

"WAR OF THE WORLDS"

Screenplay by

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Submitted by

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**FINAL MOVIE SCRIPT**

\*\* Resized to fit on minimal number of pages\*\*

[Showing Pictures of City Life]

**NARRATOR**

No one would have believed in the early years of the 21st century, that our world was being watched by intelligences greater than our own. That as men busied themselves about their various concerns, they observed and studied. Like the way a man with a microscope might scrutinize the creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro about the globe, confident of our empire over this world. Yet, across the gulf of space, intellects, vast and cool and unsympathetic regarded our planet with envious eyes. And slowly and surely, drew their plans against us.

**EXT. DOCK - CARGO BAY - DAWN**

Ray (in his 30s, short hair, rough groomed, almost always wears

he hasn't  
ground  
room operating  
walking down

his New York baseball cap, raggedly dressed, looks like  
slept in days) is moving cargo boxes from the ship to  
loading brackets. Shots show him inside the control  
the levers. As the last car is loaded, he is seen  
the stairs.

**SAL**

Ray!! Ferrier! Whoa!

he is

Ray turns away and laughs because he already knows what  
going to say.

**SAL**

I need you back at 4:00 instead of 12:00  
I got half of Korea coming in.

**RAY**

No, no, no I can't. I'm on a 12 hour  
blow! Call Tadesko.

Camera follows them walking down the street.

**SAL**

Tadesko can't move 40 containers in  
an hour. I need somebody who can do  
double picks.

**RAY**

I wish I could help you Sal. God damn  
union regulations.

**SAL**

(getting angry) Come on, I'm in a position

here!

**RAY**

Come on, you remember the union regulations,  
Sal.

**SAL**

(angrily) You know what your problem  
is?

Sal stops on one side of the street while Ray continues  
walking.

**RAY**

(joking) I can think of a couple of  
women who'd be happy to tell you.

**EXT. RAY'S CAR - DRIVEWAY - DAWN**

Ray gets out and takes the last can of trash to the  
street as  
sharp hair,  
Ray's ex-wife  
on, hair  
car. Robbie  
worn clothes  
in it.)  
clothing,  
Tim (in his 30s, wearing expensive clothes, slicked  
extremely well groomed, looks like (and is) rich) and  
Mary Ann (in her 30s, pregnant with maternity clothes  
hanging loose and rather unkempt) stand at their new  
(15, ragged, tough look, long hair, partially groomed,  
(but looks in style), hip side pack with misc. objects  
and Rachel (10, still dressed in Barbie color scheme  
long unkempt hair in pigtails) are in the car.

**RAY**

Is it 8:30? We say that?

**MARY ANN**

We said 8:00.

**RAY**

(changing subject) Hey, this is one safe looking vehicle you got yourself here Tim. Congratulations.

**TIM**

Thank You.

**RAY**

8 o'clock huh?

**MARY ANN**

Um-Huh. We'll be back by 9:30 on Sunday, depending on the traffic.

on the  
loud  
Robbie gets out of the car, carelessly banging the door electrical pole. He is listening to his MP3 player at a enough volume for the camera (10' away to hear).

**RAY**

There he is! You got a hug?

to the  
Robbie ignores him as if he was not there and heads up front door of the house.

**RAY**

(continues) Confusing handshake? (joking)  
Kick in the teeth? The door's locked.  
(to Mary Ann): Still working on those manners?

Mary Ann nods "yes" as Rachel gets out of the car.

**RACHEL**

Hello dad.

**RAY**

Hello, Rachel!

retrieve her  
help which  
Ann add

Rachel gives him a hug and goes back to the car to  
bag. She struggles and Mary Ann, Tim, and Ray try to  
results in a small bicker argument. (Ray, Tim, and Mary  
lib.)

**ROBBIE**

(during bickering, at the front door)  
The door's locked.

**MARY ANN**

(suit case in hand) I'll just get it  
in the door.

**RACHEL**

It's got rollers, just roll it.

**MARY ANN**

Well we can't roll it up the stairs  
now can we?

**RAY**

Really, I got it from here, okay?

**INT. RAY'S HOUSE - KITCHEN - DAWN**

Robbie  
car engine

Mary Ann, Rachel, Ray, and Tim walk into the kitchen as heads straight upstairs to his room. Mary Ann sees a next to the kitchen table and looks at Ray in disgust.

**RAY**

(to Tim) It's a 302 V8. It's gonna be out of here next week.

the basic  
through

Mary Ann walks over to the refrigerator to check for food supplies. Ray gets frustrated that she is going HIS stuff.

**RAY**

(trying to get her to leave) You better get going if you want to beat the traffic, don't you think?

refrigerator which  
is almost empty.

Mary Ann ignores his comment as she opens the

**MARY ANN**

You're out of milk. (smells it) And everything else.

Shot of Rachel, intensely listening from the stairs.

**RAY**

(mad) Would you close the door please?  
Now that that's my refrigerator.

**TIM**

I'm gonna go wait outside. (to Rachel)  
I love you sweetheart (hugs her) see  
you in a few days.

**RACHEL**

Bye Tim.

**MARY ANN**

I'd better get this upstairs.

Ray tries to further rid of her but she continues.

**RACHEL**

(trying to get her bag form Mary Ann)  
Mom, Mom!

**RAY**

Mary Ann, let me get this.

**MARY ANN**

I can get it.

**RAY**

(rushes to close his bedroom door, as  
if hiding something) Excuse me.

Ray gets his door closed as Mary Ann goes into Rachel  
and Robbie's  
room.

**INT. RAY'S HOUSE - RACHEL AND ROBBIE'S ROOM - DAWN**

Mary Ann and Ray go into the room where Robbie is  
laying on his

her bed. bed listening to his MP3 player. Rachel sits down on

**MARY ANN**

A little old to still be sharing aren't they?

**RAY**

I don't hear any complaints.

**MARY ANN**

No, I do.

MP3 player. Mary Ann walks over to Robbie on his bed and grabs his  
sits down She un-plugs the headphones and the music stops. Ray  
on a desk chair.

**MARY ANN**

Robbie's got a paper... (looks at Robbie to make sure he's listening) ...on the French occupation of Algeria due Monday which he's yet to begin. It would be nice if he were done by the time we got back so we don't have to keep him up all night on Sunday.

Mary Ann looks at Robbie who promptly says...

**ROBBIE**

I just got to type it up. (makes typing motion)

**MARY ANN**

No, you just got to start writing it first.

**ROBBIE**

(interrupts her) I love you mom!

Mary Ann kisses him.

**MARY ANN**

I love you. (begins walking over to Rachel) Listen to your father.

Mary Ann hugs Rachel and promptly notices...

**MARY ANN**

Oh, no shoes on the bed.

INT Ray's House - Walking Down Stairs - Dawn

**MARY ANN**

We'll be at my parent's house in Boston but don't call the house line, because you know. Well the point is I've got my cell phone. So if anything comes up, or if you have any questions just call.

**RAY**

Believe it or not, I can handle it.

**MARY ANN**

I'll leave the phone on.

**RAY**

Mary Ann? (beat) It's a good look for you.

She stops Mary Ann opens door and proceeds to walk out the door.  
to say...

**MARY ANN**

You think?

**RAY**

Yeah.

**MARY ANN**

Take care of our kids.

**RAY**

Mary Ann, you got nothing to worry about.  
Listen, you tell your mother that Ray  
sends his love and kisses.

**MARY ANN**

(laughs) She'll love that.

Mary Ann leaves.

INT Ray's House - Rachel and Robbie's Room - Dawn

in other Robbie is watching the TV stories about lightning storms  
Ray turns parts of the world. Channel changes ever few seconds.  
catches off the TV and throws Robbie's baseball mitt at him. He  
it and says...

**ROBBIE**

Baseball season's over.

**RAY**

Five minutes. It's not going to kill you.

**EXT. RAY'S HOUSE - BACKYARD - DAWN**

**RAY**

There he is. (Robbie puts on his new cap) Boston? (hesitating) That's how it is? (no response from Robbie) That's how it's gonna be?

Robbie throws ball at Ray unexpectedly who catches it just barely and comments...

**RAY**

Careful with that throw.

**ROBBIE**

Whatever Ray!

**RAY**

Your mom says you've got a report due on Monday, so you are going to work on that when you're done here.

During next lines (until noted) they throw the ball back and fourth.

**ROBBIE**

Yeah, I'm almost finished, I just got to type it up.

**RAY**

Yeah, bullshit!

**ROBBIE**

Yeah, and what do you know Ray?

**RAY**

Everything. Haven't you heard? Between me and my brother, we know everything.

**RACHEL**

What's the capital of Australia?

**RAY**

That's one my brother knows.

**ROBBIE**

Is it okay with you if I just laugh the first 500 times you tell that one.

**RAY**

Just do your report. We don't send you to school so you can flunk out.

**ROBBIE**

You don't pay for it, Tim does.

off his  
teeth

Ray throws the ball at Robbie hard enough to knock dust  
mitt. Robbie shakes his hand in his mitt and grits his  
in pain.

**RAY**

That's half of what I've got.

**ROBBIE**

You're an asshole. I hate coming here.

**RAY**

That why you act like such a dick?

shattering a window behind him. Robbie turns his hat backwards and walks up the stairs back into the house. Ray stares at Rachel who stares back.

**RAY**

What?

**RACHEL**

That's not how you're going to get through to him. You want him to listen to you...

**RAY**

(interrupts her) What are you? Your mother or mine?

**RACHEL**

Where are you going?

**RAY**

To sleep. I work for a living.

**RACHEL**

What are we supposed to eat?

**RAY**

You know, order.

**INT. RAY'S HOUSE - RAY'S ROOM - DAWN**

Ray takes off his shirt, seems to loose his cap with it, and takes off his boots as he gets in his bed and goes to sleep.

INT Ray's House - Living room - Day

Rachel is flipping TV channels as Ray walks down the hall after his nap. He sits down and sees Rachel picking at a splinter. Rachel has his hard hat on.

**RAY**

What's the matter?

**RACHEL**

I got a splinter.

**RAY**

Where'd you get it. Come here.

**RACHEL**

On your porch railing.

**RAY**

What, you want me to... (beat) You want me to take that out for you?

**RACHEL**

Absolutely not!

**RAY**

Well, come here let me see it.

he may  
it and  
Rachel shows him but doesn't let him touch it for fear  
pull it out. Rachel and Ray ad lib as she stops moving  
he looks at it.

**RAY**

It's gonna get infected.

**RACHEL**

No it wont.

**RAY**

Yes, it's gonna get infected.

**RACHEL**

No, it won't. When it's ready, my body will just push it out.

**RAY**

Push it out?

**RACHEL**

I read that. (as she sits back down)

You should get TiVo. Tim got it for my room. It's awesome. I can watch all my shows after homework.

**RAY**

Yeah, I'll just put that on my platinum card. Robbie? (no response) Robbie?

Ray takes a bite of the food sitting on the coffee table in front of him, having no idea what it is.

**RAY**

(with the disgusting food in his mouth)  
What is that?

**RACHEL**

Hummus.

**RAY**

Hummus?

**RACHEL**

From the health food place. I kept one of their menus last time we were here.

Ray gives Rachel a "this is gross" look and she gawks at him.

**RACHEL**

Uh, you said order!

**RAY**

(laughs) I meant order food! Where is Robbie?

**RACHEL**

He went out.

**RAY**

Out where?

**RACHEL**

I don't know. He just took your car and left.

EXT Ray's House - Front Driveway - Day

He glances at his open garage door with the car that should have been in it. He runs across the street to search for his car. As he sees everyone else looking at the sky, he looks himself to find a large black cloud with a white hole in the middle of it. The cloud is swirling as if it was being artificially turned.

**FRIEND 1**

You ever see something like that?

**RAY**

(scratching his chin) In the springtime maybe. Not this time of year. Come on, we can see better from the back yard.

(continuous) EXT Ray's House - Back Yard - Day

wind

Ray runs by the fence to his back yard. As he runs, the  
starts to pick up. 30-40 mph.

**RAY**

That is so weird.

**FRIEND 2**

What?

**RAY**

The wind is blowing toward the storm.

**FRIEND 2**

That is weird.

Winds pick up faster. 40-50 mph.

**RAY**

Rachel, wanna see something cool?

in fear.  
up with  
blowing in  
Lightning hits

Rachel rushes down the stairs to his side and hugs him  
Pan up to view the 'storm' that appears to be lighting  
multiple colored lights. Wide angle shot of clothes  
the wind. Suddenly the wind dies down to nothing.  
the pavement about 300 feet away.

