

K N O W I N G

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REVISIONS

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We hear the soft whispers of an auditorium filled with CHILDREN waiting for the show to begin.

TITLE CARD OVER WHITE: 1955

FROM WHITE: We see moving JET STREAMS OF COLOR drift past the lens of our camera... blending together in intricate patterns to form a CIRCULAR PRISM.

For a moment we can see the EYEBALL of a LITTLE GIRL reflected in this prism... the full spectrum of color within a MICROSCOPIC RAY OF LIGHT.

As this RAINBOW CIRCLE DESIGN drifts away from us... we MACRO ZOOM OUT from the WHITE CENTER of BLACK & WHITE 16 MM COUNTDOWN LEADER that fills the center of the screen.

7... 6... 5... 4... 3... 2(POP)...

A LUSH ORCHESTRA BEGINS as the credits roll on a 1950's B MOVIE. This is a BLACK & WHITE 16 MM FILM within our film.

16 MM TITLE CARD: **A CASSAWAY PICTURE**

We see a large BLACK CLOAKED FIGURE emerge from a CLOUD OF FOG on a FOREST MOUNTAIN TOP.

THE CLOAKED GIANT approaches a group of GRAVE DIGGERS standing next to a large hole in a MISTY GRAVE YARD.

A PULLY with several ROPES has retrieved a LARGE COFFIN from the hole. The CLOAKED GIANT watches as his coffin is lowered back down into the earth. LIGHTNING STRIKES behind the mountain.

16 MM TITLE CARD: **THE CLOAKED GIANT**

In a WIDE VISTA... we see the CLOAKED GIANT ride on HORSEBACK across the ridge of the forest cliff.

Through the forest we can see several DEER watching the horse gallop past them.

EXT. WHITE CHURCH -- NIGHT

The Cloaked Giant rides his horse up to the edge of a WHITE CHURCH nestled deep into the woods.

He dismounts from the horse... approaching the WHITE CHURCH ENTRANCE. Several 1950's cars are parked in the gravel lot in front of the A-Frame structure. A DOG is barking somewhere.

INT. WHITE CHURCH -- NEXT

The Cloaked Giant walks down the CENTER AISLE of the White Church... slowly approaching the pulpit with great menace.

Assembled in the PEWS we see TEN PEOPLE sitting quietly... isolated from one another.

They are a varied assortment of MEN and WOMEN... all different ages.

All of them look destitute... afraid to look at the Cloaked Giant as he passes them in the aisle.

NARRATOR (V.O.)

It had been ten years since they buried it... deep within the misty forest.

A HOUSEWIFE slowly turns her head, glancing at the Cloaked Giant with an expression of TERROR. An ELDERLY GENTLEMAN raises his head with his own private expression of fear.

The Cloaked Giant steps up onto the pulpit.

NARRATOR (V.O.) (CONT'D)

They knew that if the truth was spoken... the Cloaked Giant would summon them to the White Church.

(beat)

The terrifying voyage was about to begin.

The Cloaked Giant lowers his HOOD... and we see the back of his misshapen BALD WHITE HEAD.

As he slowly turns around to face us... the 16MM film begins to flutter and then FREEZE... A HOLE QUICKLY BURNING THROUGH THE CELLULOID. *We never get to see his face.*

The screen goes WHITE once again... as tiny shreds of melted celluloid flutter through the gate of an unseen PROJECTOR.

We hear the sounds of CHILDREN SCREAMING IN OUTRAGE.

The CAMERA pulls back suddenly from a LARGE WHITE SCREEN upon which the film had been projected, and we pivot 180 degrees to reveal a HUGE AUDITORIUM filled with ELEMENTARY SCHOOL CHILDREN.

INT. E. L. WHITE ELEMENTARY SCHOOL -- AUDITORIUM -- DAY

We are in WILMINGTON, NORTH CAROLINA.

The AUDITORIUM at E. L. WHITE ELEMENTARY SCHOOL is teeming with kids between the ages of 6 and 10.

From the back of the dimly lit room we see a PROJECTOR still FLICKERING LIGHT off the heads of crew cuts and pigtails as the children look around in confusion... wondering what happened to the film.

We move through the auditorium across dozens of FACES and arrive at an AISLE SEAT where a little girl named LUCINDA MASON (age 8) sits quietly.

Lucinda stares at the screen intensely... her eyes deep in thought... oblivious to the whining protests of those around her.

The longer we see her... the less she moves. Her eyes do not blink.

Beyond Lucinda we see the 16 MM PROJECTOR... now CATCHING FIRE. Children begin to SCREAM as smoke begins to pour from the gate.

Several TEACHERS emerge from the back of the auditorium. Among them is a SCIENCE TEACHER named MR. ANDREWS (age 35).

An ENGLISH TEACHER named DELORES FINESTONE (40s) rushes over with a FIRE EXTINGUISHER. Mr. Andrews snatches it from her.

Mr. Andrews begins to hose the projector down with water from the fire extinguisher. Mrs. Finestone and the other teachers guide the children away from the smoke.

Several other kids have now surrounded Lucinda... who is still lost in a catatonic trance.

A girl named CAROL (age 9), stands next to her... clearly upset at what has happened.

CAROL

Now we'll never know how the story ends.

INT. E. L. WHITE ELEMENTARY SCHOOL -- AUDITORIUM -- LATER

We pull back from the side of a LARGE STAINLESS STEEL BOX. Printed on the side in WHITE LETTERING:

E. L. WHITE ELEMENTARY 1955

This time capsule is not to be opened until the year 2005.

GOD BLESS AMERICA 7/4/55

Mr. Andrews now stands on the stage in front of the E. L. WHITE TIME CAPSULE.

MR. ANDREWS

I'm sorry kids. The film was destroyed.
We can't restart it.

Groans of disappointment from the children.

MR. ANDREWS (CONT'D)

We'll make sure to have another film
before the summer is over.

The children rebound with cheers.

MR. ANDREWS (CONT'D)

Now we're going to start creating your artwork for the time capsule.

Mrs. Finestone is holding several BOXES OF CRAYOLA CRAYONS. Students scramble after her to get the crayons that they want.

MR. ANDREWS (CONT'D)

Our theme for the time capsule is... the future. Draw pictures of what you think life will be like in the year 2005.

(beat)

Flying cars... talking robots... aliens from outer space.

A little boy named ALVIN (age 6) raises his hand.

MR. ANDREWS (CONT'D)

Yes, Alvin?

ALVIN

What about flying cars that can also talk?

MR. ANDREWS

Sure. Sounds like good thinking to me.

Alvin takes his seat. Another student named DWIGHT (age 9) stands up. He wears THICK GLASSES.

DWIGHT

What about flying cars that can also talk to aliens?

MR. ANDREWS

I don't think so, Dwight. You'll be mocked by our ancestors.

DWIGHT

(defeated)

But...

Dwight looks upset as he takes his seat... right next to Lucinda Mason. *She still has not moved.*

Another LITTLE GIRL is waving her hand in front of Lucinda's eyes... trying to get a response out of her. *Nothing.*

DWIGHT (CONT'D)

I'm going to write about alien cars anyway. Mr. Andrews is wrong.

DWIGHT (CONT'D)

When they dig up my blueprints, I'll be fifty-nine years young. They'll never doubt Dwight Harrison again.

Carol approaches Lucinda.

CAROL

Lucinda, will you help me with my drawings?

Lucinda still does not respond.

CAROL (CONT'D)

Lucinda?

Carol realizes that something may be seriously wrong with her best friend. She rushes off toward Mrs. Finestone.

CAROL (CONT'D)

Mrs. Finestone! There's something wrong with Lucinda!

Mrs. Finestone approaches... leaning down to look into Lucinda's eyes.

MRS. FINESTONE

Lucinda? Sweetie... please respond.

Mr. Andrews slowly approaches. Students begin to turn around... noticing that something is wrong.

