

**THE BOX**

Written by  
Richard Kelly

Based on the short story

**"BUTTON, BUTTON"**

By  
Richard Matheson

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**OVER A BLACI: SCREEN:**

Crickets chirp in the night.  
A DOORBELL rings.  
Sheets rustle...  
A BEDSIDE LAMP is turned on.

**INT. LEWIS HOUSE -- MASTER BEDROOM -- NIGHT**

lies  
NORMA LEWIS ( 31) sits up in bed. The soft glow of the lamp  
casts her in silhouette. Her husband, ARTHUR LEWIS (30),  
next to her.

**NORMA**

Did you hear something?

**ARTHUR**

The doorbell.

**NORMA**

Are you sure that was the doorbell?  
From down below... the DOORBELL rings again.

**ARTHUR**

Yep.  
Norma retrieves her WATCH from the bedside table.

**ARTHUR (CONT'D)**

What time is it?

**NORMA**

Quarter 'til five.

Norma gets out of bed and throws on her bathrobe.

Arthur sits up, hair sticking up in every direction. He has sideburns that run down the side of his face like daggers.

**INT. LEWIS HOUSE -- FOYER -- NEXT**

Norma comes down the stairs and approaches the front door.

She looks through the PEEPHOLE.

Through the PEEPHOLE... she glimpses a BLACK SEDAN idling in the street. It quickly drives off.

Norma unlatches the DEAD BOLT and opens the door. She notices something at her feet.

**2.**

Someone has left a CARDBOARD BOX on the front step. It's dimensions are 1' x 1' x 1'

She leans down and picks up the box, noticing that it has been meticulously sealed with clear tape. There are no markings on it whatsoever.

Norma looks down the quiet, empty street. She quickly closes the door and turns inside and away from the cold air.

Arthur arrives at the bottom of the stairs.

**ARTHUR**

What is it?

**NORMA**

Someone left a box.

**ARTHUR**

Who?

**NORMA**

I don't know. There was a car waiting... but they drove off.

Norma hands the box to Arthur. He examines it.

**MALE VOICE (O.S.)**

Is that one of my Christmas presents?

of  
Their young son, WALTER LEWIS ( 9), is standing at the top  
the stairs. He is dressed in his pajamas.  
His parents just stare back at him in silence.

**INT. LEWIS HOUSE -- KITCHEN -- MOMENTS LATER**

table.  
The Lewis family has now moved into the kitchen. WRAPPING PAPER and CHRISTMAS ORNAMENTS are scattered across the

Norma is pouring COFFEE. Arthur is cutting through the tape that seals the box with a knife while Walter looks on eagerly.

**WALTER**

Should I close my eyes?

**ARTHUR**

Maybe... it's up to you.  
Arthur opens the lid and sees that there are FOAM PEANUTS inside. He digs down and retrieves a WOODEN BOX. Its dimensions are 8" x 8" x 8".

**3.**

on  
The box is made of WHITE OAK with a clear varnish. Mounted  
top is a CLEAR GLASS DOME attached to a lid with a HINGE MOUNT. Inside of the dome is a CYLINDRICAL METAL BUTTON.

**NORMA**

name:  
Is there a note?  
Arthur reaches inside the box and retrieves a small WHITE ENVELOPE. Printed on the envelope in CALLIGRAPHY is the

**MRS. LEWIS**

**ARTHUR**

It's for you, Norma.  
Norma opens the envelope and removes a folded piece of white stationary.

Printed in elegant calligraphy is a single sentence:

**MR. STEWARD WILL CALL UPON YOU AT 5:00 PM.**

**NORMA**

Mr. Steward will call upon you at 5

**PM.**

**(TO HERSELF)**

Do I know a Mr. Steward?

Arthur yawns.

**ARTHUR**

I dunno. You tell us.

**INT. LEWIS HOUSE -- KITCHEN -- LATER THAT MORNING**

Arthur is now showered and shaven, dressed for work. He and  
Walter sit at the kitchen table, waiting for Norma to

deliver

breakfast.

The box sits on the table between them.

Arthur opens up the newspaper.

**INSERT SHOTS:**

**RICHMOND TIMES-DISPATCH... FRIDAY, DECEMBER 17, 1976.**

**BANNER HEADLINE:**

**OPEC SAID TO DECIDE ON SPLIT HIKE**

Arthur turns the page.

**4.**

**ARTHUR**

What kind of car was it?

**NORMA**

I couldn't see. It was dark and I  
didn't have my contacts in.

**WALTER**

Why would they just drive off?

**NORMA**

I don't know. But the bus will be here if five minutes... so eat.

**EXT. LEWIS HOUSE -- FRONT WALK -- MOMENTS LATER**

Norma and Walter emerge from the house onto the front porch. She hands him his LUNCH BOX and a WINTER HAT. SNOW has begun to fall from the sky.

**WALTER**

Last day of school and now it starts to snow?!

**NORMA**

Put on your hat...  
A young girl, DANA ( 13) is waiting at the end of the sidewalk. She is wrapped head-to-toe in warm clothes... EARMUFFS and SCARF around her neck.

**DANA**

(muffled through scarf)  
Hi Mrs. Lewis.

**NORMA**

Good morning, Dana.

**(SHIVERING)**

And please call me Norma. You're making me feel old.

**WALTER**

You are old!

**NORMA**

I'm thirty-one!

**WALTER**

To us that's old! You're a geezer!

**NORMA**

Well you'll be a geezer one day too, smarty-pants.

5.

Norma closes her eyes, taking in a breath of cold air.  
Snowflakes land in her face and hair.  
Walter sighs... looking at his watch.

**WALTER**

Why does the bus stop have to be at  
the end of our driveway?

**NORMA**

**(HIGH-PITCHED)**

So I can watch my little Walter get  
on his bus... safe in one piece!  
Down the street, A SCHOOL BUS begins to crest the hill...  
fast approaching...

**WALTER**

Please. Go. Inside. You're  
embarrassing me.

**NORMA**

My love embarrasses you?

**WALTER**

Yes. Yes it does.  
She begins to walk down the sidewalk... taunting him as the  
bus approaches.

**NORMA**

What if I give little Walter a  
little kiss in front of all his  
friends on the school bus?  
Dana's eyes widen. A MISCHIEVOUS GRIN emerges from behind  
the scarf that covers the lower part of her face.

**DANA**

Do it!  
The bus is fast approaching... brakes squealing as it slows  
to a stop.

**WALTER**

Don't come any closer!  
Norma gives him a big HUG and a KISS right as the bus doors  
open. A bunch of OLDER KIDS stare out the window... scowling  
at him.  
Walter pushes away from her and stomps up onto the bus...  
mortified. Dana follows him.

6.

**NORMA**

Dana... you're baby-sitting for us tonight, right?

**DANA**

Eight o'clock?

**NORMA**

Eight o'clock.

**DANA**

Okay.

Dana gets on the bus. BUD WALL (30s), the bus driver, smiles at Norma. He is an enormous giant of a man with a shaved head.

**NORMA**

Bus-Driver Bud! Merry Christmas...

**BUD**

Our last day!

**NORMA**

I know!

**BUD**

It'll all be over soon, Norma.  
He stares at her for a moment that is almost too long...

then

shuts the doors to the bus.

**INT. LEWIS HOUSE -- KITCHEN -- MOMENTS LATER**

Arthur sits at the table... reading the morning paper. The CAMERA zooms into the COMICS SECTION... revealing the panels of the comic strip REX MORGAN, MD. Arthur begins reading the voices of REX MORGAN and his girlfriend JUNE.

**ARTHUR**

(as Rex Morgan)  
Do you realize that this is the first time in my life that I will

be taking more than a week's  
vacation, June?  
Norma arrives in the kitchen. She now has a slight limp.

**ARTHUR (CONT-D)**

(as June, hi-pitched)  
And enjoy it! Don't worry about the  
office!

.4

7.

**NORMA**

Rex Morgan... I need you back here  
no later than seven. Rehearsal  
dinner starts at eight.  
Arthur grabs his BRIEFCASE and a BASKETBALL.

**ARTHUR**

The Viking Squad has a game at  
four.

**NORMA**

Don't get stuck in Friday  
traffic...

**ARTHUR**

Okay June.  
He starts bouncing the ball on the kitchen floor.  
She grabs the ball in mid bounce... annoyed with him.

**NORMA**

Not in the house!

**ARTHUR**

How's your foot?

**NORMA**

It's fine.  
She pushes him toward into the FAMILY ROOM... opening the  
door that leads out to the garage.  
They exit the house and the CAMERA drifts back toward the  
kitchen table... moving in toward the box.

**EXT. LEWIS HOUSE -- DRIVEWAY -- MOMENTS LATER**

back  
unison.  
a  
opposite

The GARAGE DOOR opens and both of the LEWIS FAMILY CARS  
out at the same time, almost choreographed in perfect  
Arthur drives a SILVER 1975 PONTIAC TRANS-AM. Norma drives  
WHITE 1976 OLDSMOBILE STATION WAGON with WOOD WALLS.  
They pull out onto MONUMENT AVENUE, cars pointing in  
directions. Arthur rolls down his window.

**ARTHUR**

It's your Christmas present.

**NORMA**

From you?

**B.**

**ARTHUR**

From your secret lover.

**(BEAT)**

Mr. Steward.  
She furrows her brow.

**NORMA**

**(SARCASTIC)**

I hate you, Rex Morgan MD.

**ARTHUR**

**(PLAYFUL)**

I hate you, too.

**NORMA**

Don't be late tonight.

**ARTHUR**

I've got your present at work. It's

almost finished.  
He smiles... then peels off down Monument Ave.  
From Norma's REAR VIEW MIRROR... Arthur's car disappears

down

the road. She reaches up to re-adjust... her eyes appear in the mirror's reflection.

INSERT: Norma's VIRGINIA license plate.

The Oldsmobile drives down the street in the opposite direction.

**EXT. DOWNTOWN RICHMOND -- MORNING**

HELICOPTER SHOT: The CAMERA crests over the barren WINTER FOREST on the southeast side of the city... tipping up to reveal DOWNTOWN RICHMOND, VIRGINIA.

**RADIO VOICE (V.0.)**

It's twenty-three degrees on this  
December morning here in  
Richmond...

The CAMERA moves over the DOWNTOWN EXPRESSWAY... heavy traffic moves in either direction.

The CAMERA approaches the side of ARTHUR'S TRANS-AM as it crests around the INTERSTATE EXCHANGE onto ROUTE 64 at the HISTORICAL CLOCK TOWER of MAIN STREET TRAIN STATION.

9.

**RADIO VOICE (V.0.) (CONT - D)**

The French government, in what was seen here as a gesture to President-elect Jimmy Carter, announced Thursday a further tightening of controls over the exportation of nuclear technology.

The CAMERA swoops down alongside the driver's side of Arthur's car... moving into the SIDE VIEW MIRROR. His face reflected in the mirror... listening to the radio as he begins his southbound commute to work.

**EXT. COLLEGIATE SCHOOL -- MORNING**

The CAMERA pulls back from .a sign at the entrance to COLLEGIATE... an exclusive PRIVATE SCHOOL. Norma's STATION

WAGON pulls into the school parking lot.

**INT. COLLEGIATE SCHOOL -- HALLWAY -- MOMENTS LATER**

of  
The CAMERA tracks with Norma as makes her way through the CROWDED HALLWAY... filled with LOUD TEENAGERS from the age 9-18. Her limp. has gotten worse. She WINKS at someone... then turns a corner and the CAMERA whips around to reveal WALTER standing at his locker. He closes the door, revealing Dana and another friend named CHARLES ( 12) standing there.

**DANA**

Why does your mom limp?

**CHARLES**

Yeah... is something wrong with her foot?

**WALTER**

That's none of your business.

**CHARLES**

Dana saw her take her shoe off in the parking lot yesterday.

**DANA**

There's definitely something wrong with her foot. It looks mangled.

**CHARLES**

You didn't say mangled... you said it looked gross.  
Walter lunges at Charles and pushes him up against the locker... awkwardly trying to fight him.

**10.**

They continue to wrestle awkwardly for a moment against the lockers and then Walter lets go... backing away.

**WALTER**

If you ever make fun of my mom again I'll kill you!

Walter storms off down the hall.

**INT. COLLEGIATE SCHOOL -- OFFICE -- MOMENTS LATER**

The CAMERA moves through the SCHOOL OFFICE as teachers and RECEPTIONISTS move about in preparation for the last day, approaching a FROSTED GLASS DOOR that reads:

**DR. WILLIAM H. POATES**

**INT. COLLEGIATE SCHOOL -- PRINCIPAL'S OFFICE -- NEXT**

Norma sits across from the desk of WILLIAM POATES (45), the principal of the school.

**POATES**

The uhhh... the board came to a vote last week, so it's official. They've officially cancelled the faculty tuition discount.

**NORMA**

So what does that mean for me?

**P O A T E S**

You're going to have to start paying full tuition for your son.

**NORMA**

Starting when?

**POATES**

Next semester.  
Norma notices a SMALL DROP of BLOOD forming in his right nostril.

**NORMA**

Okay.

**POATES**

I'm real sorry about this, Norma.

**NORMA**

Yeah, me too. I've got three weeks to figure out how to tell my son we can't afford to send him to Collegiate any more. The drop of blood has begun to flow down onto his upper lip.

**POATES**

Like I said, I'm real sorry.

**NORMA**

Yeah... your nose is bleeding. Poates reaches for his HANDKERCHIEF and puts it to his face, wiping off the blood. The MORNING BELL rings.

**INT. COLLEGIATE SCHOOL -- HALLWAY -- MOMENTS LATER**

Norma walks hurriedly down the empty hallway. Her limp has gotten worse as the morning grind has now begun.

**INT. COLLEGIATE SCHOOL -- SCIENCE LAB -- MOMENTS LATER**

Norma comes into her CLASSROOM... a SCIENCE LAB with SINKS and BUNSEN BURNERS mounted in MARBLE TOP DESKS. Kids are moving about... loud and rambunctious.

**NORMA**

Okay... everyone quiet down! Take your seats!  
Norma moves toward a stack of METAL TRAYS on her desk.

Inside

of each tray is a BALL OF BLACK MUSH.

**NORMA (CONT-D)**

Today is the day many of you have been eagerly awaiting. You get to dissect owl pellets.  
A MALE STUDENT ( 13) pumps his fist...

**MALE STUDENT #1**

Yes!  
Norma sets an OWL PELLETT down in front of a FEMALE STUDENT ( 12). She looks at the owl pellet in disgust.

**FEMALE STUDENT #1**

This is so gross.  
Norma sets a tray down in front of Charles.

12.

**CHARLES**

Why do they call it an owl pellet?  
A MALE STUDENT ( 12) next to him takes his tray from Norma.

**MALE STUDENT #2**

Because they shit out of their mouths.

**NORMA**

Hey... watch the language. You say another cuss word I've gotta send you to detention, okay?

**MALE STUDENT #2**

Sorry, Mrs. Lewis.

**FEMALE STUDENT #1**

Is it true?

**NORMA**

Is what true?

**FEMALE STUDENT #1**

That owls poo out of their mouths.

**NORMA**

Yes... this is true.  
The classroom gasps in disgust... others laugh.

**NORMA (CONT-D)**

Grey forest owls feed upon field mice, squirrels and small birds. The owl will then regurgitate the bones and waste matter in a ball of black mucous. Inside this mucous you will likely find the entire skeleton of its prey.  
Norma goes to the front of the room and lowers a SCREEN.

**NORMA (CONT-D)**

I'm going to show you a film about the digestive process of the owl, and how the owl pellet is formed. The classroom whispers with excitement.

**EXT. NASA LANGLEY RESEARCH CENTER -- ENTRANCE GATE --**

**MORNING**

Arthur pulls through the ENTRANCE GATE at the NASA LANGLEY RESEARCH CENTER. He retrieves his BADGE from the dashboard and shows it to the guard.

**13.**

**EXT. NASA LANGLEY FACILITY -- MAIN STREET -- MOMENTS LATER**

Arthur's car drives down MAIN STREET on the campus of the research center. The buildings are predominately drab, functional, one story brick structures.. surrounded by various GLOBE STRUCTURES and PIPE NETWORKS on manicured green lawns.

**INT. NASA LANGLEY FACILITY -- CORRIDOR -- MOMENTS LATER**

The CAMERA tracks with Arthur as he moves through the crowded corridor of one of the research buildings. He says hello to various colleagues along the way. All of the men at the facility are dressed the same... with white shirts and TIES and POCKET PROTECTOR BADGES. The place resembles an all-male community college for young scientists.

**INT. NASA LANGLEY FACILITY -- MEDIA ROOM -- MOMENTS LATER**

Arthur eases his way into the small, crowded AUDITORIUM that serves as a MEDIA ROOM. A PRESS CONFERENCE is underway. NORM CAHILL ( 40s), the VIKING PROJECT COORDINATOR, is standing at the podium. Next to him is an OVERHEAD PROJECTOR with maps and various schematics projected from it onto a LARGE SCREEN.

**REPORTER #1**

It's been five months since the Viking lander touched down on the surface of Mars. We've seen dozens

of photographs of the rock covered surface... what can you now tell us about the tests you've been conducting? Is there any sign of life on the red planet?  
Arthur takes a seat in the back of the auditorium.

**CAHILL**

Well... there are three separate tests that we've been conducting... Pyrolytic Release, Labeled Release and Gas Exchange. The first two tests, based on soil samples about 22 centimeters deep, came back negative... and the third is... still pending.  
Cahill smiles. Laughter erupts from various parts of the auditorium.

14.

