

BUGONIA

0 OVER BLACK:

 TEDDY (V.O.)
 It all starts with something...
 magnificent.

1 EXT. FIELD. EARLY MORNING

An apple blossom flower, dappled with sunlight.

 TEDDY (V.O.)
 A flower. Just a flower.

A honeybee lands on the flower and we watch the process of
pollination.

 TEDDY (V.O.)
 Then, a honeybee. Very fragile,
 very complicated. The bee gathers
 pollen and deposits it in another
 flower's stigma.

The bee takes flight and travels across the field...

 TEDDY (V.O.)
 It's like sex. But cleaner. Nobody
 gets hurt.

Until it reaches a painted wooden BEEHIVE... where TEDDY GATZ
(early 30s, in full apiarist's garb) attends to the colony.

 TEDDY
 A third of our food is pollinated
 this way. Do you understand the
 scope of that? That's how vital the
 bees are, Don. And they're dying.

Another YOUNG MAN in apiarist garb watches. This is Teddy's
cousin DON.

 DON
 But why?

Teddy smiles and nods patiently. He's had to re-explain this
a few times now.

 TEDDY
 It's like we talked about, cuz.
 Remember? CCD. It's like a
 pandemic.

A SERIES OF IMAGES: Inside the hive. The worker bees flee,
and the queen is left alone with her young.

TEDDY (V.O.)
The workers desert the queen until
she's all alone with her young. And
the colony wastes away...

BACK ON DON.

DON
But why do they leave her?

1A EXT. FIELD - MORNING

Teddy and Don walk towards the house as they are removing
their apiarists helmets.

2 EXT. TEDDY'S HOUSE - PORCH. DAY

Teddy and Don place their apiarists' helmets and jumpers on
the porch of Teddy's pretty run-down ranch-style house.

TEDDY
People claim it's pesticides. Or
habitat loss. Or some people think
world governments and their agro-
corporate overlords bio-engineered
CCD to manipulate food supplies.

Don isn't following this at all. But Teddy smiles knowingly.

TEDDY
Yeah. Exactly. As if a feckless,
dying plutocracy could organize a
fucking, GoFundMe let alone a
global pricing conspiracy.

But Don's still not getting it.

3 INT. TEDDY'S HOUSE - LAUNDRY ROOM. DAY

Teddy pulls clean towels from the dryer. We hear his VOICE.

TEDDY (V.O.)
But I kept thinking on it. I knew
there had to be a larger organizing
principle at work. Something that
goes way beyond the bees...

4 INT. TEDDY'S HOUSE - LIVING ROOM. DAY

Teddy and Don spread bath towels on the floor of Teddy's
sparsely furnished living room.

TEDDY (V.O.)
... and so I studied. I observed. I
searched in the ground, and in the
stars. Until I found it.

5 INT. MICHELLE'S MANSION - BEDROOM. EARLY MORNING

CLOSE ON MICHELLE FULLER (late 30s). Michelle's eyes open
right before her alarm goes off.

TEDDY (V.O.)
It was there all along. Caging us.
Poisoning us. Choking us out.

Michelle gets up. Her bedroom is modern, monied, beautiful,
if a little cold. A bit like her.

5A INT. MICHELLE'S MANSION - BATHROOM. EARLY MORNING

Michelle finishes brushing her teeth and looks at herself in
the mirror for a few seconds.

5B INT. MICHELLE'S MANSION - BEDROOM. EARLY MORNING

Michelle catching up with emails on her phone, while wearing
an anti-aging red-light therapy mask on her face.

TEDDY (V.O.)
And we wonder why every civil
innovation feeds back to nothing.
Why politics have no correlation
with the public interest...

5C EXT. MICHELLE'S MANSION - GARDEN. MORNING

Michelle, in workout clothes, does 'mindful stretching' on a
large yoga mat while meditating.

TEDDY (V.O.)
Because we are not steering the
ship, Don. They are. And now it's
up to you and me to stop them.

6 INT. TEDDY'S HOUSE - LIVING ROOM. DAY

Teddy and Don sit on bath towels on the floor, stretching.

TEDDY
The training's for a reason, Don.
It's going to try and dominate us.
But we can't let it.

Don looks scared.

DON
You mean, she would try to hurt us?

7 INT. MICHELLE'S MANSION - GARDEN. MORNING

Michelle does Krav Maga with a TRAINER.

Michelle is strong, confident, intense. She seems to be working off something. Almost like she's fighting herself.

TEDDY (V.O.)
Yes, Don. It's highly dangerous.
So we have to prepare our brains...

8 INT. TEDDY'S HOUSE - LIVING ROOM. DAY

Teddy and Don do sit-ups and pushups.

TEDDY (V.O.)
... and our bodies.

As Don tries to keep up, Teddy encourages him.

TEDDY
C'mon, bud - you can crush this -
you can do it...

8A INT. MICHELLE'S MANSION - GYM. MORNING

Michelle runs on a treadmill while wearing a mask connected to a clear plastic hose that measures her VO2 max levels.

TEDDY
It won't play fair. So we have to
be better. And don't forget --

8B INT. MICHELLE'S MANSION - POOL. MORNING

Michelle dives into the pool, starts swimming.

9 EXT. WOODS. MORNING

Teddy and Don run in the woods. Don lags behind, breathless. Teddy points up. Don looks up, expecting to see something.

TEDDY
They track it remotely. And they'll
try to track us too.

Don looks troubled by this thought.

10 INT. MICHELLE'S MANSION - KITCHEN. EARLY MORNING

Michelle opens a drawer full of labelled metal canisters. She pulls out today's canister. Inside is a ludicrous amount of pills: ashwaganda, vitamins, heme iron, rapamycin, God knows what else. She blends a powdered smoothie made of collagen, aminos, and creatine and washes down handfuls of the pills.

TEDDY (V.O.)
It'll weevil into your brain box
every chance it gets. Fortify that
shit.

DON (V.O.)
Okay? I mean, I'll try.

11 INT. TEDDY'S HOUSE - KITCHEN. DAY

Teddy's shitty kitchen. Teddy and Don eat a mush of honey, squeezable yogurt, and Cap'n Crunch stirred together.

TEDDY
Hear that, though? In your voice?
How they've fucked your confidence?

DON
Yeah. I'm sorry, cuz.

But Teddy places a reassuring hand on his cousin's shoulder.

TEDDY
No, don't you ever apologize. Ever.
None of this is your fault, Donny.

12 INT. MICHELLE'S MANSION - DRIVEWAY. MORNING

Michelle gets into an electric luxury Car waiting in her driveway.

TEDDY (V.O.)
They want you to think it's you.
That it's you who made this world.
But it's always been them, cuz.

13 EXT. STRIP MALL - PARKING LOT. DAY

Teddy and Don stand near their bicycles. Don eyes the people walking around pushing carts carrying bags of groceries.

DON
But how can you tell them apart?

TEDDY
You have to know where to look. But
there are signs.

DON
So what about these people?

TEDDY
No, no, they're fine. I mean, not
'fine,' but - hollowed. Like the
rest of us. Harmless. Hopeless.

14 INT. MICHELLE'S CAR. MORNING

Michelle drives to work.

TEDDY (V.O.)
And that's the way they planned it.
To make us the same as the bees.

14A EXT. AFFLUENT SUBURBS. DAY

Michelle is driving through an affluent suburban neighborhood.

15 EXT. SUBURBAN STREET. MORNING

Michelle's car travels through a depressing suburban sprawl.

TEDDY (V.O.)
A dead colony. Broken. Atomized in
a trillion directions...

15A EXT. HIGHWAY. MORNING.

Michelle's car in the background the city skyline.

16 EXT. AUXOLITH BIOMEDICAL HEADQUARTERS. DAY

Michelle drives up to the front entrance and hands her keys to Tony, a Corporate Valet.

TEDDY (V.O.)
... with no way home again.

16A INT/EXT. AUXOLITH BIOMEDICAL HEADQUARTERS. DAY

Michelle enters the lobby, takes the elevator and walks across the mezzanine.

17 INT. PHARMACY. DAY

Teddy and Don browse the allergy aisle. Teddy scoops dozens of ANTIHISTAMINE SPRAYS into his basket.

TEDDY
Grab some of the cream shit too.

DON
What's the cream do?

TEDDY
Same. Mitigation.

17A EXT. STRIP MALL. DAY

Teddy and Don walk between the Pharmacy and a Toy Store with their goods.

18 INT. AUXOLITH - GLASS CONFERENCE ROOM. MORNING

A MAKEUP ARTIST smears a cream foundation on Michelle's face. A VIDEO CREW sets up lights and cameras and sound for taping.

TEDDY (V.O.)
This is what they've done to us,
Donny. This is their plan. And I've
proved it.

19 INT. TOY STORE. DAY

The costume section of a garish, fluorescent-lit toy store. Teddy grabs two plastic HALLOWEEN MASKS.

DON (V.O.)
What if someone finds out what
we're doing?

19A EXT. STRIP MALL. DAY

Teddy and Don walk between the Toy Store and a Hardware Store with their goods.

20 INT. HARDWARE STORE. DAY

The boys load lengths of thick CABLE WIRE into a basket along with metal CLASPS, SCREWS, and HINGES.

TEDDY (V.O.)
They won't. No one on Earth gives a
single fuck about us.

20A EXT. STRIP MALL - PARKING LOT. DAY

Teddy and Don walk back to their bikes and put all the stuff they bought in their backpacks. They ride off.

21 INT. KITCHEN. DAY

Teddy and Don eat frozen taquitos at a table.

TEDDY

And so until the day comes, we clear the psychic cache, ok? No distractions. No gaming. No vape. No whacking it. No screens. Except for research. You promise, Don?

Don nods. But he looks worried. This all sounds very intense.

TEDDY

I know it's a lot. But I want you with me on this, Don. I need you.

DON

I don't know, cuz.

Teddy steadies Don's shaking hands. They gaze at each other.

TEDDY

But I know. I know you're actually legit, Don. You're smart and brave and no one else sees it but me.

DON

You're the smartest guy I know, Teddy. But I don't think I can do it.

TEDDY

Hey? What's wrong?

DON

I'm scared, Teddy.

TEDDY

Hey, come here, Donny.

Teddy cradles Don in his arms lovingly. He kisses his head.

TEDDY

I love you, cuzzy.

DON

I love you too, Teddy.

TEDDY

You're my best friend in the world. My only friend. I'm doing this to save you most of all, bud. And I won't let anyone hurt you, okay?

22

EXT. TEDDY'S BACKYARD. NIGHT

Teddy and Don sit on top of an old, dilapidated picnic table. They've lit a few cheap tiki torches around the table.

Teddy holds up a syringe. Don's eyes widen.

TEDDY

Medroxyprogesterone acetate.

DON

Uh-huh?

TEDDY

It's a progestin-type hormonal med.

DON

Uh-huh?

TEDDY

Chemical castration.

DON

Okay?

TEDDY

In order to hit maximum focus we have to clear our heads of all psychic compulsions.

DON

Yeah. But how does it work exactly?

TEDDY

Hey. Trust me, I've done a shit ton of research on this. The more of that fuck filler we have jamming up our neurons the bigger the advantage it will have over us.

DON

But I'm not sure about this.

TEDDY

(cuts him off)

It's important, Don.

DON

Okay. But I thought maybe I'd like to be with someone. One day.

Teddy nods. Don's pain saddens him.

TEDDY

Bud, I know this is a lot of new shit, but believe me. I've figured it out.

(MORE)

TEDDY (CONT'D)

The part of your brain that
distracts you - the part that makes
you sad? It's all connected to the
biological imperative, these
synapses firing off on procreation
and seed spread and monogamy and
all these, fucking, pain traps -
like, it's all neurons, dude,
you've got to harness them. Once
you kill the urges, like I have,
then you'll be your own master. No
one can fuck with you. You'll be
free.

Don nods. "Free" sounds good. Sounds hopeful.

TEDDY

So... You ready?

Don nods. Teddy pulls down Don's pants and readies the shot.

TEDDY

Talk to me. It will distract you.

DON

Okay.

TEDDY

So, you excited to be free? What
does free feel like to you, cuzzy?

DON

I guess it feels like when we were
little. When everyone was still
here, before things got bad.

Teddy might jab Don with the shot before he's finished his
thought. Don winces.

TEDDY

I know it's been hard. But we'll
get it back again, man. I promise.

Don nods.

DON

I'm sorry.

Teddy looks at Don. He starts to tear up. Then he laughs.

TEDDY

Hey, see how you got me going?

DON

I'm sorry. I don't know what's
wrong with me.

TEDDY

Nothing. Crying is good. Emotional release is good. It means you're changing inside. It's beautiful.

Is it? But Teddy is convinced. And there is something almost magical and serene about his conviction.

TEDDY

All we've lost, all these years?
All of the shit that's been done to us? We're setting that shit right again. And no one can stop us.

Teddy gazes at the STARS with a look of crazed and glorious hope. He's no madman. He's a believer. He wants to be a hero.

TEDDY

Not even ourselves.

TITLE:

BUGONIA

23 INT. AUXOLITH - GLASS CONFERENCE ROOM. DAY

MICHELLE FULLER speaks INTO CAMERA in a glossy PRODUCT SHOT. She is smiling, animated, magnetic. The embodiment of the modern American CEO: A progressive face with a ruthless soul.

MICHELLE

I believe every company should strive to form a diverse table. If the people on your team are from diverse backgrounds, they will lead you to new and creative solutions to problems rather than just iterating. We need to find the next generation of diverse engineers, diverse biologists, diverse doctors. Because it's not just diverse employees, it's diverse *thinking*. It's about using our corporate resources to empower people with different skills and, and identities to, to - holy fucking FUCKER! Every time! What is it!?

We see a small FILM crew is set up around Michelle, as well as CHRIS, a diversity training consultant. They look scared.

CHRIS

'Skills and identities to foster--'

MICHELLE

'--a new generation of Auxolith talent.' Okay, let's reset.

(then)

It's too many 'diverses' I'm going 'diverse, diverse, diverse' over and over like 'buh-duh, buh-duh, buh-duh,' like a fucking metronome.

CHRIS

Well. It is diversity training?

MICHELLE

Yeah but it's too many, Chris. Can we please *diversify* the language?

CHRIS

No, sure.

MICHELLE

(teasing him now)

Maybe crack a thesaurus? Find some diverse applicants for the word 'diverse?'

CHRIS

Ha, yeah. Sure.

MICHELLE

Your lack of synonyms is triggering me, Chris. We must topple your adjectival patriarchy.

Chris laughs nervously as she takes him down about 20 pegs.

MICHELLE

Okay, good job all. Let's go again.

24 INT. MICHELLE'S OFFICE. DAY

Michelle's office is tasteful, spare and expensive. An ancient Ethiopian shotel sword hangs on the wall, as well as a framed sign that reads: "Let's kick impossible's ass."

We also see framed photos of Michelle with centrist U.S. political/media figures like Nancy Pelosi and David Geffen.

Various magazines on a coffee table like Fortune and Time with Michelle's picture on the cover.

Michelle is getting ready to leave for the day while her assistant COREY runs through her schedule.

COREY

Okay, so that's it then. You just have the investor call with Sara and a VC with Wieden+Kennedy at 9 that you can do remote.

MICHELLE

Great. Thank you, Corey. Thank you thank you. Now, so, the 5:30 thing?

Corey takes an anxious breath. She's been waiting for this.

