.

WALT

What the hell?

Walt makes his move and goes straight for Rod.

Skinny Man sneaks up on Walt and conks him with a baseball trophy. Walt falls to the floor.

Rod nudges Walt with his boot - he's out cold.

HARRY

Bind their hands and feet.

Harry takes Tommy from Rod and strides out of the room.

EXT. WALT'S HOUSE - MOMENTS LATER

A cab pulls up out front. Kenny and the Teens jump out.

The cab drives away.

Wearing his tool belt, Kenny and the Teens head to the house.

KENNY

(whispers)

We get in, get Tommy and get out.

Shadows appear in the front door window.

FLORIAN  
(hisses)  
Someone's coming.

Loranie runs across the lawn and hides behind a hedge.  
Kenny grabs Emara - they race to a truck and duck behind it.  
Florian fades into the shadows next to the porch.  
Rod opens the door.  
Harry walks out carrying Tommy.  
Rod, Skinny Man and Tall Man follow Harry down the walkway.  
Furious, Florian stands up. Kenny motions him to get down.  
Florian ignores him. He races after the Militia Men.

FLORIAN  
Leave him alone.

Rod spins around, then sticks out his foot. Florian trips  
and crashes to the ground.  
Rod pulls out his knife and advances.  
Florian jumps up and faces Rod in a fighter stance.  
Tall Man moves in to help.

ROD  
Stay back. He's mine.

Rod waves his knife in Florian's face - LAUGHS.  
Loranie leaps up and tackles Rod - both crash to the lawn.

ROD  
Get the hell off me.

Rod wriggles around, hand grasps the knife. Loranie wraps  
her arms around his neck - squeezes.

Florian grips Rod's hand - struggles to keep the knife away  
from her.

Tall Man seizes Florian and hauls him off Rod.

Skinny Man grabs Loranie. She slams backwards into him. The  
collision causes her wig to slide sideways.

Rod surges up, knife in hand - intent on killing her.

Harry closely examines Lorianie.

HARRY

Wait!

Rod freezes. He looks back at Harry - irritated.

Harry juggles Tommy to one arm and pulls Florian's wig off. His red hair cascades to his shoulders.

HARRY

They're the ones from the fire.

ROD

How did they get here?

Harry scans the area. A light comes on at the house across the street.

Harry heads for the Minivan.

HARRY

Grab them.

Rod grips Lorianie by the arm and propels her toward the car.

Skinny Man pokes a gun into Florian's back and pushes him.

Lorianie and Florian are shoved into the back seat. Rod and Skinny man jump in and close the door.

Tall Man gets into the driver's seat and Harry climbs into the passenger side with Tommy.

The engine FIRES up and the Minivan peels away.

Kenny and Emara stand up - he has one hand over her mouth, and his hammer in the other.

Kenny releases his grip on her. Furious, she pushes him away.

EMARA

Why did you stop me? I could have helped them.

KENNY

What Florian did was stupid. And it got him and his sister captured.

Heavy feet, Kenny heads to the house.

KENNY

We better go see if Matt is alive.

INT. WAREHOUSE - NIGHT

Zoe carries a revolver and paces the interior. She lines up on an imaginary person and pretends to pull the trigger.

ZOE  
Take that, Militia bastard.

Bored, she checks her watch.

She stretches her arms above her head - gun in her hand.

She bends over - pulls her head to her knees. She glances at a large steel barrel against the wall and sees a --

BLINKING RED LIGHT directly behind the barrel.

She straightens up and wanders over and looks down at a BUNDLE OF C-4 WITH A DISPLAY THAT READS 00:60.

She scans the building - BARRELS are in all four corners.

Zoe sprints to the steel door.

ZOE  
(yells)  
Garrick! Bomb!

Zoe can't stop in time and SLAMS into the door. She yanks it open and dashes in.

STEEL DOOR ROOM

Garrick yanks on the chain, which is attached to the wall.

Zoe sets the pistol down and seizes hold of the chain. They both pull - no luck.

She grabs the pistol, and aims it at the chain.

ZOE  
Don't move.

Zoe pulls the trigger and BLOWS the chain apart.

She grabs Garrick and they race out of the room.

WAREHOUSE

Zoe and Garrick run out exterior door and --

PARKING LOT

Sprint across the lot.

