

THE CONDUIT

by

Richard Kodai & Laszlo Tamasfi

richardkodai@gmail.com
(904) 315-1266

INT. OFFICE -NIGHT

A miniature model of the solar system hangs above the desk. There is a picture of deep space on the wall: the star clouds are all different shades of purples and blues, almost like a watercolor painting.

DR. COLLINS enters. He is in his fifties. He wears a brown suit with elbow patches.

He carries a SCANNER to the desk. He sets it down, and it lands on the wood of the desk with a heavy clunk. There is a lamp on the desk, a stack of books, a laptop and a set of high quality headphones.

He turns on the lamp. The pull chain has a tiny Saturn on its end.

He opens the scanner, and takes out a ROLL OF PAPER. It has a pattern printed on it.

Dr. Collins turns on his LAPTOP, and examines the pattern under the lamp light while it boots up.

The laptop is on. "MISSED CALL" messages start popping up. One, then two, then more and more. Dr. Collins sets the roll of paper to the side to focus on the laptop.

He looks at the missed calls when an "INCOMING CALL" message appears on screen. He hits "ACCEPT", and puts the headphones on.

A window pops up with a video feed. JOSH, 34, is on the other end. He speaks with an Eastern-European accent.

JOSH

Dr. Collins?

DR. COLLINS

Hi Josh. What the hell are you doing up still? Isn't it like four a.m. where you are?

JOSH

I couldn't sleep. So, what did you think?

DR. COLLINS

Think of what? I just got back to the office.

JOSH

Oh, I guess you haven't heard it.

Dr. Collins starts typing on the laptop to open different files and websites.

JOSH

The meteoroid you've been watching was finally noticed by NASA.

DR. COLLINS

Wonderful!

Dr. Collins clicks a link that takes him to a page with a lot of space coordinates.

JOSH

And the reason why they noticed it is because they project it to be on a collision course.

DR. COLLINS

With what?

JOSH

What do you mean with what? Earth!

Dr. Collins stops typing.

DR. COLLINS

When?

JOSH

Next week. It's small enough that it will most likely burn up in the atmosphere, but it's still remarkable!

A new page pops up. A NASA site with an animated star map.

DR. COLLINS

No kidding! This is huge!

JOSH

And that's not all! They have an early analysis of the signal... They're trying to be very careful with how they word it, but they don't think that it's a broadcast at all.

DR. COLLINS

I figured they wouldn't.

JOSH

True. But it gets better. They think that it has a microwave pattern that differs from the cosmic background radiation.

The star map shows the projected collision course with Earth. A tiny OBJECT, on path to hit Earth. Or land on Earth.

JOSH
Whatever it is, it's NOT from the
known universe.

TITLES

INT. HOSPITAL ROOM, INTENSIVE CARE UNIT - DAY

RHEA, in her 20s, puts gloves on. She has a "student nurse" ID clipped to her scrubs. A heart monitor is beeping in the background.

The PATIENT is an older gentleman, in his 80s, lying on the bed, with tubes coming out of his mouth. He's on a ventilator, and he has several IVs going into the inside of his upper arm. He has a catheter. His hands are tied to the bed.

The primary NURSE is a man, mid-thirties. He has a beard and a friendly voice.

NURSE
So, how do you feel?

RHEA
I think I learned a lot...

She takes the trashcan from the floor and starts picking up empty drug containers.

RHEA (CONT'D)
I just wish it wasn't so quiet all
the time.

Nurse is in the middle of gathering some dirty linen, but pauses and gives Rhea the evil-eye. Most nurses are superstitious about getting jinxed, and few things get them more uneasy than someone calling their shift "quiet". He decided to let it go.

NURSE
Any plans for the summer?

RHEA
It's not going to be much of a
summer.

She takes the trash bag out of the trashcan and ties it up.

RHEA (CONT'D)
I'll have classes. But we're going
on vacation first.

She doesn't sound excited at all.

RHEA (CONT'D)
To the keys.

NURSE

Oh, I can understand why you look so bummed. It sounds awful!

They laugh.

RHEA

Honestly, it's going to be more family therapy than a real vacation. We are...

She takes a deep breath.

RHEA

...a complicated bunch.

Nurse puts the dirty linen in a container.

NURSE

We all have crazy families. My parents are so bad that when they visit, my wife pretends to be stuck at work late every night... And she's a stay at home Mom!

RHEA

That's harsh.

The rhythm on the heart monitor changes into a FLATLINE, accompanied by an ALARM.

They both put their serious faces on: all sign of casualness dissipates from the room.

Nurse puts his index and middle finger on the Patient's neck to check for a pulse. This takes no more than five seconds.

At the same time, Rhea checks the heart monitors on Patient's chest: maybe they got detached.

No such luck. The Patient's heart stopped.

From here on, the rest of the scene happens at a very fast pace, with several characters doing their part at the same time.

The Nurse hits the CPR button on the bed: in one fell swoop, this drops the bed to its lowest level and lays the patient flat. Nurse starts chest compressions.

NURSE

(firmly)

Call a code and grab the code cart!

Rhea leaves the room in a hurry.

The Nurse's chest compressions are forceful, and his elbows are straight: all of his weight goes into it. It's very violent, and it feels like he's crushing the Patient's chest

in the process.

The overhead speakers come on. A female voice that doesn't belong to Rhea.

SPEAKERS

Code blue, intensive care unit,
room thirty, fifty-four. Code blue,
intensive care unit, room thirty
fifty-four...

Rhea returns to the room with a large cart full of equipment. She has a little bit of a "deer in the headlight" look on her face. This is her first code.

SPEAKERS

...code blue, intensive care unit,
room thirty, fifty-four.

The hospital bed shakes from each compression. There's no question that the Patient's ribs are broken.

NURSE

Let's put the pads on and then you
take over compressions.

Rhea starts taking the pads off the code cart. She opens the package and sticks one on the Patient's chest, over the heart. Her hands are shaking.

She's holding the second pad, and she unclips the strap on the Patient's wrist.

The Nurse stops compressions.

They turn the Patient slightly to the right: just enough to put the second pad on his back. This only takes a second the most.

Two more people come in. NURSE #2 and a RESPIRATORY THERAPIST.

Nurse #2 looks at the monitor. It still shows a flatline.

NURSE #2

Asystole. Continue compressions.

Rhea takes over. Her compressions are much weaker than the Nurse's.

As Rhea starts the compressions the Respiratory Therapist disconnects the larger tube coming out of the patient's mouth, and attaches a blue self-inflating bag. From here on, he squeezes it every six seconds.

In the meanwhile, a DOCTOR enters the room, and looks around quickly.

NURSE
Last rhythm was asystole.

DOCTOR
Give him one of epi.

NURSE #2
Got it.

Nurse #2 gets the epinephrine syringe off the code cart, and administers it through the IV.

NURSE
(to Doctor)
Epi in.
(to Rhea)
You need to push faster, and push harder.

Rhea is struggling.

DOCTOR
Can we get someone who knows what they're doing on chest compressions?!

Nurse taps Rhea on the shoulder, signaling to her to stop.

Before he starts the compressions again, they glimpse at the monitor. It doesn't show a flatline anymore, but V-TACH.

DOCTOR
We have a shockable rhythm. Deliver hundred and fifty joules.

Nurse #2 turns the dial to 150 joules on the defibrillator. She looks to make sure nobody is touching the patient.

Rhea stands there, devastated. She just got yelled at by a doctor for being incompetent.

NURSE #2
Clear!

Nurse #2 pushes a button to deliver the shock.

We can hear the electrical depolarization of the defibrillator.

Cut to:

BLACK.

RHEA
You could hear every bone break in the guy.

Cut to:

EXT. HIGHWAY - DAY

An old, beat up SUV goes down the highway.

It's a summer day, and palm trees line up at the side of the road. Palm trees, and power lines.

RHEA (CONT'D)

He was eighty years old.

INT. SUV - DAY

Rhea's whole family is on the go. STEPHEN BAKER, mid 40s, is behind the wheel. He's Rhea's father. On the passenger seat is TERRI, 40s, his wife. She wears big sunglasses and looks like she might be trying to catch a nap under them.

In the back is Miles, holding a paper map. He's 14. Next to him is Rhea.

In the back is GRANDPA, 70s, sitting next to a couple of coolers. Two fishing rods awkwardly stick out from the trunk into the passenger space.

Rhea turns back in her seat, looking at Grandpa.

RHEA (CONT'D)

His chest felt like a sponge. Or...
Something full of loose twigs. Like
crushing a bird's nest.

Miles shivers.

MILES

Oh! That's terrible!

RHEA

I know!

Terri lifts her sunglasses up, and looks back at Rhea.

TERRI

So, did he make it?

RHEA

Hmm... Yes and no?

TERRI

What do you mean "yes and no"?!

Rhea gives her an awkward smile.

RHEA

I mean, he survived MY shift. But he had sepsis before his heart stopped, and I'm pretty sure he won't survive that... His U.T.I. was so bad that his urine looked like chocolate milk.

GRANDPA
Jesus no. Make it stop.

RHEA
Sorry, Grandpa, but YOU asked how
school is going!

GRANDPA
My bad. Lesson learned.

EXT. HIGHWAY - DAY

The SUV flies on the highway fast. The scenery would be beautiful, if only for the power lines that run parallel to the highway.

STEPHEN (O.S.)
Don't worry, you'll get used to it.
It wasn't even her worst one!

INT. SUV - DAY

Stephen parks the car at a gas station. He turns back in his seat.

STEPHEN
Anyone need anything?

GRANDPA
I gotta take a leak.

He climbs through the cooler to get out.

Rhea holds up her almost full bottle of soda.

RHEA
I'm good.

Miles looks up from his book with a Twizzler sticking out of his mouth.

MILES
Ooh, can you get more Twizzlers?

Stephen nods and turns to Terri who presses her head against the window.

STEPHEN
Anything for you, hon?

TERRI
I'm okay.

STEPHEN
All right. Be right back.

He follows Grandpa to the jiffy store.

Rhea looks at Terri with a concerned look.

Terri has an open tupperware in her lap. It's halfway full of water. She submerges a washcloth in it then rinses it out.

The sound of the water slowly dripping into the tupperware sharply cuts through the air. It's like Chinese torture.

Rhea nervously looks out the window.

SOMEONE use a credit card at the next pump.

A TEENAGER in the next car wears a cordless headphone, nodding his head to a soundless beat.

A YOUNG WOMAN holds her cellphone to her ear as she pumps her gas.

Terri takes her sunglasses off. Her eyes are red and puffy. She lays the wet washcloth over her face, and leans back in her seat.

Rhea looks back out the window. The pump next to them plays a video advertisement.

She looks at Miles. He is lost in his book.

Rhea gently puts her hand on Terri's shoulder.

RHEA

Mom, are you okay?

TERRI

It will be better once we get moving again.

Then she grabs Rhea's hand.

TERRI (CONT'D)

Thank you.

A moment of silence.

Then Rhea jumps at a KNOCKING sound coming from the outside. She looks out the window.

It just Stephen. He got the gas cap off, and now pumps the gas.

EXT. HIGHWAY - DAY

Stephen stares at the car directly in front of his SUV. It's hard to tell why. The traffic is slow. He looks at the speedometer, and straight back at the car in front of him. He says something to himself, almost as he were spelling something.

He finally eases up.

STEPHEN

Acknowledge. I "acknowledge" that
it's a "cow".

The others look at him, impressed. Terri is not wearing the
sunglasses at the moment.

RHEA

No way! Eleven letters!

STEPHEN

Look, he's still in front of us.

Rhea scoots between the two front seats to see the licence
plate on the car. It's "AKN 033"

TERRI

And you used the whole tag! Double
points, good job!

STEPHEN

Thank you!

TERRI

My brain was trying to make it into
"acne". Oh well, I guess I just
have to "veto" your notion to
"acknowledge" the "cow".

Stephen seems surprised.

STEPHEN

Already? Where?