**REPORTER #1**

Can you elaborate on test number three?  
Cahill places a transparent MAP of the mars surface on the overhead projector and begins to draw on it with a WAX

**PENCIL.**

**CAHILL**

The gas exchange experiment measures the production or uptake of CO<sub>2</sub>, nitrogen, methane, hydrogen, and oxygen during the incubation of the martian soil sample.

**REPORTER #2**

Are you showing us all of the photos? Are there little green men up there?  
Laughter from the press.

**CAHILL**

Well... there is a possibility that the planet abounds with chemical compounds produced by living systems. Their chemical nature, distribution and structural uniqueness could be used to argue the presence of microscopic living organisms on Mars.

As Cahill moves on to the next question... Arthur taps the reporter on the shoulder.

**ARTHUR**

It all comes down to water.

Arthur points to an OVERHEAD SATELLITE PHOTO of Utopia Planitia, a raised level of martian terrain in the vicinity of the site where VIKING II landed.

There are dry river-bed formations in the soil.

**ARTHUR (CONT-D)**

If we find water beneath the surface... and the topographic maps of Utopia Planitia indicate that there were once rivers on the surface of the planet, it's possible that we'll eventually find evidence of life.

15.

**INT. COLLEGIATE SCHOOL -- SCIENCE LAB -- MOMENTS LATER**

The OWL PELLET FILM is underway. Norma sits in the back of the class next to the projector. She crosses her legs... reaching for her foot... massaging it gently. She cringes... clearly in intense pain.

Charles looks back at her... noticing this. They make eye contact... and Charles turns back to the screen.

**INT. NASA LANGLEY FACILITY -- CAHILL'S OFFICE -- MORNING**

Arthur now sits across from Cahill in his office. Behind him is a window that overlooks a huge laboratory.

**CAHILL**

I'm sorry Arthur, but they've denied your application to be admitted into the astronaut program.

Arthur looks crushed.

**ARTHUR**

I see.

**(BEAT)**

Can I ask why?

**CAHILL**

I'm sorry, son... but they don't tell us why.

**INT. NASA LANGLEY FACILITY -- LABORATORY -- LATER ON**

The CAMERA tracks through a LARGE LABORATORY in the heart of one of the main buildings on the Langley campus.

Work tables assembled with LABORATORY EQUIPMENT and

MACHINERY

extend out into infinity as DOZENS OF YOUNG MEN, all dressed in similar white shirts with NASA ID BADGES move throughout, engaged in various tasks.

Arthur is standing at a LABORATORY TABLE with a WHITE MASK on. He is wearing a LAB COAT and GLASSES.

He pours PINK LIQUID onto the surface of a METAL PAN... filling it to the edges.

A colleague named WENDELL JAMES ( 29) walks over to see what he is doing.

**16.**

**ARTHUR**

Are they really with-holding some of the Mars photos?

**WENDELL**

I don't know, man. Jesus... what's that smell?

**ARTHUR**

It's a salinic compound.

**WENDELL**

What are you making?

**ARTHUR**

Christmas present for Norma.  
Arthur retrieves a WHITE CERAMIC MOLD. The mold has an  
extrusion that is shaped like a WOMAN'S FOOT... only the end  
of the foot is round and missing its toes, save for the

PINKY

**TOE.**

**WENDELL**

A new prosthesis for her foot?

**ARTHUR**

Yep.  
Arthur carefully impresses the MOLD of his wife's foot into  
the pink goop... sealing the mold at the edges into the

tray.

**WENDELL**

What did you change up this time?

**ARTHUR**

The compound they're developing for  
the pilot chairs on the space  
shuttle.

**INT. COLLEGIATE SCHOOL -- SCIENCE LAB -- NEXT**

INSERT: The BONES of a FIELD MOUSE have been re-assembled in  
rough form within the tray... as the OWL PELLETT has been  
ripped apart.

The tray belongs to Charles, and he has grown tired of  
dissecting the owl pellet.

He looks up to the head of the class and sees that Norma is  
sitting up on her desk... filing her nails... waiting out

the

last remaining minutes of the period.

**CHARLES**

Mrs. Lewis?

17.

She raises her head.

**NORMA**

Hmmm?

**CHARLES**

What happened to your foot?  
She just stares at him.

**NORMA**

What happened... to my foot?

**CHARLES**

Yeah.

**(BEAT)**

My friend... she saw you take your  
shoe off. She said... that there's  
something wrong with it.  
The whole class goes silent. Norma begins to blush. She  
looks down at her right foot, hidden inside of a CLOSED-TOE SHOE.

**NORMA**

Well... it's a long story.  
She looks at her watch.

**NORMA (CONT'D)**

We've got five minutes until second  
period.  
She looks back at her class and sees that their curiosity  
has been piqued. She has no choice now but to tell them.

**NORMA (CONT'D)**

Alright... I'll tell you what  
happened to my foot.

**INT. NASA LANGLEY FACILITY -- LABORATORY -- NEXT**

Arthur sits at the table with Wendell... waiting for the  
MOLD to dry. Arthur is dealing a deck of cards as they begin a  
game of GIN RUMMY.

**ARTHUR**

When she was seventeen... still  
living in Texas, her brother  
dropped a barbell on her foot...  
broke three of her toes.

18.

**INT. COLLEGIATE SCHOOL -- SCIENCE LAB -- NEXT**

The CAMERA pans across the faces of STUDENTS as they listen to her tell the story.

**NORMA**

And so I go to see the doctor. He goes to take an X-ray of my foot to see if the bones are broken.

**INT. NASA LANGLEY FACILITY -- LABORATORY -- NEXT**

the  
Arthur discards... then retrieves a replacement card from  
stack.

**ARTHUR**

So this dumb-ass Richmond doctor takes the x-ray... then he goes to check on another patient down the hall.  
Arthur discards a king.

**ARTHUR (CONT'D)**

This dumb--ass... he left the x-ray machine on.

**WENDELL**

Jesus. That's not good.

**INT. COLLEGIATE SCHOOL -- SCIENCE LAB -- NEXT**

Norma raises up her right shoe to show the class.

**NORMA**

They found out that the tissue in four of my toes had been completely

**I**

destroyed by the radiation.  
Norma swivels around on the desk and places her right foot

against her left inner thigh.

**NORMA (CONT'D)**

So they have to amputate four of my toes. And then they had to take a bunch of skin from my inner thigh to cover the front of my foot. This is back in 1963... so they didn't have the skin graft techniques they do now.

**19.**

**INT. NASA LANGLEY FACILITY -- LABORATORY -- NEXT**

Arthur stands up and takes his RIGHT FOOT... pulls it up and touches it to his LEFT INNER THIGH.

**ARTHUR**

She had to sit there in a hospital bed in the same position for six months, waiting for it to heal. Wendell stares at the mold on the laboratory table.

**WENDELL**

Jesus. I hope she sued this idiot.

**ARTHUR**

Oh yeah. Her family sued. They won.

**WENDELL**

What was the settlement?

**ARTHUR**

Forty thousand dollars. Arthur pulls the ceramic mold out of the pink goop... and we see the IMPRESSION of her disfigured foot inside the new

**PROSTHESIS.**

**INT. COLLEGIATE SCHOOL -- SCIENCE LAB -- NEXT**

Norma turns around and uncrosses her legs. They now dangle over the edge of the lab desk.

**NORMA**

You guys want to see it? Now that the secret is out... I don't want you spreading rumors about my mangled foot.  
The class responds enthusiastically.

**NORMA (CONT'D)**

Come on... gather round... take a look at the freak show.  
As the kids gather around... Norma removes her right shoe  
and reveals her disfigured foot... missing every toe but her pinky. A rounded piece of SCAR TISSUE covers the rest of it.

20.

**INT. NASA LANGLEY FACILITY -- LABORATORY -- NEXT**

Arthur takes the trimmed PROSTHESIS and wraps it in tissue paper, then places it in a CARDBOARD BOX with a red bow on it.

**ARTHUR**

If this sucker works... she can, start jogging again.

**INT. COLLEGIATE SCHOOL -- HALLWAY -- MIDDAY**

Dana walks up to Walter as he stands in front of his locker.

**DANA**

I'm sorry I said that her foot looked gross.

**WALTER**

It doesn't look gross... it looks cool. And if you can't tell the difference between gross and cool... then I feel sorry for you, Dana.  
Walter walks off... leaving her alone.

**EXT. LEWIS HOUSE -- AFTERNOON**

Norma emerges from her car carrying GROCERY BAGS in both arms. Walter comes out of the garage with his bike.

**NORMA**

Hey honey.

**WALTER**

Why do I need a baby-sitter?

**NORMA**

Because you're nine years old.  
You're not a geezer yet.

**WALTER**

It's 1976, mom. Times are changing.  
Nine years old isn't what it used  
to be. I think I'm ready to get a  
moped.

**NORMA**

We're not buying you a moped,  
Walter. Stick with the bike... and  
be home before dark.

21.

**WALTER**

Fine.  
Walter rides off down the street.

**INT. LEWIS HOUSE -- FOYER -- NEXT**

Norma comes into the foyer, groceries in hand. The PHONE is ringing.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Norma comes into the kitchen, sets the groceries down on the kitchen table. She grabs the phone off the wall and puts it to her ear.

**NORMA**

Hello?  
There is silence on the other end of the line.

**NORMA (CONT-D)**

Hello?  
A MOMENT OF SILENCE... then the caller disconnects.  
Norma hangs up the phone and starts unloading the groceries.  
The box sits on the table... but she takes no notice of it.

**EXT. GYMNASIUM -- EARLY EVENING**

twilight  
Arthur emerges from a NASA CAMPUS GYMNASIUM into the  
with Wendell. Both are covered in sweat, dressed in gym  
clothes. Arthur is carrying his BASKETBALL and a gym bag.

**WENDELL**

How's the commute back to Richmond?

**ARTHUR**

Not too bad. Maybe an hour and  
twenty minutes.

**WENDELL**

a  
Tell Norma I said hello.  
Wendell watches him walk across the lawn to the parking  
lot... approaching his car. He lights a cigarette and takes  
drag... then looks at his watch.  
INSERT: His watch shows that it is 4:58 PM.

22.

**INT. LEWIS HOUSE -- FAMILY ROOM -- NEXT**

Norma sits on the couch... smoking a CIGARETTE. On the  
TELEVISION... the LOCAL NEWS is playing.  
The DOORBELL rings.

**INT. LEWIS HOUSE -- FOYER -- NEXT**

Norma opens the front door.  
A man named ARLINGTON STEWARD (40) is standing there, his  
body is turned in profile. He is wearing a crisp wool suit

and a BLACK HAT, with a BRIEFCASE in his right hand.

**ARLINGTON**

Mrs. Lewis?

**NORMA**

Yeah.

**ARLINGTON**

My name is Arlington Steward.  
Her eyes light up, as she remembers the name and the box.  
Arlington then rotates his body... revealing the RIGHT SIDE  
of his face. Norma's eyes widen in horror at what she sees.  
Nearly all of the right side of his face from his cheekbone  
to his lower jaw has been burned away. His rear MOLARS and  
GUMS are exposed beneath the absence of tissue that is  
supposed to conceal them.  
Norma immediately feels a strange connection... a deep  
sympathy for him and the pain he must have endured.

**ARLINGTON (CONT-D)**

I assume you received the box that  
I left on your doorstep.  
His speech has a slight impediment from the burn that  
extends  
to the right side of his mouth.

**NORMA**

Oh, yes. Yes we did.

**ARLINGTON**

And you retrieved the button unit  
inside of the box.  
Norma smiles. He smiles back at her.

**23.**

**NORMA**

The button unit. That's what you  
call it?

**ARLINGTON**

Indeed. May I come in?

**NORMA**

Sure.

Norma turns and leads him back into the kitchen. She retrieves the button unit from the table.

**NORMA (CONT'D)**

So what is this thing? I assume you're trying to sell me something?

**ARLINGTON**

Well... in a way, yes. I do have an offer to make.

**NORMA**

Yeah? What are you selling?

**ARLINGTON**

A financial opportunity.  
Arlington gestures toward the table with his briefcase.

**ARLINGTON (CONT'D)**

May I?  
She nods. He places the briefcase down on the table. He takes the button unit from her and sets it down on the kitchen table. They both sit down. He then withdraws a SMALL YELLOW ENVELOPE from his suit jacket pocket.

**ARLINGTON (CONT'D)**

inside of this envelope is a key.  
Arlington opens the envelope and withdraws a small METAL

KEY.

**ARLINGTON (CONT'D)**

This is the key that opens the glass dome of the button unit. Arlington then inserts the key into a small HORIZONTAL SLOT at the top edge. He turns the key, and the LID that houses the GLASS DOME pops loose. The METAL BUTTON is now exposed.

24.

**ARLINGTON (CONT'D)**

If you push the button, one of two things will happen.

**(BEAT)**

First, someone... somewhere in the world... who you do not know... will die.  
Norma just stares at him.

**ARLINGTON (CONT'D)**

Then, you will receive a payment of two-hundred thousand dollars... tax free.

rows

Arlington opens the briefcase. Inside are neatly stacked  
of ONE-HUNDRED DOLLAR BILLS.

**ARLINGTON (CONT'D)**

The money will be delivered to you in cash.

Norma covers her mouth... shocked at the sight of so much money.

**NORMA**

Are you for real?  
Arlington smiles back at her.

**ARLINGTON**

Mrs. Lewis, I can assure you that the offer is real.

**NORMA**

Who do you work for?

**ARLINGTON**

The guarantee of payment has several restrictions. One... I am not permitted to disclose any information about to the identity of my employers.

**(BEAT)**

Two... if you discuss the details of this financial opportunity with anyone other than your husband, the offer is null and void, and you will not receive the money in return for having pushed the button.

**(BEAT)**

Three... you have twenty four

hours.  
Arlington glances at his watch.

25.

**ARLINGTON (CONT'D)**

You have until five o'clock tomorrow evening to make your decision whether or not to push the button. At that time, I will return to retrieve the button unit from you. It will be re-programmed and the offer will be made to someone else.

Arlington places the key back into the envelope, seals it with crisp precision, and hands it over to her. He then closes the briefcase and stands up to leave.

**ARLINGTON (CONT'D)**

Until then... a good day to you, Mrs. Lewis.  
He nods his head and turns toward the foyer.

**INT. LEWIS HOUSE -- FOYER -- NEXT**

She follows him toward the front door.

**NORMA**

Wait a minute... you're just going to leave me with this thing.

**(BAFFLED)**

Is this some kind of joke? Who are you?

He opens the front door and turns back to her with a friendly smile.

**ARLINGTON**

My name is Arlington Steward, and I can assure you that this is no joke. The offer is real, but I am not at liberty to disclose any more information than I already have.

He withdraws a BUSINESS CARD and hands it to her.

**ARLINGTON (CONT'D)**

Good day.

He heads down the walk toward his car.

She looks down at the card and sees that his name is printed in an embossed BLACK FONT:

**ARLINGTON STEWARD**

**26.**

She turns the card over and sees what looks like a PHONE NUMBER printed on the back:

**8 0 4 7 9 4 1 7 7 9**

the  
She stands there in the doorway and watches him step into automobile, start the engine and drive off.

**EXT. CARYTOWN SHOPPING CENTER -- AFTERNOON**

Walter is sitting on a bench in front of a line of shops in CARYTOWN. Dana approaches him.  
He turns to face her.

**WALTER**

What do you want?

**DANA**

I'm sorry. I just wanted to tell you... that I think your mom is beautiful.

Walter just stares at her in silence... wanting to forgive her.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

the  
Norma walks back into the kitchen, holding the key envelope in one hand and the business card in the other.  
She stares at them both, then down at the box. She then retrieves the key from the envelope and inserts it into the slot, opening the glass dome.  
She stares at the button for a long moment... then closes

has

dome. She closes her eyes... trying to make sense of what just transpired.

**INT. BURNS HOUSE -- NEXT**

The CAMERA zooms out from a RINGING PHONE that sits on a KITCHEN COUNTER in a large suburban house. SUSAN BURNS (50s) goes to answer the phone.

**SUSAN**

Hello?

**NORMA (PHONE)**

Hey mom.

**SUSAN**

Hey honey. What's up?

27.

**NORMA (PHONE)**

Nothing... I just...

JIM

The CAMERA continues to zoom out, revealing her husband, BURNS (50s) laid out in a recliner, watching television.

**SUSAN**

Is something wrong?

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Norma stares at the business card.

**NORMA**

No... something just happened and...

**SUSAN (PHONE)**

What?

**NORMA**

Nothing. I don't want to talk about it right now.

**INT. BURNS HOUSE -- FAMILY ROOM -- NEXT**

Susan carries the phone into the family room

**SUSAN**

Alright.  
(covering the phone)  
Jim... you gotta get ready.

**JIM**

Alright.  
He sits up and moves toward the stairs.

**SUSAN**

Wait until you see the spread  
tonight.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Norma twirls the phone cord around her finger.

**NORMA**

Hmmm. I think they're spending more  
on their wedding than we did on our  
house.

**SUSAN (PHONE)**

Is your foot acting up again?

**28.**

Norma leans against the wall... lifting her right foot off  
the floor to ease the pain.

**NORMA**

A little, yeah. That damn bone. The  
skin from my leg, it's not as tough  
as it should be.

**SUSAN (PHONE)**

You know he's gonna be there  
tonight.

**NORMA**

Who?

**SUSAN**

Dr. Stupid.  
Norma takes this in... remembering...

**NORMA**

Well... it's been what... thirteen  
years? Bound to run into each other  
at some point, right?

**INT. LEWIS HOUSE -- MASTER BATHROOM -- LATER ON**

Norma is now wearing only her BRA AND PANTIES, her hair and  
make-up flawless. She finishes putting on a pair of DIAMOND

**EARRINGS.**

As she steps into an elegant COCKTAIL DRESS... we see the  
deep square shaped SCARS on the inside of her LEFT THIGH.