First BOOM, then a second BOOM, then two more EXPLOSIONS.  
The entire warehouse ERUPTS IN FIRE.

The surge launches Zoe and Garrick into the air. They crash  
to the pavement, as debris rains down.

More EXPLOSIONS and the entire warehouse is a RAGING INFERNO.

Zoe GROANS as she rolls over. Bloody gash on her forehead.

She spots Garrick - he's deathly still.

Zoe crawls to him. Garrick stirs, opens his eyes.

GARRICK  
What happened?

ZOE  
We didn't die.

Zoe helps Garrick up. They limp through the gate.

INT. WALT'S HOUSE/LIVING ROOM - NIGHT

Walt sits in the recliner with an ice pack to his head.

Kenny paces the room.

Half-conscious, Matt sits on the couch with Emara.

Matt GROANS and grabs his head.

MATT  
My head's splitting.

KENNY  
It's from the ether.

Matt gets a good look at Kenny when he stops in front of him.

MATT  
You!

WALT  
Trust me. We need their help. The  
bastards got Tommy.

Matt tries to make his eyes focus.

MATT

What? Someone took Tommy?

Matt deep breathes - closes his eyes.

Kenny paces again.

WALT

Militia's got something planned for the Space Needle. We figure that's where they'll take Tommy.

Matt spots Emara next to him and pulls away.

KENNY

I'm tired of telling you this, so I'm gonna make it the last time. There's no virus. Never was.

Emara simmers.

MATT

Why should I believe you?

KENNY

Do you think Bree would put Tommy or the lives of others in danger?

Matt struggles through a storm of emotions - gives up.

MATT

How did Bree get involved?

EMARA

We were on our way here to make first contact. The wormhole was a lot more unstable than we thought. When it collapsed, a lot of our people died.

(tears up)

I lost my sisters and brother.

KENNY

Only fifty-two survived out of a crew of one-hundred and nine.

Emara wipes away her tears.

EMARA

One of our people was sent ahead to make arrangements.

KENNY

Bree met Tomasson and --

EMARA

It was her idea to start the AU.  
She did not trust your government  
would honor their word we would  
have safe passage. She wanted to  
ensure the children were unharmed.

Walt leans in.

WALT

Son, the Militia got all the kids.

MATT

How's that even possible? I gave  
the book to ... Harry.

Matt stares at his father - horrified.

MATT

Oh God, it's coming back to me. He  
was here. In this house. Tonight.

Desperate, Matt makes eye contact with Kenny.

MATT

Harry ... Harry took Tommy?

Kenny nods. Matt struggles through intense emotions.

MATT

He's with this Militia?

Emara shares a look with Kenny - he nods.

EMARA

Harry's their leader.

Shock, then realization hits Matt.

MATT

Then he had her ... killed.

Matt lowers his head and covers his face. He silently sobs.

WALT

Son, I'm so very sorry.

Emara puts her arms around him and hugs him.

INT. ENORMOUS HANGER - NIGHT

Cole and Colonel Reynolds wait next to the ship. A small  
instrument table beside them.

Matchan approaches with the trinen. Kraysin and Lieva follow.  
Cole studies Matchan - his hands clenched.

COLE  
We're down to seven hours and we  
can't get the communications on  
that damn ship to work.

Matchan sets the trinen down on the instrument table.

COLE  
And, your people aren't responding  
to anything else we've tried.

Matchan, Kraysin and Lieva hold their hands over the trinen.  
It lights up a neon blue.

Cole and Colonel Reynolds move closer.

SEVERAL AIR FORCE PERSONNEL stop and stare.

The neon blue light brightens, then fizzles out.

Cole seizes Matchan by the arm and whips him around.

Kraysin and Lieva step back in alarm.

COLE  
This little game you're playing  
ends right now.

MATCHAN  
When our children are safe ...

Cole violently shoves Matchan from him.

Matchan stumbles. Colonel Reynolds grabs him - steadies him.  
Matchan twists away.

COLE  
You think you can fuck with me?

Cole removes his sidearm. He opens the chamber and dumps the  
bullets into his hand. He shoves one bullet back into the  
chamber, spins it and closes it. He pockets the five bullets.

He points the gun at Lieva and fires - CLICK, no gunshot.