COREY

Uh huh

MICHELLE

(one dense stream)

Look. I know you sent the email already. But I need you to let everyone know they are free to leave at 5:30 from now on, starting today, okay, but do it in a way that's - you know? What we talked about. We need to send the message that we have a new culture here now where people should, yes, *of course* feel free to go home at 5:30 and be with their families. No one's going to be overworked like in the past, no more unpleasant incidents, but of course it's not compulsory, and obviously if people still have work to do they should absolutely stay and continue to work. But it's not strictly enforced - although we do still want to meet quotas, so if we can do it with no pressure, just remembering, you know, we are running a business here, so, let your conscience guide you kind of thing, yeah? Good?

Corey nods and smiles. She knows no one will leave at 5:30.

COREY

I'll definitely let them know.

MICHELLE

Great. New era! Thank you, Corey.

Michelle exits. Corey breathes a sigh of relief.

25

EXT. AUXOLITH HEADQUARTERS - FRONT ENTRANCE. DAY

Michelle exits the elevator and a CORPORATE VALET is there with the keys to Michelle's Car.

MICHELLE

Thanks Tony. And feel free to leave early. I mean, unless you're busy, but feel free if you can. Your call.

It very much does not feel like his call. Tony nods.

TONY

Yes, ma'am.

26 EXT. AUXOLITH HEADQUARTERS - FRONT GATE. DAY

Michelle's Car pulls out of the front gate.

26A EXT. AFFLUENT SUBURBS. DAY

Michelle is driving.

27 INT. MICHELLE'S CAR. DAY

LATER. Michelle drives through upscale suburbs. Gated houses.

She pops a pill bottle and downs a few TABLETS. We sense perhaps a slight grip of dependency.

"Babylon Sisters" by Steely Dan plays on the stereo.

MICHELLE

(absentmindedly singing)

'Drink kirschwasser from a shell /
San Francisco show and tell...'

28 EXT. MICHELLE'S MANSION - STREET LEVEL. DAY

A large, perfect-but-tacky mansion lies beyond a gated drive. Michelle's car pulls up. She hits the remote. The gate opens.

As the Car pulls into the drive, TWO CROUCHED FIGURES in concealed clothing emerge from thick greenery near the gate and follow, still crouching, right behind the car.

The gate closes behind them.

29 INT. MICHELLE'S CAR. DAY

We see Michelle HEAD ON as she pulls into the drive. In the window behind her, we can see the two crouched figures OUT OF FOCUS behind the car, peeling off to the side.

30 EXT. MICHELLE'S MANSION - FRONT DRIVE. DAY

Michelle gets out of her car and beeps the lock.

As she rounds the car, Teddy and Don emerge from the other side. They are dressed in thick, sale-rack ski jackets and pants. Halloween masks conceal their faces.

Teddy and Don jump Michelle, clumsily. She drops her keys.

MICHELLE
(struggling)
NO - fuck -!

Michelle throws Teddy off of her with surprising strength and gives Don a Krav Maga elbow strike in the throat that sends him to his knees, choking and gasping for breath.

Michelle makes a run for the door but realizes she is without her keys. She runs around the side of the house, through trees and shrubbery as Teddy gains on her.

MICHELLE
(shouting)
HELP! HELP ME!

But no one on her isolated property can hear her.

She moves toward a window but before she can break through, Teddy catches up and tackles her into a bed of flowers.

Teddy sprays Michelle in the face with an antihistamine can. She panics and covers her eyes. Then she hits Teddy and throws him off of her.

Michelle begins to run to the backyard. But her legs give out from under her. Confused, she falls to the ground, numb. She looks at her thigh and sees a SYRINGE sticking out.

She reels and loses consciousness.

Teddy stands over her body. Don catches up.

DON
What now, Teddy?

Teddy catches his breath, staring at Michelle. He smiles.

31 INT. MICHELLE'S CAR. DAY

Teddy and Don load an unconscious Michelle into the backseat of the car. Teddy gets in the driver's seat. Don makes a move for the passenger seat, but Teddy waves him off.

TEDDY
No, no! Stay back with her.

Don does as he's told.

TEDDY

What are you doing? Spray, spray!

Don finds two Benadryl spray bottles in their BACKPACK. He sprays them wildly in the air.

Teddy starts the car. 'Babylon Sisters' picks up where it left off: "... as he watches his bridges burn / From the point of no return..."

Teddy and Don remove their masks. They put on EMF-protection beanies with copper squares electrical-taped to them.

TEDDY

Okay, here we go--

Teddy turns off the Dan, takes a breath, and hits the gas.

32 EXT. MICHELLE'S MANSION - STREET LEVEL. DAY

Michelle's Car pulls out of the open gate.

33 EXT. RESIDENTIAL STREET. DAY

Michelle's Car drives cautiously through quiet, luent suburbs. The tinted windows ensure no one can really see in.

34 INT. MICHELLE'S CAR. DAY.

Teddy nervously eyes the rear-view mirror. Anyone following?

In the backseat, Don fiddles with the batteries in a pair of electric clippers.

TEDDY

You have to hurry Don, you have to--

DON

I know, I'm sorry.

TEDDY

It's like GPS. If her hair's still on they can track us remotely...

Don turns on the clippers. He touches them lightly across Michelle's head, afraid to hurt her.

DON

It's not coming off much.

TEDDY

You gotta really run it through, harder--

DON
But what if I cut her?

TEDDY
YOU WON'T FUCKING CUT HER!!!

Don runs the clippers more forcefully across Michelle's scalp and her hair comes off in thick streams.

35 EXT. HIGHWAY. DAY

On the highway, heading into the rural hinterlands.

36 INT. MICHELLE'S CAR. DAY.

Teddy leans forward and looks up at the sky. He sees GREY, ANGRY CLOUDS.

TEDDY
Fucking cloud coverage, can't see
shit.

Don finishes with Michelle's head. She's now completely bald.

DON
What about eyebrows?

TEDDY
(shakes head)
It's fine. Eyebrows are ornamental.

Suddenly a cell phone RINGS. Teddy and Don exchange looks.

TEDDY
Check her pockets?

Don searches and finds a PHONE in Michelle's jacket. He holds it up. The screen shows a call coming in from "COREY."

DON
Who's Corey?

TEDDY
It's them. Give it to me.

Don hands Teddy the cell phone. Teddy smashes the phone violently against the console. The phone proves resilient. Teddy nearly veers into oncoming traffic.

36A EXT. HIGHWAY. DAY

Teddy jerks the wheel straight and the car corrects its course.

36B INT. MICHELLE'S CAR. DAY

TEDDY
Fuckin', BULLSHIT! Give me the
clippers!

Don hands Teddy the heavy clippers. Teddy hammers the phone as hard as he can with the clippers. Eventually it shatters, and we see the inner guts exposed.

He tosses the clippers and the phone aside. He's sweating and out of breath, his fury subsiding.

TEDDY
Alright. Good.

Don looks scared of his cousin's rage.

36C EXT. HIGHWAY. DAY

A cop car nearby flashes its lights in response to Teddy's erratic driving.

36D INT. MICHELLE'S CAR. DAY

Teddy looks at the cop car in the mirror.

TEDDY
Fuck.

DON
What do we do?

The cop car speeds up behind them, looking to pull them over.

TEDDY
Okay. Here we go.

37 EXT. HIGHWAY. DAY

Teddy feigns as if he is pulling over to the shoulder after the next exit. Instead, he quickly guns it, zooming onto the exit right before the divider. The cops car swerves after but slams right into the divider and comes to a stop.

38 INT. MICHELLE'S CAR. DAY

Teddy is exhilarated as he floors it through side streets.

TEDDY
THERE YOU GO, YOU FASCIST FAIL
STATE FUCKS!

DON
Are they okay?

38A EXT. SMALL TOWN. DAY

The car wizzes though the street.

38B INT. MICHELLE'S CAR. DAY.

Teddy drives fast. Don a little worried.

39 EXT. INTERSECTION. DAY

Michelle's Car runs a red light at an empty intersection and turns off onto the road leading up to Teddy's secluded house.

40 EXT. WOODED AREA. TWILIGHT

In a thicket near Teddy's property, Teddy and Don conceal Michelle's Car with thick brambles and branches.

Michelle lies unconscious in a heap against a tree stump nearby, her wrists and ankles bound with plastic ties.

Teddy and Don make a LEAF PILE and set it ablaze. Teddy tosses Michelle's hair and cell phone on the fire.

They sit for a moment by the fire as the sun sets.

TEDDY
Man, I feel good. Don't you?

DON
I guess so.

TEDDY
You were amazing, cuz.

DON
I was?

TEDDY
Oh yeah. Alpha king shit.

DON
Thanks, cuz.

TEDDY
I knew you could do it. And sure enough, you fucking crushed it.

Don smiles.

DON
I got you, Teddy. Always.

Teddy puts his arm around Don. They stare into the fire.

41 EXT. TEDDY'S HOUSE. NIGHT

Darkness has fallen.

42 INT. BASEMENT. NIGHT

A standard suburban basement. We may see family photos, a foosball table, etc. But also, on one side of the room, a large OBJECT with a sheet draped over it. What's under there?

Michelle lies unconscious on a pallet on the ground. Metal bracelets have been affixed to her wrists and ankles, which are connected by metal wires to thick bolts on the wall, giving her about a five-foot-radius "freedom" of movement.

Teddy and Don survey the captive.

TEDDY
Incredible.

DON
What?

TEDDY
Just, the detail. Best I've seen.

Don looks at her.

DON
How can you tell she's not human?

TEDDY
The signs are obvious. They did a hell of a job on it, but the tells are there: Narrow feet. Thin cuticles. Slight overbite. Semi-obtruding ear lobes. High hair density. You won't notice unless you know what to look for.

All of these "signs" are so subtle as to be imperceptible.

DON
Okay. I think I see it.

TEDDY
It's like, if you don't cook steaks a lot, then you won't know when it's cooked medium rare.

(MORE)

TEDDY (CONT'D)
But if you cook steaks all the time, you just know. You don't even have to cut into it, you just know.

DON
Right. That makes sense.

TEDDY
Okay. Let's treat it.

42A OMITTED

42B OMITTED

42C INT. BASEMENT. NIGHT

Teddy and Don smear a thick white anti-itch cream all over Michelle's face and body.

DON
What is this for? Is she itchy?

TEDDY
No, Don. It's not itchy. Its genetic structure is the same as ours. But its nervous system is different. The antihistamine reacts with the neurotransmitters in its nervous system and weakens it.

BACK TO DON.

DON
Oh.

TEDDY
We're just leveling the playing field. It's not torture. Torture is what they've done to us.

Teddy and Don step back and admire their handiwork.

Michelle sits unconscious, with thick white cream all over her. She looks like an insane Marcel Marceau.

Teddy checks the time on his phone.

TEDDY
Sedative should wear off soon.

DON
Okay.

TEDDY

So... what do you think? High time
we dressed to impress, eh big guy?

43 INT. TEDDY'S BEDROOM. EVENING

Teddy and Don strip down to their boxers and white tees.

They put on ill fitted suits. Bargain brand. This is their
idea of "dressed up." Like high school kids at a debate
tournament.

TEDDY

Okay. I'm good. How's yours?

We see Don in his clothes. They are noticeably tight.

DON

Is it too tight?

TEDDY

(yes)

No, man.

(then)

That was my dad's shit. He left it
behind for a reason. I know it. So
that one day it could be put to
use. Everything's for a reason.

Don looks at himself. He flaps his arms a little like a giant
bird and shakes his head.

DON

It's too tight. I look stupid.

TEDDY

You don't. You look fine. Don,
honestly. You look fine.

DON

No I don't.

TEDDY

What's that swine gonna do? Call
the fashion police and arrest you?

(smirks)

It is not in control anymore. We
are. We decide what's elite. We
decide what looks baller. And guess
what? You look baller.

Don nods.

TEDDY

Besides, I'll be doing most of the
talking anyway, yeah?

(MORE)

TEDDY (CONT'D)
In fact, maybe... don't say much?
You don't really have to say much.

DON
Oh. Okay.

TEDDY
Like, don't talk at all, maybe.

DON
I won't.

TEDDY
Just stare it down. Beast mode. No
quarter. Don't let it filibuster,
don't give it space to speak its
'truth' or its 'trauma' or whatever
the fuck. Just stand strong, ok?

Don nods.

DON
Okay. I'll try.

TEDDY
We won't lose our cool. We'll be
calm, rational. We'll be smarter.
And we'll win with our ideas.

44 INT. BASEMENT. NIGHT

TIGHT CU on MICHELLE as she comes to. Her eyelids flutter.

Teddy faces Michelle with a clipboard. Don stands hesitantly
somewhere behind Teddy.

ON MICHELLE. A flash of woozy confusion across her face.

Teddy steps forward with a subtle, professional nod.

TEDDY
Welcome.

No response from Michelle. She just looks around in a daze.

Teddy's unsure how to proceed in this half-awake phase.

TEDDY
Are you - conscious? ... Is she
conscious?

A scared Don shrugs.

MICHELLE
Whu - ?

TEDDY

I can only proceed if you're fully conscious, so?

MICHELLE

Unh - what?

TEDDY

(turns to Don)

Um. What do you think? Should I-- ?

Again Don shrugs.

MICHELLE

-- where - ?

TEDDY

Yes, greetings. This is my home.

MICHELLE

This, we're - hospital - ?

TEDDY

No, this is not a hospital. Fuck it, I'm just going to start.

Teddy launches into the prepared statement on his clipboard.

TEDDY

'Welcome to the headquarters of the human resistance. Despite our general suspicion and disavowal of all extant governing bodies -- and despite the fact that you, as an Andromedan, are not subject to the human rights guidelines detailed in the Geneva Conventions -- we nevertheless endeavor to adhere to those guidelines out of respect for the humanist principles to which they aspire.'

Michelle is getting her bearings a bit. She looks around.

MICHELLE

What's happening?

TEDDY

I'm explaining to you that I would like to keep this all very above board. And, and civilized. So --

A puzzled Michelle rubs her shaved head with shaky hands.

MICHELLE

Where's my hair?

TEDDY
Your hair has been destroyed.

MICHELLE
You shaved off my hair?

TEDDY
Yes, we have shaved off your hair.

MICHELLE
Why have you shaved off my hair?

TEDDY
To prevent you from contacting your ship.

MICHELLE
My ship.

TEDDY
Your ship.

MICHELLE
What ship?

TEDDY
Your mothership.

MICHELLE closes her eyes and takes a deep breath. She can't believe this is happening. But she's getting her bearings back now. And her confident authority too.

TEDDY
Full disclosure: I've also applied a thin layer of antihistamine cream to your skin--

MICHELLE
(calmly)
Listen to me. Excuse me.

TEDDY
--which we'll have to reapply every day for full effectiveness.

MICHELLE
(more insistent)
I said listen to me, please.

TEDDY
I'm listening.

MICHELLE
(firm)
No, you're going to listen to me.

For the first time, we see Teddy's resolve falter a little.
Don steps back a bit.

MICHELLE
Now... are you paying attention?

TEDDY

Yes.

MICHELLE

Right. So here's what's going to happen. And I want to be clear that I'm not threatening you. Okay? The following is just my best guess at how the next 48 hours is likely to transpire. Do you understand?

Teddy nods, a bit awed by MICHELLE's sudden sense of command.

MICHELLE

Say you understand.

TEDDY

I understand.

Michelle nods. She doesn't panic. Or hesitate. Or scream. She has encountered plenty of radicals like Teddy in her long and brilliant career. And she knows just how to deal with them.