**INT. LEWIS HOUSE -- MASTER BEDROOM -- NEXT**

Norma comes into the bedroom... and ARTHUR is there...  
putting on his CUFF LINKS. He is dressed in a TUXEDO.  
His jacket is laid out on the bed, and next to it is his  
CHRISTMAS PRESENT. Norma sees it.

**NORMA**

What's this?

**ARTHUR**

A little gift from Dr. Rex Morgan.  
She opens the present and retrieves the PROSTHESIS.

**NORMA**

Oh my god!

**29.**

shoe  
Norma removes an old, store-bought INSOLE from her right  
and inserts the new one.

**ARTHUR**

It's a material they developed for

the new shuttle chairs. It'll absorb the pressure of your foot and re-distribute it across the entire surface area. She then slides her disfigured foot into the shoe... and begins to walk around the room.

**NORMA**

Oh my God, Rex... how'd you do it?

**ARTHUR**

I just figured out a way to make it better.

She crosses the room and gives him a hug and a kiss.

**NORMA**

I don't know what I'd do without you.

**ARTHUR**

Merry Christmas, June.

**INT. LEWIS HOUSE -- FAMILY ROOM -- MOMENTS LATER**

Norma and Arthur come into the family room, wearing their winter coats. Walter is sitting across the coffee table with Dana. They are playing CARDS. The box is sitting between them.

**WALTER**

Did Mr. Steward show up?

off  
Norma sees the box sitting there and immediately grabs it  
the table.

**ARTHUR**

Yeah... what's it all about. Did he show up?

**NORMA**

Yeah... I'll tell you about it in the car. We're running late.

Norma leans down and kisses Walter on the cheek.

30.

**NORMA (CONT'D)**

We'll be home late... your bedtime  
is ten.

Dana watches them go... her eyes transfixed on the box in  
Norma's hands.

**EXT. RIVER ROAD -- NIGHT**

The CAMERA tracks with Arthur's car as it drives south on  
CARY STREET... approaching an intersection.

**INT. ARTHUR'S CAR -- NEXT**

Norma has the box sitting in her lap while Arthur drives.

**NORMA**

And before I could ask him anything  
else... he got in his car... and he  
pulled off.

**ARTHUR**

Did you get the license plate?

**NORMA**

No.

**ARTHUR**

Your dad is cop, Norma. Always get  
the license plate number.

**NORMA**

I was little overwhelmed, Arthur.

**ARTHUR**

Somewhere in the world... someone  
you do not know will die.

**NORMA**

Those were his exact words.

**ARTHUR**

Did he say how they would die?

**NORMA**

No.

**ARTHUR**

And he showed you the cash.

**NORMA**

Yeah. He said it was two-hundred thousand. It looked real to me.

31.

**ARTHUR**

What did he look like?

**NORMA**

You don't want to know. I think he's a burn victim. Poor thing... half of his face is gone.

**ARTHUR**

Really?

**NORMA**

I think maybe he's a life insurance salesman. Maybe that's what it is. It's some kind of survey. We push the button and he offers us a discount on a two-hundred thousand dollar life insurance policy. Joke's on us.

**EXT. COUNTRY CLUB OF VIRGINIA -- NIGHT**

The CAMERA descends upon the COUNTRY CLUB OF VIRGINIA. It is a MASSIVE COLONIAL MANSION that sits upon a huge hill that is littered with CHRISTMAS LUMINARIES that glow in the night.

**EXT. C.C.V. -- PARKING LOT -- NIGHT**

We approach Arthur's car as they pull into a PARKING SPACE in front of the main entrance.

**INT. ARTHUR'S CAR -- NEXT**

Arthur grabs the box from off her lap.

**ARTHUR**

Did you bring the key with you?

She hands it to him.  
He takes the key and inserts it... opening the glass dome.  
He then takes his INDEX FINGER and places it on the button.

**NORMA**

What the hell are you doing?!

**ARTHUR**

**(PLAYFUL)**

I was gonna push the button.

**NORMA**

No!

**32.**

Norma reaches over and snaps the dome closed.

**ARTHUR**

You think it's for real.  
She takes the box back from him.

**NORMA**

I don't know. He was... he seemed very sure of himself. If it's some kind of survey... then... he's a really good salesman because I believe him. I believe that he might give us that money.

**ARTHUR**

Do then you think he's a maniac and he might go kill someone?

**NORMA**

I don't know.  
Arthur takes the box back from her. He shakes it... then flips it over. He sees that there is a SINGLE SCREW on the bottom corner that holds it together.

**ARTHUR**

Open the glove compartment. There's a philips head screwdriver in there.

HEAD

She opens the GLOVE COMPARTMENT and retrieves a PHILLIPS  
SCREWDRIVER for him.

**NORMA**

What are you doing?  
Arthur is now unscrewing the bottom of the box.

**ARTHUR**

rotates

I'm gonna see what's inside of it.  
He removes the screw... and sees that the wooden base  
on a ROD MOUNT on the opposite corner.  
INSIDE... it is completely empty.

**ARTHUR (CONT'D)**

Nothing... no transmitter... no  
radio. If we pushed the button  
right now... he'd have no way of  
knowing.  
She takes the box from him and closes the dome.

**33.**

**EXT. C.C.V. -- PARI:ING LOT -- MOMENTS LATER**

entrance

Arthur pops open the trunk and Norma places the box inside.  
He shuts the trunk and they begin to walk toward the  
to the COUNTRY CLUB. Arthur then holds out his hand to his  
wife.

**ARTHUR**

Let me hold the key.

**NORMA**

Why do you get to hold it?

**ARTHUR**

Because you'll lose it Norma. You  
can't hold your liquor.

**NORMA**

Neither can you.

**ARTHUR**

What if someone takes your purse? I have pockets. Let me hold it.

**NORMA**

Fine.

Norma goes through her purse and hands the small envelope to him. They move toward the entrance to the country club.

**INT. C.C.V. -- GRAND BALLROOM -- MOMENTS LATER**

The CAMERA follows Norma and Arthur into the GRAND BALLROOM of the country club. There are several hundred people there... all dressed in black tie. A MASSIVE CHRISTMAS TREE sits in the center of the room, surrounded by tables. A PIANO PLAYER plays CHRISTMAS CAROLS up on the stage.

**NORMA**

Jesus. All this for a rehearsal dinner... Deborah is so lucky. Remember our rehearsal dinner?

**ARTHUR**

Yeah. Keg party in our back yard.

Susan and Jim are standing with ARTHUR LEWIS, SR (50s) and BEV LEWIS ( 50s). Arthur and Norma go over to greet them.

The CAMERA drifts over to a PLACARD that reads:

**DEBORAH ANNE BURNS - EDWARD REED POWELL**

**34.**

**REHEARSAL DINNER RECEPTION**

**INT. LEWIS HOUSE -- FAMILY ROOM -- NEXT**

Dana enters the family room and hands a package to Walter.

**DANA**

Merry Christmas...

Walter takes the package and begins to remove the wrapping paper.

Inside is a COMIC BOOK. He pulls it out of the wrapping...

and on the cover is an illustration of a DARK FIGURE walking upon a RED DESERT SURFACE.  
The title is: THE MAN FROM MARS  
Walter looks at the cover in awe.

**WALTER**

Thanks Dana. My dad is gonna love this.

**INT. C.C.V. -- GRAND BALLROOM -- LATER ON**

sets  
Norma and Arthur are now seated around a table with both of parents. Bev is running her hand through Arthur's long hair.

**BEV**

When are you gonna cut this hair?

**ARTHUR**

Never.

**BEV**

**(TO NORMA)**

Are you still cutting his hair?

**NORMA**

Uh-huh.

**ARTHUR SR.**

Are you Leonard or Skynard?

**BEV**

Well honey... they're never gonna let you into outer space with these sideburns.

**SUSAN**

They're all wearing them that way now, Bev.

brother,  
NATHAN BURNS ( 26), Norma's wheelchair-bound younger  
comes rolling up.

**NATHAN**

Outer space? Is someone planning on  
departing the surface of the earth?

**ARTHUR**

Nathan!  
Arthur stands up and gives him a hug.

**ARTHUR (CONT'D)**

It's been years. How have you been?

**NATHAN**

I've been better... I mean, I used  
to have legs...  
The table goes silent... Susan looks as though she might  
start to cry.

**NATHAN (CONT'D)**

Sorry... morbid humor. What's this  
talk about outer space?

**NORMA**

Arthur has been working at Nasa.

**JIM**

He helped design the camera that  
photographed the Mars surface.  
Arthur puts his hands on the back of Nathan's wheelchair.

**ARTHUR**

Nathan and I are gonna go grab a  
drink...  
He begins to wheel Nathan toward the bar.

**NORMA**

Arthur made me a new prosthesis for  
my foot. Some space age formula...  
it's incredible.

**JIM**

Can he make Nathan a pair of  
prosthetic legs?

**INT. C.C.V. -- GRAND BALLROOM -- BAR -- MOMENTS LATER**

Arthur now sits with Nathan over by the bar.

36.

**NATHAN**

Can you believe it? I survive eighteen months crawling through the Vietnam jungle and not one bullet so much as grazes my body.

**(BEAT)**

And I come home, take a few tabs of LSD at a Grateful Dead show and wrap my car around a tree. Arthur doesn't know how to respond.

**NATHAN (CONT'D)**

Pretty damn sad... losing the legs that way, but I always thought it was Karmic retribution for what I did to Norma.

**ARTHUR**

What'd you ever do to Norma?

**NATHAN**

I dropped that barbell on her foot when we were kids. That's why she went to get that x-ray. If it wasn't for me... she'd still have all her toes.

**ARTHUR**

You can't think of it that way.

**NATHAN**

Why not? It's the truth.

**ARTHUR**

You didn't leave the x-ray machine on, Dr. Stupid did.

**NATHAN**

Yeah, but my mistake sent her to Dr. Stupid... so that makes me culpable in the eyes of Buddha.

**ARTHUR**

You're no more culpable than the company that manufactured the barbell. Stop punishing yourself. Nathan smiles in appreciation and takes a long swig of Jack Daniels.

**NATHAN**

You know he's here.

**ARTHUR**

Who?

37.

**NATHAN**

Dr. Stupid.  
Nathan nods his head across the room... where DR. EARL STUPE ( 50s) is seated at a table with his wife.

**NATHAN (CONT'D)**

Dr. Earl Stupe. He's still got a practice over on the west end. Arthur looks over at him... for a moment they make brief eye contact... and Stupe quickly looks away.

**INT. C.C.V. -- GRAND BALLROOM -- NEXT**

DEBORAH Susan is now staring at Dr. Stupe. They are joined by BURNS (24), Norma's younger sister and bride-to-be.

**SUSAN**

I wonder if he even recognizes us.

**JIM**

I'm sure he does.

**DEBORAH**

I can't believe they still let him practice medicine.

**NORMA**

You gotta let it go. You gotta

learn to forgive and forget.

**SUSAN**

I'd be willing to forgive him if he would've just admitted his negligence under oath. The bastard lied... said it was the x-ray machine that malfunctioned.

SENATOR GRIFFITH POWELL (50s) and his son EDWARD POWELL ( 20s), approach. Edward is the husband-to-be.

**SUSAN (CONT'D)**

Well Senator! You look very spiffy tonight!

**POWELL**

Now that the mid-term elections are over... the smile lines are starting to fade.

Powell puts on a fake smile, grabs Jim's hand and they both wave... poking fun at politician behavior.

38.

**SUSAN**

Well... we all voted!  
Powell looks over at Norma.

**POWELL**

Norma... right?

**NORMA**

That's right.  
He shakes her hand... fascinated by her.

**POWELL**

And you're married to the aspiring astronaut.

**NORMA**

That's right. There he is right over there.  
She points over to Arthur the bar. Powell looks over at him... and they briefly make eye contact.

**INT. LEWIS HOUSE -- FAMILY ROOM -- NEXT**

Dana and Walter are sitting on the floor, playing MONOPOLY.

**DANA**

Walter?

**WALTER**

Yeah?

**DANA**

Will you take me down to the basement? I want to see your dad's darkroom.

**INT. LEWIS HOUSE -- BASEMENT -- MOMENTS LATER**

the  
wooden

Dana and Walter come down the stairs into the BASEMENT of house. RED LIGHT envelops the room. There are two long

WORK BENCHES running down the middle. There are a series of BLACK AND WHITE PHOTOGRAPHS hanging from a wire. Each one shows a different view of the surface of MARS.

**DANA**

Is that Mars?

**WALTER**

Yep.

**39.**

**DANA**

What did your dad have to do with the Viking?

**WALTER**

He helped design the camera. Walter points to a PLASTIC PROTOTYPE MODEL of the VIKING LANDER mounted on a third WORK BENCH at the end of the room. A model of the MARS SURFACE has been re-created and painted

with exacting detail.

**WALTER (CONT'D)**

He's making the model for the science museum.

Walter points to one of TWO CAMERAS mounted on the front of the SPIDER-SHAPED LANDING MODULE. The camera is cylindrical and features a VERTICAL SLOT on the front.

**WALTER (CONT'D)**

They designed the camera to photograph in 360 degrees. It scans in the image one line at a time... and takes about five minutes to complete one revolution.

**DANA**

How do they get the images back to earth?

**WALTER**

Radio transmission. They figured out a way to interpret the scan lines and then print them onto film.

**DANA**

How long does it take to transmit back to earth?

**WALTER**

About ten hours.

Dana looks over at the wall and sees a NEW YORK TIMES FRONT PAGE from September with a large image of MARS on it.

**WALTER (CONT'D)**

They tested the camera in the parking lot at Langley last year.

Walter points to another FRAMED PHOTOGRAPH on the wall. In the black & white photograph, we see a group of FIFTY NASA EMPLOYEES assembled in a long line in a PARKING LOT.

Walter points to his father standing in the group.

**WALTER (CONT'D)**

There's my dad.  
He moves his finger across the line of smiling faces...  
ARTHUR appears for a SECOND TIME in the row.

**WALTER (CONT'D)**

And there he is again.  
Walter then moves his finger down toward the right side of  
the photo... ARTHUR LEWIS appears for a third time.

**WALTER (CONT'D)**

And there he is again.  
Dana looks close at the photo.

**DANA**

How'd he do that?

**WALTER**

Because the camera takes five  
minutes to scan in 360 degrees, he  
waited until the camera passed over  
him then jumped ahead in the  
circle.  
The CAMERA moves in closer to the photograph... to the THIRD  
VERSION of ARTHUR LEWIS.

**DANA**

Your dad sounds pretty clever.

**WALTER**

My dad is more than just clever,  
Dana. My dad is the coolest man who  
ever walked the face of the earth.  
The CAMERA ZOOMS in close to Arthur's face... then tips down  
to another MAN kneeling on the pavement directly below him.  
It is ARLINGTON STEWARD... smiling at the camera. His face  
is normal... no evidence of any burn visible...

**INT. C.C.V. -- GRAND BALLROOM -- NIGHT**

Norma and Arthur are now DANCING among a group of people in  
front of the stage the stage, where a WOMAN SINGER is  
performing WHITE CHRISTMAS.

**NORMA**

Two-hundred thousand dollars is a  
lot of money, Arthur.

41.

**ARTHUR**

What would we do with that kind of money?

**NORMA**

We could get out of Richmond... move to California.

**ARTHUR**

Then we could cross the border into Mexico if they ever came after us.

**NORMA**

You can't arrest someone for pushing a button, Arthur. It's not a weapon. It's not a gun. We wouldn't be culpable... not in a court of law.

**ARTHUR**

What if it's someone's baby?

**NORMA**

What if it's some murderer on death row in China?

**ARTHUR**

What if it's our neighbor across the street. Do you know our neighbors across the street? Have you ever met them?

**NORMA**

Yeah. Doug and Donna.

**ARTHUR**

Hmmm. I haven't met Doug or Donna.

**(BEAT)**

What does it mean to officially know someone, anyway? Do you know me, Norma?

**NORMA**

I know you better than you know yourself.

**ARTHUR**

Do you know Walter?

**NORMA**

Even better than I know you.  
They spin around on the dance floor.

**ARTHUR**

It's just a stupid prank, Norma.

42.

**NORMA**

Life insurance.  
Arthur gazes across the ballroom toward the bar. Nathan sits there alone... finishing his drink.

**EXT. C.C.V. -- PARKING LOT --LATER THAT NIGHT**

VAN  
to  
Arthur and Norma watch as Jim hoists Nathan up into their  
with a HYDRAULIC LIFT. He is passed out drunk.  
Behind him... Dr. Stupe is waiting in line at the valet for  
his car. He and Norma make eye contact. His eyes dart down  
the pavement as he steps into his car.

**INT. LEWIS HOUSE -- FAMILY ROOM -- LATER ON**

on  
Norma and Arthur come into the family room. Dana is asleep  
the couch. Norma sets the box down on the coffee table and  
goes to wake Dana.

**NORMA**

Dana...  
Dana's eyes slowly open.

**NORMA (CONT'D)**

Arthur will drive you home, okay?

**DANA**

I have my bike... and my house  
isn't far from here.

**NORMA**

Where's Walter?

**DANA**

He's asleep upstairs.  
Arthur hands Dana a ten dollar bill.

**ARTHUR**

Are you sure you don't need a ride?

**DANA**

I'm sure.

**ARTHUR**

Good night, Dana.  
Dana exits through the front door. Norma stands up and moves  
toward the foyer.

**43.**

**NORMA**

Can you turn off the Christmas tree  
lights?

**ARTHUR**

I like leaving them on.

**NORMA**

It's a fire hazard.

**ARTHUR**

It keeps the Christmas spirit alive  
while we sleep.

**NORMA**

We could die.