Eyes wide, Colonel Reynolds is rooted in place.

Lieva trembles - her eyes implore Matchan.

KRAYSIN

Please don't harm her.

COLE

Not me you should be pleading with.

Matchan meets Cole's resolve with his own.

He pulls the trigger - CLICK, nothing. Shock passes over Matchan's face.

Lieva sways. Kraysin takes her hand.

COLE

You want to gamble with the lives of your people, fine. I'll keep pulling the trigger. I won't gamble with mine. Got it?

Lieva's eyes lock with Kraysin - fear passes between them.

KRAYSIN

Matchan, please.

Matchan studies Cole - sees total commitment.

MATCHAN

I will do as you ask.

Cole lowers his gun.

INT. ABANDONED FACTORY - NIGHT

One corner is lit up with shop lights. Rod and THREE MEN gather around a table with a large anti-aircraft gun.

Chained together with leg shackles, Florian, Loriane, Tommy, Cassia and SIXTEEN ANTIERAN CHILDREN sit against the wall.

SEVEN MILITIA MEN have their rifles trained on the Kids.

Florian and Loriane comfort the terrified Children.

Harry wanders in from a dark corner. Rod meets him.

ROD

Went down just like you said it would, son.

Harry's eyes run down the line of Kids. He stops on Florian.

FLORIAN

Why are you doing this?

Harry saunters over to Florian.

HARRY

You came to my world and you  
endangered the lives of my people.

FLORIAN

We came here because we actually  
believed you were ready for first  
contact. What fools we --

Loranie leans over - gets between Harry and Florian.

LORANIE

Our ship was badly damaged. We --

HARRY

I don't care. You shouldn't have  
come here.

LORANIE

Were starving and had no choice. If  
it were humans on that ship, they  
would have done the same thing.

HARRY

Not if we knew we carried a virus  
that could wipe out another world.

FLORIAN

Small pox. Native Americans.  
Blankets. Care to elaborate?

Loranie shoots Florian a stern look.

LORANIE

Take me. Take Florian. Just  
please don't harm the little ones.

Harry stares into her imploring eyes - he hesitates.

LORANIE

When our people arrive, we will  
leave and never come back here.

Harry steels himself - angry.

HARRY

I suggest you make peace with  
whatever God you believe in.

Harry joins Rod at the table with the gun.

HARRY

Well?

ROD

It'll work, but only if they get close enough.

HARRY

Then we better make sure they do.

EXT. SEATTLE CENTER - DAY

Matt, Walt, Kenny, and Emara wade through the THOUSANDS OF PEOPLE and head across the Seattle Center.

Kenny wears his tool belt. Emara has on Lorianie's backpack.

They struggle to make headway through the crowd.

KENNY

We're meeting them at the fountain.

Matt sees a gap and grabs his father's arm.

MATT

This way.

Matt guides them through the opening.

The Metal Fountain sits in the middle of a large cement circle. A HUNDRED PEOPLE lounge around the edges.

Emara stops next to Matt. She spots a BOY in a ski cap.

EMARA

Garrick!

Emara flies down the slope. She flings her arms around Garrick. Zoe smiles.

Matt, Walt and Kenny reach them.

EMARA

We thought you were dead.

Garrick winces in pain when he hugs her back.

GARRICK

So did I.

Matt, Walt and Kenny reach them.

Horrified by Garrick's injuries, Matt reaches out to Garrick.

MATT

Who did this to you?

ZOE

Who do you think? Grown ass men.

Matt hovers beside Garrick - wants to do something.

MATT

Hey, I'm an EMT. Maybe I can help?

Garrick nods. Matt's fingers gently feel along Garrick's skull and face. He winces when Matt hits a tender spot.

Matt takes in his blackened eyes, cut lip, and bruised arms.

Matt pulls Garrick to him and gently hugs him.

MATT

I'm really sorry.

Garrick breaks down - tears flow.

GARRICK

It was me. I killed Bree.

MATT

No. You didn't. The Militia killed her.

Matt leans down - makes eye contact.

MATT

Bree would not have wanted you to give your life for hers.

Garrick nods - tears subside. Matt focuses on Zoe.

ZOE

That maniac's got something big planned here today.

WALT

What are we going to do?

Matt studies the Space Needle - shakes his head.