**RAY**

It's okay.

**RACHEL**

I want to go inside.

**RAY**

It's okay.

**RACHEL**

I want to go inside.

**RAY**

Okay, you go ahead.

The friend's baby starts to cry...

**FRIEND 2**

That's enough weather for me. (begins walking inside)

**RACHEL**

I don't want to go by myself.

rapidly and  
house.  
BAM!! BAM!! BAM!!! LIGHTNING hits the ground more  
louder now. Rachel and Ray run towards the eaves of the  
BAM! The lighting continues. BAM!

**RAY**

Kind of fun, ain't it?

**RACHEL**

No.

**RAY**

Oh, Come on. It's like the fourth of July.

**RACHEL**

No it's not.

louder  
the house.  
BAM!!  
the LIGHTNING

Ray begins singing as... BAM!! The LIGHTNING gets even and scares the both of them enough to hightail it for BAM!!! Half the car alarms go off in a 10 block radius. Another few car alarms go off. BAM!!! Louder and louder continues.

INT Ray's House - Kitchen - Day

stairs  
and makes

Ray and Rachel are running as fast as they can up the into the kitchen. BAM!! The lighting continues again Rachel scream.

**RAY**

It's okay. You're fine.

**RACHEL**

It hit right behind our house.

**RAY**

Yeah, well it's not gonna hit there again because lighting doesn't strike twice in the same place.

BAM!! It hits again and makes Ray jump.

**RAY**

Oh, SHIT!

They both get under the table for safety as the  
LIGHTNING continues.

They both begin panicking. BAM!! BAM!! BAM!! The  
LIGHTNING goes on with no apparent end. Ray and Rachel both scurry on  
the floor under the table as the lighting goes on.

**RACHEL**

Where's Robbie?

**RAY**

I don't know.

**RACHEL**

Is Robbie okay? (no response) Are you  
okay?

BAM! The lighting continues.

**RAY**

Where's the thunder?

**RACHEL**

Why won't it stop?

Pan out from under the table as the lightning subsides  
and all is silent.

**RACHEL**

(with hesitation) Is it over?

where the  
table to

Ray remains speechless as he is fixated on the area  
lightening came from. Ray climbs out from under the  
get an idea of what just happened.

**RACHEL**

Where are you going?

**RAY**

Just checking things out. Just wait,  
wait there.

**RACHEL**

Are we going to be okay?

**RAY**

I don't know.

**RACHEL**

You don't know.

**RAY**

No. I meant... Rachel, please, just  
stop asking so many questions. Just  
wait here.

if everything  
here" he then  
has power.  
cell phone  
watch which

Ray walks around to various parts of the kitchen to see  
is okay. The power is off. After saying "just wait  
walks into the living room. Nothing in the living room  
He checks his phone which doesn't work. He tries his  
which also appears to not work at all. He sees his  
has also stopped working.

**EXT. RAY'S HOUSE - BACK YARD AREA - EVENING**

some spots.  
Pan left to see the storm cloud still lighting up in

**EXT. RAY'S HOUSE - FRONT STREET - EVENING**

power and  
working.  
sidewalk  
Ray walks down the stairs to see that nobody else has  
for some reason all the cars seem to have just stopped  
By now we get the picture (EMP). He walks out onto the  
where he is joined by his friend.

**FRIEND 2**

You believe this Ray? Every single car.

walking  
him.  
Ray walks past her onto the street where he sees ROBBIE  
up the street towards him. Ray begins running towards

**RAY**

(worried) Oh, Jesus. Oh, Jesus.

**ROBBIE**

The car just stopped and...

**RAY**

(interrupts him) You're okay? Are you  
okay?

**ROBBIE**

... and the lighting started hitting about a block away over and over again. And me and this other guy we...

**RAY**

(getting angry) Where the hell'd you go?

**ROBBIE**

Over on Lincoln Avenue. (break) ... by the church.

**RAY**

Did you see it? Did you... Were you near it?

**ROBBIE**

Yeah. 26 times we counted! Over and over the lighting started hitting. It opened up this hole or something...

**RAY**

26 times?

**ROBBIE**

Yeah.

**RAY**

Okay, well, you're okay?

**ROBBIE**

Yeah.

**RAY**

Good, because your sister is in the house, I want you to go in that house and I want you to stay with her. Okay? (break, as he starts running down the street) And the next time you take my car with no driver's license and no permission, I call the cops. You better be there when I get back.

Robbie doesn't move in fear. Ray gets angry that he is not going.

**RAY**

Robbie. (snaps his hands together)

Ray begins walking down the street to the auto shop a few yards away.

**RAY**

Manny! Manny! Hey Manny. What is it, dead?

**MANNY**

All of them, everything, look at this... (taps the starter motor) starter's fried.

**RAY**

Lightning hit it?

**MANNY**

Not even close. I thought if I changed it... you got any idea what's going on?

**RAY**

I'm on my way to find out. Try umm...  
try changing the solenoids.

**MANNY**

Right, (to accompanying mechanic) Right  
see, I told you that, the solenoids.

see what  
where the  
walk

Everyone who's car is fried is checking their car to  
went wrong. Ray joins about 30 people walking down to  
lightning started hitting. Ray's friends join him. Cops  
by.

**COP 1**

Let us through. Let us through here.

**FRIEND 3**

Hey, what up, Ray?

**RAY**

(joking) I should of known you two were  
behind this.

**FRIEND 3**

Hey, god's pissed off at the Neibor  
hood

**RAY**

Can you blame him?

**FRIEND 4**

You see it?

**RAY**

Yep, you got power where you are?

**FRIEND 3**

Nope, nothing.

**RAY**

It's the cars though. That's the thing.

**FRIEND 4**

Solar Flare, that's what this guy told me.

**RAY**

A solar flare?

**FRIEND 4**

Yeah, the sun shoots off blobs of plasma, they turn into solar flare flashes. It's the only thing that can kill all of the electronic stuff.

**FRIEND 3**

Can I say something?

**FRIEND 4**

What bro?

**FRIEND 3**

The sun does not cause lightning, okay?

**FRIEND 4**

Bro, I'm just telling you what that  
guy said he heard.

**FRIEND 3**

I know but it just sounds dumb saying  
that...

where Ray and his friends walk up to this hole in the ground  
everyone else is gathered around.

**COP 1**

I never seen anything like this before.  
That many strikes of lighting in one  
spot.

the hole. The cops start ushering people to stay back away from

**RAY**

Is this the only place?

black asphalt Ray picks up a stone that is white next to all the  
too cold crumbs. He switches it from hand to hand because it is  
to hold in one hand.

**FRIEND 4**

Is it hot?

**RAY**

No. It's freezing.

around feel  
The police officers and the other people gathered  
a vibration under their feet.

**COP 2**

What is that?

**RAY**

You feel that?

**FRIEND 3**

Yeah, I feel that.

**FRIEND 4**

What is it the subway?

**COP 1**

There's no subway here.

**FRIEND 4**

PATH Train maybe?

**COP 1**

That can't be the water main.

**COP 2**

There's nothing else down there.

**COP 1**

The water main doesn't run through here.

**COP 2**

Well, there's something down there and it's moving.

People start  
bigger. Windows  
even  
everyone  
shattering  
apart and  
pavement  
in. Something  
through the  
hole. The  
of the  
comes  
friends hide

The pavement starts to crack into a wider circle. running away from the crack as it gets bigger and start to crack under pressure as the pavement separates more. Entire sheets of road split into pieces causing on the road to lose their balance. Shots of more windows. Busting pipes. The church starts cracking moving with a GIANT CIRCLE of pavement that moves. The lurches up and then caves down. A few cars go tumbling throws the last car that tumbled in back out flying air as a leg of the robot makes a lurch out of the police continue trying to move people away. The engines ship start coming out as they power up. The entire ship out and begins dusting it's self off. Ray and his behind a building.

**FRIEND 4**

Oh my god.

Ray begins walking out from behind the building.

**FRIEND 4**

Ray, no, stay man.

out to  
The machine makes a large vibrating noise as if calling

opens fire. other robots. It arms it's disintegrator beams and  
with the People can be seen to disintegrate as they are struck  
start exploding beam. The beams, when fired make a zap sound. People  
numerous into dust and their clothes are blown away. Ray misses  
store. Again beams by a foot or two as he goes into a convenience  
inches. Ray runs out the back door and misses another beam by  
Disintegrator He runs his ass off trying to escape the robot.  
hides beams strike off rooftops to clear a walking path. Ray  
behind a building as the machine walks by.

**EXT. RAY'S HOUSE - PORCH - EVENING**

gawking Ray walks into the house where he is met by Rachel's  
looking eyes out the window. Robbie stands in the background  
toward the at the doorway. Ray walks past Rachel then Robbie  
With kitchen. Rachel and Robbie follow him into the kitchen.  
anxious eyes, Robbie begins to say...

**ROBBIE**

What happened?

in the Ray sits down against the wall of the island countertop  
kitchen, not responding.

**RACHEL**

What's going on?

elbows on Robbie squats down next to Ray as Rachel rests her  
the stool at the island.

**RACHEL**

Dad, what's the matter?

**ROBBIE**

What's all that stuff all over you?

Ray seems to be delirious as he slurs his head towards  
Robbie.

Rachel reaches through a leg of the island to pull at Ray's hood on his shirt. BAM! Ray jumps and jerks his head toward Rachel fast enough to make some of the white powder poof off as if jerked back into reality. Robbie jumps as well in fright.

**RACHEL**

What's all the stuff?

**ROBBIE**

Hello? Ray?

Ray looks at his arms which are coated in the white powder. He gets up and begins heading for the bathroom. Still unresponsive to the questions he was just asked. He looks in the mirror to see that he is covered in the whit powder (human ash). He quickly does his best to wash it off realizing what it is. After washing it off, he begins mentally planning what to do.

Walking back into the kitchen...

**RAY**

We're leaving this house in 60 seconds.

it. He  
over  
Ray grabs an old Penzoil box and dumps the tools out of  
shoves the box into Robbie who grasps it as to not fall  
at the force Ray used.

**ROBBIE**

(questioning) What? Wait. I have no  
idea what's going on...

**RAY**

(while Robbie asks) ... all the food  
from the refrigerator and the cupboard,  
put it in here.

**ROBBIE**

I think we are having a bit of a shock  
here...what's going on, just tell me...

**RAY**

Just do it.

begins to try  
Ray runs toward the table, grabs a flashlight and  
to get it to work.

**RAY**

Rachel, sweetheart...

**RACHEL**

Dad, you're really scaring me.

**RAY**

I need you to get your suitcase...

**RACHEL**

Dad. (break) Dad!

**RAY**

The one that you brought, bring it to me, okay?

over the  
package, he

Ray shoves cereal boxes aside to get to the cabinet refrigerator for batteries. Hastily grabbing the realizes they are probably dead due to the EMP.

**RAY**

Can you do that for me, darling?

**INT. RAY'S HOUSE - RAY'S ROOM - EVENING**

downstairs.  
contains  
and folds

Ray runs into his room while Rachel and Robbie are He hastily enters the combination to a metal box that a hand gun. He tucks the gun into his belt on his back his shirts over it.

Street Sidewalk - Evening

down  
Rachel is  
food.

Ray, Rachel, and Robbie are walking at a very fast pace the sidewalk with about 20 other people around them. clutching Ray's hand and Robbie is carrying the box of

**ROBBIE**

What's happening?

**RAY**

Shh, Shh, I can't tell you now. We...  
We've only got about another minute.

Ray sees the car that Manny was working on just as  
Manny's Apprentice  
closes the hood. Ray mutters...

**RAY**

Please, Please, Please.

People are seen rushing down the street in the  
intersecting direction.  
Ray, Robbie and Rachel approach the car.

**RAY**

Just keep it down.

**ROBBIE**

Ray, I'm standing right beside you.  
Can you please answer me?

Ray does not respond as he looks in the ignition and  
finds keys.

**RAY**

Just get in the front seat Robbie.

Ray loads Rachel in the middle row of seats as Robbie  
gets in  
the passenger seat.

**RACHEL**

Who's car is this?

**RAY**

Just get in.

**RACHEL**

Who's car is this?

slams  
car. He

Ray throws Rachel's bag in the row of seats behind her,  
the door and starts walking to the driver side of the  
is caught by Manny walking.