Terri nods toward the window on her side. A car is somewhat
ahead of them, but it pulls away too fast for anyone else to
read the plate, so Terri reads it aloud.

TERRI

V-eight-eight, T-Q-three.

MILES

I'm afraid your "veto" comes in the
form of a "triffid".

Another car passes.

MILES (CONT'D)

Three-F-F, one-four-D.

Rhea sits back in her seat.

RHEA

What the hell is a triffid?

MILES

It's a carnivorous plant that walks
on three limbs.

Rhea gives her a nasty look. Miles fesses up.

MILES (CONT'D)

Fictional.

RHEA

You know you're really pushing the rules with all that made up stuff!

GRANDPA

We always accept your medical mumbo-jumbo, so let him have the triffid.

Rhea is a bit annoyed.

RHEA

I guess.

GRANDPA

Don't worry, his three legged plant trips over because it gets "removed". Or it gets "mowed". Your choice.

He points at the car pulling up next to them like he just won the lottery. It's a truck, with a trailer full of lawn equipment. The side of the truck says: "Complete Lawn Care" "Mowing. Trimming. Tree and Stump Removal"

MILES

Shit.

GRANDPA

Full words, in context. Double points. So yeah, I think I'll stick to "removed". That's fourteen, right?

RHEA

I keep staring at the tags and I never think to look at the sides of the cars...

GRANDPA

That's my whole strategy. It pays off. And it's easier.

The SUV comes to a full stop. Traffic is backed up.

Terri puts her sunglasses back on: if there's no moving traffic, there are no tags to look out for.

STEPHEN

Damn. I really wanted to get there before seven.

Miles examines the map.

MILES

This is all one lane from here on,
I'm afraid.

STEPHEN

Great design.

RHEA

As long as we catch the ferry,
we're good.

She looks out the window. She sees that the beach is busy: it's the height of the tourist season. They're by a crowded seafood restaurant, and the sandy beach behind it is packed with people sunbathing, swimming, parasailing.

RHEA (CONT'D)

And there are worse things than
being stuck in the keys.

EXT. FERRY - DAY

The family is in a boat. They have all their things with them. FERRY DRIVER drives the boat.

Behind them the shoreline of a small town on a bigger island.

It's late afternoon, the sun almost sets in the background.

They get to the island.

EXT. THE ISLAND - DAY

Ferry Driver secures the ferry to the dock, and helps them load off the luggage. A cigarette hangs from his mouth.

FERRY DRIVER

Don't forget, next ferry comes nine
a.m. on Tuesday. That's three days.
Are you going to be alright?

Grandpa walks off the ferry with the fishing rods in his hand and a shot gun on his shoulder.

GRANDPA

I think we got this.

STEPHEN

(jokingly)

We've done this once before, and we
managed not to kill each other.

He looks at the kids.

STEPHEN (CONT'D)

Although they tried hard...

RHEA

Hey, we weren't THAT bad!

Miles helps Terri get off the ferry.

Ferry Driver hands the last piece of luggage to Stephen.

FERRY DRIVER

Well, enjoy paradise while it lasts. They say next year they'll start development on the east shore and then this will become just another tourist trap.

STEPHEN

Yikes. Glad we didn't wait.

The island is beautiful. They all seem excited. Even Terri seems interested, although she puts her sunglasses back on after a quick look around.

MILES

(excited)

I can see the house!

Rhea looks at him challenging.

RHEA

Race ya!

Miles starts running. Rhea after him.

TERRI

(after them)

Wait! Who's gonna help with the luggage?

All of the luggage is in a giant pile, right at the dock.

In the background the ferry leaves and Grandpa struggles with fishing rod and a shotgun as the sun sets.

Stephen steps next to Terri. They watch the kids race towards the house.

STEPHEN

Don't worry, I got the keys.

He jiggles a set of keys.

INT. MAIN HOUSE - DAY

Keys rattle in the lock. Stephen opens the door wide. He enters.

Behind him, Miles and Rhea, with what seems like ALL of the luggage they brought on vacation.

They carefully set the giant cooler on the floor, and let the rest of their backpacks and suitcases drop without worry.

In a fashion that suggests they've done this a million times, they explore the house and turn off all electric devices, lamps, clocks, modems, etc.

Miles finds the modem in the living room, and unplugs it.

Rhea goes into the kitchen and pulls out the microwave.

Grandpa disconnects the TV set.

Stephen lights a gasoline operated lantern and signals Grandpa to follow him.

STEPHEN

We should go ahead and find the breakers.

GRANDPA

Are you going to kill the AC too?

STEPHEN

You know it.

GRANDPA

Shit. Fridge?

MILES

The fridge definitely has to go.
It's the worst.

Rhea walks by, and picks up the phone. It has a dial tone.

RHEA

Dad, what about the land-line?

STEPHEN

Does the phone have a battery?

Rhea wraps her fingers around the headset's cord.

RHEA

Nope. It has a cord. It's old school.

STEPHEN

Then it can stay.

Stephen unplugs the fridge.

GRANDPA

I can live without AC for a week,
but I'll drown myself in the ocean
if you guys make me drink warm
beer.

Miles starts digging through his backpack.

STEPHEN

The ice should last a day or two.

Miles and pulls a small net out of his bag and holds it up.

MILES

Or you can just cool them outside
in the water...

Grandpa smiles.

GRANDPA

That's why you're my favorite
grand-kid.

Miles puts on a huge grin, and Rhea drops the TV remote on
the floor. She's playfully pissy.

RHEA

(jokingly)

Excuse me?! I'm right here!

STEPHEN

Hold on, hold on! You can fight
this all out later, but first let's
just get the house ready for your
Mom so she can actually relax for
once.

Again, looks at Grandpa to walk outside.

STEPHEN (CONT'D)

Let's go.

They're are about to leave when Grandpa turns back at the
door.

GRANDPA

Grand-son. He's my favorite
grand-son. That's what I meant.

Rhea smiles.

EXT. MAIN HOUSE -DAY

Stephen and Grandpa stand by the electrical box. It's open.

Stephen turns one of the breakers off.

Above the breakers is the INVERTER, connecting everything to
the SOLAR PANELS on the roof.

Terri waits patiently by the docks.

STEPHEN

(to Terri)

It's clear!

Terri starts walking toward the house.

EXT. THE ISLAND - NIGHT

They sit around a camp fire on beach chairs. There are signs of them just having had dinner, tupperware, paper plates, etc.

Grandpa sits back enjoying a beer.

Terri just watches the flames. She's not wearing the sunglasses now.

Stephen plays a ukulele, he just finishes the song. He puts it down and takes a sip of his water.

There's a moment of silence, but it's not awkward. It's rather calm and relaxing.

Miles looks at Rhea. The flames of the campfire cover everyone in a vibrating glow.

Rhea drinks one of Grandpa's beers.

MILES

So, what is the WORST thing you've seen at the hospital?

RHEA

I already told you about a patient throwing shit everywhere, right?

MILES

Yes, but that's not what I meant. Medical stuff. Diseases. Like, what was the worst CASE you've seen?

RHEA

Just for the record, this is not a funny story.

She looks around, to make sure she has everybody's attention.

RHEA (CONT'D)

Mom, do you remember when I didn't come home from St. Pete's till the next morning?

TERRI

Yes. I knew you must have had a rough day so I never pushed you about it.

RHEA

Yes. It was that day. I was doing clinicals at the trauma unit. They helicoptered in a man. I mean, we

(MORE)

RHEA (cont'd)
 only knew he was a man because of
 his file. He was in a car accident,
 and he got really burnt.

Everybody's quiet around the fire. It's like she's telling a ghost story.

RHEA (CONT'D)
 He looked like a skeleton. That's
 what I remember the most: that he
 has no flesh on his face or skull.
 We were intubating him, and I
 remember holding his head, and I
 was holding his charred skull. And
 do you know what the worst part
 was?

She pauses for effect.

RHEA (CONT'D)
 He lived.

Grandpa gets the shivers.

RHEA (CONT'D)
 We did too good of a job. Not me,
 of course, but the nurses and
 doctors on that unit. They pulled
 him back to life.

She takes a sip of her beer.

RHEA (CONT'D)
 He's probably still out there, in a
 hospital bed somewhere, getting
 skin graft after skin graft. It
 keeps me up at night. I think about
 his family... He had two kids. I
 think about them meeting him for
 the first time after the accident.
 Looking at that skeleton face with
 no eyes.

STEPHEN
 I can't even imagine.

TERRI
 You know, we're all very proud of
 you.

Terri gives her an encouraging smile.

TERRI (CONT'D)
 But you need to take these stories
 down a notch. We're not used to
 this shit.

Everybody looks at Terri in shock. She's not one to cuss.

They all start laughing.

Miles looks at his Mom laughing with a smile. Then something catches his eye in the sky.

The others see blue light reflecting on his face. He points at something.

MILES

Look!

They all look up. A gigantic meteor shoots across the sky.

They all stand up. The meteor falls into the ocean.

For a moment there is only silence.

Then an earth shattering BOOM that almost sends them to the ground.

RHEA

What the hell was that?

They all look at Miles.

MILES

Well... I'd say a meteor...

GRANDPA

No, it wasn't!

Everyone looks at him.

GRANDPA (CONT'D)

It was those commie bastards next door.

STEPHEN

What? So, that was the Cuban space program?!

GRANDPA

Don't patronize me! I remember hiding under the table in school, waiting for that bastard Fidel to push the button!

TERRI

Dad, those times are over, and Fidel is probably not even alive anymore. Don't get yourself so worked up.

MILES

It was most definitely a meteor.

GRANDPA

How can you be so sure it was a meteorite? What made you an expert?

MILES
Astronomy club?

Grandpa gets quiet for a second.

MILES (CONT'D)
And just so you know, it's only a meteorite when it already crashed into Earth. It's called a meteor when it's still in the sky.

Grandpa looks at Rhea. She looks back at him with sympathy.
She takes a sip.

RHEA
I know. Sometimes I want to choke him, too.

INT. MAIN HOUSE - NIGHT

Stephen lies on the bed, reading a book. It's called "Off the Grid". A gas lantern is on the night stand.

Terri, wearing a nightgown, comes in from the bedroom.

TERRI
This breaks my heart.

Stephen looks up, concerned.

STEPHEN
What are you talking about?

TERRI
Seeing you read with that lantern. I've got a family of book worms and we can't use the damn light!

Stephen puts the book down.

STEPHEN
Oh, I don't even notice it anymore.

He smiles, and pats the bed next to him for Terri to join him.

TERRI
Did Dad tell you that he's planning a shooting lesson tomorrow? For the kids?

STEPHEN
Vaguely. Why?

Terri climbs into bed next to him.

TERRI

I don't know if I'm comfortable with that. What do YOU think?

STEPHEN

It's not a bad life skill. I mean, Rhea is an adult, and Miles can hold his own...

TERRI

Not my baby!

STEPHEN

He's definitely not a baby anymore!

TERRI

He's only fourteen! And Dad is not exactly a professional instructor, so... I think that's a no?! For him at least?

Stephen thinks for a second and shrugs his shoulders.

STEPHEN

Okay, I can get on board with that.

Stephen lies down and Terri puts her head on his chest and they lay in bed, starrng at the ceiling.

STEPHEN (CONT'D)

I can't help but think that this is the last time we're doing this all together.

Terri gives him a terrified look.

STEPHEN (CONT'D)

No. No! Not your Dad! I meant the kids, I swear! I mean, Rhea is graduating next year, she'll move to who-knows-where. We'll never go on another vacation as parents and the two kids.

Terri raises an eyebrow.

STEPHEN (CONT'D)

And your Dad. Of course. Parents, kids, and Grandpa! Jeez!

They just lay there for a moment. Stephen just smiles at Terri. She smiles back. She radiates happiness and calm.

STEPHEN (CONT'D)

There it is.

TERRI

What?

STEPHEN

I haven't seen that smile in a long time.