**ARTHUR**

Everyone dies eventually, Norma.  
She stares at the tree.

**NORMA**

Fine. Leave them on.

tree.  
She goes upstairs... leaving him alone with the glowing

Arthur looks down at the coffee table. The box sits there...  
taunting him. He retrieves the KEY ENVELOPE from his pocket  
and stares at it.

tree  
He then walks over to the wall and unplugs the Christmas  
lights.

**INT. LEWIS HOUSE -- MASTER BEDROOM -- LATER THAT NIGHT**

Norma and Arthur lay in bed, facing in opposite directions.  
Neither of them can sleep.  
Arthur rolls over and wraps his arm around her.

**INT. LEWIS HOUSE -- WALTER'S BEDROOM -- NEXT**

The CAMERA approaches Walter's bed. He has made a TENT under  
the covers. A light glows from inside.

reading  
UNDER THE COVERS... Walter has a flashlight and he is  
the comic book.

TEMPLE  
INSERT: Various illustrations from the comic... a HUGE  
with a massive flying beast flying above it. A METEOR  
hurtling toward EARTH...

**44.**

::WT. CARYTOWN E.kT-R S -LO1 -- EARLY MORNING

Norma  
At the CARYTOWN HAIR SALON... the CAMERA zooms out from

her  
as she sits under a DOME, drying her hair. Next to her is

wedding.  
sister Deborah and several other BRIDESMAIDS for the

The other women are gabbing... reading fashion magazines.  
Norma seems lost in her own world.

**EXT. CARYTOWN HAIR SALON -- LATER ON**

Norma and Deborah emerge from the hair salon with the others

in tow. Lurking down at the end of the sidewalk is Bud Wall, Walter's bus-driver. The huge man watches them intensely.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Norma has Arlington's BUSINESS CARD out. She stares at the number. Arthur comes in with the morning paper. The box sits on the kitchen table. She retrieves the key and inserts it into the slot... opening the glass dome. Arthur comes into the kitchen.

**NORMA**

We'll never see that much money.

**ARTHUR**

Why do you say that?

**NORMA**

Be realistic Arthur... you work for the government.

**ARTHUR**

Maybe not forever.

**NORMA**

We'll never leave Richmond.

**ARTHUR**

Do you want to move?

**NORMA**

We have to put Walter in public school.

**ARTHUR**

Why?

**45.**

**NORMA**

Collegiate withdrew the faculty tuition discount.

**ARTHUR**

No...

**NORMA**

Yeah. They did.

**(BEAT)**

Even if we sold my car and moved into a smaller house, we couldn't afford that school.

**ARTHUR**

No...

**NORMA**

We'd have to enroll him at Hopewell. Unless...

**ARTHUR**

Unless what, Norma?  
She reaches out and holds her finger over the button... thinking. She then picks up the business card with her other hand, flips it over and stares at the number.

**ARTHUR (CONT'D)**

Are you gonna call him?

**NORMA**

Yeah.  
Norma begins to dial the number on the card.

**EXT. WILLOW LAWN MOTEL -- NEXT**

SWIMMING

The CAMERA cranes down into the WILLOW LAWN MOTEL on the north side of Richmond. The two-story building has a POOL adjacent to south side.

**INT. WILLOW LAWN MOTEL -- ROOM 234 -- NEXT**

He

The CAMERA zooms out from a RINGING TELEPHONE that sits on the bedside table.  
Arlington sits on the bed... staring silently at the wall.  
He picks up the receiver and places it to his ear.

**ARLINGTON**

Hello Mrs. Lewis.

46.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Norma pauses for a moment... wondering how he could have known it was her.

**NORMA**

Is this Mr. Steward?

**ARLINGTON (PHONE)**

Of course it is.

**NORMA**

How did you know it was me... are you tracing this call?

**ARLINGTON (PHONE)**

Time is running out... have you made your decision?

Norma looks to Arthur... who paces around the kitchen.

**NORMA**

If we push the button... are you going to murder someone?

**INT. WILLOW LAWN MOTEL -- ROOM 234 -- NEXT**

Arlington leans back on the motel room bed.

**ARLINGTON**

When you push the button... somewhere in this world... someone you do not know... will die. I never mentioned the word murder.

**NORMA (PHONE)**

How will they die?

**ARLINGTON**

I'm not at liberty to disclose that information. Besides... it would spoil the fun.

**NORMA (PHONE)**

Are you selling life insurance?

**ARLINGTON**

I am not at liberty to disclose any information about my employers. I can only remind you that the offer is real...

(looking at his watch)

.and it expires in approximately eight hours.

47.

**NORMA (PHONE)**

Why do you do this? What do you get out of this deal?

**ARLINGTON**

Absolutely nothing. The reward is for you.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Norma paces around with the phone.

**ARLINGTON (PHONE)**

Is there anything else, Mrs. Lewis? I have an appointment to make and I don't want to be late.

**NORMA**

Can we meet in person? I'd like to see you... before we make our final decision.

**ARLINGTON**

Why... I'm looking at you right now, Norma.

**NORMA**

Excuse me?

**ARLINGTON**

The grey spotted owl... in your back yard.

Norma turns and looks out the large picture window in the

kitchen nook. Outside in the back yard, an OWL is perched on a planter.

The large bird sits motionless... its large SAUCER EYES do not blink.

Norma stares at it for a long moment... transfixed. Arthur paces around the kitchen... facing in the other direction. Outside... the owl flies away before Arthur notices it.

**NORMA**

Hello?

There is no response.

**NORMA (CONT'D)**

Mr. Steward? Are you still there?

Norma hangs up the phone. She stares at the box... then at her husband, as he sits down across from her.

**48.**

**ARTHUR**

What do you want to do Norma?

**NORMA**

We're gonna have to pull Walter out of that school.

**ARTHUR**

Then push it.

**(TAUNTING)**

Push the button, Norma... push the button. I dare you. I double-dog diddly dare you.

**NORMA**

I'm scared to.

**ARTHUR**

Well... if you don't push it... then I will.

**(BEAT)**

This is stupid.

Arthur reaches out to push the button... but she grabs his

wrist with her left hand, restraining him.

**NORMA**

Ladies first.

She then reaches out and presses down on the button with her index finger.

**INT. RICHMOND POLICE STATION -- 911 EMERGENCY -- NEXT**

The CAMERA tracks along a series of CUBICLES at the POLICE STATION in downtown Richmond. A FEMALE OPERATOR sits at each cubicle...

**OPERATOR #1**

911 emergency... how may I direct your call?

The CAMERA moves in closer...

**OPERATOR #1 (CONT'D)**

Excuse me? You need to slow down...

I can't understand what you're saying.

She listens to the voice on the other end of the line.

**OPERATOR #1 (CONT'D)**

So you heard loud screaming and then a gun shot.

**(BEAT)**

**(MORE)**

**49.**

**OPERATOR #1 (CONT'D)**

What is your address?

**(BEAT)**

1500 Cary Street.

**EXT. 1500 CARY STREET -- MOMENTS LATER**

Two POLICE CARS pull up with their SIRENS blaring in front

of

a TOWNHOUSE on Cary Street. TWO POLICE OFFICERS emerge from each car and approach the front of the townhouse. They begin to bang loudly on the door. A FEMALE NEIGHBOR (20s) emerges from the townhouse next door.

**NEIGHBOR**

**(DISTRAUGHT)**

I heard a gunshot... then he ran out the front door and got in his car.

The POLICE OFFICER looks at his partner and then proceeds to KICK DOWN the door.

**INT. 1500 CARY STREET -- FOYER -- NEXT**

The OFFICERS move through the townhouse with their GUNS drawn. The SCREAMING of a YOUNG GIRL can be heard from upstairs.

**INT. 1500 CARY STREET -- KITCHEN -- NEXT**

The OFFICERS enter the kitchen. A WOMAN (20s) named AMY BEVILACQUA is slumped over on the kitchen floor in a pool of blood. The CAMERA moves in toward her face.

**INT. 1500 CARY STREET -- UPSTAIRS HALLWAY -- NEXT**

An OFFICER approaches the BATHROOM DOOR at the end of the hall. The screaming girl from inside is bawling her eyes out. The Officer sees a tiny HAND emerge from underneath the door. She is reaching out for help. He goes to open the door, but there is a LARGE DEAD BOLT LOCK mounted on the outside.

**OFFICER #1**

Honey... I need you to back away from the door... I'M GONNA HAVE TO

**KICK IT DOWN?**

The screaming begins to subside.

50.

**OFFICER #1 (CONT'D)**

**BACK AWAY FROM THE DOOR!**

**FEMALE VOICE**

okay...

The Officer then kicks the door down.

**INT. 1500 CARY STREET -- UPSTAIRS BATHROOM -- NEXT**

Inside the bathroom... a YOUNG GIRL (7) is cowering in the bathtub... hyperventilating...

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Norma and Arthur are sitting across from one another in silence. There is an empty BOTTLE OF WINE on the table.

**ARTHUR**

There's no turning back now.

Seconds later... THE DOORBELL RINGS.

Both Norma and Arthur jump in their seats.

**INT. LEWIS HOUSE -- FOYER -- NEXT**

Norma and Arthur move toward the front door. Norma puts her eye to the PEEPHOLE. Arlington's disfigured face stares back at her.

She opens the door. Arlington stands there smiling...  
briefcase in hand.

**ARLINGTON**

Hello, Mrs. Lewis.

**NORMA**

Hi.

**ARLINGTON**

Do you have the button unit?

**NORMA**

Uhh... yeah... it's in the kitchen.

Norma goes to the kitchen to retrieve the box, leaving

Arthur

alone with Arlington.

**ARLINGTON**

And you must be Mr. Lewis.

**51.**

Arthur stares at him... transfixed. Does he recognize him from somewhere?

Norma returns with the box and hands it over to him.

**ARLINGTON (CONT'D)**

And the key?

**NORMA**

Oh... sorry...

Norma reaches into her pocket and retrieves the small envelope and places it in his hand.

**ARLINGTON**

Thank you.

Arlington then opens the BRIEFCASE and shows it to them. Inside... the bills are stacked neatly in rows.

**ARLINGTON (CONT'D)**

Two-hundred thousand. You can count it if you like.

Arthur takes the briefcase from him and then closes.

**ARTHUR**

Thanks... we trust your word.

Arlington offers him a broad smile.

**ARLINGTON**

As you should.

He then turns to leave.

**EXT. LEWIS HOUSE -- FRONT WALK -- NEXT**

They follow Arlington out onto the front walk as he approaches his car. The engine is idling... and someone else is behind the wheel... but through the tinted windows it is unclear who is driving.

**NORMA**

You said before that the box is re-programmed...

**ARLINGTON**

Yes.

**NORMA**

So now what? Are you gonna go and make the offer to someone else?

**52.**

**ARLINGTON**

Why yes. That-'s how it works, Mrs. Lewis.

**(BEAT)**

And I can promise you that the offer will be made... to someone you do not know.

He smiles... opens the door... and steps into the passenger side. The driver hits the gas and the car speeds off. Arthur moves out into the street... watching the car go...

**ARTHUR**

I got his license plate.

**INT. LEWIS HOUSE -- KITCHEN -- MOMENTS LATER**

Arthur comes into the kitchen and goes to the desk and grabs a PENCIL. He then scrawls the LICENSE PLATE NUMBER down on a piece of scratch paper.

**AXV-4049**

**ARTHUR**

What are you thinking, Norma?

**NORMA**

I don't know.

Arthur paces around... thinking. He then opens the briefcase and starts counting through the money.

**ARTHUR**

Did he mean that we're next? Is that what he meant?

**NORMA**

I don't know.

**INT. POLICE STATION -- BURNS'S OFFICE -- NEXT**

Jim Burns sits behind his desk at the POLICE STATION. His SECRETARY (20s) comes in to his office.

**SECRETARY**

Your daughter is on line two.

**JIM**

Alright.  
He picks up the phone.

53.

**JIM (CONT'D)**

Norma...

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Norma stares at the money in the briefcase.

**NORMA**

Hey dad...

**JIM (PHONE)**

What's going on...

**NORMA**

I need a favor.

**JIM (PHONE)**

Sure... what do you need?

**NORMA**

I need you to run a license plate for me. Someone just came by the house... and we think he might... (looking to Arthur)  
He just seemed real suspicious and Arthur got the license plate and I need you to run it.

**JIM (PHONE)**

Okay honey... you need me to send someone over?

**NORMA**

No... if you could just run the plate and find out whose car it is.

**(BEAT)**

AXV-4049 is the number.

**JIM (PHONE)**

I'll call you back in ten minutes.

**INT. POLICE STATION -- LATER**

An OFFICER removes a document from a PRINTER and approaches Burns's office.

**OFFICER #2**

We ran those plates for you, sarge. Jim takes the document from him. It is a blow-up of a driver's license that belongs to ARLINGTON STEWARD. In the photo... his face is not injured.

**54.**

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Norma and Arthur are pacing around the kitchen... thinking. The PHONE rings... Norma answers it.

**NORMA**

Hello?

**JIM (PHONE)**

The car is listed to an Arlington J. Steward... do you want his address and phone number?

**NORMA**

Yeah.  
Norma begins to write them down.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Norma is dialing a number with the phone in her lap.

**FEMALE VOICE (PHONE)**

Hello?

**NORMA**

Hi... I'm trying to reach an  
Arlington Steward.

**FEMALE VOICE (PHONE)**

**(LONG BEAT)**

Mrs. Lewis, I presume?  
Norma's eyes widen. She nods to Arthur and points to the  
phone. He rushes into the family room to pick up the other  
PHONE so he can listen in.

**NORMA**

Yes.

**FEMALE VOICE (PHONE)**

I assume that you pushed the  
button.

**NORMA**

Yes.

**FEMALE VOICE (PHONE)**

There is the myth of Prometheus and  
Pandora... Prometheus gave Pandora  
a box... and warned her not to open  
it. But she did not listen, and  
when Pandora opened the box...

**(MORE)**

55

**FEMALE VOICE (PHONE) (CONT'D)**

she unleashed a torrent of sorrow  
and misery.  
Norma stares at Arthur... unable to speak.

**FEMALE VOICE (PHONE) (CONT'D)**

Your descent into oblivion has begun. The question remains... what will the cuckold of a husband do... to prevent the death of his beloved Pandora?  
Arthur stares at Norma... unable to speak.

**FEMALE VOICE (PHONE) (CONT'D)**

Because really... Mr. Lewis... do you really know your wife?

**ARTHUR**

Who is this?

**FEMALE VOICE (PHONE)**

I am the mother of Prometheus... and if you want to save yourself... I suggest that you go to the Richmond Public Library, and find the book with the following call number: F2988.34  
Norma is writing the number out on a piece of paper. She disconnects. Arthur steps into the kitchen.

**ARTHUR**

Norma...

**NORMA**

Arthur...

**ARTHUR**

Tell me this isn't real. Tell me this isn't happening.

**NORMA**

This isn't real. This isn't happening.

**ARTHUR**

I don't think I believe you, Norma.

**EXT. STEWARD RESIDENCE -- MOMENTS LATER**

Arthur backs his car out of the driveway and into the street.  
Norma rides shotgun. Walter is circling around on his bike with some friends in tow.

56.

**NORMA**

We're off to run an errand. Be back  
in a few hours, okay?

**WALTER**

Okay.  
He watches as they drive off.

**INT. ARTHUR'S CAR -- NEXT**

Arthur and Norma drive toward downtown.

**NORMA**

There was owl... in our back yard.

**ARTHUR**

An owl?

**NORMA**

He said it was his owl.

**ARTHUR**

Are you hiding anything else from  
me, Norma?

**NORMA**

**(DEFENSIVE)**

No.

**INT. RICHMOND PUBLIC LIBRARY -- NEXT**

The CAMERA tracks with Arthur and Norma as they move through  
the vast space of the RICHMOND PUBLIC LIBRARY. They arrive

at

the ADULT FICTION section... and the CAMERA moves along the  
spines of various books until it arrives at the one with the  
call number: F2988.34

Norma removes a BOOK from the shelf and looks at the cover:

**NO EXIT**

**JEAN-PAUL SARTRE**

Norma shows it to Arthur.

**NORMA**

No exit.

**ARTHUR**

**(MIS-PRONOUNCES)**

Sartre.

57.

**NORMA**

it's pronounced Sartre. Jean-Paul Sartre. The French existentialist. She begins to thumb through the pages of the play.

**ARTHUR**

Never read it.

**NORMA**

It's a play... I read it in high school. It's about three strangers who find themselves trapped in a room together for all of eternity. They've quickly discover that they've all been sent to hell. Norma turns back to the inside cover of the book. Someone has written in crisp penmanship:

**RICHMOND TIMES-DISPATCH**

**SEPTEMBER 3, 1976**

Norma runs her hand down the list of names on the library card. The name of the last person to check out the book is:

**STEWARD**

**INT. RICHMOND PUBLIC LIBRARY -- CIRCULATION DESK -- NEXT**

Arthur and Norma approach the circulation desk. A female LIBRARIAN ( 70s) is standing there.

**NORMA**

Hi... we're looking for an archival Times-Dispatch from September of

this year.  
She offers them a warm smile.

**LIBRARIAN**

Microfiche.

**LATER**

**INT. RICHMOND PUBLIC LIBRARY -- RECORDS ROOM -- MOMENTS**

a

Arthur and Norma now sit in front of a MICROFICHE READER in  
a long line of wooden desks in the RECORDS ROOM.  
On the screen... HEADLINES from the year's newspapers scroll  
by... stopping on the headline for SEPTEMBER 3, 1976:

**MARS PHOTOS REVEALED**

58.