**MANNY**

Hey, Hey, Ray! You were absolutely right.  
I had to change the sole... Ray?

car.  
Manny sees Ray has loaded his whole family into the

**MANNY**

Hey Ray? Ray? What?

Robbie watch  
him.  
Manny walks over to the passenger side as Ray and

**MANNY**

Ray. Open up.

ray wondering  
Ray, who did no such thing sits there. Robbie looks at

what he's going to do.

**MANNY**

Open the door, come on! OPEN THE DOOR

**RAY!**

Ray reaches over Robbie and opens the door.

**MANNY**

What are you...

**RAY**

(interrupts him) Get in.

**MANNY**

That's funny, you gotta get out of the car. You can't take it.

Ray tries to get Manny to calm down from the panic he is in...

**MANNY**

It's not my car. It's not your car.  
Where you going? Daddy's acting crazy  
kids. Guy's gonna come back...

**RAY**

(interrupts him) I don't have time to  
expl....

**MANNY**

(interrupts him) You're busting my chops.  
I got a shop to run. You know how many  
people...

**RAY**

(interrupts him) Get in!

**MANNY**

No, RAY GET OUT OF THE...

**RAY**

**GET IN MANNY OR YOU'RE GONNA DIE!**

Rachel begins crying as she says...

**RACHEL**

What do you mean?

Ray in  
A dead silent pause falls on everyone. Robbie stares at  
fright as Ray and Manny stare at each other.

**MANNY**

All right, get out of the truck! I'm  
not kidding now. GET OUT OF THE CAR  
**RAY!**

shoots flame  
looks at the  
Rachel cries more as a view of an approaching robot  
at a nearby tree. Ray and Manny continue as Rachel  
flaming tree.

**MANNY**

I'm not fooling around, I got a busy  
day ahead of me...

**RAY**

(to Robbie) Close the door! CLOSE IT!

Ray helps Robbie close the door on Manny as they begin speeding away.

**MANNY**

**RAY! BRING THE CAR BACK RAY! IT'S NOT MY CAR!**

Manny just finishes his line as he is zapped by a disintegrator beam. Camera shows the auto shop zapped by the beam and exploding to smithereens.

**INT. CAR - DUSK**

Trying to outrun the beams...

**RAY**

**GET DOWN! GET DOWN! GET DOWN!**

**RACHEL**

Is this the terrorists?!?!?

**RAY**

**JUST GET DOWN. GET DOWN!**

Ray grabs Robbie's collar of his jacket and shoves him toward the floor.

**RAY**

**GET DOWN!**

**ROBBIE**

**HOLY SHIT!**

blasted away.

the houses

fuel tanker

debris

High shot shows the bridge behind Ray's house being

The expressway gets hit by the beams and overturns into

below. One of them Ray's. An explosion is seen as a

falls on Ray's house that obliterates 4 houses. Flaming

flies all over behind the van.

hundreds of cars

speeds by

The van has now made it on to the freeway where

are scattered all over the road broken down. The van

them honking the horn every few cars.

**ROBBIE**

Where are we going?!?!?

**RAY**

We gotta go! We got to be the only working car around here. I'm not stopping until we are clear.

**ROBBIE**

**CLEAR OF WHAT?!?!?**

**RAY**

We gotta go.

**ROBBIE**

**WHAT THE HELL IS GOING ON?!?!?!?**

**RAY**

**YOU SAW! WE'RE UNDER ATTACK!!**

she begins Rachel begins frantically crying. After a few seconds, hyperventilating.

**ROBBIE**

**BY WHO? WHO IS ATTACKING US?!?!**

**RAY**

Rachel... Rachel you've got to keep it down Rachel!

gotten After honking his horn a few more times, she has only worse.

**RAY**

Rachel! SHUT UP RACHEL! I CAN'T THINK!

**ROBBIE**

(with a vein driven face) YOU ARE FREAKING **HER OUT!!**

**RAY**

**WELL, LOOK, I'M DRIVING, DO SOMETHING!!!**

Rachel. He Robbie turns to the back seat as an attempt to calm thinks of an old technique he was taught.

**ROBBIE**

Okay, (slapping his arms together on top of each other, demonstrating) Put

em' up Rache.

Rachel makes his demonstrated arm formation.

**ROBBIE**

Make the arms. (he grabs her elbows so she holds the position. He begins to calm her down) This space right here, this is yours.

Robbie stares directly into her eyes. She takes deep breaths to regain control. She is able to open her eyes and stare back into his eyes to maintain contact.

**ROBBIE**

... This belongs to you, right?

**RACHEL**

(panting, but keeping eye contact) Yes...

**ROBBIE**

(reassuring her) You're safe in your space.

**RACHEL**

(keeping eye contact) I'm safe in my space.

**ROBBIE**

(reassuring her) You're safe in your space. Nothing is going to happen to you in your space.

Robbie able

Ray looks back into the back seat in amazement at  
to do what he's doing.

**RACHEL**

I'm really scared.

**ROBBIE**

I'm gonna go to the front seat to talk  
to dad...

**RACHEL**

No....

**ROBBIE**

(reassuring her) I will be two feet  
away. Okay.

breathing

Rachel breaks eye contact and starts controlling her  
while Robbie grabs her hand as reassurance.

**ROBBIE**

Will you hold my hand?

**RACHEL**

Yes.

**ROBBIE**

Are you gonna be okay?

**RACHEL**

(relatively calm) Yes.

Robbie grabs her hand and they both lean forward toward  
the front.

**ROBBIE**

(taking a breath to calm himself) I  
want to know everything you know.

Ray looks into Robbie's eyes who is looking straight  
forward  
on the road.

**RAY**

This thing, this machine, it crawled  
out of the ground and started torching  
everything, just killing everybody.

**ROBBIE**

What is it? (break) Is it terrorists?

**RAY**

No, this came from some place else.

**ROBBIE**

You mean like Europe?

**RAY**

**NO ROBBIE!! NOT LIKE EUROPE!!!**

Ray swerves to miss a car as the camera cranes around  
to the  
driver's side.

**RAY**

That machine, it was already buried.

Ray looks into the sky. What for is unknown.

**RAY**

Maybe it came down in the lightning storm.

**ROBBIE**

Wait a minute... you just said it was buried.

**RAY**

No, the machine I'm talking about was buried. But, what came down in the lightning storm, what operates it. That's the... that's the.... You know. The....

Robbie jumps back into the passenger's seat as Rachel scoots forward in the back seat. Robbie is looking toward the sky.

**RACHEL**

The what?

**ROBBIE**

Why aren't there any helicopters or airplanes?

**RAY**

Hey Rache. How you doing there girl?  
(to Robbie) How she doing?

**ROBBIE**

How you doing?

**RACHEL**

I'm fine.

**ROBBIE**

(to Ray) She's good.

**RAY**

Good. Hey, what was that thing you did with her?

**ROBBIE**

Works sometimes. She gets claustrophobic.

**RAY**

Hey Rachel

**RACHEL**

I want mom.

**RAY**

I know. You feel better?

**RACHEL**

I want mom.

**RAY**

Yeah, tell me about it, you know?

**RACHEL**

Take me to Mom's!

**RAY**

Listen, I just need you to hold it together  
for me, okay?

**RACHEL**

**I WANT MOM!!!**

**RAY**

When you start screaming like that,  
you know, I can't really...

**RACHEL**

**TAKE ME TO MOM!!!**

Robbie gets back into the back seat to repeat the  
"arms" process with her to calm her again.

**RAY**

I know...

**RACHEL**

**TAKE ME TO MOM'S!!!**

**RAY**

That's where we're going right now.

**RACHEL**

**TAKE ME TO MOM'S!!!**

**RAY**

**I KNOW!!**

**EXT. MARY ANN'S HOUSE - DUSK**

Still in the car...

**RACHEL**

Come on, hurry up Dad...

As soon as the van stops, Robbie gets out and opens the  
door for Rachel.

**RACHEL**

Robbie, get the door.... (she knocks  
on it)

Robbie grabs the keys off his belt loop as Rachel  
begins running up to the front door.

**RACHEL**

(begins, and continues once in the house)  
**MOM! TIM!!**

**ROBBIE**

(begins, and continues once in the house)  
**MOM!! TIM!!**

Ray remains in the car realizing how unimportant he  
really is (kids are shouting for Tim).

**INT. MARY ANN'S HOUSE - ENTRY - DUSK**

Ray walks  
entry from

Rachel and Robbie are shouting for "mom" and "Tim" as  
through the door. Rachel and Robbie meet Ray in the  
different parts of the house in their search.

**ROBBIE**

They're gone.

**RACHEL**

Is she dead??

**RAY**

She's not dead. All right? She's just  
no here. Okay? They're never here.

**ROBBIE**

How do you know?

**RAY**

Because they are on their way to Boston....

by Robbie.  
portrait next  
Tim.

The camera goes to the phone which is briskly picked up  
Then the camera views into the new family vacation  
to the phone. It has Ray missing who is replaced by

**RAY**

... and so they just kept on going,  
they're probably up to your grandma's  
house by now.

**ROBBIE**

(dialing the phone) I'm gonna call her.

**RACHEL**

How come the lights are on here and not at your place?

**RAY**

Umm.... Because nothing bad happened here. Okay?

tones out

Robbie is having no luck and is only getting error of the phone.

**RAY**

So, were safe here. All Right?

Remembering Robbie's calming "arm" technique...

**RAY**

Okay, Rachel? This is your area. Okay, you are safe in your area...

**RACHEL**

Dad. That's not how it goes.

**RAY**

Okay, well, you hungry, huh? I'll get you some food. I'm gonna feed you. Get something to eat. (digs into the box) What do we have here??

**ROBBIE**

.. Busy signals, one of the fast ones....  
You think all the circuits are down?

**RAY**

(continues) Ketchup, Mustard, Ahh, Tabasco,  
Barbeque Sauce. This is really good  
Robbie. Vinaigrette. I said pack food.  
What... What the hell is this?

**ROBBIE**

That's all that was in your kitchen.

**RAY**

Okay. No, it's all right, it's all right.

the box

Robbie takes his hat off and sits down as Ray searches  
for food. He finds peanut butter.

**RAY**

Uh, food... Uh, bread... (getting the  
bread) okay, we're gonna have... umm....  
We'll just get some sandwiches.

whole  
to calm

Ray takes the twist tie off the bread bag and dumps the  
loaf on the counter. He taps his hands together to try  
Rachel and Robbie.

**RAY**

You ever see me deal? Wanna see me deal?  
Okay, there's two for you, two for Robbie,  
two for me, (he has one extra in his  
hand) ...one for the house. (laughs)

from the Ray opens the peanut butter and grabs a wooden spoon  
cooking utensil holder on the counter.

**RAY**

Maybe after we get done eating, I will  
take you down, teach you how to play  
some poker. A little five card stud...  
a little blackjack...

**RACHEL**

I'm allergic to peanut butter.

**RAY**

(laughs) Since when?

**RACHEL**

(with a snotty look) Birth!

Robbie shakes his head yes to her statement.

**RAY**

Okay, well, umm, here (hands her two  
pieces of bread) You can eat the bread.  
Okay?

**RACHEL**

I'm not hungry.

**RAY**

Okay, well. Robbie and I are going to  
be eating peanut butter sandwiches.  
(to Robbie) You want jelly on this sandwich?

**ROBBIE**

I'm not hungry either.

**RAY**

You're not hungry either? Well, that's fine.

Ray picks up the bread pieces and throws them at the sink window. One with peanut butter sticks on the window and slowly slides off.

**RAY**

Everybody just relax, okay? Because we are here now and we're safe, and we're gonna stay. And in the morning your mom and Tim are going to be here and everything's gonna be fine. Okay? (no responses) Okay.

**INT. MARY ANN'S HOUSE - BASEMENT - DUSK**

Rachel and Ray are running down the stairs carrying their own pillows and blankets. Robbie follows slightly behind them carrying his own and a few extra pillows and blankets.

**RACHEL**

If everything's fine, why do we have to sleep in the basement. We've got perfectly good beds.

**RAY**

It's like a slumber party.

**ROBBIE**

What are you afraid is gonna happen to us?

**RAY**

(walks over to the weight room corner of the basement) Nice basement.

**RACHEL**

I want to sleep in my bed. I've got back problems.

**RAY**

Okay. You know on the Weather Channel when there's a tornado, and they tell you to go to the basement for safety? It's like that.

**RACHEL**

There's gonna be tornadoes?