MATT

I'm not leaving here without Tommy and the kids.

EXT. SEATTLE CENTER/STREET - MINUTES LATER

A school bus stops in the middle of the street.

FIVE PROTESTERS walk by with "WELCOME ANTIERANS" signs.

A van and late model truck pull in behind the bus.

FOUR MILITIA MEN jump out of the van. THREE MILITIA MEN exit the truck. All of the Men wear black trench coats.

Four Men pull a large black crate with rope handles from the back of the truck. They wait beside the box.

Three Men take up posts next to the bus.

The doors open. Harry jumps out - looks around. No Police in sight.

Harry signals with his hand. Rod's the first off. He carries a long chain.

He yanks it and Florian stumbles out. The chain is connected to his leg shackle. Rod LAUGHS.

Florian wears a vest covered in ropes of C-4 explosives. The C-4 is wired into a small black box with a blinking red light.

Florian carries the chain attached to Loriane, who's next off.

Loriane wears a bomb vest and carries the chain attached to the next child.

All the children exit attached together with chains and all wear bomb vests.

Tommy's last off. He labors under the weight of his chain.

Florian reaches out to help Tommy. Rod shoves him.

ROD

Leave him.

Florian shoots Rod a look of pure hatred.

HARRY

Move out.

The Four Men pick up the crate.

Rod yanks on Florian's chain and nearly pulls him off his feet. Loriane steadies him with her hand.

Harry heads to the Space Needle. The Children and Men follow.

## FOUNTAIN

Emara and Garrick sit on the ground. The trinen between them.

MATT

Get a hold of your people and tell them what's going on.

Panicked PEOPLE run from the Space Needle.

MATT

Harry's here.

Matt turns to his father.

MATT

Can you stay with the kids?

WALT

We'll follow along when they finish.

MATT

(to Zoe and Kenny)

Let's go see what we're up against.

Matt races up the hill, followed by Zoe and Kenny.

## BENEATH THE SPACE NEEDLE

The Antieran Children are spread out along the base of the Space Needle.

Armed with rifles, Harry, Rod and the Seven Militia Men stand evenly spaced in front of the Kids.

The crate sits behind the Children. The gun still inside.

## NSA GROUP

Cole, Colonel Reynolds, Ellie, Jose, TWENTY NSA AGENTS stand fifty-feet away.

Back one-hundred feet, SEVERAL HUNDRED PROTESTERS ring the Space Needle.

Young Punk stands apart with FIVE FRIENDS and watches.

YOUNG PUNK

Man, that ain't cool. They're kids.

Harry paces in front of the Children.

COLONEL REYNOLDS  
Can we get in behind them?

COLE  
Too risky. Those kids are wired  
into one remote.

Matt pushes through the crowd near Cole. Zoe and Kenny are behind him.

COLE  
Great.

Cole races to head Matt off.

Tommy spots Matt. He jumps up and races to Matt. He runs out of chain and jerks to a halt.

Tommy SOBS, holds out his arms to a horrified Matt who picks up his pace.

Cole reaches out for Matt's arm and just misses.

COLE  
Lawson, no!

Zoe and Kenny dash from the crowd and run after Matt.

Three of the NSA Agents race after them - guns drawn.

COLE  
(yells)  
Stand down!

The Three Agents stop next to Cole.

COLE  
Those kids are wired with enough  
explosives to take out the entire  
Space Needle and everyone around it.

#### BENEATH THE SPACE NEEDLE

Harry steps in front of Matt. Tommy is a few feet away.

Harry pulls a BLACK DEVICE WITH A RED BLINKING LIGHT from his pocket. Holds it up.

Matt remains where he is - unsure.

Zoe and Kenny stop behind Matt. Rod spots Zoe.

ROD  
How's that AU bitch still alive?

Rod walks toward Zoe, rifle pointed at her head.

MATT  
(to Rod)  
Is this twisted insanity your doing?

Rod smirks and lowers his gun.

HARRY  
The Militia was my idea. All mine.

Matt turns his attention to Harry.

MATT  
Why, Harry? Tommy's a little --

HARRY  
Boy? He's half alien.

Matt takes a step backwards.

HARRY  
Your whore of a wife slept with an alien. How sick is that?

MATT  
You lie.

