A Child of Destruction

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FADE IN:

EXT. MILITARY BASE - DAY

An earsplitting ALARM is going off.

At the entrance is a large SQUEAKY gate that shifts back and forth with the wind.

And on that gate a sign explains: "MILITARY ACTIVITY. ACCESS RESTRICTED TO AUTHORIZED PERSONNEL."

A truck smashes through the gate.

It speeds down the road, then brakes.

The passenger, RAY SEAGLE, 57, dry blood on his face, rolls the tinted window down.

RAY SEAGLE (yells) Has Hitler rose from the damn dead?

The truck doors open.

Ray steps out.

So does JOHN REESE, the driver, 35, nerdy glasses, confident eyes, dry blood under his nose.

He pulls out a pack of nicotine gum His shaky hands pops some pieces into his mouth.

They stare at hundreds of dead soldiers that lay about a field.

The two men move through the valley of the dead.

The bodies have no blood or bullet holes.

RAY SEAGLE That kid, did this?

The wind whistles past the dead, causing their uniforms to move.

Then, a boy appears from the side of a building.

JOSHUA, 9, dirty, has bloody wounds on his face. Bags are under his eyes. His skin is sweaty and pale.

He stumbles over to the men.

John runs to meet him half way.

John kneels down, eye to eye, and hugs him.

JOHN (yells) Did they hurt you?

Joshua shakes his head "no."

JOHN We don't have much time, you know that? Can you make it? Will you, make it?

JOSHUA I'm starting to see the mailman --

JOHN No. Dee Dee needs you. She's waitin'-if you don't make it, she dies.

INT. HOSPITAL - LABOR ROOM - DAY (NINE YEARS EARLIER)

A SWEATY WOMAN with a baby face, 23, on a bed of red soaked sheets, screams, as NURSES try to pin her down.

A DOCTOR pulls a bloody quiet NEWBORN from her womb.

The Doctor stares at the newborn.

The Nurses give the baby an uneasy look.

SWEATY WOMAN What's the matter with 'em? What's happened?

The baby boy has a thick white membrane that covers his entire face and head.

The baby's eyes are wide, alive, and stare back at the Doctor.

A Nurse grabs the baby and takes him away.

SWEATY WOMAN Why does he look like that? Tell me, what's wrong with Joshua?

INT. HOUSE - LIVING ROOM - DAY (FOUR YEARS LATER)

Dorothy, the baby face woman, enters with a caged rabbit inside.

The boy, Joshua, 4, sits at a small desk and colors with crayons.

She sneaks up behind him.

Joshua looks up from his work.

JOSHUA

Hi momma.

She freezes.

JOSHUA What is that?

He turns around to face her.

DOROTHY It's a bunny rabbit.

Joshua stands up and walks closer to her.

She places the cage on the ground.

JOSHUA Why is she caged, momma?

DOROTHY Well, some animals gotta be caged, sweetheart. Or, you'll lose em'.

He pokes a finger inside the cage and feels it's fur.

JOSHUA I don't like it caged.

DOROTHY Well, ya ain't gotta choice.

She picks it up and walks into

A CHILD'S BEDROOM

and places the cage on a table next to a small neatly made bed. Joshua's behind her.

DOROTHY So what cha gonna name it, sweetie?

JOSHUA I don't know.

DOROTHY How 'bout Ms. Bunny?

He shakes his head "no."

DOROTHY Kay, how bout' --JOSHUA Mickey Mouse. DOROTHY Sweetie, Mickey Mouse ain't a bunny rabbit. JOSHUA I want to call it Mickey Mouse. DOROTHY Kay, Mickey Mouse the bunny rabbit it is. She rubs his head and leaves. Joshua stares at the bunny. A KITCHEN - LATER Dorothy talks on the phone and cooks. JOSHUA's ROOM He stares at the rabbit. He takes a pen from a cup, sticks it through the cage and pokes the rabbit. The rabbit moves away. Joshua pokes it again. JOSHUA You don't like that Mickey? You're not having fun? He places the pen down. He grabs the cage with both hands and shakes it. JOSHUA Are you having fun in there? Huh? Huh, Mickey Mouse? His little hand opens the cage. He sticks it inside and grabs the rabbit hard.

KITCHEN

Dorothy continues to chat away and cook. Joshua turns the corner and enters. She looks at him. The phone drops out of her hand. It hits the floor with a CRASH. Joshua holds a now bloody rabbit. DOROTHY What've you done? Answer me.

The rabbit struggles with pain. It's legs twitch.

She stares at him.

DOROTHY Give her to me.

JOSHUA

No.

DOROTHY Give her to me, now.

Joshua hugs the bunny.

DOROTHY Let me see, how hurt it is.

JOSHUA It's not hurt.

She starts to weep.

DOROTHY Joshua, you're scaring me. Give me the fuckin' rabbit.

Joshua turns his back on her.

JOSHUA (whispers) I already told you momma, there's nothing wrong with Mickey Mouse.

He stands frozen.

Dorothy backs up into a corner.

Food SIZZLES and burns on the stove.

JOSHUA (softly) I know something you don't.

She wipes her tears away.

DOROTHY Yeah, sweetie?

Joshua turns back around swiftly.

JOSHUA I can fix things.

Dorothy's eyes widen as a light brightens her face. Her tears glisten as they pour from her eyes and she slowly falls to her knees.

She covers her eyes with her hand, but can't help to look.

Then, the light disappears off her face.

The brand new rabbit jumps from Joshua's arms, on the floor, and runs away.

Joshua stands there with a smile.

INT. BRIGHTLY LIT HALLWAY - OUTSIDE BEDROOM DOOR - NIGHT

It opens. Joshua steps out in his little one piece pajamas.

He walks down to another door.

He stares up at it.

He reaches up and turns the door knob. It's locked. He turns it again. Again. It doesn't open.

JOSHUA

Momma?

Joshua turns and walks away into the

DARK KITCHEN

grabs a small chair from a corner and places it in front of a high counter drawer.

He turns on the lights.

One by one, six ceiling fluorescent tube lamps, turn on.

He stands on his chair, opens the drawer and pulls out a knife. He studies it.

BRIGHTLY LIT HALLWAY

Joshua stands at the locked door with the knife. He draws up the knife and sticks it between the door knob and it's frame.

He wiggles the knife and the door pushes open.

Light enters the dark bedroom. A long shadow forms at the base of Joshua's feet and grows into the room.

He drops the knife.

Joshua enters.

BEDROOM

Dorothy lays asleep on a bed. Joshua watches her sleep.

After a moment, her eyes open. She sees Joshua.

She rises up.

DOROTHY Joshua? What cha doing?

JOSHUA Why was the door locked?

DOROTHY How dija get in here?

JOSHUA

Magic.

DOROTHY How dija get in, here?

JOSHUA Why are you scared?

DOROTHY I ain't scared.

JOSHUA I don't believe you.

She shies away.

JOSHUA Mickey Mouse is alright --

8.

DOROTHY Go back to ya room.

JOSHUA

But --

DOROTHY

Now.

Joshua watches her for a moment and leaves. The door closes and it's now dark.

She weeps.

INT. CHURCH - DAY

Dorothy enters.

It's empty and quiet.

She runs toward the front of an altar, falls to her knees, and prays.

DOROTHY Why? Why my son? Why, why why?

She looks around.

DOROTHY

Answer me.

Nothing.

She looks around more.

Behind her head are three rows of candles. The first row blows out.

Her BREATHING quickens.

She stands up. She slowly backs away from the altar. She looks around more and spots something.

It floats down from the ceiling towards her. It's small, white, and gets closer.

She reaches up with her hand and grabs it. It's a feather.

She studies it and lets it go.

The feather floats to the ground.

She looks up at the ceiling and runs out the door.

INT. CLASSROOM - DAY

Joshua, alone, sits at a desk and colors.

DOROTHY I'm sorry I'm late, I --

Without looking up:

JOSHUA The others are gone.

DOROTHY I know, I said I'm sorry.

Joshua stops his crayon dead in it's tracks.

JOSHUA I don't like to be alone.

DOROTHY Where's Miss Kindle?

Joshua looks up at her and pushes a pile of paper from his desk on to the floor.

She looks at the mess. Every paper has an A-plus in red ink on every sheet.

JOSHUA She doesn't like me too well. And the kids think I'm weird.

DOROTHY Where's ya teacher, Joshy?

He stares at her.

DOROTHY Come on, grab ya things.

Joshua stands up and walks over to the caged rabbit. He stares inside.

JOSHUA They made fun of Mickey's name today, even Kindle.

DOROTHY Well, I told ya --

JOSHUA I don't like to be made fun of. DOROTHY Joshy, grab ya things and --

JOSHUA I drew you a picture, want to see?

DOROTHY I'll see it when we're home. Now lets go.

JOSHUA You'll like it a lot.

Joshua holds up the picture.

INSERT - DRAWING

It's Dorothy at the alter praying.

BACK TO SCENE

She backs up.

JOSHUA Do you like it?

DOROTHY

Yeah.

JOSHUA I knew you would.

Joshua, with a smile, runs over and hugs her.

JOSHUA I really love you momma.

DOROTHY Yeah, me too.

EXT. CAR - DAY

Joshua sits in a car seat in the back. He plays with an action figure.

The caged rabbit sits next to him wrapped in a seat belt.

Dorothy watches him through the rear view mirror.

DOROTHY When ya get home, feed Mickey Mouse, kay?

JOSHUA

Okay.

Dorothy notices a car drift on her side. It rams into the side of their car and sends it into a fishtail.

She screams.

So does Joshua.

She gains control.

The strange car hits it again, successfully sending the car off the road and into a ditch.

The car speeds away.

DOROTHY

You alright?

JOSHUA Yes. Mickey's fine too.

She sits for a moment. Turns the key. It doesn't start.

Blood trickles from the corner of her eye.

JOSHUA You're bleeding momma.

DOROTHY

I'm fine.

Joshua unbuckles his seat and climbs out. He climbs to the front and grabs her face.

He looks her in the eyes. She shies away. But looks back.

Then, light brightens her face and the blood is gone.

JOSHUA See, it's all, better now.

She places her fingers where the same spot the injury was. Nothing there.

She lets out a laugh and weeps.

Joshua laughs also.

DOROTHY My special, special boy. JOSHUA Why do you cry momma?

DOROTHY Cause I'm happy. Ya make me that way.

Joshua smiles then it fades away.

JOSHUA Bad men are after us, momma.

DOROTHY Yes, bad men. Boogie men...We gotta --

JOSHUA

Hide?

DOROTHY Yes, we gotta protect ourselves. We gotta protect, you.

EXT. DOROTHY'S HOUSE - DAY

Joshua sits on a porch of their house.

The rabbit is out of it's cage. Joshua plays with it.

Dorothy waves at him through a screen from inside the house.

Joshua waves back and gives her a laugh.

Mickey Mouse flops off the porch and hops it's way through the yard.

Joshua notices Mickey Mouse is no longer on the porch and stands up to investigate.

Joshua runs off the porch after Mickey.

Mickey is in the

STREET

and Joshua follows close behind.

A CAR drives up and Mickey runs in front of the car. Mickey doesn't make it and Joshua barely makes it alive.

Dorothy screams.

The car stops for a second, then takes off.

Mickey's dead.

Joshua walks away and over to Mickey. He kneels down, picks it up, and carries it to the front porch.

He lays Mickey down and rubs it's belly. Dorothy hugs Joshua. Joshua in tears.

Joshua places two fingers up over Mickey.

She grabs his chin, draws his eyes and his face in her direction.

DOROTHY My special boy. Only God can raise the dead. You hear me? Only God, can raise the dead.

INT. SAME HOUSE - BEDROOM - NIGHT (FIVE YEARS LATER)
Joshua, 9 years old, lays nicely tucked in bed.
Dorothy, now wearing glasses, sits beside him.
She plays with his hair.

JOSHUA When are we going to stop hiding mommy?

DOROTHY Well, hopefully soon sweetie. Soon enough.

JOSHUA Why do they always want to hurt us?

DOROTHY Cause they're afraid. Very afraid.

JOSHUA More afraid of the time when I thought a monster was in my room?

DOROTHY Yes, more afraid of the time ya thought a monster was in ya room... Oh, my special boy.

She gives him kisses.

DOROTHY Go to sleep, silly-willy.

JOSHUA Okay, milli-vanilli.

She gets up.

JOSHUA Mommy, everything's okay this time, right?

DOROTHY Finish ya juice and go to sleep pumpkin head.

She heads for the door.

JOSHUA

Mommy?

She stops and turns to look at him.

JOSHUA I have a bad feeling.

DOROTHY You feel like ya coughing spells coming back?

JOSHUA

No. It's different. It feels more like something bad is gonna happen.

She hides her nervousness.

DOROTHY But ya know what to do? If anything?

He nods with confidence.

DOROTHY Where's the letter?

He opens a box next to his bed and pulls out an envelope.

DOROTHY Good boy. No matter what, ya hold on to that. Promise?

JOSHUA

I promise.

DOROTHY And don't forget to say ya prayers. Pray for a safe house and a good sleep tonight.