MICHELLE

All right... This is where we're at. The police and soon thereafter the FBI will begin a statewide manhunt using all of the methods at their disposal and the combined resources of neighboring jurisdictions. My company is a key job creator and economic engine for the region. I am crucial. Think of it like - it's as if you've abducted the governor. But worse. That's the level of bureaucratic urgency you're contending with here. In all humility, I can say that. I am also a high profile female corporate executive. Does that add a certain - ya know - politicized optics to this? I would say absolutely. I would say that is a tremendous factor for you to consider here. I don't make these rules. I don't enforce anything. And I am not in charge of the situation in this room. You are. But you are not in charge of what's happening out there. And what's happening out there is a rapid cross coordination of law enforcement and digital media and it's all leading quite inevitably to your imprisonment - and very possibly worse, if I can be frank. I'm not privy to what their methods might be under extreme duress.

(MORE)

MICHELLE (CONT'D)
 Or yours, for that matter. But
 there's no possible scenario where
 you benefit from this incident
 unless you cooperate with me right
 now and negotiate a deal that is
 fair and advantageous for us both.

CLOSE ON TEDDY who is clearly intimidated by her poise.

But then... Teddy take a BEAT. And then a DEEP BREATH. And
 then he exhales, letting it all out.

TEDDY
 Okay. Wow.
 (beat)
 That was... that was really good.

ON MICHELLE, who furrows her brow.

Teddy smiles in disbelief. He takes another deep breath and
 laughs. A laugh of relief.

TEDDY
 Hahahaha. Man. My pulse is racing
 right now. Fucking... wow.

ON MICHELLE. She's scared. But she keeps her wits about her.
 She reads the room and clocks that DON is not laughing.

TEDDY
 I mean, props where it's due, you
 got a real human response out of me
 there, that's impressive.
 Seriously, like, given your
 cellular composition? Hats off.

MICHELLE
 It's the truth.

TEDDY
 Well, no. It's not the truth.
 Nothing you say is the truth.
 Objective human truth has no value
 in Andromedan cognition.

MICHELLE
 Please-- let's just, unpack the
 problem here--

TEDDY
 Ooh, 'unpack.' Heady shit. Sure,
 let's unpack the old fact bag:
 You're a high-ranking official in
 the Andromedan royal court. And
 you've aided your species in the
 techno-enslavement and agro-
 corporate disintegration of the
 Planet Earth, okay?

(MORE)

TEDDY (CONT'D)

And we need you to bring us to your mothership on the night of the lunar eclipse to broker a sit-down with your royal superiors. How's that? Fucking, unpacked enough for ya?

Michelle is baffled. But she keeps her cool in a negotiation.

MICHELLE

Okay. I hear where you're coming from. But I respectfully disagree.

TEDDY

On which part?

MICHELLE

Well? Primarily? I am not an alien.

TEDDY

Well, you are. I've done thermal imaging on your face, and there's Andromedan code all over your Instagram. You're barely even hiding it. Look at you. I'm supposed to believe you're a 45 year old woman?

MICHELLE

I follow a strict reverse-aging diet and therapy program. It's very expensive, but I am not an alien.

TEDDY

There's no time for this. You are.

MICHELLE

I am not.

For a brief moment, we see a flash of rage in Teddy's eyes.

ON DON, who has the opposite reaction... a look of doubt.

Teddy takes a deep breath and calms himself. He smiles.

TEDDY

All right then.

Teddy takes a small TAPE RECORDER from his pocket and holds it out for Michelle to take.

TEDDY

We're going to give you the night to give your statement.

MICHELLE

My statement?

TEDDY
That you will give to your emperor.

MICHELLE
Uh-huh?

TEDDY
To grant us passage to your ship
and negotiate your species'
withdrawal from Earth.

Michelle reluctantly takes the tape recorder from Teddy.

MICHELLE
Look, let's - can we have a
dialogue here? Because what you're
asking me to do is not clear to me.

TEDDY
Yeah. I think it is.

Teddy leans down next to Michelle. She may flinch slightly.

TEDDY
And I want you to know this is
difficult for me as well. You
killed my family. You killed my
coworkers and my community. You
killed the bees. So, given that,
you should respect how super
professional I'm being right now by
not gutting you.

There is loss and pain in his eyes. He means every word.

Michelle stares back at him. She says nothing. Just nods.

Teddy nods back. He's enjoying the feeling of control.

TEDDY
Your sustenance and waste disposal
will be attended to in the morning.

Teddy heads for the stairs.

MICHELLE
No, please, I'm sorry can we, let's
just, keep the conversation going?

TEDDY
I haven't gathered adequate data on
what kind of sleep you require, if
any. But try and get some, okay?

Teddy turns off the overhead lights and heads upstairs.

Don follows after him. But before leaving, Don turns and looks back at Michelle. Only a lamp lights the room. They share a brief glance.

MICHELLE

Please...

But Don leaves. Michelle is alone. And she notices, to one side of the room, the OBJECT with the sheet draped over it.

45 INT. KITCHEN. NIGHT

Teddy and Don emerge from the basement. Teddy closes the basement door and locks it behind him.

He turns to Don. For a moment they just look at each other.

Then Teddy smiles a relieved smile.

Don smiles too. Teddy laughs. Holy shit, they're really doing it, aren't they? They're really pulling it off.

Teddy pulls Don into a big bear hug.

As they continue laughing and hugging each other tight they jump and down on the kitchen floor, the conquering heroes. They collapse to the floor, still hugging. Teddy is elated.

45A EXT. TEDDY'S HOUSE. NIGHT

The house windows lit up. Everything is quiet.

46 INT. KITCHEN. NIGHT

The cousins celebrate with taquitos and key lime soda. Teddy is blissed out, buzzing from his victory.

Don turns and sees a small VIDEO MONITOR on the counter that displays a live cam of Michelle in the basement. She's crying. Teddy notices his cousin watching the monitor.

TEDDY

Hey. We can't see it as a woman, you know. It's not a person named Michelle Fuller. It's the Fuller Humanoid. That's all it is.

It doesn't feel that way. But Don nods.

TEDDY

Hey.

DON

Huh?

Teddy reaches out and gently touches Don's shoulder.

TEDDY

Even if it was human - and it's not
- it's still evil. Pure corporate
evil. I've studied it for years.

DON

Yeah, but still.

TEDDY

It's killing the planet, cuzzy. It
was the lead executive on the
neonicotinoid linked to honeybee
death. It only knows cruelty.

DON

It is an alien, right?

TEDDY

Yes. And it knows you're watching.
It's trying to gain your sympathy.
That shitty way you feel right now?
That's how it wants you to feel.
It's mastered the art of emotional
manipulation.

Don glances at the helpless Michelle. Then back to Teddy.

DON

I'm sorry. I promise I won't mess
this up.

TEDDY

We just stick to the plan, okay? We
have four days until the lunar
eclipse, when the Andromedan ship
can return undetected. Yeah?

DON

Yeah.

TEDDY

So we need the Fuller Humanoid to
help us make contact. So that we
can fight for our self worth. For
our material existence, Don.

DON

I wish I could fix everything
that's happened to you, Teddy.

But Teddy shakes his head.

TEDDY

This is not about me, Don. Okay?
Look at me. This is about everyone.

(MORE)

TEDDY (CONT'D)
Trust me. One day soon, you'll see.
The world will know you as a hero.

Don smiles weakly.

TEDDY
Come here, booger.

Teddy pulls Don in for a hug. Don holds his cousin tight.

47 INT. BEDROOM. NIGHT

Don is alone on the mattress in the dark.

He looks at beautiful images of swirling celestial bodies on his glowing smartphone. A cosmos so distant and wondrous. So far away from this small and squalid life.

His head is on a pillow, right next to an air vent. From the vent, he can hear, very faintly, the distant sound of Michelle *WEEPING* softly in the basement.

Don begins to cry as well. He covers his ears, trying to shut the noise out.

48 INT. KITCHEN. NIGHT

Teddy sits at the kitchen table in the dark, his face lit by the glow of the monitor image of Michelle.

He turns and looks at a spot somewhere on the dark kitchen floor. And suddenly we are...

49 INT. KITCHEN. MANY YEARS AGO. DAY B+W

... still in Teddy's kitchen, but it's a mess. Junk all over the counter, dishes piled high. A little portable boombox plays the song "Good Morning Starshine" from the musical *Hair*.

Teddy's mom, SANDY, sits on the linoleum floor with a younger TEDDY sitting next to her. She looks strung out, weary and manic. And her body is covered in needles, like a sea urchin.

Her voice is soothing and maternal, but it's also clearly the voice of a controlling and unhealthy figure, a mad presence. As she speaks, Teddy gently removes the needles from her one by one.

SANDY

I don't even, fucking, know what's in it, I just eat the poison they give me, but I know they hide shit in there, to program my cells, and my blood, I see what their plan is, ok? They sell me the sickness, then they sell me the cure - and it's money on both ends from the mind control, uh, industry, ok? Get it?

Her body starts to drift and levitate off the ground a bit, like a half-inflated balloon, but he gently stops her.

SANDY

(then, reconsidering)

But I'll do it for you, ya know, if it helps, if it makes me not like me, right, like how I am, ya know, like weak? Your slob cunt mom'll do it for you, baby.

(lazy, intoxicated laugh)

Just don't let them get you too.

Teddy takes it all in.

The cheery sound of "Good Morning Starshine" drones on.

50 INT. KITCHEN. PRESENT DAY. NIGHT

Tears nearly begin to form in Teddy's eyes. But he scrunches his face and shuts it out.

51 EXT. SPACE

The Earth.

LOWER THIRD TITLE:

3 DAYS BEFORE THE LUNAR ECLIPSE

51A INT. BASEMENT. EARLY MORNING

Teddy and Don reapply anti-itch cream all over Michelle's face and body.

52 EXT. TEDDY'S HOUSE. EARLY MORNING

Teddy gets on his bike. He puts earbuds in his ears and heads out.

53 EXT. STREET. EARLY MORNING

We see the bleak post-industrial heartland that molded Teddy.
Teddy peddles furiously while listening to a fringe podcast.

PODCAST HOST (O.S.)
-- Fermi's Paradox states that
hidden evolutionary barriers cause
premature deaths of civilizations
before they're ever able to reach
the stars. But, okay, if aliens did
exist, maybe the reason they have
not killed us is because they have
some interest in keeping us alive.

PODCAST COHOST (O.S.)
Right. No, absolutely.

54 EXT. HIGHWAY. EARLY MORNING

Teddy steers his bike along the highway shoulder.

PODCAST HOST (O.S.)
They'd probably treat us like a
resource. A material service kinda.

PODCAST COHOST (O.S.)
Yeah, right. Or like, it could be,
you strip away the transactional
structure, and... Maybe it just
feels good to own us?

Behind Teddy, a police cruiser's lights FLASH. A rush of
panic from Teddy. Has he been caught?

He looks inside the cruiser. Then he stops his bike and
waits. A terrible tension gripping him.

The cruiser pulls over to the shoulder. The OFFICER (40s)
gets out and approaches Teddy.

OFFICER
Hey.

TEDDY
Hey.

OFFICER
Saw you there. You all right?

TEDDY
(shrugs)
Um? Yeah. Fine. How you?

OFFICER
I'm okay. Off to work, then, or?

TEDDY

Uh huh?

OFFICER

Okay. Nice.

(awkward beat)

Sorry, dude, I know you're like,
'When will this conversation end?'
Heh. Anyway. I know we haven't
caught up in a while. Since, you
know. All the shit, and? Yeah,
sorry. I just wanted to check on
you.

TEDDY

Casey, I'm good. What's up?

CASEY

Nuthin, man. I just, I know I
wasn't the best babysitter back in
the day, but - I do want you to be
okay.

(then)

You still up there with, Don?

TEDDY

Yup.

Casey nods. But the circumstances of Teddy's life sadden him.
And also, clearly some heavy guilt lurking in there.

CASEY

Cool. Well, um? Anyway, I think
about you sometimes-- not in a
weird way, just, yeah. I'm grown up
now, I'm a different guy. So if you
ever need help?

TEDDY

Yeah, yeah. I'm good.

CASEY

And maybe I'll stop by sometime?

Teddy of course doesn't want that. But he forces a nod.

TEDDY

Yeah, I mean, I'm so fucking busy.
But yeah, maybe sometime later?

CASEY

Later. Sure. See ya, Teddy.

Teddy gives another little nod, and peddles off. Casey
watches him go with a look of regret.

55 EXT. PARKING LOT. EARLY MORNING

Teddy pulls into the parking lot of his job at a fulfillment center warehouse of... Auxolith Biomedical.

56 INT. AUXOLITH FULFILLMENT CENTER. DAY

Teddy enters a huge processing warehouse. It's pretty grim.

The WORKERS (various ages, genders, and races) look tired and physically taxed. But as Teddy walks the floor in slow motion he puts smiles on faces. He bumps some fists along the way. He seems to care deeply about his coworkers. And their plight.

Teddy approaches an exhausted older woman named TINA (late 60s) who zaps labels with a scan gun as packages race down a track. She's clearly way too old to be working here.

TEDDY
(playful)
Aw shit. What's up, girl?

TINA
Hiya sweetie.

Teddy gives Tina a big hug. She clearly has affection for him. They scan packages side by side.

TEDDY
How we hanging in?

TINA
Eh, fricking hand still killing me.

We see she has a BANDAGED HAND underneath her plastic glove.

TEDDY
Christ, Tina. You file that shit with OSHA yet?

TINA
I looked into it, but I just, I guess... I don't know? I'm sure it's not really a violation?

Teddy looks enraged.

TEDDY
Their machinery cut you, and you get punished for missing quotas? How's that not a violation? ... Fucking demons.

Tina looks around and lowers her voice. She needs this job.

TINA

Well, maybe? I don't know. I just don't want to cause trouble.

They both continue scanning. But Teddy can't let it go.

TEDDY

Don't you worry, one day soon it's gonna change. I promise you that. They're not going to get away with this shit in the end, okay?

Tina smiles and pats Teddy. He can be dramatic but he's got a good heart. He's the only one around here looking out.

57 INT. BREAK ROOM. DAY

Workers grab coffee and eat lunch.

Teddy opens a jar of his HOMEMADE HONEY and thoughtfully sets it on the counter for his coworkers to share.

Teddy notices a TV playing on mute in the corner.

Sure enough, the NEWS PROGRAM is talking about Michelle. With a picture of her. As well as a photo of her car.

Teddy is transfixed. Then he's SLAPPED on the back. He's startled for a moment, then sees it's his coworker CARLOS.

TEDDY

Oh yo what up, Carlos? Brought in some fresh honey for toast...

CARLOS

Oh cool. Thank you, bro.

Teddy takes one last look at the TV, smiles, and exits.

We linger behind him and see on the wall a framed photo of Auxolith Biomedical CEO Michelle Fuller... Teddy's boss.

57A INT. NEWS STUDIO

REPORTER

On Monday afternoon, following what coworkers describe as a 'routine workday,' Auxolith Biomedical CEO Michelle Fuller got into her car, passed the security gate at Auxolith HQ in Fayette County, Georgia, and drove towards home. That was nearly 48 hours ago. Nobody has heard from her since.

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Authorities now believe there is a strong chance that one of the country's most prominent female executives has been the victim of an abduction. A furious statewide manhunt is now underway, with State Police urging Fayette County locals to come forward with any information at all that could shed light on Ms. Fuller's whereabouts. Sources close to Fuller say there was nothing unusual about her behavior in the days preceding her disappearance, and describe her emotional demeanor as "upbeat" and "engaged." Given Fuller's wealth and high profile, State Police are not ruling out the possibility that Fuller is being held for ransom, though as of yet there is no evidence to suggest this might be the case. The only clue authorities have to work from now is this photo of the back of Fuller's car that was taken by a speed-trap camera two miles from her house shortly after she went missing. Given the angle and distance, analysts say it is not possible to determine the identity of the driver or any other passengers who might be inside....

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58 EXT. STREET. DAY

Teddy bikes home. Earbuds in for a SELF-HELP PODCAST.