HARRY  
Believe me. Don't believe me.  
Doesn't matter.

Matt looks at Kenny. Heartsick, he nods.

KENNY  
I wanted to tell you. I --

Matt advances on Harry.

MATT  
Did you kill Bree?

Matt moves closer. Harry backs up.

MATT  
Please tell me it wasn't you.

Harry falters a moment.

HARRY  
I ... it was necessary.

Matt recoils.

MATT  
You killed my wife.

Matt shakes his head.

Harry glances at Rod, who glares at him. Harry hardens.

HARRY  
She was aiding and abetting the  
enemy. A traitor to her own people.

Matt fights back the tears and hurt. He scans the line of frightened Kids - lands on Tommy. He calms himself.

MATT  
They're children. Let them go.

HARRY  
Why do you care? They're not human  
and the half-breed's not even yours.

CRYING, Tommy heads back to the Kids. Matt watches him - his heart breaking.

MATT  
I'm sitting with my son.

Matt heads straight for Tommy.

Garrick, Emara and Walt run up and stop beside Zoe and Kenny.

MATT'S GROUP

Matt sits down next to Tommy, who smiles through his tears.

MATT  
I'm not leaving you, buddy. Ever.

Matt wraps his arms around Tommy. Walt heads toward them.

WALT  
Harry, Rod, not one word.

Walt sits next to Tommy. Matt puts an arm around Walt.

Zoe, Kenny, Garrick and Emara head for the Kids. They space themselves along the circle of Children.

Garrick and Emara share smiles with Loriane and Florian.

## CROWD NEAR SPACE NEEDLE

THIRTY PROTESTERS stream toward the Children.

Young Punk throws his "NUKE THE ALIENS STRAIGHT TO HELL" sign to the ground. His Friends stare at him in confusion.

YOUNG PUNK  
Damn it. They're kids, man.

## MILITIA

Confused, Rod and the Militia Men trade looks.

Harry smiles when FORTY MORE PROTESTERS and Young Punk head up the hill and join the Kids.

HARRY  
More people. More leverage.

Each child has four to five Adults perched around them.

Young Punk settles next to Cassia and Walt.

## MATT'S GROUP

Matt looks around him.

MATT  
None of these people know the virus was a lie.

WALT  
And yet here they are.

MATT  
I wish Bree was alive to see this.

FOUR MILITARY HELICOPTERS fly overhead in formation and on past the Space Needle.

## NSA GROUP

POLICE CHIEF (50s), bulldog of a man, and surrounded by TEN COPS, heads for Cole.

POLICE CHIEF  
Get me up to speed.

COLE

The Antierans on the ships are aware of the situation.

Police Chief studies the Protestors who sit with the Kids.

POLICE CHIEF

If we have a positive outcome, and I emphasize if, how are we going to quarantine all of these people?

Cole looks away uncomfortable. Police Chief glares at him.

POLICE CHIEF

Well?

COLE

The virus was a lie.

Police Chief fumes. He pulls out a bottle of antiviral pills.

COLE

Sugar pills.

POLICE CHIEF

God damn government. Putting the fear of God into the people for no good reason.

Police Chief focuses on Harry.

POLICE CHIEF

He's bought the lie. Now, what are you going to do to fix this mess?

COLE

We'll fix it. With a little help.

The sky darkens when TWO BOOMERANG SHAPED SPACE SHIPS, two football fields long, float across the sky.

UNDER THE SPACE NEEDLE

The Antieran Children point at the space ships - some SOB, some LAUGH.

Rod and the Militia Men group together.

ROD

Look at the size of those things.

HARRY

Remember why we're here.

One Militia Man trembles in fear. He backs away, gains momentum, turns and races away.

In a flash, Harry has his gun up and FIRES. The Militia Man falls to the ground - dead.

The shot startles the Kids into silence.

Rod beams. The remaining Six Militia Men exchange wary looks.

The Protesters stay put and pull the Kids down next to them.

#### MATT'S GROUP

Matt fiddles with the shackle around Tommy's ankle.

MATT

(whispers)

You got your pen knife on you?

Walt digs out the knife and hands it to Matt. He leans forward, and blocks Matt from view.

Matt inserts the tip into the keyhole. He wiggles it back and forth, then up - the shackle releases.