She turns off the light.

DOROTHY Cause the devil can enter your home.

LATER

Joshua lays sound asleep.

There's a distant CRASH. His eyes pop open. They look around and they focus out the window.

A SHADOW moves toward the house.

He jumps up and places his bare feet on the hardwood floor. It's cold and his feet react.

JOSHUA

Mom? Mommy?

He opens his door and walks into

A DARK HALLWAY

and calculates his steps cautiously.

He walks into the

KITCHEN

and turns on the lights. One of the ceiling fluorescent tube lamps flashes on and off, along with an erratic HUMMING.

A coffee cup is spilled over on a counter and drips black liquid on the floor.

He investigates more.

A bloody hand print is on the wall.

More bloody prints, then a trail of it on the floor. It disappears into a corner of a hallway.

Joshua walks closer.

His mother's broken glasses are on the floor. He picks them up.

He follows the bloody trail over to a door and opens it.

Inside the

BEDROOM

is his naked mother partly seen. She looks dead.

JOSHUA

Mommy?

He runs over and attempts to touch her.

But stops.

His palm extended, frozen, strong, and shaky. He draws it back. He kneels down to her and cries.

Thick SMOKE enters the bedroom.

A TALL FIGURE stands behind him.

It's a MALE, 37, wearing big military glasses, very secret service like, points a NINE MILLIMETER BERETTA at Joshua.

The male walks in closer. So close the nozzle hits the back of his head. Joshua doesn't react.

The stranger applies pressure on the trigger lightly. A red dot appears on Joshua's head.

The man stands with decision making on his face.

A CRACKLING noise along with FAST FLAMES enter the room.

The man jumps. He backs up as the flames spread more into the room.

Rubbish and debris fall from the ceiling.

Embers fall on the man's coat and he brushes them away.

Joshua cries.

The red dot still centered.

More debris falls. The man now nervous, coughs up smoke.

The ceiling crashes downward on top of Joshua and Dorothy.

EXT. BURNING HOUSE - NIGHT

In front is a car with it's parking lights on. A dark FIGURE stands next to it and watches the house burn.

Shortly, another figure appears next to the car.

A cigarette is lit.

It's light reveals the man with the Beretta and the other figure, a MALE, wearing a red beard, has the cigarette.

RED BEARD Are they dead?

MR. GLASSES

Very.

RED BEARD Good. Let's try keeping it that way.

Red beard throws the cigarette out, scopes out any witnesses and opens the driver's door.

RED BEARD Let's get outta here.

Mr. Glasses agrees.

They drive off.

As they travel up the street, Joshua comes out from the other side of the burning house.

He keeps an eye on their car until it disappears.

Frightened neighbors are now outside their houses.

Out of panic, Joshua runs away.

EXT. STREET - DAY

SERIES OF SHOTS

...Joshua sits alone by a blue mail box. He waits.

... The sealed envelope lies next to him.

LATER

... The sun sets, as some cars slow down to stare at him. But he waits. Doesn't move.

NIGHT

...Joshua cold, shivers. He picks up the letter and holds it dearly to him.

NEXT DAY

... It rains. Joshua curls into a fetal position. His teeth and body shake.

BACK TO SCENE

A POLICE CRUISER pulls up to the curve, stops, and a tall POLICE OFFICER steps out. He has a blanket.

The Officer walks up to Joshua and tightly wraps it around him.

The Officer picks him up. He carries him to the passenger side of the vehicle and places him inside.

The Officer climbs in and shuts the door.

INT. POLICE STATION - DAY

An OLD TELEVISION shows footage of the diseased in a foreign country. The dying and the dead.

A NEWS ANCHOR talks of this plague.

NEWS ANCHOR (T.V.) And this mysterious plague has hit home here, on American soil.

The television turns off.

SMALL OFFICE

Joshua sits at a table with uneaten food in front of him.

The same tall Officer sits at the same table. He studies Joshua.

TALL OFFICER Where the hell do ya live kid?

Joshua says nothing.

TALL OFFICER You have any brothers... sisters, anyone that can pick ya up... you ain't talking huh? Another OFFICER walks in with a folder and drops it off.

TALL OFFICER Hey, get that Johnny guy in here.

OFFICER TWO Johnny ain't gonna know, jack crap, what to do with that kid.

TALL OFFICER Then I guess you can deal with `em.

They give Joshua a look.

OFFICER TWO I'll call the sonofabitch.

Officer 2 leaves.

The tall Officer opens the file and reads it.

TALL OFFICER So Joshua, nice to meet ya kiddo.

Joshua looks up at him.

The Officer stands up.

TALL OFFICER Maybe you can tell me about the mailbox thing, a little later. Until then, put a little food in your gut.

The Officer attempts to touch Joshua's hand.

Joshua quickly moves his hand away and startles the officer.

They exchange stares.

Joshua holds his hands together tightly and guards them.

The Officer draws back and leaves

Joshua still guards his hands. Tightly and scared.

INT. LOBBY OF POLICE STATION - DAY

John Reese, this time edgy, nervous, arms full of messy paper work, an incompetent male in a dressy tie, walks up to a desk.

He exchanges some words with a clerk, shows his badge and walks through a security door.

MANNY, a short cop, 35, arrogant, walks up to him.

COP Oh, hell naw. John fuckin' Reese.

JOHN

Shit.

MANNY I'm surprise to see your, stank face around here. You gotta lot of balls.

JOHN Well, you ain't the only one who thinks that.

John brushes him to the side.

Manny grabs his wrist and over powers him.

Manny stares him in the eyes.

MANNY

You give me one reason why I shouldn't break your fuckin' wrist.

John gives in.

Manny lets go.

MANNY All I need is one. One.

Manny walks away and laughs.

POLICE STATION - HALLWAY

The boy lays asleep on a bench with a blanket over him.

JOHN (yells) Hey you, park bum.

Joshua jumps up and John laughs.

JOHN Wanna sleep in a real bed?

EXT. POLICE STATION - DAY

John walks in back of the boy, like a cop and his suspect.

They walk to the same truck.

John throws the kid on the passenger seat and slams the door shut. He walks around and doesn't take an eye off the kid.

He climbs inside and they take off.

JOHN

My name's Johnny by the way. But you can call me John. Everybody calls me John.

No answer from the boy.

JOHN

Well, if you don't know by now, I'm your counselor. I help kids like you find a home. You know, runaways, stuff, things like that.

Still no answer.

JOHN You hungry? I don't know about you but I'm, I'm hungrier than a hostage --I know a good burger joint -- now, I know what you're thinkin', this just ain't a burger, and I ain't sayin it, just to be saying it. It's really a damn good burger.

Nothing.

JOHN They grill the onions and peppers, extra swiss and American cheese, a little bit of cold lettuce, tomato, and buttered garlic, gotta hold the mayo though, they go a little too crazy with the shit -- stuff.

John pulls out his pack of nicotine gum and pops one in his mouth.

JOHN They'll mess around and, give me a heart attack or something.

After a moment.

JOHN

You know, I quit smokin'. My wife -my ex, bugged the hell outta me to stop. So you know, I figured, to stop the naggin', I'll stop the hackin'. John laughs.

JOHN So, what's with you and the mailbox thingy? They say you were waitin' there for three days.

John laughs again.

JOHN Didn't anyone ever tell you, mail don't run on Sundays?

Joshua looks up at him. They exchange glances.

JOHN

So there is life in you.

EXT. RESTURANT PARKING LOT - INSIDE TRUCK - DAY

John eats away and Joshua just sits there with uneaten food in front of him.

JOHN You have a good burger in front of you, and you ain't gonna eat it? I didn't spend money on you to waste food.

John studies Joshua.

JOHN Well maybe you don't like burgers, alright? I ain't your momma or your poppa. I don't know what you like. I ain't a mind reader.

John throws his trash out the window.

JOHN

Well, you better stop bein' choosey, you know. The food at the group home sucks. So it's best -- just take my advice eat the damn burger.

Joshua eats a fry.

John nods and watches him eat.

INT. BOYS' HOME - DAY

John and Joshua enter.

Some BOYS scramble to watch the newcomer.

John points at a chair for Joshua to sit in. Joshua does as told.

A FEMALE, 20, well mannered, glasses, girl next door type, sits behind a desk. She looks up at John as he approaches her.

JOHN (whispers) Jenny, in spite of all the other abnormalities I've dropped off, I bring you, Mr. Mute.

Joshua drops his head.

JENNY Just sign Mr. Mute in.

JOHN He's gonna stay here until we find his legal guardians.

Joshua stands up, runs over and grabs John's arm.

Jenny leaves.

JOHN Now you listen here --

Joshua presses his hands tightly around John's hand.

John's looks as if some invisible hand slaps him on the face. He tries to talk.

John falls to his knees.

Joshua's eyes stare into his.

John snaps out of his trance.

JOHN Everything's, gonna be okay.

Joshua let's go.

John rubs his hand.

JOHN How bout I come back, tomorrow. Kay? I promise. Jenny walks back inside with perfectly folded white sheets and blankets.

JENNY Okay, Mr. Mute --

She looks at John.

JENNY I didn't recognize you for -- are you okay?

JOHN I'm fine. Just tellin' Joshua here, that I'll be back tomorrow.

JENNY Come on little man, let's get you to a room.

John holds his hand. Confused.

Joshua looks back at John as he follows Jenny into

A ROOM

full of teens. Some run around. While others read and play checkers.

Everything stops. All eyes on Joshua. Joshua shies away. Jenny guides Joshua past the fiasco and out the room.

They walk past a couple of crowded rooms. Too occupied for Joshua to sleep in.

They walk into

A BARRACKS ROOM

with open beds. Only mattresses. No sheets or blankets.

Jenny places the blankets onto a bed and unfolds them.

JENNY You have a room all to yourself, lucky you.

Joshua watches her make the bed nice and tight.

She walks out the room.

Joshua sits at the foot of the bed and Jenny walks back inside.

He stands back up.

Jenny has some fresh clothes.

JENNY Take those smelly clothes off.

Joshua stands frozen.

JENNY Come on, I ain't gonna bite cha.

Joshua doesn't move.

JENNY (laughs) You need help silly Mr. Mute?

Jenny pulls off his shirt.

Joshua touches Jenny on the hand.

A single tear falls from her eye.

Her head cocks to the side, her eyes look into nothingness.

She wipes her tear away.

SHOWER ROOM

Water pours on Joshua's head like a water fall. His eyes are closed.

Unearthly VOICES enter. CHATTER, and LAUGHTER.

Joshua's eyes pop open.

A MAN's silhouette appears inside the shower with him.

The silhouette disappears. More VOICES enter the room, this time filters into demonic tones.

Joshua's breath quickens. He closes his eyes tight and whispers two little words. Over and over again. But we cannot hear those words.

> JENNY (O.S.) Joshua, shower times over.

The VOICES are gone.

INT. BARRACKS ROOM - NIGHT

Joshua sits alone, clean, on the foot of the bed and stares at his letter.

The room door BLASTS open. Joshua jumps.

A heavy set BOY, 11, long hippy hair, clothes too baggy, and breathing hard, walks into the room like he owns the place.

Joshua's letter falls on the ground. Now nervous, he stands up.

A BOY wearing an afro, 12, walks inside.

So does another BOY, 10, follows in after him.

Joshua sticks his chest out.

The Big boy walks toward Joshua with a stupid smirk on his face. He walks closer. Closer.

> BIG BOY So what's up with you?

Joshua turns away.

BOY TWO Guess lil' dude don't wanna chit chat.

BIG BOY You hear me talking to you?

BOY ONE They say he can't talk. Ain't gotta tongue.

BIG BOY But he can hear.

Joshua looks at his letter on the floor.

Big boy runs his hands over the bed, then pulls the entire bed set on the floor.

The others laugh.

Joshua picks up the blanket set and moves it over to another bed.

Big boy's BREATHING picks up in pace.

BIG BOY There's gonna to be some rules and regulations around here.

Big boy walks over and throws the blanket set on the floor again.

The others laugh louder.

Joshua's eyes settle on the letter.

BIG BOY And if you break `em...

Joshua picks the blanket set up and places them back on the floor, far away from them.

He sets it up neatly and creates a floor bed.

They all laugh.

Big boy walks on top of his blankets and grinds his shoes.

BIG BOY Sleep on that, dirt wad.

Big boy turns around and walks toward the door with the others. Big boy then spots something.

It's the letter.

Big boy picks it up.

Joshua lets out a scream and runs over to him.

Boy two grabs him. Joshua kicks and screams.

Big boy examines the letter.

BIG BOY What's this? A letter to your mommy?

BOY TWO Give him back the letter.

BIG BOY Why should I?

BOY ONE Chill out man.

BIG BOY

No.

He places it into his pocket.

BIG BOY

Let's go.

Boy two lets Joshua go. And they leave.

Joshua falls to his knees.

INT. CHILDREN'S MEDICAL CENTER - OFFICE - DAY

Ray Seagle, the same passenger of the truck in the opening, sits behind a desk.

Behind him, plaques and certificates pertaining to child psychology fill the wall.