SELF-HELP PODCAST HOST (V.O.)
--funnel your trauma into new synaptic regions. These memories do not define you. Instead they can plug you into opportunities for creativity and transcendence...

59 EXT. TEDDY'S HOUSE - BEEHIVES. DAY

CU of HONEYBEES swarming in and out of a hive.

Teddy tends lovingly to his colony. His precious friends.

59A EXT. TEDDY'S HOUSE. DAY.

GV's of Teddy's House.

60 INT. KITCHEN. DAY

Don sits near the live-feed monitor of the basement. He gazes at a FOLD-OUT MAP of outer space pulled out of one of Teddy's magazines.

Teddy enters. Don stands, ready to report.

TEDDY
Hey, cuz. Did she eat?

DON
No.

TEDDY
Bedpan?

Don shakes his head.

TEDDY
Uh-huh.

DON
Maybe she's too scared to go?

TEDDY
It's a ploy, Donny. It thinks it can pity-trap our asses. But we're not going to let it. Are we?

Don shakes his head hesitantly.

61 INT. BASEMENT. DAY

Teddy and Don enter, once again in their dressed-up clothes. Teddy motions for Don to stand behind him.

DON
(quietly)
Okay, Teddy.

ON MICHELLE, who clocks Teddy's name.

Teddy approaches Michelle and takes the tape recorder from her. Then he presses play and we hear:

MICHELLE'S VOICE
(on tape recorder)
"Um... I am an alien from outer space. I live here on Planet Earth but I am not a human being. My mothership is coming to Earth and I would like to bring my new friend onto my spaceship with me. Thanks."

The recording ends. That's it. Teddy looks at Michelle.

TEDDY

Uh-huh.

(beat)

So. This is a joke then? You're trying to simulate sapient humor, or- ?

MICHELLE

Look. It's the best I could do.

TEDDY

This is the best you could do? You didn't even say it in your own language.

MICHELLE

(shrugs)

Sorry. Best I could do.

TEDDY

No it isn't.

MICHELLE

Well, then... Tell me what you would like me to say.

TEDDY

Well, I already did that. I would like you to request an audience with your emperor. To discuss the terms of your species' withdrawal from our planet.

MICHELLE

And I did that.

TEDDY

Convincingly.

MICHELLE

That is going to be difficult.

TEDDY

Why?

MICHELLE

Because... at the risk of repeating myself... I am not an alien.

Teddy throws the tape recorder and smashes it on the ground.

Don winces.

Teddy's trying to be diplomatic. But his patience wears thin.

Michelle stays calm, takes a deep breath. She's bringing 25 years of smooth corporate training to bear here.

MICHELLE

Teddy, I thought all night about our situation here. And I think I know what's going on.

TEDDY

Oh yeah? Please. Enlighten me.

MICHELLE

Look, I feel qualified here because - so, I'm a chemist by training but I also have a psych degree, and--

TEDDY

Wow. A degree? From a university? From a credentialist scam for laundering privilege? Amazing.

MICHELLE

Well, I do have a degree. And I've also read a lot about this--

TEDDY

You can't talk your way out of this again. I'm not a kid anymore.

MICHELLE

--And I believe you're in a kind of echo chamber.

TEDDY

Oooh an echo chamber. 'Echo... echo....!' Yeah I read the same 5,000 think pieces about that too.

MICHELLE

You're consuming content on the internet that is - you know - reinforcing a, a warped, subjective idea of reality, that's--

TEDDY

This is your best shot at me? Some 'rabbit holes' bullshit you read in the Times? Fuck off.

MICHELLE

Please. Can we have a dialogue?

TEDDY

Don't call it 'dialogue.' This isn't Death of a Salesman, bitch.

MICHELLE

But can we talk? Or are you just--

TEDDY

We don't need to talk because I know what you're going to say. You're going to say that I'm in some kind of internet-induced auto-hypnotic feedback loop, and gatekeepers and norms and all that weak hegemonic horseshit. But that is precisely the limp-dick rhetoric you've been instructed to counter the human insurgency with. That's the fucking, hyper-normalized dialectic by which you have convinced seven and a half billion people that they are not your captives. To keep us believing in false institutional, fucking...
(mispronounces it 'shy-bow-leths')
Shibboleths.

Michelle nods. She's been so evenhanded. So patient. But...

MICHELLE

You mean shibboleths?

TEDDY

(hiding his embarrassment)
Whatever.

MICHELLE

Oh, sorry. I guess grammar is a false Andromedan construct as well?

Teddy suddenly picks up a chair and throws it across the room. It smashes hard against the wall, denting it.

Don flinches and backs up.

Michelle is scared now. She knows she went too far.

Teddy moves menacingly toward Michelle. She braces.

MICHELLE

Okay, look - I'm sorry-- you're angry. I understand. I even think you have a right to be angry, but we need to have an honest talk in good faith about--

TEDDY

Yes, let's 'talk' it out. Create a safe space. Safe words. Good faith. 'Dialogue.' We need to talk about this, we need to talk about that. What we talk about when we talk about fucking talk talk talking forever until we're fucking dead.

MICHELLE

I agree. So just - tell me what you really want here? Money?

Teddy can't believe her sloppiness.

TEDDY

Your capital has no value to us.

MICHELLE

So, what is it then? A power thing? Some... sex thing?

TEDDY

We have no interest in you sexually. Irrespective of the fact that your reproductive organs may not be compatible with ours, my cousin and I have also been chemically castrated.

Michelle stares at these two guys.

MICHELLE

Jesus Christ.

TEDDY

But I figured you might try to lure us that way. Hence the precaution. See, Don?

Don nods. Michelle clocks Don's name.

MICHELLE

Don. Teddy. Come on. We have options here, please--

TEDDY

No, there are no options. There are no rules. There are no deals. There is no payoff. There's no money. There's no free market. There's no legal system. There's no Congress. There's no America. There's no global democratic order. Okay? So don't talk to me like I'm a dipshit. I am not a dipshit. I'm a guy who knows what the fuck is happening. And you will not defeat me, you sick Andromedan fuck.

MICHELLE

Teddy, I'm sorry. But you need help. You're - you're mentally ill.

Teddy suddenly slaps Michelle in the face, hard.

Michelle recoils. So does Don.

Teddy just stands there, breathing heavily. Then he tries to compose himself. He hates it when he loses control.

Teddy turns and walks to the door. He faces Michelle again.

TEDDY
Everybody denies it at first. But
then they confess.

Don and Michelle both contemplate this ominous suggestion.

Teddy heads upstairs and Don follows.

62 EXT. DRIVEWAY. DAY

Teddy storms down the front porch onto the drive. Furious. *

He steps up onto the hood of his mom's dilapidated family station wagon, then up onto the roof. In a fit of displaced rage he violently stomps and jumps on the roof of the car. *

After much noise and fury, he finally collapses to his knees in an exhausted heap. He might even slink down onto the hood. *

Don approaches Teddy cautiously, and touches his cousin. Teddy accepts his love and comfort and they stay there in silence as Teddy calms down. *

TEDDY (V.O.)
I didn't discover them on my own. I
stand on the shoulders of giants. *

63 EXT. COSMOS RENDERING

A sort of cheap, stuttery CG rendering of THE ANDROMEDA GALAXY: A vast, spiralling celestial mass.

TEDDY (V.O.)
The PA-99-N2 microlensing event
proved there was an exoplanet. And
Gideon55's YouTube studies into
Andromedan infiltration paved the
way for my own research.

We swirl through the low-budget CG cosmos until we see an equally amateurish CG SPACESHIP.

TEDDY (V.O.)
But I was the one who discovered
how to identify them, okay? I
created that content.

64 INT. SPACESHIP RENDERING

We are inside Teddy's vision of what the interior of the Andromedan mothership might look like. It has the look of PRIMITIVE CGI with flat rendering and chunky pixels.

TEDDY (V.O.)

Of course I've never been on the ship before. But I know enough to render it in on my laptop. The journey there will be instantaneous. But once we're on board, inside their chemical atmosphere, they may be able to hear our thoughts. So keep your mind clear and decisive during the negotiations...

We enter the royal chambers where the "negotiations" will take place. We pull in closer on the royal throne. Perhaps the image frame-rate might even start to stutter and BUFFER.

TEDDY (V.O.)

They will see that we are men of honor and dignity. And that Earth, with its vast resources and human ingenuity, has much we can offer. So much more than this worthless death spiral into chaos and shit...

65 EXT. TEDDY'S HOUSE. NIGHT

Teddy and Don sit on the picnic table near the house, looking at the CG render on Teddy's laptop. Then Teddy closes the laptop.

TEDDY

And if they won't listen to reason?
Well, I have a plan for that too.

Don gazes at the stars.

DON

What will our lives be like in space?

Teddy looks at Don, a little confused.

TEDDY

In space?

DON

Yeah. Aren't we going to live in space ?

TEDDY

Well - bud, we'll only be gone for
a few hours. We're not leaving
Earth for good. We're saving it.

Don thinks about this.

DON

So we have to stay here?

Teddy looks at Don. What did he think was happening?

TEDDY

Well - Don? Of course.

As this sinks in, Don nods.

TEDDY

But we're saving it so it will be a
good place to live again. So
everything will be okay, Don.

Don nods again.

DON

Yeah. I know. Sorry.

TEDDY

It's okay, man.

DON

Ever since those shots you gave me,
I've felt kind of weird. And crazy.
And sad sometimes.

Teddy listens. Those are not ideal side effects. But he nods.

TEDDY

It will pass. Don't worry.

They silently gaze at the stars for a beat.

TEDDY

I tried to do this diplomatically.
Responsibly. With standards this
time. I figured it would have a
more professional bearing. But, no.

DON

So what do we do?

TEDDY

We gave it a platform for its lies.
That was a mistake. So tomorrow...
we begin the next phase.

Don is worried. But Teddy stares at the sky, stoic and firm.

66 EXT. SPACE

The Earth.

LOWER THIRD TITLE:

2 DAYS BEFORE THE LUNAR ECLIPSE

67 INT. BASEMENT. DAY

Michelle is alone in the basement.

She pulls at her chains with all her might. They've been installed expertly, and yet Michelle's in such extraordinary shape that she's on the verge of snapping a brace loose.

The veins in her temples bulge. She groans. Almost there...

The LOCK on the door turns. Michelle stops pulling and drops to a sitting position just as Teddy and Don emerge in their dressy clothes. Don carries a SHOTGUN.

Michelle stands to greet her captors. After yesterday, she seems eager to be in their good graces:

MICHELLE

Good morning.

DON

(quietly, on instinct)
Morning.

TEDDY

You're out of breath.

MICHELLE

Yes, I'm -- you make me nervous.
(off his silence)
Um, so... I've done a lot of
pondering. And I think we should
start over. I want to help you.

Teddy just stares at her.

MICHELLE

And, given that, there's something
I should have said to you earlier
that I am finally prepared to say
to you now. With conviction.
(deep breath)
I am an alien.

Still no reaction from Teddy.

MICHELLE

I admit it. You've - you've been
right all along. I am an alien.

Nope. Teddy gives her nothing.

MICHELLE

I mean, look, you can't blame me for trying to conceal it for as long as I did. Part of my mission here on Earth has been to, you know, blend in and so forth, so?

Michelle is not very convincing. And she knows it.

MICHELLE

Look, I'm very tired. I know this all sounds not as - you know - forceful or, the, verisimilitude is not where you want it to be, but I assure you I mean what I say and I'd like to move forward now. To a solution.

(for good measure)

I'm an alien.

Teddy just stares. Then he walks to Michelle and offers his hand. She hesitates, then takes it. They HOLD HANDS.

TEDDY

You want to start over?

MICHELLE

Yes.

TEDDY

Good. Let's start over.

Teddy pulls a KEY from his pocket, and unlocks her BRACELETS. Michelle hides her excitement. Is this really happening?

Don keeps a shotgun pointed at Michelle.

Teddy moves over to the OBJECT with the sheet covering it. He lifts off the sheet to reveal a CHAIR bolted to the ground.

TEDDY

Have a seat.

Michelle considers bolting. But Don is there with the shotgun.

MICHELLE

Please --

TEDDY

It's okay. Have a seat.

Michelle sits. Teddy straps her to the chair with METAL WIRE.

MICHELLE

What are you doing?

TEDDY
Starting over.

Teddy straps her WRISTS to the arm rests.

MICHELLE
But-- Why are you strapping me to a chair?

TEDDY
Because we can't start over until basic facts are established.

MICHELLE
Like - what?

TEDDY
I was hoping we could agree on your genus and avoid a painful test, but you've forced my hand.

Teddy also straps Michelle's head on the leather headpiece, places electrodes on Michelle's TEMPLES. She struggles.

MICHELLE
No, no - look, I admitted it, ok?

TEDDY
I'm sorry - I'm a humane person and I don't want to do this--

Teddy places ELECTRODES on her legs. But his heart is heavy. He looks genuinely remorseful for what he's about to do.

MICHELLE
Please--I'm an alien. I'M AN ALIEN!

TEDDY
I agree.

Teddy plays "Good Morning Starshine" loudly on his mom's little portable boombox.

Teddy finds some ELECTRICAL CABLES. He attaches them to the chair, runs them to the other end of the room, and plugs them into a homemade CIRCUIT BOX linked to some batteries.

MICHELLE
No, no! PLEASE! STOP!

ON DON.

DON
Are you sure it works?

TEDDY
(quietly to himself)
I'm sorry, Mom. I have to.

He fiddles with the instruments.

DON
Maybe we shouldn't do this? She
already admitted it.

TEDDY
She killed our family, cuzzy.

DON
Yeah, but this feels wrong.

Teddy turns on the circuit box. Lights and meters blink.

TEDDY
Okay, here's the first wave...

Teddy hesitates for a moment, then turns a KNOB on the box.

We STAY CLOSE on Teddy's face as we hear Michelle's terrible SCREAM. Teddy flinches at the sound. He's not enjoying this.

DON
Teddy, please don't.

TEDDY
Trust me, Don.

DON
You'll kill her!

TEDDY
Humans die at 100 volts --

DON
No, Teddy.

TEDDY
It can take 200, easy. Second wave.

He turns the knob again. Another scream, even louder.

DON
Please. Please.

TEDDY
Wait... Let me just try and--

He turns the knob again. Another scream.

DON
Teddy, stop!

As we STAY CLOSE on Teddy, his expression changes. His eyes become wide with disbelief. He looks... amazed.

TEDDY
What the fuck - ?

DON
THAT'S ENOUGH!

Don dares to lay a hand on Teddy. But Teddy throws him off. Teddy gives the knob one more big jolt. Another scream.

TEDDY
I don't believe it...

DON
STOP IT!

This time Don pushes Teddy away for real. Teddy nearly falls over. Don yanks the CABLES out of the circuit box.

But Teddy barely notices. He's stunned.

Michelle's WHIMPERS can barely be heard over the eerily droning sounds of "Good Morning Starshine."

TEDDY
It doesn't make sense...

DON
What's wrong with you, man?

TEDDY
(quietly)
No, Don. You don't understand.

DON
She could've died!

TEDDY
It was off the charts. The output.
It's never reached this threshold
before...

DON
'Before'?

ON MICHELLE in the chair. Rivulets of sweat have run the white cream everywhere. She looks like a melting clown.

Her hands are still clenched in FISTS, shaking wildly.

Teddy approaches her. But his whole body language towards her is different now. Somehow deferential. Nervous, even.

TEDDY
I wish to apologize profusely.

Michelle looks up at him woozily.

TEDDY
I did not realize... Your Majesty.

A trace of confusion passes across Michelle's mess of a face.