**RAY**

Rachel, no more talking.

Robbie puts his hat on Rachel's head and ushers her over to the spot under the stairs where blankets are laid out. Ray walks over to the chair about five feet away from the bed.

**RACHEL**

Could you be a little nicer to me. God!

Rachel and Robbie are heard in the background...

**ROBBIE**

Wanna stay here?

**RACHEL**

Yeah. Good night, love you.

**ROBBIE**

Love you, Rache.

sofa  
Ray takes out his gun and puts it under a pillow of the  
as he sits down. So Robbie and Rachel wont notice.

**INT. MARY ANN'S HOUSE - BASEMENT - NIGHT**

become louder  
just shy  
lighting gets  
second flash  
next to  
lightening  
lighting  
looks thought  
Bushes are heard rattling against the window. They  
and louder against the window. Eventually they become  
of loud enough to wake Ray up. FLASH! A strike of  
Ray's eyes to roll back around and open. BAM! The  
is loud enough to get Robbie (who is now in the seat  
Ray) to jump up next to him. A few more flashes and the  
starts like the first time. BAM! BAM! Every strike of  
lights up the entire downstairs. Rachel gets up and  
the stairs.

strike, his  
A close up shot of Robbie. With every lightening  
breathing becomes more erratic.

**RACHEL**

Is the lighting back?

**RAY**

No, this is something else...

engine  
walls.  
runs up  
shelves

Just as ray finishes, an ear piercing noise from a jet begins. The howl rattles things off of shelves on the walls. Robbie and Ray wince at the pain in their ears. Rachel runs up to Robbie and hugs him in security. Things fall off of shelves everywhere.

grows even

A shot of the incredibly bright window as the noise grows even louder.

**ROBBIE**

(screams) AHFFF... WHAT'S THAT SOUND?

**RAY**

**I NEVER HEARD THAT BEFORE!!!**

**RACHEL**

**IS IT THEM!!! IS IT THEM!!!**

The lighting grows more intense as does the sound.

**RAY**

**WE GOTTA GO!! WHERE DO WE GO??? ROBBIE,  
THIS IS YOUR HOUSE, WHERE DO WE GO??**

Rachel down

Robbie opens the door to the furnace room and shows the stairs who runs. Robbie goes back to get Ray.

Ray realizes he has forgotten his gun.

**RAY**

**WAIT!! WAIT!! WAIT!! WAIT!!**

Ray and Robbie run to the door just as a fireball bursts through the windows. Flaming debris follows after. Ray gets the first door closed but the fire blasts through the wooden one. He manages, after a struggle, to get the metal one closed on the inside of the furnace room.

The door closes and the room is completely black. In the dark, you can hear the debris being thrown around everywhere around them.

**RACHEL**

Are we still alive?

**INT. MARY ANN'S HOUSE - FURNACE ROOM - DAWN**

Ray is looking out the window at the top of the room. He is holding on to the metal wire conduit. Seeing hardly anything, he judges it to be safe to go outside the furnace room.

He walks by Rachel who is sleeping in Robbie's arms who is sleeping against some copper piping. Holding his slightly burned arm in pain, Ray exits the room through the charred doors and finds most of the basement in ruins. The ground floor is now the top floor because the second floor was completely torn off.

airplane  
through the

The camera pans out to find a winding down, burning engine. Panning out further we can see ray walking remains of different sections of an airplane.

**EXT. MARY ANN'S HOUSE - YARD - DAWN**

a blue

Ray sees the fuselage with one surviving person hauling cart through the aisle.

**RAY**

Down here!

The man continues hauling the cart.

**RAY**

Were you on this plane? Are you a passenger?

man creeps

The cart comes flying down the fuselage doorway as the down the floor to the ground.

**MAX (NEWS CAMERA OPERATOR)**

Hey, how you doing? Wanna help me open this?

the news

The news reporter comes rushing out from the side of van in the background.

**RAY**

Are you a passenger?

**NEWS REPORTER**

He's deaf. The shell went off right beside him. The camera on his shoulder saved his life. (to Max) You hear that Max? Your stupid camera saved your stupid life.

They succeed in jimmying open the cart and begin bagging all the water and food they can.

**RAY**

Where were you?

**NEWS REPORTER**

Out there in the pine barrens. We were attached to a National Guard unit, the 83rd Mechanized. They moved to one of those things around midnight. They've got some kind of shield around them. We can't see it, but everything we fire at them detonates too early before we can get close enough to cause any damage. When they flash that thing, everything lights up like Hiroshima.

She begins eating one of the meal packages.

**RAY**

There's more than one?

**REPORTER**

You gotta be kidding me right?

**INT. NEWS CAR - DAWN**

**REPORTER**

We were feeding New York but New York went dark. So we patched over to D.C., they went down, L.A., Chicago, uplink

to London. Even called the affiliates  
to try and get them to catch the feed,  
but nobody answered.

The reporter looks at tapes to find the one she's  
looking for.

When she does so, she jams it into the VCR which  
promptly begins playing it.

**REPORTER**

It's the same everywhere. Once the tripods  
start to move, no more news comes out  
of that area.

She shows him a tape of about 30 tripods destroying a  
city.

**RAY**

Oh, my god!

**REPORTER**

You ain't seen nothing yet.

She wheels her chair around to show him the next piece.

**RAY**

I saw that storm. I was right in the  
middle of one of those.

**REPORTER**

No, you didn't see it like this. Those  
machines come up from under the ground,  
right? That means they must have been  
buried there a long time ago. So who's  
driving the god damn things? (pointing  
to the monitor) Watch the lightning.  
Watch it..... Watch the lighting.....

She advances  
running

She slows the footage down so he can get a good look.  
it slowly. She points out an alien capsule like object  
down the lighting bolt.

**RAY**

What is that?

**REPORTER**

That is them. They come down in capsules,  
riding the lighting into the ground  
into the machines right?

They both

A vibration noise is heard by an approaching robot.  
jump at the noise.

**DRIVER**

You hear that? We're getting the hell  
out of here.

into the

The camera man has his hands full of meals as he loads  
van.

**DRIVER**

Come on! Get in! Get in! Get in!

again.

The door almost closes on Ray as she stops and opens it

**REPORTER**

Hey. Were you on that plane?

Ray shakes his head no.

**REPORTER**

Oh, that's too bad, it would have been  
a really great story.

She closes the door on him.

Black blend to:

**INT. MARY ANN'S HOUSE - BASEMENT - DAWN**

Ray is talking to Rachel...

**RAY**

Look at me. Look at me.

Rachel and Ray are putting on their coats.

**RAY**

You keep your eyes only on me, you  
understand?

Rachel has her big eyes on him as she nods yes.

**RAY**

Don't look down, don't look around me.  
I'm taking you to the car and you're  
gonna want to look around. But you are  
not going to, are you?

She shakes her head and whispers "no".

- DEBRIS

INT. (BUT DUE TO CRASH IT IS NOW EXT.) MARY ANN'S HOUSE

FIELD - DAWN

along behind

Ray is carrying Rachel to the van. Robbie is walking  
them looking at the devastation.

**RAY**

You're doing good. You're doing good.  
Keep your eyes on me. We'll go right  
to Boston, and we're gonna see your  
mom.

**RACHEL**

I'm not gonna look, dad.

**RAY**

That's a girl. That's my girl. Okay,  
listen, I want you to close your eyes.  
Got them closed?

**RACHEL**

Um-Huh.

**RAY**

There you go. Keep em' closed for me.

amassment  
around to

Camera follows Robbie who puts his hands on his head in  
of the devastation. Ray starts the car and turns it  
pull out.

**RAY**

Robbie, get in.

Robbie does not react at all. Ray becomes agitated.

**RAY**

**ROBBIE!! GET IN!!!**

**RACHEL**

Why are you yelling?

Ray gives him a mean look as Robbie realizes that they must go.

**RAY**

(to Rachel) It's okay. (to Robbie) Get in!

They pull away from the wreckage and continue on their journey.

**EXT. VAN - DAY**

Ray is reading the map while Robbie looks out the window. They are taking back roads that have nothing but farmlands on them.

**ROBBIE**

Why the hell aren't we on the turnpike?

**RAY**

Because I don't want everybody to see we've got a working car. (going over the plan) We'll stay along the Hudson until we find an open bridge or ferry,

then we're gonna cross the Hudson. Then take the back roads across Connecticut all the way to Boston.

**RACHEL**

Where is everybody?

**RAY**

I don't know. Running, hiding, hiding in their basements.

**ROBBIE**

If we had any balls, we'd go back there and find one of those things and kill it.

**RAY**

Yeah, well, why don't you just let me make the big decisions, okay?

angry Ray shoves the map on the floorboard as he becomes more at Robbie.

**ROBBIE**

Which would be when? Never Ray? Never's about your speed.

**RACHEL**

Okay, enough Robbie!

**RAY**

(angrily) Okay! Enough with the Ray shit!! It's dad, sir, or if you want Mr. Ferrier. That sounds a little weird to me but you decide.

**RACHEL**

Dad?!?!

**RAY**

Yes, Rachel.

**RACHEL**

I have to go to the bathroom.

**RAY**

Really?

Rachel shakes her head "yes" as he pulls the car over.

car. He  
seat.  
Ray grabs Robbie by the shirt arm and holds him in the  
glares at Rachel mean enough to make her freeze in her  
seat.

**ROBBIE**

Come on. (tugs at his shirt sleeve which  
Ray has a hold of) I gotta go!

**RAY**

Not so fast, not so fast, all right?  
Now, there are two things we have to  
watch out for, and the second is people  
who might want our car.

**ROBBIE**

There's nobody around!

**RACHEL**

I gotta go.

Robbie breaks free of Ray's grasp on his sleeve. Robbie and Rachel both get out of the car. Ray follows the both of them to supervise the whole event from the van.

**RAY**

(displeased) Rachel! Rachel, that's good right there. (points to a spot 20' away)

**RACHEL**

**I'M NOT GOING IN FRONT OF YOU GUYS!**

**RAY**

All right, then just go where I can see you!

**RACHEL**

**ARE YOU CRAZY?? DON'T LOOK!!**

**RAY**

I'm not gonna look! JUST STAY IN SIGHT!!

**RACHEL**

**THAT'S LOOKING!!**

Rachel is about 200 feet away entering a patch of bushes. Robbie has already found a spot about 10' away next to the stream under the road.

**RAY**

Listen. Every time you don't listen to me, I'm telling your mother, okay? I'm making a list. (reinforcing) I'm making a list!

looking  
looks at it  
MORE BODIES  
floating down  
comes  
and grabs

Rachel is entering the wooded area next to the stream for a half way decent spot. She sees the river and in beauty just as she sees a body floating down it. start coming at a huge rate. 20,30,40,50 bodies the river. Rachel begins to hyperventilate again as Ray comes up from behind her and throws his hands over her eyes and grabs her.

**RAY**

I told you to stay where I could see you!

**RACHEL**

I'm sorry!

the van.  
Ray grabs her into his arms and begins walking back to

who's only  
opportunity  
shouting....  
Army trucks can be heard crossing by the van. Robbie, interest is killing one of the robots sees this as an to do so. Robbie runs toward the trucks and begins

**ROBBIE**

**STOP!! DO YOU HAVE ROOM??? STOP!!!**

blankly. Some trucks pass by as the soldiers in them look at him

**ROBBIE**

**WAIT, STOP!!! LET ME ON!!! LET ME ON!!!  
GIVE ME A HAND!!!**

the large puddles of water. Robbie is not giving up hope that one may let him on.

**ROBBIE**

**WAIT!!! STOP!!! GIVE ME A HAND!!! YOU  
HAVE ROOM!!!**

**SOLDIER**

Watch it, kid! YOU'RE GONNA GET YOURSELF  
**RUN OVER!!!**

enough Ray sees Robbie trying to get on with them. He has had of Robbie and goes up to him to tell him....

**RAY**

**WHAT!?!?! ROBBIE, YOU WANT TO GO IN  
THAT DIRECTION?**

stop. Robbie, who ignores him is still shouting for them to

**RAY**

**THERE'S NOTHING LIVING IN THAT DIRECTION,  
ROBBIE!!!**

ROBBIE

WHAT DO YOU CARE?!?!? YOU NEVER GAVE  
A SHIT BEFORE!!! YOU NEVER GAVE A SHIT!!!

RAY

OKAY, HARD ASS, WHAT'S YOUR PLAN? YOU'RE  
IN CHARGE NOW, YOU TELL ME WHAT WE'RE  
DOING!!

