

SUBDIVISION

Written by

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FADE IN:

EXT. SUBURBAN STREET - LATE NIGHT

Moving slowly past rows of identical homes. All equally quiet inside, until --

CRASH! Someone just threw something at someone.

FRANK (O.S.)  
(inside the house)  
Nice! That was my mother's!

WIFE (O.S.)  
That was my mother's, you asshole!

FRANK (O.S.)  
I. Do not. Need. This.

FRANK (38), drunk, stumbles from his house. Peels out in a silver Lexus SUV, UC BOULDER STICKER on the rear window.

EXT. ROUTE 114 - NIGHT

Frank's SUV barrels down a hilly two-lane highway.

INT. FRANK'S LEXUS - CONTINUOUS

"You Got Another Thing Coming" by Judas Priest blares.

FRANK  
(adding to the lyrics)  
That's right bitch!

A SUDDEN DOWNPOUR. But the big loud drops don't bead like water. They're viscous, translucent. Frank panics; he's doing 80 and his visibility just dropped to zero.

Frank SKIDS. It's bad. The SUV starts to SPIN. He turns into it. After a full 360, the car comes to a stop. Whew.

As quickly as it appeared, the RAIN IS GONE. Frank sees how close he was to going off the hillside, LAUGHS with relief.

FRANK (CONT'D)  
Ha! You got another thing comin'.

Psyched to have beaten the Reaper, he drives on.

A MOMENT LATER -- Frank gets blinded by HEADLIGHTS from behind. Adjusts his mirror to see, approaching fast --

Another SUV. Looks exactly like his. Lexus. Silver.

This guy is right up Frank's ass. He swerves. The other car swerves too. Frank HONKS the horn. Gets a HONK in return.

The other Lexus moves to pass him. As it pulls alongside, Frank is surprised to see --

It's IDENTICAL to Frank's, even has the same UC BOULDER STICKER on the rear window. Huh?

But the real shock: in the driver's seat of the other car is ANOTHER FRANK. The same guy. Identical.

Frank looks to the road ahead, tries to blink away what he just saw. The OTHER FRANK does EXACTLY THE SAME THING.

Frank turns back to his doppelganger. With just a fraction of a second delay, the Other Frank turns to him.

FRANK (CONT'D)

Hey!

OTHER FRANK

Hey!

Frank turns back to the road in a panic, runs his hand through his hair. Other Frank does the same.

Frank redlines his SUV. So does Other Frank. It's like driving next to a mirror moving 100 miles an hour.

The two speeding SUVs take up both lanes. Neither driver sees the PRIUS coming the other way until it's too late --

BOTH SUVs turn sharply right, tires SCREECHING. Both simultaneously FLIP IN PERFECT SYNC --

Roll down a hill into a MALL PARKING LOT and come to a stop right next to each other. Both SUVs catch fire.

Frank crawls from the wreckage. Bleeding, dying.

The Other Frank crawls towards him, seems to be studying Frank's confusion.

The Prius stops. A WOMAN gets out, turns from the fiery carnage to call 911.

WOMAN

Hello! There's an accident! Two cars. The Fulton Mall parking lot!

She turns to look at the accident scene. But there's only ONE CAR on fire, and only ONE DEAD FRANK.

Off her bewildered reaction, LIFT to the sky and down on --

EXT. TURNER HIGH SCHOOL - SAME NIGHT

Modern, clean. Lots of inviting white walls.

A BOY with a black hoodie, baseball cap and a big backpack skirts the dark edges of the well-lit empty parking lot.

He reaches the school, pauses to look for stray faculty and --

QUICKLY, LIKE WE'RE GOING TO GET CAUGHT:

- Unfolds elaborate ACETATE STENCIL PANELS.
- Up a ladder, secures stencils on a wall with Blu-Tack.
- Stencil panels form a huge unseen 10' x 10' picture.
- Black, red & blue paint from small cans fill paint trays.
- Roller hits the paint, then the wall.

SMASH TO:

EXT. TURNER HIGH SCHOOL - THE NEXT MORNING

Bright sunlight shines on the last day of school. A crowd of students is looking at:

A MURAL. It reveals the inside of the school as an assembly line where students have their brains removed as they get turned into football players and cheerleaders.

Half the students love it, half do not. Faculty members are clearly displeased.

A school door opens and JASON HALTER (17) is escorted out by OFFICER CAMP (36) who slams him on a locker to cuff him.

JASON

You didn't get the metaphor?

Camp hauls him off, past the crowd of onlookers, including --

GILES ROPER (17), Jason's best friend. Nerdy, but someday he'll get Lasik and a clue. Giles is distressed, but Jason's look says not to worry.

Jason even manages a smile for MAGGIE BIZANSKI (17), his sweet-faced girlfriend with a rebellious eyebrow pierce and a shoulder tattoo. She's not happy.

As Jason is stuffed into a waiting squad car, she mouths "What the fuck?" He shrugs apologetically, and is gone.

INT. HOLDING CELL - POLICE STATION - THAT EVENING

Jason is let out and brought to --

INT. LOBBY - POLICE STATION - CONTINUOUS

Officer Camp chews a toothpick at his desk.

OFFICER CAMP

How was the cell, Halter? Come up  
with a metaphor for a toilet with  
no seat?

Jason is about to offer up a smart-ass reply when he spots a Marine in fatigues signing for him at the front desk. His brother DANNY (26), strong, confident, pissed.

DANNY

Well this is the best homecoming  
present I could've hoped for.  
(quieter but angrier)  
Great timing. Mom had to meet me  
at the airfield by herself.

OFFICER CAMP

Hey, Danny. You sure are doing a  
swell job with your little brother.

Danny takes the insult, grabs Jason's arm. As they exit --

DANNY

(loud enough to be heard)  
I hate that guy.

JASON

Him and his not-ironic moustache.

Danny pushes Jason through the door with a slight grin. Back to being his big brother.

EXT. PARKING LOT - POLICE STATION - CONTINUOUS

Jason's mom ETTA (46) waits at a Subaru Outback. An earnest, smart woman who's been doing her best after a messy divorce.

She gives her younger son a silent hug, looks him in the eye.

ETTA

Is this the first time or the last  
time?

Jason squirms. She takes his face in her hands.

ETTA (CONT'D)

This was supposed to be a good day.  
And I know we've had a lot of bad  
ones, but --

JASON

It's the last time. I'm sorry.

Etta assesses.

ETTA

OK, then. I went to see Principal  
Laird. He's not pressing charges.  
(off Jason's relief)  
And I saw the mural. A little  
derivative, but not bad.

EXT. LOCAL HIGHWAY - DUSK

Etta drives past a mid-sized mall. Target. El Torito.  
Sports Authority. Oooh, a Thai place.

Jason sits in back, stares out the window at the tedium as  
his mother and brother debate his future.

ETTA

(eyes Jason in mirror)  
Will you finally fill out the RISD  
application?

DANNY

So he can learn to spray-paint  
better for forty grand a year?  
Mr. Mid-Life Crisis only pays child  
support for six more months.

ETTA

It's worth trying.

DANNY

(looks back at Jason)  
You gonna buy into that? Going  
into debt that you'll never pay  
off? You work with me at CFS and  
you'll make real money doing a real  
job. Priorities. Practicality.

Jason considers both paths before him.

JASON

Mom, he's right.

Etta hates to see her son give up on a dream.

ETTA

Fill out the application. If you  
get in, we'll figure it out.

The stores thin out. Gas stations, Jack-in-the-Box. Houses  
appear on both sides of the street.

EXT. SUBDIVISION - DUSK

Aerial shot of the car entering THE SUBDIVISION.

Row after row of identical houses. People tend their yards,  
kids play in the street, neighbors wave to one another.

Idyllic. Safe. Quiet. But from above, the grid of houses  
looks like a mouth full of teeth.

EXT. JASON'S HOUSE - NEXT MORNING

Garage door is open. Danny works on an old JEEP WRANGLER.

Jason, with bed-head, comes in, taps the last few Honey Nut  
Cheerios from a single-serving box into his mouth.

DANNY

Hot date?

JASON

(mouth full)

Can't hear you, I'm chewing.

Jason hops on his bike and takes off.

EXT. SUBDIVISION - MORNING - CONTINUOUS

Jason pedals past the same houses for the millionth time. A  
suburban labyrinth with no escape. This place sucks.

EXT. GILES' HOUSE - BACKYARD - DAY

Jason walks his bike toward METAL BULKHEAD doors.

INT. GILES' BASEMENT - DAY

The teenage dream of the unfinished basement room, achieved.

Haunted by the Ghost of Broderick Past. Computers on every  
horizontal surface. Desktop flanked by two mounted tablets.

One poster of Tyrion Lannister captioned "You talkin' to  
me?", and way too many of Japanese girl-group AKB48.

Giles tinkers on some Kinect Sensors. Blonde hair in a top-knot, he looks like Friday night bled into Saturday morning.

GILES

Dude. Jail.

Jason plops down on a couch, continues a video game he had on pause. He spends more time here than at home, and it shows.

JASON

Yeah, I may have underestimated the school's reaction to that one.

GILES

You think? Last day of school or not, you hit an entire wall.

JASON

I wanted a big finish.

GILES

So that was really it, your retirement from the art world? What about New York with Maggie?

JASON

Not unless you're gonna loan me three hundred dollars.

GILES

She's gonna loan you a break-up. That girl planned everything, got you a portfolio review.

JASON

Which is an extra hundred bucks. Her and my mom, they can't wait for me to be a starving artist.

(videogame gets intense)

And Danny wants me to be a mindless worker drone at a furniture supply company.

GILES

Well, what do you want?

Jason finishes a level, puts down the controller.

JASON

I don't think that matters right now. I'm not exactly in control.

GILES

I, however, am in complete control.

Giles holds up his hands like a conductor and two RC HELICOPTERS on his workbench suddenly come to life.

GILES (CONT'D)  
I hooked up the Kinect sensors to my helicopters!

With a gesture, he sends them criss-crossing around the room.

GILES (CONT'D)  
I'm like Magneto but with very small objects!

Jason sees more than that. He sees a way to be practical.

JASON  
Giles, are you a people person?

GILES  
People fucking love me.

JASON  
I think I got something. In my brain. Right now.

GILES  
Ring-worm?

JASON  
Best Buy just shut down, right?

GILES  
Outdated business model.

JASON  
And the Apple Store makes you wait like three hours just to hit your restart button. So Loserville's got demand for tech knowledge, but limited supply. And you're sitting here at MIT West.

Giles lands the helicopters with a graceful touch.

GILES  
I admit to having marketable skills. How does this involve you?

JASON  
Every Wozniak needs a Jobs.

Giles raises an eyebrow.

INT./EXT. VARIOUS LOCATIONS - DAY

SERIES OF SHOTS of Giles on a skateboard, Jason on his bike putting up fliers:

- on trees in the subdivision
- at Safeway, Whole Foods, the local pizza joint
- on a notice board near an Apple Store. TIGHT ON that one:

CHEAP TECH HELP!

Other kids mow lawns, we help you with  
Phones, Computers, TVs, E-mail, Bill-pay, etc.  
Tired of terrible customer service? CALL US!

INT. KITCHEN - JASON'S HOUSE - DUSK

Jason and Giles enter as Etta futzes with mac 'n' cheese.

GILES

Hi Ms. Halter!

ETTA

Hey Giles! You staying for dinner?  
I got hot dogs.

Danny barrels in, grabs a beer from the fridge.

DANNY

Ma, don't feed this nerd.

GILES

(giving Danny a hug)  
Hey, welcome back, man. I am truly  
happy you're in one piece.

DANNY

Ah, it wasn't so bad. Thought I  
told you to look out for my little  
brother while I was gone. You  
couldn't keep him out of jail?

GILES

I've got my hands full with people  
copying off my tests.

ETTA

Don't let 'em do that sweetie.

DANNY

Unless they're really hot. So  
what're you deadbeats up to this  
summer? Flippin' burgers?

Jason and Giles look at each other, about to explain their new business venture when Giles' CELL RINGS. First customer.

JASON

Getting my priorities straight.

He leaves a flier behind, swipes a hot dog for the road. As the boys exit, Danny assesses the flier with a furrowed brow.

INT. MR. SANDERS' LIVING ROOM - EVENING

Giles sits in front of a computer, flanked by Jason and MR. SANDERS (49), unnatural dye job, discount necktie.

MR. SANDERS

I have no idea what could be wrong.

GILES

Mr. Sanders, could you, um, go check to see how many phone jacks are in your bedroom?

MR. SANDERS

How will that help?

GILES

It has to do with the capacity of the house's wiring to receive a significant amount of data.

MR. SANDERS

(exiting)

Got it. I'm on it.

JASON

What kind of bullshit was that?

GILES

This kind.

A click reveals a browsing history of granny-trannies and amateur interracial lesbian nurses.

JASON

Holy hand lotion.

GILES

Mr. Sanders is a porn addict.

JASON

So can you fix it?

GILES  
 Porn addiction? No. The computer--  
 (a few more clicks)  
 -- has been cleansed of impurities.

JASON  
 Don't say what was wrong. We'll  
 have our first repeat customer.

Mr. Sanders returns.

MR. SANDERS  
 Will two jacks be enough?

JASON  
 Probably not for you.

EXT. MR. SANDERS' HOUSE - EVENING

As they walk and grin, Jason divides the \$50 fee. With one look back at Sanders' house, they bust out LAUGHING.

GILES  
 How's it feel to be a tech pimp?

JASON  
 Why didn't we ever do this before?

The boys fail to notice the APPROACHING CLOUD PATTERN in the sky behind them, charged with electricity and menace.

INT. LIVING ROOM - JASON'S HOUSE - LATE NIGHT

Jason enters, finds Danny bathed in the glow of Jon Stewart. The cable gets fuzzy. Danny WHACKS the cable box.

DANNY  
 Goddammit! I can finally watch TV,  
 and the town goes Third World.

JASON  
 Giles can fix it tomorrow.

DANNY  
 That doesn't help me now.  
 (off Jason slinking away)  
 Hey. This tech thing? You better  
 not rip anybody off.

JASON  
 (sotto, heading upstairs)  
 Great to have you back.

INT. JASON'S ROOM - CONTINUOUS

Decorated with Jason's own art - surreal collages, all with a sense of humor - and some by Banksy, JR, et al.

Jason collapses on the bed. Considers the design school application his mother left on his night stand.

Doesn't fill it out, puts on headphones, grabs a sketch pad. But the blank page intimidates. Artist block. Life block.

Bleary-eyed, Jason looks out the window. Clouds approach.

Inspiration strikes. He sketches in ink.

A figure takes shape: Danny, in full military uniform with his head exploding out into beautiful fireworks.

As he continues to draw, a SUDDEN DOWNPOUR hits the house. The strange viscous raindrops bead on the window panes.

EXT. SUBDIVISION - CONTINUOUS

The rain spreads quickly throughout the entire subdivision. HARD PATTERN on the asphalt. Seeping in everywhere. The liquid almost seems to have a mind of its own.

Streetlights and houselights flicker. A car alarm goes off.

Finally, the rain FILLS OUR VIEW and ALL GOES BLACK.