Teddy uses a pair of pliers to cut the METAL WIRES attaching Michelle's wrists and ankles to the chair. As he does so:

TEDDY

I stupidly thought you were admin.
I didn't realize, at that voltage?
You have the royal genetic code.

ON DON, processing this new "information." Is it real?

Teddy helps Michelle back to her chains and pallet. He gently affixes the bracelets to her wrists and ankles.

TEDDY

We'll give you a night to recover.
Until then--
(a nod of respect)
Rest well.

Teddy bows slightly and exits with a traumatized Don.

We are alone with Michelle.

Her clenched FIST is still shaking. Her strength is gone. She is spent, exhausted. But there is a look in her eye, as though something has changed. She stares straight ahead, transfixed.

And then we see what she is staring at: THE LITTLE BOOMBOX.

68

EXT. AUXOLITH HQ. DAY B+W

A perfectly styled Michelle, with a full head of lustrous hair, stands with AIDES and a LAWYER to either side. She appears a bit younger.

We hear "Good Morning Starshine" playing gently somewhere.

MICHELLE

The most important thing I want to stress to you right now is that I never want to put this behind us. Never. What happened is a part of all of us now. And it doesn't go away. And it doesn't get swept under the rug. And it doesn't get excused. Not on my watch. This one sticks. Forever.
(concealing her annoyance)
I'm sorry, could you maybe turn off the music for a sec?

We see who she's talking to: A YOUNG MAN with dyed purple hair. It's Teddy. He's looking down, with a hoodie pulled over his head. He can't even make eye contact with Michelle.

At his side we see a comatose SANDY in a wheelchair. Tubes run from her arm to a drip stand next to her.

He is holding the little portable boombox. He turns it off.

MICHELLE

We -- or, you know, I -- am putting this right up there on the corporate masthead for everyone to see. And for everyone in our company and our industry to learn from. To say, 'There it is. This happened. We did this. And we will always, always grieve this loss.'

As Michelle speaks, Sandy begins to gently FLOAT and drift up into the air like a balloon. Teddy sees what's happening and tries to hold on to her and pull her back down to earth with the drip tubes.

MICHELLE

That is why I'm meeting all of the victims' families this week. To let them know we are going to do better. And look, maybe we don't even try to market a product like this anymore. Maybe we call it a sunk cost and move on. Or maybe we use this experience to grow and to get this formula right. Because I do think, if done correctly, and safely, a product like this could help people like your mom, and--

As Teddy struggles to stop his mother from floating off into space, he looks at Michelle with pained eyes. Michelle quickly recalibrates:

MICHELLE

But, I mean, it's a hard decision. No, it's a hard decision. And we'll have to take our time with it. But, anyway. That's a dialogue for a different day.

That word: 'Dialogue.' It's like a knife in Teddy's side. He continues to reel in his floating mother with the drip tubes.

The lawyer makes a subtle gesture to Michelle. She nods.

MICHELLE

But right now, we'd like to do what's right and cover the expenses for your mother's treatment. In hopes that her condition might one day... improve.

(MORE)

MICHELLE (CONT'D)
 We simply won't tolerate the idea
 of you and your family bearing that
 financial burden. We're covering
 all of it. This - this one's on us!

Michelle slightly cringes at her tasteless phraseology.

MICHELLE
 And, again, we're just so sorry.

Teddy stares at Michelle intensely while holding on to his
 levitating mother.

69 INT. BASEMENT. PRESENT DAY. DAY

Michelle stares at the boombox. Somewhere in her imagination,
 she hears the faint strains of "Good Morning Starshine."

Then she hears Teddy's VOICE from yesterday:

TEDDY (V.O.)
 You can't talk your way out of this
 again. I'm not a kid anymore.

She remembers. She nods. Her mind hums. And when Michelle
 Fuller's mind hums, great and terrible feats become possible.

70 EXT. SPACE

The Earth.

LOWER THIRD TITLE:

1 DAY BEFORE THE LUNAR ECLIPSE

71 INT. SUPERMARKET. DAY

Teddy prowls the aisles of a shitty supermarket, scanning
 prices. He finds the most expensive packet of spaghetti. He
 does the same with a pre-made TOMATO SAUCE. He even finds a
 coconut BOX CAKE in the freezer aisle.

In the wine aisle he looks totally lost. He finds a cheap
 Yellowtail RED WINE and grabs it.

71A INT. THRIFT STORE. DAY

There's a wig section. Teddy's staring at the various wigs.

71B EXT. STREET. DAY

Teddy cycling back with all the stuff in his backpack.

72 INT. KITCHEN. DAY

Teddy and Don set a table for a "fancy" meal. They've broken out the "best" plates and cutlery, tablecloth, even a candle.

Teddy steps back and examines their handiwork. He reaches in and makes a few little adjustments. It must be perfect.

TEDDY

We still hate the Fuller Humanoid.
But now we know it expects a
certain level of decorum. So that's
what we'll give it. To earn its
trust, and get what we want.

Don nods.

73 INT. BASEMENT. DAY

Teddy unlocks Michelle, then motions for her to follow him.

Michelle looks suspicious, but she does as she's told. Don keeps watch with the shotgun as they head upstairs.

74 EXT. BATHROOM. DAY

Don keeps watch outside the door with the shotgun.

74A INT. KITCHEN. DAY

Teddy nails a dining chair to the floor.

75 INT. BATHROOM. DAY

Michelle enjoys a 'luxurious' shower.

As she towels off, she sees her CLOTHES have been cleaned and folded for her. And a shirt to replace hers that got ripped. She holds up the shirt. "S.G." in marker on the tag: The same shirt we saw Teddy's mom wearing on the kitchen floor.

76 INT. KITCHEN. DAY

The candlelit table. Although it's afternoon, the windows have all been blacked out for a proper dinner atmosphere.

Michelle's right ankle is handcuffed to the chair, which is nailed to the floor. Don stands nearby with the shotgun.

With Michelle sitting there in Teddy's Mom's clothes, it's like a bizarre family dinner tableaux.

Teddy stays in his new affect. He's now in the presence of royalty, and it pays to be in her good graces.

He dishes up the main course of spaghetti with red sauce.

TEDDY

Hope you like it. My one and only dish.

MICHELLE

It looks - very nice. Thank you.

TEDDY

You'll have to excuse me, it's-- my best attempt to approximate the royal treatment to which you are accustomed.

Michelle looks around at the shitty food, shitty wine, etc.

MICHELLE

Uh-huh? No, it's - it's great.

TEDDY

And, I want to apologize. For not approaching you with the proper courtesy. Not realizing, of course, what you were. That you shared blood with the Emperor himself.

Michelle is not sure how to react. She simply nods. Best to reap the benefits of this new status Teddy has granted her.

MICHELLE

That's perfectly all right.

TEDDY

Truth is, we'll never make progress here unless we can speak, eyeball to eyeball, as the most evolved examples of our respective species.

MICHELLE

I agree.

TEDDY

Good.

MICHELLE

Excellent.

TEDDY

Well. On that note. Enjoy.

They begin to eat in awkward silence. The awful pause in chat seems to linger for an eternity. It becomes so weird that Michelle has to fill the dead air.

MICHELLE
It's a, um-- lovely home.

TEDDY
Thank you.

Another awkward beat of chewing.

MICHELLE
Just you here?

TEDDY
Yes.

MICHELLE
Mm-hm. Always?

TEDDY
Sorry?

MICHELLE
Has it always just been you?

TEDDY
Um, well? I'd prefer we not delve
too deeply into the personal, if
you don't mind?

MICHELLE
Oh. Sure. That's fine.

TEDDY
Thank you.

More chewing. Formal and stilted. Michelle grasps for chat.

MICHELLE
So. Why don't you-- I'd like to
know more about your - movement.

TEDDY
My what?

MICHELLE
Your movement? What you're doing.

TEDDY
Respectfully, we're not a movement.

MICHELLE
Oh. All right.

TEDDY
A movement is many people. I did
this all on my own.

MICHELLE
Of course. I see.

Teddy remembers Don somewhere behind him and catches himself.

TEDDY

With my colleague of course.

MICHELLE

Well, it's very impressive. I'm all for people who can do that, ya know, the activism thing.

TEDDY

99.9% of what's called 'activism' is really personal exhibitionism and brand maintenance in disguise.

MICHELLE

Huh. Okay.

TEDDY

I used to be the same way. I ran through the whole digestive tract in five years: Alt-Right, Alt-Lite, Leftist, Marxist, all the stupid badges. I went shopping hungry and bought the whole fucking store.

Michelle nods. So much for not getting into the personal.

TEDDY

But I was just looking in the wrong places. Until I discovered you.

MICHELLE

Well. Again. I'm impressed.

TEDDY

Thank you.

Michelle takes a chance. She turns to Don and smiles.

MICHELLE

And you as well, Don.

Don is unsure if he should reply.

TEDDY

You'll have to excuse my colleague. He prefers not to converse.

They eat silently again. Michelle sees some BEEKEEPER GEAR.

MICHELLE

I see you're an apiarist.

TEDDY

Of sorts.

MICHELLE
I've taken an interest as well.

TEDDY
Mm. So I've heard.

MICHELLE
Magnificent creatures. Honeybees.

TEDDY
Yes, indeed. Very much so.

MICHELLE
Earth's most admirable creation.

Teddy looks up. A brief moment of unexpected connection.

TEDDY
Well, shit. I've literally said
those exact words before.

They lock eyes for a moment. Michelle smiles with respect.
Teddy almost reciprocates, then turns back to his plate.

TEDDY
Right, so? What is it you admire
about them?

MICHELLE
Bees? Um, I don't know?
(thinks)
Complex society... work ethic. They
do their duty and they build their
world without complaint. Or piety.
Or self-obsession.

TEDDY
Uh-huh. All true.
(thinks)
Which is why they're so easy to
exploit, right?

Michelle smiles. Teddy smiles. A gentle jousting.

ON DON, watching their conversation grow more tense.

MICHELLE
I just admire their resolve, that's
all. Even in the face of peril.

TEDDY
Well, we can agree on that.

Back in smooth water again. But Teddy can't help himself:

TEDDY
What sort of peril, by the way?

MICHELLE

Sorry?

TEDDY

You said the bees have faced
'peril.' Such as? Go on. It's fine.
You can say it.

MICHELLE

What am I supposed to say?

TEDDY

Just say it.

MICHELLE

Why don't you say it.

TEDDY

Colony Collapse Disorder.

Michelle smiles politely. He's one of those loonies too.

MICHELLE

Sure, Teddy. Like CCD.

TEDDY

You're a bit of an expert on CCD.

MICHELLE

Well, I wouldn't say that exactly.

TEDDY

Well, I would say that. Exactly.

Michelle nods. She sees where he's heading with this.

TEDDY

It's all right. We're just talking.

She could let it go. But her CEO spin instincts kick in.

MICHELLE

I take it you're referring to the
neonicotinoids my company makes.

TEDDY

Hmm. You know what? Let's leave it.

But she's already in mid-defense.

MICHELLE

No, I appreciate your concern. But
I think your research is a bit out
of date, Teddy. CCD has declined
significantly in recent years. The
bees are coming back. And there's
no consensus that pesticides were
ever a real threat to begin with.

TEDDY

Yes, I am well aware of what you've all been telling us.

Michelle smiles patronizingly.

MICHELLE

I know you want there to be a master plan, Teddy. You want the bees to be dying so it can be my fault and you don't have to think about the real reasons why species die: Immunodeficiencies. Changing habitats. Genetic factors. Or sometimes a species just... winds down.

Teddy nods, trying to fortify the levees against his anger.

TEDDY

'Winds down.'

MICHELLE

Sure. Maybe something clicks in their heads. And they just know. Or they intuit. The futility of the entire enterprise.

(beat. shrugs.)

Who knows, right?

TEDDY

Right. 'Who knows.'

MICHELLE

That's right.

TEDDY

Uh huh.

They stare each other down. Like gunfighters at sundown.

TEDDY

We were having a nice dinner.

MICHELLE

We were.

TEDDY

Nice and quiet. Respectful.

MICHELLE

Yes.

TEDDY

But now we're not.

MICHELLE

No. We're not.

A nervous Don quietly grips his shotgun.

TEDDY

And why do you suppose that is?

MICHELLE

Well? You tell me.

TEDDY

Because you're lying to me.

MICHELLE

Your usual conclusion.

TEDDY

You're murdering the bees.

MICHELLE

I am not.

TEDDY

And now you're lying again.

MICHELLE

Lies, truth, what's the difference?
I can't change your mind.

TEDDY

You're right, you can't. Because I
know what you are.

MICHELLE

And I know you too, Teddy.

TEDDY

Bullshit you do.

MICHELLE

I do. And do you know how I know?

TEDDY

Fuck you.

MICHELLE

Sandy Gatz.

Stunned silence from Teddy and Don.

TEDDY

What did you say?

Michelle nods.

MICHELLE

Yes. I remember, Teddy.

Teddy says nothing. He's silent. Silent for so long, in fact,
that Michelle almost starts to doubt her conclusion.

MICHELLE

That - was your mother, right?

TEDDY

She is my mother.

MICHELLE

Right. Of course. I'm sorry.

TEDDY

And you will never say her name again.

MICHELLE

Fair enough. But we need to discuss-

TEDDY

No. We do not. Because this is not about that.

MICHELLE

With all due respect, how could this not be about that?

Teddy takes a deep breath. Fury rising.

MICHELLE

Teddy. We believed we were helping.

TEDDY

Don't you dare.

MICHELLE

An opioid withdrawal medication could have helped your mother and millions like her, and--

TEDDY

Stop.

MICHELLE

--and the clinical trial pay - that was, that was helping her too, it wasn't a king's ransom, but--

TEDDY

Stop right now.

MICHELLE

Obviously we didn't foresee the complications, for Sandy or the others--

TEDDY

You do not say her name.

MICHELLE

We believed we paid your family a proper reparation but now I see it wasn't nearly enough. Not by half. Not by a fraction.

TEDDY

STOP.

Michelle is faltering. She's losing her tough veneer.

MICHELLE

(becoming emotional)

Look... You're right to distrust me. I lost myself somewhere, okay?

TEDDY

Fuck you.

MICHELLE

I became the human being I told myself I'd never become. I'm not denying that anymore. But I can still help you, Teddy. I can still help your mother.

TEDDY

FUCK. YOU.

MICHELLE

I can help her, Teddy. Truly I can.

Don drops his guard somewhat.

DON

You can?

MICHELLE

You needed a mother, Teddy. She was never there for you--

TEDDY

FUCKING DIE YOU FUCKER!

Teddy LUNGES across the table at Michelle. As he tackles Michelle, her chair tips backwards and the nails bust loose. Teddy and Michelle fall to the ground.

The handcuffs on Michelle's leg slip free of the chair leg.

Teddy gets on top of Michelle and begins to strangle her.

TEDDY

I'LL FUCKING KILL YOU!!!

Michelle panics for a moment. Don has no idea what to do.

DON
Teddy, no!

Michelle reaches for a fork that fell on the floor and stabs Teddy's shoulder with it. Teddy screams and releases his grip on Michelle's throat. Michelle violently kicks Teddy off of her. He falls back.

Michelle scrambles to her feet and assumes a defensive Krav Maga stance.

Don raises the shotgun with shaky hands.

DON
Stop! Don't move!

Teddy, even more enraged now, runs right at Michelle.

She evades his tackle and stabs the fork into his back. He screams again, turns, grabs her by his Mom's SWEATER COLLAR, and yanks her violently to the kitchen floor. Michelle drops the fork and falls to her knees.

Teddy crawls behind Michelle and corrals her into a headlock. He squeezes with all his might. Michelle's LEGS flail wildly as she begins to suffocate.