MRS. FINESTONE (CONT'D)

Lucinda...

Suddenly... Lucinda flinches out of her trance. She glances around the room slowly.

MRS. FINESTONE (CONT'D)

Is everything alright?

She looks at the teacher innocently.

MRS. FINESTONE (CONT'D)

Please work on your drawing.

Mrs. Finestone moves down the aisle.

Lucinda glances down at her paper. She then picks up her crayons and begins to write something... very carefully.

INT. E. L. WHITE ELEMENTARY SCHOOL -- AUDITORIUM -- LATER

The auditorium is now almost empty.

The remaining students are lined up on the STAGE... dropping large WHITE ENVELOPES into the time capsule.

Lucinda approaches Mr. Andrews as he arranges the envelopes neatly inside the box for storage purposes. *She is the last person in line.*

She hands the envelope to Mr. Andrews. It is thicker than the others.

LUCINDA
I know how it ends.

Lucinda just stares at him... showing no emotion whatsoever.

EXT. WILMINGTON NEIGHBORHOOD -- THE FOLLOWING EVENING

On a SUBURBAN STREET we see a line of WHITE HOUSES. A group of CHILDREN stand in the front yard of the MASON HOUSEHOLD playing with SPARKLERS.

An AMERICAN FLAG hangs from the Mason house.

INT. MASON HOUSE -- UPSTAIRS BATHROOM -- NEXT

Lucinda stands in front of the MIRROR in the UPSTAIRS BATHROOM, looking at her reflection.

FEMALE VOICE (O.S.)
Lucinda! We're going to be late!

INT. MASON HOUSE -- LIVING ROOM -- NEXT

CHARLOTTE MASON (age 32) is putting on her jacket. Her husband JOE MASON (age 33) sits at the kitchen table adjusting a TELESCOPE.

Sitting next to him we see a stack of WHITE CARDS with vertical columns of numbers and letters.

Lucinda comes down the stairs. We see that she is wearing a WHITE FORMAL GOWN and her hair is pulled up into an elegant bun.

Charlotte smiles at her daughter, covering her mouth.

Joe shakes his head slowly... beaming with pride.

JOE
Look at my beautiful daughter.

Lucinda shows no emotion when she looks at her parents.

EXT. MASON HOUSE -- FRONT YARD -- NEXT

Lucinda and her parents walk across the lawn. Joe's 1955 BLUE CHEVY BEL AIR CONVERTIBLE is parked in the driveway.

CHARLOTTE

I hope you memorized your lyrics,
Lucinda.

Joe opens the door to the Chevy.

JOE

Come on girls, we don't want to be late.

Joe glances over at his daughter and sees that she is looking
up at the sky.

JOE (CONT'D)

Honey... come on, we're gonna miss the
carnival.

Lucinda begins to walk over toward the car. Charlotte has
begun to notice that something may be wrong with her
daughter.

EXT. MAIN STREET WILMINGTON -- NIGHT

We descend upon MAIN STREET WILMINGTON... over which hangs a
GIGANTIC BANNER: **MAIN STREET STATION -- JULY 4TH CARNIVAL**

There are hundreds of people lining the streets for the JULY
4th CARNIVAL. The EAST WILMINGTON HIGH SCHOOL MARCHING BAND
is playing at the base of a LARGE STAGE set up at the end of
the street.

There are KIDS WITH SPARKLERS running around everywhere. We
see a MAN ON STILTS dressed as UNCLE SAM. We see TEENAGE BOYS
dressed as WW II SOLDIERS.

There are hundreds of people assembled in WHITE CHAIRS on the
street in front of the stage. Hundreds more are packed into
standing room only throughout the sidewalks.

We see Joe and Charlotte taking their seats. They are in the
midst of a conversation.

CHARLOTTE

I don't know what's wrong. She's never
acted this way.

JOE

She's just nervous about the song.

EXT. MAIN STREET WILMINGTON -- STAGE -- LATER THAT NIGHT

FOUR HIGH SCHOOL GIRLS are now up on the STAGE. They are
performing a rendition of JOHNNY MERCER'S "SOMETHING'S GOTTA
GIVE".

EXT. WILMINGTON SQUARE -- STAGE GAZEBO -- NEXT

In a GAZEBO behind the stage... several YOUNGER PERFORMERS are nervously pacing around in anticipation. We see a KID with a VENTRILOQUIST DOLL. Another FAT KID with a TUBA. A group of E. L. WHITE DOVES in white dresses rehearsing a song.

Mrs. Finestone is adjusting the hem of Lucinda's dress.

MRS. FINESTONE
Okay Lucinda, here we go.

Lucinda is glancing down at a LYRIC SHEET in her hand.

Mrs. Finestone begins to lead Lucinda through the gazebo to the stairs that lead up to the back of the stage.

EMCEE (O.S.)
Thank you Four Seasons.

Lucinda glances out from backstage at the huge crowd assembled out in the square. Her parents are sitting in the front row.

EMCEE (CONT'D)
Next we have an E. L. White Dove...
Lucinda Mason.

Applause from the crowd.

Lucinda drops her LYRIC SHEET to the floor and moves out onto the stage. Mrs. Finestone retrieves it.

Lucinda slowly approaches the MICROPHONE.

She pauses in front of the microphone for a moment... staring out at the crowd.

Just as her extended pause becomes somewhat uncomfortable... she leans into the MICROPHONE and begins to WHISTLE.

The tune that she whistles seems familiar to us... but not the crowd.

LUCINDA
*Shed a tear 'cause I'm missin' you... I'm
still alright to smile... Girl I think
about you every day now.*

Her voice is soft and beautiful. People in the crowd listen with rapt attention. FLASHBULBS are going off.

LUCINDA (CONT'D)

*Was a time when I wasn't sure... But you
set my mind at ease... There is no doubt
you're in my heart now.*

BACKSTAGE... Mrs. Finestone glances down at the piece of paper with a look of confusion.

The top of the LYRIC SHEET reads: **AMAZING GRACE**

IN THE FRONT ROW... Charlotte Mason looks baffled.

CHARLOTTE

What happened to Amazing Grace?

A tear rolls down Lucinda's cheek as she continues through the song... her voice not wavering.

LUCINDA

*Said, woman, take it slow... It'll work
itself out fine... All we need is just a
little patience...*

(whispering)

Patience...

Lucinda stops suddenly... staggering slightly as her EYES ROLL BACK in her head. She then FALLS TO THE FLOOR.

There are GASPS from the crowd. Charlotte and Joe stand up in their seats, horrified.

Mrs. Finestone and the Emcee run over to Lucinda as her body lays motionless.

We move in close toward Lucinda's EYES as we see that they are CATATONIC once again.

We follow her gaze into the WHITE STAGE FOOTLIGHTS...

TITLE CARD OVER WHITE: 2003

INT. SAINT ANDREWS HOSPITAL -- EXAMINATION ROOM -- DAY

We pull back from the LIGHT of an X-RAY DISPLAY CASE... moving through the gray layers of the transparency.

A DOCTOR named WARD BAXTER (40s) has placed the X-RAY of an EAR CAVITY onto the CASE. He then glances back at the EXAMINATION TABLE where a YOUNG BOY named OWEN MOORE (age 8) is sitting in a hospital gown.

Dr. Baxter smiles at Owen and then begins to closely examine the X-Ray.

We pan over to the other side of the examination room and see Owen's FATHER, PROFESSOR ADAM MOORE (30s) sitting there with his jacket in his lap and his arms folded across his chest.

Adam seems severely pre-occupied and irritable. *Whatever is going on with his son is clearly causing him a great deal of stress.*

The DOOR next to Adam opens and an ORDERLY (30s) steps into the room to retrieve a box of RUBBER GLOVES from the supply cabinet.

He is wearing a WALKMAN. It plays "PATIENCE" by GUNS N' ROSES very loudly. We can hear the LYRICS echo through the tiny headphone speakers.