Matt pulls Tommy's pant leg down over the unlocked shackle.

MATT

You get the chance, you take Tommy and run.

WALT

Son, I'm not leaving --

MATT

I won't lose you and Tommy, too.

Walt nods.

Matt hands the knife to Young Punk who goes to work on Cassia's shackle.

#### NSA GROUP

Ringed by armed MILITARY SOLDIERS, Matchan and the THIRTY-ONE ANTIERAN ADULTS are herded to Cole.

Protesters scatter, as the Soldiers push a way clear.

Matchan's first to see the Children. He finds Cole - his eyes sear into him.

Cole takes a deep breath and walks to Matchan.

Panic runs through the Antieran Parents who are stopped fifty-feet from their Children. The Soldiers form a tight ring around them.

COLE  
I'm truly sorry.

Matchan turns from Cole in disgust. He spots Florian and Loriane. His face softens.

Florian sees his dad first - fights back tears. Overjoyed, Loriane - waves at her father.

MATCHAN  
My children. They are so grown up.

Excitement spreads as the Antieran Kids spot their Parents. All are on their feet.

Emara stands at the edge of the Kids. She pulls off her wig and drops it.

EMARA  
Mera! Pela!

Kraysin and Lieva detach from the group. Lieva SOBS.

Emara runs to her parents.

LIEVA  
Satchen. Our satchen!

The Soldiers block Emara's way. Kraysin breaks down.

KRAYSIN  
Please.

COLE  
Let her pass.

The Soldiers separate - create a space.

Emara races through and flings herself into her Parents arms. They SOB, hug her tight.

MILITIA

Harry paces up and down the line of Kids and Protesters.

HARRY  
Everyone down or we start shooting.

Rod and the Six Militia each point their rifles at a Child.  
 Matt hands Tommy to Walt and leaps up.

MATT  
 Kids, get down. Get down, now.

Protesters pull the Children down.

Garrick stands ten-feet from Matt - oblivious.

GARRICK  
 Mere! Mere!

Garrick's Mom waves to him - huge smile.

Harry fixates on Garrick. Matt spots Harry - see's hatred.

Harry moves toward Garrick.

MATT  
 No! Harry, don't do it.

Harry aims his gun at Garrick, who's eyes are on his Mom.

GARRICK  
 Mere!

Matt tackles Harry. The pistol FIRES - shot goes wild.

Both Men land hard on the ground.

Shocked, Garret stumbles backwards - falls to the ground.  
 Walt grabs him and pulls him up beside him.

Matt scrambles up. Harry still has his gun.

Rod and Two Militia Men race up - rifles pointed at Matt.

Harry waves the trigger. His eyes dare Matt to do something.

MATT  
 When this is over with --

CHATTER erupts and everyone looks up.

A LIGHT SHINES on the far right corner of the ship. A SMALL  
 TRANSPORT SHIP appears. It banks away and heads toward them.

Harry signals. Rod and Four Men race to the crate.

As the transport ship nears, Rod and Two Men lift the gun up.

One of the Men flips over the crate. Rod and Two Men set the gun down on top.

MATT

Have you two lost your damn minds?

Matt moves toward the anti-aircraft gun. Harry holds up the remote trigger. Matt stops.

HARRY

I'll end this right now.

Matt backs up.

Rod takes up position behind the gun. He lines up on the transport ship.

NSA GROUP

Cole spots Rod, as he takes aim at the transport ship.

COLE

(yells into his headset)  
Does anyone have a clean shot?

Colonel Reynolds follows Cole's line of sight.

COLONEL REYNOLDS

Oh my, God.

COLE

(into headset)  
Damn it. No one has a shot?

Rod pulls the trigger. BOOM ECHOES, followed by a puff of smoke when the shell leaves the gun.

The transport ship shoots straight up as the SHELL follows it. Ship and shell disappear from sight.

Brilliant flash of orange followed by a SONIC BOOM.

COLE

Those fucking idiots.

COLONEL REYNOLDS

Jesus, Mary and Joseph.

Matchan and the Antierans are rooted in place - shocked.

COLE  
 (into headset)  
 Any of you get a shot, take it.  
 Don't wait for my order.

MILITIA

Back behind the Kids, Harry and Rod high-five with the Militia Men.