Michelle jabs Teddy's Adam's apple with her fingertips. He chokes and falls backward.

Michelle retrieves the fork and straddles Teddy. He grabs her hand to stop her from stabbing him. Michelle pushes down with the fork teeth as Teddy resists. It inches closer to his eye. She is stronger. And winning.

Don shakily aims the shotgun at Michelle's head.

DON
Get off him!

But Michelle ignores Don. She stares right into Teddy's face. The fork is barely an inch from Teddy's EYEBALL.

MICHELLE
You can't beat me.
(clenches teeth)
Because you are a loser. And I am a
winner.
(sharp, tight breaths)
And that's... fucking... life.

Then, suddenly, an ELECTRONIC DOORBELL rings. Everyone stops.

TEDDY
Shit.

MICHELLE
What's - ?

Don panics and hits Michelle on the head with the shotgun butt. She staggers to the floor, unconscious.

Teddy scrambles to his feet. He grabs Don.

TEDDY

Downstairs. Now. Don? Look at me.
Do not leave its side. Do not talk
to it. Do not let it make a sound.
Understand? UNDERSTAND?!?

DON

(scared)
Yes, Teddy.

Don shoulders the shotgun and drags Michelle away.

The DOORBELL rings again. Followed by some gentle KNOCKS.

Teddy grabs a coat off a chair and throws it on, covering his wounds. He starts to head to the front door, but then he stops. And waits. Maybe whoever it is will just leave?

Then he hears the hollow sound of KNOCKING on glass. He turns and looks into the LIVING ROOM. Casey has walked over behind some bushes and is standing at the window. He smiles, waves, and makes a gesture to Teddy: 'Can you get the door?'

Teddy smiles, waves back, and gestures: 'Be right there.'

Casey walks back to the front door.

Teddy frantically takes down the blackout curtains and tries in vain to clean up the mess from dinner.

77 EXT. FRONT DOOR. CONTINUOUS. DAY

Casey waits for Teddy. He looks around at the sorry state of the house's exterior with concern.

The door opens. Casey smiles sheepishly.

CASEY

Hi. How annoying is this?

TEDDY

Nope, what's up?

CASEY

No, I know. It's like, 'Why did I
ever tell this dude he could stop
by?'

TEDDY

It's fine. Casey. What's up?

CASEY
 Sorry. I actually do have a real
 reason to be here though.

TEDDY
 Uh-huh?

CASEY
 Well, so, we're all working this
 missing persons thing, right?

The slightest twinge of concern from Teddy.

TEDDY
 Okay?

CASEY
 And, I actually had a few questions
 to run by you, actually -- don't
 worry! But, um-- sorry, could I
 actually just come in, maybe?

Teddy does a quick calculation in his head. He might have a
 bigger problem on his hands if he refuses.

TEDDY
 Yeah, no. Sure. Come on in.

CASEY
 Ah, dude. I appreciate it.

Teddy opens the door and lets Casey inside the house.

78 INT. BASEMENT. DAY

Don aims the shotgun at Michelle from a distance as she
 wakes.

MICHELLE
 Unh-- Christ--

Michele looks around and sees it's just her and Don.

MICHELLE
 ... Where is he?

Don doesn't answer. He won't even look at her.

MICHELLE
 Don?

Don turns his head away so he won't meet her eyes.

MICHELLE
Don.

He lightly shakes his head, 'No.'

She knows it's just the two of them right now. Which is good.

MICHELLE

Don, listen to me. Put down the gun
and listen. I know you'd never hurt
me.

Don is still looking away from her.

79 INT. TEDDY'S LIVING ROOM. DAY

Casey looks around.

CASEY

We are not alone.

TEDDY

Huh?

Casey gestures to the UFO paraphernalia littering the walls.

CASEY

Nothing. Just, 'We are not alone.'

TEDDY

Oh. Right. Well. We're not. Uh, you
want some water, or?

CASEY

Yeah, sure.

Teddy walks to the kitchen. Casey fidgets uncomfortably.

CASEY

Man, I gotta say it's pretty weird
being in here again. Lotta
feelings.

TEDDY

Uh, yeah. Well, same old shit.

80 INT. KITCHEN. CONTINUOUS. DAY

Teddy enters the kitchen and sees the MONITOR on the counter
is still on, showing Michelle and Don talking downstairs. He
very quickly SWITCHES OFF the MONITOR on his way to the sink.

CASEY

Scared the floor's gonna run away?

TEDDY

What?

Casey points to the nails in the floor where the chair was.

TEDDY

(thinks)

Oh. No. Mom, she, uh-- used to have fits, or whatever, so, we'd nail the chair down.

Casey nods sadly. Say no more. Teddy hands him a water glass.

CASEY

Thank you kindly.

Casey takes a sip of water. And then he spots something.

CASEY

Uh oh.

TEDDY

What?

CASEY

My arch nemesis.

Casey eyes the FROZEN BOX CAKE thawing on the counter.

TEDDY

So, um? You had some questions, or?

Casey looks like he'd forgotten all about that.

CASEY

Oh, right. Well um, you're still at Auxolith, right?

TEDDY

Yeah.

CASEY

Right. So you probably know all about the Fuller case?

TEDDY

Yeah. I mean? I heard a little.

CASEY

On the news?

TEDDY

I don't get the news from the news.

CASEY

Oh. Right. Well, I'm just here on a hunch, really. This missing lady's phone pinged a cell tower around here the night of the abduction.

TEDDY

Oh yeah? Well those things have a pretty wide radius though, right?

CASEY

Yeah, no, for sure. It's just that her car was also snapped by a speed trap near the intersection down the road from your hill here?

Teddy plays it cool. He shrugs.

TEDDY

Okay?

CASEY

I know. Long shot, right? But it's a sparsely populated area, so, just thought I'd check in with the local residents. See if you, or Don, seen anything peculiar?

TEDDY

Um,? No, like-- ?

CASEY

Well, one thing-- You haven't seen this car, have you?

Casey finds a photo of Michelle's Car on his phone.

TEDDY

No.

CASEY

Uh-huh? Or this woman?

He swipes over to a photo of Michelle.

TEDDY

I mean... she owns my work?

CASEY

But you haven't seen her in person?

TEDDY

Dude, I scan packages.

CASEY

No, I know. Um. And what about your neighbors? You heard them say anything about any - I don't know - unusual activity?

TEDDY

I mean? I don't know them, really?

CASEY

I know. I'm sorry, I'm grasping at straws here, but--

Casey sighs. He puts his phone away.

CASEY

Look. To be honest? I mainly just wanted to check in with you. I know the last thing you want is your fucked up babysitter from 20 years ago showing up feeling guilty about - whatever went down, but? I sometimes pass by this place and just have this, fucking, sad, awful feeling, like, 'What's going on in there?' Ya know?

81 INT. BASEMENT. CONTINUOUS. DAY

Michelle continues to work on Don.

MICHELLE

Thank you, Don.

Don says nothing. He just looks away from her.

MICHELLE

You could have shot me earlier, upstairs. But you didn't. The way you behaved was... honestly? Heroic.

Don is barely hanging on now.

MICHELLE

And I don't use that word lightly, Don. You've been the only thing stopping him from doing... God knows what to me.

He finally cracks a bit.

DON

I don't talk to you. That's how it is. So just keep quiet.

Michelle smiles sympathetically at Don. Now they're talking.

MICHELLE

You know this is crazy, though. Right? You know this is wrong? I know you know that, Don.

DON

Shut up.

MICHELLE

I'm just saying. There's a world, Don. There's a world where we help you and your cousin and your aunt.

(MORE)

MICHELLE (CONT'D)
Where reparations are paid, the
page is turned, all of that happens
for you.

Don thinks about this. Then he shakes his head.

DON
No that's not true. You're going to
have Teddy and me arrested.

MICHELLE
I wouldn't. No.
(thinks)
But even if you're right and Teddy
gets arrested, it's all different
for you, Don. If you let me go.

DON
No. Shut up. I see what you're
doing.

MICHELLE
All he does is pull you deeper into
the pit, Don. He never actually
offers you a way out for you. Well,
I can do that. I want to do that
for you, Don.

Don slaps Michelle's head very lightly with his hand.

DON
I said shut up!

But Michelle isn't fazed in the slightest by the tiny slap.

MICHELLE
That's okay, Don. I know you're
confused. You're frustrated. No one
in the universe could blame you.

CLOSE ON DON, looking away from her.

82 INT. KITCHEN. DAY

Teddy and Casey share some coconut cake and Yellowtail wine
by the window. It's started to rain outside.

CASEY
He ever show up again?

Teddy shakes his head.

CASEY
Fuckin asshole. Sorry, I know he's
your dad and you probably love him.

TEDDY

I literally wouldn't recognize him.

CASEY

Right.

(gulps some wine, then,
it's killing him)

Look, Teddy, man, I know it was a long time ago, what I did to you--

TEDDY

It's fine --

CASEY

No. It wasn't fine. It was wrong. But I swear, it wasn't cause I liked it, it was just a weird power thing, that's it. I was just young, and lost. I promise you, dude, I never ever did that to anyone else--

TEDDY

Forget it. Seriously. It's done.

Casey nods, troubled. He gulps his wine. Teddy peeks under his jacket. A bloody mess down there. He covers up again.

They look out the window at the gloomy heartland hillsides dripping with rain. A misty landscape, bruised and broken.

CASEY

(tearing up)

Thank you.

Teddy nods. But he just wants him out of the house now.

TEDDY

Hey, um, you wanna see my bees?

Casey looks at Teddy. Then he smiles sadly. He pats Teddy, who silently winces from being patted on his wound.

CASEY

Sure, man.

83

INT. BASEMENT. DAY

Don continues to look away from Michelle.

MICHELLE

Someone's up there, right? Who's up there?

DON

Shut up.

MICHELLE
Is it the police?

DON
I said shut up.

MICHELLE
It is. And they're going to arrest
your cousin. But it's not too late
for you, Don.

DON
Please stop.

MICHELLE
If you let me go now, everything
will work out for you. I promise.

Finally, Don looks at Michelle.

DON
No it won't.

MICHELLE
Don. It will.

DON
There's nothing else for me here.
Teddy is all I have.

MICHELLE
We'll find something for you. You
don't need him.

DON
I do need him. I love him.

MICHELLE
But there's so much else out there.

DON
No. There's not. Not here.

MICHELLE
Okay. Then, where? Where do you
want to go, Don? You can go there.
I'll take you there.

DON
But if you are an alien, you would
help me?

MICHELLE
(cuts him off)
Don, not this again, come on. You
know I'm not an alien.

DON
But if you are, you would take me
with you?

Michelle is confused.

MICHELLE
What - ?

DON
If all this is real, and you did
have a spaceship, you would take me
away from this place?

Michelle just stares at this poor sad soul for a beat. Then
she smiles warmly and nods.

MICHELLE
Of course, Don. Yes. Absolutely.
I'll take you with me. We'll leave
Earth. I promise that's what will
happen, okay?
(then)
If you let me go.

Don looks into her eyes for a long moment. He smiles.

DON
Thanks, but I can't do it without
him.

MICHELLE
You have to.

Don suddenly looks exhausted.

84 EXT. TEDDY'S HOUSE. DAY

Teddy and Casey walk towards the beehives in apiarist suits.

CASEY
Thanks again for the tippie. Mum's
the word, eh?

TEDDY
Sure. Sorry I couldn't help you
find that lady.
(beat)
But hey, here's this.

He hands Casey a self-published book by some guy named Ron
Gideon called "VISIONS OF ANDROMEDA: EXOPLANETARY TRUTH AND
THE NASA LIE MACHINE."

TEDDY
This shit helped me a lot.

Casey nods and smiles politely. Poor fucking kid.

CASEY
Very cool. Thank you, dude. So, um,
let's see these bees.

They both put on the helmets. Teddy takes the lid off of one of the beehives.

85 INT. BASEMENT. DAY

Michelle pleads insistently with a near catatonic Don.

MICHELLE
Please. We're running out of time.
The police will bust in here soon
and I can't help you then.

Don can barely keep his eyes open now. He nods.

DON
Okay. I'm ready to leave now.
(beat)
Tell him I'm sorry, okay? Tell him
I love him.

Michelle nods.

MICHELLE
I will.

Don smiles, puts the barrel of the shotgun under his chin.
There is a blast. Blood and brain matter spray onto Michelle.

86 EXT. TEDDY'S HOUSE - BEEHIVES. DAY

Teddy and Casey both hear the unmistakable sound of a SHOTGUN BLAST coming from the house.

Casey whips his head around.

CASEY
What the hell - ?

87 INT. BASEMENT. DAY

Michelle is in shock. Some blood is splattered on her face.

MICHELLE
Jesus fucking Christ!

Don's dead body lies on the floor, oozing blood.

88 EXT. TEDDY'S HOUSE - BEEHIVES. DAY

Casey turns to face Teddy again, Teddy swiftly take off Casey's helmet and smashes a HEAVY HIVE TRAY filled with bees and nectar on his face. He falls to the ground.

CASEY

Gah! FUCK!

Teddy kicks over one of the bee hives. Hundreds of angry bees fly everywhere, swarming Casey.

The bees collect like a second skin to Casey's face and crawl down his throat, choking him.

Teddy grabs a shovel leaning against a big tool box. He walks purposefully over to Casey and beats him to death with the shovel as a cloud of bees swirls around them.

Teddy then drops the shovel and crawls to the toppled bee hive. He tries his best to set it right again, crying.

TEDDY

I'm so sorry... I'm so fucking sorry, you guys...

89 INT. BASEMENT. DAY

Michelle hears Teddy racing down the stairs and unlocking the basement door.

TEDDY

(entering the room)

Don! Don, you didn't kill it did you?!?

Teddy enters with the shovel and sees Michelle alive.

Then he sees Don's corpse, the shotgun by his side.

TEDDY

Oh, no... Oh Jesus, no...

MICHELLE

Teddy, listen to me--

Teddy runs to Don's body, trying pathetically to revive him.

TEDDY

(panicking)

What the hell did you do to him?

MICHELLE

Nothing! He, he did it to himself!

Teddy cradles Don in his arms, weeping.

TEDDY

Oh, God... Don, no no no no --

MICHELLE

I swear to you he did this to himself - he, he thought the police were coming and - he just freaked out and, and he panicked, and--

Teddy, with tears in his eyes, slowly looks up at Michelle with a terrifying malicious expression.

MICHELLE

Please believe me, I - look, I'm chained to the wall, how could I have - ?

TEDDY

What did you say to him?

MICHELLE

(hesitates)
Nothing, I just--

TEDDY

What fucking filth did you fill his sad brain with you demon from hell?

MICHELLE

He was under extreme pressure, Teddy. He just, he cracked--

TEDDY

And you cracked him, didn't you? You poisoned his heart with lies and bullshit until his whole fucking world collapsed, **DIDN'T YOU??**

MICHELLE

He did all of this for you, you fucking maniac, because you fed him a FUCKING FAIRY TALE!

For an awful moment, Teddy considers the grim possibility that what she's saying might be completely true. But he shakes it off, grabs the bat, and walks to Michelle.

MICHELLE

Teddy, no. No, no, don't kill me!

TEDDY

I can't kill you yet. But you're going to wish I had.

Teddy lifts shovel above his head, but Michelle screams out:

MICHELLE

Wait, WAIT! **There's a cure for your mom!**

Teddy hesitates. Then he lifts shovel again.

MICHELLE

No, no! It's true! There's a cure!
You can save her!

Teddy hesitates again.

TEDDY

What are you saying? **WHAT ARE YOU SAYING!?**

Michelle's brain races.