INT. JASON'S ROOM - NEXT MORNING

Jason sleeps, headphones still on. He wakes to his phone ringing. 12 missed calls. All Giles.

Jason reconsiders his late-night sketch, tears it up and tosses it in the trash as he answers the phone.

JASON

Mmm-hmm...Huh?...How many?

SMASH TO:

AN AERIAL SHOT OF THE SUBDIVISION. ZOOM DOWN INTO A HOUSE, FOR A QUICK SHOT OF EACH CUSTOMER ADDRESSING THE CAMERA:

An OLD LADY holding a cat.

OLD LADY

I have Downton Abbey on a timer so Ruffles can watch when I'm out. But it's not working.

BACK TO THE AERIAL SHOT, ZOOM DOWN INTO A DIFFERENT HOUSE:  
 TWELVE-YEAR-OLD GIRLS with iPhones.

12-YEAR-OLD GIRL #1  
 We can't text. We need them fixed.  
 Like now.  
 (beat)  
 Um, is there a way to send  
 anonymous texts?

12-YEAR-OLD GIRL #2  
 (obviously lying)  
 Not to boys.

BACK TO THE AERIAL SHOT, ZOOM DOWN INTO ANOTHER HOUSE:  
 A cheerful ASIAN COUPLE.

ASIAN MOM  
 Our nanny-cam's not working.

ANOTHER THREE HOUSES, FASTER AND FASTER:

STONER BOY  
 Playstation Network's down.

YUPPIE GUY  
 Can't sync my Kindle.

STRICT MOM  
 Parental controls are down.

Back on the boys, trying to look serious even though Giles  
 wears a "Chicks Dig Me" t-shirt.

JASON  
 We can help with that.

GILES  
 Definitely.

EXT. SUBDIVISION STREETS - AFTERNOON

Giles skateboards on the wet asphalt beside Jason's bike.  
 They're beat. Jason's phone RINGS, shows a pic of MAGGIE.

GILES  
 What the hell happened last night?

JASON  
 Relax. It's just Maggie.

Jason hesitates taking the call.

GILES

When in doubt, avoid.

JASON

Between her and Danny, I'm ready to go off the grid.

(doesn't take the call)

Let's do one more job.

They turn and look down BOAR'S CREEK ROAD. The old blacktop extends past the edge of the subdivision, crossing the highway. No one takes this road unless they have to.

It looks even more imposing with the lingering clouds.

GILES

Out there? Really?

JASON

C'mon.

Giles is tired but concedes, and the boys head to --

EXT. TED'S HOUSE - AFTERNOON

A three-story ramshackle holdover from the 1940s, totally out of place in the characterless subdivisions of 2013.

As the boys approach the porch, a screen door kicks open, and out hobbles TED MCKENDRICK (38). Prematurely bald, paunch, scowl. Crutches with ARM BRACES help him walk.

TED

You little fuck-rats cops?

JASON

Do we look like cops?

TED

That's what you say when you can't say "I'm not a cop"!

JASON

I'm not a cop?

TED

You askin' or tellin' me?

GILES

We are not cops.

TED

You the smart one?

GILES  
Unquestionably.

TED  
Well get the fuck in here.

INT. FAMILY ROOM - TED'S HOUSE - AFTERNOON

It looks like a family of pack rats died here, and Ted hasn't made time to clear out all their shit.

JASON  
I used to be scared to come here on Halloween.

TED  
That Ex-Lax thing was never proven.

GILES  
I think he was more referring to the Texas Chainsaw decor.

TED  
You wanna hear what I need or not?

The boys shrug, nod enthusiastically. Ted turns to his TV.

TED (CONT'D)  
Alright then. My DirectTV dish got knocked out last night.

JASON  
It was the storm, nothing to worry about. Whole town has electronics trouble.

Ted scoops up a box of Crackerjack, snacks away.

TED  
If you wanna believe that. Now I'd climb out and fix it myself, but --  
(referring to his braces)  
my talents lie in other arenas.

JASON  
Right.

TED  
Don't be a prick.  
(offers some of his snack)  
Crackerjack?

Jason sheepishly refuses. Giles helps himself.

GILES

Not to talk our way out of money,  
but the good people at DirectTV will  
fix that for free.

TED

Yeah, but they don't give away 500  
channels through an illegal  
receiver box for free.

The guys get it. Giles begins inspecting Ted's setup.

GILES

Wideopen 3M script running on both  
the P4 and P5 streams?

TED

What is this, 2007?

Ted reveals his RECEIVER. Homemade, but wow. Giles knows  
he's in the presence of a next-level techie.

TED (CONT'D)

So you gonna help me or what?

Giles and Jason look at each other. Time to work.

EXT. TED'S HOUSE - AFTERNOON

The SATELLITE DISH looms impossibly high, three stories up  
from where Jason and Giles stand, staring. It nearly  
disappears into the low hanging clouds.

JASON

(off Giles' fear)

Hey, I'd go but I'd have absolutely  
no idea what to do up there.

GILES

I'd be happy to tell you everything  
I know about satellite positioning  
in the next five minutes.

JASON

You need me to get a harness and  
maybe, I dunno, Vagisil? Is that  
your preferred brand?

Ted yells from the porch.

TED

You guys bill by the hour?

Giles begins the ascent up a rickety extension ladder.

GILES  
 (back over his shoulder)  
 I can't believe I succumbed to your  
 misogynistic goading.

Jason puts his foot on the ladder to hold it in place.  
 Behind him, a CAR BRAKES TO A STOP and a CAR DOOR SLAMS.

FEMALE VOICE (O.S.)  
 Jay!

Uh-oh. He's finally busted.

FEMALE VOICE (CONT'D)  
 Goddammit, Jay!

Jason looks down Ted's driveway, sees Maggie marching at him.

TED  
 (grinning, to Jason)  
 Pissed off girlfriend?  
 (off Jason's nod)  
 Awesome.

Jason looks up, sees Giles at the top of the ladder, half tinkering with the dish, half watching the show.

GILES  
 Do not let go of the ladder, dude.

Maggie approaches, exasperated but a little heart-broken.

MAGGIE  
 I gotta track you down?

JASON  
 I'm sorry.

MAGGIE  
 That's one word for it! You get  
 arrested, then you duck my calls?  
 I'm your girlfriend, not homework  
 you forgot to turn in.

JASON  
 I know, I know!

He backs off from Maggie. And the ladder.

JASON (CONT'D)  
 Danny came home, I got caught up in  
 this whole geek squad thing, and --  
 (finally says it)  
 (MORE)

JASON (CONT'D)  
I'm not showing my portfolio. I'm  
not applying to art school.

A beat as Maggie takes it in.

MAGGIE  
Well then, let's get you in for a  
business school interview.  
(defeated)  
I think I might be done.

Ted is completely engrossed on the porch, scarfs Crackerjack.

TED  
(sotto, mouthful)  
Who needs TV?

No one notices THE LADDER START TO SLIDE.

JASON  
Maggie, c'mon, it's just not  
practical right now! It's not that  
big a deal.

MAGGIE  
That's why I'm done! Because you  
don't think it's a big deal!  
You're an artist. You need to go  
make art.

JASON  
And put my mom into more debt? For  
a pipe dream?

MAGGIE  
Oh, it's a pipe dream? Look, I was  
gonna wait till New York, but I  
guess I'll tell you now. I'm not  
going back to Turner in the Fall.

Even Ted didn't see that coming.

MAGGIE (CONT'D)  
NYU offered to let me come a year  
early. I'm taking my GED.

JASON  
Maggie let's --

A LOUD CRASH interrupts as the LADDER FALLS.

GILES  
HELP!!

They look up to see Giles DANGLING from the rain gutter beneath the satellite dish. The fall could kill him.

JASON

Oh shit.

Jason hefts the ladder back into place. Begins to climb. Ted hobbles off the porch. Maggie holds the ladder steady. Above, Giles hangs, begging to live.

GILES

Hurry up! This is not good!

The wood holding the gutter starts to CREAK and CRACK.

JASON

Just hang on, I'm coming!

Jason scrambles up. Maggie fights to keep the ladder stable. Just then, the RAIN starts up again. SPLATTERING HARD.

Jason hops onto the roof, almost slips as he steps to the edge. He lays out the plan to reassure them both.

JASON (CONT'D)

I'll get on my belly. You grab my arms, and I'll pull you up, OK?

GILES

Do it!

Giles barely hangs on as Jason lies down, reaches out.

Giles hand slips! The gutter is coming off!

But Jason grabs Giles' free hand, pulls him back to the roof.

Ted and Maggie are eager for a status update. Maggie steps away from the ladder to look up at them.

JASON

He's OK!

Maggie is relieved.

GILES

I fixed the satellite!

Ted is relieved.

TED

You guys rock!

Before Maggie can go back to hold the ladder steady, Jason turns to descend and --

-- THE LADDER SLIDES ON THE WET GROUND AND FALLS BACKWARDS.

MAGGIE

Jason!!

Time slows as Jason back-flips weightlessly through the rain into what might be his last moment on Earth.

A blast of panic, and a kaleidoscope of vertigo as he falls from fifty feet up.

FADE TO GREY.

INT. HOSPITAL ROOM - DAY

Jason emerges abruptly from a deep sleep. His face and arms are scratched badly, bandaged.

HIS POV: The room comes into ultra-sharp focus. Bright sunlight. Window. Bed. Danny in a chair.

DANNY

Morning, sunshine.

JASON

Huh?

DANNY

Did you get dumber?

Jason tries to sit up, immediately winces in pain.

JASON

What the hell happened?

DANNY

Apparently I went to war to protect your ass, and you proceeded to throw it off a roof.

JASON

Did I break anything?

DANNY

About a dozen tree branches. You landed in that crazy guy's trash.

JASON

Home computer repair is some dangerous shit.

(MORE)

JASON (CONT'D)  
 (looks around)  
 Where is everyone?

DANNY  
 I sent Mom home to get some rest.  
 Giles was last seen with the  
 moderately hot night nurse.

JASON  
 He likes the uniforms. Maggie?

Danny shakes his head. Jason tries to shrug it off, winces.

JASON (CONT'D)  
 They better give me good drugs.

DANNY  
 You'll need 'em to deal with Mom.

INT. JASON'S HOUSE - NIGHT

Etta gives Jason a tight hug. She just got one son out of danger; this must have been hard.

Jason eyes the feast on the table. A huge pan of lasagna. Garlic bread. Salad. Enough to feed three families.

ETTA  
 (I was really worried)  
 I cooked!

JASON  
 It looks great, Mom. Thanks.

The family enjoys the meal in silence for a beat too long.

ETTA  
 How's your head feeling?

JASON  
 It's actually not too bad.

ETTA  
 Do you feel nauseous?

JASON  
 Just when I watch him eat.

Danny scarfs lasagna, shovels BRUSSEL SPROUTS into his mouth.

JASON (CONT'D)  
 Brussel sprouts?

DANNY

They're really good for you.  
 (off Jason's "huh?")  
 It's called growing up.

He steals a glance at the cell phone in his lap: NO MESSAGES.  
 No Maggie, no more customers.

JASON

Would you guys kill me if I went to  
 lie down?

ETTA

Go ahead, sweetie. Lasagna's even  
 better the next day.

JASON

You always say that.  
 (one last bite)  
 This is actually really good. You  
 should use this sauce every time.

ETTA

(smiles, confused)  
 It's the same stuff I always use.

DANNY

They say your taste buds can change  
 when you hit your head.

With a shrug, Jason heads upstairs. Etta and Danny trade a  
 look of mild concern.

INT. JASON'S ROOM - LATER

Jason lies on his bed, but sleep won't come. He keeps  
 looking at his phone. Finally dials Maggie. Listens.

A familiar CLICK of a connection, but as he's about to speak--

A SCRAMBLED VOICE, like a skipping record playing backwards.

He frowns at the weirdness, hangs up, looks out at the sky.  
 Clouds are gone, stars shine brightly.

He tries again. The phone RINGS, but Maggie doesn't pick up.

Jason looks at the clock, makes a quick decision. He climbs  
 over the bed and OUT THE WINDOW.

EXT. SUBDIVISION - NIGHT

Jason walks several houses over. The night is quiet, calm.  
 Not much traffic past eleven around here.

EXT. MAGGIE'S HOUSE - NIGHT

Not surprisingly, her house looks just like Jason's. But the garage door is OPEN, with no car inside.

He sees the light on in Maggie's second-floor room.

He walks in through the garage, hesitates before just barging into the house. Knocks.

JASON

Maggie?

Silence. He gently turns the knob, and the door opens.

INT. MAGGIE'S HOUSE - CONTINUOUS

Empty. Clean. Dark.

JASON

(softly)

Mags?

He heads upstairs, tiptoes past her parents' room. No one's inside, just the TV glowing, playing TCM with no sound.

Jason steps into Maggie's room; no one there either. The room's all teen angst: a wall of books, obscure band stickers and a Gene Simmons version of Hello Kitty.

CREAK! Jason stiffens. Someone is coming up the stairs.

Maggie? Her Dad with his baseball bat?

FOOTSTEPS GET CLOSER. Jason tenses even more.

But the sound stops abruptly. Huh?

Jason checks the hall. No one.

He walks to the stairs. The TV in the parents' room is OFF.

JASON (CONT'D)

(risks it)

Maggie?

No response. At what point does he get scared?

SUDDENLY A BRIGHT RED LIGHT shines through the window, LIGHTS UP THE ROOM like a police searchlight. A LOUD ENGINE WHINES.

As Jason hurries down the stairs toward the front door, the light veers off and the engine sound fades. Where did it go?

Motion in the corner of his eye. Jason turns --

There's Maggie. Asleep on the living room couch. Jason breathes relief.

JASON (CONT'D)

Mags.

She stirs, groggy.

JASON (CONT'D)

Hey. Where are your parents?

MAGGIE

Vegas. What are you doing here?

JASON

Is anyone else in the house? I think I saw a police helicopter.

MAGGIE

No one's here. Police helicopter?

Maggie finally gets her bearings.

MAGGIE (CONT'D)

Should you be out of the hospital?

JASON

I'm fine. You'd know that if you came to see how I was.

MAGGIE

I called Giles.

(off his puppy dog eyes)

Hey, I'm still upset. Bumps on the head get you no special treatment.

JASON

Give me parameters, I'll work for it. What'll it take, severed finger? Meningitis?

She pushes his face away, gets off the couch.

MAGGIE

Did Giles tell you what happened?

(off Jason's shaking head)

When you fell, I fainted. He called 911 for both of us. We rode in the same ambulance.

JASON

Aww, that's sweet.

He puts his arms around her. She lets him.

MAGGIE

We're not back together.

(back to the problem)

I know I was pushing you into the trip, but I'm not letting you quit.

JASON

I'm not quitting. I just -- since my dad left -- it's a money thing.

Maggie holds his look, "Really?" Jason holds his ground.

MAGGIE

OK, I'll back off. But you're coming in August to help me move. And you're bringing your portfolio.

JASON

I'll do it. I promise.

He looks to see if she's happy, but she's hard to read.

EXT. SUBDIVISION STREETS - NIGHT

Jason makes his way back home in better spirits.

But the walk home seems to be taking longer. Did he already pass this house? No way to tell, they all look the same.