A name tag sits on his desk: "DR. REGINALD SEAGLE."

He turns up a bottle of Jack and takes big swallows.

A knock comes to the door.

Ray caps it and throws the bottle into a drawer in his desk.

RAY Come in. Come in, guy.

The door opens and John walks inside, still unshaven and clothes still a mess.

RAY You gotta newbie?

JOHN

Joshua.

RAY I'm sorry?

JOHN His, his name's Joshua.

RAY Well, it don't matter. I'm giving the case to someone else.

JOHN Wuddy'a mean, someone else?

RAY

I'm gonna be honest with you, you haven't been making any progress in your cases. You're never on time, your files are incomplete, you just don't have it anymore.

JOHN

Look, I made a promise to that boy.

RAY

(laughs) You John Reese is making promises, to a seven year old boy? You're a fool, stupid, injudicious...

JOHN Joshua's nine --

RAY

Just like the time you forgot about poor lil' Ricky, and left 'em in the middle of nowhere.

JOHN That was a mistake --

RAY

Or the time you told Christy you'll buy her a horse.

JOHN I explained that one to you already. Why are we bringin' up the past?

RAY Cause I don't like it.

JOHN

I think, I know, I can get him to talk, kay? If I change on him now, he never will. Just, give me the damn case.

RAY

I don't know. Your unpredictable and I don't like it. Not one bit. And I have this gut feeling you'll screw this up.

After a moment.

RAY

I'll give you three sessions guy, three. If you don't have this boy sweet talking his way into a rated R movie, you're terminated.

JOHN

Thanks... guy.

RAY

Don't think me, guy, thank the boy.

INT. BOYS HOME - LOUNGE ROOM - DAY

Joshua sits alone.

John enters.

JOHN

Well I kept my promise. I am here. So since I kept my word, I need your help.

John takes a seat.

JOHN So, when is, your birthday?

John waits for moment. No answer.

JOHN

What do you like to do? You have any, fun things, hobbies? You like sports?

Nothing.

JOHN

I have a daughter. She's five. And she loves basketball. I bet she can kick your butt any day.

No response.

JOHN

Do you have any brothers, sisters? What about, your mother? I know you have a mom. Everyone you know, has a mom.

Joshua looks away.

JOHN

So you don't have a mother? A father? You have a dad? Does your dad know your here? Does anyone know?

John leans in closer.

JOHN

I'll let you in on a secret, alright. The reason why I'm askin' you these things, is so, I can get you outta here. You wanna leave, don't you?

Nothing.

JOHN

So you're not gonna tell me when's your birthday? Not even a hint, a whisper, an eye brow raise? Nothin'? Kay, here, let's do it this way, alright.

John takes a pen out of his shirt pocket and places it in front of Joshua. John also slides some paper across the table.

Joshua doesn't move.

JOHN

Come on. I thought we had a deal here? How bout I'll let you keep the pen, kay.

He stands up and grabs his things. He gives Joshua an unsettling eye. He finds the courage.

JOHN I've been wantin' to ask you, about the other day. But I didn't know how to ask, so, I'll just say it.

John rubs his hand where Joshua touched him.

His confidence drains away from his face.

JOHN

I have two more days with you. Two, you know? That's it. Help me help you, or you're stuck in here. You hear me? Stuck. Here, nobody cares.

John leaves.

Joshua breaks out of statue mode and looks down at the pen and paper.

INT. BOY'S CHOW HALL - DAY

The room is full of LOUD TEENAGE BOYS. They're eating lunch.

In the corner sits Joshua, alone.

Big boy, again with that stupid look on his face, walks over to Joshua with the same followers.

They take seats around the boy. Big boy's BREATHING is worse.

He mashes his hand into Joshua's lunch. His followers laugh.

BIG BOY Whadda bout that green apple? You gonna eat that too?

Now the whole room is in on it.

Joshua looks up and lets out a horrible SCREAM.

Everyone stops laughing.

Jenny walks into the room.

JENNY What's going on in here?

Some BOYS point at Joshua.

Jenny points to the exit door and all the boys leave. Big boy and his followers walk pass Jenny.

Jenny grabs his face and gets in it.

JENNY Go near him again. You hear me?

Big boy snatches his face away from her grip.

JENNY Get out of here.

They leave.

Jenny walks over to Joshua.

JENNY Joshua, honey? Are you okay? She sits down and runs a hand through his hair. She sings a child's song. It sounds eerie. Not her voice.

Joshua stops crying.

Jenny snaps out of her trance.

Joshua lets out a smile.

INT. HOUSE - LIVING ROOM - DAY

A GIRL, 7, cute, wears goofy glasses, active, places shoes on her feet.

FEMALE (O.S.) Dee Dee, hurry up. Your father will be here shortly.

Dee Dee is the little girl.

DEE DEE Okay mom, I'm going as fast as I can.

A door bell rings.

A WOMAN, 32, sophisticated, stress written over her face, but sexy, enters. This is Marie, the girl's mother and she has a strong Spanish accent.

> MARIE Ya see, he's already here and you ain't ready -- where's your back pack?

Dee Dee points to a room.

MARIE Well, go get it.

Dee Dee stomps out the room.

Marie opens the front door. It's John Reese.

She rudely pushes the door ajar.

John enters.

JOHN Kay, I'll let myself in.

Dee Dee runs toward her father.

DEE DEE

Poppy. John hugs her. She tosses a medication bottle at him. He catches it. MARIE Make sure she takes it on time, this time. JOHN So how's everything? MARIE Whaddya care? JOHN Sounds great. MARIE How's what's her face? JOHN Well, we better get goin'. Dee Dee you ready? DEE DEE Can we have pizza? MARIE You ate already. JOHN She can eat again. MARIE Why ya acting so weird all of a sudden? JOHN I'm fine. MARIE No, it's something. She walks closely to John and examines him. MARIE Ya shaved? JOHN Well, it ain't the end of the world.

Marie stares at him.

John looks away.

DEE DEE What's going on?

JOHN Were leavin' honey, lets go.

John and Dee Dee leave.

Marie looks out the window.

She watches the father of her kid.

He places his daughter inside the car first and carefully buckles her up.

Marie closes the blinds.

INT. APARTMENT - DINNER TABLE - NIGHT

John and Dee Dee sit together. A half of pizza lays cold. John reads a paper.

Dee Dee draws with her crayons and sings a child's song. The same song Jenny was singing.

DEE DEE Who's Joshua poppy?

John places the paper down.

DEE DEE You were saying that name when you were sleeping.

John pulls out his nicotine gum.

JOHN

I was?

DEE DEE (laughs) Yep. It was a little funny. You were like, "Joshua, Joshua, where are you?" Then, you just started back snoring again, like a big bear.

After a moment.
DEE DEE So? Was it a nightmare?

JOHN I don't remember even dreamin' at all, actually.

DEE DEE

I remember my dreams. Last night, I dreamt that I woke up in my room and white feathers were all around me. Lots and lots of white feathers. And I heard voices, nice ones, saying "everything's okay." But of course I didn't hear them, they were in my head.

Dee Dee throws a paper on the floor and starts a new drawing.

DEE DEE And the feathers carried me all the way to the ceiling, and when I woke up, they placed me softly, back on my bed. And ever since that dream, I can't get this song out of my head.

She starts singing it. Sings a verse and stops.

DEE DEE

You do believe me poppy, right? Marie says I'm going to be a good story teller when I grow up -- poppy, are you listening to me?

JOHN Stop callin' your mother by her first name.

DEE DEE

Huh?

After a moment.

JOHN

Joshua is a kid I'm treatin'. He's a little older than you. And he doesn't talk.

DEE DEE He doesn't talk? Why? Cat got his tongue? DEE DEE Is he sad?

JOHN Well yes, he's very sad.

Dee Dee stands up and walks over to a pink back pack.

She grabs a small basketball and places it on the table.

DEE DEE Maybe this will cheer him up?

JOHN Maybe you're right sweet cakes, maybe you're right.

INT. GROUP HOME - DAY

John, with a pink girl back pack on his back, drinks from a fountain.

Jenny approaches him.

John grabs her by the chin and studies her eyes.

JENNY

Every second I'm around that boy, it feels like some cold river, is rushing through my damn veins.

John lets go.

JENNY I can't stay away. I don't know what it is and it's scaring me... Don't think I'm crazy either.

JOHN You know it's -- that's not what I meant.

JENNY You don't feel it? You don't see it when you close your eyes?

JOHN

See what?

JENNY Feathers. All around me. Everywhere. In my dreams. Daydreams.

JOHN I don't know what you're talkin' about.

JENNY I've watched you, okay? You, him, in that room. I've listened. You spend more time with him then I do. And you're going to stand there and say, I don't know what you're talking about?

Jenny opens a folder and draws out a sheet of paper.

JENNY Look at it. I found it in Joshua's room.

John grabs it.

JOHN Well I'll be damned.

JENNY And all this time I thought this kid was just being stubborn.

John looks at the paper.

JENNY What is going on John? Where did you find this kid?

JOHN

I didn't.

INT. LOUNGE ROOM - DAY

John happily places the sheet of paper on the table.

JOHN This is an accomplishment.

No answer.

JOHN What ever happened you know, it ain't your fault.

Joshua looks away.

JOHN

Is this your mother, Joshy -- Josh Joshua? Is this why you run?

INSERT - PICTURE

A childish abstract of a burning house, A WOMAN wrapped in flames, and A MALE in black, Mr. Glasses pointing a gun.

BACK TO SCENE

JOHN

I didn't know and I'm sorry for what ever happened to you and your family.

John takes a seat and leans in on Joshua.

JOHN

You know, you can talk to me, alright? I'm a, okay good guy. At least, I think I am. You know, I have a daughter I love to death. My ex wife, well, she's another story --

Joshua lets out a tear.

JOHN Kay, tomorrow then.

John looks at the drawing.

Joshua pushes the drawing towards John.

John smiles and picks it up.

JOHN But I will say this. There's somethin' I'm afraid to ask. I've never been afraid to say anythin' to anyone. But now, I feel like the time I was afraid of the dark. When I was a boy.

He freezes.

JOHN But, I have to face that fear and conquer it, you know? I think... I know, you have to do the same.

John reaches inside the back pack and draws out the basketball. He sits it on the desk.

The ball has "DEE DEE" written on it's side.

JOHN My daughter says, she'll kick your butt any day.

John rubs the boys head and walks out the room. Joshua looks at the basketball.

INT. JOSHUA'S ROOM - DAY

Joshua sits on the foot of the bed and plays with the basketball. The ball BOUNCES on the concrete floor and causes ECHOES.

The ECHOES get louder.

The door shoots open. Big boy and his followers stroll in.

Joshua grabs the ball from it's bounce. Joshua stares with fear in his eyes as Big boy walks closer and snatches Dee Dee's ball out of his grip.

Big boy turns and faces his friends. Joshua's letter is inside Big boy's back pocket.

BIG BOY Wanna play some ball?

EXT. BASKETBALL COURT - DAY

A GROUP OF BOYS play with Dee Dee's ball.

A KID grabs the ball and looks at it.

KID Where ja get the ball?

BIG BOY It's a gift?

KID From who, yo' girlfriend? Who's Dee Dee?

Big boy grabs the ball.

BIG BOY I told ya, it's from a friend.

Joshua walks outside. He watches the boys play with the ball.

Big boy's eyes meet with Joshua's. He goes for the lay up and makes it. His team cheers.

They set up again. They curse, rant, and have fun with Dee Dee's basketball.

Big boy has the ball and looks at Joshua. He then pulls out his inhaler, takes a puff and places it back into his pocket.

Joshua whispers to himself, those two simple words again that we can't hear.

Big boy goes in for the lay up.

Joshua's eyes roll back in his head.

Again, over and over, he says the two words softly.

And Big boy instantly falls on his back.

The boys laugh. Others stand over him.

KID

Get up wimp.

Big boy grabs his throat. His face starts to turn red and shortly, his body goes into convulsions.

All the boys back up and run away.

Big boy foams at the mouth.

And Joshua, watches with curiosity. Amazed.

The boys bring Jenny out. She runs over to help the poor kid.

Joshua doesn't move. Jenny keeps an unsettling eye on Joshua. Very cautious.

Jenny loosens Big boy's collar and shifts a pen down between his teeth.

JENNY Boys, call 911. Hurry. He's having a seizure.

The boys leave.

Joshua walks over to the basketball and picks it up.

He walks over to Jenny and Big boy.

He takes a knee. Joshua's eyes are sympathetic.

Jenny looks at Joshua. Joshua's in a trance.

Big boy's convulsions slow, then stop. The pen falls out of his mouth. He opens his eyes. He glances at Jenny then fixates on Joshua.

Big boy reaches in his pocket and pulls out the letter. Joshua takes it.

Big boy's face screws up. He grabs Joshua's hand tightly and holds his breath.

Joshua holds on.

Jenny looks confused.

Big boy's eyes tear up, they fall down his chubby cheeks, he let's out a big exhale and sobs.

Joshua places a hand on Big boy's heart. And Jenny places her hand on top of Joshua's.

