

THE GREEN EFFECT
An original screenplay

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written by
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INT. APARTMENT – MORNING

LEGEND

“Downtown Philadelphia”

WE ARE STARING at a door to a hallway. A concerned man in his early thirties steps in like he’s about to say something. He has a guitar strapped around his shoulder.

A six-inch replica of Degas’ “Little Dancer” smashes into the bedroom door next to the man. Its ceramic bits shatter and fall to the ground.

ELLIOT MOORE stares down at the pieces.

ELLIOT

I don’t believe you meant that.

ALMA MOORE stands half-dressed. She looks like a librarian and has a kind face. She stares at him with exhausted eyes.

ALMA

You’re in denial. I just threw something at you.

ELLIOT

You threw something near me. I saw the video of you playing softball in high school. You were an assassin. If you wanted to hit me you would have hit me.

Alma laughs even though a tear rolls down her cheek.

ALMA

You’re driving me crazy.

She checks herself in the mirror. She is crying and fixing her makeup.

ALMA

Who wants to be treated by a therapist that looks like this? I’m like Frankenstein.

(softer)

You’re going to be late for your class.

She gathers herself. She starts out the bedroom door. She has to squeeze by Elliot in the doorway. They are close. He stops her.

ELLIOT

See, you worry about me.

ALMA

(whispering)

You know I keep trying to do this so you won't get hurt. You just won't let that happen.

(beat)

There are things you're not accepting here.

ELLIOT

Tell me one.

ALMA

How about the fact that you're never going to be a musician. You're a science teacher.

(she shakes her head)

A really good one.

ELLIOT

(hurt)

And?

ALMA

And us.

(beat)

We're just not a good fit.

ELLIOT

Anything else?

ALMA

Yes, I'm going to tell you one of those secrets you should never tell your spouse. When I walked down the aisle, and you were waiting, I got this sudden feeling I was making a mistake.

ALMA

Do you hear what I'm saying Elliot, I was walking up the aisle and I wasn't sure I was making the right decision.

(beat)

We fight all the time. You're a good guy. We're just not good together. You see that don't you?

Beat.

ELLIOT

(whispering)

I don't believe a word you just said.

Her face hardens.

She walks out into the hall and to the small foyer.

ALMA

I want you to know I'm not doing this to hurt you.

ELLIOT

Why are you acting this cynical? You're not this cynical.

She puts on her coat. Takes her purse. She pulls off her ring.

ELLIOT

Alma don't-

She puts the ring on the foyer table.

ALMA

You believe me now?

She stares at him. He's wobbly for a moment.

ELLIOT

We'll talk about this later. We're angry.

ALMA

That must be it Elliot.

She shakes her head before walking out. She closes the front door.

CUT TO:

EXT. BROWNSTONE – MORNING

Alma hesitates on the top of the stairs of her brownstone. She turns back to the front door to open it. Stops. She looks at the door sadly and then starts down the stairs.

CUT TO:

INT. BROWNSTONE MORNING

Elliot is alone with the guitar on his shoulder. He stands in the empty home.

ELLIOT

Okay, breathe.

The clock in the hall reads 8:36.

CUT TO:

EXT. PARK – MORNING

LEGEND

“Central Park, New York City 8:33am”

New Yorkers walk their dogs. Thousands of people conducting their morning rituals.

A GUST OF WIND PASSES THROUGH THE MASSIVE TREES OF THE PARK.

A PAIR OF WOMEN sit on a blanket at the dead center of the park. One of them is pregnant with short spiked hair. The other has her hair in a bun. They each have a book.

HAIR IN A BUN WOMAN

I forgot where I am.

She flips through her book.

SPIKED HAIR WOMAN

You're at the place where the killers meet to decide what to do with the crippled girl.

HAIR IN A BUN WOMAN

That's right. That's right.

There are the FIRST SCREAMS from the park. THEY ARE DISTANT AT THE EDGES OF THE PARK. The spiked haired woman looks up. She squints.

SPIKED HAIR WOMAN

Did you hear that?

She stares. She sees people in the distance walking backwards down the pathways and across the lawns.

SPIKED HAIR WOMAN

That's funny.

Beat. She looks around. Stops. Her face crinkles at what she sees.

SPIKED HAIR WOMAN

That's weird. Those people look like they're clawing at themselves. Is that blood?

THE SCREAMS COME FROM ALL DIRECTIONS NOW. The spiked haired woman looks frighten now. She spins around.

She sees people in the park have become still. A couple start walking backwards. She looks around. The people closer to her stumble and fall.

THE WIND BLOWS THE GRASS AROUND THEM.

SPIKED HAIR WOMAN

Clare? You seeing this?... Clare?...
Clare

The woman with her hair in a bun sits still.

HAIR BUN WOMAN

What page am I on?

The spiked hair woman looks confused at her friend. The expression of confusion washes away. An eerie passiveness is left.

HAIR BUN WOMAN

(soft)

What page?

The hair bun woman reaches up and takes a long hairpin out of her hair AND STABS HERSELF IN THE THROAT.

CUT TO:

EXT. CONSTRUCTION SITE – MORNING

LEGEND

“New York City three blocks from Central Park 8:59am”

Steel girders are going up in a tree-cluttered city block. THE WIND BLOWS.

A foreman and his crew are waiting for the lift elevator to take them the twelve floors up the building frame.

CREW MEMBER

...So then the little guy says 'You
have a girlfriend named Wendy too?
Well I saw your thing it said W-Y.
'The big guy says 'No man mine says
Welcome to Jamaica have a nice day.'

The men bellow with laughter.

SOMETHING FALLS in the distance behind them. It lands with A THUD. Everyone turns and goes silent.

FOREMAN

Christ, Mckenzie fell.

The foreman and the men rush over to the corner of the site where the body of the man lies crumpled in the dirt.

The foreman yells into his walkie.

FOREMAN

Medic, we have a major accident at
the south side of the building! We'll
need an ambulance!

The foreman takes off his hardhat as he stares down at the mangled body. The crewmembers standing around the foreman are ghostly white.

FOREMAN
(breaking down)
Jesus, give him some room.

THUD.

They all turn confused and see another body of a crewmember lying at the far corner of the building site.

FOREMAN
Davis?...

THE TREES AROUND THE CONSTRUCTION SITE CHATTER AS THE WIND BLOWS.

THUD... A third body falls very close to them.

The crewmembers on the ground pull away from the new body; they are frightened now.

THUD... Another body.

THUD... And another.

The men on the ground begin running. The foreman on the verge of being apoplectic finally looks up not comprehending.

At the top of the twelve-story steel framed structure the workman are casually walking along the beams and stepping off the edge... One after the other. Like dolls off a shelf.

FOREMAN
(no voice)
God in heaven...

CUT TO:

INT. CLASSROOM – MORNING

We are in a science class. There is a slide projection glowing in the room. Pictures of cave paintings are projected.

The classroom is silent.

GIRL STUDENT
Mr. Moore?

Elliot breaks from his thoughts. He realizes the class is staring at him.

ELLIOT

Sorry.

He clicks to the next slide.

ELLIOT

All these images are from Font-De-Gaume in central France. It is the last location of color cave paintings open to the public. I was playing a music festival in a small town, actually it turned out to be just a bunch of street performers.

(waves it off)

Anyway I went to see the cave.

Elliot clicks through a few slides of faded magenta bulls and deer.

ELLIOT

When you walk into this place, it's like a church. If you look up at these paintings through the flickering light of a candle it's like they're alive. These cave people worshiped nature.

Elliot stares at the faded slide.

ELLIOT

This cave was discovered in 1901. Unfortunately, it wasn't protected at first and tourists did some damage.

Elliot clicks a slide. We see a faded cave painting with graffiti etched onto it. Dates and initials of teenagers carved onto a delicate picture of a bull.

The classroom of students laugh.

Elliot looks around at his students.

ELLIOT

I know you don't think that's funny. When they showed me this. I had tears in my eyes.

A couple of the males in the class chuckle. Elliot shakes his head.

ELLIOT

Has everyone gone over to the 'dark side'?

(beat)

Do me a favor okay? Just keep yourself open... to ideas.

The door to the classroom opens. THE LIGHTS GO ON IN THE CLASSROOM. The students shield their eyes and then look to the doorway where a man stands.

ELLIOT

Vice Principal, the rebellion has lost another class.

VICE PRINCIPAL

I'm afraid I have to interrupt you for a moment Mr. Moore.

Elliot sees the tense look under the vice principal's smile.

CUT TO:

INT. SCHOOL HALLWAY – MORNING

The vice principal and Elliot are walking down a school corridor.

Elliot HEARS THE LOUD TALKING COMING FROM THE CLASSROOMS. He looks in as they walk by. Children are standing by the chalkboard. Other children are sitting by the windows and talking.

Elliot turns to the solemn vice principal.

ELLIOT

You excused all the teachers?

The vice principal nods, "Yes." Beat.

ELLIOT

You guys make us teach with a foot of snow on the ground. What's going on?

The vice principal opens the door to the teacher's lounge.

CUT TO:

INT. TEACHERS' LOUNGE - MORNING

The entire teaching staff is crammed into the teacher's lounge. All attention is on THE PRINCIPAL at the head of the room.

PRINCIPAL

There appear to be world events happening. Major cities in every country were hit just now with what seems to be a terrorist act.

THERE ARE MUMBLINGS AMONGST THE TEACHERS. Elliot turns and looks at the disheveled teacher standing with him. THIS IS JULIAN.

PRINCIPAL

They're really not releasing much right now. It's some kind of airborne chemical toxin that's been released. New York is one of the cities.

JULIAN

Are people dying?

PRINCIPAL

They're not telling us anything right now. They don't know what the chemical does. They don't know who's responsible for this. All they do know is that the attacks originated in public parks in every city.

(beat)

I spoke with the head of schools. He said we should dismiss the students.

MORE MURMURS FROM THE TEACHERS.

PRINCIPAL

Take your planners home so we can get back when this is over.

The principal looks around the room of worried teachers.

PRINCIPAL

I'm sure they'll have things under control soon.

PRINCIPAL
All right, let's do our jobs.

CUT TO:

INT. CLASSROOM – DAY

The students are excitedly taking their things from their desks and stuffing their schoolbags.

ELLIOT
Read the biochemical energy chapter.
Especially the part of how our bodies
give off energy and how our energy
changes when we are around other
people.

Elliot becomes preoccupied as he packs his desk.

The kids start heading out of the classroom.

ELLIOT
Hey guys!

The gaggle of students in the doorway turn to Elliot at his desk. Elliot stares at their faces. They stare back at him. Beat.

ELLIOT
Nothing.

The kids look at each other confused and then return to excited chatter as they leave the room.

Elliot is alone for a moment. Julian appears in the doorway.

JULIAN
My mother called my cell. She's
hysterical. I told her the probability of
something happening in our city is
very low. I threw her some figures.
It's good to be a math teacher. People
are comforted by percentages. She still
wants us to get out of the city and
come out to her house. She said for
you and Alma to come.

Elliot nods.

ELLIOT
That'll be good for us.

CUT TO:

EXT. SCHOOL PARKING LOT - DAY

Elliot and Julian hurry down the stairs among the throng of children moving to buses and car pools.

JULIAN
I'll bring Jess and Evette and meet you
at the station.

ELLIOT
Alma and I had another fight.

Julian stares.

ELLIOT
She says she's leaving.

JULIAN
You okay?

ELLIOT
I'm scared witless.

Julian doesn't say anything.

ELLIOT
Lets just get to your mom's house.

Julian nods. The crowd of kids pours past them.

The two friends separate.

CUT TO:

EXT. TURNPIKE - DAY

LEGEND

"New Jersey Turnpike -- six miles outside New York City 10:04am"

The traffic is practically standstill.

We are at a tollbooth on the New Jersey Turnpike. The TOLLBOOTH OPERATOR leans out of his booth and talks with a motorist.

TOLL BOOTH OPERATOR

...At breakfast she tells me she had a dream about Michael Jackson's old nose. She says in the dream she's playing scrabble with Michael Jackson, but he has his old nose. She said it was very disturbing. So then about ten minutes ago she calls me and says she knew all this stuff was going to happen today because of the dream. Can you believe that? She thinks somehow Michael Jackson having his old nose while playing scrabble, was a sign something bad was going happen?

(beat)

My point is, everybody is overreacting. They're probably going to open that tunnel and let people into New York City any minute now.

The motorist looks ahead. Both directions of traffic are crawling.

CUT TO:

EXT. TRAFFIC - DAY

Motorists inch forward down the highway. Most of the cars have their windows down.

A GENTLE BREEZE moves over the cars.

The highway is nestled by trees. They tower on either side. We SEE THE REFLECTION OF THE TREES ON THE WINDSHIELD OF THE CARS as they move.

SUDDENLY WE HEAR THE SOUND OF A CAR CRASHING IN THE DISTANCE. THERE IS THE SQUEAK OF TIRES AND A SOUND OF METAL CRUNCHING METAL. THEN WE HEAR ANOTHER CRASH ECHO OVER THE HIGHWAY. AND ANOTHER RIGHT AFTER IT.