ROBBIE

WE CATCH UP WITH THESE SOLDIERS, WE  
PICK UP WHOEVER ELSE ISN'T DEAD AND  
WE GET BACK AT THEM!!! WE GET BACK AT  
THEM!! THAT'S WHAT WE DO!!!

RAY

WELL, NOW LET'S TRY ONE THAT DOSEN'T  
INVOLVE YOUR TEN YEAR OLD SISTER JOINING  
THE ARMY! YOU HAVE ANYTHING LIKE THAT???

Ray and Robbie are about ready to start throwing  
punches at each other as the tanks continue rolling by.

ROBBIE

WHY DON'T YOU JUST TELL US THE TRUTH???

RAY

YOU HAVE ANYTHING LIKE THAT!

ROBBIE

YOU HAVE NO IDEA WHICH WAY TO GO!!

**RAY**

**YOU HAVE ANYTHING LIKE THAT?!?!?!**

**ROBBIE**

**YOU WANNA COME OFF ALL WISE AND SHIT!!  
YOU ONLY CHOSE BOSTON BECAUSE YOU HOPE  
MOM IS THERE AND IF SHE'S THERE, YOU  
CAN DUMP US ON HER!!! YOU CAN DUMP US  
ON HER THEN YOU'LL ONLY HAVE TO CARE  
ABOUT YOURSELF!!! WITCH IS EXACTLY THE  
WAY YOU LIKE IT!!!**

Robbie is shivering in the cold of his wet clothes but his adrenaline keeps him fighting at Ray. They both can be seen with the air from their nostrils flaring like a bull. Rachel rushes in as an attempt to get Robbie to realize what he's doing.

**RACHEL**

**ROBBIE!!! WHERE ARE YOU TRYING TO GO?!?!  
WHAT ARE YOU TRYING TO DO?!?!**

Rachel begins to cry as Robbie looks at her in sorrow.

**RACHEL**

**WHOE'S GONNA TAKE CARE OF ME IF YOU  
GO!!!**

Rachel's last line almost brings Robbie to tears as he picks her up and starts walking over to the van. Ray stands next to the still rolling army vehicles and begins to realize how this brother and sister have come to rely on each other during the divorce of their parents.

**INT. VAN - DAY**

Robbie is staring out the window in the exact opposite direction of Ray. The radio is broadcasting the emergency alert test. Ray turns off the radio and says...

**RAY**

If I close my eyes, why don't you drive for a bit.

**ROBBIE**

I don't have a license.

**RAY**

Since when has that stopped you?

**INT. VAN - DUSK**

Robbie is driving into a city. Ray is sleeping in the passenger seat. The streets are crowded with people walking. Robbie gets worried and gets Ray to drive.

**ROBBIE**

Ray. (no response) Ray. (no response)  
Dad!

Ray wakes up and Robbie tries to get him to take the wheel.

**ROBBIE**

You think you could.... You think you

could...

**RAY**

Don't stop... don't take your foot off...  
Okay. I got it... I got it....

**RACHEL**

Where's everybody going?

**RAY**

I don't know Rach.

**RACHEL**

But we do right?

**RAY**

Yeah, we do.

more and  
banging on

They continue driving through the crowd as they become  
more mad at Ray for not letting them on. They begin  
the glass.

**RACHEL**

Why'd he do that?

The man continues hitting the windshield.

**RACHEL**

Why is he doing that?

**RAY**

He wants a ride. Everybody just wants

a ride.

**RACHEL**

Can we give him one?

**RAY**

Just sit back and put on your seatbelt.  
Robbie, put on your seatbelt.

begging

Rachel is busy looking at all the people who are now  
for a ride.

**RAY**

Put on your seatbelt Rachel.

The three of them fasten their seatbelts.

**ROBBIE**

Be careful.

me a ride".  
People bang on the windows louder as they shout "give

**RAY**

I'm sorry, I can't. Please get away  
from the car.

A police man jumps on the hood and bangs on the window.

**RAY**

**HEY!!**

**POLICE MAN 3**

Stop the car!!

**RAY AND ROBBIE TOGETHER**

**GET OFF THE CAR!!! GET OFF THE CAR!!!**

**POLICE MAN 3**

You could carry 20 people in there!  
**STOP THE CAR!!!**

to stay Rachel is panicking and starts to do the "arms" process  
calm.

**RAY AND ROBBIE TOGETHER**

**GET OFF THE CAR!!! GET OFF THE CAR!!!**

side Ray hit's the gas pedal as the police man falls off the  
just as of the van. Ray speeds away now and gains some speed  
it. Rachel someone throws debris into the windshield which breaks  
screams in panic.

**RACHEL**

(screams) AHHHH!!

**RAY**

Oh hold on!!

holding Robbie and Ray see a woman standing dead in their way  
a baby. They swerve to miss her.

**ROBBIE**

Look out! Look out!

**RAY**

(seeing a telephone pole) Oh, GOD!

lurches  
begins  
side

The van smashes into the telephone pole and the pole about 20 feet. The transformer on the top of the pole to arc and spark. The crowd is now rocking the van from to side shouting at about a riot level.

**INT. VAN - DUSK**

**RAY**

Are you okay?

windshield is busted  
windows  
flying glass.  
from the  
in the  
suggests to "push  
it".

Rachel has no time to respond before the back open by a crowd member. The driver and passenger side are then promptly busted. Robbie ducks to avoid the flying glass. A man jumps on the hood and starts ripping glass away hole in the front windshield. He is so desperate to get van he rips his hands to shreds. A crowd member suggests to "push it". He does so and the glass falls through.

out by

The passenger side door is opened and Robbie is pulled the rioting crowd.

**ROBBIE**

(screams) AHHHHH!!!! RAY!!!

**RAY**

**ROBBIE?!?! ROBBIE?!?!?**

pulling him Ray then screams to the rioting crowd who are now out of the driver's side window.

**RAY**

**NO, JUST WAIT!!! WAIT!! STOP!!! JUST STOP!!!**

**RACHEL**

**DADDY!!!!**

it, and A man from the crowd runs up to Rachel's window, breaks him back tries to grab Rachel. Ray pulls the man out and throws into the crowd.

**RAY**

Rachel!! (grabs guy) GET OUT OF THERE!!!

driver's Ray is pushed by the man he just threw and hit's the gets him side door. Ray kicks the guy square in the gut which back into the crowd.

**RACHEL**

**DADDY!!!**

gets Ray wrestles another man trying to grab Rachel. The man Ray is tossed to the ground. Just as Ray stands up... WHAM!!! hit in the back of the head by a man with a baseball bat. The

damage to blow was not severe enough to cause life threatening Ray.

**RAY**

(grasping his head in pain) AHHH!!!

crowd Another man grabs Ray to try to fight him. Women in the yell to "stop them" but nobody does so. The man who is strangling Ray yells to "get in the car". Robbie fought off the men who pulled him out of the car, comes over to Ray's side, and begins choking the man who is choking Ray. Robbie hit's the man's head against the car. The man releases his grip on Ray, the man and Robbie are drug into the rioting crowd beyond frame view.

the car. A man gets into the driver's seat and tries to start

**RAY**

(through a choking grip) Rachel, get out of the car! GET OUT OF THE CAR RACHEL!!!

crowd beyond Ray just barely finishes as he is drug off into the frame.

**RACHEL**

**DADDY!!!**

people barreling Rachel tries to get out, but there is an overflow of

people  
crowd.

into the car through the windows. She is surrounded by  
in the car. Robbie and Ray are getting beat in the

rounds into  
man yells

Ray manages to pull out his gun. He fires off two  
the air. The crowd instantly moves away from him. One  
"take it easy!" No sign of Robbie.

**RAY**

(pointing the gun at the people on the  
roof of the car) GET OFF THE CAR!! GET  
**OFF!!!**

Men start getting off the car to avoid the gun  
threatening Ray.

**RAY**

(continues) GET OFF THE CAR!! Move!!  
Move!!

Realizing Robbie is nowhere in sight....

**RAY**

Where's my son?!?!

**RIOT MAN 1**

You don't need that, Man!

**RAY**

**WHERE'S MY SON?!?! ROBBIE!!** ....  
**ROBBIE!!**

**RIOT MAN 2**

Put the gun down, man. It's not me!

**RAY**

(still determined to find Robbie) ROBBIE!!!

Ray is able to pull Robbie out from the crowd. Robbie has a running bloody nose and a badly bruised stomach. He is fighting to catch his breath because he had it knocked out of him.

**RACHEL**

**DAD!!!**

The camera moves from Robbie to Ray, then pivots on his face to reveal a man holding another gun at Ray's head.

**RIOT MAN 3**

Okay, man, now listen. Put down the gun. I'm taking the car.

**RAY**

My daughter's in the car...

**RIOT MAN 3**

(shaking the gun nervously) Put down the gun, I'm taking the car.

**RAY**

All I want is my daughter....

**RIOT MAN 3**

**PUT DOWN THE GOD DAMN GUN!!!**

then puts Ray is scared into dropping his gun on the street. Ray his hands near his head to avoid being shot.

**RAY**

Please, all I want is my daughter.

**RIOT MAN 3**

(surprisingly calm) I'm taking the car.

**RAY**

I just want my daughter. Please just let me take my daughter, can I.... All I want is my daughter.

**RIOT MAN 3**

Yeah. Okay, go ahead, take her, take her, yeah, yeah....

the driver's Ray grabs Rachel out of the car as the riot man gets in seat and closes the door.

**RAY**

Robbie!!

over, walks Robbie, who has managed to get to his feet, hunched walk to over to Ray. Ray, with Rachel in his arms, and Robbie as the the diner on the street. The man backs up the car just street. camera pans down to see a man who sees the gun on the street.

van.  
The man picks up Ray's gun and looks at the man in the

**INT. DINER - DUSK**

Ray, with  
wound.  
Robbie  
clenches his  
breath. They  
The three of them are walking to a booth in the diner.  
Rachel in his arms, is beginning to bleed from his head  
He walks with a slight limp. Rachel is panic stricken.  
lets go of his bloody nose and, with both hands,  
chest in pain. He is still fighting to catch his  
are all soaked from the rain.

on and  
had, gunshots  
in his  
pain  
turns around  
BAM! One  
who, despite  
comfort.  
They all sit down at the booth. The power is flickering  
off. As they begin to relax from the ordeal they just  
are heard. BAM!! BAM!! Ray jumps and catches his head  
hands as it throbs. Robbie jumps and flails his arms in  
as the jump tightened muscles in his stomach. Robbie  
to see the man with Ray's gun firing at Riot Man 3.  
more gunshot is heard. Rachel scurries over to Robbie  
his pain, grabs Rachel and they hug each other seeking  
The van drives away.

knows what  
He has  
Rachel sobs as Ray also starts crying because nobody  
to do from here. Robbie looks at Ray for some comfort.  
none.

**Walking Down the Street - Dusk**

share their  
They are walking in a crowd of about 300. Some men

the worst...." stories of assumption. One man says... "Europe's got it  
while some while another man says "We've got it the worst....."  
people "don't give a shit who it is....."

**RACHEL**

Looks like the power's still on here.

**RAY**

Yeah, power's still on because nothing  
bad has come up from under the ground.

bells and A rail road crossing guard stick comes down as the  
guard just lights start going off. The people stand behind the  
like cars. They wait.

encounter A train approaches and is blowing off fireballs from an  
The train, with a robot. The entire train is flaming and burning.  
bars as it whisks by is releasing pieces of red hot ash. The  
continue go up as the train completes it's crossing. The people  
walking.

**EXT. FERRY DOCK - DUSK**

as people Random, pointless music is playing over the PA system  
bank are being herded by soldiers onto a ferry boat. A blood  
woman says over a megaphone...

**WOMAN**

Unless you are O-positive and Rh negative,  
thank you but we already have more blood

than we can use. Again... (repeats message)

Shots of the herded people boarding the ferry.

it moving

Solders are heard and seen saying "this way" and "keep folks".

**HARBOR MASTER**

Please move forward calmly, the boat can make more than one trip. Please move forward calmly, take your time, don't rush. (repeats)

**SHERYL**

Ray! RAY?!?!

**RAY**

Sheryl?

**SHERYL**

Yeah.

Ray and Sheryl hug as they are re-united.

**SHERYL**

Oh, my gosh, are these your kids?

**RAY**

Yes, this is Rachel.

**SHERYL**

Hi, I'm Sheryl, this is my daughter,

Nora.