INT. HOME - NIGHT

John sits at his desk with a cigarette in his mouth. He stares at Joshua's drawing.

A red circle is now around the man in the black suit pointing the gun.

John fiddles with a lighter in his hand. He rolls the ignition wheel with his thumb. It lights.

He snatches the cigarette out of his mouth.

He then opens his file and scans it with his eyes.

INSERT - JOSHUA'S FILE

-- PSYCHOLOGICAL EVALUATION

-- status: Suffers from depression, traumatized.

-- Next of kin: Unknown, mother deceased.

-- Comments: Request for another assignment. Joshua relocation to mental health services.

BACK TO SCENE

John pulls out some newspaper articles and places them in his brief case.

He stands up and looks over at a box of cigarettes. He takes Joshua's folder, then the carton of smokes and throws them away.

INT. LOUNGE ROOM - DAY

Joshua sits at the same place.

JOHN You know this is my last day. Don't you?

Joshua this time appears in good spirits.

JOHN

I'm a little late, I should've sent in my status report an hour ago. So what ever happens thirty minutes later, I hope you the best.

John pulls out a folder.

JOHN

I was thinkin' last night and I made some decisions. I almost failed myself... and you. But, I made you a promise and I'm gonna keep it.

He places an article on the table.

JOHN

I did some homework. And I found a woman died inside a burnin' house, a month ago. She had a son and his body wasn't found.

Joshua's attention sparks.

ENTERANCE TO GROUP HOME

Ray walks inside and approaches A WOMAN.

RAY

Where's that Reese at?

WOMAN

You mean John Reese. Lounge room, second door on the left.

RAY I'll be transferring Joshua today, in my custody.

LOUNGE ROOM

JOHN You miss her don't you? Tell me what happened.

Joshua pops out of his seat. So does John.

JOHN You're not runnin' away from me anymore. Tell me what happened?

Joshua walks over to a window.

JOHN

How's anyone gonna help you, if you don't open your mouth? Open, open your mouth. Tell me. I'm gettin' tired of this.

John throws everything off the table.

JOHN

I wasted my time with you. I don't --I didn't know what I was thinkin'. My Job. My life, Jesus Christ. I screw everything up and my life's a mistake. Jesus, I can't even get a nine year old boy to talk.

Joshua attempts to say something. We almost hear his words slip out.

JOHN Jesus Christ. For God sakes, boy, dammit, open your mouth you you little twit. Open your mouth and tell me. Tell me who you are? What's goin' on? Why, what, what are you?

JOSHUA

I'm --

A CRASH hits a window. John and Joshua jump out of their pants.

It's a PIGEON.

The pigeon flaps it's wings and falls to the window sill. The bird tries to fly away, but can't.

It stops. Joshua moves in. It flaps it's wings again. It startles him. He regains his composer and opens the window. He carefully picks it up, walks over to the table and places the bird on top. Blood is on Joshua's hands. The bird's head is bloody and it's eyes closed. Joshua pets the bird.

> JOSHUA (whispers) I have a secret my mother told me not to tell. Can you hold a secret?

JOHN I guess, now I get my turn to listen. Yes I promise.

Joshua closes his eyes.

JOSHUA I... can fix things.

JOHN I don't understand. What are --

The boy opens his eyes and shushes him.

OUTSIDE THE LOUNGE ROOM DOOR

Ray peeps through a small rectangular window on the door.

He sees John and Joshua.

The bird has caught his attention. He places his face closer to the window.

Ray attempts to grab the door but stops.

INSIDE LOUNGE ROOM

The boy places a hand up, bends his fingers almost to a peace sign, but the two fingers are still close together and cocked to the right a little. He looks like a portrait of a Catholic biblical holy man.

John's face brightens with light.

JOHN (screams) Whoa.

John leaps out of his seat. The bird slows it's movements. It's now frozen. The boy slowly drops his hand to his side. His eye's shift over to the bird. The bird's frozen. John tries to speak. The pigeon looks dead. Then it twitches. And stops. Twitches more. Then stops. A jolt of it's wing, then nothing. After a long moment, the bird sparks to life. The bird's wings flap stronger. Faster. Faster. Then, lift off. The bird flies around the room instantaneously. John cracks an uncomfortable smile of disbelieve. Joshua watches the bird with admiration. The bird circles then flies out the window. OUTSIDE LOUNGE ROOM DOOR Beads of sweat sit on the forehead of Ray as he sits on the ground and tightly covers his mouth. He slowly sits up, almost falls back down, but catches his fall. He staggers over to the MEN's BATHROOM and pushes the door violently open and goes in.

47.

LOUNGE ROOM JOHN What are you? JOSHUA I'm just a boy. John tries to find his pack of nicotine gum. JOSHUA Are you afraid? John leaves. INT. MENS' BATHROOM - DAY John enters. Ray is at the sink. JOHN Ray? Whaddya doin' here? What's wrong? Ray mumbles. JOHN You saw it, didn't you? You, saw it? Ray wipes away what seems like a mask on his face and washes his face and hands. RAY The police department called me this morning. They wanted a stat on Joshua Beacon. I didn't have one. So I figured -- I'd come down here and get one myself... Shit, what am I gonna tell them now? JOHN You tell 'em nothin'. RAY Tell them nothing huh? Just walk away like none of this never happen? JOHN Damn right.

Ray laughs.

RAY And what if I don't? Huh? Huh guy? What if I don't? JOHN That's sounds like a damn threat. RAY That boy in there is a freak of nature. JOHN He's just a boy. RAY That's not a boy. He's not. Don't you dare tell me you, unqualified nimrod, that sittin' in that room lies flesh and blood. JOHN Yes. I don't know. RAY Correct. You don't know. JOHN Whaddya gonna do? JOHN Answer me. Ray leaves.

INT. LOUNGE ROOM - DAY

John enters.

Nothing.

Joshua sits at the table.

JOHN Josh, grab your things bud, we're gettin' outta here.

DARK HALLWAY

They jog down it, then stop. John bends down eye to eye with the boy. Joshua holds Dee Dee's basketball under his arm.

JOHN I'm goin' get the truck and we leave out the back. Wait here, you got it?

JOSHUA Loud and clear.

JOHN I like you better, talkin'.

John leaves.

Joshua waits. Something strikes his attention down the hallway.

It's a figure. Dark silhouette. It moves toward him.

His eyes widen. He holds on to the basketball tight. Prepares for it, to devour him.

JOHN (O.S.) Joshua, let's go.

John makes it back. The figure is still coming. Joshua's frozen.

JOHN Come on buddy --

John sees it too.

It's Jenny.

JENNY What are you doing?

They have the look of 'we got caught.'

JENNY John? What is going on?

JOHN Remember when you asked if I seen them? Well, dammit, I see them too.

JENNY I'll just say, he ran away. That should buy you some time.

John gives her a nod and leads Joshua to the door.

JENNY Ray's looking for you, and him. Be careful. Joshua says his goodbye to Jenny with a long last look.

EXT. STREET - DAY

John's truck speeds pass traffic.

JOHN Put your seat belt on.

Joshua agrees.

JOHN

Why me?

Nothing.

JOHN You know, come on, why me?

Nothing.

JOHN Don't you, don't play Mr. Mute again.

JOSHUA

I'm not.

JOHN Then why aren't you sayin' anything?

JOSHUA Cause I have nothing to say.

JOHN You ain't got nothin' to say?

Joshua places a finger on his chin and taps it.

JOSHUA I was born on Thanksgiving. And, I like hockey not basketball. But thanks.

John laughs.

JOSHUA

And Dee Dee might smoke me in basketball, but I bet she can't ice skate and hold a hockey stick at the same time. And no, I'm the only child. I never knew my father and you suck at doing your job. JOHN

I suck?

JOSHUA Yes. And I don't like burgers. I like hot pockets, the pizza kind, and cheetohs, the hot ones -- and one time, I used to have a rabbit, but it--

JOHN Alright, alright already, damn. I'm startin' to change my mind about the talkin' thing.

Joshua drops his head.

JOHN That's all nice to hear, but back to my question.

JOSHUA

I lied.

JOHN Whaddya mean, you lied?

JOSHUA I lied about my secret. Somebody else knows.

JOHN Somebody? Someone like who?

JOSHUA

Bad men... my mom. They know I'm not dead.

John pulls off the side of the road and brakes.

JOHN These people Joshua? Who are they?

JOSHUA The boogie men.

INT. BOYS HOME - LOBBY - DAY

Ray and Manny wait in chairs.

Jenny approaches them.

RAY Did you find `em? JENNY No, Joshua's not here.

VOICE (0.S.) And you ain't gonna find him.

It's Big boy and his crew.

BIG BOY I know where he's at.

JENNY David, no. Go back to your rooms.

RAY Wait ah minute, go on.

BIG BOY

He's there.

RAY

Where?

BIG BOY Over there, you see him?

Big boy points to a HALLOWEEN MASK hanging on a wall.

BIG BOY That's him right there.

The boys laugh.

RAY

You think this is funny, young man? This is all a joke to you? You know what I think's funny? That none of you will never find parents. None of you. You're too old and nobody wants bad ass kids. Now that's very very funny. Don't you think?

BIG BOY

It don't matter. What matters is, you'll never find him. Ever. You know why, you're fatter than I am, you'll never catch up.

They laugh.

Ray stands up.

MANNY Hey. Calm down. I might know where he's at.

EXT. STREET - TRUCK - DAY

JOSHUA Are you mad at me?

JOHN No. No, I'm not mad at you. I'm just confused. None of this makes sense.

JOSHUA

You mean me.

JOHN I just, well, I don't know how to react.

JOSHUA

Just don't.

JOHN

I'm gonna ask a silly question, but I gotta ask. This is kinda silly, but what the hell... You fixed an animal, what about people?

JOSHUA There's been times.

JOHN What if the bird, you know, died. Could you...?

JOSHUA No. It's impossible.

JOHN

How long have you, you know, had it?

JOSHUA

I felt it coming on, since the day I was born. And one day, it just came.

JOHN

To heal?

JOSHUA Not only that. But other things. JOHN

Like what?

JOSHUA You don't wanna know. It's kinda scary.

JOHN Joshua, there's somethin' you oughta know. He -- someone else knows.

JOSHUA What do you mean?

JOHN Ray -- dammit. My boss, you know he seen what you did back there. You know?

JOSHUA What is he going to do?

JOHN I don't know. And I don't, wanna know.

JOSHUA You have to get me to the mailman.

JOHN

Not now.

JOSHUA Yes. Please. You have too. Please. It's my only hope.

Joshua takes out his letter.

INT. POST OFFICE - DAY

John grabs Josh by the hand and walks him through.

JOHN

There.

He points to a mailman.

JOHN There's your mailman buddy.

Joshua backs up.

JOSHUA No. No. That's not right.

JOHN Whaddya talkin' about?

JOSHUA That's not him. That's not the mailman.

Joshua runs out.

EXT. OUTSIDE POST OFFICE - DAY

Joshua is on the hood of the truck. He weeps. John joins him.

JOHN We got to get goin'.

JOSHUA

No.

JOHN You know it's not safe to be here.

JOSHUA I don't care. I don't, care.

JOHN Just let me take you somewhere safe. My wife lives an hour away, no one will find us there.

JOSHUA

I don't get it. Everything's all wrong. It's not what we planned.

Joshua grabs his stomach hard and lets out a cough. He stumbles over. John grabs him.

JOSHUA There's something else, I have to tell you that's very scary.

JOHN We'll talk later bud. We have to go.

John helps him to the truck.

INT. MARIE'S HOME - DAY

A FEMALE, 15, very exotic for her age, braids Dee Dee's hair.

Music videos are on. DEE DEE What's a penis? FEMALE I told you, it's between a guy's leg. Stop saying that. They laugh. FEMALE Your mom's going to kill me. Here, let's watch cartoons. She turns the channel. DEE DEE Ah, man. The front door BLASTS open. FEMALE Holy... DEE DEE ...shit. It's John and Joshua. JOHN Where's your mother? FEMALE She's not here. DEE DEE Is that Joshua, poppy? He locks the door and closes all the blinds. The female looks at him like he's crazy. Joshua walks over to Dee Dee and hands her back the basketball. JOHN Dee Dee, take 'em to your room honey. And lock the door.

> DEE DEE Lock the door. Mommy never --

JOHN I don't care what your mother told you, go.

They leave.

John sits down to think. After a moment, he looks over at the female still sitting there.

He shovels out some money.

JOHN How much do I gotta pay you that you never seen a boy come into this house?

FEMALE I didn't see a boy.

John dishes her a couple hundred bucks.

FEMALE Whoa. Jeese mister, your not that bad of an asshole after all.

John opens the door. She leaves.

FEMALE When should I come --

He slams the door.

JOHN We'll call you.

DEE DEE's ROOM.

They sit on the floor.

DEE DEE Where's your mommy at?

He points at the sky.

DEE DEE How did she get there?

JOSHUA

A fire.

Dee Dee stands up, runs over to the drawer, pulls out something, and runs back with an object in her hand.

She grabs his wrist.