WE SEE A CAR SWERVE AND SMASH INTO THE CONCRETE DIVIDE BETWEEN THE HIGHWAYS.

CUT TO:

A CAR WITH ITS WINDOWS UP. Parents and their children sit inside.

CHILD IN BACK SEAT

I spy with my little eye something red.

FATHER

-Mom's sneaker.

The mother hits the father on the arm. The mother turns to the child.

MOTHER

Honey, you can't keep picking my sneakers. It makes it too easy.

THERE IS THE DULL SOUND OF CRASHES IN THE DISTANCE. The father looks out the window.

FATHER

Hey guys quiet for a second. Do you hear that? It sounded like crashes.

The father sees a guy get out of a car right in front of them.

FATHER

Let's ask if he knows what's going on.

The father's hand goes to the window button and stops. The man is walking backwards towards them.

CHILD IN BACK SEAT

I spy with my little eye someone walking backwards.

The man outside stops and faces them. The man has a passiveness about him that is frightening. The man and the family stare at each other for a moment.

THE MAN STEPS FORWARD AND SMASHES HIS FACE THROUGH THE WINDSHIELD. SHATTERED GLASS COVERS THE SCREAMING CHILDREN IN THE BACKSEAT OF THE CAR.

CUT TO:

INT. APARTMENT – DAY

Alma is on the sofa. She stares concerned at the news. There are two people arguing.

Alma's phone buzzes in her pocket.

She turns down the sound on the t.v.

She pulls out the phone. When she sees the word "Joey" appear on the screen, she doesn't know what to do. She puts the phone down on the coffee table like it burnt her hand. She watches it buzz on the table. She doesn't answer it. It becomes quiet.

Alma jumps at THE SOUND OF KEYS in the front door. Elliot moves in the front door hurriedly.

ELLIOT

Are you packed?

ALMA

Yes.

(beat)

We should finish talking about what we were talking about this morning.

ELLIOT

I want to too.

(beat)

But we should go first.

ALMA

We won't be alone for a while.

ELLIOT

We'll find time. I promise.

Beat.

ALMA

(soft)

Okay.

Elliot looks to the television.

ELLIOT

What are they saying?

ALMA

It's up to twenty-six now.

ELLIOT

You're kidding.

She turns ON THE SOUND. Two guys are arguing in a Crossfire type news show.

RED FACED CHUBBY ANCHOR

It's obviously one of three major
terrorist groups.

GOVERNMENT GUY WITH GLASSES

You can't say that.

RED FACED CHUBBY ANCHOR

Why not?

GOVERNMENT GUY WITH GLASSES

They just reported Moscow, Paris,
Manchester, Sarajevo, Nairobi and
Amsterdam... Who's mad at
Amsterdam? Tell me that?

(beat)

There's nothing that ties those cities
together. There's no political
connection.

Elliot watches carefully.

GOVERNMENT GUY WITH GLASSES

It's like some horror movie where the
villain has some master plan to kill
everyone in over-populated cities.

Beat.

RED FACED CHUBBY ANCHOR

(turns to camera)

So who's the villain? We'll discuss
more after the break.

Alma turns off the television.

ALMA
I'll water the plants.

Elliot nods. Alma gets up off the sofa. Elliot stares at the dark screen.

CUT TO:

INT. ELLIOT'S HOME OFFICE – DAY

We are in the guest room Elliot uses as his office. Elliot pulls out a storage box from a stack of storage boxes in the closet.

ELLIOT
(to himself)
I've taught this before...

He opens the box. Rifles through it.

ELLIOT
(to himself)
I've taught this before...

He stops rifling through the files. Pulls out a stack of papers. He flips through the top test paper.

Beat. His eyes scan the words. He grabs a pen from his desktop.

He circles the words,

“Gas-toxin”.

His eyes go down a few lines. He circles,

“unable to identify attackers”

He goes down a couple more lines and circles,

“overpopulated areas”

ELLIOT
(to himself)
This is insane.

He closes the test paper. On the front of the paper are the typed words...

“Form IV
Midterm Test
Nature”

CUT TO:

INT. FOYER – DAY

Alma waits in the hall. She HEARS THE BUZZ OF THE PHONE. She reaches into her purse and pulls out the phone. “Joey” appears on the screen. Alma is flustered. She looks down the hall nervously as she tries to silence the phone. By mistake she turns the phone to ‘loud ring’ THE PHONE RINGS LOUDLY IN THE HALL. Alma panics and shuts down the phone. She puts it back. She takes a few deep breaths.

Alma stands waiting with a duffle bag. Elliot carries his guitar case and the stack of test papers as he comes out of the room.

Alma stares at him.

ALMA

I’m scared.

ELLIOT

Let’s just see what happens. Things
will become clearer.

Elliot puts the stack of tests in his bag as he opens the front door. Alma sees his guitar. Elliot sees her looking.

ELLIOT

In case I get time to write.

Alma turns off the lights and grabs her keys from the mail table. The wedding ring still sits on the table. Elliot waits for her to pick it up. He looks up and makes eye contact with Alma.

ALMA

World events don’t change anything
Elliot. I wasn’t just being hysterical.

She walks out the front door.

Elliot stares at the empty apartment and at the wedding ring seated on the table.

CUT TO:

INT. MUSIC SCHOOL. - DAY

LEGEND

"Boston Music Institute, Boston Massachusetts 10:36am"

We are in a concert by music students. Parents sit in the back. An Asian girl plays a piano concerto at the front of the room.

There are open windows along the room.

The girl finishes the piano concerto breathtakingly perfect. Everyone claps. She bows formally. A young man with bushy hair steps up to the music stand near the window. The street and trees can be seen outside. He places his sheet music on the stand. THE WIND RUFFLES THE PAGES.

He places the violin under his chin. He begins playing.

About five bars into it, he makes a MISTAKE.

The teacher looks up. He looks flustered.

The teacher nods for him to continue.

He tries again.

He plays for a moment and then makes A CLEAR MISTAKE. This is unusual for him.

EVERYONE IN THE ROOM LOOKS UP.

The young man carefully places the bow to the violin.

He plays the first three notes of the piece. He plays them again. And again. And again... Like a record skipping.

THE AUDIENCE IS WHISPERING NOW.

The young man stops playing. The violin lowers from his chin. He stands passively.

The crowd becomes quiet. The first person falls off his chair. Then another. A handful of people fall off their chairs into the floor of the aisle.

THE WIND FROM THE STREET BLOWS THROUGH THE WINDOWS.

The young man in front of them, looks straight up like he's looking at God. Opens his mouth. He takes the bow from his violin and shoves it down his throat like a sword-swallower

CUT TO:

INT. 30TH STREET TRAIN STATION DAY

Alma waits in line at a coffee stand in the train station.

Alma absently rubs her ring finger.

WOMAN IN LINE
Weird isn't it, not having it on?

Alma looks over. The woman in line next to her waves her empty ring finger. There is a slightly less tanned area where the woman's ring used to be.

WOMAN IN LINE
You'll get over it honey. Don't forget
what a bastard he was to you.

The woman gives her the "stay strong" sign.

ALMA
He's not like-

The woman doesn't hear her as she moves forward to get her coffee.

Alma waits in line.

CUT TO:

Elliot moves through the crowded train station.

He finds Julian with his seven-year-old daughter in his arms. Julian waves as he reaches him.

Julian is standing at the entrance to a McDonald's inside the train station. A crowd of people stares up at the televisions mounted in the restaurant.

T.V. ANCHOR
Reports have come in indicating the
toxin being released is not synthetic. It
is an organic substance.

There is VOICE OVER THE P.A. SYSTEM.

P.A. SYSTEM
Track three now boarding.

Julian and the group start walking to the track.

JULIAN
I got tickets. They said forty-five cities
now. Boston just got hit.

ELLIOT
Where's Evette?
(Elliot pats the little girl's head)
Hey Jess.

JULIAN
Evette was at a shop across town.
She's stuck in traffic. She said she'd
take the next train.

ELLIOT
We'll wait.

JULIAN
She wanted us to get on this train with
Jess. She'd feel safer.
(beat)
Where's Alma?

ELLIOT
Getting coffee.

There is a crowd at the stairway to the track. A conductor is speaking into a P.A. system.

CONDUCTOR
Track three now boarding for all
ticketed passengers.

A man yells to the people in line.

MAN
(yells)
I'll give anyone here one thousand
dollars for their ticket.

Everyone just stares at him.

MAN
Two thousand dollars...

No response.

MAN
Three thousand dollars...

Five hands go up in the line. The man gives his money to one of the people with their hands raised.

Julian turns back to Elliot.

JULIAN
Can you believe this?

ALMA
I don't think you are a bastard.

Elliot turns to Alma who has walked up with her coffee. Elliot stares at her. He doesn't know what to say.

ELLIOT
Thanks?

Alma nods like something was accomplished.

ALMA
Hi Julian.

Julian gives a slight nod. He doesn't look at her.

JULIAN
I bought the tickets.

Alma stares at the back of Julian's head. She turns to Elliot.

ALMA
(whispers)
We should finish talking about this first before you ask other people's opinions.

Elliot looks at her quietly. Alma shakes her head. There is an awkwardness amongst the group.

ALMA

I'm going to get on the train. We're
not going to get to sit together
anyway.

Julian offers her the ticket. She takes it. Alma sees the little girl in Julian's arms.

ALMA

Hey baby.

She touches Jess's arm before moving forward into the crowd.

Elliot stares at Julian.

ELLIOT

Hey, don't treat my wife badly like
that.

Julian's sees Elliot's expression.

JULIAN

Sorry.

They watch as Alma gets on the train.

Jess whispers something in her dad's ear.

JULIAN

Mom will take the next train honey.
We're all going to meet at grandma's.

TRAIN CONDUCTOR

The 11:50 leaving Philadelphia! All
aboard track three!

Elliot, Julian and Jess move with the line and board the train.

CUT TO:

EXT. PARK-DAY

LEGEND

"Rittenhouse Square Park, Philadelphia 11:51pm "

This is a park two blocks by one block, at the center of the city. We see everyone around the square leaving in cars. Traffic is jammed all the way around. Taxis aggressively try to maneuver the traffic.

AN OLD WOMAN walks her dog. She is trying to find the keys to her brownstone.

Police are trying to move the gridlock.

THE WIND BLOWS THROUGH THE PARK.

A POLICE OFFICER addresses a taxi driver through his open window.

POLICE OFFICER
Chilly isn't it today Sal?

TAXI DRIVER
Maybe a little.

Beat. The police officer looks like he lost his train of thought.

POLICE OFFICER
Chilly isn't it today Sal?

The taxi driver looks oddly at the officer. The officer's eyes become passive.

POLICE OFFICER
...chilly.

THE WIND SWIRLS AROUND THE CONGESTED STREETS.

The taxi driver's face becomes quiet.

THE NOISE FROM THE WHALLA OF THE STREETS LESSENS.

We see everyone around the block become still.

NOISES STOP.

A MAN IN THE PARK CLOSE TO US BEGINS WALKING BACKWARDS.

There is SILENT MOVEMENT in all directions around the park.

THERE IS A DOG BARKING IN THE SILENCE.

CUT TO:

The same small dog we saw before pulling on its leash. The old woman is off screen doing something at the end of the leash. WE HEAR NOISES. A SET OF BLOODIED KEYS DROPS TO THE PAVEMENT. The dog pulls desperately away from what it sees.

Beat. The dog breaks free from its leash. It runs off the sidewalk and past the legs of the police officer standing in the middle of the street. WE HEAR A GUN SHOT. THE POLICE OFFICER FALLS TO THE GROUND. The officer's gun falls and spins on the blacktop.

The taxi driver picks it up. WE DON'T SEE IT BUT WE HEAR THE SECOND GUN SHOT. The taxi driver falls to the ground. The gun spins to another place on the blacktop. A woman's beautiful legs walk over. A WOMAN'S HAND REACHES DOWN AND PICKS UP THE GUN...

CUT TO:

INT. TRAIN - DAY

The train car is packed with people. Elliot is standing next to Julian who is seated with Jess on his lap.

There are distressed voices from one end of the train car. The car becomes ABUZZ WITH MUTTERINGS AND WHISPERS.

Elliot leans over the person standing next to him.

ELLIOT
Is there some news?

PASSENGER
Apparently Philadelphia was just hit.

Elliot turns to Julian who heard what the man said. Julian's face changes.

JULIAN
Evette.

Julian starts desperately punching in a text message into his phone.

CUT TO:

INT. ALMA'S TRAIN CAR - DAY

Alma is seated separately in another car. THE SOUNDS OF DISBELIEF FILL THE CAR.

Alma leans over to the passenger next to her who is reading an email off his blackberry.

ALMA
What happened?

BLACKBERRY PASSENGER
Something happened in Philadelphia.

Everyone starts making calls.

Alma pulls out her cell phone. She turns it on and scrolls to the name "Joey". Presses send. She puts the phone to her ear. Beat.