No, he's definitely disoriented. Jason stops to get his bearings on a walk he's made a thousand times.

He rubs his head, feeling for his injury.

His cell phone RINGS, breaks the silence. No caller ID.

Jason answers. The EERIE SCRAMBLED VOICE again. It turns HIGH-PITCHED, and he pulls the phone away from his ear.

POP! A streetlight suddenly blows out. Nearly gives him a heart attack. He recovers, laughs. Just a power outage.

Jason turns around and gets BLINDED by the SAME RED LIGHT that was at Maggie's house! ENGINE NOISE is twice as loud.

He looks at the sky and sees SOMETHING FLYING OVER HIM in the distance. All he can make out is a BRIGHT RED LIGHT.

THE LIGHT starts to DESCEND. Jason runs, makes the corner onto his own street when --

MRS. WALTERS

AHHH!!!

Jason runs into MRS. WALTERS, nearly as wide as she is tall. She was not there just a second ago.

MRS. WALTERS (CONT'D)  
Jason Halter. You scared the  
bejeezus out of me.

The engine sound and the red light are GONE.

JASON  
(freaked, babbling)  
Mrs. Walters! I didn't even see  
you. At all. Did you see that  
light? In the sky?

MRS. WALTERS  
You're standing on Joby's leash.

He steps back and her cocker spaniel breathes again.

JASON  
Sorry. But did you see the light?

MRS. WALTERS  
Are you feeling alright, Jason? Do  
you need me to call your mother?

JASON  
No ma'am.

He suddenly feels NAUSEOUS, knees weak. Mrs. Walters looks at him sternly as he quickly heads home.

As he walks away, he looks back to see Mrs. Walters, her expression gone cold, staring up at the sky.

EXT. GRADY HOUSE - NEXT DAY

Giles adjusts a camera on a client's home security system.

JASON  
That thing was following me, I  
swear. Is that what a spy drone  
looks like? It was loud. No way  
Mrs. Walters didn't hear it. And  
she came out of nowhere! How can a  
woman that size sneak up on anyone?

Giles power-drills a couple of screws, pauses thoughtfully.

GILES  
I agree that Mrs. Walters is not  
thin.

(MORE)

GILES (CONT'D)

I have no idea what the rest of that stuff means. Here, be useful. Take this over there.

He hands Jason a camera and a WALKIE TALKIE, heads the other way. Jason refuses to let it go, calls Giles on the walkie.

INTERCUT - ACROSS THE YARD Giles talks on his walkie as he places another camera.

JASON

You're not curious about this?

GILES

I'm curious about your head injury.

JASON

Look, I'm hearing weird shit on my cell phone, the whole neighborhood has tech problems, and I'm seeing lights in the sky. Something weird is happening and I want to figure out what it is.

GILES

OK, fine. The cell phone? Service here sucks, and you have a crappy phone. Neighborhood tech problems? Electrical storms. Lights in the sky? We're an hour from a military base, it could be anything. But probably not a spy drone, you're just not that interesting. So what do you think it is?

(incredulous)

A spaceship?

Jason won't admit it, but that's exactly what he thought.

GILES (CONT'D)

Dude. Get real. Nothing weird ever happens here.

The walkie talkie signal grows garbled. Both boys hold perfectly still as they HEAR THAT SCRAMBLED BACKWARDS VOICE.

The sound goes HIGH-PITCHED, and the boys drop their walkies. As they hit the ground, the walkies SPARK and SHORT OUT.

Jason runs to Giles who's studying the remains of his walkie.

JASON

And what was that?!

GILES  
Pretty goddamn weird.

JASON  
You gonna help me figure this out?

Giles tries to plug in a rational explanation. Fails.

GILES  
Looks like we have a signal to  
track.

EXT. SUBDIVISION STREETS - DAY

Jason and Giles, PHONES in hand, split up and cover the subdivision. Jason on his bike, Giles on a skateboard.

JASON rolls till the scrambled signal returns.

JASON  
You hear it?

GILES (PHONE)  
I'm marking it.

GILES skates in a cul-de-sac, marks a point on his iPad.

GILES (CONT'D)  
Got another.

They blanket the neighborhood. Giles drops pins on GOOGLE MAPS every place they hear the transmission fade in and out.

EXT. SUBDIVISION STREETS - LATER

The boys reunite, Jason stops his bike as Giles skates up.

JASON  
And?

Giles rotates the iPad, shows him the map. The pins arranged in a very obvious pattern: an X across the subdivision.

GILES  
That is not random.

JASON  
What's in the center? Is there a  
new cell phone tower?

GILES  
Trust me, everything is exactly the  
same as it was a couple days ago.

Off Jason's concern --

EXT. MAGGIE'S HOUSE - FRONT YARD - DAY

Jason and Giles have interrupted Maggie washing her car in the driveway to show her the iPad map. She's not buying it.

MAGGIE

This is how you get your head together?

JASON

This has nothing to do with that!  
(points to the X pattern)  
Something's going on.

MAGGIE

Like what?

JASON

We think it might be some kind of spy drone or maybe even --  
(won't say alien)  
Who the hell knows? Our damn walkie talkies exploded!

MAGGIE

So what's next? Call all the spy drone companies? NASA? Or I know. Maybe you could go back to the hospital and get your concussion checked out again.  
(to Giles)  
And maybe you open a window next time you paint those figurines.

GILES

Statuettes.

MAGGIE

Whatever, SyFy Channel.

Jason is frustrated. Maggie's not normally this dismissive.

MAGGIE (CONT'D)

Look, Wiggins is having a party tonight. Laura wanted to have it at my house since my parents are gone, but I convinced her Wiggins should do it because he has a pool.

Jason is only half-listening, still focused on the mystery.

GILES

I like pool parties. Wiggins, not so much, but I'll fake it. I'm in.

MAGGIE

So we'll go be regular teenagers getting into trouble? No more freak occurrences?

She tries to lighten the moment, menaces Jason with the hose. Jason snaps out of it, tries to act normal.

As Jason and Giles walk away:

JASON

We're not giving up.

INT./EXT. JASON'S HOUSE - THAT EVENING

Jason comes downstairs, heading out to the party, notices --

DANNY standing in the back yard, staring up at the sky. Like Mrs. Walters was.

JASON

What are you doing?

Danny looks at him calmly. Something is off.

DANNY

Where you going?

JASON

There's a party at Wiggins'.

Danny goes back to scanning the sky. The moon looms large.

JASON (CONT'D)

Um. I know I'm the one who hit my head? But maybe you should go to bed early tonight.

DANNY

(sudden snap)

What the hell does that mean?

JASON

Nothing! I've just never seen you...star-gazing or whatever.

DANNY

People can be unpredictable.

JASON  
Yes they can.

He heads out, leaves Danny looking at the stars.

EXT. WIGGINS' HOUSE - NIGHT

Pool party in full swing. Bass-heavy music. Booze flowing.

Jason, Giles and Maggie arrive. Jason is distracted, clearly doesn't want to be there.

They make their way through the crowd to WIGGINS (16), mathlete, enjoying his night of popularity.

Giles approaches, and they give each other the nerdiest bro-hug in the history of the suburbs.

GILES  
You seem to be in your cups, good sir! Might we partake?

WIGGINS  
May my meager selection of spirits bring you satisfaction!

He pulls three bottles out of a cooler.

JASON  
Every time, it's like an instant Renaissance Faire with you guys.

GILES  
Comfort zone. Fools the best.

MAGGIE  
Thank you, Wiggins.

WIGGINS  
(off the high number of hotties present)  
No, thank you, m'lady, for suggesting that I host this.  
(to the crowd)  
Party of the year, people!

The crowd's too drunk to disagree. Jason takes a pull off a beer, but he can't relax. Keeps looking up at the sky.

EXT. WIGGINS' HOUSE - LATER

Now it's a party. People swimming. BBQ glowing. Lounge chairs occupied by couples. Is that weed I smell?

Giles is telling the porn addict story to a small crowd.

GILES

So in his web history is every porn site known to man. Or beast. And I'm not saying who it was...because his daughter is here at this party.

Everyone cracks up.

ACROSS THE YARD -- Maggie and Jason are buzzed and making up. Looks like Jason has finally stopped obsessing for a minute.

JASON

Hey. Thanks for the second chance.

MAGGIE

Humility. I like this. Swim?

JASON

Nah.

MAGGIE

You don't want me to strip down to a bikini and dive into that pool.

JASON

Maybe. Yes. Yes, I do.

She locks eyes with Jason as she takes off her t-shirt and shorts. It's like they're the only people here.

She breaks the spell, dives in. Jason follows, smiling. He jumps in, sinks to the bottom.

JASON'S POV: Bubbles, legs kicking, dark sky above.

He comes up for air, finds Maggie smiling, slicking back her long hair, blinking away the chlorine.

Jason glides towards her. Going after what he wants, not running from it. Maggie plants a kiss on him. A good one.

MAGGIE

I don't want to hear anything else about cell phones, OK?

JASON

OK.

Jason scans the party as he treads water.

Cooking burgers. Smiling teens.

Maggie splashes him playfully, but Jason suddenly stiffens.

Near the house is the RED LIGHT moving quickly around a corner. Like the one he saw coming home from Maggie's.

Jason swims towards it, but it's gone.

MAGGIE  
What's wrong?

JASON  
(deciding not to say)  
Nothing, I'm a little --

Maggie swims to him, pushes him to the side and kisses him again, like she's trying to keep his focus.

HE SEES SOMETHING SWIMMING IN THE WATER.

Just a glimpse, but it looked like a large silver-grey snake.

JASON (CONT'D)  
Jesus!

MAGGIE  
What? What?

JASON  
I saw something in the water!

MAGGIE  
What are you talking about?

He sees it again, swimming between Maggie's kicking legs.

JASON  
(shouting, grabbing her)  
GET OUT! GET OUT OF THE WATER!!!

Maggie lets him push her out of the pool onto the concrete.

Everyone else freaks, swims for the sides. In a minute, the pool is empty. Everyone stares at Jason.

JASON (CONT'D)  
It's there, look!  
(to Maggie)  
I told you!

Wiggins takes a look at the bottom of his pool. DIVES IN.

JASON (CONT'D)  
No, don't.

Wiggins takes way too long. Not good.

He finally comes up, clutching a BEER BONG.

RANDOM KID

Dude, you totally saved us!

Everyone laughs. Except Jason who's still scared, and Maggie who's very embarrassed. Giles steps in.

GILES

Time to go home.

(to the crowd)

And let this be a lesson to all of you delinquents! Just say no.

Jason turns to Maggie. She's over it.

JASON

I saw something. And I saw that light again. It was here.

GILES

Yup, time to go.

He guides Jason into a towel. Jason reels for a second. Nauseous again.

MAGGIE

Sleep it off, Jay.

He wants to argue, but knows she won't listen. He walks away with Giles. But as they approach the house, Jason looks up at the sky again --

JASON

I'm gonna try to see where that light went.

GILES

Jay, don't --

But Jason's getting desperate for answers. He breaks away from Giles and runs into Wiggins' house.

INT. WIGGINS' HOUSE - CONTINUOUS

He heads upstairs. The house is identical to Maggie's, so Jason feels a little deja vu as he goes from room to room looking out the windows for any sign of the Red Light.

Nothing. MUSIC drifts down the hall from Wiggins' room, the last room to check. He gets to the door, knocks impatiently.

JASON

Hey, um, I left a bag in there.  
Whoever's macking on whoever.  
Whatever. Coming in!

He enters, and sure enough, a couple makes out on the bed. Jason surveys the room, all clear --

THE BEDROOM IS SUDDENLY LIT UP WITH RED LIGHT FROM OUTSIDE. THE COUPLE doesn't react, but when Jason looks at them --

THEIR FACES ARE JOINED TOGETHER, the flesh stretching like melting plastic as they try to pull apart.

Jason blinks his eyes, looks again -- just a guy and a girl. The light at the window is gone, the room is dark.

GUY

Bro. Go away. Kinda busy.

INT. WIGGINS' HOUSE - SECONDS LATER

Jason hurries downstairs. Giles sees how pale he looks.

JASON

Home. Now.

EXT. SUBDIVISION - NIGHT

The boys walk. Jason is still babbling --

JASON

I know what I saw. This isn't some spy drone. Spy drones don't make people's faces melt.

GILES

Should I be worried?

JASON

About me or about what I'm seeing? C'mon, don't tell me you don't believe me. Not like Maggie.

GILES

I believe you. But all I've seen is a scrambled phone signal.

JASON

It's not just the goddamn cell phones! Aren't you listening? I'm being followed by a UFO!

Giles stops. His buddy just crossed the crazy line.

JASON (CONT'D)

Don't look at me like that.

Jason walks on.

INT. GILES' BASEMENT - NIGHT

Back in his safe house, Jason's wheels start to turn. He SKETCHES. The thing in the pool. The melting face-kissers.

GILES  
These are really disturbing.

JASON  
Has anyone else been seeing any of  
this stuff? Can we do a search?

Giles starts web-surfing.

GILES  
What am I Googling? "Melting  
people" or "phantom helicopters"?  
I think those bands are actually  
playing together.

JASON  
Just pull up the map again.  
There's gotta be something.

CLOSE on Giles' iPad. Jason points to houses, each on the X.

JASON (CONT'D)  
Check out where all this happened.  
There's Maggie's, where I saw it  
the first time.  
(another pin)  
And there's where I was when I was  
walking home --  
(and another)  
And there's Wiggins' place.

GILES  
So what does it mean?

JASON  
It means we know where to look.  
(off Giles' hesitation)  
C'mon, help me out. If we can  
catch it on video, it wouldn't seem  
so crazy, right?

Giles assesses Jason. Should he enable him any further?

Sure, why not. He pulls up a video window on his desktop: a living room to another house on the X.

The camera looks across the room, out a picture window. A great view of the skyline over the subdivision.

JASON (CONT'D)  
Is that the Yuns' place?

GILES  
Yup. It's their nanny-cam.

JASON  
You can remote-access the cameras  
we installed?

GILES  
Yes I can.

JASON  
That's not legal.

GILES  
I'm just running a system check for  
a client. But if it happens to  
record any bizarre phenomena --

JASON  
So you believe me.

GILES  
I believe there might be a flying  
object to identify.

Jason takes the victory.

JASON  
How many web-cams can we access?

GILES  
Maybe eight? Plus security cameras  
at the Salishes'. But most of  
those won't have a view of the sky.

JASON  
Could we add cameras?

GILES  
Sure, we could put a few wireless  
ones outside. Tie them into the  
networks. We could see everything.

JASON  
Time to do some follow-up calls.

SMASH TO:

AERIAL SHOT OF THE SUBDIVISION. ZOOM DOWN INTO EACH HOUSE:

Jason and Giles are at a door.

JASON (CONT'D)  
 Hi, we're doing a follow-up check  
 of our work, free of charge.

ZOOM OUT, ACROSS THE SUBDIVISION TO ANOTHER HOUSE

MR. SALISH (38), close-shaven beard, hovers over Jason at the  
 keyboard, doesn't notice --

Giles out the window, adding a new camera at a skyward angle.

MR. SALISH  
 Everything's working perfectly.

JASON  
 Great. This'll only take a moment.