DEE DEE This is a friendship bracelet.

She places it around his wrist and ties it just right.

DEE DEE Now, we'll always be friends.

JOSHUA

Forever?

DEE DEE

For... ever.

Dee Dee hugs Joshua tightly.

EXT. MARIE'S HOME - FRONT DOOR - DAY

Marie, in a Taco Bell uniform and visor, manager name tag, approaches it.

She opens her purse and fiddles around.

John opens the door.

It startles her. He pulls her in quickly while he gives the neighborhood a look.

INSIDE HOME

MARIE What the hell is wrong with you? How did ya get in my house?

JOHN I have to show you somethin'.

MARIE

What?

DEE DEE (O.S.) Hi mommy, this is Joshua. He's my new friend.

Dee Dee stands with Josh.

MARIE Hola Joshua. John, me, you, now.

BEDROOM

MARIE Shut the door. John takes the order.

MARIE Wuddy'a doing?

JOHN I was gonna tell --

MARIE Tell me when? Tomorrow, Christmas, what?

JOHN I was gonna tell you, shut up.

Marie gives him a crazy look.

JOHN

I need to tell you somethin'. And what I tell you, it can never leave this room. Never.

MARIE

Stop with the boy scout crap and tell me $\ensuremath{\mathsf{--}}$

JOHN Marie, I'm serious.

MARIE Alright. What is it, you're scaring me?

JOHN

You know I have a hard time explainin' things, the way, I see it. So bare with me on this... When you saw Joshua, whaddya see?

MARIE A cute bright eyed boy.

John laughs.

JOHN I don't want to admit it, but he's just, not a cute, bright eyed boy.

Marie looks confused.

JOHN

At first, I thought it was all a dream. I'm gonna wake up and forget about it. But, I didn't wake up. Cause I wasn't dreamin'. It was real.

MARIE

John?

JOHN I didn't realize it until now, but Joshua asked me... if I was afraid.

John pulls out his pack of nicotine gum and pops a couple in his mouth.

JOHN I didn't know how to answer that. It was, as if, he couldn't understand why.

MARIE Wuddy'a talking about?

JOHN

Some stupid pigeon runs into the window, scarin' the shits outta me -it gets hurt. It doesn't fly away or somethin'. It can't. So I'm thinkin' in my head, great, now this boy is gonna start cryin' for it, and he's never gonna talk. But he does. Dammit, Marie, he does. He picks the thing up and says "I... can fix it."

After a moment.

JOHN

And he does. Just like that. The damn bird flies away. It just lifts up and boom. Boom, boom boom. Dammit, just like that.

MARIE Oh come on John, magical powers? I don't believe dat.

Marie leaves the room. John follows.

FRONT PORCH

MARIE How'dy'a expect me to react? Don't.

MARIE You don't surprise me.

JOHN Why would I make this up?

MARIE

Right.

 $$\rm JOHN$$ I don't even know why I told you.

MARIE Why did you then?

After a moment.

JOHN Today, I made one of the best decisions, I ever made in my life.

MARIE

Like what?

JOHN Not just doin' for myself anymore.

MARIE Really, it took a nine year old boy to make you figure dat one out.

JOHN I don't care what you believe. I saw what I saw. And that's all that matters right now.

MARIE I don't feel comfortable, with 'em here. And I think you guys should leave.

BACKYARD

Dee Dee and Joshua play together. They have fun.

She walks Joshua over to a section of a fence.

Dee Dee slides one of the fence boards to the side and reveals a way out.

JOHN Fine. We're leavin'. He walks away but stops. Terror forms on his face. His hands shake tremendously. DEE DEE AND JOSHUA They run through some orange groves. They run faster. Joshua points the way. DEE DEE Where we going? JOSHUA The mailman. I'm looking for the mailman. Joshua gains speed and leaves Dee Dee to trail behind. DEE DEE Joshua. Your running too fast. Wait. and lets out a terrible cough. He slows down. He looks dizzy. FRONT PORCH MARIE What's wrong? JOHN I don't know... John falls over but Marie catches him. He tries to walk. throws up. JOHN (mumbles) Joshua. INT. MARIE'S HOUSE - DAY Marie helps John on a couch.

62.

She walks through. Joshua holds it up for her. He then follows. The board drops back into place.

FRONT PORCH

Joshua's excitement disappears from his face, he grabs his head,

He

JOHN Check on the kids --

Dee Dee runs through the front door.

DEE DEE Mommy? Poppy?

MARIE Why you crying? --

DEE DEE

Joshua.

JOHN Where is he?

Dee Dee hugs her mother.

MARIE A donde esta, Joshua?

DEE DEE Something's wrong with him.

John tries to stand but falls back down on the couch.

JOHN Go. Go find him. I'll catch up.

EXT. FRONT YARD - DAY

Dee Dee and Marie move across the street and into the

ORANGE GROVES

and disappear inside.

Dee Dee pulls on her mother's hand and signals for her to hurry.

JOHN

stands up. Weary. Legs wobbly.

He looks around the house. He closes his eyes.

JOHN What's wrong with me..?

MARIE AND DEE DEE

run further. Marie's eyes find something. She lets out a horrible scream.

hears it. He stumbles out the door.

OUTSIDE

JOHN (yells) Marie? Dee Dee? Joshua?

He enter's the orange groves. They look like a maze.

He searches. Nothing. Everything looks the same.

After a moment, he finally sees Marie and Dee Dee. And a small body that lays face down in the dirt.

It's Joshua.

He runs closer. Marie sees him with relief.

JOHN What happened sweet heart?

DEE DEE He wouldn't stop coughing. He wouldn't stop poppy.

Marie turns Joshua over on his back. A trail of blood forms at the corner of his mouth.

Marie places her ear close to his mouth. And looks nervously up at John.

A MAN, 65, wise looks, stands at a distant and watches.

He runs to their aid.

MAN What happened?

.

The man grabs Joshua and looks him over.

MAN Give him some room.

John, Marie, and Dee Dee stand back.

The man performs CPR.

Dee Dee starts to cry and hides her eyes in poppy's arms.

The man pumps his chest.

Joshua's eyes pop open due to the pounding.

The man blows air into his lungs and works on him with all his might.

MAN Come on. Come on.

He pounds his chest again. Over and over again. Nothing.

JOHN

Come on.

More air. And he stops. He looks up at John and shakes his head "no."

John looks crushed.

Then.

Joshua coughs. John grabs him and holds him. So does Marie and Dee Dee.

INT. MAN'S HOUSE - NIGHT

The man stares down at a sleeping Joshua. He leaves and closes the door behind him.

He walks into

A SMALL OFFICE

where John and Marie wait.

JOHN How's he doin'?

MAN Sleeping well.

JOHN By the way Doc, I wanted to tell you, you know, thanks back there.

The man is the Doctor.

DOCTOR No need to apologize. I'm just glad I took my daily walk today... Is Joshua your son?

JOHN No, a friend. I see.

The Doctor places his glasses on.

DOCTOR

I need to ask you, have you seen any signs, anything wrong with Joshua before he went under?

JOHN

No, I mean, he was fine.

The Doctor takes a tablet of paper out from his coat.

DOCTOR

At first I said to myself, this kid has pneumonia. But, my gut was telling me something worse. Something far greater in what his symptoms are not showing. And that's very strange.

JOHN

Whaddya sayin'?

DOCTOR

I listened to his heart and lungs with this.

He looks down at his stethoscope and smiles at them.

DOCTOR

These old things been around since I was a young man. They've listened to a lot of young children's hearts and lungs. Some healthy, some weak. Some sicknesses overwhelming but treatable. But I would never stop to think, any time in my life, my stethoscope would relay back to my ears, pure disarray.

After a brief moment.

DOCTOR

I had to open my eyes to make sure that this was a nine year old boy and not a ninety year old man.

MARIE

Whaddya trying to say Doc? You ain't making any sense.

DOCTOR

Oh, I am. I make perfect sense. I want to show you something.

The Doctor leads them to a door and opens it. It's a stairway that leads down to darkness.

They disappear into it.

INT. JOSHUA'S BED - NIGHT

Joshua lays asleep.

Dee Dee is at his side. She sings that same song. She rubs his friendship bracelet. She stops singing.

DEE DEE Please don't be mad at me Joshua. And still be my friend.

She places her lips to his ear.

DEE DEE (whispers) I want to tell you a secret. So keep this between me and you, okay?

She gets in closer.

DEE DEE

When my mom used to kiss my poppy, she would say, I love your lips. And poppy would say, no I love your lips.

A tear drops from her eye.

DEE DEE So please, if you're not mad at me and you see Jesus, ask him to make my mom and poppy say that again. Please.

Dee Dee kisses his cheek. Joshua doesn't wake.

BASEMENT

It's full of spiderwebs, old books, manuals, and old magazine articles.

The Doctor grabs an old book from the shelve and blows the dust off it's cover.

He opens it. His eyes search back and forth then stops.

This is phenomenal. I thought an explanation would be here, in this, this old manual, but it's not.

He closes it.

DOCTOR

The condition of Joshua's lungs, is similar to that of a corpse. He has an unexplained sickness, that should've killed him a long time ago. But, he's holding on to something and has remarkably found a way, to forbid his self, from dying.

MARIE Holding on... for what?

JOHN The mailman.

INT. JOSHUA'S BEDROOM - NIGHT

John enters.

Joshua is still asleep. Dee Dee is also asleep in a chair.

John stops at Joshua's pants on the floor. He picks them up and pulls the envelope out of the pocket.

John checks Joshua.

Still sound asleep.

He fiddles with the letter. He fights not to open it. He rips a corner. But changes his mind. Forget it, he opens it more. A piece of paper is revealed.

He slides it out. It's folded. He checks Joshua again.

Yes. Joshua's still asleep.

John unfolds it slowly and quietly.

The contents of the paper is partially seen.

He opens it more. It's now fully opened.

John's hands tremble.

Joshua's eyes open and he looks at John. John doesn't notice.

INT. DOCTOR'S OFFICE - NIGHT

John walks inside with Dee Dee asleep in his arms.

Marie and the Doctor talk among themselves.

DOCTOR I was just telling Marie, you three should go home and get some rest. Joshua can stay with me.

MARIE

Thank you Dr. Wesley.

DOCTOR And I'll be doing a check up on Dee Dee in a couple weeks.

John shakes his hand. They leave.

The Doctor, Dr. Wesley, looks nervous. He chains the door.

EXT. JOHN'S APARTMENT - PARKING LOT - NIGHT

The truck pulls up to a driveway. John gets out.

JOHN

Wait here. I gotta grab something.

A police cruiser pulls up and flashes it's lights.

John shades his eyes and tries to look.

The cruiser parks. Ray gets out of the car along with Manny. Ray runs over to John.

> RAY You're fired, you buffoon. You're finished.

Manny brushes Ray to the side and turns his attention to John.

MANNY What's up man?

Marie steps out of the truck.

MARIE What the hell is going on? MANNY Wait in the car ma'am. Wait in the car.

She pauses, gives him an evil look and gets back inside.

Manny walks closer to John. Closer. Closer. So close, they look if they're going to kiss.

John gets defensive. With a face of stone:

MANNY

You know, I always thought you was a piece of shit. But I never thought you would take it this far.

He brushes off John's coat.

MANNY

Is this, little, Ms. John Reese? Thee, Ms. John Reese? -- Does she know about our little episode?

JOHN

Please.

MANNY Oh, she doesn't? Well, let me properly introduce myself. Hello, Ms. Reese.

He looks inside the truck.

MANNY You wanna know something funny? You know how me and Johnny boy met?

Marie looks away.

MANNY Between my wife's legs. That's how we met. Ain't that fuckin' funny? Between sweet Pearl's legs.

Dee Dee covers her ears.

Manny turns his attention back to John.

MANNY

You know, I never asked you before you ran away, if you enjoyed it or not.

RAY Okay, let's get back on topic.

MANNY Shut up. This is between me and this piece of shit.

Manny grabs John by the collar.

MANNY

Come here.

Manny draws his gun.

JOHN

Hold on.

MANNY You never even said sorry, man.

MARIE

Stop.

MANNY And that hurts all the little feelings I got left.

Manny throws John on the hood of his cruiser.

MANNY Where's the boy?

JOHN The boy is dyin'. Leave him alone.

RAY

I don't care, guy. You broke a law and it's called kidnapping, you foolish, irresponsible, irrational, dupe.

MARIE Kidnapping? Hell no you didn't.

MANNY Where is the boy?

MARIE I can't believe you.

JOHN You're gonna have to take me to jail, I ain't, I am not, saying nothin'.
DEE DEE Why do they want Joshua, mommy?

RAY Give me the boy?

INT. DR. WESLEY'S HOUSE - KITCHEN - NIGHT

Dr. Wesley boils some water. He's in his night clothes.

Faintly, a dog BARKS furiously.

He walks over to a window and looks outside.

Nothing.

He opens the back door and steps

OUTSIDE

where it's dark. The wind rustles some nearby trees.

The dog BARKS again.

DR. WESLEY Killer? Come here girl.

The dog doesn't respond. There's no more barking. Then, the dog let's out a cry.