Terri blushes. She pulls the blanket on her.

TERRI

Good night.

EXT. THE ISLAND - DAY

Rhea comes out of the water from a swim, wearing a bikini, and starts drying herself with a towel.

Stephen come out of the house with fishing gear. He wears a Hawaiian shirt, a wide straw hat, sunglasses and flip-flops.

RHEA

You look cool, Dad. You got the part!

STEPHEN

You know what they say, dress for the job you want, not the job you have.

They both laugh.

Terri sits on a chair. She works on a cross word puzzle.

Miles reads a book.

TERRI

Have fun!

STEPHEN

I'll do my best!

TERRI

I'll let you know when lunch is ready.

STEPHEN

You sure? You could join me!

He gives her a WIDE grin, disguised as a smile.

STEPHEN (CONT'D)

We can eat leftovers... Com'on!
It'll be fun!

TERRI

Yeah, I don't think so. Get out of here already.

Stephen giver her a quick kiss and leaves.

Terri walks up to Miles.

TERRI (CONT'D)
How's your book, Miles?

Miles looks up from his book.

MILES
It's really good, Mom.

He lifts it up. It's "The October Country" by Ray Bradbury.

MILES (CONT'D)
It's Bradbury.

TERRI
Oh. The "Poe of pulp".

Miles looks at her with an impressed look.

TERRI (CONT'D)
What?! I pay more attention than
you guys think.

Terri hugs Miles.

TERRI (CONT'D)
Sorry if I haven't been showing it
lately.

MILES
Don't even say that! It's not your
fault. Speaking of: are you feeling
alright?

Terri gives him a telling smile. Not great.

TERRI
You sure everything is off?

She looks a bit tired.

MILES
I'm pretty sure.

Terri rubs her temples.

Miles thinks for a second.

MILES (CONT'D)
You know what, I don't know if we
ever checked the boat house...

Miles puts his book down and gets up.

MILES (CONT'D)
I'll look.

TERRI
I love you!

INT. BOAT HOUSE - DAY

Miles looks around for anything on. It seems a bust at first: nothing but tools and rain coats. And in the middle of the small building, the BOAT. It's a row boat: long and narrow.

Then he notices something. A thin BLUE WIRE running along the wall. He follows it, and finds a wi-fi modem tucked away in a corner.

He unplugs it.

EXT. THE ISLAND - DAY

GRANDPA

Can you make the sign for
"touchdown"?

Grandpa holds a shotgun. There are tin cans set up further down for target practice.

Rhea looks baffled, but raises her two hands in the air, which is what referees do to signal a touchdown. Her hair is still wet from just coming back from a swim. She has a t shirt and shorts on.

It's only her and Grandpa here, behind the house.

Grandpa puts the butt of the shotgun against Rhea's shoulder, and guides her hands to hold a firm grip on it, so Rhea ends up holding the gun perfectly.

RHEA

Whoa... That was a neat trick.

GRANDPA

Keep your finger off the trigger
until you're actually ready to
shoot.

He wisely steps aside, out of her range.

She aims and shoots. The gun kicks back on her.

RHEA

(laughing)
That hurt!

GRANDPA

You okay?

INT. KITCHEN - DAY

Terri is cutting vegetables in the kitchen. She looks out the window to see her daughter, make sure she's okay.

EXT. THE ISLAND - BACK TO RHEA AND GRANDPA - DAY

RHEA
Yes. But Holy Shit!

GRANDPA
Holy Shit is right!

They laugh.

The tin can is untouched.

GRANDPA (CONT'D)
Do you think you can do better?

RHEA
Oh, watch this.

STEPHEN (O.S.)
(from a distance)
Hey, you chase away my fish!

They laugh again.

RHEA
(shouting)
Sorry, Dad! We'll keep it down!

She looks at the gun. Grandpa hands her a bullet, and puts the box of shells down on the picnic table.

GRANDPA
Roll it in from under, so it
doesn't drop to the ground.

Rhea nods and follows the instructions. The shell slides right in.

GRANDPA (CONT'D)
That's it. Just bring the round
forward...

He shows her how to pull the magazine cap forward.

GRANDPA (CONT'D)
...and you're ready.

Rhea raises her eyebrow and aims.

The tin can explodes with the sound of the shotgun going off.

STEPHEN (O.S.)
(from a distance)
Hey! Cut it!

CUT TO:

EXT. THE ISLAND - DAY

A picnic table has used plates on it. One of them has some vegetable leftovers.

The shotgun, the fishing rod and the ukulele are leaning against the house.

Miles is kneeling over a couple of shells and stones, a few feet from the back door. He's soaking wet, with a pair of goggles and a snorkel next to him. He's examining the shells.

Rhea messes up Miles' hair as she walks by.

MILES

Hey!

She laughs and walks into the house.

INT. THE MAIN HOUSE - DAY

Rhea steps in. Terri sits by a table in the living room area, and stares at a puzzle.

RHEA

The others?

TERRI

Napping.

RHEA

Typical.

She then notices that Terri is holding wet a washcloth in her lap. She tries to hide it from her.

Rhea goes to her backpack in the corner and pulls out a SMARTPHONE. It's off.

In the meantime, Terri wets her face with the washcloth but quickly puts in back on her lap, under the table.

RHEA (CONT'D)

Mom. I have to go online for a second.

TERRI

I know, you told me. It's okay.

RHEA

I have to register my summer classes, but it shouldn't take long.

TERRI

Don't worry about it. Just do what you have to do. I'm fine.

RHEA

You know... I think I'll walk down to the shore, that might be far enough so I won't bother you!

TERRI

You're sweet.

Rhea gives Terri a guilty look.

RHEA (CONT'D)

I'll be quick.

She kisses Terri on the forehead.

EXT. THE ISLAND -FAR END - DAY

The far end of the island. Rhea carries the smart phone in her hand. She climbs through some rocks and finds a sand covered, beach-y area.

She settles at a comfortable spot. She lays down and turns the phone on. It starts booting up.

There is a DEAD FISH several feet from her. It starts TWITCHING. She doesn't notice it.

A few seconds later it stops moving.

A leg moves on a DEAD CRAB that's only about a foot away from Rhea. Only one little twitch.

Rhea is about to open an app on the phone when it CRACKS and a split second later SHATTERS in her hands.

She jumps up and drops it quickly. She starts blowing on her fingers: the phone burnt them.

RHEA

Shit!

She licks her fingertips to wet them and blows on them again.

She looks at the phone. It's SIZZLING hot.

RHEA (CONT'D)

What the f...

CUT TO:

EXT. THE ISLAND -FAR END - DAY -LATER

Miles looks at something on the ground. He pokes at it with a stick.

The stick pushes the phone around. It's not sizzling anymore, but it looks melted and shattered, and it's embedded in a strange stone.

RHEA
Any idea what happened?

MILES
No.

He wets his fingertip with his tongue and carefully touches the phone. It's not hot anymore.

He picks it up.

The stone embracing the phone looks a bit like stalactite, and it's shiny black.

MILES (CONT'D)
It cooled off.

RHEA
What is it?

Miles holds it up to the sun.

MILES
I think it's glass.

RHEA
Glass?

MILES
I know this happens when lightning hits the sand in a desert, or I guess, the beach. It gets so hot that the sand turns into glass.

RHEA
I'm telling you there was no lightning here! Just my phone.

MILES
Don't tell me that...

Miles hands her the phone.

MILES (CONT'D)
...tell that to the sand.

The phone, or more so, the glass formation around it, is heavy as it lands in Rhea's hand.

INT. MAIN HOUSE - NIGHT

The room is lit by a couple of gas lanterns. It's late night.

Rhea and Miles work on the puzzle in the living room. Rhea has a hard time fitting a piece into its place because she has band-aids on her fingertips.

Grandpa is sleeping on the couch.

Rhea finished a glass of water.

RHEA
Do you want some water?

MILES
I'm good. Thanks.

Rhea grabs her empty glass and walks into the kitchen.

INT. KITCHEN -NIGHT

Rhea walks up to the cooler when she sees that Terri is standing by the water.

Terri is motionless. She has a white nightgown on, and she just stares out the window.

Rhea is startled by her.

RHEA
Jesus, Mom, didn't know you were up.

She opens the cooler, and fills up her glass with water. Looks up at Terri: she didn't answer her.

RHEA (CONT'D)
Mom, you alright?

Rhea stands up from the cooler and slowly walks up to Terri.

RHEA (CONT'D)
Mom?

She gets next to Terri, and only then does she acknowledge her.

TERRI
(without looking at Rhea)
There's an electrical storm.

Rhea puts her face against the window.

RHEA
I didn't notice.

It's pitch black out, but seems very quiet.

RHEA (CONT'D)
I don't see anything.

Rhea looks at Terri with a worried expression.

INT. MAIN HOUSE - NIGHT

Grandpa is still sound asleep.

The hair stands up on his arm, as if he was right next to something electrically static.

It wakes him up: he scratches his arm and looks up.

GRANDPA
What's going on?

Miles looks at him.

MILES
What do you mean?

GRANDPA
With your Mom.

Miles follows Grandpa's look, and finally sees Terri, standing by the kitchen door.

Terri enters the living room area, and it seems like she's following something invisible with her eyes. Rhea stands next to her, worried.

Rhea walks up to Miles and whispers to him.

RHEA
Is it your phone?!

Miles doesn't even make sounds, only articulates his answer. He's frustrated.

MILES
NO. IT'S OFF!

Terri puts her hand out in front of her, as if she tried to touch something.

RHEA
(to Miles)
Get Dad!

Miles rushes out of the room.

INT. BEDROOM -NIGHT

Miles runs in, and shakes Stephen awake, who was sound asleep a second ago.

STEPHEN
What?!

MILES
It's Mom. Come on!

Takes Stephen a second to comprehend what Miles just said, and they both run out into the living room.

INT. MAIN HOUSE - NIGHT

Terri stands in the middle of the room, covering her eyes.

STEPHEN
Honey, what's wrong?

Terri flinches, as if in pain.

TERRI
There's an electrical storm.

RHEA
I looked, it looks nice out.

TERRI
It's inside.

They look at her.

Stephen goes up to her, and gently puts his arms on her shoulders and guides her to sit down on the couch.

TERRI
Turn the lights off!

Stephen looks at Grandpa, signaling him to do it.

Grandpa turns one of the gas lantern off. Miles grabs the other one.

Darkness.

Then, with an electrical sizzling sound, the light bulbs in the light fixtures start flickering. They're barely on, but now, in the dark, it's visible. All of the bulbs in the house, at the same time.

The lamp above the entrance gets brighter and brighter, until it burns out with a loud puff. The glass of the light bulb gets covered with a black coat of dust on the inside.

Then all the lights go out, and the electrical sizzling sound stops.

Miles turns the lantern back on.

MILES
Jesus. What the hell was that?

GRANDPA
This house is haunted.

They look at Terri: she's still covering her eyes, but now she's sobbing.

RHEA
Oh, Mom...

She sits down next to her and hands her the glass of water. Stephen kneels down to help her drink by guiding the glass.

RHEA (CONT'D)

I think it's over.

Rhea rubs Terri's back, and looks around the room.

Miles drags a chair towards the entrance.

RHEA (CONT'D)

Whatever it was, it's over. You should try to go back to sleep.

Miles is standing on the chair, looking at the burnt out light bulb.

INT. SEVENTIES STYLE KITCHEN - NIGHT - DREAM SEQUENCE

CHILD TERRI, around 5, is in a kitchen. It looks like something from the mid-70's.

She looks scared. She looks around.

CHILD TERRI

(muffled)

Mom? Dad?

Her voice sounds distorted, like she's underwater.

ELECTRIC BUZZING comes from somewhere. She looks at electrical devices with a terrified expression. Toaster, microwave oven, radio, electric clock etc. They all buzz at her.

She wants to walk past them, but as she turns around she is more-and-more surrounded by electrical devices.

CHILD TERRI

(muffled)

Dad?!