She looks out the window as she waits.

ALMA
Hey... I must have missed your calls.
(listens)
I'm on a train.
(listens)
You did? What'd you hear?

She pulls out a pen from her purse and writes down the word... "neurotoxin"

She scribbles a few more notes.

ALMA
Amazing.

She listens. She looks around to see if anyone is looking.

ALMA
(soft)
No, I can't.
(listens)
I told you before I can't. I still have
feelings for him okay.
(soft)
Joey, take care of yourself okay.

She hangs up.

People are very emotional. There is a woman crying across the aisle. Alma gets up and kneels next to her.

CUT TO:

INT. TRAIN CAR – DAY

Julian looks up from his text message.

JULIAN

She got on a bus going to New Jersey.

Julian gets the color back in his face and kisses the top of Jess' head.

JULIAN

She got out. She's headed to the town
of Princeton.

Elliot visibly relaxes.

THERE IS THE SOUND OF CRYING IN THE QUIETED CAR.

Elliot looks around at the devastated car.

He pulls out the test papers from his bag. He studies them. His hand reaches into his bag and finds a pen. He marks the words... "spread of attack rapid, almost bewildering."

He underlines the next phrase... "causing confusion amongst the group."

CUT TO:

INT. ALMA'S TRAIN CAR – DAY

Elliot finds Alma in her train car.

ELLIOT

You okay.

ALMA

What about Evette?

ELLIOT

She made it out on a bus.

Alma nods.

ALMA

It's a neurotoxin Elliot. I heard all the
symptoms. It effects speech first then
motor-functions and then...

ALMA

...causes you the desire to harm yourself. It's like a psychologist's nightmare.

ELLIOT

Where'd you hear this?

ALMA

I talked to a friend from work.

Elliot nods. He gets lost in his thoughts. Alma moves to a woman who's crying in the car.

CUT TO:

EXT. TRAIN - DAY

The train moves through the New Jersey countryside. All is quiet.

CUT TO:

INT. TRAIN - DAY

THE SCREECHING OF METAL AGAINST METAL IS HEARD. The train stops suddenly. Everyone jostles to a stop. They look out the windows and find they are at a small station.

The train car is silent.

Elliot looks to Alma.

ELLIOT

Were we supposed to stop here?

CUT TO:

EXT. FILBERT TRAIN STATION - DAY

The entire train of bewildered passengers exits onto a narrow platform.

Elliot walks over to a group of train conductors huddled together.

They notice Elliot.

TRAIN CONDUCTOR
Train service has been discontinued.
This will be the last stop for all
passengers.

The conductors turn back to their huddle.

ELLIOT
Where are we?

One of the conductors turns back.

TRAIN CONDUCTOR#2
Filbert, New Jersey.

Elliot waits.

ELLIOT
Why did we stop?

They all turn back.

TRAIN CONDUCTOR
We lost contact.

ELLIOT
With who?

Beat.

TRAIN CONDUCTOR
Everyone.

CUT TO:

Julian and Jess standing with Alma.

ALMA
We're only an hour outside
Philadelphia.

Jess whispers into Julian's ear.

JULIAN
(to Jess)
We'll be safe.

Julian looks to Alma.

JULIAN

Sorry. She whispers to us when she gets scared.

ALMA

It's okay honey.

Alma touches her back.

ALMA

She's shivering.

JULIAN

She's never right without her mom.

Elliot joins them in the crowd.

ELLIOT

Trains have stopped running.

Elliot looks around at all the bewildered people on the train platform. He looks at Jess clutching her dad.

ELLIOT

Is Jess okay?

Julian nods, "No."

CUT TO:

INT. DINER – DAY

We are in a diner in the small town of Filbert. One side of the diner is lined with windows. The small establishment is filled like a refugee camp. Passengers from the train overflow the tables and sit in groups on the floor.

The locals are seated at the counter and eye everyone.

Julian waits by the counter to order more food.

Alma waits in the narrow hall with a dozen others waiting for the bathroom.

Elliot is in a corner playing the guitar for Jess. He sings to her.

ELLIOT

(singing)

...Flying high without a care,
Flying through the cold blue,
I fly to you...
I land on you...

He finishes the last cord of the song.

ELLIOT

Comments? Be brutal.

Jess sits with the remnants of her grill cheese sandwich on her lap. She stares.

ELLIOT

'Land on you', I'm not sure that's
right. I picture someone squatting on
someone.

He turns to his guitar. He mumbles a couple things as he tries to figure it out. He overhears a conversation at the table next to him.

PASSENGER#1

...It's not affecting any animals, how
can this chemical not be affecting
animals?

Elliot stops playing. He stares at the woman.

He reaches into his bag and pulls out his test papers. He rifles through it searching for something. He finds it. He marks the words... "no other group harmed."

CUT TO:

Back of restaurant

We see through a glass into a small office room to the right of the cash register. A large man in a chef's apron and a woman are listening to a radio on a desk. The man stands and walks out of the office into the main area. He is pale. The room quiets at his presence.

OWNER

Small towns are being hit now.

A MURMUR OF REACTION ripples through the room.

Julian's expression changes.

OWNER

They think they know what's causing
this now.

(beat)

It isn't any terrorist group.

The room is pin drop silent.

OWNER

It happened in a bio lab in Alaska.
Two scientists. One was alone when it
happened.

(beat)

You're not going to believe this.

(beat)

They think it was the plants in the lab.

Beat. Confused expressions fall on people's faces.

OWNER

That's what they think is going on
now.

(beat)

They think the trees, the grass, the
plants... Anything green is poisoning
the air.

PEOPLE START REACTING.

OWNER

And they don't know why.

Elliot's face is astonished.

OWNER

They said it could stop at any time.

A LEVEL OF HYSTERIA FILLS THE ROOM.

Elliot takes Jess' hand.

ELLIOT

Come with me.

Elliot takes his test papers with him as he crosses the diner. He finds Alma near a group by the bathrooms.

ELLIOT

I taught this before. A year ago on an article I read.

He holds out the test papers.

ELLIOT

A population of red ants was wiped out by the plant growth in a small area along a river in Egypt. This happened because the ants were overrunning the plants. The plants released a toxin that killed the red ants in the area.

(beat)

The event took two to three days effecting only the ant population.

(beat)

I thought it was amazing that nature picked just a specific population.

Beat.

ELLIOT

When it was finished all but .00006% of the population were dead. Like a plague had wiped them out.

(beat)

Now this new airborne neurotoxin that is being released by the trees and plants is affecting higher functioning only.

Elliot looks to Alma.

ELLIOT

It's messing with our survival instincts.

(beat)

This toxin is custom made for us and us only.

ELLIOT

That's why this is happening in the places with the highest population. We're being treated like a cancer and it's eradicating the most damaging places first.

The man behind Alma in line speaks up.

MAN IN BATHROOM LINE

Aren't you a folksinger?

ALMA

He's a science teacher.

(to Elliot)

Why do you carry that guitar around?

Elliot looks to the group.

ELLIOT

We've all been talking about how we're going to kill the earth one day. I think the earth just lost patience.

Elliot stares at the papers and then looks up to Alma.

ELLIOT

I think we just got voted off the island.

The wife of the owner comes out of the office room. Everyone looks to her.

WIFE OF OWNER

(soft)

There's no signal on the radio.

One of the passengers stands up.

PASSENGER#2

I don't know if it's terrorists or what, but the towns are going to be hit next. We can't stay here. We're all going to die here.

One by one people start gathering their belongings.

CUT TO:

EXT. DINER – DAY

Locals are taking some of the passengers out of the town. Vehicles are moving out in opposite directions. One car pulls up to Elliot and Alma as they stand outside the diner.

A couple is in the car.

DRIVER

I run a plant nursery up the street. I heard you in the diner. You made sense in there to me. We're picking up some things at home. Then heading out of town. We have room...

THE NURSERY OWNER, about Elliot's age, points to the empty backseat.

ELLIOT

We have two others.

The nursery owner nods.

Julian carries Jess over to Elliot and Alma.

ELLIOT

This guy's a nursery owner. Wants to give us a ride.

(beat)

He can fit all of us.

Julian looks distraught. He puts down Jess.

JULIAN

(low)

I can't go with you.

They look at each other.

JULIAN

(low)

I can't get Evette on email. She was headed to Princeton on that bus. There's a car heading back to that town to get family and friends.

He points to a car packed with anxious people. The car honks.

ELLIOT

This is a global event Julian.

JULIAN

(low)

She was looking for a birthday present for Jess. A doll house. That's why she wasn't at home.

Julian becomes emotional.

JULIAN

I'm going to go get her and bring her back and find you.

Elliot gets quiet.

JULIAN

I remember the day I met her. It was outside a coffee shop in New York.

Elliot stares at him.

JULIAN

(low)

Don't do this to me. I'm doing my best not to fall down here.

Elliot looks away.

ELLIOT

What's the mathematical probability Princeton hasn't been hit already?

JULIAN

You want me to throw some figures and percentages at you so we'll both feel better?

Julian and Elliot stare at each other. Elliot nods. Beat.

JULIAN

(soft)

Sixty-two... Sixty-two percent chance it'll be fine.

Elliot chuckles.

Julian smiles at his friend.

Julian turns to Alma. He gestures towards Jess.

JULIAN
Could you guys take her? I'll find you
guys soon. We're all going to be fine.

Alma nods. The car of anxious people honks for him. Julian is torn.

JULIAN
-I have to go.

Alma reaches for Jess. Julian whispers to Alma.

JULIAN
(low)
Don't take my daughter's hand unless
you mean it.

Alma looks at Julian with disbelief. Julian stares at her with a father's unwavering emotion in his eyes.

Alma takes Jess's hand. He leans down to his daughter.

JULIAN
Stay with Uncle Elliot and Aunt Alma
here. I'll find mommy and meet up
with you. You trust everything they
say. I trust them.

There is another honk. The car starts moving.

JULIAN
You hold our picture till we get back.

Julian pulls a picture out of his wallet.

Julian holds his daughter so tight in his arms before getting up and running.

They watch him get into the car. Julian's face is seen in the back window as the car drives away.

Elliot, Alma, and Jess stand silent in front of the diner.

CUT TO:

INT. NURSERY OWNER'S HOUSE – DAY

The nursery owner enters with his wife followed by Alma, Jess, and Elliot.

NURSERY OWNER

It'll take us two minutes to pack.

The wife disappears inside the main house. They are standing in the attached greenhouse. The nursery owner goes inside for a moment and comes back with a bag. He zips on his sweatshirt. He finds Elliot staring at the rows of plants in the greenhouse.

NURSERY OWNER

You know they've always been capable of this.

JESS' POINT OF VIEW OF PLANTS

She stares at the plants. Their flat leaves drooping over the table's edge.

NURSERY OWNER

All types of plants have shown the capability of releasing chemicals into the air. Tobacco plants, cotton plants... it would appear all plants.

They all stare out at the greenhouse of plants.

NURSERY OWNER

They work on a system of triggers usually. A certain amount of a leaf being eaten... A certain amount of plants dying. After the first trigger is set, more and more triggers will be added. It will multiply rapidly. The plants getting more and more sensitive. By the end of an event like this, a drop of a caterpillar's saliva could set it off a field of trees.

(beat)

Let's hope the final trigger in this, isn't everyone just dies.

Alma turns to Elliot.

ALMA

Do you think that could happen?

ELLIOT

No. I think they'll be survivors.
Nature is trying to bring balance.
We'll make it.

The Nursery owner looks at Alma and smiles.

NURSERY OWNER

He's quite an optimist.

ALMA

He has trouble accepting things.

Elliot turns to Alma.

Beat. They all look at the plants.

NURSERY OWNER

I better finish packing before we find
out what the next trigger is.

CUT TO:

EXT. ROAD SIDE HOME - DAY

LEGEND

"Holcomb, New Jersey 4:26pm"

There is a house by the road. A woman comes out her front door. She holds a drink in her hand. She yells to a man who rides his tractor mowing a lawn by the road.

THE WIND TOUSLES THE WOMAN'S HAIR.

WOMAN

(yelling)

Nobody's answering at the Schmidts.

THE MAN KEEPS DRIVING HIS TRACTOR. HE SEEMS TO BE DRIVING IN CIRCLES.

WOMAN
(yelling)
We should drive over there. Make sure
everybody's okay.

THE SOUND OF THE TRACTOR HUMS UNDAUNTED.

WOMAN
(yelling)
Why you still on that thing?
(beat)
Can't you think on the toilet like
everybody else?

She sees her husband fall off the tractor into the grass.

WOMAN
(yelling)
Bailey?

The tractor keeps driving over the grass. Its flat front - eight feet across, plowing over the grass with its whirring blades.

The woman starts running from the house. The man stands up in the grass. Eerily still.

WOMAN
(yelling)
Christ, Bailey you scared me.

THE UNMANNED TRACTOR TRAVELS IN A WIDE ARC IN THE FIELD. THE
MAN STARES AT IT.

The woman is almost at the field.