MICHELLE

Your mother, there's - inside of her, a big change is taking place. A total rearranging of her genetic code. Your mom was the first, the first... sample! It's a very important, Andromedan experiment. It takes four to five years. If it succeeds, she'll wake up!

Teddy takes this in, breathing heavily, the shovel still poised above his head.

TEDDY

And what if it doesn't succeed?

MICHELLE

She'll die. But if we chemically terminate the experiment, she'll, she'll wake up. She'll wake up!

TEDDY

How? How do we do that?

Michelle thinks fast.

MICHELLE

Listen... My car. You have my car?

TEDDY

Yes.

MICHELLE

In my car... in the trunk. In the back! There's a bottle, right? It says, it says... it's a yellow jug, okay? And it says, 'mono ethylene glycol.' Antifreeze.

(then, quickly)

(MORE)

MICHELLE (CONT'D)
 But forget the label, it's not
 antifreeze. It's the cure. I keep
 it in the antifreeze jug in my car
 for, for safety. To hide it.

Teddy fidgets. It sounds... risky. He grips the shovel.

MICHELLE
 No no no!

TEDDY
 If - if - if this experiment is so
 important, why would you allow me
 to cancel it?

MICHELLE
 There are multiple experiments
 happening all around the world.
 Your mom is one of dozens.
 (beat)
 Just... trust me. You can keep me
 chained up down here. I'll have no
 way of escaping. Why would I lie?

Teddy considers all of this. And then he nods and suddenly
 swings shovel down on Michelle's knee, almost breaking it.

MICHELLE
 FAAUUGH!

TEDDY
 That's for Don, you fucking virus.

Teddy drops shovel, picks up the shotgun, and runs out.

90 EXT. WOODED AREA. DAY

Teddy finds Michelle's Car hidden under the brambles.

He digs through the cluttered trunk, and finds the antifreeze
 jug behind a bag of golf clubs.

He stuffs the jug in his backpack and gets on his bike.

91 INT. BASEMENT. DAY

Michelle is still chained to the wall with a messed up leg.
 She is all alone now.

Don's body still lies on the floor, just out of her reach.
 Michelle gets down on the ground and tries to reach as far as
 the wall restraints will allow her. But Don's FOOT is still
 an inch or two from her grasp.

92 EXT. STREET. DAY

Teddy peddles his bike furiously down the street.

93 INT. BASEMENT. DAY

Straining with all of her might, Michelle barely grasps the end of a SHOELACE on Don's shoe between two fingertips. She carefully pulls Don's shoelace down. It unties. Now she has enough length of lace to fully grasp in her hand.

She tugs on the lace. Don's bent leg straightens, arcing his foot into Michelle's grasp. Michelle grabs Don's foot and pulls his body towards her.

Once she's pulled Don close enough, Michelle rifles through his pocket and finds the KEYS to her restraint bracelets.

She unlocks her wrists and ankles.

94 EXT. LONG TERM CARE FACILITY. DAY

Teddy pulls his bike into the parking lot of a building with a sign marked "Evergreen Extended Care Community" and rushes inside.

95 INT. LONG TERM CARE FACILITY. DAY

Teddy approaches Sandy's room and slips inside.

96 INT. BASEMENT. DAY

Michelle, hobbled on one foot, heaves herself against the locked reinforced door that leads upstairs. It's clear she has been heaving for quite some time, painfully.

But it's no use. She truly is trapped down here.

She collapses to the ground, out of breath, wincing.

Michelle's finds a couple of elements lying around and manages to make a DIY splint to support her leg.

As she catches her breath, she turns her head and sees the room from an angle she's never seen before.

She sees a bookcase against the wall, filled with tomes on political science, ecology, and the paranormal. Behind the bookcase you can just make out the edge of what appears to be a HINGE.

There's a DOOR behind there...

97 INT. LONG TERM CARE FACILITY - SANDY'S ROOM. DAY

Teddy has shut the door to his Mom's room.

He rushes over to her side. He gazes into her comatose, expressionless face. He touches her cheek with his hand.

98 INT. BASEMENT. DAY

Michelle has shoved the bookcase out of the way.

She pulls on a makeshift handle and a door opens into...

99 INT. TEDDY'S RESEARCH ROOM. DAY

Michelle enters a long, narrow room packed with all manner of 'medical research': books, files, instruments, and, samples.

Most ominously, Michelle sees on one tall stack of shelves a series of SPECIMENS IN JARS: human hands, eyes, and various organs preserved in histidine tryptophan ketoglutarate.

What has he been doing down here?

100 INT. LONG TERM CARE FACILITY - SANDY'S ROOM. DAY

He frantically fiddles with her IV drip bag.

He unscrews the antifreeze jug cap.

101 INT. TEDDY'S RESEARCH ROOM. DAY

At the end of the room is Teddy's workstation. There are some traces of what appear to be dried blood in various spots.

On a SHELF above the workstation are a series of black binders numbered 1 through 10.

Michelle pulls the binder marked '1' off the shelf. She opens it and sees a photo of a man chained to the wall with a shaved head and cream smeared all over his face.

Beyond the photo are pages and pages of NOTES as well as PHOTOS of autopsies and anatomical DRAWINGS.

102 INT. LONG TERM CARE FACILITY - SANDY'S ROOM. DAY

The antifreeze feeds into the tube leading to Sandy's arm.

Teddy anxiously waits and watches his mother for any sign of revival, any movement at all.

TEDDY
C'mon. Wake up.

103 INT. BEDROOM. YEARS AGO. DAY B+W

Sandy is frantically wrapping young Teddy in silver space blankets. Her fingers are needles. Needles may also dangle from her brittle, unkempt hair.

SANDY
These'll protect you.

YOUNG TEDDY
How - ?

SANDY
They won't see you.

YOUNG TEDDY
I'm scared...

SANDY
Hey. Listen to me, baby. You listenin?

YOUNG TEDDY
Uh huh?

SANDY
These people ain't human.

104 INT. LONG TERM CARE FACILITY - SANDY'S ROOM. DAY

After a long beat, he sees something: a TWITCH in her finger.
Did he imagine it?

Teddy watches his mother's finger. Another twitch. Two fingers, three fingers.

Then an entire hand. Teddy's face lights up.

105 INT. BEDROOM. YEARS AGO. DAY B+W

Teddy is now fully encased in silver space blankets. Sandy jams the nozzle head of a hand pump into the bundled silver package of Teddy. She starts furiously pumping the foot pump.

SANDY
You think you're talkin to a person, but no - no, no - they're just - antenna heads - breaking us down. See I been watchin them-- you hear me?

The silver blankets inflate around Teddy's body in one piece like a giant mylar balloon.

SANDY

We don't have much time. Look to the sky. Look for the signs. It's a lie. Ok? S'not real - but you have to see. You have to. Promise me?

106 INT. LONG TERM CARE FACILITY - SANDY'S ROOM. DAY

Teddy is full of hope. Desperate hope.

TEDDY

Mom - mom, mom - wake up - it's me!

But then the twitches turn into convulsions. Uncontrollable tremors pulsating across Sandy's entire body.

Teddy's face turns ashen. He tries in vain to control his mother's convulsions.

107 INT. BEDROOM. YEARS AGO. DAY B+W

Sandy begins to pump the foot pump IN REVERSE and all the air begins to suck out of the silver balloon until the material encases poor Teddy's body in air-tight silver shrink-wrap.

SANDY

Promise me, Teddy! Promise me!

The silver material is shrink-wrapped tight over Teddy's face, suffocating his mouth. But he moves his jaw and forms the words as best he can:

TEDDY

I promise...

(suddenly relieved)

Oh god. Thank you... thank you...

108 INT. LONG TERM CARE FACILITY - SANDY'S ROOM. DAY

We hear the sustained BEEP of Sandy's heart monitor flat-lining. Teddy grabs her face and hands and watches the life leave her body forever. He cries and kisses her hands.

Some NOISES from the hallway. Panicking, Teddy grabs his bag, opens the window to her room, and climbs out.

109 EXT. LONG TERM CARE FACILITY. DAY

Teddy runs from the facility, tears in his eyes.

About a hundred feet out, he turns and looks back at her room. NURSES have rushed to her side, trying pathetically to figure out what could be wrong with her, what could be killing her.

Teddy watches with a look of bottomless sadness. As we PULL CLOSE, his sadness slowly morphs into blind rage.

110 INT. TEDDY'S RESEARCH ROOM. DAY

Michelle looks around the room. All of Teddy's research. All of his hope and delusion and pain and anger. His endless, violent, pitiful search for an answer to the unanswerable.

Michelle takes it all in. And she nods. It seems there's only one way out of here. She knows what must be done.

111 EXT. STREET. DAY

Teddy bikes home with furious tears in his eyes.

112 EXT. TEDDY'S HOUSE. DAY

Teddy leaps off his bike and runs into the house.

113 INT. KITCHEN. DAY

Teddy runs into the kitchen and grabs the shotgun he's left leaning on the table.

He runs downstairs, making wild, savage noises.

114 INT. BASEMENT. DAY

Teddy enters and sees Michelle standing in the middle of the room. But it is not the same restrained, subdued Michelle he has seen before. No, this Michelle is standing tall and proud, with no chains to contain her. And she is staring at Teddy with a look of supreme, otherworldly authority.

He raises his shotgun unsteadily.

TEDDY
(shaking)
You fucking monster...

MICHELLE
How many were Andromedans?

TEDDY
You lied to me... you..

Michelle puffs her chest and roars.

MICHELLE
HOW MANY WERE ANDROMEDANS?

Teddy turns and sees his hidden research room has been discovered. He lifts his shotgun again.

He breathes heavily, realizing the full horror of his actions has been discovered.

TEDDY
 Two...

MICHELLE
 Two.

Michelle takes a step forward, with complete confidence that she will not be shot.

MICHELLE
 You miserable fucking idiot. Do you know what you've done?

TEDDY
 You... you killed her...

MICHELLE
QUIET. Listen to me. And I will tell you why it is that I resemble a human.

Teddy is suddenly awed into silence.

Michelle summons all of her powers of rhetoric and persuasion for this moment. The pitch of her life. The Greatest Story Ever Sold. And all the basement's her stage.

MICHELLE
 Our 75th emperor first discovered the Earth. This planet was ruled by dinosaurs, magnificent creatures with a complex but stable ecosystem. But we inadvertently spread a fatal virus to the planet. Our emperor was struck with guilt, watching Earth's creatures perish. So he gave new life to this planet. Life resembling us. The early test humans could barely stand. But soon they walked...

She walks slowly toward Teddy. He inches back slowly.

MICHELLE
 ...and began to reproduce. A civilization was born in harmony with nature. Atlantis. We were worshipped as gods. But some humans wished to surpass us.
 (MORE)

MICHELLE (CONT'D)

They began to create their own, stronger lab-grown humans. But the new humans were more aggressive. A conflict began that finally ended in a thermonuclear war. In the war's wake, all of humanity was extinguished, save for a select few, who built an ark that traveled the oceans for a century. Finally, when it was safe to resurface on dry land, the leaders of the ark died, and only a few mutant specimens of degraded semi-humans survived: the apes.

She gestures to DON'S BODY on the ground.

MICHELLE

Evolution resumed, but towards chaos. The newly evolved human beings – YOUR current ancestors – fought amongst themselves in an endless cycle of war, genocide and ecological destruction.

She steps again toward Teddy and eyes him accusatorially.

MICHELLE

They brutalized Earth. Ruined her waters. Ravaged her climate. Poisoned themselves with drugs and technology. And even when presented with irrefutable evidence of their own self-destruction, the humans continued unabated.

Tears well in Michelle's eyes.

MICHELLE

Even I myself became more human – more selfish and cruel – the longer I stayed here amongst your kind. But humans can't help the way they are.

She points her finger sharply at Teddy.

MICHELLE

It's in your genes. The genes your ancestors implanted to strengthen themselves. It gets reproduced in your bodies and grows stronger.

She holds her hand to heart with sincerity and conviction.

MICHELLE

We Andromedans are here to eliminate that suicidal gene.

(MORE)

MICHELLE (CONT'D)
 To save humanity, yes. But also to
 save Earth from you and your kind.

Michelle stands resolute after her bravura performance.

A confused Teddy points the shotgun at Michelle. He is in disbelief. It can't be true.

TEDDY
 No. You came here to kill us-- ?

MICHELLE
 Wrong, Teddy. Yes, some of us would
 have preferred to simply terminate
 your species. But the emperor
 believed there was still hope.
 Hence the experiments. The
 experiments your mother was a part
 of. She was chosen because she was
 weak. Because she was broken. If we
 could correct her, then perhaps all
 humans could be corrected as well.

Teddy trembles with excitement... and then rage.

TEDDY
 But you killed her. You killed her!

MICHELLE
You killed her. I figured you'd be
 apprehended feeding antifreeze to a
 coma patient. And then I'd be
 freed, so I could return to my
 work. But you actually got away
 with it, you sick ape.

Teddy lifts the shotgun again.

TEDDY
 Fuck you!

MICHELLE
 Listen to me: There are other test
 subjects. Who are showing progress.

TEDDY
 No --

MICHELLE
 We must show the emperor the truth.
 Tomorrow. During the lunar eclipse.

Teddy is drained. But he sees a ray of hope in her offer.

MICHELLE
 You may hate me. You may want me
 dead. And I don't blame you.
 (MORE)

MICHELLE (CONT'D)
 But I have the information you need
 to save Earth. And you know I do.

TEDDY
 (wearily)
 Fucking... demon...

MICHELLE
 This is our destiny, Teddy Gatz...
 yours and mine. And the hour is
 almost upon us.

Teddy can no longer resist. He sees she is offering the only
 chance of completing his mission.

He lowers the shotgun.

115 EXT. SPACE

The Earth.

LOWER THIRD TITLE:

THE NIGHT OF THE LUNAR ECLIPSE

116 EXT. AUXOLITH BIOMEDICAL HEADQUARTERS - FRONT GATE. DAY

A SECURITY GUARD works the gate booth.

Michelle's Car pulls up. The window rolls down a crack and
 the guard is stunned to see the driver is... Michelle Fuller.

She's wearing her dirtied suit, and what appears to be a not
 very convincing wig affixed to her head.

SECURITY GUARD
 Jesus-- Miss... Fuller?

MICHELLE
 Hi, Ricky. Yes, I'm back. How are
 you? Could you buzz me through?

SECURITY GUARD
 But - so, wait... you're all right?
 You're, you're - back?

MICHELLE
 Everything's fine, Ricky. It's all
 sorted out. I'm back. Could you
 buzz me through, please?

The security guard, in a daze, buzzes her through.

MICHELLE
 Thank you, Ricky.

Michelle drives through the gate.

Once she passes, the guard reaches for his phone.

117 INT. MICHELLE'S CAR. DAY.

Michelle exhales.

We see that Teddy is hiding under a blanket in the back seat with the shotgun trained on Michelle.

TEDDY

Park in your usual spot.

Teddy sits up and peeks into the trunk. We see Don's dead body is sitting back there, his torso wrapped in a blanket.

TEDDY

Don't worry, Don. You're coming with me. I'm taking you with me.

Teddy smiles sadly but reassuringly at his cousin's corpse.

118 INT. AUXOLITH HEADQUARTERS - FRONT ENTRANCE. DAY

Michelle's Car pulls up.

Tony the valet approaches the car, confused.

Teddy gets out first. He's wearing a long overcoat and carrying a pair of crutches. He opens the door for Michelle and hands her the crutches.

Michelle crutches toward the valet and hands him the keys.

MICHELLE

Hi, Tony. Here you go. Have a good night.

The valet just stares at her, stunned.