Adam glances over at the Orderly as he retrieves a box of SUPPLIES from the cabinet. The Orderly smiles at him and then leaves the room.

Adam turns back to Owen and begins to use SIGN LANGUAGE with him.

We realize now that the little boy is deaf.

ADAM

Patience.

Owen turns back to Dr. Baxter, who is now examining a SMALL INCISION with several STITCHES on the back of Owen's head right behind his ear.

Dr. Baxter signs for Owen... *talking very slowly so that the boy can also read his lips.*

DR. BAXTER

Owen... the cochlear implant is healing nicely.

He retrieves a small MAGNET with a short wire attached to what resembles a HEARING AID. This is a COCHLEAR IMPLANT DEVICE. He holds it up for Owen to see.

DR. BAXTER (CONT'D)

In a couple of days... we'll place this magnet against the back of your head. It will act as a receiver.

(he touches the back of Owen's skull on the right side)

This will stimulate the cochlea in your ear... so that you may hear again.

Owen nods his head... glancing over at his father nervously.

- *The boy wants more than anything in the world to hear again.*

INT. SAINT ANDREWS HOSPITAL -- CORRIDOR -- MOMENTS LATER

Dr. Baxter is now standing in the corridor of the hospital ward adjacent to the NURSE STATION.

Adam is biting his fingernails.

ADAM
How much longer?

DR. BAXTER
We may be able to place the magnet as early as Thursday.

Adam is silent for a moment.

ADAM
I'm starting to think that this surgery was a mistake.

Dr. Baxter nods his head slowly with the expression that Doctors use when they cannot be certain about *anything*.

DR. BAXTER
As I said before, with head trauma we can never be sure if the damage is permanent.
(beat)
I've been through these final moments with many patients. This is a normal feeling. I know that the wait can be excruciating.

Adam nods his head slowly.

ADAM
If you were a betting man... what are the odds... that he will ever be able to hear again?

Dr. Baxter thinks to himself. His hesitation means only one thing.

INT. SAINT ANDREWS HOSPITAL -- EXAMINATION ROOM -- NEXT

THE WORLD IS NOW SILENT [MOS].

We are now in Owen's world... experiencing what it is like to be deaf.

We watch Adam and Dr. Baxter through the window of the examination room. Owen's reflection can be seen in the glass.

Dr. Baxter is now shaking his head. In the reflection we see the anxiety of hope in Owen's eyes.

INT. SAINT ANDREWS HOSPITAL -- CORRIDOR -- NEXT

Adam paces around in a circle.

Adam then nods his head, glancing into the examination room, catching eyes with Owen. Owen looks down at the floor.

DR. BAXTER

Adam, you need to have a talk with Owen about this. You need to prepare him for the fact that this surgery most likely will not solve the problem.

(beat)

You need to prepare him for the fact that he may be deaf for the rest of his life.

(beat)

There's nothing wrong with that.

INT. VOLVO STATION WAGON -- LATER

Adam drives a 2003 VOLVO STATION WAGON. The local rock station... K96.5 FM... drones on with an advertisement for car insurance.

Owen sits shotgun. He stares off into space as rain drizzles down the window.

Adam looks over at his son... wanting to confront him with the truth.

OWEN

You drive just like Grandma now.

Adam shakes his head slowly. He begins to sign with one hand.

ADAM

Life is too short to ever drive fast. It may...

(struggling with the signing)

It may take you a little longer to reach your destination... but you'll arrive in one piece when you ride with me... in this Volvo. I can promise you that.

(beat)

Notice how I never tailgate. That's the root cause of most accidents.

Owen looks confused and frustrated with his father's signing.

OWEN

Are we going to get a Christmas tree this year? It's already the seventh.

(beat)

Mom used to get us one the day after Thanksgiving.

Adam glances over at his son, realizing that he had forgotten altogether about Christmas.

EXT. DOWNTOWN WILMINGTON -- NEXT

Adam pulls up to a stoplight. Rain is pouring. Water is running in rivers of the SILVER METAL of the Volvo.

INT. VOLVO STATION WAGON -- NEXT

Adam is silent... lost in his own thoughts. Owen has not mentioned his mother in a long time.

OWEN

We don't have to get one if you don't want.

Adam nods his head slowly.

ADAM

Of course we're gonna get a Christmas tree.

EXT. WINDSOR FARMS -- CHRISTMAS TREE LOT -- NIGHT

Adam and Owen walk through the maze of EVERGREEN TREES. We hear BONO singing a CHRISTMAS CAROL that plays from SPEAKERS mounted somewhere above them.

Adam glances over at a YOUNG COUPLE holding hands. They make brief eye contact with him... and his eyes shift to the ground.

He cannot hide his loneliness.

OWEN

I like this one.

Adam looks at the tree. It is huge.

ADAM

Can't we get something a little smaller this year?

Owen stares at his father with a sense of disappointment.

ADAM (CONT'D)

(switching gears)

Fine then. We'll get this one.

EXT. MOORE HOUSE -- LATER THAT NIGHT

We see the VOLVO sitting in the driveway of the MOORE HOUSE.

It is a sprawling TWO STORY WHITE COLONIAL with dormer windows. It looks as though it has been expanded several times since the late seventies.

INT. MOORE HOUSE -- FAMILY ROOM -- NEXT

Adam lays on the COUCH in the FAMILY ROOM with his eyes closed. Beyond him we see a poorly decorated CHRISTMAS TREE. There are only LIGHTS on it... no decorations.

Owen stands before the tree with a box of ORNAMENTS in front of him. He has clearly lost interest in the decoration process. He retrieves a SINGLE ORNAMENT from the box. It is a WHITE ANGEL. He hangs it on a branch.

We can hear the television droning on the background.

Their GOLDEN RETRIEVER approaches Owen... sitting down next to the base of the tree. The DOG yawns.

Yawning himself, Owen picks up the remote and turns off the TV. He then approaches his father on the couch.

OWEN

Dad.

Adam does not immediately respond, shuffling slightly on the couch.

ADAM

Hmmm...

OWEN

Are you going to sleep on the couch again tonight?

Adam thinks for a moment with his eyes still closed.

ADAM

Mmmm.

Owen then grabs the blanket from the La-Z-Boy and covers up his father with it. He looks at the CHRISTMAS TREE one last time.

OWEN

(to himself)

It looked better when Mom decorated it.

Owen moves toward the foyer.

Adam slowly opens his eyes... having heard Owen's comment.

INT. MOORE HOUSE -- UPSTAIRS HALLWAY -- MOMENTS LATER

Owen walks down the UPSTAIRS HALLWAY toward his BEDROOM.

INT. MOORE HOUSE -- OWEN'S BEDROOM -- NEXT

Owen opens the door to his bedroom and looks at the disheveled mess of CLOTHES, TOYS and BOOKS that are scattered across the floor.

He pauses for a moment and then reaches over and turns off the light.

INT. MOORE HOUSE -- MASTER BEDROOM -- NEXT

Owen walks into the MASTER BEDROOM and sees the KING SIZED BED waiting for him.

He pulls back the COMFORTER and snuggles underneath the sheets of his father's bed.

We move toward Owen and then PAN OVER to the PHOTOGRAPH sitting on the BEDSIDE TABLE. It is ADAM, OWEN, and a WOMAN that looks as though she is Owen's mother.

INT. UNCW CAMPUS -- SIGN LANGUAGE CLASS -- THE NEXT DAY

Adam sits in a SIGN LANGUAGE CLASS full of adults. At the head of the class a TEACHER is SIGNING LETTERS IN THE ALPHABET.

Sitting next to him is his best friend and TEACHING ASSISTANT SHANNON BOURNOFF (30s) and a man named PEYTON JOHNSON (40s).

TEACHER

A... B... C... D... E...