Ray, Sheryl, Nora, and Rachel exchange handshakes.

**RAY**

Hi, I've heard about you, Nora.

away from Rachel looks at sea gulls that are flying rather fast  
the boat. Robbie meets Sheryl with Ray.

**RAY**

This is my son, Robbie.

**ROBBIE**

Hi Sheryl.

**SHERYL**

He's just like dad.

Rachel continues watching the gulls.

**SHERYL**

How you doing? You look like shit.

Sheryl, and Rachel is now fully into watching the gulls. Ray,  
gulls flying Robbie are engaged into small talk. Rachel sees the  
around something over the horizon behind the city.

**RACHEL**

(to herself) The trees are funny.

**HARBOR MASTER**

We're gonna move some cars out of the way to make more space. Give us a few minutes.

Rachel watches the trees begin to be flattened and moved as something gets brighter on the horizon. Rachel grabs Ray's finger and he realizes that she wants him. Ray turns around to see what Rachel wants as he too sees the thing on the horizon. Robbie sees Ray looking that way, so he too looks that way. A robot puts it's last foot down with a thud and looks at the dock full of people. It makes the vibration noise which gets the attention of everybody. The crowd begins overrunning the soldiers and cramming onto the ship for safety. The captain sees the overflow and prepares the ship for takeoff to try to stop the overflow.

**CAPTAIN**

**CAST OFF!!! GET THAT RAMP UP!!!**

**HARBOR MASTER**

**CAST OFF NOW!!! GET THAT RAMP UP!!!**

(to soldiers) No more people! No more people! We're taking the ramp up.

The soldiers create a blockade which holds back the crowd for quite a while. As the crowd starts to collect, the soldiers start to bulge forward from people pushing them. Three robots now switch on their lights to look over the crowd of people. A moving crowd of about 1,000 people is now collecting on the soldiers who so

far are withstanding.

them to  
more room.  
Ray, now in the front next to a soldier, tries to get  
let him and his family through. They say there is no

**RAY**

(to Sheryl) You just stay with me! Grab  
my jacket!

**SHERYL**

I got you Ferrier. (trips) oh, Jesus!

**RAY**

You okay? Come on!

**SHERYL**

Jesus. Oh my god!

**RAY**

Come on.

motor to  
off the  
ramp.  
The harbor master hit's the switch to start the ramp  
begin folding up the ramp. Soldiers shove empty cars

grip of Ray's  
jacket.  
Sheryl is knocked around by a few people and looses

**SHERYL**

Oh, Ray!! RAY!!!

makes  
short.

They run faster and Sheryl falls farther behind. Robbie  
a grab for her hand but a soldier stops Sheryl just

**SHERYL**

**NO, I CAN GO WITH HIM!!! RAY!!!! NO!!!!**

jump and

The ramp begins lifting as a few people make one last  
latch on to it. Ray looks back for Sheryl.

**RAY**

**SHERYL????? SHERYL!!!!**

**SHERYL**

**RAY!!!!**

**RAY**

There's room on the boat!!!

**SHERYL**

**LET US THROUGH GOD DAMN IT!!!**

**RAY**

**THERE'S STILL ROOM ON THE BOAT!!! THERE'S  
ROOM ON THE BOAT!!! THERE'S ROOM ON  
THE BOAT!!!**

his arms.

Rachel screams as Ray runs to the bow with Rachel in  
Robbie is soon to follow...

**RACHEL**

**ROBBIE?!?!**

**RAY**

Stay with me! Stay with me Robbie!!!

Robbie runs right past them and up to the captain's deck.

**RAY**

**ROBBIE!!!**

Robbie, panting hard, looks at the inclining ramp and sees there are still people hanging on to the back side of the ramp. He starts running to the stern of the ship.

The captain pushes the throttle all the way full. The propellers start so fast they spray water all over the people still at the dock. Pulling away at it's ties to the dock, the ship begins pulling away.

**RACHEL**

(seeing Robbie running to the stern)  
Robbie? Robbie?!?!?

**RAY**

Robbie!!!

**RACHEL**

**ROBBIE!!!**

folded  
who are

Robbie ignores them as he jumps onto the grate of the  
up ramp. Climbing to the top, he begins helping those  
hanging on the back side of the ramp.

**ROBBIE**

Here, grab my hand!! Hold on! I got  
you! HOLD ON!!!

people

Camera turns on Ray's face. Ray looks at Robbie helping  
in admiration and proud ness.

**ROBBIE**

**TAKE MY HAND!! TAKE IT!!!**

**INT. CAPTAIN'S CONTROL ROOM - DUSK**

down into  
being

The captain sees some sort of whirlpool sucking water  
a hole. The ship begins to slowly turn toward the hole,  
sucked in.

**CAPTAIN**

Oh, my god!

robot emerges  
water are  
snow  
the air.

Passengers rush over to the starboard railing where a  
from the whirlpool. WOOSH!!! Hundreds of gallons of  
tossed up with the robot. The water in the air turns to  
as it falls on the ship. The robot's engines howl in

**RAY**

(fearing danger to his son) ROBBIE!!!

to one  
already running  
the water.  
right for  
instantly  
holding

The robot's claws begin pushing the ship making it lean side and finally tip over on it's side. Robbie is towards Ray. At the turn of the ship, the three go into Cars start coming towards them. WOOSH!!! A car comes them. SPLASH!!! The car hit's the water where they are, pinning Robbie and Ray to the front of it. Rachel is on to Robbie's back, also going down.

with water.

The people in the car are screaming as the car fills

washed  
ship bobs  
Robbie  
lags behind  
they  
swim away  
people and

As the ship completely capsizes, people are thrown or into the water. Cars sink down, people float and the in the water. Ray is able to un-pin himself and pulls out. They all begin swimming to the surface. Rachel and Robbie grabs her and helps her up. At the surface, meet. A ship propeller at full power. They begin to from it. Claws from the ship over head are grabbing pulling them into the robot's holds.

**EXT. BEACH - DARK**

behind.  
swimming for

Ray is heaving Rachel up to shore. Robbie is not far They are all fighting to get their breath after so long. Ray can no longer haul Rachel up the beach.

**RAY**

Help me. Help me with her.

**ROBBIE**

(gagging) Okay.

Robbie almost slips as he gags, still fighting for  
breath.

Pulling each other up the hill....

**RAY**

Don't stop. Don't stop.

Alert sirens can be heard coming from the city.

Ray pulls the two of them.

**ROBBIE**

(yells in pain) AHHH.

They all lay on the hillside, gasping for air. In the  
distance  
of the  
people  
they look... Two robots are still picking people up out  
water. Two more robots have joined and are picking up  
off the streets. Many people scream.

With jaws clattering, Rachel looks toward the other  
hillside  
Robbie look  
on the other side of the river. Shivering Ray and  
there with her.

THREE MORE robots are on the opposite hillside blasting  
people  
scream. Rachel,  
with their disintegrator beams. Many more people

her,  
squat  
the hill

in fright, runs towards the bushes behind Ray. Ray sees  
and runs with her. Robbie runs with them. They stop and  
down as they see the top of another robot coming over  
to join the three.

drops as  
clothing  
woods

Robbie, running, with clenched teeth, stops. His jaw  
we are able to see hundreds of thousands of articles of  
falling from the sky. They continue running through the  
where clothes fall like snow.

Pasture Fence Line - Dark

fence line  
about 500  
yards away. Robbie, who always wanted to help in the  
fight, begins

Robbie is walking 5' ahead of Ray and Rachel along a  
of a pasture. Gunfire is seen and heard over the hill  
yards away. Robbie, who always wanted to help in the  
walking faster toward the gunfire.

**RACHEL**

Robbie, slow down.

faster.

Robbie follows the fence line and walks a little

**RACHEL**

Robbie, slow down!!!

trucks rolling  
walks into  
keep up.

Robbie, who is coming closer to the hill, sees army  
down the road and up the hill. Seeing this, Robbie  
a slow run along the fence line. Ray and Rachel try to

**RACHEL**

Robbie.

**RAY**

Robbie. We got to stay together Robbie.

Robbie, getting closer, runs faster, faster.

**RAY**

Robbie! Stay together! ROBBIE!!!

to their  
Ray and Rachel duck as a missile comes EXTREMELY CLOSE  
heads. Jets speed by them overhead. Rachel screams.

**RAY**

**GET BACK HERE!!!**

that have  
Robbie, in a full scale run, runs with the army trucks  
they can  
now taken to the hills. Ray and Rachel run as fast as  
to try to stay with Robbie.

**RACHEL**

Robbie!! NO!! ROBBIE!!! COME BACK!!!

Rachel  
Robbie runs with the trucks with all his might. Ray and  
are now searching for him.

**RAY**

ROBBIE!!! (sets Rachel down next to  
a tree) NOW DON'T MOVE! FOR GOD'S SAKE,

**STAY RIGHT HERE! I'M COMING RIGHT BACK!**  
(calling out for him) **ROBBIE!!!**

Ray sees Robbie about 20' ahead of him.

**RAY**

**ROBBIE!!! ROBBIE!!!**

back  
Robbie  
Robbie is held back by two soldiers. Robbie gets thrown  
by them where Ray grabs him and pins him to the ground.  
fights to get back up.

**RAY**

**WHY ARE YOU DOING THIS???**

over  
effect  
Soldiers are blasting everything they have to something  
the hill. Radio people are telling their officers "no  
on target".

tries to get  
Robbie is watching all he is able to see while Ray  
his attention on him.

**RAY**

**LISTEN TO ME! TURN AROUND! I WANT YOU  
TO LISTEN TO ME!**

blast over  
Robbie ignores him and continues watching artillery  
the hill.

flips  
that he  
Ray gets fed up with Robbie. He grabs his shoulders and  
him over on to his back. Robbie looks at Ray in fright

top of

did that. Ray grabs his coat shoulders, and climbs on him, pinning him down to the ground.

**RAY**

**LISTEN TO ME!**

over

Rachel watches helicopters fire missiles simultaneously the hill.

**RAY**

**DON'T DO THIS! I LOVE YOU!**

**ROBBIE**

**I NEED TO BE HERE! I NEED TO SEE THIS!!**

**RAY**

**I KNOW IT SEEMS LIKE YOU HAVE TO BUT YOU DON'T!!!**

**ROBBIE**

**LET ME GO!!!**

**RAY**

**YOU DON'T!!!**

**ROBBIE**

**PLEASE LET ME GO!!!**

so they

Rachel is approached by people. They think she's alone try to talk her into coming with them (ad lib).

**RAY**

**I'M NOT LETTING YOU DO THIS!! YOU CAN  
HATE ME.....**

Robbie tries to fight to get up but Ray keeps him  
pinned to the ground.

**RAY**

**... YOU CAN HATE ME. BUT I LOVE YOU!!**

**ROBBIE**

**LET ME GO PLEASE!!!**

**RAY**

**I'M NOT LETTING YOU DO THIS!!!**

**ROBBIE**

**DAD!!**

Ray sees the couple trying to get Rachel to go with  
them. For a second, Ray doesn't know what to do.

**RAY**

Just listen to me!

**ROBBIE**

I need to be here! I want to see this!

**RAY**

Wait, stay. Stay for Rachel. Stay for  
your sister.

**ROBBIE**

Please let me go! You need to let me go.

forever.  
couple.  
enough  
his shoulders.

Ray and Robbie are silent for what seems to them like  
Ray looks to Rachel who is being carried away by the  
Robbie manages to turn back over to his stomach. After  
trying, Robbie is able to squirm out of Ray's grasp on

stare at  
the hill.  
couple.

Robbie crawls out of Ray's grasp and stands up. They  
each other for a while and Robbie begins running over  
Ray runs over to Rachel to get her back from the

**RAY**

**GET OFF!!! I'M HER FATHER!!! I'M HER FATHER!!!**

**WOMAN**

We thought she was alone... we....

the hill  
truck rolls

She doesn't finish as she scurries away. Ray looks at  
where the soldiers were firing at... A FLAMING army  
over the hill.

**RAY**

Robbie?!?!

BOOM!!!  
Two more trucks come over the hill ablaze. Suddenly...  
The explosion  
A ring of mine charges go off at the peak of the hill.  
blast is almost big enough to knock Ray off of his  
feet.