**VIKING LANDER SENDS FIRST IMAGES OF RED PLANET BACK TO EARTH**

**ARTHUR**

Arlington Steward... I remember the  
name now. He used to work at

**NASA...**

**INT. NASA LANGLEY FACILITY -- LABORATORY -- [FLASHBACK]**

Arthur and Wendell are standing among a large group of  
SCIENTISTS in the laboratory.  
Everyone is assembled... staring at a large BLANK SCREEN,  
waiting in anticipation. Cahill stands at the front of the  
group with a WALKIE-TALKIE to his ear.

**CAHILL**

Alright... the first photo should  
come down off the server in less  
than a minute.

**EXT. NASA LANGLEY FACILITY -- LUNAR LANDER MODULE -- NEXT**

The CAMERA cranes up toward the GIGANTIC LUNAR LANDER  
MODULE.

Rain pours down from the night sky. Lightning flashes in the distance... several miles away. Thunder rumbles. The CAMERA approaches the UPPER TRESTLE BEAM... which crosses a the expanse of the structure. Mounted on top of the beam is

**MASSIVE ANTENNAE.**

Standing on the trestle several yards away from the antennae is ARLINGTON STEWARD. He is wearing a rain slicker and his face appears normal. He carries a walkie-talkie in his right hand.

**ARLINGTON**

**(INTO WALKIE-TALKIE)**

So place your bet... martians or no martians?

**INT. NASA LANGLEY FACILITY -- LABORATORY -- NEXT**

Arthur stares up at the screen... waiting on baited breath. Moments later... a LARGE BLACK AND WHITE PHOTO OF THE MARS SURFACE appears on the screen. The SCIENTISTS erupt in loud cheering and applause.

59.

**EXT. NASA LANGLEY FACILITY -- NEXT**

Near the base of the LUNAR LANDER MODULE... a NASA EMPLOYEE named ROBERT BEVILACQUA (31) is standing with two others. They are huddled under UMBRELLAS..'. smoking cigarettes. Bevilacqua has a WALKIE-TALKIE to his ear. He hears the cheering from the walkie-talkie.

**BEVILACQUA**

Touchdown.

**INT. RICHMOND PUBLIC LIBRARY -- RECORDS ROOM -- NEXT**

Arthur scrolls down to the bottom of the front page. A

**SMALLER ARTICLE:**

**NASA EMPLOYEE STRUCK BY LIGHTNING**

**ARTHUR**

An engineer at the NASA Langley research center was struck by lightning yesterday evening...

**EXT. NASA -- LUNAR LANDER MODULE -- (FLASHBACK]**

Arlington looks at his watch... staring up at the sky... nervous about the storm. RAIN pours down upon on the module... water running down in sheets on either side of the trestle.

He hears the cheering from the walkie-talkie. Thunder rumbles in the distance.

Moments later... a MASSIVE LIGHTNING BOLT STRIKES THE TOP

**TRESTLE BEAM.**

**THE TRESTLE EXPLODES IN A STORM OF SPARKS... ARLINGTON IS**

**THROWN ONTO HIS BACK... HIS BODY ENGULFED IN FLAMES.**

Bevilacqua witnesses the FIRE on the lunar lander module.

**BEVILACQUA**

Jesus Christ.

Bevilacqua and the others begin to sprint across the lawn toward the base of the structure to the ELEVATOR DOOR at the bottom of the elevator shaft on the south end of the module.

**60.**

INT. RICHMOND PUBLIC LIBP.F.RY -- RECORDS ROOM -- NE t"t  
Arthur continues to read from the article.

**ARTHUR**

The man received third degree burns over fifty percent of his body...

**EXT. NASA LANGLEY FACILITY -- [FLASHBACK]**

Bevilacqua and the others emerge from the ELEVATOR at the

top

of the trestle. They rush toward Arlington's body... as he convulses on the trestle... smoke emanating from his charred body.

**INT. RICHMOND PUBLIC LIBRARY -- RECORDS ROOM -- NEXT**

Arthur turns to Norma.

**ARTHUR**

He got struck by lightning on the night we received the transmission from Mars.

**EXT. NASA LANGLEY FACILITY -- (FLASHBACK)**

Arthur and Wendell stand outside the main laboratory building with a group of scientists, sipping champagne. They see an AMBULANCE pass down the main street of the campus with its sirens on. Cahill emerges from inside the building and rushes out to the parking lot. Bevilacqua and the others are approaching.

**CAHILL**

What happened?

**BEVILACQUA**

The module got hit!

**CAHILL**

Lightning?

**BEVILACQUA**

Yeah. Steward was up there on the trestle. He got burned real bad! The CAMERA moves in toward Bevilacqua's face... his eyes filled with anguish and despair.

61.

**INT. RICHMOND POLICE STATION -- NEXT**

Jim Burns stands in front of a group of POLICE OFFICERS in a

briefing room. He holds up a large FAMILY PHOTO of ROBERT BEVILACQUA, posing with his WIFE and YOUNG DAUGHTER.

**JIM**

Our fugitive is named Robert Bevilacqua. He shot and killed his wife at their residence on Cary Street earlier today. We believe that he escaped on foot... and could be armed and dangerous. The CAMERA moves across a line of POLICE OFFICERS... listening...

**JIM (CONT'D)**

Mr. Bevilacqua is an employee at NASA... and he is a former Marine who served in Vietnam. He may very well be armed and dangerous...

**INT. RICHMOND BAR -- NEXT**

The CAMERA tracks through a dingy RICHMOND DIVE BAR. Bevilacqua sits at the bar with a baseball cap pulled down low to conceal his face. He is drinking whiskey. Wendell James approaches... carrying a FILE under his arm.

**WENDELL**

Bevilacqua...  
Bevilacqua turns to face him.

**BEVILACQUA**

Wendell.  
They hug one another.

**INT. RICHMOND BAR -- MOMENTS LATER**

The two men are now sitting across from one another in a BOOTH. Wendell has a NASA BLUE-PRINT laid out on the table. The blue-print is of the button unit.

**BEVILACQUA**

You designed it?

**WENDELL**

Yeah. Cahill told me to...

62.

Bevilacqua notices a SMALL PURPLE STAIN on the blue-print.

**INT. NASA LANGLEY FACILITY -- LABORATORY -- [FLASHBACK]**

Cahill stands over Wendell's shoulder as he sits at a DRAFTING TABLE in the laboratory.

**WENDELL**

This what you were looking for,  
sir?

OF  
Cahill looks stares at the blue-print... possessed. A DROP  
BLOOD falls from his right nostril and lands on it.

**CAHILL**

Yes. Thank you Wendell.

**INT. NASA LANGLEY FACILITY -- MAIN HANGAR -- DAY**

The CAMERA moves through the MASSIVE MAIN HANGAR at Langley. There are several planes parked inside. Wendell emerges from behind one of the planes... watching from a hidden vantage point...

THREE  
place  
Cahill stands at a work table with Arlington. There are  
BUTTON UNITS laid out on the table. Arlington begins to  
them inside a leather bag.  
Cahill then hands Arlington a FILE.

**CAHILL**

You're not gonna hurt these boys,  
are you?

**ARLINGTON**

Any harm that comes to them will be  
their own doing.  
Arlington takes the bag and moves toward the hangar  
entrance.

**EXT. NASA LANGLEY FACILITY -- MAIN HANGAR -- NEXT**

Outside... there is a MASSIVE CEMENT RUNWAY. Parked on the runway is Arlington's car. BUD WALL steps out and opens the door for his boss. Bus-Driver Bud is Steward's driver... Arlington steps inside. Wendell watches them drive off...

63.

**INT. RICHMOND DIVE BAR -- EVENING**

Wendell then hands a file to Bevilacqua. Inside there is a dossier and photo of a ARTHUR LEWIS. He flips to another dossier and photo of another NASA EMPLOYEE named KENNETH

**WELLER.**

**WENDELL**

There's a list... and they've all got a wife and one child. Bevilacqua thumbs through the list of NASA dossiers. He sees Arthur Lewis among them.

**WENDELL (CONT'D)**

Did you kill your wife? Bevilacqua just stares at him... on the verge of tears. He slides an ENVELOPE across the table.

**BEVILACQUA**

This is a confession letter that I wrote... it explains everything that happened with Steward and the box. Keep it... cause if I don't make it... this might clear my name one day. Bevilacqua looks at the KENNETH WELLER dossier.

**BEVILACQUA (CONT'D)**

This guy Weller is gonna be next. Did you get their phone number?

**WENDELL**

No. They're not listed. Just an old address south of Petersburg. What are you gonna do?

**BEVILACQUA**

I don't know. I need a car. I might be able to save them... and this guy Arthur Lewis... Wendell thinks to himself... then retrieves a set of KEYS from his pocket.

**WENDELL**

These are the keys to my cousin's  
pick-up truck. It's not registered.  
It's parked in front of my house  
over on Byrd street. Take it...

**BEVILACQUA**

Thank you, Wendell.

**64.**

**INT. RICHMOND POLICE STATION -- BURNS'S OFFICE -- LATER**

Burns sits behind his desk... telephone to his ear.

**JIM**

**(INTO PHONE)**

Steward. First name Arlington...  
middle name is James.  
He begins to scrawl words down on a piece of paper:

**NASA**

**STRUCK BY LIGHTNING**

Just then... his RECEPTIONIST opens the door to his office.

**RECEPTIONIST**

Sir... there's a Mr. Steward here  
to see you.

**JIM**

**(INTO PHONE)**

Thank you... that's all I need.  
He hangs up the phone and looks through the glass window of  
his office into the reception area.  
Standing there through the glass... is a man who looks  
identical to Arlington Steward.  
He stands with the normal side of his face in profile. He  
turns to face Jim... but his face now appears as it did  
before he was burned. Is this the same person?  
Jim turns to his receptionist... who waits in the doorway

**JIM (CONT'D)**

Send him in.

**EXT. RICHMOND PUBLIC LIBRARY -- NEXT**

The library is closing down for the night.  
A group of young CHILDREN come out of the front exit. One of them turns and notices the OWL perched on the railing.  
The owl stares at the children...

65.

**INT. RICHMOND PUBLIC LIBRARY -- NEXT**

The real Arlington Steward is now standing in the periodicals area. of the library... situated in front of the circulation desk.  
He stands in profile... then turns toward the CAMERA in the same manner as his TWIN in the police station. His burned face forms a deformed smile...

**INT. RICHMOND POLICE STATION -- BURNS'S OFFICE -- NEXT**

The STEWARD TWIN steps into Jim's office. He reaches out and shakes Jim's hand.

**STEWARD TWIN**

Officer Burns... my name is Reston Steward.

**INT. RICHMOND PUBLIC LIBRARY -- NEXT**

Arlington... with his eyes closed... mimics his TWIN'S movement exactly... reaching out his hand and shaking it with nothing.

**ARLINGTON**

Officer Burns... my name is Reston Steward.

**INT. RICHMOND POLICE STATION -- BURNS'S OFFICE -- NEXT**

RESTON STEWARD (40) sits down in the chair across from his desk.

**RESTON**

I see you have made an inquiry about my brother Arlington.

**INT. RICHMOND PUBLIC LIBRARY -- NEXT**

Arlington is now seated in a library chair... eyes closed... in the exact same manner as his brother. it is as though he is controlling his twin brother's body via remote telepathy.

**ARLINGTON**

. an inquiry about my brother Arlington.

66.

**INT. RICHMOND POLICE STATION -- BURNS'S OFFICE -- NEXT**

Jim stares at him from across his desk.

**JIM**

Yes. Apparently he made an appearance at my daughter's house. Your brother works for NASA?

**INT. RICHMOND PUBLIC LIBRARY -- NEXT**

Arlington nods his head.

**ARLINGTON**

Yes. My brother works at the Langley research facility.

**INT. RICHMOND POLICE STATION -- BURNS'S OFFICE -- NEXT**

Jim nods his head in return.

**JIM**

With my son-in-law.

**RESTON**

That's right.

**JIM**

And may I ask... what do you do,  
Mr. Steward?

**INT. RICHMOND PUBLIC LIBRARY -- NEXT**

and  
With his eyes closed... Arlington reaches into his pocket  
retrieves something imaginary from his pocket. He raises  
something that we cannot see up into the air.

**INT. RICHMOND POLICE STATION -- BURNS'S OFFICE -- NEXT**

Reston is now holding out a GOVERNMENT BADGE with his right  
hand.

**RESTON**

I work for the CIA.

**JIM**

I see.  
He then hands Jim one of his cards. Jim looks at it.

67.

**INSERT OF BUSINESS CARD WITH CIA INSIGNIA:**

**DIRECTOR OF NATIONAL INTELLIGENCE**

**RESTON STEWARD**

Reston rises to his feet... putting his hat on his head.

**RESTON**

I assure you my brother is of no  
threat to your daughter. However,  
the man you're looking for...  
Robert Bevilacqua. He is very  
dangerous... and he might try and  
contact your son-in-law or your  
daughter.

**JIM**

Really.

**RESTON**

Yes.

**RESTON (CONT'D)**

Help us find Bevilacqua. If and when you do... please call us.

Jim stares at the business card as Reston bids him good-bye.

**INT. RICHMOND PUBLIC LIBRARY -- NEXT**

Arlington is now standing. With his eyes still closed, he nods his head and smiles, then turns and begins to walk several steps. He then stops... takes a deep breath... and opens his eyes.

**INT. RICHMOND POLICE STATION -- RECEPTION AREA -- NEXT**

Reston opens his eyes... as if a spirit has suddenly left his body. He takes a deep breath and smiles at the Receptionist, trying to conceal his expression of horror. He moves toward the exit.

**EXT. RICHMOND GENERAL ASSEMBLY BUILDING -- MOMENTS LATER**

Reston emerges from the General Assembly building. There is a black town car waiting. A CIA AGENT stands next to it. Reston withdraws a HANDKERCHIEF and wipes BLOOD from his nose.

**68.**

**RESTON**

General Nathan Teague at the Pentagon. Get him on the phone immediately.

The Agent opens the car door, and Reston steps inside.

**INT. RICHMOND PUBLIC LIBRARY -- RECORDS ROOM -- NEXT**

Norma and Arthur are still sitting in front of the microfiche machine. Norma looks like she is going to faint... her face has gone white.

**ARTHUR**

You alright, Norma?

**NORMA**

I feel like I'm gonna faint...  
She stands up to leave.

**ARTHUR**

Where are you going?

**NORMA**

Bathroom.  
Norma moves toward the main library... leaving Arthur alone.

**INT. RICHMOND PUBLIC LIBRARY -- CIRCULATION DESK -- NEXT**

Norma emerges from the records room and walks toward the circulation desk. As she rounds the corner... Arlington emerges from behind a row of book shelves.  
Norma stops in her tracks... frozen. He stares her down.

**INT. RICHMOND PUBLIC LIBRARY -- RECORDS ROOM -- NEXT**

Arthur stares at the microfiche reader... transfixed by the newspaper articles.  
A shadow passes across the wall... and Arthur senses someone lurking over his shoulder. He turns to see that it is the LIBRARIAN. Something about her is different... she seems possessed.

**LIBRARIAN**

The myth of Prometheus tells the story of a God who created man.

**(BEAT)**

**(MORE)**

**LIBRARIAN (CONT'D)**

When Prometheus flew too close to  
the sun... his wings caught fire...  
and he fell to the earth.  
Arthur remembers her voice from the phone call.

**ARTHUR**

Was that you on the phone? You're  
his mother...

**LIBRARIAN**

He finds your wife fascinating...  
Mr. Lewis.  
Her name is ELIZABETH STEWARD.

**INT. RICHMOND PUBLIC LIBRARY -- PERIODICALS SECTION -- NEXT**

Norma remains frozen... her mind racing. Arlington smiles at  
her... gesturing toward an empty chair.

**ARLINGTON**

Have a seat... Mrs. Lewis.  
She looks around... realizing that the library is now  
completely empty.

**ARLINGTON (CONT'D)**

Don't be afraid. I may look like a  
monster... but-I can assure you  
that I am... only human.  
His face contorts into a broad smile.

**ARLINGTON (CONT'D)**

Please... sit down.

**INT. RICHMOND PUBLIC LIBRARY -- RECORDS ROOM -- NEXT**

Elizabeth sits down on the chair across from Arthur.

**ELIZABETH**

My name is Clymene, mother of five.  
Prometheus, Atlas, Menoetius,  
Logan, and Epimetheus.  
A drop of blood begins to ooze from her left eye as she  
speaks.

**ELIZABETH (CONT'D)**

Epimetheus is the twin brother of  
Prometheus, but he has become his  
brother's slave... the victim of  
his cunning and deceit.

70.

**NEXT**

**IT. RICHMOND PUBLIC LIBP F,Â° \_ -- PERIODICALS SECTION --**

Norma is now seated in a chair across from him. He stares deep into her eyes... transfixed by her beauty.

**ARLINGTON**

Tell me Norma... when was the exact moment that you realized you loved your husband?

There is something about him that now makes her feel safe... willing to tell him anything.

**NORMA**

About five seconds after I laid eyes on him.

**ARLINGTON**

And when was this?

**NORMA**

In college. My sophomore year. He was a year younger than me. We dated for two weeks and then... She stops herself.

**ARLINGTON**

You became frightened about something.

**NORMA**

Then I thought... this is too good to be true. When he sees my mangled foot... he's gonna be out the door in ten seconds and he's gonna go tell all his friends.

**ARLINGTON**

How did he respond when you showed him?

**NORMA**

We were at the drive-in... and he

caught a glimpse of the scars on my thigh. He asked me what happened... and I felt this sense of dread.

**ARLINGTON**

Why?

71.

**NORMA**

Because you can just see the glow disappear in someone's eyes when they discover something about you that they just can't stomach.

**ARLINGTON**

Did the glow disappear from his eyes?