THE TRACTOR STARTS ARCING BACK. Her husband lies down in the moving grass.
She stares at him not understanding. He puts his arms at his side.

WOMAN
(not understanding)
Stop fooling around!

She reaches a small gate to the field. She struggles to open it. THE UNMANNED
TRACTOR STARTS CURVING TOWARDS THE MAN LYING IN THE GRASS.

THE WOMAN SCREAMS.

WOMAN
(yelling)

Stop fooling!

THE TRACTOR BEARS DOWN ON HIM.

The woman is horrified as she watches.

The man stares passively at the sky. THE SOUND OF THE TRACTOR'S BLADES TEARING AT THE GRASS GROWS TO A DEAFENING HEIGHT. The man just waits.

WOMAN
(confusion)

Bailey?

The woman turns away as the SOUND OF THE TRACTOR ROLLING OVER THE MAN IS HEARD.

Beat. THE SOUND OF THE TRACTOR RETURNS TO NORMAL. The woman shakily looks towards the man. She staggers back and starts running towards the house screaming for help.

Then she slowly stops running. She begins to walk calmly. It is scary to see the change. She comes to a stop at the edge of the house. She has stopped screaming. Beat. She stares at the wall of the house.

THE WIND KEEPS BLOWING

WE HEAR THE SOUND OF THUDS AS WE SEE THE TREES MOVE. THUD.
THUD. THUD.

WE SEE FROM FAR AWAY AS THE WOMAN HITS HER HEAD AGAINST THE WALL OF THE HOUSE. THUD.

HER BODY SLIDES TO THE GROUND.

The house by the road becomes very quiet as THE TREES WHISPER MISCHIEVOUSLY.

CUT TO:

EXT. SUBURBAN STREET -- AFTERNOON

WE ARE LOOKING AT THE BLACKTOP OF A ROAD.

The soft-topped car packed with passengers rolls by a sign that reads "Welcome to the town of Princeton."

LEGEND

"Princeton, New Jersey 4:39pm"

Julian's face is one of the many that peer out at the eerily quiet suburban neighborhood.

CUT TO:

INT. CAR – AFTERNOON

JULIAN

...She was buying a present for our daughter.

(laughs)

That better be some present.

Julian's face changes as he stares out the window. SOMETHING DARK WAVERS AGAINST THE SKY AND TREES REFLECTED IN THE WINDOW.

CUT TO:

EXT. SUBURBAN STREET – AFTERNOON

The car of passengers rolls by a set of LANDSCAPER'S TRUCKS parked on the street outside people's homes.

HANGING FROM THE TREES ARE THE LANDSCAPE WORKERS. GARDEN HOSES TIED LIKE NOOSES AROUND THEIR NECKS.

THE WIND RUSTLES THE TREES AND GRASS OF THE NEIGHBORHOOD.

CUT TO:

INT. CAR – AFTERNOON

A TEENAGE GIRL IN THE CAR SCREAMS.

JULIAN

Don't look outside!

Julian starts slamming the plastic vents closed. Everyone follows his lead.

THE TEENAGE GIRL IS SCREAMING.

JULIAN

Look at me! Just keep looking at me!

She does. She is shaking.

JULIAN

I'm going to give you a math riddle
okay. You tell me the answer.

Julian takes off his sweater and stuffs up the vents.

JULIAN

How much money do think you'd
have if I said I would pay you a penny
on the first day. And then two pennies
on the second day. And then four
pennies on the third day. And I did
that for a month. How much money
would you have at the end of the
month?

The other passengers are using their jackets to stuff up the seams of the doors. After a frantic moment of activity, the inside of the car becomes still. Everyone holds their clothes up against the sides of the car like people stopping a leak in a dam of water. They continue driving through the neighborhood.

TEENAGE GIRL

Ten dollars?

JULIAN

No higher. Keep looking at me.

The driver of the car keeps driving slowly. Sweat dripping off the side of his face.

TEENAGE GIRL

Twenty dollars?

They keep driving.

TEENAGE GIRL

...Thirty dollars?

Beat. Julian's face tightens as he HEARS SOMETHING... THE SOUND OF AIR. He looks around desperately at the other frightened faces. His eyes search for THE SOUND.

Julian slowly looks up. IN THE SOFT TOP OF THE CAR IS A TEAR IN THE BLACK CLOTH, ONLY ONE-INCH WIDE. THE EDGES OF THE TEAR VIBRATE AS WIND FLOWS INTO THE SILENT CAR.

Julian whispers

JULIAN

(whispers)

You want me to tell you the answer?
It's over ten million dollars. You'd
have over ten million dollars at the
end of the month.

(beat)

Amazing how things can escalate isn't
it?

Julian stares at the tear.

JULIAN

(soft)

Why'd she have to buy that
dollhouse?

CUT TO:

EXT. SUBURBAN STREET -- AFTERNOON

WE WATCH FROM A DISTANCE as the soft-topped car full of passengers comes to a stop on the suburban street. Nothing happens for the longest time. The passengers in the car seem to not be moving.

SUDDENLY THE CAR ACCELERATES TO DANGEROUS SPEEDS AND DRIVES HEAD FIRST INTO A TREE. TWO BODIES ARE THROWN THROUGH THE WINDSHIELD AND LAND LIFELESS ON THE GROUND.

WE SEE A BLOODY JULIAN STEP OUT OF THE CAR.

He walks out into the middle of the street. He stands eerily still. He quietly sits down in the empty street like a child.

We watch from afar as Julian reaches for a broken piece of glass from the road.

We watch from a distance as Julian starts cutting his wrists.

CUT TO:

INT. CAR – AFTERNOON

WE ARE LOOKING THROUGH THE WINDSHIELD OF A CAR. The Nursery owner is fumbling with a map. THE NURSERY OWNER'S WIFE, a young woman, looks up from the map.

NURSER OWNER'S WIFE

We have to go through this little community of homes. It's a small town called Holcomb.

THROUGH THE WINDSHIELD UP AHEAD WE SEE THE TREE LINED ROAD WIND INTO THE DISTANCE.

FAR AWAY IN THE DISTANCE WE SEE DOTS ON THE ROAD.

NURSERY OWNER'S WIFE

Are those dead animals up ahead?

They continue driving.

ELLIOT

Stop the car.

They all stare out the windshield.

NURSERY OWNER

I think I have binoculars in the trunk.

CUT TO:

EXT. COUNTRY ROAD – DAY

Elliot and the nursery owner are standing next to the car. The nursery owner looks through the binoculars and then hands them to Elliot.

Elliot holds them up to his eyes.

WE SEE THROUGH A BINOCULARS' VIEW. THE COUNTRY ROAD WINDS AND TURNS INTO A TREE LINED ROAD HALF A MILE AWAY. THERE IS A FRUIT STAND BY THE SIDE OF THE ROAD. ON THE ROAD ARE BODIES.

Elliot lowers the binoculars.

Alma leans out the window.

ALMA
Are they people?

Elliot nods.

ALMA
My God.

Elliot and the nursery owner get back into the car. The car reverses down the narrow road.

CUT TO:

EXT. CROSSROADS -- DAY

The nursery owner's car comes to a crossroads where two country roads intersect in a field. It slows. A jeep approaches them from the opposite direction. THE JEEP IS HONKING.

The jeep pulls up to the intersection. A MILITARY MAN steps out.

He approaches the nursery owner's car.

MILITARY MAN
My name is private Auster. I'm stationed at West Dover military base about ten miles back. I think they've been hit. I lost communication with them. When I approached the base. I saw bodies in the barbed wire in the fence. I suggest no one take that road.

NURSERY OWNER
There's a town about eight miles behind us. There were bodies on the road into town.

The military man looks around.

MILITARY MAN
Okay, that still leaves us two directions.

As he says this, they all hear the SOUND OF CARS FROM A THIRD DIRECTION. They watch as two cars come racing up the road toward the intersection. The military man waves them to stop.

The two cars pull up to the crossroads. The military man approaches them. They roll down their window and talk animatedly.

Everyone in the nursery owner's car turns as a vehicle approaches from the fourth and final direction. It's a truck. It's full of people.

NURSERY OWNER'S WIFE

I'll talk to them.

The nursery owner's wife gets out of the car and moves to the truck as it pulls up to the now crowded crossroads.

The military man moves away from the two cars and starts heading back to the nursery owner's car.

MILITARY MAN

Same story about eight-nine miles
back. From what they saw... no one's
alive.

They watch as the nursery owner's wife returns from the truck of people.

NURSERY OWNER'S WIFE

Five miles back. They claim
everyone's dead.

MILITARY MAN

For people's safety, I'm going to insist
everyone stay here.

CUT TO:

EXT. CROSSROADS - DAY

There are now four more cars at the crossroads. Everyone is out of their cars and trying their cell phones. There is hysteria in the air. The military man tries to calm everyone.

Elliot, Alma and Jess are standing by their car. Alma is holding Jess's hand. The nursery owner approaches them.

NURSERY OWNER

There's a woman who has her
daughter on the phone. She's talking
to her in Princeton.

Elliot and Alma look at each other and then rush with Jess to a car in the line of parked cars. A woman is surrounded by a group of bystanders. The woman is crying on the cell phone.

WOMAN ON CELL PHONE

It's okay honey. It's okay.

(to group)

She's so scared.

(to daughter)

You just stay in that room. Don't open that door for nothing.

(listens)

...It's okay there's a tree outside your window baby. It's not going to do nothing.

(she listens and then tells the group)

She keeps saying everyone's dead outside.

Elliot and Alma exchange a look.

WOMAN ON CELL PHONE

(to daughter)

You just stay in your room baby.

(listens)

...What I can't understand what you're saying?

(listens)

...What?

(listens)

...I can't understand what you're saying.

(listens)

...What baby?

(to group)

She's not making any sense.

(listens)

...Baby I can't understand what you're saying.

(beat)

...Stacy?

(beat)

...Stacy?

(to group)

I can't hear anything.

WOMAN ON CELL PHONE

(yells into the phone)

...Stacy!

(beat)

...Stacy Ann you answer me right
now!

Elliot walks away from the group as the woman continues to yell for her daughter. Elliot walks to a lone spot on the road and sits down.

CUT TO:

Elliot seated on the ground. He feels a shadow. Jess sits next to him. They both sit quietly staring at the ground. Jess leans over and whispers something in Elliot's ear. He nods.

ELLIOT

Yes, I'm scared.

Jess whispers in Elliot's ear.

ELLIOT

I am worried about your parents.

She whispers again quickly. Elliot's voice is shaky as he speaks.

ELLIOT

No, I don't know when they're
coming back for you.

They both sit silently for a moment. Jess cups her hands to his ear and whispers.

Elliot stares at her. He starts crying. Beat. He looks at her.

ELLIOT

Yeah, I think they're together.

Jess starts crying. She lies down in Elliot's lap. Elliot hunches over her and cries with her.

Alma is crying as she watches them clinging together on the road.

DISSOLVE TO:

INT. NURSERY OWNER'S CAR -- AFTERNOON

Alma opens her eyes. She is seated in the back seat of the car. Jess is lying on her lap. Alma glances at her watch.

ALMA

It's only been fifteen minutes. It feels like four hours.

The nursery owner and his wife are seated in the front seat.

Alma looks through the window. She sees Elliot standing with the military man by his jeep. Alma turns back. Alma sees the nursery owner watching her in the rearview mirror.

NURSERY OWNER

You guys married? We couldn't figure it out.

ALMA

We're kind of separated.

NURSERY OWNER'S WIFE

Kind of?

Beat.

ALMA

I still love him.

(beat)

I don't want him to know.

Alma looks down and strokes Jess's hair.

ALMA

(soft)

I threw a statue at him. He thinks I threw it near him.

CUT TO:

EXT. MILITARY MAN'S JEEP -- AFTERNOON

There is a map rolled out on the hood of the military man's jeep. Elliot stares at it. There are many things circled on the map.

MILITARY MAN

Everybody's on edge. The lady whose daughter was on the phone... They're watching her. Should I let you concentrate?

Elliot's eyes trace over the map. He writes down on the side of the map... "Triggers"
Under it he writes... "1. Major Cities."

ELLIOT

Please keep talking.

MILITARY MAN

...One of the cars has these two boys. Teenagers. They don't know anything. They probably haven't been out of their hometown.

Elliot nods as he studies the map. He writes down... "2. Highways."

ELLIOT

I like teenagers. They're open to ideas.

WE SEE CLOSE UPS OF THE CIRCLES ON THE MAP.

Elliot's hand writes down... "3. Towns."

Then he writes the number. "4."

MILITARY MAN

Then there's this lady with a bag. She has all her husband's things in it. His watch. His shirt. She packed her dead husband's things and not her own.

Elliot stares at the circles on the map.

ELLIOT

-one second.

Elliot stares at the number "4" and the empty space next to it.

CUT TO:

EXT. CROSSROADS - AFTERNOON

The people from the cars have gathered in the center of the crossroads.

Alma watches in the crowd.

ELLIOT

It's the roads. The triggers are multiplying. They're getting more surgical.