**RAY**

**ROBBIE!!!**

By now, Robbie has run over the hill and is long out of  
site.  
over the  
three  
are being  
artillery.  
A robot that appears to be on fire comes slowly rising  
hill. Ray makes a run for it down the hill. We can see  
robots now rising over the hill. Missiles and bullets  
fired at them as their shields block all the fired

**EXT. HARLAND'S HOUSE - CELLAR DOOR - NIGHT**

Harland lives in the basement of his house about 300  
feet away  
a rifle  
from the hill that the robots came over. He is holding  
as a signal for anybody who can see him.

**HARLAND**

Over here! OVER HERE!!!

Ray and Rachel run towards him.

**HARLAND**

Hurry!!

Rachel run  
cellar  
people.

The three of them scurry into the basement. Ray and  
into the main room while Harland proceeds to close the  
doors. Gunfire can be heard alongside the screams from  
Lights flash through the cracks in the walls and door.

**INT. HARLAND'S HOUSE - BASEMENT - DUSK - CONTINUOUS**

looks  
with the

Harland walks up to the lantern hanging on the wall and  
at Ray and Rachel. His face, half lit looks medieval  
clothes he wears.

Ray and

Harland grabs the lantern and carries it over to where  
Rachel are huddled shivering in their damp clothes.

**HARLAND**

(to Rachel) You all right?

Rachel does not respond most likely due to shock.

**HARLAND**

(to Ray) And what about you?

still heard

Ray looks up at him and looks at the lantern. He is  
muttering "Robbie" very quietly.

about  
the hill

Harland moves a wheel barrel as rats are seen scurrying  
on the floor. The army platoon has gone far enough over  
that gunfire can no longer be seen or heard.

**RAY**

(while Harland moves the wheel barrel)

comfortable?

(to Rachel) There you go. Is that

I need you to close your eyes now, okay?  
You need some sleep.

Rachel's face is pure white with some red around her  
eyes.

**RACHEL**

Dad?

Ray already knows what she is going to ask.

**RAY**

He's gonna meet us. Hey, Robbie's gonna  
meet us, Rach, In Boston, at your grandma's.

Harland is watching them through fallen out boards in  
the wall.

**RACHEL**

(about ready to cry) What do you think  
mom's doing right this minute?

Harland sits down on the stairs to listen to their  
conversation.

He begins sharpening a shovel with a file.

**RAY**

Mom? She's in Boston. Waiting. And I  
know she's not sleeping 'cause she is  
so worried about you. (trying to comfort  
her) ... And she's in grandma's kitchen,  
and she's making that awful tea that  
she makes. And they're all just... ...  
...there all just counting the minutes  
until they see you again.

Ray sees Rachel is crying because she misses Robbie and her mom.  
begins to the first place ribbon she keeps carrying around and  
investigate what it is.

**RAY**

(picking up the ribbon) What is this?  
What... What is this?

**RACHEL**

I won.

**RAY**

You won?

**RACHEL**

The walk, trot, and canter. Third place.

She begins to feel dreary...

**RACHEL**

Sing me "Lullaby and Goodnight"?

**RAY**

(shakes his head in displeasure because  
he can't think of it) I don't remember  
that one.

**RACHEL**

Sing me "Hushabye Mountain"?

**RAY**

I'm sorry Rach, I don't know that one either.

realizes that Rachel turns over (her back to Ray) because she  
for a it is a lost hope to get a song out of him. Ray thinks  
taught. moment and remembers an old nursery rhyme he was

**RAY**

(begins to sing) I'm not bragging, baby.  
So don't put me down. Because I've got  
the fastest set of wheels in the town.  
Something comes up to me that don't  
even try....

Rachel turns back over as Ray continues singing...

**RAY**

(continues singing) ... If I had a set  
of wings, man, I know she could fly.  
She's my little deuce coupe. You don't  
know what I've got... just my little  
deuce coupe. (now whispering) You don't  
know what I've got....

forehead. Harland Rachel has fallen asleep. Ray kisses her on the  
taps two glasses together and says...

**HARLAND**

Peach schnapps.

Ray gets up and begins walking towards him.

**HARLAND**

Disgusting, I know it. I found a whole

case of this shit.

Harland hands Ray a glass as they both sit down.

**RAY**

Thank you.

Silence falls over for a period.

**HARLAND**

I'm sorry about your son.

**RAY**

We got separated... he's gonna meet us in umm... in Boston.

Ray drinks the schnapps as he begins to ask...

**RAY**

Did you... (pauses) ... (whispers) Did you loose anybody?

**HARLAND**

All of them.

Another pause.

**HARLAND**

(introduces himself) Harland Ogilvy.

**RAY**

(introduces himself) Ray Ferrier.

They shake hands.

**HARLAND**

I got water... Food.... Enough for weeks.  
You're welcome to stay, both of yous.

Ray gets up from the conversation.

**RAY**

I'm sorry. I'm gonna get some sleep.

**HARLAND**

(speaks loud enough to get Ray to pause)  
Those machines, those tripods they got...  
They buried them... right under our  
feet. Since before there were even people  
here. They've been planning this for  
a million years. We're beat to shit.

Rachel may  
Ray looks at Harland sternly because he is afraid  
hear what he may say next.

**RAY**

Please, my daughter.

**HARLAND**

Think about it. ... They defeated  
the greatest power in the world in a  
couple days. Walked right over us.  
.... And these are only the first,  
they'll keep coming. This is not a war  
any more than there's a war between  
men and maggots. This is an extermination.

Ray walks over to where Rachel is sleeping.

**HARLAND**

(feeling he's not grasping the reality)  
Are you afraid?

**RAY**

Of course I am.

**HARLAND**

(going on) I been around death plenty.  
Drive an ambulance in the city. Well,  
drove and ambulance in the city. That's  
all over now, huh? .... You know  
the people who make it Ray? The ones  
that don't flatline before the hospital?  
It's the ones who keep their eyes open,  
keep looking at you, keep thinking.  
.... There the ones who survive...  
.... We can't lose our heads  
Ray. .... Running, that's what'll  
kill you. .... I'm dead set  
on livin'.

He pauses and begins chuckling at his own joke.

**HARLAND**

Hah. Dead set on Living.

Harland walks back over to the place where the  
conversation first  
started.

**RAY**

Thank you for taking us in.

Ray lies down next to Rachel as Harland finishes...

**HARLAND**

We're not going to be exterminated.

outside.  
corner of

The ground starts shaking from robots walking around  
Ray gets back up just as BOOM!! A small piece of the  
the basement collapses from all the vibration.

**HARLAND**

(with shotgun at side) It's okay! Come  
on, I wanna show you something!

They both are waling towards a window.

**HARLAND**

We're gonna fight them Ray. They gotta  
have a weakness. Come on, take a look.

strands out

Ray and Harland see two robots spraying vine like  
of a hole on the bottom of the ship onto the ground.

**HARLAND**

Somehow they killed a few of these things  
in Osaka. That's what I heard. You telling  
me the Japanese can figure it out but  
we can't?

somewhere

Ray goes over to Rachel and picks her up to take her  
else.

**HARLAND**

We can do it. We can get 'em. We can

figure it out.

Ray puts the now wide awake Rachel in a chair.

**RAY**

Stay right there!

the ground  
understands

Ray opens up a window guard to see two robots skimming almost as if they are tilling up the soil. He now that robots do this on a regular basis.

**RAY**

I have a daughter! Why did you bring us here?

**HARLAND**

To fight 'em together, Ray. ....  
Now we'll be the ones coming up from underground. When the time is right, we'll take 'em by supries, the way they took us. We'll take 'em by surprise.

staying

Ray puts his hands over his face as he realizes he is with an insane man.

**HARLAND**

We're right under their feet, Ray. Right here, under their feet.

**INT. HARLAND'S HOUSE - BASEMENT - NEAR DUSK**

wildly.  
He examines

Ray looks at the mysterious red plant that is growing He feels it and them snaps a piece of it off of a pipe.

are beaming  
of a wall

it closely as he walks over to the window where lights  
in and out as the robots work. He takes another piece  
and studies that one.

over  
board  
with Rachel.

Ray hears a hovering craft over his head. A light flows  
the roof boards that streams down to the other end of a  
hall in the basement. Harland is sitting on the stairs

**HARLAND**

You miss your mommy? I had a little  
girl nearly your age. You know, if anything  
happens to your daddy, I'll take care  
of you.

that to

Ray is very angry that Harland is saying things like  
his daughter.

**RAY**

Rachel!

him. They

Rachel runs towards him and he points to stand beside  
both stare at Harland, on the stairs, in dismay.

**RAY**

(distinctly angry, but not yelling)  
You don't have anything to say to her,  
do you understand? If you want to talk  
to somebody, or ask somebody a question,  
you ask me!

**HARLAND**

(also angry at Ray) What exactly is  
your plan, Ray? I know what I'm gonna

do. How about you? You gonna sit here,  
wait for them to come get you? Is that  
your plan?

doing

Harland walks around to different parts of the basement  
miscellaneous things.

**HARLAND**

Maybe you want to get caught. Couple  
of days hiding in a basement too much  
for you, I bet. You'll probably turn  
yourself right in!

The robots outside stop moving. All the rumbling stops.

**RAY**

Listen. It stopped.

**HARLAND**

(paying no attention) Maybe you'll be  
okay. Maybe you'll get lucky and they'll  
train you as their pet. You know, train  
you, feed you, teach you how to do tricks...

**RAY**

(yells) WILL YOU SHUT UP AND LISTEN?!?!?!

comes floating  
camera eye

Pieces of wood fall from the hole as a robot camera  
down into the hole. Ray hides behind the stairs. The  
opens and lights turn on for it.

couch.

Rachel is hiding as well. The camera looks around the

couch. It

Ray moves as to not be seen by it moving around the

Ray and  
hide with

sees a rat and quickly follows it for a few seconds.  
Harland exchange looks as Ray runs toward Rachel to  
her.

grabs  
his head  
convince

The robot continues checking out the basement. Harland  
an axe to cut off the camera from it's limb. Ray shakes  
no to get him to stop. Ray silently does expressions to  
him not to.

Harland almost  
glass containers  
around toward

Harland goes towards ray so they can hide together.  
makes it before he thuds against a cabinet full of  
which clang together. The robot hears this and turns  
the noise. They run to a different spot.

robot  
mirror and

Robot gets closer...

Ray puts a mirror in front of the doorway to trick the  
into seeing another robot. The camera looks over the  
sees nothing.

a noise.  
looks behind  
Rachel and  
relief

It turns around just as... Rachel's boot slides, making  
The robot views into the boot that is hanging out. It  
the mirror to find just a boot sitting there. Ray,  
Harland are in the middle of the basement. A sight of  
comes as the robot camera exit's out of the hole.

turns the  
the basement.  
throughout

Now the actual aliens come into the basement. Harland  
lantern out and runs to hide. The aliens look around  
They look at, smell, and touch various different things

the basement. Ray, Rachel, and Harland scurry to  
different parts  
of the basement.

Harland loads his gun and aims it to fire at one of the  
aliens  
but the gun is pulled back by Ray.

**RAY**

(dead silent) Give me that!

Ray and Harland are in a silent fight for the gun. They  
both  
have their hands on it. The aliens continue looking  
around.

Ray and Harland are both sweating bullets fighting for  
the gun.  
Still silently. Harland pins Ray against the wall and  
forces  
him down to the ground to try and break the gun free of  
his grasp.

The aliens are seen taking and smelling a photograph  
from a box.

Ray lets go of the gun and Harland jerks it away from  
him just  
as the vibration like noise is heard from the robot.  
The aliens  
scurry out through the open hole.

Harland comes down to Ray, now sitting on the floor,  
and says....

**HARLAND**

You and I... I don't think we are on  
the same page.

**INT. HARLAND'S HOUSE - BASEMENT - DAY**

rate along  
a red  
in the  
Ray retracts  
blood.

The vines ray looked at are growing at a phenomenal  
the concrete slab under the window. Robots are spraying  
mist out of the back of their ships. Ray holds his hand  
mist that is entering the window. After a moment....  
his hand and turns it over to reveal what appears to be

**HARLAND**

**RAY!!! RAY!!!! RAY!!!! RAY!!!!**

**RAY**

**KEEP YOUR VOICE DOWN!!! QUIET!!!**

spots of

Harland turns around and his whole face is covered in  
blood.

watches a man  
object comes  
him. Ray

They both turn back around then Harland runs. Ray  
being set down, fighting to be let go. A needle like  
down and stabs the man. It then pumps the blood out of  
has a horrified look on his face.