**NORMA**

No. Not Arthur. He was different than the others. He... said that... my scars were cool.

**(BEAT)**

He said that they made me more attractive.

**INT. RICHMOND PUBLIC LIBRARY -- RECORDS ROOM -- NEXT**

Arthur sits across from Elizabeth. His mind is racing... trying to put the puzzle pieces together. He looks at his watch. It is almost 5PM.

**ELIZABETH**

I have worked at this library for forty years. Since 1936, I have read a book a day. 23455 books I have read.

**ARTHUR**

Wow.

**(BEAT)**

Someone should nominate you for  
librarian of the year.  
She holds the copy of No Exit in her hands.

**ELIZABETH**

Of all of the books I have read in  
my lifetime... this is my son's  
favorite.

**(BEAT)**

Have you ever read No Exit?

**ARTHUR**

No.  
She reaches out with her hand.

**ELIZABETH**

Take my hand... and I'll show you.

**72.**

He stares at the blood coagulating in the bag beneath her  
left eye.

**ARTHUR**

I'm not gonna touch you, lady.

**INT. RICHMOND PUBLIC LIBRARY -- PERIODICALS SECTION -- NEXT**

Arlington now stares directly into Norma's soul.  
The scar tissue on the left side of his face does not move  
when he smiles. It remains frozen... unable to express  
emotion.

**ARLINGTON**

And what emotion did you feel when  
you first laid eyes upon me, Norma?  
She thinks silently for a moment.

**NORMA**

I felt...  
She stops herself... afraid of how he might respond if she  
is honest with him.

**ARLINGTON**

You felt what?

**NORMA**

I felt...

**ARLINGTON**

Pity?

**NORMA**

Love.

**ARLINGTON**

You felt love for me?

**NORMA**

Yes.

**ARLINGTON**

Why?

**NORMA**

Because of my foot. Because of my disfigurement. I thought of all the pain I've felt in my life because of it... the physical pain... the emotional pain.

**(BEAT)**

**(MORE)**

73.

**NORMA (CONT'D)**

I thought about what it would be like to have that pain magnified and projected onto my face... onto a part of my body that I can't hide with a shoe.  
There are tears welling in her eyes.

**NORMA (CONT'D)**

I saw all of that pain in your face

and I understood it... and I felt  
an overwhelming feeling of love for  
you because I knew I'd never feel  
sorry for myself or my goddamn foot  
ever again.

**INT. RICHMOND PUBLIC LIBRARY -- RECORDS ROOM -- NEXT**

Elizabeth continues to hold her hand out toward Arthur.

**ELIZABETH**

Take my hand, son.

**ARTHUR**

You called me a cuckold. You made a  
statement... made an implication to  
me that my wife was going to be  
killed.

**(BEAT)**

So please understand why I might be  
reluctant to take your hand.

**INT. RICHMOND PUBLIC LIBRARY -- PERIODICALS SECTION -- NEXT**

Arlington reaches his hand out to Norma.

**ARLINGTON**

Take my hand, Norma...

She stares at him, unable to move... then takes his hand...

**INT. RICHMOND PUBLIC LIBRARY -- RECORDS ROOM -- NEXT**

Elizabeth reaches out and grabs Arthur's hand against his  
will. His body convulses at her touch...  
The CAMERA drifts in toward Arthur's face as his eyes slowly  
close. Her spell has been cast upon him...

**CUT TO BLACK:**

**SILENCE.**

**INT. DREAM -- CORRIDOR -- NEXT**

The CAMERA moves slowly down a CORRIDOR. The floor is shiny white marble and the walls are framed by ornate molding and

**RENAISSANCE ART.**

Arlington stands at the end of the corridor. He is wearing a TUXEDO, portraying the VALET character from Sartre's No

Exit.

The CAMERA pans around to reveal Arthur... walking slowly down the corridor.

Arlington opens a DOOR at the end of the corridor and leads Arthur into a DRAWING ROOM... recreated from Sartre's play.

**INT. DREAM -- DRAWING ROOM -- NEXT**

Arlington leads Arthur inside and closes the door behind him.

Inside the DRAWING ROOM, there are THREE COUCHES made in the style.: of the SECOND EMPIRE. The walls are covered in similar

Renaissance art and the floor is marble.

NORMA and WALTER have now been admitted to the drawing room. Norma is dressed in an elegant BLACK GOWN. Walter wears a tuxedo that looks to be nearly identical to the one his father is wearing... and THERE IS A SILK BLINDFOLD WRAPPED AROUND HIS HEAD. He wanders around the room... lost...

The dimensions of the room are equal in every way. It is a perfect three-dimensional box.

Arthur then looks to his wife. He notices that her EYELIDS are now gone. Arthur then turns to his son.

Walter reaches out into the air... seemingly unaware that they are in, the room with him.

The CAMERA moves through the wall into another corridor... BUD WALL... dressed as another VALET, passes by... and the CAMERA moves into another DRAWING ROOM...

**INT. DREAM -- SECOND DRAWING ROOM -- NEXT**

Inside the SECOND DRAWING ROOM... the CAMERA finds ROBERT BEVILACQUA and his WIFE. Their DAUGHTER is wearing a SILK

**BLINDFOLD.**

The CAMERA then drifts up and moves through the GLASS PANELS at the top of the room...

75.

**INT. DREAM -- UPPER LEVEL -- NEXT**

each  
The CAMERA pulls up higher... revealing the layout of a massive network of CORRIDORS and DRAWING ROOMS that form a larger box. Through the glass ceilings looking down into room... FAMILIES are assembled together... trapped together... forever...

**EXT. MARS SURFACE -- NEXT**

rooms  
the  
The CAMERA flies over the edge of the SARTRE'S HOTEL of and corridors to reveal the plateau of UTOPIA PLANITIA on surface of mars...

**INT. LEWIS HOUSE -- MASTER BEDROOM -- LATER ON**

the  
Arthur's eyes pop open... he rolls over... and Norma is asleep in bed next to him. They are both fully dressed in clothes they were wearing in the library.

**ARTHUR**

Norma...  
Her eyes open. She looks around... disoriented.

**ARTHUR (CONT'D)**

Norma... what happened?

**NORMA**

I don't know.  
Norma notices Walter standing in the doorway.

**WALTER**

You came home an hour ago.

**NORMA**

We did?  
She sits up in bed... looking at the clock radio. It is 6PM.

**WALTER**

Neither of you said a word... you just walked into the house like two zombies. Went straight to bed. Arthur and Norma stare at one another, trying to make sense of what has just transpired.

**NORMA**

The wedding. It starts in an hour.  
We've got to get ready.

**76.**

Norma sees that the copy of No Exit is now sitting on --heir  
bedside table.

**EXT. WASHINGTON D.C. -- NIGHT**

PENTAGON  
A U.S. ARMY JET flies over the nation's capital. The  
and the WASHINGTON MONUMENT are visible below.

**INT. U.S. ARMY JET -- NEXT**

The CAMERA approaches US ARMY GENERAL NATHAN TEAGUE ( 50s),  
seated just behind the cockpit.  
In his lap is a file. He is thumbing through a series of  
photographs of the MARS SURFACE. He then arrives at a stack  
of paperwork. There is a photograph of ARTHUR LEWIS at the  
top of the stack.

**INT. LEWIS HOUSE -- MASTER BATHROOM -- LATER ON**

Norma, now wearing her BRIDESMAID DRESS, puts a DIAMOND  
EARRING in her right lobe. She turns to the mirror and jumps  
in her skin... as the face staring back at her has no  
eyelids.

**INT. LEWIS HOUSE -- WALTER'S BEDROOM -- NEXT**

Arthur sits on the end of Walter's bed. Walters stands in  
front of him as his father ties his NECK TIE in front of a  
standing mirror.

**WALTER**

What's going on?

**ARTHUR**

I don't know.

**WALTER**

This is about the box... isn't it?

**ARTHUR**

Yeah.

**WALTER**

Did you push the button?

**ARTHUR**

Your mother did.

**WALTER**

What happens when you push the button?

**77.**

**ARTHUR**

I don't know.

**WALTER**

Yes you do. You're just not telling me.

Arthur finishes with his tie. He notices something on the floor of his son's bedroom. It is the MARS COMIC BOOK. He picks it up and stares at the dark figure looming on the cover.

**ARTHUR**

Where did you get this?

**WALTER**

Dana. She gave it to me.  
Arthur begins to page through the comic book.

**EXT. WILLOW LAWN MOTEL -- ROOF TOP -- NEXT**

Arlington kneels at the edge of the MOTEL SWIMMING POOL. He runs his hand through the water. Steam is rising from the surface.

STROBES OF WHITE LIGHT begin flicker from beneath the surface... as though some unseen SOURCE OF ENERGY is emanating from down below.  
Arlington slowly rises to his feet and turns to leave.

**EXT. WILLOW LAWN MOTEL -- DRIVEWAY -- MOMENTS LATER**

Arlington approaches the BLACK SEDAN idling in the car port. He gets inside... and Bud drives off.

**INT. SCOPE INSERT -- NIGHT**

The CAMERA looks through a TELESCOPE LENS of some sort from high on a ROOFTOP in downtown Richmond. It scans across several CARS passing down the street... PEDESTRIANS on the sidewalk... landing on ARLINGTON and BUD as they move toward the entrance of a STONE FRONT BUILDING.

**EXT. RICHMOND ROOFTOP -- NIGHT**

We see that a SNIPER, dressed in a dark suit, is perched on the roof of an adjacent building. He has an earpiece in his left ear.

78.

**SNIPER**

Alright... they are entering the building from the south entrance on fourteenth street.

**INT. RICHMOND GENERAL ASSEMBLY BUILDING -- MOMENTS LATER**

Arlington and Bud move down the main corridor of the GENERAL ASSEMBLY BUILDING, approaching a bank of ELEVATORS. A SECURITY GUARD nods to them nervously. Arlington nods back.

**INT. RICHMOND GENERAL ASSEMBLY BUILDING -- MOMENTS LATER**

Arlington and Bud emerge from the elevators on the THIRD FLOOR and move down the hall. As they pass into a RECEPTION AREA, the CAMERA moves toward a GLASS PARTITION with the VIRGINIA STATE EMBLEM etched into the glass. Below it is a name:

**HOUSE OF DELEGATES**

**GRIFFITH POWELL - MAJORITY LEADER**

**INT. GRIFFITH POWELL'S OFFICE -- RECEPTION -- NEXT**

As they approach the RECEPTION AREA... the FEMALE RECEPTIONIST ( 30s) stands up anxiously behind her desk.

**RECEPTIONIST**

Excuse me... may I help you?

**ARLINGTON**

Where is he?

**RECEPTIONIST**

Uhhh... he's in a meeting.

**ARLINGTON**

I need to see him... now.

**INT. GRIFFITH POWELL'S OFFICE -- NEXT**

The RECEPTIONIST comes into the office. Griffith Powell stands at the window behind his desk... smoking a cigarette. He is dressed in a TUXEDO with his jacket hanging next to

his

desk.

79.

**RECEPTIONIST**

He's here... I don't know what to do.

Powell turns to face her.

**POWELL**

Let him in.

The Receptionist goes back out... and within moments... Arlington and Bud enter the office. The Receptionist closes the door and leaves them alone.

**ARLINGTON**

Hello Senator.

**POWELL**

**(TERRIFIED)**

Mr. Steward... it's good to see you.

**ARLINGTON**

Call me Arlington.

**POWELL**

Okay... Arlington.  
Bud just stares at the Senator... showing no sign of emotion.

**ARLINGTON**

Do you have my money?

**POWELL**

I've given you four-hundred thousand already. How much more are you going to need?

**ARLINGTON**

As much as it takes.  
Powell sighs out loud... irritated.

**ARLINGTON (CONT'D)**

First the nose...  
Powell turns around and there is now BLOOD GUSHING from his nose...

**ARLINGTON (CONT'D)**

Then the ears...  
BLOOD begins to ooze from both ears... as he covers his face... feeling the warm fluid rush from every orifice...

**ARLINGTON (CONT'D)**

Then the eyes...

**80.**

Blood rushes from beneath his eyelids... his entire face covered in BLOOD... his WHITE SHIRT DRENCHED...

**POWELL**

Please! I've got it right here!

Powell reaches beneath his desk and retrieves a large briefcase. He places it on the desk.

**POWELL (CONT'D)**

It's all there! Two-hundred thousand! You can count it if you want!

**ARLINGTON**

Bud...

Bud grabs the briefcase from the desk and pops it open. He sees that it is filled with stacks of cash.

**ARLINGTON (CONT'D)**

You tell that sniper you have perched on that roof next door that I can smell his cheap cologne.

**EXT. RICHMOND ROOFTOP -- NEXT**

The SNIPER hears Arlington's VOICE in his earpiece.

**ARLINGTON (EARPIECE)**

I think it might be Old Spice.  
The Sniper smells his shoulder.

**INT. POWELL'S OFFICE -- RECEPTION -- NEXT**

Arlington and Bud move through the reception area. The Receptionist lurks behind her desk... frightened.

**INT. FOREST LAWN BAPTIST CHURCH -- NIGHT**

church  
Arthur and Norma are standing in a WAITING ROOM in the where her sister is about to be married. BRIDESMAIDS and GROOMSMEN are chatting with one another in anticipation of the ceremony.  
Norma clutches the copy of No Exit.

**ARTHUR**

You and Walter were there in the room. You were wearing a black dress, identical to the one you have on now.

**(MORE)**

81.

**ARTHUR (CONT'D)**

Walter had a blindfold on.

**(BEAT)**

And then your eyes...

**NORMA**

They didn't have lids...

**ARTHUR**

Yeah.

**NORMA**

I had the same dream.  
Arthur's mind is racing... he glances through the crowd  
nervously, afraid that they are being watched.

**ARTHUR**

What's the last thing you remember?

**NORMA**

The library. He was asking me all  
of these questions... about you...  
about our marriage.

**(BEAT)**

Then I took his hand...  
Susan approaches...

**SUSAN**

Alright girls... time to line up!  
Susan hands Arthur the book and goes off with the other

**BRIDESMAIDS.**

**INT. FOREST LAWN BAPTIST CHURCH -- NIGHT**

Norma stands next to Deborah as she is about to take her  
vows.

**PREACHER**

Do you, Deborah Burns, take Edward  
Powell, to be your'-lawfully wedded  
husband, 'til death do you part?

**DEBORAH**

I do.

Norma looks over to Arthur, as he sits in the congregation. He is not paying attention to the wedding. He is reading Sartre's play...

The CAMERA zooms into a close-up of the page describing the final scene in the play No Exit:

**INSERT OF PAGE:**

**82.**

ESTELLE: [with a peal of laughter]: Forever. My God, how funny! Forever.

GARCIN: [looks over at the two women, and joins in the laughter]: For ever, and ever, and ever.

INSERT: Arthur's eyes... reading...

**INSERT OF PAGE:**

[They slump onto their respective sofas. A long silence. Their laughter dies away and they gaze at each other.]

GARCIN: Well, well, let's get on with it...

**CURTAIN**

**EXT. FOREST LAWN SQUARE -- NIGHT**

a  
is  
The WEDDING PARTY comes pouring out of the church. There is  
massive LAWN south of the entrance. During the holidays it  
filled with CHRISTMAS TREES for sale, and dozens of ARTS &  
CRAFTS BOOTHS assembled in rows.

The CAMERA moves through the crowd to find Norma posing for photos with her fellow bridesmaids out in front of the square.

his  
ACROSS THE SQUARE... Bud Wall lurks within the rows of Christmas Trees. He spies Arthur and Walter mingling with  
parents and Senator Powell, who has TWO SECRET SERVICEMEN standing close by.

**EXT. VIRGINIA HOUSE -- LATER ON**

The CAMERA approaches the driveway of the VIRGINIA HOUSE... which is positioned at the south end of Forest Lawn square.

Wedding guests are arriving in droves.  
The house is a large GOTHIC MANSION that is often rented out  
for public events... and in this case... for the lavish  
WEDDING RECEPTION of Deborah Burns and Edward Powell.

**EXT. VIRGINIA HOUSE -- BACK LAWN -- LATER ON**

Arthur and Norma move through the courtyard into the wedding  
reception area... which flows through several TENTS that  
have  
been erected with HEAT LAMPS and tables covered in WHITE  
TABLECLOTHS and FLORAL ARRANGEMENTS.  
Arthur carries the copy of No Exit with him.

**83.**

**ARTHUR**

The play tells the story of uhree  
people, condemned to hell. They are  
to remain in a second empire  
drawing room for all of eternity.  
He closes the book... his mind dissecting what he has just  
read.

**ARTHUR (CONT'D)**

They soon discover that their  
eyelids are missing... and for all  
eternity they will be unable to  
sleep.  
Norma remembers most of the play from high school.

**NORMA**

There are no mirrors... so they  
will never be able to see their own  
reflection... but only the faces of  
their tormentors.

**ARTHUR**

This is Sartre's vision of hell.

**NORMA**

Because Hell... is other people.  
The look into one another's eyes... Norma sees a WAITER pass  
by with a tray of CHAMPAGNE. They both take a glass.

Jim crosses the lawn to greet them.

**JIM**

Arthur... can I speak with you  
privately for a moment?

**ARTHUR**

Sure.

Arthur walks away with Jim toward the edge of a PATIO that  
overlooks the whole party.

**EXT. VIRGINIA HOUSE -- UPPER PATIO -- MOMENTS LATER**

Jim and Arthur stand at a table. Jim has several PHOTOGRAPHS  
laid out on the table. They are mostly family photos taken  
from the house of Robert Bevilacqua.

**JIM**

And do you know this fella? Robert  
Bevilacqua?

**84.**

**ARTHUR**

Yeah... I know him. He works at

**NASA.**

**JIM**

Do you know his wife?