ZOOM OUT, TO ANOTHER HOUSE

Jason is with MR. SANDERS. He winces as he spots a box of  
 tissues conveniently next to the computer.

JASON (CONT'D)  
 Diagnostic check's almost done.

Spots Giles outside giving a thumbs up.

JASON (CONT'D)  
 All good.

ZOOM OUT, AND DOWN TO ONE LAST HOUSE

His house. Jason adjusts a camera. Aims it at the sky.

ZOOM OUT, AND BACK TO --

INT. GILES' BASEMENT - NIGHT

Jason and Giles stand in front of six monitors, each with  
 four camera views. The skyline over the X is covered.

GILES  
 Now what?

JASON  
 Wait for it.

VARIOUS SHOTS

The thrill of the hunt gives way to --

Munchies and Monster drinks which evolves to --

Feverish CALL OF DUTY gameplay, then --

Giles asleep, Jason bleary-eyed fighting through the pain --

On auto-pilot, he sketches the lights in the sky but stops when his NAUSEA returns. He stands to steady himself --

But then he notices something on the monitors --

JASON (CONT'D)  
Dude, wake up.

GILES  
Huh?

Giles snaps awake.

JASON  
There.

GILES  
In the sky? I don't see anything.

JASON  
Mr. Salish does.

Mr. Salish stands in his yard, staring at the night sky.

JASON (CONT'D)  
That's exactly what Danny was doing last night before the party. And Mrs. Walters. You wanna tell me what the hell they're doing?

The boys watch Mr. Salish stand completely, inhumanly still for what must be minutes.

JASON (CONT'D)  
Mass hypnosis?  
(Giles shakes his head)  
Environmental contamination causing hallucinations?  
(Giles shakes his head)  
Alien mind control?

Giles meets Jason's eyes. He might finally believe. Tension hangs in the air.

BANG! They nearly jump out of their skin as someone BANGS ON THE BULKHEAD DOORS to Giles' basement.

They turn to find Maggie stepping down into nerd world.

MAGGIE  
You need windows in here, it smells like boys.  
(MORE)

MAGGIE (CONT'D)  
(notes their tension)  
You guys all right?

JASON  
You gotta see something.

He directs her to the video array.

MAGGIE  
Is this the entire subdivision?

JASON  
Just a few houses. Check this out.

He points to Mr. Salish standing in the corner.

MAGGIE  
What am I looking at?

JASON  
You don't find that strange.

MAGGIE  
A guy standing in his backyard?

JASON  
Look, it's not just Mr. Salish.  
Danny's been doing the same thing,  
and this house is on that X pattern  
where we got those cell signals,  
and where I'm saw the lights, and  
I'm worried because your house is  
on that X too!

Maggie stares at her boyfriend for a beat.

MAGGIE  
Is that all? Can I tell you how  
crazy you sound now? What do you  
think this is?

JASON  
If we knew that, we wouldn't be  
doing all this!

Jason looks at her earnestly, but Maggie coldly surveys the video array, the empty food boxes and cans.

She sees Jason's obsessive sketches.

MAGGIE  
I think you need to go back to the  
hospital, or you're gonna end up  
back in jail. This is illegal.

GILES  
Not technically.

JASON  
Only if we get caught.

MAGGIE  
(shaking her head)  
So disappointing.  
(to Giles)  
And you need to stop encouraging  
this crap! Ugh, unbelievable.

She storms out of the basement.

EXT. GILES' HOUSE - DAY

Jason is blinded by the daylight. When did the sun come up?

JASON  
Maggie.

She's not stopping. He has to grab her arm.

JASON (CONT'D)  
Maggie!

MAGGIE  
Let go.

JASON  
Not until you tell me what's wrong.

MAGGIE  
What's wrong is you can't see  
what's wrong! You won't get your  
portfolio together but you spend  
all night spying on people and  
chasing lights.

Jason looks at her like he's having trouble recognizing her.

JASON  
Why don't you believe me?

MAGGIE  
Because you're risking your whole  
future over nothing.

She walks off. Jason can only watch her go.

Giles leans out of the basement doors.

GILES  
You gotta see this.

INT. GILES' BASEMENT - DAY

Jason is still tense from Maggie, until he sees:

Five screens with more neighbors looking at the sky. Two at windows in their houses. Three more in their backyards.

GILES  
What do you think?

JASON  
It's spreading. This is big.

GILES  
Let's get a closer look at Salish.

He and Giles EXIT quickly. HOLD ON THE MONITORS.

One figure suddenly turns from the sky, looks right into a camera. It's DANNY.

EXT. SUBDIVISION STREETS - DAY

Jason and Giles peer around a corner. They can see Mr. Salish still standing in his yard, eyes to the sky.

JASON  
C'mon.

They move closer, quietly, so they don't spook the guy.

But as the boys reach the fence, Salish snaps out of it. Heads back in the house.

GILES  
Whoa.

JASON  
No shit.

TIRES SCREECH behind them, startling them.

DANNY  
Hey, dorks.

They turn to find Danny in his fixed up JEEP.

DANNY (CONT'D)  
You didn't come home last night.  
Mom called the hospitals when  
neither one of you losers picked  
up. I'm taking you home.  
(off their hesitation)  
Get in.

GILES  
(quiet to Jason)  
Ask him about it.

Not about to antagonize his brother, Jason heads to the Jeep.

GILES (CONT'D)  
Such a bad idea.

But Giles climbs in behind Jason.

INT. JEEP - DAY

Danny drives, the boys are quiet.

DANNY  
You guys been up all night?

JASON  
Giles just got Black Ops 2.

DANNY  
War simulation?

JASON  
Feels like you're there.

DANNY  
Does it.

They drive on.

DANNY (CONT'D)  
Why were you at Salish's place?

JASON  
No reason.

DANNY  
Looked like you were spying on him.

GILES  
We were checking on a customer.

DANNY  
How's that going?

JASON  
We're making a little money.

DANNY  
I saw some cameras at our place.

Jason notices the speed of the Jeep increasing.

JASON  
They're just web-cams. So we know  
what works for the customers.

GILES  
(getting worried)  
Everyone's really into security  
these days. You know, safety.

DANNY  
That's probably not the best move.  
People might get the wrong idea.

GILES  
We are shutting down those web-cams  
as soon as we get home.

Danny nearly has the Jeep floored.

DANNY  
You know that one in eight vets has  
PTSD?

JASON  
What are you talking about, Danny?  
Slow down!

Danny answers by red-lining the Jeep.

DANNY  
What? Too fast for you?

The Jeep whips through the subdivision, takes a corner way  
too fast. The boys have to hold on tight or get ejected.

JASON  
Danny!

DANNY  
One in eight, baby! So what are  
you watching for, boys?

He guns the Jeep right at the dead end of a cul-de-sac.

JASON  
Slow the fuck down!

DANNY

What are my odds, little brother?  
Let's roll those dice!

The house at the end of the street speeds toward them. No way they can turn without rolling the Jeep.

At the last second, Danny hits the e-brake. The balance of the Jeep is at the limit, SCREECHES on two wheels --

Into a perfect slide stop at the end of the cul-de-sac.

Jason and Giles are scared shitless. Danny is back to his normal self, the craziness replaced with laughter.

DANNY (CONT'D)

Oh. Your faces. You should see--

JASON

Asshole.

Jason and Giles leap out of the Jeep, safe on solid ground.

DANNY

Hey! That's what it's like to be scared. That's how Mom felt last night when you didn't come home.

(off them walking away)

C'mon, don't be pussies, I was just making a point. JJ, I'm not gonna hurt you!

Giles looks to Jason.

GILES

Who's controlling his mind?

INT. JASON'S HOUSE - NIGHT

Jason has dinner with his mom and Danny. No one talks. The brothers keep watch on each other.

ETTA

OK. What is going on with you two?

DANNY

Nothing.

ETTA

Gimme a break, guys. Can we just have one normal night around here?

The boys keep at it. Etta is frustrated.

INT. JASON'S ROOM - NIGHT

Jason watches through his cracked door as Danny goes into his room across the hall.

Jason shuts his door. Wedges his desk chair under the knob just to be safe.

He writes a text to Maggie. "U up?" But he deletes it. Something about their last fight put him off.

He pulls out the iPad, stares at the map, hopes it will tell him he's not crazy. Something clicks. He dials Giles.

GILES (PHONE)

Can this wait 'til morning?

JASON

Get your mom's keys and meet me around the corner.

EXT. SIDEWALK - NIGHT

Jason paces. Giles rolls up in his mom's MINIVAN.

INT. MINIVAN - NIGHT

They roll to a stop near a hill of dirt, just outside the subdivision near some new construction.

JASON

This is the furthest point of the X. See?

He looks up from the iPad. Nothing here.

GILES

Dead end.

Jason points to the layout of the subdivision.

JASON

Here's where we are right now.

GILES

But it's not on the X.

JASON

I don't think it's an X.

He draws ends on the X - it's a FIGURE EIGHT.

JASON (CONT'D)

I think it's a flight pattern. All the points are the places I saw the hovering lights or where people were looking at the sky.

GILES

But there's nothing here.

JASON

Maybe not, but we should check the other end. Go to the Crater.

Giles gives Jason a look like this is a wild goose chase, but he's been a friend too long.

GILES

Sure. Why waste stealing my mom's sweet ride for the night?

He flips a wild U-turn.

EXT. DIRT ROAD NEAR SUBDIVISION - NIGHT

Small mountains loom in the distance as the van stops. Jason gets out, Giles follows. Nothing here but trees and dark.

GILES

There's probably gonna be a bunch of burn-outs worshipping the devil and giving themselves tattoos.

But Jason is walking ahead of him into the trees.

EXT. THE CRATER - NIGHT

A clearing in the woods with a firepit. MOONLIGHT reflects off empty beer cans and junk food wrappers. Graffiti on rocks, hundreds of initials carved into trees.

Just a place to get stoned and make out with your girlfriend.

GILES

Why do you like this place?

JASON

Because my mom doesn't know where it is. I used to come here right after my dad left, when I couldn't deal with being supportive.

GILES

Have you heard from him?

JASON

Yeah, he calls. He's writing, I don't know, a novel? A memoir? He's full of shit, he's just getting laid.

GILES

Well that's --  
(off Jason's glare)  
-- totally unacceptable.

JASON

Right answer.

Suddenly THE LIGHTS appear in the sky.

JASON (CONT'D)

There!

Giles looks -- and he sees it too. Jason's not crazy. It seems to be darting through the woods towards them.

GILES

What the hell is that?

For the first time, the shape is clear: some kind of GLIDER. Sleek wings, about a dozen protrusions, forty-foot wingspan.

Small black spheres hang from its undercarriage, glowing with menacing red lights. Its engine SCREECHES, definitely the same thing Jason heard before.

Scared, Jason picks up the closest ROCK and THROWS IT. He HITS the glider, knocks off one of the black spheres.

GILES (CONT'D)

Holy shit!

Jason runs over, picks it up, but before he can study it --

A loud ROAR OVERHEAD. Whatever the source, it's much bigger than a glider, and it's DESCENDING down on top of them.

For once the boys' banter and sarcasm abandons them. They're kids, and they're scared.

GILES (CONT'D)

We should go.

JASON

Yeah.

They backpedal, stumbling for the van.

The ROAR GETS LOUDER -- it's right above them. The MOON is BLOCKED OUT by something HUGE.

JASON (CONT'D)

Hurry!

LIGHT! Pulsing, blinding, engulfing the woods.

GILES stares up into the lights, completely mesmerized, like Salish and Danny were in their yards. Jason runs to him.

JASON (CONT'D)

Come on!

But Giles won't move. Jason follows his frozen gaze up into the sky to see --

AN ENORMOUS SHIP hovers above the trees. Covered with shiny TILES, VALVES, METAL PANELS and LIGHTS.

THE GLIDER DOCKS into its underside as EXHAUST pours out.

Jason can't wait, hefts Giles in a fireman's carry, runs off. Almost trips a dozen times, keeps going, going.

The SHIP FOLLOWS, hovers right above, lights tracking them.

THERE'S THE MINIVAN!

He deposits Giles inside. Searches his pockets, finds keys.

EXT. DIRT ROAD - NIGHT

The minivan fishtails down the dirt road. As it speeds back onto the highway, the light rises off into the sky behind it.

INT. MINIVAN - CONTINUOUS

Jason checks his mirrors. The SHIP doesn't follow. The glowing lights recede in the distant sky.

Giles finally snaps out of it, shocked, short of breath. Jason drives in silence.

INT. MINIVAN - LATER THAT NIGHT

They're parked outside a POLICE STATION.

Silence. How do they begin to talk about it?

JASON

You OK?

GILES

Uh-huh.

JASON

You were staring up at it. Like  
Danny was. Are you...still you?

GILES

I think so.

Jason studies the black sphere he knocked off the ship.  
Rolls it over and over in his hands.

JASON

(re: the sphere)  
Alright, tech guy. What is it?

GILES

I'm not touching that thing. It'll  
open up like the Hellraiser cube or  
an evil Transformer.

JASON

Don't be a pussy.

GILES

You're the pussy! You know what  
you saw, you still can't say it?

JASON

If I say it, I can't unsay it.  
Then either it's true and we're  
fucked, or I'm crazy!

GILES

If we're gonna tell people about  
it, you gotta say it.

JASON

Alright!  
(deep breath)  
I saw an alien spacecraft.

GILES

(beat)  
You're right, it sounds ridiculous.

JASON

Well what the hell are we gonna do?  
I mean, if it's even real?

They both consider the Police Station.

GILES

Look, we'll either get option A - a kindly old guy who takes a chance on a crazy story, or option B - a smart-alecky jack-ass who won't heed our warning.

JASON

(nods, resolved)  
Can't hurt. Might help.

INT. POLICE STATION - NIGHT

The boys enter. Jason spots the only cop in sight, and of course it just had to be Officer Camp.

OFFICER CAMP

Can I help you?

Jason hesitates as Camp recognizes him.

OFFICER CAMP (CONT'D)

What do you want, Halter?

JASON

I need to report a...a UFO.

Officer Camp moves a toothpick back and forth in his mouth.

OFFICER CAMP

So should I call the National Guard or...what do you think?

EXT. POLICE STATION - NIGHT

Jason marches for the car. Giles is right behind him.

GILES

Option B all the way.

JASON

He's a dick.

GILES

No one is gonna believe a word.

Jason thinks for a beat. Holds up the black sphere.

JASON

Someone might.

EXT. TED'S HOUSE - NIGHT

Jason and Giles stand on the porch next to a dysfunctional bug zapper. Maybe this isn't the right call.

There's a TV on in the living room. Ted's awake. They look at each other. Jason shrugs. Knocks.

The TV turns off.

TED (O.S.)

Who the hell's out there? It's after midnight, and all the gun laws work in my favor.

JASON

Ted, it's Jason and Giles!

TED

Who?

JASON

The guys who fell off your roof.

They hear him make his way to the door. It opens. Ted's dishevelled, eyes dark-ringed like he hasn't slept in days.

TED

Do I really want to let you in?

GILES

If you're open-minded.

JASON

(off Ted's head-tilt)

That didn't come out right.

TED

Look, I'm having a really weird week. I don't think you guys want to be a part of it.

JASON

Lights in the sky?