Matt heads to Walt and squats down.

MATT  
 We have to do something.

Zoe, Kenny and Young Punk scoot closer.

MATT  
 Harry's gone over the top. If we wait any longer, I'm afraid --

YOUNG PUNK  
 I'm in.

Kenny nods, fingers his hammer.

ZOE  
 I got dibs on Rod.

GARRICK  
 Me too.

MATT  
 If we take out Rod and Harry, the rest of the men should fold.  
 (to Kenny)  
 You're with me. Stand by and wait for my signal.

Kenny gives an earnest thumbs up and pulls out his hammer.

Zoe scans Kenny's tool belt and points to his flashlight. He hands it to her.

Kenny gives his crescent wrench to Young Punk and his pipe wrench to Garrick. All hold their weapons out of sight.

Harry turns and studies Matt and the others. Matt pulls Tommy to him in a hug.

MATT  
 Take care of Grandpa. Okay?

TOMMY

I will.

Harry signals to his Men and they spread out among the Kids.

Matt hands Tommy to Walt.

MATT

You see an opening, you run.

WALT

Be careful, son.

Grim, Matt nods. He and Kenny stand up and head for Harry.

Zoe, Young Punk and Garrick rise. They move close to Rod.

Matt holds up his hand. Young Punk, Zoe, Garrick and Kenny get ready.

Matt counts down with his fingers - THREE, TWO, ONE.

At One, SHOTS ring out and Five Militia Men go down with bullets to the head.

Young Punk tackles the last standing Militia Man. Two MALE PROTESTORS join in and they get a hold of the gun.

Zoe leaps on Rod's back and pummels him with the flashlight. Garrick grabs Rod's rifle and yanks it away.

Matt tackles Harry who pulls out his pistol.

Harry kicks Matt in the face and rolls away. He springs up.

Protestors flatten on the ground and shield the Kids.

Matt shakes it off and leaps up.

Harry lines up on Zoe who whips Rod's ass. Rod spins around and faces Harry - he can't get off a clean shot.

HARRY

Dad! Turn around.

Walt races toward the NSA group with Tommy and Cassia.

Matt tackles Harry again. The pistol FIRES, as both Men land hard on the ground.

The bullet hits Rod in the arm. He BELLOWS in pain.

Florian leaps up. He punches Rod in the nose, as Zoe whacks him in the head. Garrick slams his pipe wrench down on Rod's knee cap. Rod goes down buried beneath them.

Matt scrambles after Harry's gun. Harry beats him to it. They wrestle for it.

Matt gets a grip on the pistol and wrenches it away.

Matt and Harry get to their feet at the same time. Matt tucks the gun into his waistband.

All the Militia Men are dead or incapacitated.

Harry holds the remote up.

Matt nods at Kenny.

HARRY

I've got all I need right here.

Kenny sneaks up behind Harry - hammer in hand.

MATT

Harry, it's over.

At peace, Harry smiles at Matt.

HARRY

I'm willing to die to save our world. Are you?

Matt grabs for the remote at the same time Kenny slams the hammer down on Harry's wrist.

Harry YOWLS, his fingers release the remote.

Matt dives and catches it just before it reaches the ground.

Cole and Twenty of his NSA Agents run up.

Matt thrusts the remote into Cole's hands.

Harry turns to run. Matt grabs him and yanks him around.

Matt punches him in the face.

MATT

That one's for the children.

Harry stumbles backwards. Kenny thrusts him back at Matt.

MATT

And this one's for Bree.

He wallops him again. Harry drops to the ground.

NSA Agents round up Rod and the one Militia Man still alive.

Cole studies the remote, then pulls out the blue wire. The red lights on the bomb vests go dark.

The Protestors help the Antieran Children out of the vests and shackles.

Harry GROANS and sits up. Two NSA Agents help him up. He spots his Dad in handcuffs. Realization hits him hard.

COLE

You are under arrest for multiple murders and for acts of terrorism.

HARRY

What does it matter? We'll all be dead from the virus long before we go to trial.

Cole studies Harry - deep regret.

COLE

There's no virus. Never was.

Harry stumbles backwards - shakes his head.

HARRY

No. That can't be. You're lying.

Two NSA Agents cuff Harry's arms behind his back.