DR. WESLEY

Killer?

Dr. Wesley walks back inside. He locks the door.

He runs to

JOSHUA's ROOM

and peeks inside. He's sound asleep.

He shuts the door.

He walks around his house. It's quiet. Not a sound.

After a moment.

There's POUNDING on the front door. It get's louder. Louder.

Dr. Wesley covers his ears.

The door is kicked open.

A dark figure walks in.

EXT. JOHN'S HOME - NIGHT

John and Manny struggle.

MANNY Place your hands behind your back.

Manny grabs John and tackles him to the ground.

Marie steps out.

Dee Dee screams and gets out the truck.

MANNY Get your hands behind your back, now.

John struggles.

Manny's finger is on the trigger of the gun.

MANNY What are you reaching for?

JOHN Nothin' for Christ sakes.

MANNY Get your hands behind your back, now.

Dee Dee runs over and tries to hug her father.

DEE DEE Don't hurt my daddy.

Marie tries to grab Dee Dee. Manny throws the little girl out of the way.

The gun goes off.

The struggling stops.

Ray steps back.

John glances around. He checks to see if he got shot. But he's not.

Marie's frozen.

Dee Dee slumps over and falls on her face like a rag doll.

Her glasses lay on the ground next to her.

John and Marie scream.

A stream of blood trickles from underneath Dee Dee.

Marie races over to her.

Manny, with his knees on the ground, places the cuffs on John and slowly pulls himself up. He brushes off his trousers and gives the girl a look.

John in tears, attempts to lunge towards Manny.

The cop points the gun at him.

MANNY Now you just freeze. That was an accident -- she got in the way.

MARIE You did that on purpose.

Marie holds Dee Dee.

Manny doesn't take his eyes off John or the gun. He tugs on his radio and places it to his mouth.

MANNY Diana, gimme an ambulance at 11571 Spyglass Ave. Shots fired.

John sits over with his family.

Dee Dee's eyes roll back in her head. A round circle of blood soaks her little shirt.

Marie, hysterical, holds her daughter close.

John looks over at Ray. Ray closes his eyes.

RAY Let him go.

MANNY

What?

RAY Let him go for Christ sakes. It wasn't suppose to happen like this.

Manny holsters his weapon and shuffles for his keys. He finds them and uncuffs John.

Get her to the car.

Marie carries Dee Dee's limp body over to the truck.

RAY I'm coming also.

John "nods" acceptance.

MANNY What about the boy, Ray?

RAY You find him your damn self.

They speed off.

INT. DR. WESLEY'S HOUSE - NIGHT

John, Marie, and Ray bust through the door with Dee Dee.

Dr. Wesley sits on the floor, wounded. He bleeds from the head.

DR. WESLEY (whispers) Quiet. He's still in there.

MARIE (whispers) Who?

JOHN The boogie man.

FOOTSTEPS are in the room where Joshua sleeps.

The door is ajar.

The footsteps get louder. Joshua moans. Then quiet. More foot steps.

The door opens more. It's dark inside the room. The door opens wider. And a shadow appears and walks into the light.

It's Mr. Glasses. And has a weary-eyed Joshua in one arm.

Joshua's glassy eyes try to focus.

Mr. Glasses squinted eyes, gleam at the group.

JOHN Who the hell are you? And where you goin' with Joshua?

MR. GLASSES Anywhere I please.

He pulls out his BERETTA and makes sure they see it.

JOHN You can't. Oh, you don't, possibly understand. We, my wife and I, need that little boy.

Mr. Glasses looks at the little girl.

MR. GLASSES That's how it's all suppose to happen.

Dr. Wesley, now standing, grabs Dee Dee from John's arm.

JOHN Supposed to happen, sir, how can you say that, you must, you need to understand, kay? We, need him, she is our only -- she will die, sir.

MR. GLASSES Two will die actually, if you don't get outta my way. Be smart about it.

Ray moves. So does Marie. John stays.

Mr. Glasses walks pass John nose to nose and walks out the door.

John follows him.

OUTSIDE

JOHN That's kidnappin'. And I know your face.

Mr. Glasses places Joshua in the back seat of an unmarked car.

MR. GLASSES Joshua is now back to his rightful owners. Good night, Mr. Reese.

JOHN How'dy'a know my name? MR. GLASSES Your in America, Mr Reese. We know everything.

Mr. Glasses climbs inside and drives away.

INT. DR. WESLEY'S HOUSE - NIGHT

Dr. Wesley places Dee Dee on the table and tears her shirt open. There's a small hole in her chest.

Dee Dee's eyes stay open. Dazed. And dead like. Her skin is pale.

Marie's tears shed like a water fall. Ray rubs her shoulders.

Blood pours everywhere. Dr. Wesley turns Dee Dee over. There's an exit wound.

DR. WESLEY We have to get her to an emergency room.

RAY The nearest hospital is fifty miles from here. She'll never make it.

DR. WESLEY We have no choice. She'll die here.

John joins them. He grabs Marie.

Dr. Wesley applies pressure on her wound.

DR. WESLEY What are we going to do? I have no equipment to help her here. Nothing. We have to chance it.

MARIE I'll call an ambulance.

Marie runs off.

JOHN No. She's not, gonna make it. There's no time.

DR. WESLEY What do you suggest we do? JOHN

We have to find Joshua, Doc. Dammit, he's her only hope.

INT. MILITARY OPERATION SITE - INTERROGATION ROOM - NIGHT

It's dark, damp, more like a room for POW's. Nothing like the lounge room. This room is depressing.

OUTSIDE ROOM

DONNY, a male, 50, graying hair, dressed in a black suit, looks very important, stares in a two way mirror at Joshua.

Joshua sits at a small chair. He coughs. He looks dehydrated and exhausted.

The same man in the opening, with the red beard and cigarette, in a car salesman like suit, is with Joshua. He yells and screams at him.

The man gets in his face.

Joshua coughs so hard he almost falls off his seat.

The man catches him and sits him up straight and sturdy in a 'don't you fall over again' kind of way.

Joshua coughs and closes his eyes. The man snaps his fingers and claps his hands for Joshua to wake up.

Joshua opens his eyes.

Donny enters.

DONNY That's enough now. Give 'em a break.

The man grabs his coffee and leaves.

Donny shuts the door, walks over, and takes a seat.

DONNY And God shall wipe away all tears from their eyes, and there shall be no more death, neither sorrow, nor pain. For the former things --

JOSHUA Shall pass away.

Donny smiles.

Shall pass away. Do you believe in that, Joshua?

JOSHUA

Sometimes.

DONNY So, we meet again.

Donny holds out his hand to shake Joshua's. Joshua doesn't move.

Donny takes it away.

DONNY

It amazes me, how every time we meet, you somehow keep the name, Joshua. Amazing. Don't you think?

JOSHUA

It doesn't matter.

DONNY

We use that to our advantage, and that's how we find you -- but, I'm sure you already know that.

JOSHUA Do you want me too?

DONNY

It also brings me to awe, that every time you slide through, you forget. You have to re-learn yourself, through trials and tribulations.

JOSHUA

Trials and tribulations? Is that what you think? You think it's, that simple?

DONNY

We're not going to harm you Joshua, we are here to simply learn... Hopefully we, can be as one. Help one another. Make some sort of an agreement --

Joshua places his head down.

DONNY

But... it's too late, cause you're dying.

Joshua wheezes. He slumps over then regains his composer.

DONNY Why suffer? What are you waiting for?

After a moment.

DONNY

You save yourself in the fire and not your own blood?

JOSHUA That's not how it happen.

DONNY

Yes, that's what happened. You let her die to save yourself. Isn't that what she wanted? To save yourself?

JOSHUA That's only a desperate thought?

DONNY

Then why?

JOSHUA My friend, Dee Dee.

INT. DR. WESLEY'S HOUSE - DAWN

Marie, John, and Ray stare at Dee Dee.

Dr. Wesley, with a bandage on his head, walks over to John and taps him on the shoulder.

DR. WESLEY There is something I think you should see.

JOHN It's been over fifteen minutes Doc. I don't know what to think.

Dr. Wesley pulls something out of his pocket.

DR. WESLEY I wrestled with him before I went unconscious. He shows him a badge.

DR. WESLEY I pulled it off his neck without him knowing.

JOHN This is him.

DR. WESLEY What ever reason you need Joshua, I suggest you take the risk, on getting him back.

John takes it.

JOHN

Thank you.

He walks over and kisses Dee Dee. Her eyes are closed.

DR. WESLEY You better hurry. Her heart may give out at any moment.

MARIE The ambulance will be here, right? Tell me they'll get here.

JOHN Marie, ambulance or not, it won't matter sweet heart.

MARIE Don't you dare say that. She's all I got and you know that.

JOHN I think, I know, where Joshua is, alright? And I'm gonna save him.

MARIE Your leaving? Now? Jesus, is that all you can think of?

JOHN I know he can save her.

MARIE

Stop it --

JOHN I've seen it. MARIE

Stop it.

JOHN You have to believe me.

MARIE

Stop it, stop it, stop it. Please. I'm sorry, I don't believe in Joshua. I don't believe miracles, angels or some -- God that allows a seven year old get shot in her chest. What I do believe in, are them doctors who's gonna come and save my little girl's life. That's what I believe in.

JOHN

I don't know what to do. I'm scared. I don't want her to go away. I can't, I won't be able to handle...

Marie hugs and kisses him on the lips.

MARIE

Stay with me. I need you now. I can't be alone. Not now. Not here. Let's be a family. Together. Just this night. This, this one night. You, me. Us and Dee Dee. Please. For us, for me, please.

He pulls back.

Marie looks as if she seen a ghost.

John is simthatic.

MARIE

(screams)

No. You can't. No way. Desgraciado.

She slaps him hard. Then spits in his face.

Ray grabs her.

MARIE

I hate you. I hate you I hate you, I hate you. You're never there for me. Never. When the going gets tough, you walk, away. You haven't changed.

She pushes Ray off.

MARIE Get out. All of you. Get out.

She picks something up and throws it.

MARIE

Get out.

Ray and John leave. Marie follows.

OUTSIDE

John and Ray get inside the truck.

MARIE Don't ever come back. Never.

They sped off.

EXT. JOHN'S TRUCK - DAWN

RAY What are you doing?

John pulls out the badge and shows it to him.

JOHN It's his badge.

RAY Let me see this.

Ray grabs it.

RAY What are we gonna do with this?

JOHN

The Doc takes mornin' walks. He seen a military base a couple miles from here -- the badge shows he works there.

RAY You're only guessing.

JOHN I ain't guessin'. I know. I see the feathers.

John lets out a laugh.

JOHN

I see them.

White feathers fall from the sky.

RAY What the hell?

White feathers fall everywhere.

RAY What does it mean?

JOHN It means, we bring Joshua home.

INT. INTERROGATION ROOM - DAWN

Joshua looks worse.

Donny is gone. He's alone.

He falls off his chair and curls on the floor.

The door opens and Mr. Glasses without his glasses, enters. He walks over to Joshua and bends down.

Joshua looks up at him.

MR. GLASSES Ya don't remember me.

He pulls out a syringe.

MR. GLASSES But I know ya, like father knows time.

He squirts the air out of the needle.

MR. GLASSES I'm getting fuckin' tired of chasing ya ass.

He pokes Joshua with it.

MR. GLASSES I'm tired of trying to find ya. And wondering, what little boy's place you've taken.

He places it back into his pocket.

MR. GLASSES And why won't ya just go away and never come back?

He studies the boy.

MR. GLASSES Ya don't remember me, so let me refresh your memory.

He reaches into his pocket and pulls out his glasses and places them on.

MR. GLASSES Remember me now?

INT. BANK - DAY (FLASHBACK)

It's crowded.

JOHN (V.O.) What was that scary thing you wanted to tell me?

JOSHUA (V.O.) It's not scary anymore. It's terrifying.

Joshua and his mother walk inside. She points to a seat and Joshua takes the order.

A GIRL, 12, sits down next to Joshua.

A MAN and A WOMAN argue in the lobby.

After a moment.

GIRL Are you an entity?

JOSHUA What's an entity?

The girl gives the arguing couple a look. The man grabs the woman's arm.

GIRL Look. There.

The girl places her palm up.

Joshua also gives the couple a look.

WOMAN Are you okay?

JOSHUA (O.S.) How did you? --

He faces the girl.

doesn't stop.

GIRL We all know, who we are. But you're different. You're not supposed to be different.

She grabs his face hard and studies him. Joshua pulls away.

GIRL You're suppose to be like the rest of us.

JOSHUA How did you do that?

GIRL When I get really really angry, I suppose, it just happens.

JOSHUA What happens?

GIRL Things get really sick.

MOTHER (O.S.) Joshy, come on honey.

Joshua stands and backs up.

GIRL It's really easy. Just think of no more, no more. And say, no more. No, more.

BACK TO PRESENT DAY

Joshua stands. Anger on his face.

Red beard is now back inside the room. Mr. Glasses backs off.

A moment of silence.

Joshua's still like a statue.

Joshua says the two words, over and over, softly.