INT. LIVING ROOM - TED'S HOUSE

Ted pours coffee from a french press for the guys. Pours a cup for himself, adds a large shot of Ouzo.

TED

You first.

JASON

After I fell, I started seeing lights in the sky. Like a helicopter was following me, but there was no helicopter.

Ted frowns.

JASON (CONT'D)

And then I saw some kind of creepy-crawly thing in our friend's pool. It was slick like an eel but the size of a boa constrictor --

Ted frowns deeper.

GILES

I'm not detecting any surprise or disbelief.

TED

I'm just waiting for you to talk about something I haven't seen.

It's Jason and Giles' turn to frown.

JASON

We saw a ship.

Beat. That's new.

TED

What kind of ship?

For a moment, Jason can't say it. He holds up a sketch that he drew on the ride over.

JASON

Spaceship.

Ted sips his coffee, chews on the word, studies the image.

JASON (CONT'D)

So what the hell is happening?

TED

Well shit. It's aliens.

(shaking his head)

I can't believe that was your question.

Clearly, the boys were hoping he'd have a different theory.

TED (CONT'D)

The real question is what the hell do we do.

JASON

Wait, I'm still trying to figure out what they're doing. Why us?

TED

I'm easy, wounded antelope. You two? Fuck if I know. Maybe that's their invasion strategy - take out all the annoying teenagers.

(hitting him)

Fuckin' Carl Sagan, man. He sent out that stupid message like "Come on over, Earth's awesome!" I always knew that was a bad idea.

JASON

We went to the police.

TED

(laughs)

How'd that go? Oh wait, you're at my kitchen table. Get real guys. No one believes they're coming if we don't get proof.

Giles produces a plastic bag holding the BLACK SPHERE.

GILES

Jason knocked this off it.

TED

Way to bury the lead! Gimme that.

He takes the sphere, turns it over in his hands.

GILES

Maybe it's some sort of anti-gravity propulsion generator.

TED

Maybe it's a light saber! Dumbass. It's probably just a headlight.

Cowed, Giles leaves the master to his work.

JASON

There's more. We think people are being affected by it. Like they were responding to a signal or something. You see any of that?

TED

UPS guy came by, started asking weird non-UPS-related questions. Like what kind of shampoo I use, how often I eat red meat.

GILES

And?

TED

I told him to get the hell off my property before I pounded a shampoo bottle up his ass. So he left.

Ted is still stumped by the Black Sphere in his hands.

JASON

Any idea what that is?

TED

No. But give me a day and I will.

He hobbles off to get to work. Conversation's over.

EXT. TED'S HOUSE - DAWN

The boys walk to the MINIVAN.

GILES

It's unsettling when the crazy guy makes sense.

Jason notes the sunrise.

JASON

Did we just stay out all night?

GILES

Apparently.

Jason puts his hands on his temples. This is all getting to be too much. They drive off.

INT. MINIVAN - MORNING

As they approach Giles' house, red and blue lights rotate in the yard --

GILES

What the --

JASON

Pull over. Now.

Giles does, pulls the van to a stop a ways down the block.

Two COP CARS are parked in Giles' driveway, as computers are taken from his basement and placed in their trunks.

But what's worse, Maggie stands with the cops.

JASON (CONT'D)  
They're busting her.

He starts to get out, Giles stops him -- Maggie's chatting with the cops, she's clearly not under arrest.

GILES  
Dude, I think she's busting us.

Jason can't believe it.

GILES (CONT'D)  
Let's go.

JASON  
Go where, this is your house! I'm gonna find out what she told them.

GILES  
Don't be an idiot, they'll arrest you. Again.

But Jason is gone.

EXT. GILES' HOUSE - MORNING

Jason sneaks along the hedges, hides behind garbage cans.

When the cops head back into the basement, Jason attempts to get Maggie's attention. She doesn't notice him.

Suddenly DANNY walks out of the basement, talking with OFFICER CAMP like they're old buddies. Maggie joins them.

Jason is totally confused. Sneaks closer to listen.

OFFICER CAMP  
Your brother (inaudible) knows how (inaudible) put a stop to it.

MAGGIE  
I don't think (inaudible).

DANNY  
I'll take care of it.

OTHER COP (O.S.)  
Hands on the car.

Jason turns, sees ANOTHER COP right behind him. He tries to run for it. But Officer Camp TACKLES him hard.

OFFICER CAMP  
(cuffing him)  
That was so unnecessary.

INT. INTERVIEW ROOM - MORNING

Jason sits across from a DETECTIVE who looks very unhappy to be working this early. Digital recorder on the table.

DETECTIVE  
Which one of you geniuses came up with this little enterprise?

JASON  
It was my idea.

DETECTIVE  
But it was your buddy's equipment.

JASON  
We were just helping people with their computers.

DETECTIVE  
Yeah, well lots of people like to get inside people's houses for one reason, and then they come back for another. Like robbery. Or spying.

JASON  
I wasn't spying.

DETECTIVE  
Uh-huh. Hidden web-cams, that's not for spying?

Jason doesn't want to answer. Detective reads a file.

DETECTIVE (CONT'D)  
You were just in here. Talking about UFOs?

JASON  
That's what the extra cameras were for. Just to look at the sky.

DETECTIVE  
 (sarcastic)  
 Catch anything? 'Cause that's a  
 public safety concern right there.

Jason's not in the mood for games, doesn't answer. The  
 Detective sizes him up, quiet long enough to make it awkward.

DETECTIVE (CONT'D)  
 You been feeling nauseous lately?

JASON  
 Huh?

DETECTIVE  
 You had a concussion. Sometimes  
 people get nauseous.

JASON  
 What are you, a doctor? You know  
 we weren't spying on anyone, so  
 what am I even here for? Talk to  
 Officer Camp, he's the one acting  
 weird, ask him some questions!

The Detective isn't biting. He speaks to the recorder.

DETECTIVE  
 End of interview with Jason Halter.

The Detective collects the recorder, goes to leave the room.  
 Just as he's about to exit, he stops, leans back in.

DETECTIVE (CONT'D)  
 You sure you're not feeling  
 nauseous?

INT. POLICE STATION - AFTERNOON

Jason sits alone in the same holding cell he was in a couple  
 of days ago. Feels the eyes of all the cops on him.

Nausea suddenly overwhelms him. He VOMITS into the toilet.  
 Looks up to see an OFFICER unlocking the cell.

INT. POLICE STATION - AFTERNOON

Jason exits holding. Etta, Maggie, Giles wait for him.

ETTA  
 Honey c'mere.

He gives her a tentative hug. Over her shoulder, he catches Giles' eyes warning him to "act normal."

ETTA (CONT'D)

You told me it was the last time, babe. I'm trying really hard to make this work, so you gotta stop.

JASON

I'm sorry.

She looks at him like she knows he's not a bad kid.

ETTA

I have a shift, so just let your brother drive you home. I'm glad you're safe, but we're going to talk later. About all of it.

She goes. Jason turns to Maggie.

JASON

Why did you tell them?

MAGGIE

What? What are you talking about?

JASON

I saw you with my brother and that cop. No one else knew about us using those cameras.

MAGGIE

I can't believe you. It was Mrs. Yun. She called in a complaint when she figured out she had two extra nanny cams. She said you were spying on her. I was there to meet you, and the police showed up and started asking questions. All I said was that it was part of your tech business.

JASON

What was Danny doing there?

DANNY (O.S.)

Trying to keep you out of jail.

Danny walks up with a cup of coffee. Jason backs up.

JASON

Stay the hell away from me.

MAGGIE

Jason, I called him when I couldn't get hold of you.

DANNY

What's goin' on, JJ?

JASON

(angry)

I said stay away from me.

MAGGIE

Jason.

JASON

Something's wrong with him.

DANNY

Oh, we're back to that?

JASON

Yeah, we're back to that! Or do you want to go hang with your new buddy Officer Friendly? Or maybe you and Mr. Salish can stare at the sky some more!

Danny stops hands up, innocent.

DANNY

Hey, I just want to help, little brother. But to be honest? If I didn't know this was just the concussion talking, you'd be pissing me off.

Jason looks from Danny to Maggie, paranoia coming to a head.

JASON

My head is fine. Something's happening, and you're both a part of it.

GILES

Calm down, dude.

He looks at Giles like "You too?"

GILES (CONT'D)

Look, it's not that bad.

JASON

Not that bad? What are you talking about? What about the lights? What about what we saw?!

GILES

Jay.

JASON

You were there! You saw it!

GILES

(sheepish)

We have no idea what that was.

Jason is crumbling faster and faster.

MAGGIE

We're all just worried. Go home with Danny, take a rest.

DANNY

C'mon, JJ. Let's go home.

JASON

No.

GILES

Go with him.

MAGGIE

Go home, Jay.

Jason looks at all of them, his head swimming. He was so sure about everything, he knew it was real.

Before they can stop him, he turns and pushes his way out of the Police Station.

EXT. SUBDIVISION - MOMENTS LATER

Jason grabs his bike from the back of Danny's Jeep, pedals off hard through the subdivision.

Neighbors seem to stare at him. The streets, disorienting.

He heads for the one place where it might make sense again.

EXT. TED'S HOUSE - DUSK

Jason hops off his bike before it stops. Knocks on the door, not even catching his breath.

INT. TED'S HOUSE - DUSK

Ted lets Jason in. Sees the fire in his eyes.

TED

Something else happen?

JASON

Tell me what it is. Tell me I'm  
not crazy.

Ted hobbles to his coffee table where the "alien tech" is  
dissected, open for study.

TED

You're not crazy.

JASON

Just show me.

Ted flips the sphere around so Jason can read the metal stamp  
inside the device: "International Patent Pending, Germany,  
No. 9187236701" and the SIEMANS corporate logo.

JASON (CONT'D)

I don't understand.

TED

It's a German surveillance camera  
that uses thermal imaging.

JASON

German?

Not from outer space.

TED

I know, right?

The bottom falls out of Jason's theories. He's lost.

TED (CONT'D)

It's like every step closer we get,  
they make us take two back. But  
now we've seen through it. It's  
all part of their plan.

JASON

Whose plan?

TED

The aliens, man, what the hell do  
you think we're talking about? All  
my life I knew this was happening.  
I didn't know, but I knew. And  
fuck them for picking on a cripple.  
But now. Now we know for sure.

Jason looks at Ted's unblinking eyes. Glances around at the  
piles of books, newspapers, junk. The wreckage of a life.

Realizes: Ted is a madman. And if Jason doesn't get help, this is his future. He backpedals to the door.

TED (CONT'D)  
Where are you going?

But Jason's down the stairs. On his bike.

TED (CONT'D)  
You'll be back! Wait'll they take  
one of your friends!

Jason disappears down the street.

INT. JASON'S HOUSE - THAT NIGHT

Jason sits at the kitchen table lining up Fritos and eating them one by one.

Danny brings him some water, a pill.

JASON  
What's that?

DANNY  
It'll help. Something we'd take in  
the field to calm our nerves.  
(no easy way to say it)  
You gotta go back to Doctor Fleming  
tomorrow, tell him everything  
that's been happening.

Danny hands over Jason's sketch pad.

DANNY (CONT'D)  
These are good. You should draw  
more often.

Never in Jason's life has Danny complimented his art.

JASON  
I need some sleep.

He grabs his sketchbook, heads upstairs.

DANNY  
I'll be here all night. You know,  
if you need anything.

Jason pauses. Was that a threat? He continues on to the sanctuary of his room.

INT. JASON'S ROOM - LATE NIGHT

Once again, Jason cannot sleep. He tosses in his bed, gets up, goes to the computer, but his connection is down.

Looks out the window at the sky. Nothing.

He sees his mom come home from work, pull into the garage.

INT. BATHROOM - LATE NIGHT

Jason washes his face. Looks in the mirror. Is this how you look when you're going crazy?

INT. HALLWAY - LATE NIGHT

Jason tiptoes back to his room, looks at the staircase, sees the glow from TV in the living room.

Danny's still up, sitting next to Etta on the couch. They stare straight ahead, neither saying a word.

INT. JASON'S ROOM - LATE NIGHT

Jason channels his confusion and aggression into some sketching. QUICK CUTS:

- The lights.
- The glider.
- The ship.

Frustrated, he throws his charcoal across the room. Tries to calm down. Looks at his clock. 1:47 AM.

He hears something.

The HUM. Becoming a ROAR. This can't be happening.

It draws him to the window.

Getting LOUDER. He sees the LIGHTS! He opens the window.

Behind him, his DOOR OPENS. Danny is there.

DANNY

Jason! What are you doing?

JASON

Is that in my head?!

DANNY

Calm down!

Jason looks at his brother. Looks at the open window. This is it, he's either crazy or he's not.

The RED LIGHT outside fills his room. Danny's expression turns angry as his MOTHER appears behind him.

ETTA

Don't you move, Jason!

Now or never. Jason JUMPS OUT THE WINDOW onto the roof.

EXT. JASON'S BACKYARD - NIGHT

Jason lands hard on his feet. That hurt.

He gets his bearings. The LIGHTS IN THE SKY aren't far. He runs for the gate that leads to the front yard.

EXT. JASON'S HOUSE - NIGHT

He sees the LIGHTS HOVER AT THE END OF HIS STREET.

Behind him, the front door of his house opens. Danny and Etta run out after him.

Jason speeds to the lights. He needs to know: is this real?

DANNY

Stop! Jason!

ETTA

Jason!!!

But he doesn't stop. He runs faster.

More lights drop from the sky into THE MIDDLE OF THE STREET.

They're coming closer. He's blinded, but keeps running.

Suddenly the lights are lowered, and he can finally see --

THREE FIGURES IN DARK SUITS.

Humanoid, but with leathery skin, helmets, red glowing eyes.

Jason stops, scared. Starts to backpedal.

The figures are fast, close in, surround him.

One of the figures grabs him. Jason fights, gets free. Bolts back toward:

DANNY and ETTA who are running towards him.

DANNY  
Jason!!

ETTA  
Baby, run!

Jason screams as he's grabbed again from behind.

JASON  
What the hell do you want?!

The figure rips off his HELMET.

It's DANNY.

What?

Jason's reality bends and swirls.

This New Danny shouts above the ENGINE SOUND ABOVE THEM.

NEW DANNY  
Jason! It's OK! We're here!

Up the street, Danny and Etta take a step closer to him.

ETTA  
You get away from my son!

Jason looks back and forth between the two versions of Danny. He shouts out to his brother.

JASON  
Danny! Why does he look like you?!

DANNY  
Just back away from them, Jason!

Jason looks at New Danny. Looks like his brother. Maybe a little older. Locks eyes with him.

JASON  
Is this how you take people?

NEW DANNY  
You've already been taken.

Jason is frozen by the words. Seeing her chance, Etta moves to grab Jason.

New Danny QUICKDRAWS a SIDEARM and SHOOTS ETTA ONCE IN THE HEAD AND TWICE IN THE BODY!

JASON

No!

But his mother doesn't bleed. Instead, SHE CRUMPLES AND  
MELTS INTO DARK GREY VISCOUS LIQUID!

The goo soaks into the ground. All that's left is a giant  
writhing SILVER-GREY HAMMERHEAD EEL-CREATURE, eight inches  
thick, four feet long.