He stares at the Nursery owner. The Nursery owner nods.

MAN IN THE CROWD

So we need to leave the roads?

ELLIOT

Yes.

(beat)

We should go to the least developed place we can... the place where it's most green.

The group is silent.

WOMAN WITH BAG

(soft)

You won't make it.

Elliot looks at the WOMAN WITH THE BAG.

ELLIOT

Not one car has come down these roads from any direction for the last half and hour. Not one. Why do you think that is?

WOMAN WITH BAG

Because we were all meant to die today.

ELLIOT

I don't think that's true.

Everyone is quiet. A couple of the women hold each other.

MAN IN CROWD

I'm a realtor. I work in this area. If we go west we'll hit a county called Arundell. It's not on the map... Dirt roads. Hardly anybody lives out there. Is that what we're looking for?

Elliot nods. He looks to the group.

MILITARY MAN

(to Elliot)

I'm agreeing with this plan. We'll go in two shifts. You take whoever's ready. I'll bring the second group.

CUT TO:

EXT. FIELD - AFTERNOON

LEGEND

"Field, New Jersey 5:37pm"

Elliot, Alma, Jess and about eight other people walk through an enormous wild grass field. They are carrying bags. Elliot carries his guitar case.

ELLIOT

Why is this all we have in our group?

ALMA

People had to unpack their cars.

The intimidating field of wild grass MOVES. Little bursts of movement where the wind imbues it with life.

Jess and Alma see it. Alma holds Jess's hand.

CUT TO:

EXT. CROSSROADS AFTERNOON

The woman with the white plastic bag of things sits alone amongst the cars at the crossroads. She is the only one left.

She looks up as the SOUND OF WIND STIRS THE GRASS AND WEEDS GROWING BY THE SIDES OF THE ROAD.

CUT TO:

EXT. FIELD - AFTERNOON

The military man leads the second group of people through a thick field of wild grass.

The nursery owner looks nervously out at the acres and acres of grass.

THE WIND BEGINS TO GUST ACROSS THE FIELD.

The nursery owner whispers to the person next to him.

NURSERY OWNER

(whispers)

You know I had these certain plants in my nursery and when I talked to them they grew more. I always wondered how that happened. People said that was because I was breathing on them. I didn't think that. I thought they could actually hear me. Like there was an understanding there or something.

The people up ahead begin yelling. The nursery owner who is in the middle of the pack looks to the people up ahead in the group. There is some commotion.

NURSERY OWNER

Sometimes I thought they were listening.

The military man up ahead turns. He says something to him through the wind.

MILITARY MAN

Yes sir sergeant! Yes sir!

NURSERY OWNER

Private Auster?

MILITARY MAN

Yes sir sergeant! Yes sir!

THE FIRST SCREAMS ARE HEARD UP AHEAD.

The military man starts walking backwards towards him.

The nursery owner watches as the military man turns and becomes very placid. He reaches down and UNBUCKLES THE HOLSTER HOLDING HIS FIREARM.

Beat. The nursery owner's face goes white. He looks around at the swirling field all around them.

He takes his wife's hand who stands with him.

NURSERY OWNER

I knew it wasn't my breathing.

CUT TO:

EXT. CROSSROADS - AFTERNOON

The woman with the bag lies on the road. Her things splayed out on the blacktop next to her.

THE WHITE PLASTIC BAG IS OVER HER HEAD, TIED WITH A KNOT TIGHT AROUND HER NECK. She lies dead in the road.

CUT TO:

EXT. FIELD - AFTERNOON

A GUNSHOT RICOCHETS IN THE DISTANCE.

Elliot, Alma and the group turn and look back startled.

BEAT.

ELLIOT

Jesus.

ANOTHER SINGLE GUNSHOT ECHOES AT THE FAR END OF THE FIELD.

WOMAN IN GROUP

What was that?

ELLIOT

-They set it off.

ALMA

How?

ANOTHER GUN SHOT. A woman in their group SCREAMS.

ELLIOT

(lost)

They set it off.

REALTOR

Why didn't we?

ANOTHER GUNSHOT.

ALMA

Elliot!

Elliot's expression changes.

ANOTHER GUNSHOT IS HEARD.

WOMAN WITH HANDS OVER EARS

They're dying!

REALTOR

There was no difference between their
group and ours.

ANOTHER GUNSHOT SOUNDS IN THE DISTANCE. Alma covers her mouth. Tears
well up in her eyes.

ELLIOT

No, there was. They had more people
than us.

ALMA

What do we do?

(beat)

We have to help them.

ELLIOT

A certain critical amount of people
together may be a new trigger.

WOMAN WITH HANDS OVER EARS

There were children in that group.

ELLIOT

How did they know?

Elliot's group starts heading back towards the GUNSHOTS.

Elliot starts walking after them.

ELLIOT
What are you doing?

The group stops at his emotional tone.

ELLIOT
They're already dead.
(beat)
This part of the field may not have
been set off. The plants release the
chemical into the air.
(beat)
Stay ahead of the wind.

The small group turns. THE FIELD OF WILD GRASS IS MOVING AS WIND BLOWS
ACROSS THE FIELD. IT MOVES TOWARDS THEM LIKE A TIDAL WAVE.

ELLIOT
(to himself)
...We can't all die.

Elliot turns.

ELLIOT
Please break up into groups!

THE SOUND OF THE WIND MOVING ACROSS THE FIELD GROWS LOUDER.

Everyone starts running.

CUT TO:

EXT. FIELD – AFTERNOON

A family of four runs off towards the right side of the field. They help the children. We
watch them run into the tall grass until they disappear.

CUT TO:

EXT. FIELD – AFTERNOON

Two couples run together down the center of the field. After a moment they too disappear.

BEAT. WE HEAR THE WAVE OF RUSTLING GRASS AS THE WIND BLOWS OVER THE FIELD CHASING DOWN THE TWO COUPLES.

CUT TO:

EXT. FIELD -- AFTERNOON

Elliot, Alma, Jess and two young men are running towards the left of the field.

THE WHISPERY HISSING SOUND OF THE WIND BENDING THE WILDGRASS GROWS BEHIND THEM.

Elliot looks back as he runs.

ELLIOT

It's coming!

Alma and Jess keep running. Alma looks down at Jess' frightened face.

ALMA

Don't you let go of my hand!

The group keeps running through the field. THE WIND RUSHES TOWARDS THEM. THE SOUND AND MOVEMENT OF THE FIELD BECOME INTENSE. IT'S RIGHT BEHIND THEM... TWENTY FEET... TEN... IT CATCHES THEM.

THE FIELD OF WILD GRASS ERUPTS IN MOVEMENT ALL AROUND THEM. THEY ARE CAUGHT IN MIDRUN.

THEY COME TO A STOP AS A STRONG WIND WHIPS THEIR CLOTHES AND HAIR. AND THEN THE GUST OF WIND DIES AWAY. THE GRASS AROUND THEM GRADUALLY BECOMES STILL.

Beat. The group stands waiting. WE HEAR THEIR HEAVY BREATHING. They look at each other. Beat.

ELLIOT

Nothing happened.

(beat)

A number of people together is another trigger.

Jess is crying. Alma leans down to her.

ALMA
It's okay sweetie.

Elliot looks around the enormous silent field.

ELLIOT
I don't see anyone else.

ALMA
I hope the rest made it.

Elliot looks around the wild grass field.

Jess is shivering and crying as Alma holds her tight in her arms.

ALMA
It's okay honey. We're still here.

CUT TO:

EXT. FOREST - EVENING

Elliot, Alma, and Jess sit in a clearing. Darkness has fallen all around them. Elliot looks at the two young men with them.

ELLIOT
How old are you guys?

YOUNG MAN#1
Eighteen.

YOUNG MAN#2
Seventeen.

ALMA
What are your names?

YOUNG MAN#1
Jared.

YOUNG MAN#2
Josh.

ELLIOT
I teach kids your age.

He looks at them.

ELLIOT

...And then there were five.

Beat.

YOUNG MAN#1

That's a cliché. Where's that from?

Elliot looks at the young man.

ELLIOT

It's a reference to an Agatha Christie book.

YOUNG MAN#1

Something made you think about the book?

Elliot nods.

Beat.

YOUNG MAN#2

What? Does someone die in the book?

Beat.

ELLIOT

It's not important.

Elliot looks around at the darkened trees.

ELLIOT

Let's hope we all wake up in the morning.

CUT TO:

EXT. FOREST -- NIGHT

ALMA

(whispers)

You awake?

Elliot nods in the darkness.

ALMA
(soft)

Why do you think we fight all the
time?

ELLIOT
(soft)

I don't know.

ALMA
(soft)

I don't mean to hurt you.

ELLIOT
(soft)

I don't mean to either.

Jess stirs.

ELLIOT
(soft)

We'll talk later.

She stares at him. They close their eyes.

CUT TO:

EXT. FOREST - MORNING

Sun rises over a forest of green trees.

Elliot stands. He looks around carefully. Alma is helping Jess with her coat.

Behind him we see Josh getting up and walking over to him.

The young man stands next to Elliot for a moment.

JOSH

Seriously, does someone die in the
book?

ELLIOT

I can't remember.

Elliot turns to Alma.

ELLIOT
We should start walking.

CUT TO:

EXT. PATH THROUGH BUSHES -- MORNING

The group of five moves single file through a narrow path in the bushes.

Alma is at the front of the line.

ALMA
I see something up ahead.

CUT TO:

EXT. DEVELOPMENT -- MORNING

The five of them emerge from the bushes and walk across a newly made dirt road. They stop at an enormous sign.

"Future site of Clear Hill Community
You deserve this
340 deluxe luxury homes
300,000 and up"

There is a watercolor painting of a beautiful home on the sign.

The five stand staring at the sign.

ELLIOT
Let's keep going.

ALMA
Jess needs a bathroom. They must
have a model home around here.

CUT TO:

EXT. CLEAR HILL COMMUNITY SITE -- MORNING

The five walk through the silent construction site. Land has been cleared in all directions. The wooden frames of a few buildings are standing. Foundations have been poured all along the dirt roads.

There are signs pointing to empty fields with the words "Community Recreation Center" and "Mall" on them.

There is a sign that reads, "Model Home."

Elliot looks around.

ELLIOT
(to the young men)
We'll meet you back here.

CUT TO:

INT. MODEL HOME - MORNING

A CHIME SOUNDS as Elliot, Alma and Jess enter the model home.

ELLIOT
Hello?

Beat.

ELLIOT
Forgot to lock the door. They probably
left in a hurry.

They look around the foyer. Everything is neutral colors. From where they are standing they can see the cream colored family room and the cream colored kitchen.

Elliot puts down his guitar case.

ALMA
I really can't believe you're still
carrying that?

ELLIOT
It's important.

Alma shakes her head.

ELLIOT

Remember when we went house
hunting? The house with the blood red
dining room.

Alma nods.

ELLIOT

Remember that realtor? We made fun
of her makeup behind her back.

Alma smiles.

ALMA

Then we fought outside.

ELLIOT

You ran away.

ALMA

I went to a diner.

ELLIOT

It took me an hour to find you.

Alma looks at Elliot.

ALMA

We were both crying.

ELLIOT

We shared a bagel.

Alma's expression is sad. She nods.

ALMA

We'll find a bathroom.

Alma takes Jess by the hand. They walk through the cream foyer and walk up the stairs.

CUT TO:

EXT. DEVELOPMENT CONSTRUCTION SITE - MORNING

Jared and Josh stand before a construction site of a new house lot. There are cranes and tractors in the dirt. There are piles of dirt twenty feet high at various parts of the lot.

Jared, the taller of the two, climbs onto one of the tractors with a plow. He looks into the driver's cabin.

JARED
-They left the keys!

CUT TO:

INT. MODEL HOME – MORNING

Elliot is staring at a foam model of the future Clear Hill community that sits by a wall in the family room.

THE SOUND OF MOVING LEAVES makes him look over his shoulder.

There is a large potted plant in the corner of the family room. Its huge leaves stretch and touch the ceiling. THE AIR-CONDITIONER IS BLOWING ON IT. ITS LEAVES RATTLE EVERY FEW MINUTES.

Elliot stares at it quietly. IT RATTLES.

Elliot starts walking towards it.

ELLIOT
Hello.

THE PLANT RATTLES.

ELLIOT
My name is Elliot Moore.

THE PLANT BECOMES STILL.

ELLIOT
I'm just going to talk in a very positive manner.

Elliot keeps walking.

ELLIOT
Giving off good vibes. Somehow you'll sense that.

He stops in front of the large plant.

ELLIOT

(soft)

We're just here to use the bathroom.
And then we're just going to keep on
going.

Beat.

ELLIOT

(soft)

Do you hear me?

Elliot stares at the plant. THE AIR-CONDITIONER BLOWS. THE PLANT RATTLES.
Elliot reaches out and touches the leaves. Beat.

ELLIOT

Plastic.

(beat)

I'm talking to a plastic plant.

(beat)

I'm still doing it.