Peyton glances over at Adam as he signs the letters. He sees that Adam is still struggling to learn the basic alphabet.

ADAM (V.O.)

(pre-lapped from the following scene)

Today is the one year anniversary of the accident and I can't even bring myself to sleep in our bed.

INT. UNCW CAMPUS COMMISSARY -- LATER

Adam now sits in the crowded CAMPUS COMMISSARY across from Shannon. She has a look of concern on her face.

ADAM

I bought a new mattress, re-decorated and re-arranged the furniture but the room just feels haunted without her.

(beat)

I been sleeping on the couch for nearly two months.

SHANNON

When are you going to have the talk with Owen? You're procrastinating again.

Peyton arrives at the table with his tray.

PEYTON

Adam?

ADAM

Yes?

PEYTON

Peyton Johnson. I sit behind you in class. Do you mind if I join you guys?

ADAM

Sure.

(nodding to Shannon)

This is Shannon Bournoff. She's my teaching assistant.

Shannon extends her hand.

SHANNON

Hello.

The man shakes it with polite disinterest, turning back to Adam.

PEYTON

(chuckling to himself)

I'm still trying to learn some of the verbs. My youngest son is just now beginning to read and write, so I've really got to learn this stuff.

He slides a PHOTOGRAPH of his DEAF SON (age 4) across the table. Adam glances at it with a smile.

PEYTON (CONT'D)

(serious beat)

I understand that your son was in a... car accident?

Adam nods his head slowly, chewing on his salad. He hands the photograph back to Peyton.

ADAM

For nine years he could hear perfectly. He knows what it's like to be normal and he misses it.

Peyton seems to take this comment with pause.

PEYTON

Normal.

ADAM

They said with massive head trauma the damage can be temporary or it can be permanent.

(beat)

The worst part of it all is not knowing.

Peyton looks down at his food, nodding his head slowly.

PEYTON

Listen... I hear that you chose to try the cochlear implant.

The man places his finger behind his right ear.

ADAM

Uh-huh. We'll know this week whether or not it worked.

(beat)

Right now it's not looking good.

Peyton puts his hand on Adam's shoulder. Beneath the man's concern is pious anger. Adam can sense it as he lowers his fork... silently chewing his food.

He doesn't like the fact that this man is touching him.

PEYTON

This is a valid way of life. An honorable way of life for our children.

(beat)

Please don't fall prey to some doctor trying to play God. You may have done irreparable damage to your son by luring him into a maze of false promises.

(condescending)

God chose for your son to lose his hearing in that accident. He may not approve of what you've done.

A look of rage builds in Adam's eyes. We can see that he is even more angry with himself now than he has ever been, and he hates Peyton Johnson for making him feel that way.

ADAM

My boy... he whispers now. Right after the accident he talked louder... to overcompensate. Then some kids at school teased him and now he whispers... if he ever talks at all.

SHANNON

Adam...

Shannon senses the emotion building in his voice... but there is nothing more that she can say.

ADAM

You self righteous son-of-a-bitch.

(enraged)

You have the nerve to sit here and tell me that I should keep my son in pain because it offends your religious beliefs?

(beat)

Fuck you.

He says this loud enough for several other students in the commissary to hear.

Peyton nods his head slowly, realizing that he has overstepped his boundaries... yet not regretting it. He grabs his tray and leaves.

Shannon places a comforting hand on Adam's shoulder as he watches the man go.

EXT. E. L. WHITE ELEMENTARY SCHOOL -- PARKING LOT -- MORNING

THE WORLD IS NOW SILENT [MOS].

We are once again inside of Owen's world. We are inside of a SCHOOL BUS and the DOOR OPENS... and we STEADI-CAM out into the PARKING LOT.

We see dozens of KIDS pouring out of school-buses.

The camera weaves through the crowd of students in front of the school.

GIRL #1

(completely silent)

Hi Owen.

We pass by another group of GIRLS standing off to the right. They smile toward the camera. One of them waves.

GIRL #2

(we can only read her lips)

Hi Owen.

We move past these girls to the edge of the parking lot and approach a large BLUE SIGN on the edge of a WOODEN CONSTRUCTION BARRICADE. It reads:

E. L. WHITE ELEMENTARY SCHOOL LEARNING ANNEX

COMING JANUARY 2005 (PARDON OUR MESS!)

We pan back 180 degrees and reveal Owen staring at the sign.

SUDDENLY... the SOUNDS overwhelm us. Kid's voices... school bus engines... a construction crane.

We pull back from Owen and rise up and over the construction barricade to see a HUGE CRANE scooping LARGE MOUNDS OF EARTH from a LARGE RECTANGULAR PIT.

EXT. LEARNING ANNEX CONSTRUCTION ZONE -- NEXT

We see the CRANE retrieve another SCOOP... and follow the JAWS as they drop the dirt onto a larger pile.

As the jaws open... a LARGE METAL BOX falls out with the dirt and lands upright at the top of the heap.

Several CONSTRUCTION WORKERS approach it.

The ENGINE to the CRANE shuts down as the CRANE OPERATOR emerges from the cab.

CONSTRUCTION WORKER

I'll be damned, Dwight. Looks like you found something.

The CRANE OPERATOR is DWIGHT HARRISON (age 59). His face is weathered and beaten. He removes a pair of THICK GLASSES and his eyes widen when he recognizes the TIME CAPSULE.

DWIGHT

I'll be Goddamned.

INT. E. L. WHITE ELEMENTARY SCHOOL -- GYMNASIUM -- LATER

The TIME CAPSULE sits on a HAND DOLLY in the center of a LARGE PIECE OF PLASTIC in the center of the gymnasium.

PRINCIPAL EARL MAVEN (50s) stands there with the construction workers looking at it.

MAVEN

(reading)

This time capsule is not to be opened until the year 2005.

Maven crosses his arms, thinking about how to proceed.

MAVEN (CONT'D)

You sure you don't remember what's in it?

Dwight shakes his head.

DWIGHT

This was nearly fifty years ago, Earl. I do have trouble remembering last week.

MAVEN

We can put it in storage... or we can bury it again... dig it up with the grand opening. Stage a little publicity event with it.

DWIGHT

The latch broke when we dropped it. The seal is broken. If you want to bury this thing we're gonna have to repair that seal or else the worms will get in there and eat whatever is inside.

The Principal lets out a loud sigh.

MAVEN

I can't make this decision by myself.

INT. UNCW CAMPUS AUDITORIUM -- DAY

Adam stands in front of a LARGE AUDITORIUM full of UNCW students. The class is packed.

He is wearing his glasses... now clean shaven. We sense a renewed confidence in him now that he is in front of his class. *He is now in his element.*

ADAM

The greatest tragedy of history itself is that we can't record all of it. So much information, perhaps vital information about the human experience, is lost because there isn't anyone around holding a recording device.

Adam walks over to a large table covered with OLD RECORDING DEVICES and retrieves an OLD ROLL OF SUPER 8 FILM. He holds it up for the class to see.

ADAM (CONT'D)

Where would we be now without Abraham Zapruder and his eight millimeter camera in Dallas on the twenty-second of November, 1963.

He retrieves a MINI-DV tape... and holds it up next to the SUPER-8 ROLL for emphasis.

ADAM (CONT'D)

Where would we be without Jules and Gedeon Naudet and their video camera in New York City on the eleventh of September, 2001.

He places the objects back onto the table and begins to pace down the center aisle of the large auditorium.

ADAM (CONT'D)

Had someone not recorded those bullets entering John F. Kennedy's skull... had we not recorded that first jet colliding with tower one... would we now be as educated to prevent such atrocities from ever occurring again?

Adam glances around... making direct eye contact with several of his students.

ADAM (CONT'D)

It is our public record... these motion pictures... that prevent our historical lens from becoming clouded.

(beat)

It is crystal clear, staring back at us from our television. The undeniable truth.