NEW DANNY/REAL DANNY

We're here to take you back.

As Jason struggles to understand, the two other figures  
flanking Real Danny remove their helmets. They're human too.

Jason realizes: the glowing eyes were night vision goggles.  
The leathery skin, some kind of advanced space suit.

Their insignia: AMERICAN FLAGS. NASA PATCHES. USMC LOGOS.

These are MARINES, a tactical unit on a rescue mission.  
Along with Danny, name patches indicate one marine as "Lt.  
Collins" and the other as "Leonard."

Jason is dumbfounded. His world is inside-out.

Looks back at "Danny" standing completely still, eyes full of  
menace. That's not his brother.

He notices other "neighbors" in the doorways and windows of  
the other houses. Faces staring. Figures looming.

MR. SALISH stands in his window. On the front lawn of a  
house are the TWO 12-YEAR-OLD GIRLS in pajamas. MRS. WALTERS  
and her dog out for another late-night walk.

All of their faces look stern.

Jason stands still. Shell-shocked, hyperventilating.

REAL DANNY

JJ.

The "neighbors" are approaching. Forming a mob.

LT. COLLINS

Sorry to interrupt the family  
reunion, but we have to move!

REAL DANNY

Dammit, Jason, it's me!

Jason finally stirs, but he doesn't cooperate. He panics.  
Runs, fast. Away from everyone.

EXT. SUBDIVISION STREETS - CONTINUOUS

Jason ducks through yards, over fences. Pops out onto a street and --

WHAM! He gets CLIPPED by A POLICE CAR.

Behind the wheel is OFFICER CAMP.

Jason lies on the asphalt, clearly in a lot of pain.

JASON'S POV: Officer Camp and his Partner look down at him, shaking their heads in disapproval.

Officer Camp grabs him by the scruff of his neck and SLAMS him onto the police car hood.

OFFICER CAMP  
Are you confused, Jason?  
Disoriented?

JASON  
Just tell me what's happening.  
Please tell me.

OFFICER CAMP  
We need the information, Jason.  
We'll get it, one way or another.

He turns Jason around. His face is cut. He's a mess. As the Partner pats him down:

OFFICER CAMP (CONT'D)  
Your blood pressure. Your rate of  
neurotransmitter production. How  
your pupils dilate, how you knit  
your brow. We want every detail.

JASON  
Who are you?

Jason sees something behind the police. His eyes widen as--

Officer Camp and his Partner are RIDDLED WITH BULLETS. The Partner dissolves just like Jason's mom did, and Jason sees another ALIEN CREATURE slink off into the ground.

REAL DANNY  
(approaching, gun raised)  
Jason stay down!

But Officer Camp drags Jason to the other side of the police car. Sheltered for a moment.

JASON  
Is this real?

OFFICER CAMP  
You're bleeding, aren't you?

Jason touches his face. The blood is his, it's real.

LT. COLLINS (O.S.)  
Come out from behind there! Let  
the kid go!

OFFICER CAMP  
You're teaching us so much.

With that, Officer Camp DISSOLVES, reveals another creature. It HISSES and SPREADS THE JAWS OF ITS HAMMERHEAD, horrifyingly close to Jason's face.

BAM! A gunshot splatters the alien, showering Jason in yellowish entrails.

Jason frantically wipes the gore away as REAL DANNY and the MARINES run up to him.

Real Danny (from here on, just "Danny") offers up his canteen and reveals, taped to the side:

Jason's SKETCH of his brother in fatigues with fireworks exploding out of his head. Taped back together, ink faded.

DANNY  
It's me.

Jason focuses on the sketch, the one he did only days ago but somehow looks much older.

JASON  
Where the hell am I?

REAL DANNY  
You're on a space station. Between  
Earth and Mars.

Jason's face reflects the absurdity of the statement.

JASON  
That's impossible. There's --  
(tries to recall science)  
Air. And gravity. Oh god, is that  
why I've been nauseous?

Another Marine, LEONARD (28), fields the question.

LEONARD

Probably. The gravity's from the rotation of the station, it's like you're on a big tilt-a-whirl.

JASON

Why does it look like home?

LEONARD

We don't know. We have ideas, but whoever took you never responded to any communications. All we could tell from the telescope pictures was that they replicated your entire neighborhood.

It all starts to make terrible sense.

JASON

I'm in a rat maze.

No more time. The mob of neighbors is approaching.

LT. COLLINS

Let's go! Here comes Karzak and Wiley with Bizanski!

Jason looks up to see two Marines pulling Maggie through someone's backyard and towards them. She looks as confused and terrified as Jason.

DANNY

(grabbing Jason's arm)  
Come on!

Jason finally figures out how to move again. He falls in with Maggie and the Marines.

MAGGIE

Jason? What's happening to us?  
What the hell is going on?

JASON

Just stay with me, Danny's here,  
we'll be OK.

He hugs her. But his eyes say he still doesn't trust her.

The soldiers move with tactical precision, forming a protective perimeter around the kids.

LT. COLLINS

Just around this block, and we'll  
be at Roper's.

Jason's eyes go wide. Giles.

WILEY

Contact.

More "neighbors" appear in their yards, move toward them. Another Marine cocks a rifle. Name patch says 'KARZAK.'

KARZAK

Lieutenant, these freaks are too close! Permission to engage!

LIEUTENANT

Just move faster! Almost there.

Danny ushers Jason and Maggie along.

EXT. SUBDIVISION STREETS - CONTINUOUS

The group moves quickly down the street toward Giles' house.

The crowd of residents follows faster, grows in size. There's at least fifty of them. At the front of the mob: MR. SALISH and ALIEN DANNY.

KARZAK

Lieutenant?!

LT. COLLINS

Into the yard, let's move!

Jason grabs Maggie's hand and leads her into the yard, the others moving tightly around them.

EXT. GILES' HOUSE - BACKYARD - CONTINUOUS

The Marines file in, ushering Jason and Maggie through the gate, and quickly barricade the gate with a patio table.

It's just in time - the mob hits the gate and starts to push.

Jason spots the bulkhead that leads to Giles' basement.

JASON

(to Maggie)

Hold on.

He runs over to the bulkhead and BANGS on it.

JASON (CONT'D)

Giles! Get out here man!

The bulkhead opens, Giles pops out, takes in the chaos.

Leonard shines a flashlight in Giles' stunned face.

GILES  
What the hell -- ?

LEONARD  
L.T., we have Roper! Only one more  
duck to go!

JASON  
Duck?

LEONARD  
Short for 'abductee'.

A CRASH sounds overhead as SOMEONE jumps through a SECOND-  
FLOOR WINDOW, lands on Jason with a shower of glass.

GILES  
Oh my god, Wiggins!

Leonard FIRES! Wiggins starts to ooze GREY GOO from his eyes  
and mouth. But keeps coming!

Karzak shoots WIGGINS. Just like the others, the grey goo  
seeps into the ground, leaving a DEAD ALIEN CREATURE.

Giles helps Jason up.

JASON  
That wasn't Wiggins.

GILES  
This is obviously way more fucked  
up than you thought.

No time to talk about it --

FLOODLIGHTS light up the yard -- a pool, a large toolshed --  
and a MOB OF NEIGHBORS at the fence. They're SURROUNDED.

Jason and the other humans panic.

The mob at the fence suddenly DISSOLVES. Their outer forms  
melt into grey goo, and their inner forms SLITHER UNDER THE  
FENCE --

SLITHERING FAST across the lawn, THEY GROW into a DOZEN SEMI-  
FORMED FACELESS HUMANOIDS - "GREY MEN."

LT. COLLINS  
Fire! Fire! Fire!

The Marines let loose.

Some aliens EXPLODE in bursts of GREY GOO. Others keep coming, unaffected by the bullets.

One of them rushes Wiley and ENGULFS HIM as they both fall backwards into the pool.

Danny defends Jason as the other Marines punch a hole through the FENCE to escape, but more NEIGHBORS pour in.

Lt. Collins shoves Mr. Salish aside, but Salish MELTS IN HIS GRIP! The GOO covers the soldier's mouth and eyes.

The other Marines watch, horrified but powerless as their commander suffocates where he stands.

MAGGIE

In here!

She holds open the bulkhead doors to Giles' basement. The group retreats inside.

INT. GILES' BASEMENT - NIGHT

Danny and Karzak shut and brace the doors, locking them inside from the horde outside.

Jason, Giles and Maggie stand by the couch as the Marines take stock.

KARZAK

Kill box! Goddammit.

MAGGIE

What does that mean?

Danny looks to Maggie, then to Jason.

DANNY

They were herding us into a corner.

They hear BANGING on the bulkhead door as the metal strains. But they all know the aliens could get in at any moment.

JASON

Danny?

Danny looks at him, sees how freaked out his little brother is. Maggie and Giles too.

JASON (CONT'D)

Who's the other duck?

LEONARD

Theodore McKendrick.



A window breaks upstairs. Footsteps overhead. The aliens are in the house.

KARZAK  
We need to move.

DANNY  
We need a diversion.

Jason looks around the room, notices Giles' modified Kinect Sensors attached to the model helicopters.

JASON  
Giles, still got your mom's keys?

GILES  
To her van? Does that even work?  
Do we need simulated keys to drive  
a simulated van?

JASON  
Everything works. We've been  
living here for a week.

Jason unclips a grenade off of Danny's belt. Grins.

GILES  
My fake mom is gonna kill me.

EXT. GILES' HOUSE - MOMENTS LATER

A line of neighbors surround the house. A couple of familiar faces among them: the YUNS, MR. SANDERS.

The FRONT DOOR BURSTS OPEN. Jason steps out, unprotected.

Like he's conducting a symphony, he raises his hands. Might as well be "Flight of the Valkyries" because --

From either side of him, tiny helicopters rise up.

The NEIGHBORS start to converge on him, but he doesn't waste time. Sends one copter left and the other one right.

Once they're over the line of alien neighbors, Jason clenches his FISTS...and both copters release GRENADES.

They EXPLODE. CARNAGE. Grey Goo and alien corpses cover the yard as the survivors stagger for safety.

Through the chaos, A MINIVAN SMASHES THROUGH THE GARAGE DOOR. Stops only long enough to scoop up Jason, then speeds off --

EXT. SUBDIVISION STREETS - CONTINUOUS

The MINIVAN barrels down the street.

INT./EXT. MINIVAN - CONTINUOUS

Jason looks out the window.

The asphalt behind them comes ALIVE WITH A DOZEN SLITHERING ALIEN CREATURES. They take shape into a pack of GREY MEN running after the van.

JASON  
Drive faster.

DANNY  
(behind the wheel)  
This isn't a Ferrari!

THUMP! THUMP! Two of the Grey Men land on the roof of the minivan. Maggie and Giles huddle in the backseat.

THUMP! Another one grabs onto the back bumper.

Danny nearly pushes the pedal through the floorboards. The only thing between our heroes and death is a Ford Aerostar.

Finally Danny SLAMS ON THE BRAKES, and the Grey Men fly off the car as it spins out 360 degrees.

ELECTRICAL STORMS cloud the sky as the Minivan speeds out of the Subdivision and onto the highway. For the moment, the Grey Men seem to have given up the chase.

EXT. TED'S HOUSE - NIGHT

The Minivan skids to a stop in front of the huge house.

Jason jumps out, runs for the front door.

It opens as he reaches it.

TED  
I told you you'd be back.  
(notes the others)  
Who the fuck are these guys?

JASON  
Marines.

TED  
Nice.

Karzak and Leonard hurry up the steps.

KARZAK  
Theodore McKendrick?

TED  
That's me.

LEONARD  
You may not believe what we're  
about to tell you --

TED  
I seriously doubt that.

INT. TED'S HOUSE - MOMENTS LATER

Ted's hand shakes as he drinks from a canteen. Some things  
are weird enough to freak anybody out.

TED  
So they collect a few random  
samples, toss 'em in their shoebox  
diorama, and watch. Now these sons  
of bitches'll know exactly how  
we'll react when they make a move.  
(admits the truth)  
We weren't special, we were just  
available.  
(off the canteen)  
Got anything I can put in this?

JASON  
You OK Ted?

TED  
Yeah, just -- grey goo?

GILES  
That's what their human forms are  
made out of. It's probably what  
Jason saw the other night when  
those kids' faces stuck together.

TED  
Grey goo's supposed to be how the  
world ends. When nanobots get out  
of control and dissolve the whole  
planet. But it sounds like these  
guys use it --  
(knocking on the walls)  
-- make it solid, bend it to their  
will. I bet the whole place is  
made out of that stuff.

He starts looking at every detail of the room, trying to find a flaw. Even the books have words on every page.

Out of nowhere, Ted grabs an M-26 Taser from Karzak's utility belt. Karzak immediately sticks his gun in Ted's face.

TED (CONT'D)

What? I just need to borrow this.

He releases an ELECTRIC CHARGE into the wall. The wood RIPPLES and gives way to a swirl of billions of nanobots.

The wood turns solid again as the charge dissipates.

TED (CONT'D)

It's definitely electrical. But there's got to be some kind of field keeping it all stable.

(surveys the room)

Bad guys always get the best tech.

LEONARD

Guys, we need you to put these on.

Leonard hands out CLEAN SUITS (scrubs and sterile shoes).

LEONARD (CONT'D)

We don't want anything from here contaminating our ship.

Giles drops trow right there, happy to be leaving.

Maggie seeks some privacy to change, steps into --

THE DINING ROOM

Old magazines cover the table, dust covers everything else.

Maggie turns, finds Jason followed her. Her mascara has run from the sweat and tears.

MAGGIE

(trying to smile)

Can't let me out of your sight?

JASON

No way.

MAGGIE

I guess I owe you an apology.

JASON

Let's just get home.

Maggie demurely twirls her finger, "Turn around."

He obeys, starts to change his own clothes into the khaki fatigues they were given.

Jason removes his shirt, watches Maggie in a dusty mirror.

IN THE REFLECTION -- her BACK RIPPLES like the spinal column is WRIGGLING.

Jason turns quickly, just as Maggie pulls on her shirt. Did he really see that? Was it just the mirror?

MAGGIE

What?

JASON

(covering)

Nothing. I'm just -- I don't know what's real anymore.

She walks up to him slowly.

MAGGIE

I'm real. And we're going home.

She gives him a kiss. Jason accepts it, but his eyes say he's scared of her.

Maggie pulls away, gives a reassuring look, heads back to --

LIVING ROOM

Everyone looks tense.

KARZAK

Five minutes. Let's get to the roof before the neighbors drop by to borrow a cup of sugar.

TED

I don't have neighbors. Or sugar.

Danny checks the windows. Sure enough, every last denizen of the subdivision is surrounding the house.

DANNY

Higher ground. Let's move!

He shoots Jason a reassuring look, but Jason just wants to figure out when he can tell Danny about Maggie.

INT. STAIRS - TED'S HOUSE - CONTINUOUS

Everyone moves up the stairs. Ted's crutches slow him down. Maggie and Jason help guide him up the steps.

TED  
You guys make up?

MAGGIE  
(attempts a smile)  
I'm on the fence.

Jason plays along. He's on the fence for other reasons.

As they reach the THIRD FLOOR, a loud ENGINE NOISE grows overhead. This time, the sound is welcome to Jason.