CUT TO:

EXT. CONSTRUCTION SITE -- MORNING

Jared is driving the tractor. He pushes earth forward into a pile. He puts it in reverse. Goes backwards. Gets stuck on something in the dirt. Tries to go forward. Dirt sprays around him, but he doesn't move.

Jared stops trying. He turns the key and kills the engine. His eyes linger on the dashboard of the tractor. There are photos taped to the metal... A tattooed man wraps his arms around three squirming boys. All four have the same smiles. In another picture a chubby woman is patting the tattooed man's beer belly while he hugs her.

Jared stares at the photos with pensive eyes. He gets out of the cab of the tractor.

He lands in the dirt by the tractor. He looks down. He stumbles back horrified.

A TATTOOED ARM STICKS OUT FROM THE DIRT UNDER THE TRACTOR TIRE.

CUT TO:

INT. MODEL HOME OFFICE -- MORNING

Elliot looks into the den which is being used as the realtor's office.

He's about to walk out when he sees the television in the corner.

A TIVO message is on the blank screen.

"PROGRAM ENDED. DO YOU WISH TO SAVE RECORDING?"

Elliot finds the remote control on the desk. He searches the control and presses the rewind button.

AN IMAGE OF A FEMALE ANCHOR STATICALLY REWINDS.

He presses play. THE IMAGE BECOMES CLEAR. THE ATTRACTIVE ANCHOR WOMAN LOOKS OFF SCREEN AND THEN BACK TO THE CAMERA.

FEMALE ANCHOR

The events began at 8:33 this morning. It is four- thirty six pm now. There appears to be no one alive outside the studios. We've lost communication to the other floors in the building. There's just a handful of us here in the studio. The last information we received was that the chemical toxin was being released in all areas of population -- towns, cities.

SHE LOOKS DOWN AT HER PAPERS.

Alma and Jess walk into the room and watch behind Elliot.

THE ANCHOR WOMAN LOOKS UP.

FEMALE ANCHOR

Officials have advised to stay inside and seal up...

THE ANCHOR WOMAN BECOMES EMOTIONAL. SHE READS HER NOTES.

FEMALE ANCHOR

There are some who have speculated, that the events that are unfolding are part of the natural course of nature. The reign of a species coming to an end. The end of a cycle...

SHE STARTS CRYING.

FEMALE ANCHOR

If any of you are near Gramercy
avenue in the city please check in on
my son. We live in 1715 Gramercy
Avenue. He's only nine. He's with his
nanny. Please make sure he's okay.
Tell him not to be scared - Make sure
he has his panda. Make sure-

SOMETHING DRAWS HER ATTENTION OFF SCREEN.

FEMALE ANCHOR

(to someone off screen)

What is it? Harry what's going on?

THE SCREEN GOES BLANK.

Elliot turns to Alma. They look at each other.

CUT TO:

EXT. CONSTRUCTION SITE - MORNING

Jared and Josh are staring. They are frozen in horror.

They are staring at FOUR MEN.

THE FOUR WORKMEN ARE SEATED AGAINST A PILE OF DIRT. THEY HAVE
DIRT IN THEIR HANDS, DIRT ON THEIR SHIRTS, AND DIRT POURING OUT OF
THEIR OPEN MOUTHS. THEIR LIFELESS EYES STARE OUT PASSIVELY.

CUT TO:

EXT. DEVELOPMENT - MORNING

Elliot, Jess and Alma arrive at the middle of the development. The young men run over
when they see them.

YOUNG MAN#1

They're dead over there.

ELLIOT

We need to get out of here. We should
have walked around.

JESS' POINT OF VIEW

JESS STARES ACROSS THE LOT TO A FENCED OFF AREA WHERE THE TREES
THAT ARE TO BE PLANTED ARE KEPT. THEY ARE TIED WITH ROPES AND SIT
IN BURLAP SACKS. THEY STARE BACK AT HER FROM BEHIND THE CHAIN-
LINK FENCE.

CUT TO:

EXT. TREES - DAY

A cluster of green trees bend and lean in the wind. Their leaves and branches agitated.

CUT TO:

EXT. DIRT PATH - DAY

Alma and Jess are ahead of everyone. Elliot walks behind them about ten feet. The young
men walk with him.

JARED

Is she your wife?

The young man gestures up ahead. Elliot nods.

JARED

Is she easy?

Elliot looks at the young man.

JARED

You know, does she make a lot of
fuss. Want to talk all the time and
stuff.

ELLIOT

She's not bad.

JARED

She into you?

Elliot becomes quiet.

ELLIOT

I don't know.

JARED

You into her?

He nods.

JARED

I got this girl. I'm pretty sure about her too. I'm going to find her when this is all done.

Elliot nods. Josh walks on the other side of Elliot.

JOSH

You play?

ELLIOT

I'm not that good yet.

JOSH

We're in a band.

ELLIOT

We should jam.

ALMA

Elliot!

Alma has stopped ahead of them. She points in the distance to a cluster of homes on a farm. There are crop fields all around the property. Tractors and machinery sit in the fields.

Elliot and the young men catch up to Alma and Jess.

ALMA

What do you think? We've been walking for a while. We could use some food and directions.

Elliot looks around. He doesn't move.

ELLIOT

It's awfully quiet.

CUT TO:

EXT. FARMHOUSE ENTRANCE – DAY

Alma looks in the windows with Jess. Jared tries the door again.

Elliot comes around the side.

ELLIOT

Looks like one of the trucks is gone.

JARED

Mr. Moore, I think I can open this door.

They look over to see the shape of Jared leaning over inspecting the door.

Alma and Elliot look at each other.

ALMA

It's an emergency.

Beat. Elliot thinks it over.

Elliot turns to Jared. He nods.

Jared straightens up and kicks in the door. IT OPENS WITH A CRACK.

CUT TO:

INT. KITCHEN – DAY

Jess is on the kitchen counter eating a peanut butter and jelly sandwich. She has jam all over her cheeks.

ALMA

We should leave some money for the food.

Elliot nods as he stares at a family picture on the counter. It is of a family of five.

ALMA

They have a kid Jess's age.

Elliot stares at the photo. Beat.

ELLIOT
Jared and Josh went roaming?

Alma nods.

ELLIOT
I'm going to look for a map.

CUT TO:

INT. FILE ROOM -- DAY

Elliot enters a file room just off a mudroom. It is filled with file cabinets. A desk sits piled with receipts. Elliot finds a cluster of maps in the corner of the desk. He flips through them. He pulls one and opens it.

He gets distracted as he's reading. He hears SOUNDS OUTSIDE.

He looks out the window and sees Alma follow Jess as she move to a swing in the backyard. It hangs from a tree. Jess sits on the swing.

Elliot goes back to the map. Reads it for a few moments. This time another NOISE distracts him. IT IS THE HUM OF A MACHINE FAR IN THE DISTANCE. THERE IS A RATTLING SOUND LIKE SOMETHING CAUGHT IN A DRYER.

Elliot lowers the newspaper. He looks out the window that overlooks the back where Alma and Jess are.

THE NOISE is coming from the back of the house.

CUT TO:

EXT. GRAVEL DRIVE BEHIND FARMHOUSE -- DAY

LEGEND .

"Dunham County 1:12pm"

THE SOUND is coming from a barn behind the house. Elliot heads towards it.

The swing hangs from a huge oak tree that sits in the center of the gravel drive behind the house. It hovers over all them. Alma is watching Jess. Elliot walks by them. Alma and Elliot make eye contact.

ALMA

I told her just for a minute. I couldn't
say no.

Elliot nods. THE SOUND from the barn grows louder as he gets closer.

CUT TO:

EXT. SWING - DAY

Alma sees Elliot walk past them.

Alma turns her attention back to Jess on the swing. She looks up nervously to where the swing is attached to the limb with two big silver hook screws.

THE LIMB CREAKS AS THE SWING MOVES.

ALMA

Not so high.

Jess lessens her swing. Alma looks up at the ancient tree nervously. Its enormous knotted limbs stretch out above her.

ALMA

We should go inside soon honey.

CUT TO:

EXT. BARN - DAY

Elliot approaches the barn doors. THE SOUND is loud now. SOMETHING RATTLES
INCESSANTLY.

ELLIOT

Hello!

CUT TO:

INT. BARN -- DAY

Elliot opens the barn door.

A TUFT OF A WOMAN'S HAIR SWIRLS AROUND THE SAWDUST COVERED
FLOOR AND STOPS AT HIS FEET.

THE SOUND ECHOES THROUGH THE BARN. IT IS A METALLIC SOUND. ANGRY. VIBRATING. THE RATTLING SOUND, SHARP AND VIOLENT.

Elliot makes a few apprehensive steps to the wooden worktable at the center of the barn. He reaches down and picks up the electrical cord on the ground that travels out the door to the main house. He pulls apart the cord that leads to the table.

THE SOUND SLOWS

WE SEE THE RAZOR SHARP TABLE SAW SPIN TO A STOP. WE SEE THE CIRCULAR BLADE IS STAINED DARK. THERE IS A DAMAGED RING AT THE BASE OF THE BLADE THAT RATTLES TO A STOP.

THERE ARE BODIES ON EITHER SIDE OF THE TABLE.

Elliot stares at them. A NOISE draws his attention to the back of the barn. He waits. He HEARS IT AGAIN.

CUT TO:

Back of barn

He looks around a wall separating a storage area. His eyes go big at what he sees.

A GIRL IS TIED UP IN THE BACKROOM. This is the girl we saw in the photo in the kitchen; the girl Jess' age. Her eyes move to Elliot. Elliot stares at her. Beat.

ELLIOT
Someone saved you...

Elliot helps her up. He unties her. She stands still. Elliot looks about.

ELLIOT
What's your name?

She doesn't answer.

ELLIOT
Just give me one second okay? Then
we'll get out of here.

Elliot leaves the back room.

CUT TO:

Front of barn

Elliot looks around and pulls a tarp off some machinery. He uses it to cover up the bodies by the table.

CUT TO:

Back of barn

Elliot looks around. The girl is gone.

ELLIOT

Hey?

Elliot searches the darkened back of the barn. He opens a few doors. He can't find her.

ELLIOT

Hey where are you?

A METAL DOOR CREAKS. Elliot sees it open. He moves to it. He goes inside the room.

There is machinery in this room. There is a huge metal vat of water in the corner of the room.

THE BODY OF THE YOUNG GIRL IS BENT OVER THE TUB. HER TORSO IS UNDER THE WATER.

ELLIOT

Hey!

Elliot moves to her and yanks her out of the water. Water pours out of her mouth.

He lays her on the ground and desperately tries to revive her.

ELLIOT

(desperate)

Some of us are going to make it...

He presses her chest and breathes into her mouth.

Presses her chest.

Breathes into her mouth.

Presses her chest.

Beat.

He stares at her. Her eyes stare lifeless at the ceiling.

Elliot crawls back into the corner of the room. He puts his hands to his temples like he's losing his mind.

ELLIOT
(to her)

They're trying to bring balance.

CUT TO:

EXT. GRAVEL DRIVE BEHIND FARMHOUSE - DAY

Elliot runs out of the barn. He slows as he passes the huge oak tree in the back of the house where Alma and Jess are.

ELLIOT
Come away from there.

Jess gets off the swing. Alma takes her hand as they move towards Elliot. She sees his face.

ALMA
What's wrong?

ELLIOT
It happened here too. The family's
dead. It's not safe here.

Alma looks back at the huge tree. The swing is still moving. THE LIMB IS CREAKING. They move away from it frightened as they run toward the main house.

WE WATCH FROM HIGH UP IN THE TREES AS THE FIGURES DISAPPEAR INTO THE HOUSE.

JESS' POINT OF VIEW

Jess turns back as she goes into the house. She sees the large oak staring back at her.

CUT TO:

INT. DINING ROOM - DAY

Elliot and Alma and Jess rush into the quiet dining room.

ELLIOT
(yelling)
Jared where are you? Josh?

Elliot looks around.

ALMA
They're outside.

Elliot sees Alma looking out the window to the side of the house. THROUGH THE WINDOW YOU CAN SEE THE TWO YOUNG MEN ARE OUTSIDE CARRYING LARGE CONTAINERS. THEY ARE POURING SOMETHING ON THE CROPS.

CUT TO:

EXT. SIDE OF HOUSE – DAY

Elliot, Alma and Jess run out to Jared and Josh who are by the crops.

JOSH
We found tanks of diesel around the side.

Jared runs back from the crops.

JARED
We're gonna burn the crops down.
Then we're gonna burn everything
growing near the house.

ELLIOT
What-

JOSH
It'll be like fireworks.

JARED
(to Elliot)
You want to light it?

ELLIOT
We need to leave. It's not safe here.
The family's dead in the barn.

The young men hold the fuel in their hands.

ELLIOT

There was a new trigger added. Could be electricity or machinery. I don't know.

Elliot pulls out his map.

ELLIOT

We have to get to this county called Arundell. It's more rural than this. It's on this map.

JARED

We'll be safe if we burn everything?