Antieran Parents surge past the Soldiers, as their Children race down the hill.

Parents grab their Kids in fierce hugs. Lots of tears, LAUGHING and love.

Cole watches - nods with satisfaction.

Matchan pulls Florian and Loriane into a bear hug.

Matt heads to his family. He picks up Tommy and hugs him.

MATT

I love you, Tommy.

TOMMY

I love you too.

The transport ship reappears - one side damaged, but intact. It descends at a rapid speed and lands forty-feet away.

A door appears in the side and opens. Juton and Grelyn walk out alone.

Grelyn approaches Matt. She is fixated on Tommy - tears in her eyes.

GRELYN  
Tomasson, he was my son.

Matt softens.

MATT  
I'm so very sorry.

She smiles, and wipes away her tears.

GRELYN  
(points to Tommy)  
He is ... how do you say it?

MATT  
Your grandson. Bree named him  
after his father.

Grelyn nods, and touches Tommy's cheek.

GRELYN  
He looks so much like Tomasson.  
(struggles)  
He has his chin, nose ...

Matt puts his arm around her.

GRELYN  
I wish I could have met Bree.

MATT  
She would have liked you.

GRELYN  
Tommy is one of our own. He is  
most welcome to come live with us.

Matt pulls back, hugs Tommy closer.

MATT  
He already has a home with me.

Sadness and disappointment descends on Grelyn.

The Antierans begin to board the transport ship. Parents and Children have tight grips on each other.

GRELYN

We have started trade negotiations with your world leaders. Now that we have stabilized the wormhole, we will be returning periodically. Perhaps, if I may, I could visit --

MATT

Anytime and for as long as you want.

Grelyn nods - grateful.

MATT

I think your grandmother would like to hold you. Will that be alright?

Tommy holds out his arms and Grelyn pulls him to her. She hugs him close - kisses his cheek, kisses his head.

GRELYN

(to Tommy)

We will remain in orbit for one Earth week. May I come to your home? I'd like to tell you about your father.

Solemn, Tommy stares at her.

TOMMY

Yes. Can Matt be my dad too?

Grelyn hugs him tight.

GRELYN

But of course.

Zoe boards the ship with Garrick and his Mother.

Juton approaches with Cole.

MATT

What will happen to Harry?

COLE

He and his men are terrorists and will be charged accordingly. We ... At some point we need to acknowledge our role in all of this.

MATT

An apology to the Antierans and then to the public would be a good start.

Matt spots Harry being led away in handcuffs.

Harry makes eye contact with Matt. Eyes plead for forgiveness. Matt turns his back on him.

Harry lowers his head. He stumbles and is prevented from falling by the NSA Agents.

MATT

If I had known about all this,  
maybe I could have stopped him.

WALT

No son, not this time.

As Emara boards the ship with her Parents, she smiles at Matt and waves. Matt returns the smile.

Kenny approaches with Florian, Loriane and Matchan.

KENNY

They're letting Zoe and me go with  
them. How amazingly cool is that!

MATT

Very. Hey, thanks for everything.

Kenny studies Matt - searches for the right words.

KENNY

She loved you. Very much.

Matt nods.

KENNY

She told me she couldn't have asked  
for a better father for her son.

Matt tears up. Walt grasps his son's shoulder.

WALT

Thank you. Best of luck to you.

Loriane smiles at Tommy.

TOMMY

Bye, Ranie.

Matchan puts his arm around his Children and guides them to the transport ship.

Juton puts his hand on Kenny's back.

JUTON

It's time.

Grelyn hugs Tommy and sets him down. Matt takes Tommy's hand.

GRELYN  
Kessa Bamil Terra, my family.

WALT  
To you as well.

MATT  
Kessa Bamil Terra.

Matt, Walt and Tommy watch as Juton and Kenny board. Grelyn looks back and waves as she enters the ship.

The door closes and the ship ascends.

WALT  
Our lives are going to be down  
right dull after all this.

MATT  
I'm good with dull.

Tommy looks up at Matt.

TOMMY  
Can we go home now?

Matt smiles.

MATT  
We sure can.

TOMMY  
Can we have hot dogs for dinner?

MATT  
As many as you want.

Matt, Tommy and Walt, make their way through the throngs of Protesters, Police and NSA.

FADE OUT.