LEONARD  
That's our ride home.

Ted motions to a pull down staircase.

TED  
Through there.

Leonard grabs the rope, pulls down the steps. Karzak heads up first to clear the room.

Giles helps Maggie and Ted up first.

Jason and Danny hold the staircase as the others climb. When it's just the two of them --

JASON  
(quietly)  
Are you sure we're all -- what we  
say we are?

DANNY  
What?

JASON  
Maggie -- I saw something. Her  
back. She could be --

DANNY  
No way. You're all on the list.  
Maggie went missing same as you and  
Giles. And Captain Gonzo.

JASON  
But I saw -- in the mirror --

DANNY  
In a mirror? Jesus, JJ, this whole  
place is a house of mirrors. They  
designed it to mess with your head.  
Don't freak out, let's just get  
through this and get home.

Before Jason can argue, there's a CRASH below as the front door is smashed open.

INT. ATTIC - NIGHT

Everyone makes their way across the attic toward an access door to the roof.

CLATTER of IMPOSSIBLE WEATHER outside. ALIEN NEIGHBORS below. Just a little further.

JASON  
(to Ted)  
I knew we weren't crazy.

TED  
Always trust your gut, kid. Even  
when it makes you shit your pants.

EXT. ROOF - CONTINUOUS

As they step through the access door, the wind threatens to whip them off the roof.

GILES  
(pointing up)  
There.

The stormy skies part as THE DROPSHIP EMERGES from a rift in the outer barrier of the space station. Beyond, swirls of stars and asteroids hover deep in the sky.

The dropship approaches through the thunder clouds, weaves between lightning bolts. Jason recognizes --

THIS IS THE "ALIEN SHIP" he saw in the sky only nights ago. The invasion he feared was actually the rescue mission.

JASON  
(to Danny)  
That's your ship? Why didn't you  
pick us up before?

DANNY  
You threw rocks at our surveillance  
drone and drove off in a van!  
Never make my life easy, do you?

The brothers share a grin. They're actually going home.

Jason turns back to the access door. Sees Leonard helping Ted onto the roof. Looks like they made it until suddenly --

-- a HOLE IN REALITY MELTS OPEN right beneath their feet. Like a frame of film burning against a projection bulb.

Jason's mind reels at his first look behind the curtain of the fake subdivision.

JASON

No!

But he's helpless. The edges of the disruption drip with grey sludge. LEONARD FALLS, disappearing into blackness.

TED hangs onto the doorframe as his crutches drop into the nothingness and his legs flail uselessly.

Jason moves to help him, but Danny holds him back, struggling to keep his brother from falling in.

Ted shares a desperate look with Jason, and a final plea --

TED

Just get home.

From the blackness below, several Grey Men rise up. Their arms become TENDRILS that wrap around Ted's body and neck.

He's pulled down as the hole starts to repair itself.

Jason breaks free of Danny's grip. They SHOUT over the sound of the STORM that's pounding down on them.

JASON

We can't leave him!

DANNY

No way! We have to go right now!

Finally, Jason relents, turns away.

The DROPSHIP hovers above them. A CABLE ROPE LADDER lowers. Karzak crosses the roof to grab it.

But of course this has all been too easy.

BOOM! A burst of LIGHTNING strikes the dropship. It's joined by EVERY OTHER LIGHTNING BOLT IN THE SKY as they all converge on the craft like it's a lightning rod.

The bright electricity ripples over the ship, down the cable AND THROUGH KARZAK, frying him.

Overhead, the ship spirals out of control, engines disabled. The group watches in terror as it loses altitude, nearly knocks them off the roof and --

CRASHES into TED'S YARD.

Electricity arcing around the crashing ship causes a RIPPLE of disruption across THE ENTIRE SUBDIVISION.

Jason, Danny, Maggie and Giles are trapped on the roof, storm blowing all around them.

Jason realizes: That was their ride home.

JASON

Oh god.

MAGGIE

(to Danny)

What do we do?

Danny is struck dumb. He just lost his entire squad, and the dropship is down.

Suddenly the neighbors are at the access door.

Giles, Maggie and Danny struggle to push the door shut and keep the aliens inside the house.

ALIEN DANNY forces the door open a crack.

ALIEN DANNY

Sorry we couldn't let your rescue attempt go any further. It was extremely informative.

Danny's infuriated, shoves the door even harder. Gets his wits back, shouts back to Jason, still in a daze.

DANNY

There's a second ship! On the other side of the space station.

JASON

Second ship?

Jason stares as his brother strains against his doppelganger.

The door finally shuts, but it locks from the inside. They can't secure it. Danny puts his back against it. Giles and Maggie help, but they won't last long.

DANNY

We have to find a way to get to it!

Jason snaps out of it, surveys their situation, wheels turn furiously as he looks from one corner of the roof to another.

He peers at the wreckage of the dropship. The grey goo has melted away around the sparking electrical fire.

Jason sees what's in there -- some kind of TUNNEL. Impossible to know where it leads. But it's an exit.

JASON

I think I got a way in!

At the edge of the roof he finds THE LADDER -- the one he fell off of last week. Repositions it.

JASON (CONT'D)

Let's get off this roof!

Giles and Maggie look scared, but Danny urges them on.

DANNY

Go!

Danny lets go of the door, unloads his sidearm at it, surely striking anything on the other side.

Giles starts down the ladder. Jason and Maggie follow. Danny is last.

The neighbors are on the roof. Alien Danny approaches the ladder, looks down at the humans climbing.

Without hesitation, he PUSHES THE LADDER OFF THE ROOF.

The humans scream as the ladder falls back a hundred and eighty degrees -- but catches on the downed dropship!

The group hangs over the hole in the fake subdivision like they're hanging from monkey bars. Below them is darkness.

JASON

There's a tunnel! We have to let go, it's not that far!

(off their hesitation)

Let go, now!

One by one, the drop into the hole below them.

INT. TUNNEL - CONTINUOUS

All four of them land in a heap on a hard, dark metallic floor. They're bruised and battered, but they made it.

JASON

I totally thought we were dead.

Giles grins. But suddenly --

The FLOOR COMES ALIVE with a mass of THE ALIEN CREATURES. They attack, wrapping themselves around Danny's neck, Jason's arms, Giles' and Maggie's legs.

In seconds, the humans are overwhelmed.

The world goes BLACK.

INT. HOLDING PEN

Darkness.

GILES (O.S.)

Jason.

Still dark.

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

Wake up, man. C'mon.

Through the dark, a MUFFLED SCREAM.

Jason finally opens his eyes and we see the room --

Dim, disorienting. A ten-yard circle with smooth walls.

Giles is with him. Danny and Maggie are with FOUR SCARED HUMANS, strangers he's never seen before.

Two AFRICAN BOYS (14). A CHINESE GIRL (8). A SOLDIER (30).

GILES (CONT'D)

Hey. You awake?

Jason nods weakly. Looks over at Maggie. She's still with them. Maybe Jason was wrong about her.

JASON

(off the new faces)

Who are they?

GILES

They're like us. They took people from all over the world.

Danny kneels at the Soldier's side. He's WOUNDED, maybe dying. Danny gives him water from his canteen.

DANNY

Wasi, pull it together, man, you gotta tell me where we are. We can still make it to the other ship.

The Soldier coughs, takes another swallow of water, blinks away tears and sweat.

WOUNDED SOLDIER

It's gone. I'm sorry. They took it out when we were boarding the group from Dome Three. We're not leaving this station.

DANNY

(losing it)  
Goddammit, don't tell me that!  
Don't tell me there's no way out.

He stands up, beats the wall. Everyone else is horrified. If the marine thinks they're screwed, it ain't pretty.

JASON

Danny!

Danny catches his breath, looks at his little brother and these kids he just came ten million miles to save.

JASON (CONT'D)

We'll figure it out, man.

Danny calms down, but it's too late. Everyone in the room takes in the new reality. There's no way home.

DANNY

Sorry. I know. We'll be --

He's interrupted by the WALL SPLITTING OPEN and TWO FACELESS GREY MEN moving in quickly.

Before anyone knows what's happening, they grab the Wounded Soldier and head out.

Danny, Jason and Giles try to stop them, starting a futile game of tug of war but quickly lose their grip.

The wall seals shut behind the aliens. SCREAMS echo out as the Soldier is dragged off in the distance.

The brothers slam against the wall, to no avail. Giles leans his ear to it, listening as the brothers sit in defeat.

GILES

What are they doing to him?

No one else wants to hypothesize. The Chinese girl starts to hyperventilate, her fear taking over. Maggie calms her.

MAGGIE  
 (taking her hands)  
 It's okay, sweetie. We're okay.  
 Hey, what's your name?  
 (points to herself)  
 I'm Maggie. Maggie.

CHINESE GIRL  
 (getting a grip)  
 Mei-Zhen.

MAGGIE  
 Mei-Zhen.  
 (wipes her tears)  
 We'll be OK, Mei-Zhen.

She flexes her arm and makes a brave face.

MAGGIE (CONT'D)  
 Stay tough.

The little girl smiles, nods, mimics the face.  
 Jason tries to hold it together. Looks to Danny.

INT. HOLDING PEN - LATER

The humans still sit, exhausted, scared.

JASON  
 Helluva rescue.

DANNY  
 What I get for wanting to see the  
 old neighborhood.

JASON  
 (grim smile)  
 It's gone downhill.

For a moment they're just two brothers again. Danny passes his canteen. Jason studies his SKETCH taped to the side.

DANNY  
 When we get back home? You better  
 start drawing again. Get your  
 priorities straight.

Jason smiles, for real this time.

JASON  
 You got a way out of this?

DANNY  
Working on it.

One of the AFRICAN TEENS says something in his native language. His brother translates.

AFRICAN TEEN #1  
He says even the Americans got  
their asses kicked. We're screwed.

DANNY  
You tell him we're getting out.  
And then we're gonna take his  
skinny African ass back to Earth  
and make him famous.

From outside the room, FOOTSTEPS.

GILES  
(backing off the wall)  
They're coming back!

Danny and Jason stand, positioning themselves between the wall and Maggie and the kids.

DANNY  
If they grab me, you make a run for  
it. Find a way out.

JASON  
You're the marine, you go.

DANNY  
Whoever they don't grab.  
(to Giles)  
You stay with the kids, no matter  
who goes.

Everyone backs away as the wall OPENS UP. But just as the brothers steel themselves, they realize they're in trouble.

This time there are FOUR GREY MEN, and they grab both of them! Jason and Danny struggle, but no one's getting away.

MAGGIE  
No!

The Grey Men drag the brothers past Giles, frozen in terror, and through the door --

INT. TUNNEL

Jason struggles to see Danny as they're taken in separate directions. Their voices echo along the tunnel.

JASON

Danny!

DANNY (O.S.)

Jason! You leave him alone!

Danny's voice fades as Jason is ushered into --

INT. EXAM ROOM

Jason is pushed into a smooth metal chair. As soon as he sits, the metal molds to his body, holds him in place.

A faceless GREY MAN scans him with a blinding BLUE LIGHT.

Jason looks away. There, in the next chair over, is TED. Pale. Eyes lifeless.

The Grey Man exits, leaving Jason alone with Ted.

Jason reaches out with his foot, taps Ted's leg.

Ted's head droops. Reveals a bloody hole. His brain has been removed.

Before Jason can process the horror, a stalactite of goo takes shape in the ceiling over this head -

It forms into a spinning blade.

Jason struggles, but the chair holds him tight.

The blade moves closer and closer.

Jason spots something. In Ted's pocket. THE TASER.

He extends his leg. Can't quite reach it.

The blade. Lower. He stretches his foot out desperately, come on, almost almost almost --

The blade cuts him. Blood. Pain.

With an almost involuntary spasm, Jason KICKS THE TASER UP IN THE AIR and IT LANDS IN HIS LAP.

Gritting through the pain, he aims it with his knees and stretches his thumbs out to the TRIGGER --

And FIRES, blasting the electricity INTO THE CHAIR.

In an instant, the chair is DISRUPTED (like the wall when Ted fired at it) and JASON GETS FREE!

His head is bleeding, but he's mobile. Now -- how does he get out of here?

Takes a look around, sees Ted's seemingly encouraging gaze.

The blade has stopped spinning. Jason grabs it, BREAKS IT OFF. It's two feet long, like a machete.

INT. TUNNEL - A MOMENT LATER

The blade slices through the wall. The goo recedes enough for Jason to step through.

He's armed and on the run. Time to find his brother.

An unearthly feature dominates the tunnel.

FLOATING IN MID-AIR is a two-foot diameter circular RIVER OF BLUE GLOWING LIQUID. It extends off in either direction.

Jason runs alongside it, but ducks away when a SILVER-GREY ALIEN rapidly swims by. A transport system?

Jason notices the blood trail he's leaving, hears the Grey Men on the hunt behind him, hurries on.

INT. STASIS ROOM

He stumbles into a chamber lined with vats full of CLEAR LIQUID. In one, a HUMAN FORM is floating.

Is it Danny? He runs to the vat, but inside --

It's Giles. Wearing the same "Chicks Dig Me" t-shirt he was wearing when they were abducted.

Jason knows - this is the REAL GILES. In stasis.

The color drains from Jason's face.

INT. HOLDING ROOM

Maggie is distraught. Giles, or what we thought was Giles, kneels beside her. Puts a tender hand on her shoulder.

INT. STASIS TUBE FACILITY

With the stolen BLADE, Jason hacks into the vat holding the real Giles. VISCOUS LIQUID POURS OUT.

Giles collapses on the floor, COUGHING.

A noise in the hall. Jason grabs his friend, pulls him behind a stasis tube as --

A GREY MAN enters. Inspects the room. Sees the broken tube that once held Giles, tracks the liquid on the floor --

-- when Jason LEAPS FROM HIDING wielding the BLADE.

The Grey Man bats it away, grabs Jason's neck with one hand.

Giles stands up unsteadily behind the Grey Man --

-- and its body shifts. Suddenly his face appears where the back of his head was. His free arm grabs Giles' neck.

Both humans are getting choked to death by this one alien.

Jason spots the BLADE, stuck into the wall. He can barely reach it, but his hand closes around it.

He drives it through the alien's head. The grey goo melts away instantly, revealing the silvery creature inside.

Jason stomps it to mush as it hits the ground.

GILES

Oh my God what the fuck?!

JASON

We've been abducted by aliens.  
We're on their space station.

Giles' head spins as he surveys the space station.

GILES

You fell off the roof. I blacked out. Did you say alien space station? In space? With aliens?  
(realization hits)  
That's the coolest thing I've ever heard in my life.

INT. CORRIDORS - MOMENTS LATER

Jason and Giles hurry down a corridor.

GILES

So we have no way home, we don't know where your brother is, and Maggie's trapped with some kids and an evil alien version of me?

JASON

You put it that way, it sounds hopeless.

GILES

(planning mode)

Danny can handle himself. We should start with Maggie. Do you know the way?

JASON

(shaking his head)

I wish this place had a window.

GILES

Let's try to make one.

Giles borrows the black blade, CUTS INTO THE WALL. Digs in until the blade STOPS. Dislodges a piece of the wall.