A HAND goes up. It is a student named STEVENS (20s).

ADAM (CONT'D)

Mr. Stevens.

STEVENS

But isn't it also a valid argument to say that these recorded documents have done irreparable damage to our country simply because they exist?

ADAM.

For example?

Stevens thinks for a moment.

STEVENS

The Rodney King tape. Had it never existed, we could have been spared the LA Riots. Linda Tripp and her audio tapes. We could have been spared a sixty million dollar government investigation into the definition of a blow-job.

Laughter from the students.

ADAM

Excellent point. That despite the atrocities that sometimes occur because of the public record, we are now even better equipped to prevent history from repeating itself. The evidence does not vindicate the atrocity... it merely records the truth.

He is silent for a moment.

ADAM (CONT'D)

Sometimes the truth can be painful to hear. May we be forgiven for our transgressions.

Shannon enters from the back of the auditorium. Adam returns to his lectern.

ADAM (CONT'D)

So I leave you with a quote from Springfield resident Marge Simpson.

(beat)

The courts might not work anymore, but as long as everyone is videotaping everyone else, justice will be done.

The class gets up to leave among some scattered LAUGHTER and APPLAUSE.

As Adam packs up his things he glances over and sees a girl named LAURA (20s). She is one of his students.

She is very beautiful. She throws him an unusual smile and then ducks her head... rushing out of the auditorium.

Adam watches her go as Shannon approaches.

SHANNON

Listen, I just got a call from the principal at E. L. White. They want you to drop by and check something out.

EXT. LEARNING ANNEX CONSTRUCTION ZONE -- NEXT

We see that the CONSTRUCTION ZONE is now empty. A MAN in a BUSINESS SUIT is now wandering through the mounds of soil.

He looks around with a sense of confusion. *He shouldn't be there.*

INT. E. L. WHITE ELEMENTARY SCHOOL -- GYMNASIUM -- LATER

Adam, Shannon and Principal Maven stand in front of the TIME CAPSULE.

MAVEN

You're the chairman of our historical society, Adam. It's your call. We can put it in storage. We can put it back in the ground and dig it up in thirteen months. I honestly don't care.

Adam thinks for a moment.

ADAM

You said that the latch broke. The seal was broken when it was excavated.

MAVEN

That's right.

ADAM

Well then it's already open. We've got to recover what's inside. There's no use putting it back in storage.

INT. BLACKNESS -- NEXT

The screen is PITCH BLACK.

Suddenly a SLIVER OF LIGHT appears as we hear RUSTY METAL scraping.

ADAM'S EYES appear in the sliver of light as he slowly raises the heavy IRON LID against the rusty hinges.

INT. E. L. WHITE ELEMENTARY SCHOOL -- GYMNASIUM -- NEXT

The LID is now completely open. Adam stands before the time capsule... staring down at A HUNDRED WHITE ENVELOPES.

STUDENT NAMES are written on each one with FADED BLACK MAGIC MARKER. He retrieves a PIECE OF PAPER attached to the underside of the METAL LID.

ADAM

(reading from the paper)
This time capsule, created by the students of E.L. White Elementary on July 4th, 1955 contains our predictions for the future.

Adam thinks to himself for a moment... and then makes eye contact with the principal.

ADAM (CONT'D)

I have an idea.

INT. E. L. WHITE ELEMENTARY SCHOOL -- ENGLISH CLASS -- NEXT

Owen is sitting in ENGLISH CLASS.

At the head of the room is MRS. REBECCA CARTER (40s). She is reading *The Road Not Taken* by ROBERT FROST. She has the book on a LECTERN so that she can SIGN for Owen.

MRS. CARTER

*Two roads diverged in a yellow wood. And
sorry I could not travel both...*

MRS. CARTER (CONT'D)

*And be one traveler, long I stood... And
looked down one as far as I could...*

Owen glances over at a group of GIRLS sitting across from him. They are LINDSAY (9), ASHLEY (8) and TYLER (8).

They are smiling at him. TYLER hands a note to another student who then passes it to Owen.

It has his name written on it. He opens it and it reads:

Dear Owen,

Lindsay thinks that you are cute and she wants to know if you are going to the Christmas Cotillion dance.

Please check one box: YES___ NO___ MAYBE___

PS: She doesn't care about your handicap.

Owen quickly glances over at Lindsay. She smiles at him. His eyes dart back to the window. He is afraid to make eye contact with her.

Owen drops the note into his backpack and looks down at his paper. He refuses to accept the fact that some people don't look at him differently than before.

There is a KNOCK at the door.

Mrs. Carter stops reading as Maven comes into the classroom.

A STUDENT taps Owen on the back. He looks up and sees Adam standing in the hallway. He waves at his son.

INT. E. L. WHITE ELEMENTARY SCHOOL -- CORRIDOR -- NEXT

Mrs. Carter is now in the hallway conversing with Maven and Adam.

MRS. CARTER

I'm really getting the hang of this sign language thing.

ADAM

I know. You're making me look bad in front of my son, Rebecca.

(beat)

Listen, we were wondering if we could borrow your class for about half an hour.

INT. E. L. WHITE ELEMENTARY SCHOOL -- GYMNASIUM -- LATER

Mrs. Carter's English class now sits in four rows on the floor of the GYMNASIUM.

Shannon passes out the envelopes... giving one to each student. Mrs. Carter signs for Adam... allowing him to speak faster... as he tries to enthrall a bunch of 10-year-olds with a lecture.

ADAM

In 1955, our president was a man named Dwight D. Eisenhower. The biggest movie star was a fellow by the name of James Dean.

(beat)

But perhaps the greatest visionary of 1955 was someone most people have never heard of: A gentleman named Ray Kroc... who opened the very first fast food restaurant in the Chicago suburbs. Anyone want to guess what restaurant that was?

Several hands shoot up. Lot's of *oh oh's* and *me's* can be heard.

Adam sees that Owen has not raised his hand. He points to a young boy named CHARLES (age 10).

CHARLES

MacDonald's!

ADAM

That's right. You sure do know your history.

(beat)

The children who buried this time capsule in 1955 were told by their teachers to imagine the world as it exists today.

(pacing along the gym floor)

As you open these envelopes... imagine that you are them.

We see a MONTAGE of several of the students opening the envelopes, retrieving stacks of CRAYON DRAWINGS.

ADAM (CONT'D)

Imagine what they could have predicted.

We see crude crayon drawings of ROCKET SHIPS, FUTURISTIC CARS, the KITCHEN OF TOMORROW.

ADAM (CONT'D)

Imagine for a moment... *what might have been.*

Owen picks up his ENVELOPE and we see a name written on it:
LUCINDA MASON

He opens it... and we see that there is a CRAYON LIST on top of a stack of DRAWINGS. It shows only TWO VERTICAL COLUMNS OF LETTERS AND NUMBERS.

Owen stares at the LIST curiously... *silently mouthing out the letters that he sees at the top.*

OWEN
(silently)
J-F-K-M-L-K-R-F-K.

He thinks nothing of these letters... and begins to casually thumb through the stack of drawings.

Adam walks by and tousles his son's hair as he watches the other students. *He seems to have temporarily forgotten his problems.*

INT. CEDAR TOWNSHIP MALL -- THAT NIGHT

Adam and Owen ride up the ESCALATOR at CEDAR TOWNSHIP MALL. Holiday shoppers hustle through the second level.. There are CHRISTMAS DECORATIONS everywhere.

At the top of the escalator there is a LITTLE GIRL standing on a SMALL STAGE erected in SANTA'S VILLAGE. She is singing "SILENT NIGHT".

SANTA and the ELVES are there. A huge line of KIDS is waiting to sit on Santa's lap. Adam and Owen approach the end of the line.

ADAM
(signing)
What are you going to ask... Santa for this year?

Owen glances over at Santa, then at his father.

OWEN
I don't believe in Santa. It's just a big hoax. I figured it out when I was six.