ELLIOT

That's high risk, man.

Elliot stares at the young men.

JARED

We've set fire to things before. Two buildings.

JOSH

It's easy.

Beat. Elliot stares at the teenagers.

ELLIOT

You set fire to things before?

They nod. He sees the eagerness in their eyes.

Elliot looks to Alma and Jess.

ELLIOT

My guess, if you light this field. It will defend itself. They're watching us.

ALMA

Boys listen to him. I trust him.

Elliot looks at Alma surprised and then turns back to the boys.

JARED

They're just plants.

ELLIOT

(defeated)

They all die. In the book. It's called
'And Then There Were None' It's
called that because they all die.

Beat. Josh looks unsure. He looks to Elliot.

JOSH

My mom's dead.

(he laughs)

Do you know how many Oreos she
could eat in one sitting?... Forty-five.
That's how much comes in one
packet.

Elliot looks confused.

JOSH

She told people she's four hundred
pounds, but it was more. She wouldn't
go outside. I had to buy her
everything. When everyone was
leaving their houses yesterday, I tried
to get her to leave, but she wouldn't
come. She didn't want to leave the
house because she was embarrassed. I
begged her, but she wouldn't come.

ELLIOT

(desperate)

You can't torch the world Josh.

JOSH

(tears in his eyes)

Why wouldn't she come? Who cares
what other people think?

ELLIOT

(emotional)

What can I say to convince you not to
do this?

Everyone stands around in silence.

CUT TO:

EXT. TOP OF HILL - DAY

Elliot, Alma and Jess are running up a hill. They run to the top and look back at the group of houses on the farmland.

They see down below. THERE IS A WIND BLOWING THE CROPS.

Josh and Jared wave to them. Elliot, Jess, and Alma wave back. The three turn and start running.

CUT TO:

EXT. DIRT PATH - AFTERNOON

Elliot, Alma and Jess are running on a dirt path. Jess starts slowing down. Elliot picks her up and keeps running.

THE WIND RATTLES THE TREES BEHIND THEM.

CUT TO:

EXT. COUNTRY SIDE -- AFTERNOON

Elliot, Alma and Jess run into the countryside. They never stop. They never look back.

CUT TO:

EXT. FARMHOUSE - AFTERNOON

The crops are smoldering. A small part of the field has been burnt.

There are two burnt bodies lying in the driveway. Cans of diesel lying next to them.

THE CROPS WATCH AS SMOKE RISES FROM THE CHARRED BODIES OF THE TWO TEENAGERS.

DISSOLVE TO:

EXT. HOLCOMB HOME -- LATE AFTERNOON

The farm where the couple died is silent. The man's tractor is idle in the distance. A still figure lies in the grass. The fields are quietly blowing in an evening breeze.

CUT TO:

EXT. FILBERT MAIN STREET -- LATE AFTERNOON

We are in the small town with the diner. The trees in the town are swaying. There are tiny spots in the streets in the distance. They are bodies.

CUT TO:

EXT. TURNPIKE -- LATE AFTERNOON

We are on the highway. Trees tower over the still cars. No movement.

CUT TO:

EXT. PHILADELPHIA -- LATE AFTERNOON

WE SEE THE TREES IN THE QUIET CITY STREETS.

WE SEE THE IVY GROWING ON THE WALLS OF THE BUILDINGS.

WE SEE THE GRASS AND WEEDS CREEPING BETWEEN THE SIDEWALKS,
REACHING THROUGH THE MAN-MADE CEMENT.

CUT TO:

EXT. OVERGROWN ROAD -- EARLY EVENING

There is a wooden post by the side of the road. On the post is a faded sign that says

“Arundell County”

CUT TO:

EXT. HOUSE -- EARLY EVENING

Elliot, Alma and Jess stand about forty feet from a home in a field. Elliot looks around then turns to Alma. Alma looks at him.

ALMA

No power lines.

ELLIOT

No driveway either.

CUT TO:

EXT. PORCH – EARLY EVENING

Elliot and Alma step onto the porch. Jess follows them. They look in the windows.

There is a bell hanging over the railing of the porch. Elliot goes over and RINGS IT.

OLD WOMAN(o.s.)
That's for Clement. He's a retriever.

They look over and see an old woman seated on the porch. Everyone just stares at each other for a second.

OLD WOMAN
You must be way lost. There ain't
nothing around here for miles.

Beat.

OLD WOMAN
You want lemonade?

All three nod. Too tired to speak.

She slowly gets up. A LARGE CROSS DANGLES FROM HER NECK.

OLD WOMAN
Nice to see people still look the same.

She walks by them.

OLD WOMAN
Smell a little more than I remember
though.

She wipes the air as she enters her house.

OLD WOMAN(o.s.)
You can have your drink with supper.

The three just stand on the porch.

OLD WOMAN(o.s.)
Unless you got something better to
do?

Elliot, Alma and Jess look at each other.

CUT TO:

INT. KITCHEN – EVENING

The four sit by an oil lamp on the table.

Elliot stares at the lone photograph in the house. It is a black and white photo of a twenty-two year old version of the woman. She is standing with a man in an Air-force uniform. The man is handsome.

The old woman folds her napkin.

OLD WOMAN

Amen. That was a wonderful meal.
You all presence did that to the food. I
ain't that good a cook.

Elliot smiles. So does Alma. The old woman stares at Jess.

ALMA

This is a beautiful place.

OLD WOMAN

Tomorrow I'll show her the icehouse.
They used to hide people back there
from slave chasers. It has a speaking
tube running under the ground to the
main house. You can hear each other
like you were in the same room.

Jess nods with interest.

The old woman leans back and holds her cross as she looks at them.

OLD WOMAN

So what's with you two? Who's
chasing who?

Alma and Elliot look at each other.

ALMA

I'm sorry?

OLD WOMAN

Ain't no time where two people
staring at each other standing still -
love in both their eyes - equal. That
ain't my experience. Truth is, always
someone is chasing someone.
Sometimes it flips over time, but then
the other person starts chasing the
other person. That's the way we's
built.

(beat)

So who's chasing?

Beat. Elliot and Alma look at each other. Elliot turns to the old woman. He raises his hand like a kid.

The old woman starts laughing.

OLD WOMAN

I knew that... I knew that.

ALMA

I chases sometimes.

Elliot gives her a raised eyebrow look.

The old woman wipes her eyes. She calms. She stares at Jess...

OLD WOMAN

And what's with the little one? A lot
of sadness in those eyes.

Jess moves towards Alma.

OLD WOMAN

Lost someone?

(beat)

Cruel world ain't it? Best get used to
it.

The kitchen becomes quiet. The old woman rocks a little in her thoughts.

ELLIOT

Do you have a radio Mrs. Jones?

OLD WOMAN

No.

(beat)

I got enough to fill my time right here.
Mend my own things. I grow my own
food. Although I ain't got the touch.
Gardens don't grow the way they
should. Never have.

ELLIOT

How do you stay in contact with
others? How do you know what's
happening in the world?

OLD WOMAN

I don't.

There is silence in the kitchen.

ALMA

Mrs. Jones something's happened in
the outside world.

The old woman steadies her gaze on Alma.

OLD WOMAN

Whatever it is you think is so
important you need to tell me, don't.

Alma hesitates.

OLD WOMAN

You just keep it to yourself.

Alma withers under the old woman's stare.

OLD WOMAN

The world don't care about me. I don't
care about it.

Alma nods. The old woman gets up from the table.

OLD WOMAN

Guest room's up on the left. Mind the
steps.

They watch as the old woman leaves the kitchen with an oil lamp. HER SHUFFLING FOOTSTEPS RECEDE INTO THE DARKNESS OF THE HOUSE.

Elliot reaches into his guitar case. He pulls out the test papers. He looks through them and underlines two lines. He turns the pages toward Alma. Alma reads the underlined words...

"2-3 day event... some survivors."

CUT TO:

INT. BEDROOM – NIGHT

The extra bedroom hasn't been used in a long time. Alma covers Jess with a blanket from the lone chair in the room.

ALMA
Sleep now.

Elliot stands near the bed.

ELLIOT
We made it.

Elliot waits and then sees Jess close her eyes.

The three figures fall into silence in the upstairs bedroom.

CUT TO:

EXT. OLD WOMAN'S HOME – NIGHT

The trees sway and watch the house.

CUT TO:

INT. BEDROOM – MORNING

Elliot wakes up startled. He sits up. He looks around the empty guest bedroom.

CUT TO:

INT. STAIRS – MORNING

He comes down the stairs. He moves through the empty hall to the empty kitchen.

LEGEND

"Arundell County, Pennsylvania 9:14am"

He HEARS THE SOUNDS OF ALMA AND JESS TALKING FROM ANOTHER ROOM IN THE HOUSE.

There is breakfast on the table. He sits down and starts eating.

CUT TO:

INT. DINING ROOM - MORNING

Elliot moves through the house.

CUT TO:

INT. DARKENED ROOM - MORNING

He knocks on a closed door.

ELLIOT
Mrs. Jones?

He opens the door.

He moves into a room where the windows are covered with red cloth.

There are religious icons all over the room. Three crucifixes of Jesus hang on the wall by the door. The three faces distorted by pain.

There is a kneeler and a large open bible on a stand.

Elliot looks down at the bible. There are lines and phrases underlined. He leans closer and reads the words...

"Thou shalt make them as a fiery oven in the time of thine anger: the Lord shall swallow them up in his wrath, and the fire shall devour them."

Elliot straightens up. He sees a chalkboard on the wall. On the board is written in a woman's handwriting...

"...the Lord will take vengeance on his adversaries, and he reserveth wrath for his enemies"

Elliot looks around the room disquieted. HE HEARS THE OLD WOMAN'S VOICE OUTSIDE. He pulls the red cloth aside and tries to look out the window. He can't see anything.

CUT TO:

INT. FRONT DOOR – MORNING

Elliot walks to the front door. WE HEAR ALMA AND JESS SOMEWHERE IN THE HOUSE.

Elliot looks through the screen door. He sees the old woman in her garden. She is talking to the plants. Elliot smiles.

ELLIOT
(yelling)
Is that your garden Mrs. Jones?

THE OLD WOMAN STOPS TALKING. She looks around.

CUT TO:

EXT. FRONT YARD – MORNING

Elliot steps onto the porch and yells across the yard to the garden in the distance. The old woman sees him.

ELLIOT
(yelling)
Some of it looks pretty good.

She says something in the direction of her plants.

He steps off the porch. He starts walking towards her.

ELLIOT
(yelling)
I'm sorry. I can't understand what
you're-

THE OLD WOMAN STARTS TO WALK BACKWARDS.

Beat.

Elliot stops walking. He sees the wind blowing the trees around her.

ELLIOT
(yelling)

Mrs. Jones-

The old woman looks at him passively from far away. She takes the chain off her neck

ELLIOT
(yelling)

Mrs. Jones!

THE OLD WOMAN STABS HERSELF WITH THE CROSS, VIOLENT THRUSTS INTO HER CHEST.

Elliot stumbles back and starts running towards the house.

CUT TO:

POINT OF VIEW FROM THE TREES AT ELLIOT RUNNING INTO THE HOUSE.

CUT TO:

INT. FRONT DOOR - MORNING

ELLIOT BURSTS THROUGH THE FRONT DOOR.

HE GOES TO CLOSE THE FRONT DOOR.

WE SEE THE OLD WOMAN WALKING TOWARDS THE HOUSE STABBING HERSELF IN THE CHEST.

ELLIOT SLAMS THE FRONT DOOR SHUT.

ELLIOT

Alma! Shut the windows and doors!

Elliot tears a tablecloth off the hall table. He stuffs the cloth into the bottom of the front door.

ELLIOT

Alma!

CUT TO:

INT. KITCHEN - MORNING

ALMA AND JESS ARE TALKING. Elliot runs into the kitchen.

ELLIOT

Alma!

Elliot sees a window open over the sink. He closes it. Stuffs rags into the seams.

He looks around.

ELLIOT

Jess?

HE HEARS ALMA AND JESS LAUGHING. It comes from a door.

He opens it.

CUT TO:

INT. WASHROOM -- MORNING

Elliot goes into a small empty stone washroom. ALMA AND JESS'S VOICES ARE ECHOING OVER THE STONE.

ELLIOT FOLLOWS THEIR VOICES TO A PIPE.

High up on the same wall is a small window. Elliot looks out.

He sees a small building far away in the distance across a field. He sees the shapes of Alma and Jess inside its distant windows.

CUT TO:

INT. ICEHOUSE -- MORNING

ELLIOT(voice through pipe)

Alma!

Alma and Jess look up from the frog that hops amongst the pebbles on the damp floor of the icehouse.

Alma looks out the window and then moves to the opening of the pipe near the floor.

ALMA

Good morning Elliot. Someone wants to say something to you.

Alma smiles.

JESS
Hey Mr. Moore.

ELLIOT(voice through pipe)
...Jess?

ALMA
It sounds like you're right here.

ELLIOT(voice through pipe)
-Close the windows and doors Alma.