**ARTHUR**

No...

**JIM**

Well... he shot and killed his wife  
yesterday morning.

**ARTHUR**

No...

**JIM**

Yeah... He shot her point blank in  
the chest in his kitchen.

Arthur takes a deep breath. He isn't feeling well.

**JIM (CONT'D)**

This Bevilacqua fella... if he tries to contact you or Norma... you have to call me immediately, you understand?

**ARTHUR**

Yeah. Of course.  
Arthur looks down at the lawn. Norma is staring back at them.

**EXT. VIRGINIA HOUSE -- BACK LAWN -- LATER ON**

Norma is now standing up on stage with a MICROPHONE in her hand... giving her MAID OF HONOR speech.

**NORMA**

My little sister once asked me... what's the best thing about being married?  
Norma looks across the lawn to the table where Arthur is seated, next to Walter and their parents.

**NORMA (CONT'D)**

I told her that... it's knowing that for the rest of your life you'll never feel alone.

**(BEAT)**

Not ever again.  
She smiles at her husband.

**85.**

**NORMA (CONT'D)**

That is... until you get divorced.  
There is laughter from the crowd. Deborah blushes... leaning her head on her new husband's shoulder.

**NORMA (CONT'D)**

Or... until he decides to kill you.  
More laughter.

**EXT. VIRGINIA HOUSE -- DANCE FLOOR -- LATER**

Arthur and Norma are now slow dancing.

**ARTHUR**

Why did you say that?

**NORMA**

Say what?

**ARTHUR**

In your speech. That joke about me killing you.

**NORMA**

I don't know... I thought it was funny. Guess I've had too much champagne.

**ARTHUR**

Did your dad tell you about Robert Bevilacqua?

**NORMA**

No.

**ARTHUR**

He shot his wife yesterday morning. Did you know his wife?

**NORMA**

No.

Norma is still searching for some other explanation.

**NORMA (CONT'D)**

What if it's all a test for the aspiring astronauts?

**ARTHUR**

What do you mean?

**NORMA**

A psychological test. They want to see how you'll respond to a moral dilemma... the fate of a human life... determined by the push of a single button. Think of the men on the Apollo thirteen mission... sound familiar?  
They turn slowly on the dance floor...  
Arthur closes his eyes... his mind racing...  
A VOICE breaks through the music...

**VOICE (O.S.)**

May I cut in?  
Arthur and Norma turn to see a MAN standing there...  
It is DR. EARL STUPE.

**STUPE**

I would like to dance with your wife. Do you mind?  
Arthur glares at Dr. Stupe.

**NORMA**

It's okay Arthur...  
Arthur looks at him... then back at Norma. His face has gone pale and he looks for a moment as though he might faint on the dance floor.

**ARTHUR**

I.. I.

**(SWALLOWS HARD)**

Will you please excuse me?  
Arthur moves toward the stairs that lead up to the palatial estate. Walter is there... waiting.

**WALTER**

Dad! What's going on?

**ARTHUR**

I.. I'm gonna be sick Walter...  
He places his hand on his son's head for a brief moment and then stumbles up the stairs.  
ON THE DANCE FLOOR... Norma is now slow dancing with Dr. Stupe.

87.

**STUPE**

I know what they call me. Dr. Stupid. My patients... the ones who will still see me... they find out what I did and they stop calling.

**NORMA**

I'm sorry for that. I can't control what people say.

**STUPE**

I am Dr. Stupid now. Someone wrote it on my windshield with soap once. I figure it must have been a relative... a friend of yours.

**(BEAT)**

Oh... how they love you, Norma Lewis. And they love your husband... the one who saved you. Did he save your life? Did he rescue you from the oblivion that I manufactured?

**NORMA**

Yes. You have my forgiveness, Earl. People make mistakes... and if they seek forgiveness... they should be forgiven.

**(BEAT)**

That's the rule of my lord.

**INT. VIRGINIA HOUSE -- MEN'S BATHROOM -- NEXT**

Arthur comes into the MEN'S BATHROOM and rushes into one of the stalls. He falls to his knees... leaning over the toilet.

**EXT. VIRGINIA HOUSE -- DANCE FLOOR -- LATER**

ON THE DANCE FLOOR... Norma notices her brother NATHAN... sitting alone at his table in his wheelchair. He is drunk... lost in his own sadness. He smiles at her...

**STUPE**

There is that old cliché... that

the lord works in mysterious ways.  
Well... I have met the lord. I have  
spoken to him in my dreams. And it  
brought me back to that day in my  
office when you arrived with a  
fractured foot... some thirteen  
years ago.

**(BEAT)**

He told me that it was essential...

**(MORE)**

**88.**

**STUPE (CONT'D)**

an essential event in the cycle of  
purgatory and its inevitable  
conclusion.

Norma pulls away from him. Blood drains out of his nose...

**STUPE (CONT'D)**

For when the cycle of purgatory  
concludes... there is nothing left  
but a barren wasteland of rock and  
sand... a deafening wind and a  
cold, dry winter.

ABOVE... on the MARBLE RAILING... the OWL is perched on the  
ledge... watching...

ON THE DANCE FLOOR... Stupe retrieves a PISTOL from his  
pocket... and raises his eyes to meet those of his dance  
partner.

**STUPE (CONT'D)**

I am sorry my dear...

Stupe takes the pistol... places it against his temple...

and

pulls the trigger.

BLOOD SPRAYS across the dance floor... some of it on Norma's  
face. PEOPLE BEGIN TO SCREAM AND THE ENTIRE WEDDING ERUPTS

**INTO CHAOS...**

**INT. VIRGINIA HOUSE -- MEN'S BATHROOM -- NEXT**

they

Arthur is now standing at the urinal. He begins to hear commotion outside. He turns his head to the left... when something COLD and METAL locks itself around his wrist. Arthur turns back to the right and sees that it is Robert Bevilacqua. He is standing at the urinal next to him and

are now HAND-CUFFED TOGETHER at the wrists. Bevilacqua retrieves a GUN from his pocket and points it at Arthur. He has dark circles under his eyes.

**BEVILACQUA**

You can still save yourself. It's too late for me... but you can still save yourself.

**ARTHUR**

Bevilacqua...

**BEVILACQUA**

Follow me out through the kitchen. I have a truck waiting...

**89.**

**INT. VIRGINIA HOUSE -- BACK CORRIDOR -- NEXT**

wedding

Arthur and Bevilacqua emerge from the men's bathroom into a hallway that leads into the kitchen. Beyond them... in the PARLOR... there is commotion among the members of the party in response to the gunshot.

**INT. VIRGINIA HOUSE -- KITCHEN -- NEXT**

barely

Arthur and Bevilacqua move through the kitchen. The WAITERS and WAITRESSES are all distracted by the commotion and take notice of them as they pass through...

**EXT. VIRGINIA HOUSE -- MOMENTS LATER**

Walter walks down the driveway as several POLICE OFFICERS rush past him, moving toward the entrance of the house. The

whole place is being evacuated...

He looks toward the square... and begins to move in that direction.

The CAMERA drifts back toward the ROCK PILLAR that stands at the entrance to the house. Arlington is standing there in front of it. He is wearing his black hat... pulled down low. He begins to follow Walter toward the square...

**EXT. VIRGINIA HOUSE -- BACK DRIVEWAY -- NEXT**

Arthur and Bevilacqua come out the back entrance into the driveway. There is a WHITE PICKUP TRUCK parked there. Bevilacqua opens the passenger side door and the two of them slide across the seat, Bevilacqua behind the wheel.

**EXT. FOREST LAWN SQUARE -- MOMENTS LATER**

Walter wanders through a group of CHRISTMAS CAROLERS... moving toward the maze of CHRISTMAS TREES. He looks over his shoulder... where Arlington emerges from a crowd... staring him down like a monster. Walter's face is ghost white with terror. He begins to walk faster through the maze.

90.

**EXT. VIRGINIA HOUSE -- DRIVEWAY -- MOMENTS LATER**

Norma comes down the driveway with her mother and sister... overcome with shock... searching the crowd...

**NORMA**

Walter?

**EXT. VIRGINIA HOUSE -- BACK DRIVEWAY -- NEXT**

Bevilacqua puts the truck into drive and speeds out of the driveway onto the street. Jim stands across the lawn, manning the chaos. He recognizes the two men as they pass him by... and he raises his WALKIE-TALKIE to his mouth.

**JIM**

I just spotted Bevilacqua... he's

in a white pick-up truck. Potential  
hostage situation.

**EXT. FOREST LAWN SQUARE -- MOMENTS LATER**

Walter winds his way through the maze of Christmas trees...  
rounding a corner... where he runs into DANA.

**DANA**

Walter...

**WALTER**

Hey.  
Bud arrives next to her.

**DANA**

Is everything alright?

**WALTER**

No.

**DANA**

Come with us.  
She takes his hand and they move north back toward the  
church.

**EXT. 1-95 -- NIGHT**

The WHITE PICK-UP drives south down 1-95.

91.

**INT. WHITE PICK-UP TRUCK -- NEXT**

Bevilacqua has his hands on the steering wheel... Arthur's  
left arm extended due to the hand-cuffing.

**BEVILACQUA**

**(DELIRIOUS)**

Did you push the button... or was  
it your wife?

**ARTHUR**

My wife.

**BEVILACQUA**

Yeah... me too. I wasn't even home.  
She decided to push it when I  
wasn't around to stop her.

**ARTHUR**

And now she's dead. Did you kill  
her?

**BEVILACQUA**

I don't want to talk about it.

**ARTHUR**

Where are you taking me?  
Bevilacqua retrieves a NASA DOSSIER from the dashboard and  
hands it to Arthur.

**BEVILACQUA**

Kenneth Weller. You know him?

**ARTHUR**

Name sounds familiar. Does he work  
at Langley too?

**BEVILACQUA**

Yep. He's next. Him and his wife...  
they've got the box now.  
Suddenly... BLUE AND RED LIGHTS appear behind them...  
followed by the sound of a SIREN.

**EXT. 1-95 -- NIGHT**

TWO POLICE CRUISERS are now tailing the pick-up truck.

**INT. WHITE PICK-UP TRUCK -- NEXT**

Bevilacqua steps on the gas... accelerating to outrun them.

92.

**ARTHUR**

What are you doing?

**BEVILACQUA**

I'm not gonna let them get me...  
Arthur... we've got to get to  
Kenneth Weller. We've got to break  
the chain... or your wife is gonna  
die!

**ARTHUR**

How is she going to die?

**BEVILACQUA**

You're going to kill her!  
Bevilacqua swerves into the ONCOMING TRAFFIC LANE to pass a  
car in front of them. A LARGE 18-WHEELER TRUCK is barreling  
toward them.  
Bevilacqua pulls the truck back into the right lane.

**EXT. 1-95 -- NEXT**

The 18 WHEELER slams on the brakes... then jack-knives to  
the left... blocking both lanes...  
One of the POLICE CRUISERS pulls off into the ditch... while  
the second CRUISER swerves and SMASHES head on into the side  
of the truck bed... sheering the top of the sedan into two  
pieces...

**INT. WHITE PICK-UP TRUCK -- NEXT**

Arthur looks back over his shoulder... seeing the cars smash  
together.

**ARTHUR**

Jesus! You're gonna get us killed!

**BEVILACQUA**

Did Steward take you to the  
library? Did you meet his mother...  
the librarian?

**ARTHUR**

Yeah.

**BEVILACQUA**

Did she tell you about Prometheus?

**ARTHUR**

Yeah...

93.

**BEVILACQUA**

Steward has a twin brother... and he works for the CIA.

UP AHEAD... Arthur sees FOUR MORE POLICE CRUISERS with their lights flashing. They have formed a ROADBLOCK. Bevilacqua lowers his foot onto the accelerator... refusing to back down.

**BEVILACQUA (CONT'D)**

This is purgatory... we're living in purgatory...

**EXT. 1-95 -- NIGHT**

The WHITE TRUCK smashes through the line of POLICE CRUISERS as POLICE OFFICERS dive for cover. An officer raises his GUN and fires off several rounds

toward

the truck.

A BULLET explodes the right front tire...

The truck swerves and FLIPS OVER onto one side... tumbling over and over along the interstate in a horrific crash. ONCOMING CARS swerve into ditches... and the white truck comes sliding to a stop on the wet pavement.

The CAMERA slowly approaches the smoking wreckage...

catching

a glimpse of Bevilacqua... his face covered in blood. Arthur remains hidden from sight.

**EXT. VIRGINIA HOUSE -- DRIVEWAY -- MOMENTS LATER**

Norma rushes down the sidewalk on the perimeter of the square... searching for her son.

**NORMA**

Walter?

A BLACK SEDAN pulls up next to her... and Reston steps out

of

the car.

Norma locks eyes with him... recognizing his face...

**RESTON**

Mrs. Lewis? Norma Lewis?

**NORMA**

Yes.

94.

**RESTON**

My name is Reston Steward. I work  
for the CIA.

**NORMA**

Yeah? Where is my son? Where is my  
husband?

**RESTON**

Please... get into the car.  
Norma stares at him in disbelief... as he opens the back  
door  
and gestures inside.

**RESTON (CONT'D)**

**(GENTLE)**

Please... there isn't much time.

**EXT. 1-95 -- NIGHT -- LATER ON**

Jim Burns walks through the aftermath of the crash site.  
There are now several FIRE TRUCKS, AMBULANCES and other  
EMERGENCY VEHICLES scattered on either side of the  
interstate.  
Robert Bevilacqua's DEAD BODY is now on a stretcher. Jim  
looks down at him briefly... then turns to another OFFICER  
on  
the scene.

**JIM**

Where's Arthur?

**OFFICER #1**

They took him away in an ambulance.

**INT. AMBULANCE -- NEXT**

Arthur sits up in the back of the ambulance. He has a small  
scrape on his cheekbone... but otherwise appears unharmed.

An EMS TECHNICIAN is in there with him. He hands Arthur an

**ICE PACK.**

**EMS TECHNICIAN**

Here... hold this against your forehead. It'll keep your head from swelling.

Arthur takes the ice pack and places it against his head.

**ARTHUR**

Thanks.

95.

**EMS TECHNICIAN**

I think it might have been a miracle.

The EMS Technician shakes his head in disbelief.

**ARTHUR**

What?

**EMS TECHNICIAN**

That car accident. I've never seen someone walk away from an accident like that.

**(BEAT)**

Somebody upstairs is looking out for you, buddy.

The door to the ambulance opens. A US ARMY OFFICER appears. He steps away from the doors and General Teague emerges from the darkness.

**TEAGUE**

Are you able to walk, son?

**ARTHUR**

Yes, sir.

**TEAGUE**

Please step out of the ambulance.

**EXT. HOWARD JOHNSON -- PARKING LOT -- NEXT**

Arthur steps out of the ambulance and sees that it is parked in front of a HOWARD JOHNSON HOTEL on an exit of 1-95. The hotel has a DINER attached to it.

There are more than a dozen POLICE CARS parked in front, along with..several BLACK SEDANS and MILITARY VEHICLES. Arthur hears the rumble of a HELICOPTER circling the sky above them. Its SEARCHLIGHT sweeps through the forest. In front of the diner entrance... more than a DOZEN MEN operate VIDEO CAMERAS and STILL CAMERAS mounted on tripods, all pointed toward the front window of the diner. Teague is standing with Cahill and Reston, along with

several

other MILITARY PERSONNEL.

she

Arthur notices Norma as she emerges from a BLACK SEDAN...

looks exhausted... delirious.

**NORMA**

Arthur!

96.

**ARTHUR**

Norma!

She hugs him... neither has slept in two days.

**NORMA**

Where's Walter?

**ARTHUR**

I don't know.

Reston steps forward.

**RESTON**

My brother has taken your son...  
but he assures me that he is alive  
and well.

Reston tries to comfort them with a smile.

**RESTON (CONT'D)**

Take a walk with us.

Cahill

Norma and Arthur begin to walk with Reston, Teague and toward the diner entrance.

**RESTON (CONT'D)**

Are you familiar with the myth of Prometheus?

**ARTHUR**

Yeah.

**RESTON**

In the 1940s... when NASA was formed, we began developing, in secret, a project that we dubbed the Prometheus Effect.

**TEAGUE**

Projecting fictional scenarios about how we would respond, if and when we came into contact with an alien intelligence.

**RESTON**

If the intelligence had hostile intent... or if it began to somehow display proof of its ability to destroy us, we would have a system in place to begin negotiating with it in secret.

97.

**TEAGUE**

The goal of Prometheus is to maintain coexistence with this life-form, and eventually achieve peace with it, so that its power can be harnessed, developed and applied in such a manner that will benefit the human race.

Arthur notices that Cahill is holding a folder in his right hand.

**CAHILL**

On the night of September 3rd, as the server was downloading images from the Viking camera system that you helped design... we experienced an electrical surge from a bolt of lightning.

As they arrive at the entrance to the diner, Cahill shows Arthur a blurry black and white photograph.

**CAHILL (CONT'D)**

An anomaly in the series of Viking images produced this photograph of the Mars surface.

The photo appears to be a ghost-like TRAIL OF WHITE LIGHT streaking across the martian landscape.

Teague nods toward the diner window.

**TEAGUE**

According to... it... and whatever it is...

Arthur notices Arlington sitting alone in a booth inside the diner... waiting...

**TEAGUE (CONT'D)**

A ghost... an apparition... a methane compound imbedded in pulse of electricity...

**CAHILL**

If the human spirit is assigned a specific bandwidth upon conception... twins... would provide it with a dual bandwidth carrier...

**RESTON**

**(INTERRUPTING)**

It claims to be more than six billion years old.

**J**

Arthur stares at the streak of white light in the photo.