Adam nods his head slowly for a moment before he responds.

ADAM
(pointing to himself)
Well... this Santa sure needs to know... how he can help.

OWEN
Only Doctor Baxter can help me.

Owen wanders off toward the UNITED ARTISTS MULTIPLEX on the other side of the mall.

Adam follows Owen across the mall... trying to catch up with his son as he drifts away. *Owen's comment lingers in the air as a reminder of what he has yet to do.*

Beyond Adam we see an ELDERLY BLACK WOMAN staring at him with a look of deep concern that seems unusual for a complete stranger.

INT. UNITED ARTISTS MULTIPLEX -- LOBBY -- MOMENTS LATER

Adam and Owen stand in line at the concession stand at the UNITED ARTISTS MULTIPLEX.

A FEMALE CONCESSION CLERK is behind the counter.

CONCESSION CLERK
May I help you?

Adam looks at the prices on the display.

ADAM
We're gonna get one medium popcorn and two small cokes.

CONCESSION CLERK
For fifty cents extra you can upgrade to medium.

ADAM
No thank you.

CONCESSION CLERK
Can I interest you in any candy?

ADAM
(irritated snap)
Do you work on commission or something? I already told you what I wanted.

The girl glares at Adam like he's an asshole.

CONCESSION CLERK
There's no need to get surly, sir. I'm just doing my job here.

Owen now looks embarrassed at his father's behavior. Adam notices.

ADAM
Sorry.

INT. UNITED ARTISTS MULTIPLEX -- THEATER #2 -- LATER ON

We move down the dark aisle of the THEATER.

Adam and Owen sit dead center of an almost-full row. We see Owen struggling to read the lips of the actors on screen.

OWEN

Dad...

ADAM

(signing)

What?

OWEN

Can we go?

Adam gives his son a weird look. Owen has never wanted to walk out of a movie before.

OWEN (CONT'D)

I want to come back and see it next week.

(beat)

When I can hear.

Adam looks at his son... wanting to tell him the truth.

ADAM

Owen... you need to practice reading lips.

OWEN

Why?

Someone behind them becomes annoyed with their conversation.

THEATRE PATRON

Shhhhhh!

Adam glares back at the HEAVYSET WOMAN. He then turns and stares silently at the screen as the movie plays on.

Just as he turns back to Owen... the IMAGE on the screen in front of Adam begins to FLUTTER and then FREEZE. A HOLE BURNS THROUGH THE CELLULOID.

People in the audience begin to scream out in outrage. Several people get up and look back at the FLICKERING WINDOW that looks into the PROJECTION BOOK.

INT. UNITED ARTISTS MULTIPLEX -- THEATRE #2 -- LATER

Adam and Owen are shuffling out of the theatre with everyone else. At the ENTRANCE, the CONCESSION CLERK is now barking out orders as she hands out TICKET COUPONS.

CONCESSION CLERK

We will honor these tickets for one year at any matinee showing.

The FEMALE THEATRE PATRON is walking behind them with her husband.

FEMALE THEATRE PATRON
Shit like this always happens when the story is just getting good.

Owen glances across the AISLE and sees that LINDSAY JOHNSON, his crush from English class, is standing there with her parents... PEYTON JOHNSON and his wife MARIE JOHNSON (40s).

Adam glances across and sees that Peyton is staring at him. He turns and looks away as he moves with his daughter out of the theatre.

Adam turns and sees the Concession Clerk glaring at him. He takes the TICKET COUPONS from her and leaves.

EXT. E. L. WHITE ELEMENTARY SCHOOL -- EARLY MORNING

RAIN is pouring.

Adam's Volvo approaches the INTERSECTION that is adjacent to the CONSTRUCTION ZONE on the east side of the school. The chaotic mix of STUDENTS, SCHOOL BUSES and CONSTRUCTION VEHICLES has made for a hostile and tense environment.

INT. VOLVO STATION WAGON -- NEXT

Adam pulls the station wagon up to a LARGE GROUP OF TWELVE KIDS horsing around in the middle of the CROSSWALK. They do not notice or acknowledge that he is waiting for them to move out of the way.

Adam watches them for a moment, annoyed that he cannot move the Volvo forward any further.

He reaches out and LAYS ON THE HORN FOR THREE LONG SECONDS.

The stress is tearing him apart.

Several of the kids in the group look at him in disgust as they move out of the way.

GIRL
Excuse us!

Adam sneers bitterly at her and waves. Another LITTLE KID gives him the FINGER.

LITTLE KID
ASSHOLE!

Adam nods his head and waves at the little brat.

ADAM

Isn't that nice. I'm sure your parents are proud.

Owen sinks down in his seat... humiliated.

As the kids move on toward the school... we see through the windshield a VERY TALL MAN remaining in the middle of the street.

He stands in the center of the CROSSWALK... staring directly at Adam and Owen. He has a thick RED BEARD.

He says something to them... *but we cannot hear it.*

The LIGHT TURNS GREEN... but the man does not move. Adam raises his hand in frustration at the man.

OWEN

(whispering)

It is a voyage.

The Red Bearded Man lingers for a moment longer before moving on toward the sidewalk.

ADAM

(distracted)

What did you say?

OWEN

(beat)

That's what he said.

Adam looks through the windshield... but the Red Bearded Man is now gone.

EXT. E. L. WHITE ELEMENTARY SCHOOL -- MOMENTS LATER

The Volvo pulls up in front of the elementary school.

INT. VOLVO STATION WAGON -- NEXT

Adam puts the car in park.

Owen looks out through the window at his school. *Like any child, he can sense that his father is about to deliver some sort of bad news.*

ADAM

Listen... we need to have a talk.

(signing slowly)

I don't want you to get your hopes up... about this surgery.

(beat)

It probably... won't work.

Owen looks up at his father with tears forming in his eyes.

OWEN

Why do you always say that?

Adam struggles to sign the words.

ADAM

I'm... I'm just trying to protect you. I don't want... to set you up... for disappointment.

(beat)

I think that you may just want to consider... learning to accept the fact... that this is the way it's gonna be from now on.

(beat)

There is nothing wrong... with living like this.

OWEN

You don't know what it's like.

(beginning to cry)

No one will ever love me the way that they used to.

Adam is speechless. He does not know how to respond.

Owen opens the door, gets out of the car and slams it behind him... running through the rain toward the entrance to the school.

ADAM

Owen!

EXT. E. L. WHITE ELEMENTARY SCHOOL -- NEXT

Adam gets out of the Volvo and stands up... trying desperately to reach him.

ADAM

Owen! Come back!

Owen disappears into the school.

Adam just stands there in the rain next to the Volvo, realizing the futility of yelling to his deaf son.

EXT. WILMINGTON TURNPIKE -- NEXT

We see the Volvo parked on the shoulder of the road. The HAZARDS are on.

INT. VOLVO STATION WAGON -- NEXT

Adam sits behind the wheel. He is crying.

He is crying uncontrollably.

EXT. MOORE HOUSE -- LATER THAT DAY

The rain is still pouring outside of the Moore house. The Volvo is now in the driveway.

Thunder rumbles in the distance.

INT. MOORE HOUSE -- KITCHEN -- NEXT

Adam walks slowly into the kitchen. He is sopping wet.

He walks over to the refrigerator and retrieves a bottle of water and a plate of cold cuts.

He approaches the ISLAND COUNTER and removes a stack of NEWSPAPERS, putting the plate down in their place.

As he goes to drop the newspapers into the RECYCLE BIN... a CRAYON DRAWING slides out from beneath the stack and lands on the floor.

Adam picks it up and looks closely at it. We see a crayon rendering of a STATION WAGON. A MAN stands next to it. There is RAIN falling from the sky.

This is clearly a picture of Adam from moments before.

Adam thumbs through the stack of newspapers and finds a WHITE ENVELOPE from the E. L. White Time Capsule.