A toaster blocks her way. It's glowing red, and it's sizzling. Sparks come out of it.

The fridge door opens next to her, touching her arm and shocking her.

She moves out of its way, but accidentally bumps into the microwave. Another shock.

She squeals, and tries to run for it. Past the toaster.

She falls. Deeper and deeper, into the storm of electricity.

Then, right as she's about to get swept away by the electrical storm, a hand grabs her.

It's Grandpa. He seems a bit younger, and he's dressed straight from the seventies.

CUT TO:

EXT. THE ISLAND -DAY

Grandpa stands outside the house, with a cup of coffee in hand. He stares at the ocean in the distance. The campfire is going, and a pot is next to it to make instant coffee.

Rhea walks out. She just woke up: her hair is a mess, and she can barely open her eyes.

RHEA
Coffee?

He hands her his coffee mug.

GRANDPA
Here you go.

RHEA
Thanks.

She notices that he's fixated on something in the water. A boat.

RHEA (CONT'D)
Is everything alright?

GRANDPA
That boat. It's been out there since last night.

RHEA
So?

GRANDPA
I think it's abandoned.

She takes a sip.

RHEA
What do you mean?

GRANDPA
No one on board all morning. It's just... There.

RHEA
I hope everyone is okay. Should we call the coast guard?

GRANDPA
We can't. The phone is out. I checked it this morning.

RHEA
We're cut off?

GRANDPA
Don't tell your Mom, she'll freak
out.

Rhea takes a deep breath and then nods.

GRANDPA (CONT'D)
You and I sneak out and see if
anyone needs help. See if we're
even right.

RHEA
Alright. Let's check it out. And
let's keep it quiet.

Right as they're about to walk off the door opens behind
them. It's Miles, with a bowl of cereal.

MILES
Good morning.

RHEA
(awkwardly)
Morning. How's your cereal?

Miles looks at her like she has two heads.

MILES
It's cereal. It's always the same.

Miles looks at the ocean, and spots the ship.

MILES (CONT'D)
Oh, is that ship abandoned? It's
been there since yesterday.

RHEA
I hate you.

EXT. THE ISLAND -DAY

Rhea, Grandpa and Miles are on the beach looking at the boat
in the distance. They're walking toward the boat house.
Miles doesn't have the cereal with him.

GRANDPA
It looks anchored.

Rhea spots a MAN in the water. He has a life vest on, but
seems unconscious. He's close to the shore, floating on his
back.

RHEA
(pointing)
Guys, look!

All three of them run into the water. Grandpa gets to him first, and he grabs the man's life vest.

Miles swims up next to them, and tries to lift the man to be above the water.

Rhea guides him to the shore, and as soon as he's out of the water they set him down. It's DR. COLLINS.

She checks the man's pulse.

RHEA (CONT'D)

Got a pulse! He's alive!

Grandpa exhales. He's very much out of breath.

INT. MAIN HOUSE - DAY

Rhea hovers over Dr. Collins. He lies in bed. The rest of the family is gathered behind her. It's early afternoon.

He slowly opens his eyes.

RHEA

Good morning.

DR. COLLINS

Something tells me it wasn't THAT good.

Rhea smiles.

RHEA

It IS a good morning, I mean afternoon, sir, trust me. You are one lucky man.

He's in pain.

DR. COLLINS

My legs.

Rhea looks at his legs. They're covered in small bites.

RHEA

Some critters nibbled on you a little, but you'll live to tell the tale. You were in the water a LONG time.

DR. COLLINS

Yes. The water.

RHEA

Do you remember what happened?

He takes a deep breath.

DR. COLLINS
The sonar reading, and... No.

He's in pain.

DR. COLLINS (CONT'D)
No. I was looking at the engine. It was acting up. That's when... I think somebody pushed me off the boat.

GRANDPA
Oh Jesus, who would do that?!

DR. COLLINS
I have no idea. I was alone.

Dr. Collins tries to comprehend what happened. He takes a deep breath, then... As if he just remembered something important.

DR. COLLINS (CONT'D)
I need to make a phone call.

RHEA
Yeah. About that...

INT. MAIN HOUSE - NIGHT

The living room is lit by the gas lantern. Dr. Collins sips on hot tea.

The family is gathered around.

DR. COLLINS
The island is not haunted.

They all look at him with anticipation.

DR. COLLINS (CONT'D)
But what happened here two nights ago is certainly extraordinary. Or at least we hoped that it would be.

STEPHEN
Who is "we"?

DR. COLLINS
I work for the S.E.T.I. Institute.

Miles' face lights up.

MILES
It stands for Search for
Extra-Terrestrial Intelligence.

Dr. Collins gives him an impressed smile.

DR. COLLINS

Indeed. We watch the sky for any sign of intelligent life. Well, it has a lot more to do with ears than eyes, so I'd say we listen to the sky. And on the tenth of last month we heard something, for the first time in the thirty years since we started.

MILES

The meteor.

DR. COLLINS

You know about that?

STEPHEN

We all saw it.

DR. COLLINS

How was it?

MILES

Beautiful.

TERRI

Scary.

DR. COLLINS

That makes sense. I expected it to be beautiful AND scary.

STEPHEN

Are you saying it was a UFO?

Dr. Collins is a bit offended by the question.

DR. COLLINS

We're not UFO hunters, sir.
We're scientists.

He takes a sip of his tea.

DR. COLLINS (CONT'D)

We don't know what it is. Right now it's nothing more than a question mark. It could be anything. But there is a chance, although mathematically miniscule, that it was a form of alien... contact.

STEPHEN

The chances were big enough for you to come here.

DR. COLLINS
ANY chance is big enough for us.
This is a field where nothing ever
happens.

Dr. Collins seems embarrassed.

DR. COLLINS (CONT'D)
Also, it was in the Florida Keys. I
mean, I might have had second
thoughts if it landed in Siberia.

Everyone laughs.

Dr. Collins looks at Terri.

DR. COLLINS (CONT'D)
Rhea told me about your condition.

Terri nods.

TERRI
It's been getting worse the last
couple of years. The last decade,
I'd say. No one hates Steve Jobs
quite like I do.

DR. COLLINS
(to everyone)
And you experienced... Lights
turning on by themselves last
night?

STEPHEN
Just for a second. Everything came
on, but it was VERY quick.

DR. COLLINS
(to Terri)
How did you feel?

TERRI
Like I was sitting in an internet
cafe in the middle of Manhattan.

Everyone thinks for a moment in silence.

MILES
Is Mom picking up an alien
spaceship?!

DR. COLLINS
(to Miles)
Talking about a spaceship is a HUGE
leap in conclusion. And while it's
very exciting, I'm actually trying
to disprove that.

Miles looks genuinely surprised to hear that.

DR. COLLINS (CONT'D)
And if the possibility of aliens
survives ALL of my efforts to
disprove it, THEN I'll start
entertaining the big "what if"...

Miles is thinking. He's a smart boy.

MILES
What if... I told you that we
already made contact.

STEPHEN
What do you mean?!

MILES
Well, not me. But Rhea did.

They all look at Rhea, who is just as surprised by what
Miles said than anyone else.

RHEA
The phone?

Miles gets up, goes to his backpack.

RHEA (CONT'D)
I'm telling you, Miles, there was
nothing there. No alien, no
lightning. I didn't see anything!

Miles pulls the phone, still embedded in the glass, out of
his back. He puts it down on the table, on top of the
half-finished puzzle.

MILES
Here.

Dr. Collins sits up. He's intrigued.

He picks up the phone and examines the glass around it.

DR. COLLINS
What happened?

RHEA
I just turned it on. It overheated,
and I dropped it on the sand.

Dr. Collins sees the band-aids on her fingertips.

DR. COLLINS
Burned your fingers?

RHEA
Yeah. It was VERY hot. But like I
said, there was nothing there...

He's looking at the glass.

DR. COLLINS (CONT'D)
A cell phone can't produce nearly
enough heat to melt sand.

He sets the phone back down on the table.

DR. COLLINS (CONT'D)
You said you didn't see anything.
But something HAD TO BE there!
Something WAS there.

He takes a deep breath.

DR. COLLINS (CONT'D)
The only thing we know is how
carbon based life evolved on this
particular corner of this vast
galaxy. The surprising thing would
be if we immediately recognized
aliens! There are endless
possibilities of "life" out there,
some we might not even be able to
comprehend.

Steven cuts him off. He has questions.

STEPHEN
What did you hear? You said you
came here because you heard the
meteor from space.

DR. COLLINS
We didn't have enough time to fully
process the data, but as far as we
can tell... It was flickering.

STEPHEN
Flickering. Right.

DR. COLLINS
Flickering is a big deal.

Stephen looks at his family.

STEPHEN (CONT'D)
Okay. Could it be dangerous?

DR. COLLINS
We don't know what it is. So.. Yes.
It's possible.

He looks at the glass-formation on the cell phone.

DR. COLLINS (CONT'D)
It could very well be dangerous.

EXT. THE ISLAND -NIGHT

Grandpa is hiding behind the house and he's smoking a cigarette. He's watching his back: clearly he just snuck out for a quick puff.

Terri walks up to him.

TERRI
Are you smoking?

Grandpa drops the cigarette.

Smoke comes out of his mouth as he talk.

GRANDPA
Not at all.

He coughs.

TERRI
Dad! We talked about this!

Grandpa looks guilty.

GRANDPA
I'm sorry. It's just all this...
crazy stuff.

He's cut off by the sound of something huge CRASHING into the tiny island. They both grab the side of the house.

It feels like a small earthquake, but it's coming from the beach.

Everyone runs out of the house. Miles and Stephen each hold a lantern.

RHEA
What the hell is going on?

The CRASHING stops, and after a second of quiet it's replaced by a bone shattering SCREAM.

RHEA (CONT'D)
Jesus.

They run toward the sound.

EXT. BEACH - NIGHT

RHEA
Hello?!

Everyone is looking around. They're walking though the pieces of a FISHING BOAT. It's been shattered into a million bits.

STEPHEN

Hello! Is anyone here?

No answer. Just the sound of the waves. And some creepy murmur from the ocean.

RHEA

You guys heard it too, right?

The others nod.

Then a surprised SHOUT! It's Miles.

MILES

Here!

They run over there.

FISHERMAN, late 50's, Hispanic, sits in the sand terribly shaking. He mumbles to himself. He's soaking wet, and he points at something in the dark.

FISHERMAN

It's real! I saw it!

He points at the ocean. But there's nothing extraordinary there.

STEPHEN

What is out there?

FISHERMAN

The devil of the sea! I saw his eyes... Like lightning.

He looks around, at the remains of his boat.

In the meantime, Rhea checks him out: she directs Stephen to hold the lantern to light up the Fisherman's face.

FISHERMAN (CONT'D)

It drove the whale mad!

He ignores Rhea.

FISHERMAN (CONT'D)

It broke my boat!

INT. HOUSE - NIGHT

Rhea comes out of one of the bedrooms. She dries her hands with a towel.

RHEA

He finally fell asleep. He'll be fine till the morning.

Everyone but the Fisherman is here. They're drinking tea. They clearly had some time to regroup.

STEPHEN
(to Dr. Collins)
This is all connected, right?

DR. COLLINS
I'd have to assume... It's far from
my expertise, but I think most
migrating marine animals use the
Earth's magnetic fields to
navigate.

Miles interrupts.

MILES
I got it...

Miles walks out of the room, only to return moments later
with the life vest that Dr. Collins wore the day he was
found.

t has a tiny compass on it. The needle doesn't settle in it.
It keeps shaking. Miles shows it to Dr. Collins (and the
rest of the group sees it, too).

DR. COLLINS (CONT'D)
Good thinking. Now we know that not
only the electrical fields are
affected.

He looks at Terri.

DR. COLLINS (CONT'D)
Are you by any chance...?

TERRI
I don't know. Never really been far
enough from civilization to really
worry about the magnetic poles.