**HARLAND**

(repeats for about 2 minutes) Not My  
Blood!!!

yelling.

Ray realizes they will have the same fate if he keeps

to Harland

Then... the robots stop because they hear him. Ray runs who is digging some sort of hole.

**RAY**

Stop it! Stop it! You gotta stop it!  
You gotta be quiet or they'll hear you!

**HARLAND**

(with an insane expression and tone)  
They drink us!

**RAY**

Please, they'll hear you!

**HARLAND**

Then they spray us, like a fertilizer!

**RAY**

You gotta be quiet!

**HARLAND**

Drink US and....

**RAY**

They're gonna come back down here!

Harland has mentally lost it now.

**HARLAND**

Then they spit us out all over their  
goddamn red weeds!

**RAY**

(no longer whispering) Do you understand what I'm gonna have to do? I can't let my daughter die because of you.

Harland pays no attention to him.

**HARLAND**

This tunnel will get us to the city. We'll have our own tunnels there. Ready Made! Subway, see what I'm saying!

**RAY**

Stop it!

**HARLAND**

You can hide a whole army down there!

**RAY**

Stop it!!

**HARLAND**

... We'll go underground!

**RAY**

**STOP IT!!!**

**HARLAND**

Sneak attacks at night!

**RAY**

**YOU STOP IT!!!**

forehead  
pile

Ray grabs him by the arm just as he hits ray in the  
with a shovel. Ray releases his grip and lies on a dirt  
next to Harland.

**HARLAND**

We're the resistance Ray! They can't  
occupy this country! Occupations always  
fail! History's taught us that a thousand  
times. This is our land.

calmly

Ray runs up the stairs of the room to Rachel standing  
in the middle of the basement.

**HARLAND**

(continues) ... We eat it, we breathe  
it, only we can live on it! They can't  
survive here Ray. They weren't built  
for it.

Ray hugs Rachel because he knows what he has to do.

prepared

Harland goes on saying odd things as Ray gets Rachel  
for what he has to do.

her breathing

Ray puts a black cloth over Rachel's eyes which makes  
go erratic.

**RACHEL**

What are you doing?

**RAY**

Whatever you hear... don't take this  
off.

**RACHEL**

Dad??

**RAY**

Rach?

**RACHEL**

Dad?

**RAY**

What was that song... that lullaby I  
didn't know?

**RACHEL**

Hushabye Mountains

**RAY**

Yeah. Please, Rach, sing it.

**RACHEL**

(begins to sing) ... A gentle breeze....

**RAY**

Don't stop.

**RACHEL**

... On Hushabye Mountain...

**RAY**

That's my girl.

**RACHEL**

... For far away my baby goes...

ears. Then  
"not  
Ray kisses her hands and has her put them over her  
walks back to Harland. He is still digging and chanting  
my blood"

**RACHEL**

... it fills the sails ...

Harland stops and sees Ray standing in the doorway.

**RACHEL**

... of boats that are waiting ...

Ray closes the door behind him as he steps in.

**RACHEL**

... Waiting to sail your worries away  
...

behind the  
door.  
Rachel hears screams and grunts as the two men fight

**RACHEL**

... So close your eyes. You're on Hushabye  
Mountain ...

tighter. Rachel's voice begins trembling as she holds her ears

**RACHEL**

... Wave goodbye to the cares of the day and watch your boat, from Hushabye Mountain, sail far away from Lullaby Bay.

out. All is silent for a while. Ray opens the door and walks  
Ray is Rachel releases her hands and takes off the blindfold.  
sitting on the stairs.

They both Rachel sits in his lap and puts his arms around her.  
sit there in silence.

**INT. HARLAND'S HOUSE - BASEMENT - DUSK**

down from Ray and Rachel are sleeping on the couch. As we view  
reason. Ray's face we find that Rachel is wide awake for some  
She sits up and....

**RACHEL**

(screams) AHHHH!!!

the wall, A robot camera is 1' away from her face. Rachel runs to  
The camera still screaming as ray hit's the camera with his hands.  
hit's the ceiling and shakes it's self off of debris.

camera attachment Ray begins blasting the axe he had in hand into the  
over and line. Rachel screams as he hit's the line. Over and

hitting over. Rachel runs up the basement stairs. Ray continues  
attached by a it and it finally pulls away. The camera, still  
hole. hair, hits some wood planks and is pulled out of the

**RAY**

Rachel???

gut wrenching No response for a few seconds, then Rachel lets off a  
scream.

**RAY**

RACHEL!!! (to himself) Oh, my god,  
no!

He runs up the stairs to search for her in the house.

**RAY**

Rachel? Rachel? (looks up the stairs)  
Rachel??

blood in Ray opens the front door to find red vines coated in  
the door. the doorway. He quickly brushes them down stepping out

**RAY**

(searching) Rachel, make some noise  
baby. Rachel??

out. He begins walking down a path to look for her farther

**RAY**

Rachel? Rachel? Talk to me baby, come on!

accept for  
He gets no response from Rachel. All is dead silent  
him.

**RAY**

Rachel?!? RACHEL?!?!?!?

beyond the  
Ray sees an entire field of blood coated red vines  
hill.

**RAY**

**RACHEL!!!! RACHEL!!!**

enough  
claws comes  
the glass,  
times.  
A robot's lights turn on to him as a foot lands close  
to him to blow him back. One of the robot's grabbing  
after Ray. He hides in a truck. The claw breaks through  
grabs the car, and flips it, causing it to roll about 3

**RAY**

(screams) AHH!

scream. He  
Now in the car, lying upside down, he hears Rachel  
looks and Rachel is standing at the top of a hill.

a claw.  
it.  
The robot centers above her and begins to grab her with  
Ray runs towards her to try and do what he can to stop

**RACHEL**

(screams) AHHHHH!!!!

**RAY**

**NO NO NO!!!**

The robot blasts through a building. Ray is right behind the foot. He runs into an army vehicle and finds a belt full of grenades. He takes one off, removes the pin and throws it at the robot.

**RAY**

**HEY!!!**

It hits the robot's shields and the robot turns right around. It eyeballs Ray for a moment and picks him up by a grabbing claw.

**RAY**

(screams in pain) AHHH!

He is thrown into a cage with about 30 other people in it as well. The gate closes on the top as he is thrown in. The camera shows he is in one of two cages. People scream and cry in confusion. Ray spots Rachel sitting on the side of the grate.

**RAY**

**RACHEL!!**

sound  
Ray falls  
into the

He goes towards her just as the door opens, it makes a  
and a grabbing claw comes out of a hole on the robot.  
down (luckily), it grabs another person and sucks him  
ship. The same happens in the other cage.

**RAY**

(reaching Rachel) Rachel. (no response)  
Rachel.

She seems to be frozen.

**RAY**

Rachel.

**RACHEL**

Dad?

tossing all  
person up.  
grabbing  
to go  
prigs Rachel's  
this

Ray goes to speak just as BOOM! The grate shifts,  
the people around and the door opens to take another  
Ray ducks down with Rachel but this is noticed by the  
claw. He is swept up by it. Rachel holds on to his neck  
with him. But then, Ray sees his belt of grenades. He  
hands off of him and grabs the grenades. A soldier sees  
and latches onto Ray's arm.

**SOLDIER 2**

Pull me! Pull me!!!

heaving  
join.

People all start latching on to the soldier and begin  
him and Ray down. They loose ground until more people

**SOLDIER 2**

We got him! Keep pulling! Pull me!

into the  
This is  
Ray is let loose by the clamp and they all fall back  
cage. Ray spits out two grenade pins out of his mouth.  
seen by the soldier.

**SOLDIER 2**

**EVERYBODY DOWN!!!**

explodes.  
doors  
it's cages  
promptly climb  
Hardly anybody gets down as the inside of the robot  
We can see the robot exploding on the inside. It breaks  
and fluid starts spilling out of it. The robot releases  
and they fall into a tree. Splitting open. People  
out.

in a  
Once the robot falls to the ground, Rachel looks at Ray  
way that meant how did you do that.

Boston City Limits - Freeway - Day

ushering  
plant  
piece, of  
Ray walks with Rachel down the road as soldiers are  
them to "keep moving." The crows are now eating the red  
which appears to be dying rapidly. Ray picks up a  
dead plant.

**RACHEL**

What happened to it?

and blows Ray crumples the plant in his hand. It turns to dust away.

**RAY**

It's dying.

Watching the dust, they walk along to find a robot lying half struck into a building.

**RAY**

What happened?

**SOLDIER 3**

I don't know, something's happening to them. Please keep moving.

Ray goes up to another soldier for information.

**RAY**

Something's happening to them?

**SOLDIER 4**

Go. Go. Just keep moving, sir.

Ray asks another soldier down the road for information.

**RAY**

Excuse me, excuse me, what happened here? You guys take it down?

**SOLDIER 5**

No sir, it was behaving erratically,  
walking in circles then it went down  
on it's own about an hour ago. (to people)  
Now let's keep moving, don't stop do  
not stop! Keep moving!

and other Rachel and Ray are walking down the road with soldiers  
people.

**RACHEL**

How is it dead all by it's self?

**RAY**

Rachel, I'm not sure.

the water Seeing another robot, one soldier motions to get into  
defense tunnel. Other soldiers make signals to get set up for  
can be if necessary. Everyone gets into the tunnel. A soldier  
tunnel". heard telling everyone "calm down and get in the

the robot. Ray notices that birds are flying over AND LANDING ON  
someone, the The robot's shields are down. As he goes to tell  
robot makes the viberating sound.

**RAY**

(to a soldier, during the robot noise)  
**LOOK AT THE BIRDS!!!**

**SOLDIER 6**

**I CAN'T HEAR YOU!!!**

**RAY**

**LOOK AT THE BIRDS!!!**

**SOLDIER 6**

**I CAN'T HEAR YOU!!**

**RAY**

(louder) **LOOK AT THE GOD DAMN BIRDS!!!**

The soldier looks at them and doesn't get what Ray's  
getting at. He looks back at Ray. The noise continues  
erratically as if the robot is fighting to stay alive.

**RAY**

**NO SHIELDS!!!**

**SOLDIER 6**

(motions and says) **I CAN'T HEAR YOU!!!**

**RAY**

(pointing) **NO SHIELDS!!!**

**SOLDIER 6**

(now getting it) (to the soldiers) **THE  
JAVELIN'S THE KEY! LOAD THE GUSTAV,  
IT'S GONNA BE A TOUGH KILL!!! LET'S  
GO!!!**

Ray gets in the tunnel as all the soldiers come running  
out.

**RAY**

(to the people in the tunnel and Rachel)  
It's safer in here!

**SOLDIER 6**

**LETS GO!!! BRIGN OUT THE JAVELIN!!!**

missiles  
claws and  
collapses into  
grinds to  
alien falls

Soldiers scurry to get set up and they hurriedly fire at the robot. The first missile hit's the grabbing  
knocks them off. A few more shots and the robot  
a nearby factory. The factory explodes and the robot  
a halt on the ground. They check it to be clear as an  
out of the door. It quickly dies on site.

**SOLDIER 6**

**IT'S CLEAR!**

We watch the alien turn to stone as it dies.

house -

Boston - Walking Down Street near Mary Ann's Mother's  
Day

walking down  
the doors  
street. Mary

Mary Ann walks up to the front door and sees Ray  
the street with Rachel in his arms. She flutters open  
and she and Rachel run towards each other on the  
Ann begins crying.

**RACHEL**

**MOM!!!**

They hug each other crying.

Mary Ann looks at Ray who is still standing in the  
middle of the street.

**MARY ANN**

(just barely hearable) Thank you.

Mary Ann's parents come out of the door. The mother has  
a shocked look on her face. Tim is behind them.

Ray's eyes and face perk up as we see ROBBIE coming  
down the front steps towards him.

**RACHEL**

Robbie?

Ray and Robbie take a good look at each other and  
Robbie finally mutters with a dry throat.

**ROBBIE**

Hey dad!

They hug each other in thankfulness for each other's  
survival.

Screenshot of a germ in a water droplet on a bud on a  
tree

**NARRATOR**

From the moment the invaders arrived,  
breathed our air, ate and drank, they

were doomed. They were undone, destroyed, after all of man's weapons and devices had failed, by the tiniest creatures that God and his wisdom, put upon this earth. At the toll of a billion deaths, man had earned his immunity, is right to survive among this planet's infinite organisms. And that right is ours against all challenges, for men do not live nor die in vein.

**FADE OUT TO BLACK**

**THE END**