There's a some kind of clear barrier between the station and outer space. He SCRAPES AWAY until he reveals --

A VIEW OF THE ENTIRE SPACE STATION.

They're in a block on one end of a rectangular platform floating in the void.

In front of them is a line of THREE GIGANTIC DOMES, each housing a different testing ground.

The furthest one out contains THE SUBDIVISION.

The boys are awestruck.

GILES (CONT'D)

I'm in space.

Jason spots something. A SHIP HOVERING OVER THE LAST DOME.

JASON

The second dropship.

(realizing)

The other soldier was lying. He was one of them too.

GILES

Translate.

JASON  
We're going home.

INT. TUNNEL - MOMENTS LATER

Jason now has his bearings and is moving with a purpose.

Giles is fascinated by the FLOATING RIVER that seems to be flowing everywhere.

GILES  
So we break out Maggie and the others, go through those domes and catch our ride? What about the vicious shape-shifting aliens?

JASON  
I don't know. They're weak without that grey goo all around them.

GILES  
Tell me what Ted said about that.

JASON  
Something about them needing a field to keep it stable. Like how the Kinect works.

GILES  
Exactly. Except the field generator would have to be huge.

Jason stops. Considers Giles words --

JASON  
Or all around us.

Turns to the RIVER OF BLUE GLOWING LIQUID flowing down the tunnel, and throughout the space station.

Giles gets it, laughs. They've found the power source.

GILES  
So what's the plan?

Jason grits his teeth with resolve --

JASON  
I think we might have to kill you.

GILES  
 (losing his smile)  
 Is it too late to vote for a  
 different plan?

INT. TUNNEL OUTSIDE HOLDING PEN

Jason and Giles hang back, a dozen yards from the familiar circular wall of the holding pen.

They duck around a corner as TWO FACELESS GREY MEN walk by.

INT. HOLDING PEN

Alien Giles sits with Maggie and Mei-Zhen. He's attempting to console them, but we know he's a monster.

FOOTSTEPS approach.

Maggie, Mei-Zhen and the African Teens cower in a corner as Alien Giles stands, surprised to see --

ALIEN GILES  
 Jason.

MAGGIE  
 (standing, relieved)  
 Jason!

JASON  
 C'mon, we're getting out of here.

As he guides them out --

ALIEN GILES  
 How did you get free?

JASON  
 (looks at Maggie)  
 I just had to realize what was  
 real.

Just as Alien Giles exits -- he sees REAL GILES STANDING THERE WITH THE TASER.

ZAP. INSTANTLY, the goo melts off of him.

Jason lunges with the BROKEN BLADE and CHOPS THE SLITHERING INNER FORM in half.

Maggie is in shock, but furious that this thing had her fooled. She steps on its head. SQUISH.

MAGGIE  
 You have got to be kidding me.  
 (looks at Real Giles)  
 So he's --

Jason cuts her off with a KISS. She kisses back.

JASON  
 I'm sorry.

GILES  
 (interrupting)  
 Uh, excuse me. Aliens.

They hear a SCREAM from down the hall where Danny was taken.

JASON  
 Danny.

INT. EXAM ROOM - A MOMENT LATER

Jason cuts into the room which looks just like the one he escaped from.

DANNY is on a chair, BLEEDING and UNCONSCIOUS. Is he dead?

Jason runs to him -- and his skull is intact. Without hesitation, he SLAPS HIM ACROSS THE FACE.

JASON  
 Wake up!

He shoots a Taser charge into the chair. Danny is free.

DANNY  
 (stirring)  
 Ow. I'm much better at rescuing than you.

JASON  
 The second drop ship. It's still out there. Near the Subdivision.

Danny lights up.

INT. TUNNEL - MOMENTS LATER

The entire group is finally together and on the move.

JASON  
 We saw the path. All the domes are connected. If we can get out of here and into the first one --

But they get to a corner, hide in a NOOK and peek around.

Ahead of them is:

INT. CENTER CHAMBER

A large room, the biggest we've seen. A hive of activity.

FLOATING RIVERS from several tunnels flow into a large LIQUID SPHERE in the center. The Sphere hovers over an ABYSS.

Beyond the Sphere on the opposite side of the room is THE WALL OF THE FIRST DOME.

But between our group and their goal, HUNDREDS of GREY MEN criss-cross the room, blocking the way.

INT. TUNNEL - CONTINUOUS

Jason checks the Taser, trades a look with Danny. Only one charge left.

GILES

(whispering)

The sphere. I bet it's a power hub for the field that keeps all that goo stable. We disrupt it --

JASON

All these bad guys collapse in a big puddle.

DANNY

What are you guys talking about?

JASON

We're gonna try to blow a fuse.

He takes the machete from Danny. Pulls the conductive cables from the end of the Taser, winds it around the metal blade.

GILES

Nicely done, sir.

JASON

Been hanging around you too long.

DANNY

How the hell are you gonna get close to that thing?

Maggie notices a cadre of GREY MEN approaching from the tunnel behind them. They're about fifty yards away.

MAGGIE

Can you guys figure it out?  
They're coming!

JASON

All I need to do is get close  
enough to fire the charge.

Danny knows his little brother is about to risk his life.

DANNY

You sure?

JASON

I'm doing it. My choice.  
(re: Maggie et al)  
Just keep them safe.

The Grey Men are close. The leader notices them, steps forward. It's Alien Danny.

Danny steps up to defend Maggie and the others. But he's weaponless. This might be a short fight.

The Alien sends its arms out in WHIPPING TENDRILS. Slashes the air around Danny, missing him by millimeters.

Alien Danny moves in close, SMASHES Danny against the wall.

DANNY

(to Jason)  
Alright, go. Now!

Jason finishes rigging his CONDUCTING ROD.

One charge left. This better work.

GILES

Don't miss.

Jason leaves the tunnel and enters

INT. CENTER CHAMBER

Jason hides in the nooks in the architecture, trying to pick out the best route to the center. The GREY MEN are all around, they're going to notice him any second.

INT. TUNNEL

As Maggie and Giles cower behind him, Danny's getting beaten, badly. He's running out of options.

INT. CENTER CHAMBER

Jason sees a path. MAKES A RUN FOR IT.

He BOLTS THROUGH THE CROWD OF GREY MEN. All he needs to do is get close enough --

THE SPHERE looms close --

He cocks his arm. Grips the Taser.

He runs right up to the EDGE OF THE ABYSS.

Squeezes the trigger to activate it --

Nothing happens.

The blade should arc with electricity. It doesn't.

The Taser is dead.

He's surrounded. GREY MEN close in on him.

INT. TUNNEL

Alien Danny whips his tendrils at Danny, PULLS HIS LEGS OUT FROM UNDER HIM. Danny is on the ground.

His double moves in for the kill. Danny scrambles backwards, backs himself up to a wall.

He's NOSE-TO-NOSE with his own face, breathing hard, straining with every muscle he's got. TENDRILS wrap around his throat, start to CHOKE HIM OUT.

With his last ounce of strength, DANNY PUNCHES INTO ALIEN DANNY'S CHEST. Grabs onto something. PULLS.

He RIPS OUT the INNER ALIEN, like he was ripping out the alien's spinal column. The shell of Alien Danny collapses into grey goo.

He CRUSHES THE ALIEN with his hands. SPLAT.

One African Teen cheers, and his friend translates.

AFRICAN TEEN #1

He takes back what he said about  
Americans.

They all run to end of the tunnel where they see --

INT. CENTER CHAMBER - CONTINUOUS

Jason about to be overwhelmed by the GREY MEN.

Jason looks at the sphere, pulsing with energy, sending waves back along the floating river.

Considers the abyss below the sphere, fading into black.

Considers the aliens closing in on him.

Considers his hands.

He looks up, sees Giles. Giles knows what he's thinking. Slowly, regretfully nods. "That'll work."

Danny sees what his brother is thinking.

DANNY

No.

Jason turns AND DIVES TOWARD THE SPHERE. Alien tendrils lash at him, just missing.

MAGGIE

Jason!

Lands inside the SPHERE.

FLASH TO GREY.

INT. SPHERE

Jason fights to breathe as the goo consumes him.

But his body has done what the Taser was supposed to -- it's like he's stuck his finger in a light socket.

There's a HUGE ELECTRIC SHOCK --

-- AND THE SPHERE COLLAPSES with a huge SPLASH sending Jason crashing to the feet of the other humans.

THE FIELD HAS BEEN DISRUPTED.

The FLOATING RIVER collapses like a LIT FUSE. Everything made of grey goo in its path DESTABILIZES.

The HUNDREDS of GREY MEN in the chamber freeze in panic, a split second before their human forms MELT AWAY.

The floor is suddenly covered with HUNDREDS OF FOUR-FOOT CREATURES slithering for their lives.

The entire SPACE STATION RUMBLES. The walls start to SHAKE and BUCKLE.

Danny and Maggie are next to Jason, who's unconscious.

GILES

I think we just took out the whole power grid.

(realizes what that means)

We need to go. Now.

Maggie gives Jason MOUTH TO MOUTH. He COUGHS and wakes up.

Danny pulls him to his feet.

DANNY

Let's get to that ship.

Giles scoops up Mei-Zhen.

They look at the room full of crawling squirming aliens that they have to cross.

MAGGIE

Oh boy.

The group STOMPS ACROSS the now defenseless but still disgusting aliens. They crunch and ooze beneath their feet.

All the way to the edge of the first DOME.

INT. DOME WALL - CONTINUOUS

They approach the gigantic curved wall.

Jason steps forward. Reaches out a hand --

-- and it pushes right through the Dome Wall.

Another RUMBLE. The FLOOR BEGINS TO SHAKE. THE CARPET OF ALIENS slither toward them as the chamber behind them begins to COLLAPSE and DISSOLVE.

JASON

Come on!

They run into the FIRST DOME.

EXT. DOME ONE - CHINESE CITY - DAY

As though they were dropped in the middle of Shanxi Province in Northern China.

An intersection with a park where old men play Go, street vendors hawking warm pork buns, cars rolling by.

Completely real, but our group knows it's not.

MEI-ZHEN

Stay tough.

MAGGIE

Damn right.

They hurry forward as fast as they can, trying to stay close to where they know the boundary is.

GILES

This is unbelievable. Just like home.

JASON

Sure, until your family starts trying to kill you.

A few of the fake Chinese people notice them.

Suddenly a STATIC CRACKLE overhead. HOLES MELT AWAY in the BLUE SKY revealing the BLACKNESS OF SPACE beyond.

MAGGIE

Oh my god.

The city begins to quake and destabilize around them.

JASON

Faster!

The locals chase them as the facades begin to melt away.

The group is OUT-RUNNING A WAVE OF DESTRUCTION.

Mei-Zhen points to the front window of an antique shop where an EXIT HOLE has melted open.

They run towards it and jump through back into --

INT. FLOW TUNNEL BETWEEN DOMES - CONTINUOUS

They run along the corridor of the space station. The FLOATING RIVER IS HERE, but it's COLLAPSING QUICKLY.

Aliens from the Chinese city continue to follow, but as the WAVE catches up with them, they LOSE THEIR HUMAN FORM.

The humans keep running, adrenaline and survival pushing them forward, towards another MASSIVE WALL.

This time, there's no hesitation. They run right through to--

EXT. DOME TWO - BOTSWANA VILLAGE - DAY

The bushland of Northern Africa. Dust and red clay. Small brightly colored homes. People head to market carrying parcels on their heads.

The villagers stop and focus on the intruders. Our group doubles their pace as the landscape ripples with instability.

JASON

Which way?!

AFRICAN TEEN #1

We got out through there!

The boy directs the group to an -

OPEN-AIR MARKET

Narrow aisles with rows of stalls: fruits, vegetables, spices, raw meat, clothes. It all goes by in a blur.

The WAVE OF DESTRUCTION is right behind them.

Holes start to appear in the bright blue sky as the space station continues its rapid destabilization. Market vendors MELT AWAY, even DOGS ON THE STREET turn into the grey goo.

AFRICAN TEEN #1 (CONT'D)

There!

The kid heads for a stall selling rugs, VANISHES into a HOLE in a hanging tapestry. The others follow.

INT. FLOW TUNNEL BETWEEN DOMES - CONTINUOUS

Back in the space station. Running. Another Wall --

EXT. DOME THREE - THE SUBDIVISION - NIGHT

And they're back in their familiar neighborhood. But the entire Subdivision is melting like a Dali clock.

TELEPHONE POLES fall, liquefy into grey sludge.

Perfect LAWNS boil and churn. Driveway basketball hoops wilt. Tricycles. Mailboxes.

HOUSES shudder and COLLAPSE as they run down the street. The ASPHALT beneath their feet flows away like grey lava.

As they run towards a gaping hole in the sidewalk, a "Welcome to the City of Reunion!" sign disintegrates.

Right there in front of them is JASON'S HOUSE.

JASON  
That's got to be it! In the  
backyard!

The group bolts as fast as they can through the fence into the area behind Jason's house --

EXT. JASON'S BACKYARD/THE EDGE

-- and see the DOME SKY ABOVE GO BLACK.

Jason's house is melting away behind them.

There it is -- at least 10,000 feet in the air.

THE DROPSHIP. Just like the one that crashed.

It must know they're there -- it's getting closer.

But all around them, THE SPACE STATION IS SELF-DESTRUCTING.

The ship lowers. 5,000 feet. 3,000.

In seconds there's a ladder hanging down. And a familiar face leaning out --

Wasi, the SOLDIER FROM THE HOLDING PEN. But this time, it's the real version. He helps usher the humans aboard.

Giles carries Mei-Zhen up first.

The African teen boys go next.

Now Maggie.

Now Jason. The Subdivision nearly gone from existence.

Danny steps to the ladder. But with a sickening WHOOSH of AIR, the artificial atmosphere inside the station is GONE.

Danny is SWEPT OFF HIS FEET by the sudden loss of pressure. He's SUCKED THROUGH THE AIR towards a HOLE in the fake sky.

THE ROPE LADDER holding Jason and Maggie also FLIES UPWARDS.

Maggie SCREAMS, grips the ladder for dear life --

Jason holds the ladder with ONE HAND and REACHES OUT --

-- and CATCHES DANNY with the other!

The three of them are being PULLED TOWARD THE VACUUM OF SPACE, their fingers slipping. They can't make it --

But at the last possible second Giles grabs tight to Maggie's hand and begins to pull them in.

JASON GRIPS DANNY'S HAND - pulls with all his might.

Finally, they fall onto the floor of the ship. WHOOSH. The AIRLOCK door closes. They're safe.

EXT. SPACE - MOMENTS LATER

The dropship pulls away from the evaporating space station.

INT. DROPSHIP - CONTINUOUS

Out a window, everyone looks at the remains of the space station. Nothing but a cloud of mist in the depths of space.

They made it.

Danny, Jason and the rest of the abductees start to float in the zero-gravity.

A PILOT calls back from the controls.

PILOT  
Get comfortable, folks. We got a  
long ride back.

Giles notices something out the opposite window, points.

GILES  
Look.

Far in the distance, a tiny blue sphere shines like a star. It's Earth.

Danny pats Jason on the back. Maggie pulls him close. He and Giles share a grin.

Jason's eyes sparkle with renewed energy, hope.

He's going home.

FADE OUT.