There's a moment of "what now", they look at each other.

Stephen thinks for a moment. He's in charge of his family's
safety.

STEPHEN
The ferry should be here at nine in
the morning. Let's hope it can find
it's way to the island. We need to
be ready and packed.

MILES
We're not staying?

STEPHEN
No. It's not safe.

Stephen looks at Dr. Collins.

STEPHEN (CONT'D)

Won't you guys be evacuating the area anyway?

Dr. Collins seems a bit embarrassed.

DR. COLLINS

The Institute doesn't have a lot of weight. We're not NASA.

He takes a sip of his tea.

DR. COLLINS (CONT'D)

I'm going to try to make a case, but I don't know if anybody will listen to me. It's going to be a hard sell.

EXT. THE ISLAND - DAY

They're by the dock. Grandpa is down by the water, doing something.

The sun is up, so it's getting hot.

Rhea sits next to the Fisherman. He has a couple of band-aids on him.

RHEA

I'm glad you're feeling better.

FISHERMAN

Yes. Thank you for everything you did.

RHEA

This is crazy what happened here.

She looks at the broken pieces of the fishing boat covering a large section of the beach.

FISHERMAN

Tell me about it. I've been on these waters for twenty-five years, and never seen anything like this.

Grandpa lifts up the net out of the ocean. It's the one Miles gave him to cool his beer when they arrived, but instead of beer it has bottles of water in it.

He starts handing them out.

GRANDPA

You know he's not coming.

TERRI

Why, what time is it?

STEPHEN

(to Terri)

Almost ten.

(to Fisherman)

Do you think that whale might be keeping him away?

The Fisherman looks at the water. It's very still.

FISHERMAN

I don't know what a whale is doing here to begin with. They're not supposed to be in these waters till November...

STEPHEN

Are you sure it was a whale last night?

FISHERMAN

Had to be. Maybe it's sick. Maybe it got disoriented...

STEPHEN

What is the "devil of the sea"?

The Fisherman looks at him with piercing eyes.

FISHERMAN

What do you mean?

STEPHEN

Last night. When we found you, you said you saw the devil of the sea. What is it?

FISHERMAN

It's an old superstition... Do you know what the only marine animal fishermen are afraid of?

RHEA

Sharks?

FISHERMAN

No. Scared ones.

He pauses for a second.

FISHERMAN (CONT'D)

The devil of the sea is something that spooks them. Nobody knows what it is, but sometimes, for some reason, the animals panic. I think it has to do with change in the currents. Sometimes they get scared and do things they're not supposed to.

He stands up, and looks at the horizon.

FISHERMAN (CONT'D)

Like swim fifteen-hundred miles in the wrong direction. Or throw your boat around like it's a toy. There is something out there.

Everyone's quiet for a second.

GRANDPA

We're trapped.

TERRI

(upset)

Why would you say that?! You're scaring the children! We're fine!

The children look more okay then she is.

They look at the horizon. No vessels anywhere. No boats, ships, nothing. The water is very still. A BUOY is floating motionless in the distance.

TERRI (CONT'D)

(upset)

The ferry's late, it happens! There's no reason to freak out just yet!

She's shaking. Stephen puts his hand around her shoulder. Grandpa keeps quiet.

TERRI (CONT'D)

He's late, you guys can leave him a shitty feedback on Tripadvisor, and we'll all be laughing and joking about this whole goddamn vacation soon! Meteors, aliens...

She looks around. A little bit of a meltdown happening, so everyone is quiet.

TERRI (CONT'D)

We even fished a fisherman out of the water! How meta!

Miles walks up to Dr. Collins.

MILES

Can I talk to you for a second?

DR. COLLINS

Sure.

He's more than happy to leave the tense scene. They step behind the house, away from the others. Dr. Collins has a limp: his legs are still covered in tiny animal bites.

EXT. ISLAND - REMOTE AREA - DAY

MILES

Please, don't tell my parents, but
I have a phone.

DR. COLLINS

I don't think they would be that
mad, considering the circumstances.

MILES

I just don't want to disappoint
them.

He hands Dr. Collins a cellphone.

MILES (CONT'D)

She's already pretty upset.

DR. COLLINS

Thank you. Your secret is safe with
me.

He takes the phone and turns it on. No signal.

DR. COLLINS (CONT'D)

Damn it.

He walks around with it.

DR. COLLINS (CONT'D)

No signal. Let me turn this off,
before your Mom feels it.

He hands the phone back to Miles.

DR. COLLINS (CONT'D)

You hold onto it.

They go back to the others.

EXT. OCEAN, OPEN WATERS -DAY

A dead fish floats to the surface from the deep.

Then another one.

And two more.

EXT. THE ISLAND - DAY

Dr. Collins and Miles get back to the group.

DR. COLLINS

(to Fisherman)

Do you think we could take the boat
to Plantation Key?

FISHERMAN

We could do it. It all seems very still now.

STEPHEN

Yeah. Rhea and I can come with you.

TERRI

And you're leaving us here?!

STEPHEN

No. Then we're all going.

FISHERMAN

I don't think that's gonna work. That's a tiny row boat you got back there...

Stephen waves at the kids to follow him.

STEPHEN

We'll figure it out! Let's get our stuff. IDs, wallets, grab some water. Just what's absolutely necessary.

The four of them, Stephen, Miles, Rhea, and Grandpa go up to the house.

EXT. OCEAN, OPEN WATERS -DAY

The water starts bubbling around the dead fish, and bright lights flash from the deep. As it there was a LIGHTNING under water.

EXT. THE ISLAND - DAY

The Fisherman stands up. He looks at the horizon.

EXT. OCEAN, OPEN WATERS -DAY

The bubbling and lightning starts moving. First very slowly, but then it picks up speed.

EXT. THE ISLAND - DAY

Terri looks at the horizon, the same direction as the Fisherman.

It's all very silent.

Then...

Terri's scream break the silence.

TERRI

Aaaahhh....

She crouches down in pain.

The other two turn to look at her, startled.

EXT. OCEAN, OPEN WATERS -DAY

The lightning is approaching the island. It moves fast.

EXT. THE ISLAND - DAY

Dr. Collins and Fisherman help Terri up.

FISHERMAN

We need to take her inside.

TERRI

I'm ohk...

She can't even say that she's okay.

FISHERMAN

This heat will get you if you're
not used to it.

Dr. Collins looks around. There's that humming out there.

DR. COLLINS

I don't think it's the heat.

They start walking Terri toward the house.

EXT. OCEAN, OPEN WATERS -DAY

The lightning approaches the buoy that is in the distance
from the island.

It has a light on top of it.

It starts wobbling, and the light breaks with a loud snap.

TINT. MAIN HOUSE - DAY

Dr. Collins and the Fisherman help Terri into the house.

RHEA

What happened?

She rushes to her mother.

TERRI

It'sss...

She's in agony.

RHEA

Help her on the bed.

She throws a couple of magazines and a purse that were on
the bed onto the floor.

Miles goes to the kitchen and gets a washcloth wet.

They lay Terri on the bed.

STEPHEN

(to Rhea)

Do you know if she took her meds
this morning?

RHEA

I think so. But...

She looks at Terri.

RHEA (CONT'D)

Go ahead and grab another.

Stephen goes to Terri's purse (now on the floor) and takes a
pill bottle out.

Miles brings the washcloth over.

MILES

Maybe she can feel the ferry
coming...

Fisherman steps toward the window.

FISHERMAN

I'll keep an eye out. Make sure we
don't miss it.

Stephen makes Terri put the pill in her mouth, and Miles
hands her a glass of water.

EXT. THE ISLAND - DAY

The lightning is rushing towards the island.

It reaches the shore.

INT. MAIN HOUSE - DAY

Terri's pain eases suddenly. The drug must be helping,
because she stops moaning.

Fisherman is still looking out the window.

FISHERMAN

I don't think it was the ferry.

RHEA

I don't think the ferry would make
her this bad...

MILES

It's something else, isn't it?

Rhea looks around the room.

RHEA

Has to be.

She takes another look in the room. Her eyes land on Grandpa. He's pale, and drenched in sweat.

STEPHEN

We just need to let her rest for a little bit. Then we'll look at the boat.

Grandpa looks dizzy. Rhea walks up next to him, without trying to bring attention to it. She sits down next to him.

GRANDPA

(panting)

Hey Kiddo.

RHEA

Hi.

She grabs his hand. He first thinks that she wants to hold it, but instead she puts her index and middle fingers against his wrist. She's checking his pulse.

GRANDPA

I'm fine.

But he's not. His skin is wet and gray.

The others are oblivious to what's happening.

STEPHEN

(in the background)

We could reach the Plantation Key port in an hour or two...

GRANDPA

(to Rhea)

Am I going to be one of your gross stories?

Rhea can feel Grandpa's heartbeat. The others' conversation gets muffled as she closes her eyes and concentrates on the pulse.

Bum-bum. Bum-bum. Bum-bum. Bum-bum.

Then...

Bum.

.

.

.

Bum-Bum.

.
.
.

Bum.

She looks at Grandpa with a devastated expression. He gives him a sad smile: he knows too that something is not right.

RHEA
(to the others)
Guys!

She undoes Grandpa's shirt. He's gasping. There is a big lump on his chest: he has a PACEMAKER.

The others gather around.

TERRI
Dad, are you alright?

Grandpa looks at Terri. He's shaking.

Then the pacemaker shatters under his skin. It's almost as if something invisible clawed it out of him.

Blood.

Rhea jumps up. Everybody else takes a step back. They're in shock.

Rhea is about to put her hands back on Grandpa to stop the bleeding when Dr. Collins holds her back.

DR. COLLINS
No! Look!

She sees that Grandpa is being attacked by an invisible force. The remains of the pacemaker are floating in place above his body. He's gone, just some muscles twitch in his limbs.

DR. COLLINS (CONT'D)
(to everyone)
Out!!!

They run out. Stephen grabs the shotgun.

EXT. THE ISLAND - DAY

They run to the boathouse. Everybody is hesitant to leave Grandpa behind. Terri is crying.

Dr. Collins pushes them on.

DR. COLLINS
In the boathouse! Now!

INT. BOAT HOUSE - DAY

STEPHEN
(to Dr. Collins)
What. The. Hell. Happened to him?

He's the one who grabbed the shotgun: he's holding it, but he's NOT threatening Dr. Collins with it. Yet, it's in his hands.

Dr. Collins doesn't say anything.

Terri is crying. Everybody's scared.

Stephen looks out the door, with the shotgun. He's ready to stop whatever comes after them.

STEPHEN (CONT'D)
(to Dr. Collins)
Speak!

DR. COLLINS
It's not going to come after us.

Stephen looks at him.

STEPHEN
How can you know that?! It killed Grandpa...

DR. COLLINS
It wasn't trying to.

TERRI
How can you say that!

DR. COLLINS
If I knew he had a pacemaker I would've warned him. I thought we were all safe.

STEPHEN
His pacemaker?

DR. COLLINS
Whatever this... being is, it's attracted to electricity. And since you're all off the grid, I thought THIS family, if anybody, was safe.

Stephen lowers his gun (it was still aimed at outside, not at Dr. Collins).

Terri wipes her tears off.

TERRI

So tell us, what is it?

DR. COLLINS

I'm still trying to piece it together, but I think it's a sentient being. And as ridiculous it sounds, I do believe that it came from outer space.

Miles is crushed by Grandpa's death, so he's not reacting to the words "from outer space". He's trying to keep himself together.

DR. COLLINS (CONT'D)

It's invisible to us, because it's not like us... Its body, if you can call it that, is made up of something we never encountered before. Something out of this world, but maybe most similar to electricity... Or electro magnetism... It's weightless and practically has no body, so it seems to be well suited to survive an interplanetary journey.

Fisherman steps to the BOAT to inspect it. That's their escape rout.

DR. COLLINS (CONT'D)

It might not even know we're here. It might be just looking for other creatures like it. We might be so different that we walk past each other.