**ARTHUR**

My camera... took this photo...

**CAHILL**

We've run the data sequence off the server more than a thousand times. Each time... this one photo in the sequence comes out of the dark room just like this. We can't explain why.

Arthur hands the photo back to Cahill.

**NORMA**

What does it want?

Cahill glances at Teague... who looks to Cahill.

**CAHILL**

I think the same thing that it wanted from Bevilacqua... except that poor boy is no longer around to tell us why he shot his wife.

**NORMA**

What did he say to you when you were in the car with him?

**ARTHUR**

Something about breaking the chain. He wanted to find the next test subject... and prevent them from pushing the button.

Cahill is writing diligently on his NOTE PAD.

Reston can now feel something taking control of him... he looks to Teague... terrified.

He closes his eyes... his body begins to twitch.

Teague stares at his friend... realizing what is happening.

Reston opens his eyes... now possessed... blood draining

from

his ears.

**RESTON**

General Teague... it's a pleasure to meet you.

**(BEAT)**

I would like to continue with my experiment... if you don't mind.

Reston smiles at the General.

99.

**RESTON (CONT'D)**

Please do not interfere... as I assure you that if you do... there will be dire consequences... Reston then turns to face Arthur and Norma.

**RESTON (CONT'D)**

Time is of the essence... and I'd like to invite my guests inside. Reston opens the door to the diner and gestures to Arthur and Norma for them to come inside.

and

**INT. HOWARD JOHNSON -- DINER -- NEXT**

Arthur, Norma and Reston make their way down the long aisle of the diner, flanked by a row of booths, across from a long LUNCH COUNTER with a metal surface. Arlington sits alone in a booth. He pivots his head around to face them.

to

**ARLINGTON**

Please have a seat. Reston sits down next to his twin brother... Arthur and Norma sit down across from the twins. Arlington has now locked completely into his brother's spirit... The movement of the two men is in now in PERFECT SYNCHRONICITY, staggered by exactly one second... Reston following Arlington. Arlington's eyes remain closed in deep concentration... Arlington's lips move silently... and Reston repeats them out loud. Reston's demeanor is now kind... gentle... almost apologetic for his past behavior.

Norma

out

**RESTON/ARLINGTON**

Don't be frightened by my manner of communication... but it is becoming more difficult for me to speak,

given my body's... condition.

**NORMA**

What have you done with our son?

**100.**

**RESTON/ARLINGTON**

We'll get to him in a moment... but first I want you to know that I have a deep respect and admiration you both, and I am very sorry... that you pushed the button.

**EXT. WILLOW LAWN MOTEL -- POOL -- NEXT**

Bud now has Walter laid out on the cement next the edge of the SWIMMING POOL at the shallow end. The boy is unconscious... still dressed in his suit from the wedding. From across the pool... Dana is squatting on the end of the DIVING BOARD... watching them.

his Bud then removes Walter's right shoe and sock... exposing

bare foot. He then retrieves a SERRATED HUNTING KNIFE... and cuts in the flesh from his BIG TOE across the ball of his foot... drawing blood.

**INT. HOWARD JOHNSON -- DINER -- NEXT**

Reston closes his eyes for a moment. When he opens them... tears have begun to form, as though he cannot bear the news that his brother is forcing him to deliver.

**RESTON/ARLINGTON**

I will now give you a chance to save yourselves... an opportunity for redemption and salvation.

**EXT. WILLOW LAWN MOTEL -- POOL -- NEXT**

Bud is now carrying the unconscious Walter in his arms. He steps into the shallow end of the heated pool... and dunks the boy under the surface.

BLOOD from the cut on the bottom of his foot drains out into

the water like red ink...

**INT. HOWARD JOHNSON -- DINER -- NEXT**

Norma closes her eyes... the impending sense of dread building inside of her.

**RESTON/ARLINGTON**

Two of your son's five functional senses have been permanently impaired.

101.

**EXT. WILLOW LAWN MOTEL -- POOL -- NEXT**

UNDERWATER... Walter floats with his arms spread wide... WHITE STROBES OF LIGHT FLICKER AROUND HIM. The light streaks bear a close resemblance to the image in the -Mars photo. Blood streams out from his foot into the water.

**INT. HOWARD JOHNSON -- DINER -- NEXT**

Blood is now flowing out of Reston's left nostril. Both Arthur and Norma recoil in horror.

**RESTON/ARLINGTON**

He is now blind and deaf.

**(BEAT)**

For the rest of his life, he will never hear your voice... or see your face.

**ARTHUR**

(under his breath)  
Why...

**RESTON/ARLINGTON**

You are now presented with two options.

**(BEAT)**

Option one... you enjoy the rest of

your lives with the money you have been given, and you learn to live with your son's disability. Reston then reaches into his pocket and retrieves a PISTOL. He places it on the table next to the box.

**RESTON/ARLINGTON (CONT'D)**

And then there is option number two.

**(BEAT)**

There is one bullet in the chamber of this gun.

Reston slides the gun across the table in Arthur's direction.

**RESTON/ARLINGTON (CONT'D)**

You can fire this bullet into your wife's heart... killing her.

**(BEAT)**

At the exact moment that her spirit departs the earth, this curse upon your son will be reversed, and both of his impaired senses will instantaneously return to normal.

**102.**

Arthur looks over at Norma in disbelief... then back at the twins. He cannot fathom how it has now come to this.

**RESTON/ARLINGTON (CONT'D)**

Arthur, you will then be arrested and charged with the murder of your wife... and the money will be placed in an interest bearing trust for your son to receive upon his eighteenth birthday.

**NORMA**

That's not fair.

**(BEAT)**

Let me do it. I, pushed your stupid

button. If I deserve to be punished for it... then let me kill myself. Arthur has nothing to do with this.

**RESTON/ARLINGTON**

I'm sorry, but the offer is not negotiable.

**(TO ARTHUR)**

And if Norma's fingers so much as touch the weapon at any point from this moment on... the restoration of Walter's sight and sound will be denied.

**NORMA**

If Arthur has to do it... then I want you to make it look like a suicide. Arthur shouldn't be punished for something that I did.

**RESTON/ARLINGTON**

I'm sorry... but the terms of the offer are not negotiable. Arthur faces has gone completely white.

**ARTHUR**

Is there an afterlife?  
The twins smile cryptically in response to Arthur's question.

**ARTHUR (CONT'D)**

Because this is purgatory, right?  
The earth is purgatory... and you're here to start shutting things down... right?  
The twins appear impressed with his foresight.

103.

**RESTON/ARLINGTON**

I find your theory to be quite fascinating. But I must remind you that I am unable to disclose the

identity of my employers.  
Arthur glances out the window at all of the cameras.

**ARTHUR**

Right. I get it.  
Reston then turns to the window...

**RESTON/ARLINGTON**

Can someone please bring up the  
car?

**EXT. HOWARD JOHNSON -- DINER -- MOMENTS LATER**

Arthur and Norma emerge from the diner in a state of  
delirium. A SOLDIER pulls up in Arthur's TRANS-AM. He steps  
out of the car and holds the door open.  
Teague and Cahill approach... as MEN in dark suits snap  
hundreds of photographs of the couple.  
Cahill puts his hand on Arthur's shoulder... searching for  
words.  
Teague glances inside the diner... then back at Arthur.  
Arthur nods his head slowly... his mind lost... and he limps  
toward the car with Norma at his side.

**INT. ARTHUR'S CAR -- NEXT**

Norma sits behind the wheel... allowing Arthur to ride  
shotgun. He looks weakened by the whole ordeal, and she is  
afraid he might pass out.

**ARTHUR**

Tell me this isn't happening,  
Norma.

**NORMA**

This isn't happening...  
She starts the engine... and they drive off.  
Arthur watches the parking lot full of MEN reflected back at  
them in the side-view mirror.

104.

**EXT. INTERSTATE 95 -- SUNRISE**

HELICOPTER SHOT: The CAMERA flies over 1-95 as Arthur's car travels north toward Richmond. A MILITARY HELICOPTER flies overhead... escorting them on their journey home.

**INT. ARTHUR'S CAR -- NEXT**

Arthur sits shotgun as Norma drives them home. They have been riding in silence for quite some time now, having reached a level of complete mental and physical exhaustion.

**NORMA**

All these years... I've given you the impression that Walter was an accident.

**ARTHUR**

Yeah... and?

**NORMA**

And... it wasn't exactly an accident.

**(BEAT)**

I stopped taking the pill when I met you...

**ARTHUR**

Why?

**NORMA**

Because I was so afraid of losing you to someone prettier than me. Arthur just stares at her... unsure how to respond.

**NORMA (CONT'D)**

For that alone... I deserve a bullet in the heart... don't you think?

**ARTHUR**

No... I don't. She manages a smile. A tear rolls down her cheek as she stares out at the pavement and the endless trees lining either side of the interstate.

**EXT. LEWIS HOUSE -- FOYER -- EARLY MORNING**

Arthur pulls the car up into the driveway. The street is quiet and empty.

**105.**

porch,  
They step out of the car. Dana is sitting on the front  
waiting for them.  
She rises to her feet as they approach.

**DANA**

Did my dad tell you why he loves  
you, Norma?  
Norma realizes that she has been involved all along. Blood  
drains from her nose.

**NORMA**

No.

**DANA**

Because you're an amputee. He says  
that the soul of an amputee leaks  
out into the wind... searching for  
the place where there is no longer  
flesh and bone.

**(BEAT)**

It says that the soul that leaks is  
the soul that endures. It is the  
kindest and bravest soul of them  
all.

**NORMA**

Where is our son?

**DANA**

He's locked in the upstairs  
bathroom. I think he just woke up.  
Dana turns away... and begins to walk down the sidewalk in  
the opposite direction.

**INT. LEWIS HOUSE -- UPSTAIRS BATHROOM -- NEXT**

looking  
Walter lays inside the bathtub, soaking wet. He is still  
wearing his suit from the wedding. He is shivering...  
around... disoriented...  
His EYE-BALLS are now COMPLETELY WHITE... pupils no longer  
visible.

**WALTER**

Is anyone-there?!  
He begins clawing at the walls... trying to figure out where he is.

**WALTER (CONT'D)**

I can't see!

**106.**

He climbs out of the bathtub and begins to crawl across the tile floor. He runs into the door... and then reaches up and finds the DOORKNOB. It is locked.  
He begins to bang on the door relentlessly.

**INT. LEWIS HOUSE -- UPSTAIRS HALLWAY -- NEXT**

Norma and Arthur come up the stairs and round the corner of the hallway. Walter's HAND reaches out through the crack beneath the door.  
Norma tries to open the door but there is a MASSIVE LOCK installed on it.

**NORMA**

Walter!  
Norma reaches down and takes her son's hand.

**WALTER**

Who's there?! Who's there?!

**NORMA**

Walter! It's mom! Can you hear me?!

**WALTER**

**WHO'S THERE??!**

**NORMA**

**CAN YOU HEAR ME!!?**

**INT. LEWIS HOUSE -- UPSTAIRS BATHROOM -- NEXT**

He does not respond... and begins banging his head against

the door... harder and harder...  
Thump... thump...

**NORMA (O.S.)**

**CAN YOU HEAR ME?!!!**

**INT. LEWIS HOUSE -- UPSTAIRS HALLWAY -- NEXT**

No response... just his head... slamming against the door repeatedly.

**ARTHUR**

We need to kick the door down.

**NORMA**

He could get hurt...

**107.**

Norma begins to pound back on the door with her fist... and eventually the thumping stops. She begins to hear quiet sobs from inside the bathroom.

**WALTER**

Who's there? Who's there?  
Norma rises to her feet.

**NORMA**

Come downstairs, Arthur.  
She takes his left hand... as he clutches Walter's hand in his right.

**NORMA (CONT'D)**

Arthur...

**(BEAT)**

I need you to come downstairs with me... right now.

**INT. WELLER HOUSE -- BEDROOM -- NEXT**

SUZANNE WELLER (30s) sits on her bed. Her husband KENNETH WELLER (30s) stands at the window. Neither looks like they have slept in a while.

Suzanne has the box sitting on the mattress in front of her... the glass dome is open.

**SUZANNE**

I'm gonna push it.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Arthur and Norma stand across from one another in the kitchen. Arthur holds the GUN in his right hand... and he slowly limps over to his wife and takes her into his arms.

**ARTHUR**

Norma...

**NORMA**

Arthur... I love you, and I'm so sorry... I'm so sorry that I did this to us...

**ARTHUR**

I'm the one who told you to push the button... so don't apologize. He looks out through the window at his back yard... likely for the last time.

**108.**

**ARTHUR (CONT'D)**

I love you too... and please know... that I regret nothing in this life we've lived together.

**NORMA**

I'll be waiting... counting the days until my Arthur comes to see me.

**INT. WELLER HOUSE -- BEDROOM -- NEXT**

Suzanne Weller smiles at her husband... reaches her finger out and places it on the button. She then presses down.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

FROM UPSTAIRS... thump... thump... their son's head banging against the door...

**NORMA**

It's going to be harder for you to live than for me to die.  
Arthur closes his eyes... the noise is excruciating. There is no time to wait any longer.

**ARTHUR**

Well then.

**(BEAT)**

Let's get on with it.  
Arthur kisses her... then steps back... still clutching her hand... raises the gun... and fires off a round into her heart.  
Norma collapses... Arthur falls with her... breaking her fall with his arms as they collapse into a heap onto the linoleum floor.

**INT. WELLER HOUSE -- BEDROOM -- NEXT**

Suzanne looks over at her husband and lets out a deranged giggle. He smiles back.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Arthur looks down into his wife's eyes as the life drains from her body. Seconds later... Norma is dead.

**109.**

BLOOD begins to flow from the exit wound in her back across the linoleum. Arthur is now covered in it.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Walter crawls across the blood-soaked kitchen floor and reaches up to the PHONE that is mounted on the wall. He takes

his finger and places it in the cradle... dials 911.

**INT. RICHMOND POLICE STATION -- 911 EMERGENCY -- NEXT**

The CAMERA tracks along a series of CUBICLES at the POLICE STATION in downtown Richmond. An OPERATOR sits at each cubicle... each one female.

**OPERATOR #1**

911 emergency... how may I direct your call?  
The CAMERA moves in closer...

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Arthur has the phone to his ear... imprints of his wife's blood are smeared on the phone's receiver.

**ARTHUR**

Yes. This is Arthur Lewis at 1560 Monument Avenue. I've just shot my wife... can you please send an ambulance?

The Operator begins to ask more questions... but Arthur does not listen. He hangs up the phone.  
The thumping from upstairs has now subsided.

**ARTHUR (CONT'D)**

**WALTER!!!**

He pulls himself to his feet and heads into the foyer.

**INT. LEWIS HOUSE -- KITCHEN -- NEXT**

Arthur rounds the corner at the base of the stairs...

**ARTHUR**

**WALTER!!!**

110.

**INT. LEWIS HOUSE -- UPSTAIRS HALLWAY -- NEXT**

Arthur rounds the corner of the upstairs hallway... rushes toward the bathroom door.

Walter's hand comes sliding out from beneath the crack in the door. Arthur grabs it.

**ARTHUR**

**WALTER!!!**

**WALTER**

Dad?

**ARTHUR**

Yes... can you hear me?

**WALTER**

Yeah.

**ARTHUR**

What do you see? Where are you Walter?

**WALTER**

I'm in the bathroom...

**ARTHUR**

Can you see clearly?

**WALTER**

Yeah... I can see... everything is bright... but I can see.

**ARTHUR**

Everything is bright. Everything is bright Walter... you're gonna be okay, buddy.

**WALTER**

What's going on?

**ARTHUR**

You're gonna be okay, buddy. That's all that matters.

**(BEAT)**

That's all that matters, now.

Out of the corner of his eye, Arthur notices something at the top of the stairs. It is a POLICE OFFICER. He has his gun aimed at Arthur.

**POLICE OFFICER**

**BACK AWAY FROM THE DOOR AND PUT**

**YOUR HANDS ON YOUR HEAD!!**

Arthur stares at the officer... frozen... the repercussions of his decision now stare him in the face with a loaded gun.

**POLICE OFFICER (CONT'D)**

**I SAID BACK AWAY FROM THE DOOR AND**

**PUT YOUR HANDS ON YOUR HEAD!!**

Arthur obeys... and the cop rushes over and pushes him over onto his stomach... handcuffing his wrists together.

**INT. WELLER HOUSE -- FOYER -- NEXT**

The DOORBELL rings.  
Suzanne Weller opens the door. Arlington is standing there with his briefcase... smiling.

**ARLINGTON**

Mrs. Weller... do you have the button unit?

**INT. LEWIS HOUSE -- KITCHEN -- LATER THAT MORNING**

A CORONER places a BLANKET over Norma's face as the house is sealed off by various CRIME SCENE INVESTIGATORS and other police.

**EXT. LEWIS HOUSE -- FRONT WALK -- MOMENTS LATER**

Arthur is now being escorted by two POLICE OFFICERS to a waiting CRUISER that is parked in front of the house. Jim Burns is standing there with the door open.

**ARTHUR**

I'm sorry, Jim.  
He stares Arthur down as he is put into the back seat of the cruiser. Jim closes the door and goes around to the front of the car.  
Jim gets behind the wheel and starts the engine.

Arthur looks back through the window, toward his house.  
Upstairs in the MASTER BEDROOM WINDOW... Walter is watching,  
tears streaming down his face.  
Arthur reaches up with his hands... cuffed together... and  
tries his best to wave at his son.

**112.**

**ARTHUR (CONT'D)**

**(MOUTHING SILENTLY)**

I`m sorry...

From the window... Walter watches the car pull away from the  
curb.

He places his hand on the glass... waving back.

**CUT TO BLACK:**