JOSHUA (out loud) No more. No more. No more.

Joshua places his hand up with only two little fingers.

Red beard runs for the door, but falls to his knees and grabs his throat.

Mr. Glasses falls to his knees and gags.

He goes for his BERETTA. It falls to the ground.

Puke runs out his mouth and urine leaks from his groin area.

He drags himself over to Joshua.

He reaches out to him.

Joshua grabs his face hard.

JOSHUA You don't, know me.

Joshua lets go.

Mr. Glasses falls to the ground.

Joshua walks over him as if he's a trash bag.

TWO MEN run inside. They instantly fall to the ground.

A SIREN goes off.

Joshua escapes.

Mr. Glasses gags. He chokes on his own vomit.

LATER

Donny walks inside. He sees the fallen.

DONNY

Dear God.

He notices a video camera still recording. He walks over and turns it off.

A SOLDIER dressed in a battle dress uniform and holding a M-16, enters.

SOLDIER Sir, do ya wanna go to REDCOM?

Donny sits down.

SOLDIER

Sir?

DONNY A merry heart does good like medicine, but a broken spirit dries the bones. That's proverbs, 15:1

SOLDIER Sir, whaddy'a want us to do?

DONNY

Again. Destroy the boy. You hear me? Zero failure. You can't and you won't. Failure, doesn't exist this time. It does not, exist. By all cost.

The soldier charges his weapon.

SOLDIER

Yes sir.

The soldier leaves.

HOLDING CELLS

Joshua passes them. Some have their lights on, some dark.

A ceiling light FLASHES RED in panic.

Demanding VOICES in the distance.

Joshua stops at a cell. He looks inside.

A face pops out.

It's an OLD MAN, face covered with long grey hair. Skin embedded with deep wrinkles.

His eyes stare at the boy's.

The man lowers his eyes at the door handle. Joshua's head follows the man's eyes.

The boy opens the door.

The tall old man pushes the door open more, sticks his head out and goes back inside.

He grabs a jacket and some books.

He throws the jacket back down and takes an arm full of books.

The tall man walks over to Joshua and bends over.

OLD MAN My name's Bernard. Bernard Bentley. You can call me Barney for short. I've been waiting for ya.

Joshua, whose head is cocked all the way back, shakes his hand.

BERNARD I know a way out. Follow me.

INT. DR. WESLEY'S HOUSE - DAWN

Dr. Wesley sits by Dee Dee and prays.

Marie paces back and forth.

MARIE When's the ambulance coming?

DR. WESLEY They'll be here.

MARIE How is she?

DR. WESLEY She's still breathing. She's strong.

EXT. ROAD - JOHN'S TRUCK - DAWN

They speed and kick up dust. Gravel flies up under the tires. After a moment, they pull off the road.

> RAY What's wrong?

JOHN I don't see the feathers. I don't see 'em anymore.

John gets out of the truck. RAY What are you doing? Let's keep going. JOHN I think I turned the wrong way. Ray jumps out. John pulls out his pack of nicotine gum and slams a hand full into his mouth. JOHN I don't know what to do. I made a mistake. RAY We don't have time for this shit. JOHN I just, don't know. Ray grabs him and throws him against the truck. RAY You don't have time for this. Your incompetent, you piece of crap --John punches Ray. Ray falls to the ground. JOHN It's your fault. Ray stands back up. They fight brutally. John wins. Ray falls back to the ground. John gets on top of Ray. RAY Get off me. JOHN Quiet for second. Quiet. John lets go of Ray and stands up. His eyes search for something. JOHN You don't hear that? That noise? Like some sort of car alarm or somethin'.

90.

Ray stands up.

RAY More like fifty car alarms. I hear it. What is that?

JOHN

Joshua.

EXT. MILITARY OPERATION SITE - ARMS ROOM - DAY

Thousands of weapons, some hand guns, other high powered rifles, are stored.

Then an ARMY SQUAD of special forces run inside. They grab their rifles.

Some are in chemical suits and gas masks.

The squad lines up in a perfect formation.

AN OFFICER wearing a gas mask, walks in front of the formation.

It's a woman.

OFFICER

We have two escapees. They are considered dangerous. One is a notorious criminal, the other, is a child of destruction.

She paces back and forth.

OFFICER

I know some of ya's say, this is only a boy. This is not a boy. He's a child of war and can inflict pain and sufferin' among those who fail. And my men don't, fail. So put ya game face on, grab ya balls, and go get 'em boys. Fall out.

A SQUAD LEADER steps out of rank.

SQUAD LEADER All right, move out. Move, move move.

The squad falls out.

EXT. OPEN FIELD - DAY

Joshua and Bernard run along the side of a gate.

Joshua coughs and wheezes harder.

BERNARD This way. There's a hole under the gate. Over there.

They run faster. Bernard pushes him on.

A soldier appears.

SOLDIER Don't you move.

Bernard, with books still in his hands, directs Joshua over to the side of a 5 ton truck.

The soldier FIRES his weapon but misses.

BERNARD They're trying to kill us.

JOSHUA They're only after me.

BERNARD You don't understand. I wasn't in that cell for vacation.

JOSHUA Are you a bad man?

BERNARD No. I'm a code breaker.

More SHOTS are fired.

JOSHUA No more. No more. No, more.

The soldier falls to his knees.

JOSHUA

He's done.

Bernard looks at the fallen soldier. He's amazed.

Bernard takes Joshua by the hand. Joshua drags his feet.

More soldiers surround the perimeter. They take positions.

Bernard and Joshua are in their sight.

The soldiers take fire.

Bernard takes a couple bullets to the back that exit out his stomach.

He stumbles and lets go of Joshua's hand.

His books spill all over the pavement.

He catches his fall.

He slowly points to a hole. Joshua sees it.

Joshua reaches to touch Bernard.

Bernard slaps his hand away.

BERNARD No. I'm a old man. Let me go.

Automatic SHOTS are now fired.

Bullets fly pass Joshua. He turns towards the hole under the gate.

Bernard lays on the ground.

BERNARD Go boy. Go on and get out of here.

Joshua gets angry.

He walks towards the soldier's positions.

Bullets pass by his face and nick his cheeks and ear.

AUTOMATIC GUN FIRE full blast.

JOSHUA No more. No more. No, more.

The soldiers fall to the ground. Some pull off their gas mask to vomit.

One by one, they drop like flies. Weapons clash and bounce against the ground.

An ARMORED MILITARY VEHICLE, with a GUNNER on top, manning a 50. Cal, speeds down towards the commotion.

The gunner SPRAYS his weapon at the boy.

Joshua faces the armored vehicle. The driver slumps over.

VOICE (O.S.) We can't kill 'em. We can't kill 'em.

The Hummvee crashes to the side of the metal gate and bodies fly out.

Joshua takes a knee. He wheezes harder. The sirens continue.

A HELICOPTER comes into view.

A VOICE blares out. It's Donny and he has a megaphone.

DONNY Joshua, I don't want you hurt son. I know your scared, but harming soldiers, will make things worse.

Donny signals the OPERATOR.

DONNY

I'm coming down.

Joshua's hair blows with the wind as the helicopter nestles in position on the ground.

Donny jumps out.

Joshua walks over to the gate and slides to the hole. Miraculously, it's only big enough to accommodate him. He squeezes to the other side of the gate.

> DONNY Joshua. You don't want to do that. Give yourself up, and I'll clean this mess up. But if you walk away, you will have the entire police force and national guard on your tail. It's impossible. Do the right thing son, give yourself up.

JOSHUA With man, this is impossible, but with God --

DONNY Things are possible.

Donny's eyes grow wide and he grabs his throat.

DONNY No Joshua. Please. No.

Donny falls to his knees.

Joshua staggers farther away from the site.

He looks around. Only mountains and acres of orange groves.

His eyes lose focus. He falls to the ground.

EXT. ROAD - JOHN'S TRUCK - DAY

The site is now in view. They smash through that same metal gate as the opening and continue down the road.

The truck breaks.

RAY Has Hitler rose from the damn dead?

FADE TO BLACK.

FADE IN:

John hugs Joshua.

JOHN

All these people --

Joshua cries.

JOSHUA They don't understand.

John gives a nod "yes."

JOHN (yells) We don't have much time, you know that? Can you make it? Will you, make it?

JOSHUA I'm starting to see the mailman --

JOHN No. Dee Dee needs you. She's waitin'-if you don't make it, she dies.

Joshua coughs and blood drips from the corner of his mouth. John wipes it away with his finger.

JOSHUA

Dee Dee.

JOHN Yes, buddy. Dee Dee. Joshua looks at his friendship bracelet.

JOSHUA You have to get me to her, before she dies. You have to.

JOHN I know Joshua. Dammit, I know.

EXT. DR. WESLEY'S HOUSE - DRIVEWAY - DAY

AN AMBULANCE pulls up.

The double doors open. A FEMALE, and A MALE PARAMEDIC with a gurney, comes out.

THE HOUSE

They head straight towards Dee Dee.

They treat her. They move her body in ways that would make anyone sore the next day.

Marie grabs Dr. Wesley. Dr. Wesley holds her tight.

MALE PARAMEDIC We have to get her back.

FEMALE PARAMEDIC No, we do what ever it takes now. Or this girl will die.

EXT. ROAD - JOHN'S TRUCK - DAY

They speed down the road.

Joshua lays his head on Ray's lap. He lets out a cough. A trickle of blood appears at the corner of his mouth.

Ray pulls out a hanky, wipes his mouth, then his sweaty forehead as a caring mother would.

RAY I never got a chance to tell you I'm sorry. Sorry 'bout your lil' girl.

JOHN

Accepted.

RAY And I'll make sure Manny pays for what he did, guy. JOHN

I know it sounds crazy but, we both paid for what we did to each other.

After a moment.

JOHN Where's your cell phone?

Ray pulls it out.

John grabs it and dials.

INT. DR. WESLEY'S HOUSE - DAY

Dr. Wesley picks up the phone.

DR. WESLEY Doctor Wesley.

JOHN Doc, we got 'em.

DR. WESLEY Okay. Great. But what good is he to your daughter?

JOHN I want you to promise me, that no matter what. No matter what, Dee Dee doesn't leave your sight. You got that?

DR. WESLEY You're asking me to stop them from treating her?

JOHN Yes, Doc, that's exactly what I want you to do.

DR. WESLEY I'm sorry Mr. Reese, but that decision is up to her mother.

EXT. ROAD - JOHN'S TRUCK - DAY

JOHN

Dammit.

RAY

What?

JOHN He hung up. Bastard. He hung up.

RAY Just get there fast.

JOHN What if they're not there?

John notices Joshua. So does Ray. Joshua's eyes are shut.

Ray shakes him. Joshua opens his eyes.

RAY Not yet buddy. Not yet.

Joshua nods "yes."

John looks in his rear view mirror.

Lights flash.

There's a convoy of POLICE CRUISERS and MILITARY VEHICLES. And they all head toward John's truck.

JOHN

Shit.

RAY

What?

JOHN I hope that ain't for us.

The cruisers turn on their SIRENS.

JOHN That's for us.

RAY And they look pissed. Move out, John. Move out.

John pulls out his nicotine gum. He then gives it a look and throws the entire package out the window.

The truck reaches to a higher speed. Dust trails for miles behind it.

The police and the truck are seconds apart.

John's truck approaches a main highway. The cruisers follow and gain speed. Closer.

John weaves pass a couple slow cars and the convoy follows.

The truck swerves and avoids hitting a car.

The car honks.

A POLICE CRUISER pulls along the side of the truck.

A VOICE emits from a speaker.

VOICE (O.S.) Pull over. Pull over now.

John weaves past another car.

The cruiser follows. It picks up speed to the truck's bumper and gives it a push.

The truck fish tails. John regains control.

RAY There's a kid in here, you pigs.

Joshua sits up and looks out the back window. The cop looks at Joshua.

The cop's eyes get big, the cruiser steers hard left, crashes to the side rail and flips over to the other side.

Another FLASHING CRUISER pulls up along the side of the truck.

The COP looks at John. Calm. Sunglasses. Tapered mustache. Shows no expression, then he gives a 'pull the hell over' wave.

The high speed cars approach a small traffic jam.

John weaves pass the traffic and onto the shoulder.

The truck passes all the cars.

The convey is still on their tail.

SIRENS BLARING.

A broken down car sits in the freeway in front of the traffic.

Some pedestrians are on the freeway. They try to push the car off to the shoulder.

John's truck speeds off the shoulder and in towards the broken down car's direction.

The pedestrians don't see the truck. They push the car into John's path.

John honks.

JOHN Get outta the way.

John makes a hard turn, and smashes into a divider.

The truck spins.

The side of the truck is caved in. The back window is busted. But the engine still runs.

Ray shakes it off. Joshua coughs.

Ray gives John a look. He shakes him.

RAY John. John? Wake up, guy. Please wake up. If we get caught now, the fat lady has sung.

John doesn't wake.

Blood trickles out of John's ear. His head slumps. The seat belt holds his weary body.

All the cruisers maneuver into fighting positions.

Onlookers get out of their vehicles.