STEPHEN

It attacked Grandpa.

DR. COLLINS

It attacked an electrical device...

RHEA

That kept him alive!

Fisherman looks inside the boat: both oars are in it. Good.

Then he sees an old faded sticker of a banana on one of the oars. At one point a kid must have put it there. (Bananas on boats are considered a bad omen among fishermen!)

FISHERMAN

(to himself)

Shit.

FISHERMAN (CONT'D)

(to everyone)

Now what?

DR. COLLINS

The most important thing we can do is to take everyone to safety.

FISHERMAN

We can't all go at once. You can see how small the boat is.

STEPHEN

Terri and the kids first.

DR. COLLINS

Actually we might need Terri. Her condition might be a blessing in disguise.

TERRI

My condition is a curse! A fucking nightmare. Not a blessing.

DR. COLLINS

I don't expect you to embrace it...

Stephen looks at Terri.

DR. COLLINS (CONT'D)

However... We're faced with something that we don't understand, or see... But something YOU can feel.

TERRI

Oh just how lucky I am...

DR. COLLINS

You ARE. I mean it.

Terri takes a step backwards.

TERRI

No-no-no-no-no. That's not how it works. I can't feel it.

She's in pain.

TERRI (CONT'D)

My temples are always on fire.

She takes a BIG breath.

TERRI (CONT'D)

My head is already spinning. If I was really feeling it...

She pauses. She looks around. Her eyes widen.

TERRI (CONT'D)

Then it's already in here!

She closes her eyes.

She point towards Rhea.

Rhea freezes in fear. All eyes are on her.

DR. COLLINS

Jesus!

Rhea's hair STANDS UP from the static of the invisible creature.

Rhea tries to scream, but no words come out of her mouth.

Miles quickly PLUGS IN the MODEM only he knows is in the boathouse.

It boots on, and Rhea's hair goes down to normal in that very second.

The modem SPARKS as they all run out of the boathouse in panic.

EXT. THE ISLAND - DAY

Loud POPS of little explosions can be heard, coming from the boathouse.

They stop a good distance from it, and look back at it.

This following scene plays out in a frantic speed. Everybody's heart's pumping like crazy, and adrenalin pushes everyone to be on high alert.

STEPHEN

(to Dr. Collins)

I though you said it wouldn't come after us!

DR. COLLINS

I don't understand! It should be only drawn to electricity!

Another POP from the boathouse. The creature must be still in there, crunching on the modem.

RHEA

What about the human body?

Dr. Collins tightens his fist and pushes it against his forehead: he can't believe he missed it!

RHEA (CONT'D)

The heart, the brain. Full of electricity.

Another POP from the boathouse.

DR. COLLINS
We need to get out of here!

FISHERMAN
Where?!

Fisherman grabs Dr. Collins' shirt, and points toward the boathouse. A spark flies out the window with the next POP.

FISHERMAN (CONT'D)
Our way out is in there!

Terri starts walking toward the MAIN HOUSE.

STEPHEN
We need a plan B.

Stephen notices that Terri is walking away, and stops her.

STEPHEN (CONT'D)
What are you doing?!

TERRI
If it's drawn to electricity, then we need to turn something back on in the main house. That should lure him away from the boat.

Miles points at the back up generator behind the two buildings.

MILES
What about the generator?

STEPHEN
We don't even know if it works.

Terri starts moving towards the house, again.

Stephen GRABS her arm and stops her.

STEPHEN (CONT'D)
Wait! Are you going in there alone?

TERRI
Yes. Like he said, I'm the one who can feel that thing.

She SHAKES HIS HAND OFF.

TERRI (CONT'D)
And I'm going in.

She looks him in the eye.

TERRI (CONT'D)
I know you're trying to do the right thing. You always protect me. I love you.

There's no stopping her.

TERRI (CONT'D)

But now, you have to let me rise to
the occasion.

She looks at all of them.

TERRI (CONT'D)

You need to get that boat out while
I distract it.

EXT. FAMILY HOUSE - DAY

Terri opens the electrical box.

She scans the different breakers, and decided to turn them
all on. One of them is labeled KITCHEN.

INT. MAIN HOUSE - DAY

The front door opens slowly.

Terri enters. She seems less confident than she was a minute
ago. Almost tiptoeing, she walks towards Grandpa's body.

She's about to get to him when she changes her mind: she
quickly walks up to the pullout couch in the living room
area and strips it.

She walks back to Grandpa's body with the sheet.

Grandpa's chest has a huge gaping hole in it. He's lying in
a pool of blood.

Terri cries as she covers him up with the sheet.

TERRI

I'm so sorry...

She touches his face.

TERRI (CONT'D)

I'll come back for you, I promise.

She hears one of the electrical POPs coming from the
outside. She gets up. She's on a mission.

She walks up to the kitchen.

INT. KITCHEN - DAY

Terri walks up to the fridge.

She pushes it away from the wall so she can get to the plug.

She fishes the cords out from under the fridge, and -after
some struggle - plugs it into the wall.

Nothing.

She opens the door, and checks to see if the light comes on inside, but it doesn't.

TERRI

Damn it!

She listens for any sound coming from the outside, but can't hear anything.

She plugs in the microwave.

Nothing.

She frantically pushes some of the buttons on it, and it doesn't react in any way. There's no power.

She looks around in a panic, and notices a small electrical box behind one of the shelves in the kitchen.

She pushes the plates and cups onto the floor so she can get to it.

She opens it. Half the breakers are tripped.

She resets the GFI breaker.

The microwave TURNS ON, but she doesn't notice it.

INT. BOAT HOUSE - DAY

The modem stops sparking.

INT. KITCHEN - DAY

Terri resets the breaker labeled FRIDGE.

She resets the breaker labeled LIGHTS.

INT. MAIN HOUSE - DAY

Grandpa's body start twitching. Underneath the sheet, his legs are jerking.

INT. KITCHEN - DAY

Terri squints her eyes. She's in pain.

She resets the breaker labeled DISHWASHER.

She turns away from the electrical box...

INT. SEVENTIES STYLE KITCHEN - DAY - DREAM SEQUENCE

...only to find herself back in the kitchen of her childhood. The one she has nightmares about.

She's scared, but forces herself to take a step forward.

A TOASTER is glowing red from the tremendous heat. It looks like it's about to burst open.

That's the only electrical device that seems to be working. Terri walks closer to it. It makes a strange SCRAPING SOUND. She reaches out to touch it. Very slowly.

INT. KITCHEN - DAY

Terri's fingers touch the microwave. She stands directly in front of it.

Inside it the glass plate is a little bit off center, and it makes a SCRAPING SOUND every time it rotates around.

She shakes, and snaps back to reality.

The lights inside the fridge are on, so she slams the fridge door closed and hurries out of the kitchen.

INT. MAIN HOUSE - DAY

Terri stops at the kitchen door.

In front of him is Grandpa, sitting upright. The sheet fell off of him. He twitches, and for a second it looks like he's about to get up...

...when his body collapses back onto the ground.

Terri looks like something hits her as the invisible creature leaps from Grandpa's body towards the kitchen.

The plate in the microwave stops spinning and sparks fly out of it.

Terri runs outside.

EXT. THE ISLAND - DAY

Stephen waits for Terri right outside the Main House. He doesn't have the shotgun on him.

STEPHEN

It worked! Great job! Are you alright?

TERRI

I'm fine. Let's go.

They hurry back towards the boat house. Dr. Collins and Fisherman are there: the kids are not.

(The gun is left outside, leaning against one of the picnic benches, next to the box of shells.)

STEPHEN
The plans changed.

TERRI
What do you mean?

STEPHEN
Dr. Collins will take the boat.
Alone.

TERRI
What?!

They get to the boat house. Terri's confused.

TERRI (CONT'D)
Why aren't we all going?

STEPHEN
We'd be sitting ducks out there in
the water.

DR. COLLINS
I can call for help once I get to
the boat.

TERRI
Why do you think you're radio is
still working?

DR. COLLINS
That night, when the thing pushed
me into the water, I had it turned
off, completely, so it wouldn't
interfere with my readings.

They go in the boat house.

DR. COLLINS (CONT'D)
I would need you to keep...

It doesn't come naturally for him to say the "A" word.

DR. COLLINS (CONT'D)
...the alien on the island. I'll
have nowhere to go if it comes
after me.

INT. BOAT HOUSE - DAY

Rhea and Miles are digging through the place, looking for anything electrical. Rhea moves a large tarp off the wall, and finds an old radio hanging behind it. Miles is opening the drawers of a tool box. They've done this sort of thing many times before.

On the ground, by the wall, lines up all the equipment they found so far. An ancient TV, an alarm clock, a calculator, and an electric razor. And two flashlights.

DR. COLLINS

Keep it distracted. I'll get us help.

TERRI

But you said they might not believe you?

DR. COLLINS

I'm calling the Coast Guard, and they'll come. Trust me. I'll tell them someone needs medical airlifting or something.

TERRI

And then what? Have the whole rescue chopper crash down?!

STEPHEN

We'll turn on the generator in the back.

TERRI

Is it working?

STEPHEN

I just checked, it has plenty of fuel. I don't see why it wouldn't.

Rhea sets the old radio on the floor, next to the calculator.

RHEA

(to Dr. Collins)

It's not much. You should go now, if we're really doing this.

Dr. Collins walks up to the boat.

TERRI

Shouldn't someone go with you?

DR. COLLINS

The more people, the heavier the boat. I'll be faster alone.

He gets in, as the others push the boat into the water.

The boat house door bursts open.

Fisherman is standing there.

FISHERMAN

It's time! I think it's coming this way!

Miles plugs in the old TV, and it's screen shows black-and-white "snowing".

Dr. Collins gets going.

DR. COLLINS
Just keep it on the island.

STEPHEN
All right, let's get out of here!

The TV starts sparking as they run out of the boat house.

EXT. OCEAN, OPEN WATERS -DAY

Dr. Collins rows out onto the water. He faces the island as he rows backwards: he sees the rest of the group run out of the boat house.

A loud POP is coming from the boat house.

The boat wobbles a little, and he catches his balance.

He rows with only one oar to redirect the row boat towards his boat that's out in the water.

EXT. THE ISLAND - DAY

MILES
We need to go into the house.

TERRI
No. I don't want you two in there!

MILES
(sad)
I know. Because of Grandpa.

Terri looks at Stephen with a desperate expression that reads: "please be on my side and don't let them go in".

TERRI
Not just that. But this thing, when it's near...

She tears up.

TERRI (CONT'D)
It makes his body...

Fisherman cuts through the conversation.

FISHERMAN
I'll go in. I got this.

Terri quickly gathers herself.

TERRI
You need to flip each breaker in the house. We had everything turned off.

STEPHEN
You did the kitchen, right?

TERRI
Yes.

STEPHEN
(to Fisherman)
Go into the bathroom. There's a
small electrical box in the closet
by the foyer...

He realizes that it'd be easier to show than to tell.

STEPHEN (CONT'D)
I'll go in with you. I know exactly
where it is.

FISHERMAN
Let's do this.

Stephen and Fisherman walk into the main house.

INT. MAIN HOUSE - DAY

The two men enter the house. They quietly walk by Grandpa's
body: it looks like it was strangled it's muscles are tight
and he looks like he died in agony.

STEPHEN
I'll get the breaker.

Fisherman walks into the bathroom.

INT. BATHROOM -DAY

Fisherman looks around. There's nothing obvious on the
counters, so he opens the cabinet under the sink.

He pulls out a hairdryer.

INT. MAIN HOUSE, FOYER - DAY

Stephen pulls a curtain, and finds the electrical box.

STEPHEN
Got it. Ready?

He opens the box, and sees the tripped breakers.

FISHERMAN (O.S.)
Yes.

Stephen resets the breakers.

INT. BATHROOM -DAY

Fisherman plugs in the hairdryer. It turns on...

...only to die mere moments later.

FISHERMAN
What happened?