119 INT. AUXOLITH HEADQUARTERS. DAY

Teddy and Michelle enter the building.

120 INT. AUXOLITH HEADQUARTERS - ELEVATOR. DAY

On the ride up, Teddy grips the SHOTGUN hidden in his overcoat.

121 INT. AUXOLITH HEADQUARTERS - EXECUTIVE FLOOR. DAY

DING! The elevator door opens. Teddy and Michelle get out.

Michelle crutches past stunned COLLEAGUES. One WOMAN screams and covers her mouth. Others just stare in disbelief.

Michelle smiles nervously and nods at them.

MICHELLE
Everything's good, uh, folks. Good
- good to be back.

She looks at her watch and smiles.

MICHELLE
Well, it's 5:35. Don't forget if
some of you need to head home,
that's uh, you know, fine!

Teddy trails behind Michelle, still concealing the shotgun. When Michelle reaches her office door, she turns to Corey.

MICHELLE
Hi, Corey.

COREY
Michelle - ?

MICHELLE
I have important work to do, so uh,
no disturbances, okay? Thanks.

COREY
Okay?

Michelle smiles and enters her office with Teddy.

122 INT. MICHELLE'S OFFICE. DAY

Michelle crutches in and Teddy shuts the door behind them. He locks the door and pushes a couch in front of it, then pulls the blinds closed.

TEDDY
Okay. So he meets us here then, or?

MICHELLE
No. We make remote contact with the
emperor here, then they beam us up.

TEDDY
Beam?

MICHELLE
Or, you know, transport.

TEDDY
Okay.

MICHELLE

Sometimes it takes a few minutes to get the link up and working, but?

TEDDY

Uh-huh? And... How exactly do we make the link?

Michelle thinks and then crutches toward her desk.

MICHELLE

Look, it's going to sound crazy.

She sits at her desk, opens a drawer, and pulls out a calculator.

MICHELLE

I punch a code in here, and it initiates a link with the ship.

Teddy looks at the calculator, then back at Michelle.

TEDDY

On... a calculator?

MICHELLE

(shrugs)

I know. It had to look banal. Human. Something totally inconspicuous.

TEDDY

Okay - ?

MICHELLE

It's a 58-digit code. I have it memorized, but, I haven't had to type it out in a while, so?

Michelle begins to carefully type digits into the calculator. Teddy just stares at her, a bit incredulous.

TEDDY

So - is this - this is really how it works?

MICHELLE

It's easier if we don't talk.

TEDDY

Okay.

MICHELLE

Sorry, it's just a whole trick I do in my head - like a memory thing, for - remembering.

TEDDY

Okay.

She pauses and 'concentrates.' She types a few fragments:
'9957075379965' As she slowly types symbols, Teddy fidgets.

Michelle glances at the SHOTEL SWORD on the wall.

TEDDY

Why is it so long?

MICHELLE

Just a few more, just - shh, while
I think...

TEDDY

Sorry.

Finally she's stalled herself enough time to think as she
can. She stands.

MICHELLE

Okay, so. Yeah. We should be almost
ready here. I just have to press
'Enter,' mainly. Are you ready?

TEDDY

Yes. I'm ready. Fuck, wait-- my air
tank, I'll need oxygen...

MICHELLE

There will be oxygen, Teddy.

TEDDY

Okay - and what about Don?

MICHELLE

We'll pick up Don. Don't worry.
He's coming with. We may - we may
even be able to revive him.

Teddy nods. That's good news. But he's very nervous.

TEDDY

Right. So. It's happening. Shit.
No, I'm ready. I'm ready. Um? You
should know, I've prepared for all
eventualities?

MICHELLE

Uh huh? Prepared how?

Teddy opens his coat. An EXPLOSIVE is strapped to his chest.

MICHELLE

Oh, Teddy, no--

TEDDY

I can't take the chance that you'll
kill me straight away. I can't.

Michelle is very nervous. But she nods understandingly.

MICHELLE

That was smart of you, Teddy. The
Emperor will admire your
intelligence. You are a credit to
your species. Truly.

Teddy, in his nervous state, is almost moved by her tribute.

TEDDY

Well, um. I'm just trying to help.

MICHELLE

I know, Teddy. I know you are.

(then)

Now, that closet there is a
teleporter. What's going to happen
is you're going to enter that
closet and close the door. I'll
count to three and press enter.
We'll have to go one at a time so
that our bodies don't reconstitute
together during teleportation. Do
you understand?

TEDDY

Uh huh, I think so?

Michelle edges toward the door.

MICHELLE

Here. I'll go first.

TEDDY

(waves her away)

No, no, no. I don't want you to
escape and leave me here. I'll go
first.

MICHELLE

(hesitantly)

Okay. Fine.

Teddy carefully walks toward the closet, cautiously. Before
stepping in, he takes one last look back at Michelle.

MICHELLE

Ready?

TEDDY

I'm ready. I'll see you up there.

Teddy steps into the closet and closes the door.

As soon as the closet door closes, Michelle begins to quietly inch towards her office door. Dials in the last digit on the calculator.

MICHELLE
Three... two... one...

Michelle steps backwards towards the door.

MICHELLE
(screams)
He's got a bo--

123 INT. AUXOLITH HEADQUARTERS - EXECUTIVE FLOOR. DAY

Her staff have evacuated and various POLICE and SWAT OFFICERS have gathered, preparing for the possibility of breaching the door.

123A INT. MICHELLE'S OFFICE. DAY

A small but very loud and powerful EXPLOSION. The closet is armored but the door bursts open and we get a glimpse of Teddy being cut in half from the explosion. The metal handle of the door flies away during the explosion and hits Michelle on the head. She drops unconscious to the ground. The cheap wig falls off, revealing her bald head. The CALCULATOR falls and slides across the floor.

The officers take who had taken cover from the blast swarm toward Michelle on the ground.

Her eyes flutter...

BLACK

124 EXT. AUXOLITH HEADQUARTERS - PARKING LOT. TWILIGHT

A half-eclipsed MOON hangs in the sky.

A crime scene CLEAN-UP CREW works as the SWAT TEAM packs up. Evacuated Auxolith EMPLOYEES mill behind yellow police tape.

Michelle is on a stretcher. Her broken foot is in a brace. She's woozy, barely there, but unharmed by the explosion.

Some Auxolith employees call out to Michelle, wishing her well. A dazed Michelle raises a thumbs-up and calls out to them:

MICHELLE
(feebly)
Let's kick... impossible's ass!

Her pet slogan is met with a few halfhearted cheers.

Michelle's stretcher is loaded into the back of an ambulance. An EMT and a DETECTIVE accompany her inside.

125 INT. AMBULANCE. NIGHT

The ambulance drives. Michelle fidgets a little and the EMT puts a hand on her.

EMT

Just try and settle for a bit.

Michelle's still in shock, but starting to get her wits back. The detective smiles at her reassuringly.

DETECTIVE

You're going to be fine.

MICHELLE

(forlorn)

Yes. I know.

DETECTIVE

I mean, obviously the shock of it all is... but you can get plenty of help for that kind of thing.

Michelle nods. She stares off with a haunted look.

DETECTIVE

Lots of questions of course, and answers, to come, but? We can delve into all of that tomorrow, yeah?

Michelle nods again. But there is something troubling her.

126 INT. AMBULANCE. NIGHT

The ambulance pulls to a stop at a red light.

127 INT. AMBULANCE. NIGHT

Michelle turns to the detective.

MICHELLE

So - he's dead then?

The detective turns to Michelle. He tries to phrase this gently, not knowing exactly where her head is at.

DETECTIVE

Well-- yes. Yes, he... passed away.

Michelle nods and looks away. She looks genuinely mournful.

DETECTIVE

Must have reacted to his body heat,
or friction. Happens a lot with
homemade explosives.

(sees her sadness)

Look. I know this sounds cold, but
that's how the world is sometimes,
and guys like him are... well,
they're ultimately just too crazy
to be alive. Is how I see it.

Michelle looks at the detective. The detective smiles.

DETECTIVE

Anyway, we can get into that later,
I don't want you feeling like--

A sharp, rattled EXHALE of air from the detective's mouth.
The muscles in his face relax and drop as he falls to floor.

Michelle stares in shock.

The EMT turns and looks at her, puzzled.

Suddenly, another sickening EXHALE from the EMT. Like a pig
lung being squeezed out on a butcher's block. He falls dead.

A loud sound of metal and glass. The ambulance has crashed.
Michelle is violently shaken still tied on the stretcher.

From the driver's seat, we hear the unmistakable sustained
HONK of a body landing on a horn.

Michelle frantically pulls herself from the stretcher and
bursts out of the ambulance.

128 EXT. ROAD. NIGHT

Michelle tears her CAST off and clambers from the ambulance.

The light has turned green. Cars HONK at the ambulance to go.

Michelle tears through traffic across the highway. She is
looking around, searching. She looks up and sees what appears
to be LIGHTNING flashing dimly in a cloud.

She continues running until she reaches...

129 EXT. AUXOLITH BIOMEDICAL HEADQUARTERS. NIGHT

She makes her way back onto Auxolith property with her
security badge. We see there are still police and fire
vehicles around but she avoids them and finds her way to:

130 INT. AUXOLITH HEADQUARTERS - BACK ENTRANCE. NIGHT

Through a back entrance, Michelle makes her way up a quiet staircase. She uses her card to head up to:

131 INT. AUXOLITH HEADQUARTERS - EXECUTIVE FLOOR. NIGHT

A number of POLICE and FIRE OFFICERS are dotted around the crime scene area.

Michelle quickly and quietly makes her way to her office.

A YOUNG DETECTIVE is surprised to see her approaching.

YOUNG DETECTIVE	MICHELLE
Whoa, sorry- you're not, uh--	I just forgot something, sorry, sorry--

She hustles over behind her office couch, bends down, and grabs the CALCULATOR she dropped. The digits she punched in are still on the SCREEN.

She starts to head toward the closet with the calculator.

YOUNG DETECTIVE	MICHELLE
Hey, hey, no, can't go in there--	Sorry, just one sec, one sec--

The detective tries to stop her from heading in but Michelle throws his arm off of her. She quickly darts into her office, where FIRE OFFICERS are cleaning up, startled to see her.

YOUNG DETECTIVE
HEY! HEY!

A few other try to corral her but she makes a beeline for the bloodied closet, enters, press a button on the calculator, twists and folds inward into the closet wall and...

132 INT. ROOM. NIGHT

... writhes on the floor of a gelatinous room. Two MEN enter with a translucent sheet and cover her shaking body.

Michelle coughs and wretches violently as if readjusting to a new atmosphere.

133 INT. IMPERIAL THRONE ROOM. DAY

Some time has passed. Perhaps a day.

Michelle has gathered with the ANDROMEDAN ROYAL COURT and various AIDES in a throne room. We might glimpse the vastness of space somewhere behind them.

A ROYAL AIDE speaks to Michelle in a strange SUBTITLED dialect, like no human voice you've ever heard.

ROYAL AIDE
(subtitled)
Emperor. We believed contact would
be made if help was required.

MICHELLE/EMPEROR
We could not contact you without
hair.

ROYAL AIDE
(subtitled)
Yes, we know. We feel remorse.

MICHELLE/EMPEROR
(subtitled)
We all feel remorse.

They are in agreement.

MICHELLE/EMPEROR
Inform us of the experiments on the
human subjects.

Her aides look at her with downcast faces.

ROYAL AIDE
The experiments have nearly all
failed. There are only two human
subjects remaining. It would take
some time to finish this work, and
there is no likelihood of success.
Because of who they are.

Michelle nods and looks away.

ROYAL AIDE
A decision needs to be made.

Michelle gazes out the window at the cosmos. Somewhere out
there is Earth. And its seven and a half billion humans.

She takes a breath..

MICHELLE/EMPEROR
We believe it is over.

Her aides acknowledge the truth wordlessly.

MICHELLE/EMPEROR
We believe they have had time. And
in their time they have imperiled
the life they share. And so we have
decided their time will end.

A difficult decision.

One by one, the AIDES leave. Michelle, the Fuller Humanoid, the great and wise Andromedan Emperor, is alone. She must pay for the mistakes of ancestors.

A CUBE appears before her. The Emperor stares at the cube.

The Emperor slowly lifts her hand and opens the box to reveal a SQUARE. The Emperor reaches out her finger, hesitantly, and touches the square.

A SERIES OF SHOTS ON EARTH:

133A EXT. STREET. DAY

A street full of PEOPLE lie dead on the ground.

133B INT. BRITISH SCHOOL CLASSROOM. DAY

A British school classroom full of CHILDREN, all dead.

133C INT. KOREAN SCHOOL CLASSROOM. DAY

A Korean school classroom full of CHILDREN, all dead.

133D INT. AIRPORT. DAY

A long moving walkway at an airport piling up at the end with DEAD BODIES.

133E EXT. ACROPOLIS OF ATHENS. DAY

CONSTRUCTION WORKERS dead at the Acropolis in Athens.

133F INT. CATHEDRAL. DAY

A small Russian wedding in a cathedral, EVERYBODY dead.

133G INT. NIGHTCLUB. NIGHT

A techno party with a loud bass note repeating itself and slow strobe lights flickering. EVERYBODY is dead. A smoke machine blows some smoke into nothingness

133H INT. SMITHFIELD MEAT MARKET. DAY

Smithfield meat market. Dead humans amidst hanging meat.

133I INT. MUSEUM. DAY

An entire FAMILY lays dead with melting ice cream in the kids' hands during a day out at a Museum.

133J INT/EXT. BUILDING SITE. DAY

BUSINESS MEN in ties and suits lay dead in the middle of opening a new building site.

133K EXT. AMAZON RAINFOREST. DAY

An INDIGENOUS MAN dead on the Amazon.

133L EXT. LANDFILL IN INDIA. DAY

CHILDREN collecting rubbish from a landfill in India lay dead on a rubbish pile.

133M INT. HOTEL GRANDE BRETAGNE, ATHENS. DAY

A RICH MAN dead in the bath of the Royal Suite in the Hotel Grande Bretagne, Athens.

133N INT. AA MEETING ROOM. DAY

A circle of ALCOHOLICS dead in their chairs at an AA meeting.

133O INT. TOY FACTORY, CHINA. DAY

Chinese FACTORY WORKERS in matching uniforms amongst huge piles of stuffed toys lay dead mid-work.

133P EXT. CEMETERY. DAY

A YOUNG WOMAN lays dead with a bouquet of flowers in her hand next to a gravestone.

133Q INT. BEDROOM. DAY

TWO TEENAGERS who had been having sex, now dead in each other's arms.

133R EXT. FREEWAY. DAY

Multiple car crashes on a now completely still freeway.

133S INT. HOSPITAL, SURGERY ROOM. DAY

A life saving surgery, with the PATIENT'S chest open - all DOCTORS are dead.

133T INT/EXT. CHURCH. DAY

A BRIDE and her FRIENDS who were preparing to walk down the aisle, now dead.

133U INT. AUXOLITH FULFILLMENT CENTER. DAY

The FULFILLMENT CENTER where Teddy worked has stopped.

His coworker TINA lies on the floor, at peace.

133V INT. TEDDY'S HOUSE. DAY

Inside Teddy's house, all is still. A framed PHOTO on the wall shows a young Teddy being bathed by his mother.

134 EXT. MEADOW. DAY

All man-made interference with nature has stopped.

All human life is gone.

There is only quiet.

Utter peace.

But the countryside is alive.

Alive with the SOUNDS of insects, birds, and mammals. The natural world teeming with post-historic life.

Earth has been saved.

A beautiful FLOWER gently sways in the clean breeze.

A HONEYBEE lands on the flower.

THE END