A COP steps out his cruiser and speaks into a megaphone.

COP Driver. Step out of the vehicle with your hands up.

Nothing.

COP Driver. Step out now.

No movement.

The other cops get closer.

Another COP draws his weapon and slowly approaches the truck.

Military personnel join the scene.

INT. DR. WESLEY'S HOUSE - DAY

The Paramedics work on Dee Dee. Their shirts are bloody.

FEMALE PARAMEDIC Shit, she's not breathing.

The Female feels for Dee Dee's pulse on her little neck.

Marie screams. Dr. Wesley still holds her.

The Male shakes his head "no."

She shocks her chest and causes Dee Dee's body to arch in impossible ways.

The Female shocks her again.

Dee Dee's chest arches and falls.

The Female has a tear fall from her eye.

Dr. Wesley grabs Marie and walks her out the room

MARIE

No. No.

DR. WESLEY

You listen to me... And listen well woman. In my house, I, we have to pray, you got that? We have to give all we got... cause that's all we have left.

Dr. Wesley forces her hands together.

MARIE

She can't.

Dr. Wesley shushes her. He closes her eye lids with his fingers.

DR. WESLEY Pray... pray.

Marie pushes him away. Dr. Wesley forces her to stay.

He closes her eyes again with his fingers. Over powers her and pushes her hands together.

DR. WESLEY That's all we got left. You hear me? That is all.

INT. JOHN'S TRUCK - DAY John is still unconscious. RAY John. I never meant for none of this to happen. I was just confused. Scared. Shit, your daughter needs you, man... The cops get closer. Two MILITARY SOLDIERS charge their M-16's, point it at the truck and walk towards it. A COP stops them. COP What are ya doin'? SOLDIER ONE We have orders to take them out. COP There's a child in there. SOLDIER ONE Sir, we got orders --COP I don't care what your brain washed ass has. I'm in charge here. Put your weapons away. After a moment, the soldiers back up. SOLDIER ONE You don't know what you're getting into --COP Let me be the judge of that, carry on. INSIDE TRUCK RAY I remember, God, that day, you walked into my office... it was the day Dee Dee was born, I remember, man, you where so happy. And I gave you that day off. And remember when I asked

you... before you left... I asked, how

does it feel?

102.

A cop walks up to the passenger door.

RAY And you said... like Christmas. Like Christmas. You need to get up John. Get up... Cause she is all you got left. She's all, you got.

COP (O.S.) Open the door. Now. Open the door.

The cop smashes the window out. Ray jumps. Glass shatters everywhere.

RAY John. Please. Joshua do something.

Joshua's out cold.

The cop reaches for Ray. Ray fights his grip.

RAY Get up John. Get up. Get up you sorry son of a bitch. Get up. Get up.

After a moment.

John's eyes pop open.

JOHN (screams) Dee Dee.

The truck takes off and leaves the cops behind, in surprise.

INT. DR. WESLEY'S HOUSE - HALLWAY - DAY

Dr. Wesley holds Marie tightly. And he whispers something under his breath. He looks up.

The house is now quiet.

DR. WESLEY Father. Don't do this... Don't you dare. Not this time. Not again. You let my wife die in this damn house. Not another.

He continues to hold Marie.

Another SHOCKING of Dee Dee echoes the room.

EXT. JOHN'S TRUCK - DAY The convoy is back on their tail. RAY I didn't think we were gonna make it, it's good to see you woke from your noon nap. JOHN Same here. How's he doin'? RAY Breathing... JOHN Good. That's good. The truck stops. RAY Why are you stopping? JOHN Shit. I'm outta gas. RAY What? JOHN I'm outta gas, Jesus -- we gotta run for it. RAY You got to be shittin' me? John stumbles out of the car. Blood runs out of his ear. Ray steps out with Joshua in his arms. The cruisers stop. And the cops get out of their vehicles. So does the military. Ray and John make a run for it. The cops are close behind. Ray starts to slow down. John grabs Joshua.

RAY You go ahead. I'll be just fine. I won't make it. Ray's out of breath. RAY I'm a fat alcoholic. John proceeds. Ray stops. RAY Go save Dee Dee. The cops catch up with Ray. They draw their weapons. COP ONE Sir, put your hands on top of your head, now. Ray falls to his knees. Another COP cautiously walks over to Ray. Then two more COPS. And they tackle Ray to the ground hard. Ray cries in agony as they force his arms behind his back and place handcuffs on his wrist. INT. DR. WESLEY'S HOUSE - DAY Marie runs out of Dr. Wesley's arms and over to Dee Dee. FEMALE PARAMEDIC Get her outta here. The Male paramedic grabs her. MARIE Baby. OUTSIDE DR. WESLEY'S HOUSE John continues to run. The cops run faster. They get closer. John looks down at Joshua. JOHN Hang in there bud. Hang in there.

The cops move in closer. John continues on.

He screams while he tries to hold Joshua. He continues on, but slower.

John runs up in the yard and heads toward the front door.

So do the cops.

He limps. Pain shows on his face every time he takes a step forward.

He walks up the steps. His ankle POPS again. He screams.

A COP grabs his shirt while John bolts through the door. John falls on his back. Joshua spills out of John's arms and slides out on the floor

JOSHUA

Dee Dee.

A bloody white blanket is now over Dee Dee's head. Marie holds her.

Joshua walks over to Marie and places a hand on her shoulder. Marie looks up at him.

A COP pulls John's arms behind his back.

JOHN It's too late. It's too late.

Joshua pulls the blanket off Dee Dee's head.

MARIE Whaddy'a doing?

Joshua shushes her.

JOSHUA I realized, I've been waiting for Dee Dee, all along.

He flings the blanket off Dee Dee with triumph like a magician's table trick.

The blanket floats to the ground.

Joshua raises his hand with only two little fingers and a thumb.

A THIN ORANGE LIGHT shoots out the sides of his head and out of his eyes.

Marie moves back. So do the Paramedics.

Dr. Wesley stands frozen.

The cops, arguing with John stops and turn their attention to Joshua.

Beams of light surround the room. Some of the beams have a mind of their own.

Donny alive and well, walks past the cops. He looks at Joshua and is stunned.

Dee Dee's body becomes transparent.

DONNY

Blessed are those pure in heart. For they will see... God.

Dee Dee's heart, lungs, veins are transparent. So is the capillaries in her face and eyes. Red blood appears in these veins and organs. Her heart now beats.

John stands up.

Ray, teary eyed, stands next to John.

John wraps an arm around Ray.

Ray gives a 'you did it' nod of honor.

Marie stands in a corner. Terrified.

MARIE

Oh Dios Mio.

EXT. BATTLE FIELD - DAY

Every soldier in the valley of the dead, rises up.

Some of them have confusion on their faces, others stand on their feet.

A couple soldiers laugh and hug one another.

INT. DR. WESLEY'S HOUSE - DAY

Dee Dee's eyes open. Her wound is gone. A brand new Dee Dee.

The lights and their orbits subsides and retracts back into it's owner.

Joshua's eyes turn back to his original color and he falls over.

John catches him.

Dee Dee coughs up air.

Marie runs over to her baby and hugs her.

John laughs with joy.

DEE DEE (O.S.) Hi, Joshua.

Dee Dee now in Marie's arms. Her glasses are now back on.

DEE DEE (to Marie) Hi Marie.

John lays out Joshua's legs and arms. He makes him comfortable. Joshua lets out a bloody cough. John wipes it away.

Joshua cries.

Marie hugs Joshua and gives him a kiss.

MARIE I'm sorry I ever doubted you.

She looks up at John.

A tear falls from his eye.

Donny waves the cops out of the room. They follow his orders.

He smiles and gives John a "nod."

DEE DEE Are you still mad at me?

JOSHUA No... you're my friend.

DEE DEE

Forever?

JOSHUA For... ever.

Marie lets out a cry.

Joshua grabs John's hand and looks him in the eyes.

JOSHUA I see the mailman. John reaches inside Joshua's pocket and pulls out the envelope. He opens it.

He unfolds a paper.

INSERT - PAPER

It's a drawing of God descending from the clouds, reaching his hands out to awaiting souls.

BACK TO SCENE

JOHN Go to you're mailman Joshua. You go. Let it go. Let it all go. Don't you let, don't make him wait. It's all over now. All over. Rest buddy. You held on too long, now. Your body needs it's rest, now rest.

Joshua holds his hand tighter. He lets out a smile and closes his eyes.

JOSHUA

Thank you.

John shushes him.

Joshua lets out a long breath and dies.

JOHN No bud. Thank, you.

EXT. FUNERAL - DAY (ONE WEEK LATER)

John and his family surround a small coffin, while a Minister speaks a prayer and the coffin is then lowered in the ground.

Dee Dee, in Marie's arms, hugs her with small tears in her eyes.

John throws flowers on top of the coffin and places an arm tightly around Marie's waist.

John looks over his shoulder.

He observes Donny in a distance.

Donny acknowledges him.

He gives Marie a kiss on the cheek, rubs Dee Dee's head and walks towards Donny.

DONNY This is very nice of you.

JOHN Well, I think he deserved it.

DONNY

I understand.

JOHN So, what brings you here?

DONNY Maybe you're wondering, who Joshua

was? Where he came from and why were we after him?

Donny walks, John follows.

DONNY

You see, there are some things in this universe that can't be explained. And Joshua, is one of them.

Donny stops walking.

DONNY

I've been chasing Joshua for almost thirty-five years, Mr Reese.

JOHN

But he's only nine.

DONNY

Yes, in your world. But not in mine. When I was first assigned to Project Joshua, we only knew him as a child of destruction. With no remorse, no redemption, only absolute evil. And we, couldn't explain why.

JOHN

You're tellin' me this child's a project?

DONNY

A project of understanding. A study of how he works and why. But now it's turned into something far more greater than our human intellect.

JOHN Talk English. DONNY

His first recorded phenomenon was in 1937, when he virtually wiped out an entire village in Eastern Europe. They left behind a note saying "doom comes in form of a child."

Donny walks again. John follows.

DONNY

Our theory is, Joshua was present during the time of the Black Plague. But, it's just our theory. It has yet to be proven, among others.

JOHN

This sounds crazy, I mean --

DONNY

Joshua is reborn Mr. Reese. A continuity of an immortal being into a mortal life. Again and again.

JOHN

Reincarnation?

Donny smiles.

DONNY

He doesn't live that long, sometimes it's either at the age nine or ten. Activity of diseases slightly drops, sickness decreases, and in four to five years, there's an uprise, a peak, and that's how we know Joshua's out there.

JOHN

But, he didn't harm me, or my family --

DONNY

Yes, that is all news to me. I guess Joshua is going through some evolution process. This time after sliding through, he's slightly different. He has morals, emotions, character --

JOHN And the ability to heal.

DONNY Yes, Mr. Reese. Astonishing isn't it? JOHN

So, is that why you're after 'em?

DONNY Imagine, what our world would've been like, if there never was a Joshua. Think about that Mr. Reese.

JOHN

But why does he do it? Why make people sick?

DONNY Now imagine if he didn't exist. Joshua is very very necessary.

JOHN But, I don't understand.

DONNY

I'm sorry I can't explain every question Mr Reese. I myself, still have a lot to learn. But Joshua is changing. We both know that.

Donny walks away from John.

JOHN

You know, it's not just Joshua. There's others. Worst. He told me --

DONNY

Yes, I know that now. But, they haven't been here that long. Joshua's history is far, much older.

JOHN

So what now? These beings, roamin' the earth. What are we gonna do about that?

DONNY Nothing. It's no longer in my hands.

JOHN

How can you just say that?

DONNY

Maybe, after you and I, are both dead and gone, Joshua will evolve our world for the better. But that is also a theory. Good day Mr. Reese. John watches Donny walk farther away.

John then notices his family wave at him.

He smiles and walks in their direction.

PARKING LOT

The family sits in A BRAND NEW TRUCK.

DEE DEE Poppy, do you think Joshua knows we did this for him?

JOHN I think he does, baby.

MARIE So, what did you and that guy talk about?

John looks at Marie with passion and kisses her.

MARIE

I love your lips.

JOHN No sweetheart. I love your lips.

INT. HOME - DAY (FIVE YEARS LATER)

A MALE, 30, with stressful looks, but holds a smile, walks into

A LIVING ROOM

with a digital video camera.

MALE Look what Daddy has --

Shock pours out of the man's eyes.

There's a chair on it's side and a WOMAN that lays on the floor beside it.

Foam trails out of her mouth.

MALE

Baby...

The woman's eyes look into nothingness as the male kneels down next to her.

MALE

Son. Mommy's hurt.

A BOY, 5, with red hair and sweet eyes, enters.

MALE

Joshua, go get daddy the phone.

The little boy stands frozen.

MALE

Now.

The boy doesn't move.

The male gets back up and grabs the phone. He starts to dial. The boy kneels down and touches his mother.

He places his hand up with only two little fingers and a thumb.

JOSHUA Daddy, it's okay. I can fix mommy.

The male watches for a second. Light brightens his face.

He drops the phone and screams.

FADE OUT.

THE END