STEPHEN (O.S.)
Nothing that I can see.

Fisherman tries the reset button on the hairdryer.

It's not tripped.

He checks the GFI outlet, and it's not tripped either.

FISHERMAN
We're running out of time.

STEPHEN (O.S.)
Hold on, I'll check the outside
box.

INT. MAIN HOUSE - DAY

Stephen runs out the door.

EXT. MAIN HOUSE -DAY

He runs to the back of the house, to the main electrical
box.

He opens it: everything looks normal.

He looks up, and sees that the INVERTER is burnt out. It's
connected to the SOLAR PANELS on the roof, and nothing will
work without it.

STEPHEN
Shit!

He looks around: there are no tools near. Nothing.

He sees an old, torn beach umbrella laying on the ground,
and picks it up.

INT. BOAT HOUSE - DAY

The old TV cracks in two. All electrical activity (the
sparking and the sizzling) stops.

EXT. THE ISLAND - DAY

Terri squints.

TERRI
Oh no.

RHEA
What? Did you feel it?

TERRI

Yes. It's getting stronger!

She takes a step back away from the boat house, and pushes the kids behind her.

TERRI (CONT'D)

It's coming...

She turns around, towards the main house, and screams.

TERRI (CONT'D)

Stephen! It's loose! It's coming!

EXT. MAIN HOUSE -DAY

Stephen hears Terri. He screams back.

STEPHEN

We're working on it!

He's desperate, so he hits the Inverter with the umbrella.

Lucky shot: he must have reconnected a burnt, loose wire, because the circuit becomes intact again, and the power comes back.

STEPHEN (CONT'D)

It worked! It's on!

(to Fisherman)

Get out!

EXT. THE ISLAND - DAY

The creature charges out of the boat house.

The sand turns to glass as it goes: it leaves a TRAIL of spiky, stalagmite-looking formations.

Terri and the kids jump out of it's path!

INT. MAIN HOUSE - DAY

Grandpa's body shakes for a second.

A light switch melts on the wall, as the creature charges toward the bathroom.

INT. BATHROOM -DAY

The hairdryer comes to life in the Fisherman's hands.

He smiles, sets it down on the sink, and turns to leave the bathroom.

As he's about to step out the hairdryer stops behind him.

He turns around, and sees it being destroyed. The creature is already there. It becomes PARTIALLY VISIBLE for a SPLIT

SECOND. Just a couple of tentacle-like alien organs, but with skin that looks like it's made up of blue- and yellow lightning.

The creature dims out once the hair dryer stops.

Fisherman starts backing out, but he grabs his chest.

He looks up, and his eyes are bloody. Something just squeezed all the blood out of his heart...

He screams and collapses.

His head cracks open.

EXT. MAIN HOUSE -DAY

Stephen hears Fisherman's scream, he's about to go inside to help him when Terri grabs him out of nowhere.

TERRI

No. Don't.

She heard his scream too. And maybe she could also feel what went on inside.

He looks at her, and sees the expression on her face.

The kids run up to them. They didn't hear the scream.

MILES

What are we going to do now?!

RHEA

What do you mean?

Miles points up, towards the solar panels.

MILES

I think we just lost power.

The panels are MELTED, an the inverter is smoking.

EXT. OCEAN, OPEN WATERS -DAY

Dr. Collins navigates the row boat close to his boat.

It wobbles as he grabs the side of the boat to climb over.

He looks back at the island for a second, and then climbs on board.

INT. BOAT -DAY

Dr. Collins looks around: sees that the engine is all torn up. There's a pile of scanners on deck, and they're all in really bad shape.

He steps to one of the scanners, and opens it: inside is a long paper strip with data printed on it. He sees that the paper is intact, and lets out a sigh of relief.

He catches himself being distracted. Embarrassed, he puts the scanner down and runs to the RADIO CONTROL.

He turns the radio on.

He flips through a stack of handwritten notes next to the radio, searching for his latitude and longitude. He finds them, penciled in next to his measurements about the meteor's entry point.

He turns the radio dial to CHANNEL 16. He pushes the TALK BUTTON.

DR. COLLINS
Mayday. Mayday. Mayday.

He takes a deep breath, trying to stay calm.

DR. COLLINS (CONT'D)
This is Dr. Alan Collins, location:
a private island west of Plantation
Key. Coordinates: two-five degrees,
zero-one minutes, three-three
decimal seven seconds North by
eight-zero degrees, three-eight
minutes, five-six decimal zero
seconds West.

He takes his finger off of the talk button. Noise comes from the radio for a moment, and Dr. Collins turns the volume up: they must be answering his call!

But no. It's static only.

Dr. Collins changes the frequency on the radio, from 161.400 to 156.800MHz.

RADIO
(male voice)
Mayday. We have to abandon ship,
current coordinates...

The voice cuts out. The person on the other end didn't have time to finish transmission.

Dr. Collins turns the volume up, but he can hear nothing but silence.

He tries again.

DR. COLLINS
Mayday, mayday, mayday. This is Dr.
Alan Collins, calling from a
private island west of Plantation
(MORE)

DR. COLLINS (cont'd)
Key. Coordinates: two-five degrees,
zero-one minutes, three-three
decimal seven seconds North by
eight-zero degrees, three-eight
minutes, five-six decimal zero
seconds West.

He lets the talk button go.

A voice comes on, but not to answer his call...

RADIO
(Ferry Driver)
Mayday. Mayday. Mayday. Coordinates
are latitude two-five decimal zero
two seven...

DR. COLLINS
Goddamn it!

Dr. Collins SHUTS the radio off.

He looks at the horizon. A tower of smoke in the distance.

He takes a deep breath. He now knows that help won't be
coming.

He starts pulling the anchor up.

EXT. THE ISLAND - DAY

Stephen is headed towards the GENERATOR. His family is right
behind him.

MILES
That's supposed to be out escape
plan, remember?

STEPHEN
We don't have any other options.

Miles fishes the cell phone out of his pocket.

MILES
This one runs on battery.

Stephen looks at him just long enough to see what he's
holding.

STEPHEN
I don't think that's enough.

Miles is sweating bullets: he's nervous that he'll get
yelled at for having his phone on him. Stephen takes the
phone from him and turns it on.

STEPHEN (CONT'D)
But thanks. It can't hurt.

Terri stops and turns back towards the Main House.

TERRI
Guys! I think it's coming!

Looks at them in panic.

TERRI (CONT'D)
And fast!

They start running towards the generator, and behind them the SAND IS TURNING INTO GLASS, coming from the house, getting closer and closer.

One of the plastic chairs is in its way, and it melts as it passes through it.

Stephen drops the cell phone at the base of the generator, and goes to the control panel.

There's a small KEY hanging in it. He turns it, and rotates the START dial to "HAND".

The generator kicks in. It's ON, and it's very loud.

STEPHEN
(to all)
Get back!

They all take several steps back.

The glass trail in the sand catches up to the generator. One of the side panels of the generator CAVES IN as the creature leaps on top of it.

Sparks fly, and the electricity BECOMES VISIBLE as the creature tears the generator apart.

BLUE AND YELLOW LIGHTNING swirls around the creature. It becomes visible for the first time, as it gathers all the electricity around it.

It's like nothing we have ever seen before!

While it's not built to function like animals do on our planet (so it doesn't have a mouth to eat with, or eyes to see with), it IS A CREATURE, and not just a collection of swirling lights. It has distinct body parts that fulfill a function. An antenna to help it navigate and to sense with, and an organ to collect electricity with. A sac-like body part to store excess electricity in. It's also important that its body is a continuous circuit, and the "electricity" that makes up its body is constantly flowing.

They all take a BIG step back.

The Creature is viciously digging its way into the generator.

Rhea runs back to the shotgun that's left on the picnic table. She grabs a handful of bullets from the box and the gun and runs back to the generator.

But before she gets back something happens. The generator STOPS working.

The motor in it still runs, but gives out a defeated puff and the electricity stops flowing through the creature.

The Creature stops, and aims its navigating/sensing organ towards the humans. It's getting more and more see-through.

TERRI
We're losing it!

Rhea stands in front of it, and is ready to shoot.

She is nervous. She checks the gun: it's already loaded. She raises it in a hurry, aims at the creature and shoots it.

She didn't hold the gun close to her shoulder, so it HITS her as it fires: She didn't do what her Grandpa taught her.

The Creature gets MAD. It doesn't seem to be hurt by the bullet. It becomes even more invisible, and it directs its attention towards Rhea.

Terri and Miles run to Rhea, to aid her, but there's nothing they can do. They stare at the Creature.

MILES
It didn't work.

TERRI
Stephen?!

But Stephen is up to something. He looks at the caved in SIDE PANEL on the Generator, and sees thick cables. And most importantly, one that is BURNT IN HALF. The two ends of the power cable are black.

Stephen peels the side panel off.

STEPHEN
Found the problem!

TERRI
You mean, other than this?

Terri and the kids slowly back away, but the creature seems fixated on them. It follows their movement with its sensory organ, the antenna.

Terri pushes her kids toward the main house.

TERRI (CONT'D)
Run!

But they don't run. They stay there with her.

The Creature is about to leap off the Generator, towards them.

Stephen watches in horror. He looks around for a tool. Something to use to reconnect the wires. Anything.

But there's nothing around.

In desperation, he GRABS the two loose wires. He reconnects the circuit.

The Creature is struck down by the electricity coming back, and it stops pursuing the family. It becomes more visible, and slowly, it gets sucked into the generator. It looks like it's in pain.

Terri and the kids stare at it. Stephen is out of their view, on the other side of the Generator.

A LOUD POP.

The motor dies, and everything gets quiet for a second.

Terri and the kids look at each other, then towards the back of the Generator. The Creature is gone.

TERRI (CONT'D)

Stephen?

They carefully walk towards Stephen...

Terri screams, and Rhea has to hold her back. Miles falls to his knees.

Stephen is BURNT to death.

Still gripping the wires, the skin fell off of him, and his muscles started to melt off of his bones.

All of a sudden blue and yellow electrical lightning starts flowing through him. His body was part of the circuit, and now, it seems, that the Creature is inside of him.

STEPHEN'S BODY gets up. Not like a human, but as if he was puppeteered by someone who has never seen humans move before.

He lets the wires go.

The blue and yellow lightning of the creature are visible in him. He looks at his own hands, like he sees them for the first time.

He looks at the phone on the ground. He takes a stumbling step toward it. The family watches him.

He picks up the phone. He looks at the family.

He grasps the phone hard, and then lets it go. It falls on the ground.

He moves towards the family in an inhuman manner.

Rhea tries to put the bullet into the gun from the top, and the bullet falls through her fingers and drops on the ground. Again, she didn't follow Grandpa's advice.

She quickly picks up the bullet, and puts it in.

MILES

What are you doing?!

Rhea pushes Miles on the ground, HARD.

RHEA

(screaming)

We have to!

She looks at Terri. Tears in both of their eyes.

RHEA (CONT'D)

(to Terri, quietly)

We have to...

Terri steps away from her. Goes to hug Miles.

Stephen's Body, melted and black from the electrical fire, steps closer.

Rhea cries out as she aims at him. This time, she has the butt of the gun on her shoulder.

MILES

(crying)

Please. Don't do this.

Rhea has to be strong. She pulls the trigger.

The bullet hits Stephen's Body in the chest.

There's no blood spurting out. His heart must not be beating.

He looks at the bullet hole in his chest, and looks at Rhea. His expression is a skeleton's.

Rhea loads another bullet in the gun. This time, from the bottom, like her Grandpa taught her.

She looks at Terri and Miles: their in a tight hug, protecting each other from what's happening.

RHEA

I have to.

She aim, this time at his head.

She pulls the trigger.

Stephen's Body's head EXPLODES.

The blue and yellow lightning escapes the body, and SHOOTS UP INTO THE SKY. A tower of electricity, beaming up as the body collapses.

Rhea, Terri and Miles are pushed back by the explosion.