ALMA
-Why?

Beat.

ELLIOT(voice through pipe)
Mrs. Jones just died.

Alma looks to Jess who is now standing. Her face changes.

Jess covers her ears.

ELLIOT(voice through pipe)
Close the windows!

Alma moves to the open window. She starts turning the handle to close it.

ALMA
Close the door Jess!

Jess moves to the door.

JESS' POINT OF VIEW

THE FIELD OF GRASS STARTS TO UNDULATE. She quickly shuts the door.

Alma finishes closing the window. She immediately starts peeling off her jacket.

She kneels down to the floor of the icehouse and puts the jacket into one of the puddles.

Alma stuffs the jacket into the edges of the window.

Alma moves to Jess who stands in the corner.

CUT TO:

EXT. FIELD MORNING

POINT OF VIEW OF THE SWAYING GRASS WATCHING ELLIOT LOOK
THROUGH THE WINDOW FROM THE WASHROOM.

CUT TO:

INT. WASHROOM MORNING

ELLIOT
Is everything closed?

ALMA(voice through pipe)
Yes.

Elliot moves from his window to the floor near the pipe.

ELLIOT
I'm sorry Alma.

ALMA(voice through pipe)
What's going on Elliot?

ELLIOT
I don't know.

ALMA(voice through pipe)
She set it off alone?

ELLIOT
Yes.

ALMA(voice through pipe)
How?

Beat.

ELLIOT
I don't know... I really don't know.

ALMA(voice through pipe)
We're going to set it off, aren't we?

ELLIOT
We can't go outside.

CUT TO:

EXT. FIELD – MORNING

POINT OF VIEW OF THE GRASS watching the main house.

CUT TO:

POINT OF VIEW OF THE GRASS watching the icehouse.

CUT TO:

INT. ICEHOUSE – MORNING

There is a long silence. Alma stares at the pipe in the icehouse.

ALMA
I guess this is our chance to talk.

ELLIOT(voice through pipe)
I guess it is.

There is a long silence.

ALMA
I'm sorry I get mad at you all the time.

ELLIOT(voice through pipe)
What is it about me that gets you so mad.

ALMA
I'm not like you Elliot. I'm scared to get hurt. I'm scared for you to get hurt. The way you are makes me feel like you're taking risks. Being silly. I don't want to be vulnerable Elliot. I guess I don't want to be disappointed.

Alma holds Jess close as she stares at the pipe.

ELLIOT(voice through pipe)
I know you think I'm like a child
sometimes. Maybe other people do to.
I don't mind that.

(beat)

You know when my mom died, my
dad got so hurt. He stopped feeling.
Just closed up. Didn't let me or
anyone else in for the rest of his life. If
you don't make yourself vulnerable,
you lose the capacity to accept love.
That's the gig. They come together.

ALMA

I wish you were here.

ELLIOT(voice through pipe)

I wish I was there too.

Alma stares quietly at the pipe.

ALMA

This reminds me of that time we were
down the shore on the boardwalk and
we had that fight in the arcade.

ELLIOT(voice through pipe)

You locked yourself in the bathroom.

ALMA

We had to talk through the door.

Alma smiles at the memory.

ALMA

You slipped a mood ring you won
from one of the games under the door.
You said what color was I right then.

ELLIOT(voice through pipe)

You said purple.

ALMA

Then you said, 'that means you're in
love.'

ELLIOT(voice through pipe)
It got you to open the door.

Alma nods. There are tears in her eyes. She laughs.

ALMA
Then we checked the chart and it
turned out purple meant I was horny.

Alma laughs. Elliot laughs. They get quiet again.

ELLIOT(voice through pipe)
Mine always turned blue.

ALMA
Peaceful right?

ELLIOT(voice through pipe)
Right.

ALMA
I forget what color effect was love?

ELLIOT(voice through pipe)
I forget too.

Beat.

ALMA
I love those mood rings. I wonder if
they work?

ELLIOT(voice through pipe)
It's just plastic. To tell people's
feelings you'd have to have a way to-

CUT TO:

INT. WASHROOM -- MORNING

Beat. Elliot's expression becomes still.

ELLIOT
Alma.

CUT TO:

INT. ICEHOUSE. – MORNING

Alma is seated near the pipe in the icehouse.

ALMA

What?

ELLIOT(voice through pipe)

They're still weeding us out. This is a new trigger?

(beat)

I found this room off the dining room. Mrs. Jones is a religious fanatic.

ALMA

So?

ELLIOT(voice through pipe)

So assume Mrs. Jones was hurt sometime in her life. Survives it all, but withdraws from the world. She turns to religion. She starts praying on the world who has done her wrong. Prays for their downfall. She's an angry lady. So she walks outside and she set it off because of what was inside her. Because of her energy. They saw it wasn't positive. They saw it was a destructive energy.

Beat.

ALMA

You just made all that up. It's more likely everyone will set it off now?

CUT TO:

INT. WASHROOM – MORNING

Elliot turns to the pipe.

ELLIOT

Everyone gives off energy Alma.
Energy can make you sick Alma. It
can make the things around you sick.
That's why she couldn't get her plants
to grow. It's like the mood ring!

(beat)

This is the final trigger. They're
weeding out our energy. They've
become a mood ring. When they see a
color they don't like, it sets them off.

ALMA (voice through pipe)
Where did she trigger it?

ELLIOT

She was far enough away. I don't
think this area was triggered.

CUT TO:

INT. ICEHOUSE - MORNING

ALMA

How could anyone possibly know
what color they are? Or what color
they'd be when they're with someone?

CUT TO:

INT. WASHROOM - MORNING

Elliot is lost in his thoughts.

CUT TO:

INT. ICEHOUSE - MORNING

ALMA

We just have to wait here. Pray it
stops.

CUT TO:

INT. WASHROOM – MORNING

Elliot looks up at the window.

ELLIOT

Let's go outside Alma.

ALMA(voice through pipe)

(soft)

What? Why?

ELLIOT

We won't set it off Alma.

ALMA(voice through pipe)

This could be arbitrary baby.

ELLIOT

It's not.

(beat)

The cave people had it right. They thought of nature as an entity... As a kind of presence.

ALMA(voice through pipe)

You know you're talking like one of those Dairy Queen workers from the Midwest who claims they've been abducted by aliens?

ELLIOT

I love Dairy Queen.

CUT TO:

INT. ICEHOUSE - MORNING

Alma laughs.

ELLIOT(voice through pipe)

Do you trust me?

ALMA

Yes.

ELLIOT(voice through pipe)
Let's go outside. If we set it off now,
we'll set it off later. They're waiting
for us.

Beat.

ELLIOT(voice through pipe)
Let's do our wedding day again Alma.
Walk down the aisle to me.

Alma is crying.

ALMA
We're like Ali and Frazier when we
fight Elliot.

ELLIOT(voice through pipe)
We were meant to be together.

SHE CAN HEAR ELLIOT BREATHING.

ALMA
Okay baby.

ELLIOT(voice through pipe)
I'll be waiting for you.

SHE HEARS MOVEMENT.

ALMA
Elliot?

Alma looks at the pipe. SHE HEARS SOME NOISES. FOOTSTEPS.

ALMA
Elliot?

Alma rises to her feet. She looks through the closed window with her jacket stuffed around the edges.

She watches the main house. Beat. She sees Elliot open a door and step outside. He is a dot across the field.

CUT TO:

EXT. BACKYARD OF MAIN HOUSE – MORNING

Elliot steps slowly into the high grass.

THE WIND STARTS BLOWING.

THE LEAVES OF THE TREES BEND AND RATTLE.

THE FIELD OF GRASS SWAYS.

Elliot closes his eyes.

CUT TO:

INT. ICEHOUSE – MORNING

Alma and Jess watch Elliot through the window. They watch as he opens his eyes. They watch as he looks around.

Alma watches with her hand over her mouth.

Elliot stands in the field of grass. He waits.

He looks towards the icehouse. He stares in Alma's direction.

She starts crying.

ALMA
Nothing happened to him.

She moves away from the window. Jess watches Alma's face.

ALMA
We'll set it off.

CUT TO:

EXT. BACKYARD OF MAIN HOUSE MORNING

Elliot stares at the icehouse. The door doesn't open.

Elliot YELLS.

ELLIOT
Alma!

Elliot lowers his eyes.

THE SOUND OF A DISTANT DOOR OPENING CAN BE HEARD.

He looks up. He sees Alma and Jess step out of the icehouse.

Elliot's face tenses with emotion.

CUT TO:

EXT. ICEHOUSE – MORNING

Alma and Jess stand outside the icehouse.

Jess looks at Alma's terrified face.

They step into the swaying high grass. Their long hair swirls around them.

ALMA
(whispers)
Don't let go of my hand. Okay?

Jess nods.

Alma sees Elliot waiting for them at the end of the field.

They see Elliot start walking towards them.

They are only a hundred or so feet from each other. Elliot is yelling something to them. It gets lost in the wind.

ALMA
I can't understand what he's saying...

They watch as Elliot stops. He turns from them. He looks around. He takes a couple steps backwards towards them.

ALMA
Elliot?

Alma starts crying. She holds the girl close to her as they stop walking.

Elliot turns around as he approaches. He looks around with tears in his eyes. Then he looks at Alma. Beat.

ALMA

Elliot?

Beat. The wind blows around them.

ELLIOT

You didn't hear me?

ALMA

(barely audible)

No.

ELLIOT

I said I remembered

ALMA

Remembered what?

ELLIOT

The color effect of love. It was green.

THE WIND SWIRLS AROUND THEM.

Elliot puts out his hand. His wife takes it.

Beat.

ALMA

Okay.

ELLIOT

Okay what?

Alma fights the tears.

ALMA

(soft)

I didn't throw that statue at you. I
threw it near you. I would have hit you
if I'd have thrown it at you.

Alma and Elliot laugh.

SOMETHING MOVES BEHIND ELLIOT.

JESS SCREAMS.

THE FIGURE OF THE BLOODIED OLD WOMAN APPEARS BEHIND THEM.

ALMA HOLDS JESS AS SHE SEES THE GHOSTLY FIGURE OF THE OLD WOMAN HOLDING HER CROSS. AT THE EDGE OF THE HOUSE.

Elliot turns as he grabs Jess and starts running.

ELLIOT
Run back into the icehouse!

Elliot grabs Alma and they all start racing through the now frenzied moving field of wild grass. They cover their faces.

They make it to the edge of the field and run towards the icehouse.

CUT TO:

INT. ICEHOUSE – MORNING

They rush in the door and slam it closed behind them. Elliot stuffs his shirt into the bottom of the wooden door.

They are all gasping for breath. They rush to the window.

They watch as the OLD WOMAN STAGGERS UP A HILL AND COLLAPSES IN THE DISTANCE. Beat.

The three of them slump down the wall to the floor. Beat.

ELLIOT
Before something else happens, I
should give you this.

He reaches into his pocket. He holds his hand to Alma. Opens his palm. She sees her wedding ring in his hand.

ELLIOT
(emotional)
I took a risk.

She stares at his childlike eyes. She takes the ring. Elliot holds Jess close.

ALL WE HEAR IS THEIR BREATHING.

DISSOLVE TO:

EXT. ICEHOUSE – AFTERNOON

It is many hours later. Elliot, Alma and Jess step out of the icehouse.

DISSOLVE TO:

EXT. FIELD – AFTERNOON

They walk across the field. Holding hands.

DISSOLVE TO:

EXT. BACKDOOR OF MAIN HOUSE – AFTERNOON

They go in the back door.

DISSOLVE TO:

INT. HOME – AFTERNOON

They move through the house.

They enter the kitchen. They begin eating.

DISSOLVE TO:

EXT. HOUSE – MORNING

LEGEND

“Kostov, Russia 6:15am”

A family in Russia steps out of their house. They look around bewildered by the quiet street before them.

DISSOLVE TO:

EXT. BACKYARD - MORNING

LEGEND

“Shen, China 9:12am”

Two Chinese girls in their teens stand in their backyard. The wind whips their hair and the clothes they are drying outside.

DISSOLVE TO:

EXT. VILLAGE - MORNING

LEGEND

"Pondicherry, India 7:42am"

An Indian man and his boy stand with a group of villagers. They watch as the trees and grass dance in a current of air.

DISSOLVE TO:

EXT. FIELD - AFTERNOON

LEGEND

"Briar, Wisconsin 6:01pm"

A farm boy from Wisconsin sits in a field. His bike sits on its side in the grass.

DISSOLVE TO:

EXT. PORCH - EARLY EVENING

LEGEND

"Arundell, Pennsylvania 7:23pm"

Elliot, Alma and Jess sit on the porch outside. Jess sits on Alma's lap. Elliot has his guitar on his lap. They all rock in their chairs as they look out over the undulating trees and grass.

ELLIOT

(soft)

I should write a song about this.

It is a long time before Alma answers.

ALMA

(soft)

Maybe you should.

The wind moves playfully over them, gently tossing their hair and clothes.

FADE TO BLACK:

M.N.S.