He sees the name LUCINDA MASON staring back at him. There are several DRAWINGS partially visible from the open end of the envelope.

Adam removes them. At the top of the stack is the LIST OF LETTERS AND NUMBERS.

Adam looks at it closely as we move in to reveal:

J F K	1 1 2 2 6 3
M L K	4 4 6 8
R F K	6 5 6 8
L A M	7 4 8 0
L M W	6 2 3 8 4
A C T	1 2 4 8 8
G E M	1 2 0 9 0 2
R H C	1 2 1 1 0 3
	D 1 2 1 2 0 3
E E	1 2 1 2 0 3

Adam is squinting at the columns... trying to make sense of them. He then removes his READING GLASSES from his pocket and puts them on his face.

ADAM
J-F-K-1-1-2-2-6-3. M-L-K-4... 4... 1968.
Robert Fitzgerald Kennedy... June 5,
1968.

Adam stares at the document silently. He runs his finger down the list of initials until he reaches:

G E M 1 2 0 9 0 2

ADAM (CONT'D)
Grace Ellen Moore... December 9, 2002.

His mind is racing. His face has lost all of its color.

INT. E. L. WHITE ELEMENTARY SCHOOL -- CORRIDOR -- LATER

Adam walks quickly down the hallway of the elementary school with Lucinda Mason's ENVELOPE in his hand. He is still wet from the rain.

INT. E. L. WHITE ELEMENTARY SCHOOL -- CLASSROOM -- NEXT

In Mrs. Carter's class, the students are quietly taking a test. There is a KNOCK on the door.

Mrs. Carter approaches and opens the door.

MRS. CARTER
Adam...

ADAM
I'm sorry to interrupt again, but I need to talk to Owen.

INT. E. L. WHITE ELEMENTARY SCHOOL -- CORRIDOR -- NEXT

Adam stands with Owen in the empty hallway with the LIST in his hand. He has placed it inside a LAMINATION SHEET.

ADAM
Did one of my students give this to you?

OWEN
No.

Adam signs at a frenetic pace.

ADAM
Is this some sort of joke? Tell me that you wrote this.

OWEN
I didn't write it.

ADAM

Why didn't you show this to me
immediately after you found it?

OWEN

I didn't know...

Adam knows that his son is telling the truth.

ADAM

Go back to class.

Adam begins to walk quickly down the hallway. Owen watches him go.

INT. E. L. WHITE ELEMENTARY SCHOOL -- MAVEN'S OFFICE -- NEXT

Adam paces frenetically across from Principal Maven. He hands the LIST across the desk.

ADAM

The initials and dates on this little
girl's list correspond with the deaths of
John Kennedy, Martin Luther King and
Robert Kennedy.

Maven puts on his reading glasses as he examines the list.

ADAM (CONT'D)

Look at the top. November 22, 1963.
Kennedy shot in Dallas. King in Memphis
on April 4, 1968. Bobby Kennedy in Los
Angeles on June 5, 1968.

(beat)

These dates are accurate.

Adam points to the middle portion of the document.

G E M 1 2 0 9 0 2

ADAM (CONT'D)

Follow the list down to here. Grace Ellen
Moore. December 9th, 2002. That's the
exact date of my wife's car accident...
one year from yesterday.

(raising his voice)

Not only did this little girl predict the
three greatest national tragedies of the
twentieth century... she predicted my
wife's death.

Adam glares at Principal Maven, expecting some sort of
explantation.

Maven lowers his reading glasses and raises his eyes from the paper with a look of defensive concern. He doesn't like Adam's tone of voice.

MAVEN

(shaking his head)

Adam... I know that this is the one year anniversary of the accident. *I know that yesterday was difficult for you-*

ADAM

(interrupting)

How long was the time capsule left open?

Maven stares incredulously at Adam.

MAVEN

It was in the gym for maybe an hour. As far as I know there was no one who came in contact with it besides Dwight and the other construction guys.

ADAM

Did... did any of my students contact you. Is this some sort of practical joke?

Maven now seems hurt that Adam would accuse him of this.

MAVEN

(incredulous whisper)

Adam... we would never in a million years...

ADAM

(getting angry)

If it's a joke, then it really isn't very funny. Especially when it involves Grace.

MAVEN

Adam... I have no idea what in God's name you're talking about.

(looking at the list)

This looks like...

(shaking his head)

It would've taken a lot of effort for some practical joker to create all this stuff... then age it to look fifty years old and bury it out in the construction site.

Adam stares at Maven. There is another piece of information that he has not yet disclosed. *He contemplates silently whether or not he should reveal it.*

ADAM

There are three more names at the bottom of this list.

(beat)

People who haven't died yet.

(beat)

It says that they're gonna die at the end of this week.

INT. VOLVO STATION WAGON -- MOMENTS LATER

Adam is behind the wheel, frantically dialing his cell phone.

SHANNON (V.O.)

Hello?

ADAM

(urgent)

Shannon, where are you?

INT. UNCW -- CAMPUS COMMISSARY -- NEXT

Shannon sits in the crowded CAMPUS COMMISSARY with several other teachers.

SHANNON

I'm on campus. I just finished lunch.

ADAM (V.O.)

Call Clarence and meet me at the science building. It's an emergency.

INT. UNCW SCIENCE LAB -- LATER

EXTREME CLOSE UP: E E (RACK FOCUS)

We see the PURPLE CRAYON of the numbers etched into PAPER FIBERS under a MICROSCOPE.

We are in a SCIENCE LAB with CLARENCE BOURNOFF (30s). He is Shannon's husband.

The lights are dim. Clarence has an OVERHEAD PROJECTOR that puts the image of the MICROSCOPE up on a LARGE SCREEN at the head of the class.

Adam is biting his fingernails.

ADAM

If this is a Goddamn prank... I'm having someone expelled.

Shannon paces around nervously, worried about Adam. She looks at him with the same level of skepticism and concern that we saw in Pricipal Maven's eyes.

SHANNON

Adam... is everything okay?

Adam glares at her... suddenly recognizing the fact that people think he may be having some sort of nervous breakdown.

ADAM

You don't believe me?

Before Shannon has a chance to respond, Clarence interjects.

CLARENCE

Wait a minute, here. I'm telling you right now... this definitely was not written within the past few years.

Adam looks at Shannon... looking for some sort of vindication. She now seems spooked at the sense of urgency in her husband's voice.

SHANNON

How can we be sure?

CLARENCE

I need to perform a spectrum analysis.
(beat)

I need you to buy a new pack of crayons from the bookstore.

INT. UNCW SCIENCE LAB -- MOMENTS LATER

EXTREME CLOSE-UP: PURPLE CRAYOLA CRAYON

A TINY BLADE shaves purple fragments of the tip into a TEST TUBE. Clarence carefully places the test tube over a FLAME.

Adam and Shannon watch him as he begins to run the SPECTRUM ANALYSIS.

INT. MOORE HOUSE -- KITCHEN -- SAME

Owen sits at the KITCHEN ISLAND with Lucinda's envelope in front of him. He retrieves the STACK OF DRAWINGS from inside the envelope.

We see a BABY-SITTER preparing dinner behind him.

INT. UNCW SCIENCE LAB -- NEXT

CLOSE-UP: AN EXACTO KNIFE CUTS A SQUARE OF PURPLE PAPER

Clarence drops the tiny piece of paper into another test tube.

INT. MOORE HOUSE -- KITCHEN -- NEXT

Owen has cleared off the KITCHEN TABLE and has laid out all of the DRAWINGS in two rows.

We see various glimpses of them. A RED BEARDED MAN... A WOMAN IN FRONT OF A YELLOW MOUNTAIN.

He looks over the drawings with intense curiosity.

INT. UNCW SCIENCE LAB -- NEXT

CLOSE-UP: COMPUTER SCREEN WITH TWO COLUMNS OF CODE

Adam, Shannon and Clarence sit in front of the COMPUTER MONITOR.