INT. BOAT -DAY

Dr. Collins is about to dock on the island. He struggles to navigate with the sail, and he pushes the anchor into the water to slow the boat down, so it won't crash into the dock...

He looks up, and sees the TOWER OF ELECTRICITY, beaming up into the sky. He stops what he's doing and just stares at it for a second.

DR. COLLINS

What the hell?

The boat rubs up against the dock as the tower of electricity dies down with an explosion.

EXT. THE ISLAND - DAY

Terri and Miles are mildly burned, but Rhea looks scary: her skin is covered in ash from the explosion.

Terri runs to Rhea. She just cries and cries.

Terri hugs her and cries too. Miles join them. The phone lies close to them, seemingly not harmed, maybe burned a little.

EXT. THE ISLAND - DAY

Dr. Collins jumps onto the dock.

Terri, Rhea and Miles stand there. They hug each other.

DR. COLLINS

Oh, my God! What happened?

TERRI

(quietly)

It's over. It's dead.

Dr. Collins looks around in terror.

DR. COLLINS

Where are the others?

Terri picks up a bag they packed earlier and grabs the shotgun.

TERRI

We have to go.

Dr. Collins finally sees the remains of what must have been Stephen: now he understands what happened. He sees the missing side panel on the generator, and the two loose wires.

TERRI (CONT'D)

Did you call for help?

Dr. Collins closes his eyes, fighting back tears.

DR. COLLINS

I couldn't. It didn't work.

Dr. Collins opens his eyes.

DR. COLLINS (CONT'D)

Nobody's coming to rescue us.

He grabs another bag and about to walk toward the boat when he sees the phone. He picks it up. Miles see him do it.

INT. THE BOAT - DAY

Dr. Collins is trying to position the sail to catch the little wind there is.

The ocean is quiet, and the only sound is Miles' muffled cry and a rope hammering against the mast of the boat. They just sit there for a second. Nobody says anything.

Rhea is looking over the cockpit. She puts her hand in the water, wets it, and starts washing the ash off of her face.

Then she sees something in the water...

RHEA

Look!

She points at something big in the water.

The others look down, and see a dead ray. It's caught on the side of the boat and is being dragged along the boat.

MILES

A ray.

RHEA

And there's more.

And sure enough, other dead sea creatures float around in these waters. They look cooked.

They all sit back down.

DR. COLLINS

The Coast Guard is out. Our best bet is to make our way to the mainland and call for help there.

Miles sits up.

MILES

Do we still have the phone?

Dr. Collins looks at him approvingly, and takes the phone out of his pocket.

MILES (CONT'D)

It might still work.

DR. COLLINS

(to Terri)

I'm sorry, but I will have to turn this on!

TERRI

For crying out loud, call for help already. Do you think I worry about a stupid headache after all this?

Dr. Collins nods and turns the phone on.

It turns on slowly. It heats up, so much so that Dr. Collins has to pass it from one hand to another. But he doesn't set it down. He can handle it.

DR. COLLINS

What the hell happened to this?

The others look up.

MILES

The explosion. It's probably broken.

The phone finally boots up. It cools off enough to be held, and Dr. Collins gets excited once he sees the screen.

DR. COLLINS

Or it's not!

He shows the small screen to everyone. Long lines of zeros and ones.

TERRI

What is that?

DR. COLLINS

Binary code.

RHEA

So is it broken?

Miles sits up. He still sad, but wants to partake in the conversation.

MILES
Maybe it's a message.

TERRI
A message? From who?

MILES
From him... I mean, from "it".

He gets embarrassed.

MILES (CONT'D)
It touched the phone.

Dr. Collins nods.

DR. COLLINS
Exactly! This is communication!
Numbers. This is the universal
language!
(excited)
I think I might be able to decode
it.

He looks up. No one shares his excitement.

DR. COLLINS (CONT'D)
(feeling guilty)
After we get to safety, that is.

He puts the phone in his pocket.

He then goes to adjust the sail. He doesn't really know how to navigate, so he needs to stay on top of it.

In a little bit, they pass the ferry boat. It looks abandoned and BURNED OUT.

They stand up.

The Ferry's engine is torn to pieces, and right next to it is the BODY of the Ferry Driver. He must have been trying to fix the motor when the creature caught up with it. His eyes and mouth are wide open, and his skin is shiny black... He was burned alive, from the inside. There's a hole in his chest.

RHEA
Jesus.

Terri turns away.

Miles stares at the Ferry.

Next to hand rail, under layers of dirt and algae is the name of the Ferry, painted with white letters. It's ESCAPE.

MILES

Escape.

The others see it now, too.

MILES

E-S-C-A-P-E. Six point.

Rhea catches on.

She glances over Dr. Collins' boat, only to see a can of WD-40 tucked away in a corner.

RHEA

Without. W-D-four-zero. Three points.

Dr. Collins doesn't know what's going on.

TERRI

Without.

She whispers the word. It hurts to say it.

TERRI

(to Dr. Collins)

It's a game we play. When we travel.

Dr. Collins nods.

Slowly, they pass the ferry.

Time passes.

TERRI

Who would've though?

Dr. Collins shakes his head.

DR. COLLINS

Thought what?

TERRI

That my horrid migraines would ever be useful?

DR. COLLINS

It makes sense to me, actually. It's the long game evolution plays. Just like being left handed.

TERRI

What do you mean?

DR. COLLINS

I'm sorry. This is not an appropriate time for me to babble on about evolutionary theories...

TERRI

Please. Be my guest. There are worst things you could do than to take our minds off what happened.

Dr. Collins looks at them. They're all ready to hear what he has to say.

DR. COLLINS

So... Did you ever wonder why there are left handed people?

RHEA

It's just a thing. It's not significant.

DR. COLLINS

Well, we live in a world that is built specifically for right handed people. The fact that about ten percent of the population is still left handed is an evolutionary mystery. Those genes should have died out.

Miles follows.

DR. COLLINS (CONT'D)

There's a theory that life likes to leave certain emergency escape routs behind. If a species adjusts too closely to its environment, it will likely die out when the environment changes. So left handedness is a back up plan.

The others catch on.

DR. COLLINS (CONT'D)

If we ever found ourselves in a world where right handedness was an absolute disadvantage, ten percent would be enough to carry mankind on...

He looks at Terri.

DR. COLLINS (CONT'D)

We know so little about your condition. But in a world that caters specifically to people who can tolerate electro-magnetism, it seems to me as an emergency escape rout.

Terri nods.

DR. COLLINS (CONT'D)

If it is in fact genetic, there's a good chance that your children carry it. It might just be dormant in them: it's not uncommon for certain traits to skip a generation.

And those last words strike a chord in Terri, as she looks at her children. This might be a family curse.

MILES

Look, the island.

His voice startles Terri, but when she looks at the water, she sees the land appear behind the boat.

EXT. PLANTATION KEY - DAY

They get to a pier. Everything is very quiet.

RHEA

Looks pretty quiet.

DR. COLLINS

Maybe they evacuated.

RHEA

Let's hope.

They all get out the boat.

RHEA

Hello!

TERRI

Hello! Anyone?

Terri takes a deep breath.

TERRI (CONT'D)

We made it. We're officially off that godforsaken island. I feel like I can breathe again.

This statement stops Dr. Collins in his tracks.

DR. COLLINS

What did you say?!

TERRI

That I can breathe again?

Dr. Collins doesn't say anything, just looks around. They are near a port city. Terri should feel the electricity...

They secure the boat to the pier.

Miles and Rhea walk ahead a bit.

THE KIDS

Hello!

Dr Collins grabs the phone and his pack of papers and steps on the pier too.

DR. COLLINS

Let me see...

He sits down by the pier, and pulls a pencil out. He starts to rewrite the zeros and ones from the phone on a notebook.

DR. COLLINS (CONT'D)

Not sure if it'll work.

He writes the numbers in blocks of eights.

DR. COLLINS (CONT'D)

This code wouldn't be based on the English alphabet, of course, since it never had a chance to learn about our language.

He scratches out everything he wrote, and starts again, this time without putting the numbers in blocks of eights.

DR. COLLINS (CONT'D)

But it is a binary code...

He shows Miles what he found. The first few lines.

DR. COLLINS (CONT'D)

What do you think it means?

The first block has four ones in it.

MILES

The number four?

Dr. Collins is pleasantly surprised.

DR. COLLINS

Perhaps. We do know that carbon is the fourth most common element in the universe. To "it", the fact that our lives are base on carbon must have come as quite a surprise.

He pats Miles' head.

DR. COLLINS (CONT'D)

You, my friend, just translated the first greeting from an extra terrestrial!

Miles smiles.

Terri walks up to him, and pushes him away from Dr. Collins, towards the buildings of the port: she didn't forget what a

terrible price they paid for this "greeting".

TERRI
Let's look around. See if we can
get help.

The three of them, Terri, Miles and Rhea walk towards one of
the buildings. It's a Welcome Center

Dr. Collins stays behind.

DR. COLLINS
I'll be right there.

INT. WELCOME CENTER BY THE PIER - DAY

The doors are unlocked, but there's not a soul there. Rhea
and Miles go in first, Terri follows.

They see signs of destruction. Burned out TV, radio. A
melted laptop.

RHEA
(in shock)
What the hell?

MILES
I don't think this was an
evacuation...

Miles walks up to the counter to check the phone when...

...he sees a DEAD BODY. It's burned and has a hole in its
chest.

He jumps back, and accidentally pulls the counter down,
which makes the body fall onto the lobby floor.

They scream!

They run outside.

EXT. WELCOME CENTER BY THE PIER - DAY

They run past a car with a dead DRIVER in it.

TERRI
Jesus Christ!

Dr. Collins comes yelling from a distance.

DR. COLLINS
You have to hear this!

They meet up halfway between the pier and the welcome
center. Dr. Collins is out of breath.

TERRI
Something happened in there!!!

DR. COLLINS

I know!

He looks devastated.

He lifts up his notepad, it's now full of zeros and ones, and letters, scabbled all over it.

DR. COLLINS (CONT'D)

I think I know what happened.

They all look at him. You could hear a pin drop. Dr. Collins takes a deep breath.

DR. COLLINS (CONT'D)

Our electricity doesn't have any consciousness... It didn't realize that there is intelligent life on this planet until the very last minute...

He lowers the notebook.

RHEA

Okay?!

DR. COLLINS

It's using our resources to refuel. Or to harvest... But... That's not the bad part.

The dead driver in the car nearby has a terrified expression on its face.

DR. COLLINS (CONT'D)

It's plural.

Terri gets frustrated.

TERRI

Just tell us, for the love of god! What does it mean!

DR. COLLINS

The whole message is in plural. There's more of them.

Everybody's heart sinks.

TERRI

(coldly)

How many?

Dr. Collins is in panic.

DR. COLLINS

According to the rest of the message, a lot more... Collecting energy... Electricity.

He's nervous and mumbling.

TERRI
(raising her voice)
How many more?

Dr. Collins is paler than the white wall on the building.

DR. COLLINS
I lost count... but, about
fifty-three... Um... zeros. That
means... One followed by
fifty-three zeros.

He can't say it. He has panics.

RHEA
What the hell does that mean?

DR. COLLINS
Well, just just based on a quick
calculation-

MILES
(sadly)
It means, Rhea, that this is an
invasion.

Terri starts feeling a migraine coming on. She squints her eyes, then she feels something coming towards them...

She pushes her kids behind her and looks determined. By now, Rhea has the gun, and here they are, the four of them, as a unit, facing whatever may come next.

The dead driver in the car starts twitching. They can hear that it's banging its hand against the side of the door.

Dr. Collins looks at the phone in his hands. It's on, so it's giving out a signal. He turns it off as he lowers it.

Terri's not afraid. She's ready to face her fate. She's ready to protect her children.

She's ready to survive.

That's what Stephen would have wanted.

The dead driver stops twitching, and something leaves a trail of glass in the sand as it charges at them...

FADE OUT.