CLARENCE

Okay if you isolate these on the left side... you've got elements from the old crayon... and on the right we have the new crayon. Clearly they don't match.

He points to a SPIKE in the GRAPH on the COMPUTER SCREEN.

CLARENCE (CONT'D)

See here? This is lead. I don't think they've used lead in crayons for years.

ADAM

So where does that leave us?

CLARENCE

I can't give you conclusive proof that this paper is from *precisely* 1955...

ADAM

But if you were to guess...

CLARENCE

This is at least forty years old. I may never be able to give you an exact year.

(thinking silently)

But I hope to get us closer to the truth.

Because to be honest with you Adam...

this is starting to scare the hell out of me.

INT. MOORE HOUSE -- KITCHEN -- LATER

Adam sits at the kitchen table staring at the DRAWINGS. He picks one up from the table... trying to make sense of it all.

OWEN

Does it scare you?

Adam raises his head... making eye contact with his son, who now stands before him at the table.

OWEN (CONT'D)

It is a voyage.

Thunder rumbles in the distance.

ADAM

What?

OWEN

That's what the bearded man said. It's a voyage.

Owen points at a drawing that shows a RED BEARDED MAN in front of a car.

Adam stares at the drawing with a look of terror... as he realizes that the drawings are telling his story.

EXT. UNCW CAMPUS -- MORNING

We see a normal day unfolding on the campus of UNCW as students wander their way toward class.

INT. UNCW -- ADAM'S OFFICE -- NEXT

Adam sits quietly in his office, staring off into space. The LIST and the DRAWINGS sit on his desk. He cannot think about anything else.

Adam flinches when the TELEPHONE begins to ring.

ADAM

Hello?

VOICE

(soft whisper)

Is this the Professor?

ADAM

This is Professor Moore. History department. How can I help you?

There is a silent beat on the other end of the line.

VOICE

(desperate whisper)

I need your help.

ADAM

What exactly is it that I can help you with?

VOICE

My name is Raymond Clemmons. I'm a screenwriter from Los Angeles.

Adam scribbles the name CLEMMONS on his note pad.

ADAM

(annoyed)

Uh huh.

CLEMMONS

I've written a script for a film that takes place in Wilmington, North Carolina. It's a period piece. I called the North Carolina film commission with a request... and they gave me your number.

(beat)

I was wondering if you would read it. I need to know if it is historically accurate.

Adam scribbles the message onto his note pad.

ADAM

(hurrying to get off the phone)

Why don't you drop the script in the mail. I'll read it as soon as I can.

Adam hangs up the phone.

INT. UNCW LIBRARY -- LATER

Adam, Clarence and Shannon sit in front the MICROFICHE VIEWER. Adam is scrolling through newspaper headlines.

He arrives at one.

ADAM

Here we go.

The headline reads: **Local Woman Found Dead At Jockey's Ridge**

ADAM (CONT'D)

The body of a woman was found early yesterday morning in the dunes at Jockey's Ridge. Lucinda Anne Mason of Wilmington was found face down in the historical sand dunes. Cause of death has yet to be determined.

SHANNON

She's been dead for twenty-three years.

Adam points to the LIST.

L A M 7 4 8 0

ADAM

She predicted her own death at the age of eight. *She put herself on the list.*

(reading the article)

She is survived by a daughter, Lael Mason Smith, 5. This was 1980. She's got to be twenty-eight.

INT. UNCW LIBRARY -- LATER

Clarence approaches with a YEARBOOK from E. L. White Elementary, dated 1956. He places it in front of Adam and Shannon.

CLARENCE

I found her yearbook photo. This is from 1956.

Clarence points to a photo of young Lucinda with a group of E.L. White Doves. There is a bright smile on her face. *There is nothing unusual about her appearance or demeanor.*

ADAM

I want to check the other initials on the list.

Adam points to the next date on the list.

L M W 6 2 3 8 4

ADAM (CONT'D)

Lucinda and Grace both died in North Carolina. We need to check and see if these other deaths were also local.

SHANNON

Let's start looking in newspaper records from June 1984.

INT. UNCW LIBRARY -- LATER

CLOSE-UP NEWSPAPER HEADLINE: **Woman Falls To Death In Nags Head**

Adam sits in front of the MICROFICHE VIEWER.

Adam checks the next set of initials on the list.

A C T 1 2 4 8 8

CLOSE-UP NEWSPAPER HEADLINE: **Local Man Killed In Shooting**

ADAM

They're both local. The last four deaths
have all occurred near Wilmington.

SHANNON

Now what?

Adam is silent for a moment. His mind is racing.

ADAM

I need you to watch Owen.

(beat)

I have to find Lucinda Mason's daughter.

INT. MOORE HOUSE -- FAMILY ROOM -- NIGHT

Shannon sits on the couch with Owen. They are watching
television.

We move in toward the telephone. Next to it is a PAGER. We
can see it VIBRATING.

CLOSE-UP OF TEXT MESSAGE: GO TO BED... I'LL BE HOME LATE

INT. NORTH CAROLINA INTERSTATE -- NIGHT

We see Adam's VOLVO driving north along the interstate.

INT. VOLVO STATION WAGON -- NIGHT

CLOSE-UP: A MAP OF NAGS HEAD

We follow the 185 ROUTE north to NAGS HEAD area of the OUTER
BANKS.

EXT. NAGS HEAD -- APARTMENT COMPLEX -- NIGHT

The Volvo pulls up in front of the APARTMENT COMPLEX in Nags
Head. Adam steps out of the Volvo, glancing around at the old
wooden beachfront property.

EXT. APARTMENT 14B -- NEXT

Adam stands on the BALCONY... knocking on the door to
APARTMENT 14B.

There is no answer. He glances around the balcony and sees
THREE TEE SHIRTS laid out to dry on the WOODEN LEDGE of the
balcony.

They are identical. They are printed with a logo that
resembles a WHITE CHURCH.

EXT. WHITE CHURCH INN -- LATER ON

We see a BLUE NEON SIGN beneath the WHITE A-FRAME INN that reads: **WHITE CHURCH INN**

Adam approaches the entrance. There is a sign for the radio station K96.5 hanging above the entrance.

INT. WHITE CHURCH INN -- NEXT

Adam walks into the bar. It is about a third full with a younger beach crowd. "STUPID GIRL" by GARBAGE is playing from the jukebox. *IT IS PLAYING VERY LOUDLY.*

Adam works his way through the bar, glancing around at everyone he sees working there.

He approaches the bar and leans into the BARTENDER as he is filling several pitchers of beer.

ADAM
(yelling over the music)
EXCUSE ME.

BARTENDER
WHAT CAN I GET YOU?

ADAM
I'M LOOKING FOR A LAEL MASON SMITH. DOES
SHE WORK HERE?

The Bartender continues to fill up the pitchers in silence... glaring at Adam suspiciously.

He then nods his head in the opposite direction.

BARTENDER
RIGHT OVER THERE.

Adam glances across the bar and sees LAEL MASON SMITH (28) collecting a round of empty glasses.

She has long, dark hair and a beautiful face. As she turns around we catch a glimpse of a DRAGON tattooed on her back.

He approaches her slowly as the music blares on.

ADAM
EXCUSE ME.

LAEL
LAST CALL.

ADAM
ARE YOU LAEL SMITH?

LAEL

YES I AM.

ADAM

WE NEED TO TALK.

LAEL

WELL... I'M WORKING.

ADAM

IT INVOLVES YOUR MOTHER. LUCINDA ANNE MASON.

(beat)

I COULD EXPLAIN THE ENTIRE THING TO YOU RIGHT NOW, OR WE COULD GO SOMEWHERE QUIET.

Lael looks him up and down. Contemplating his sincerity.

ADAM (CONT'D)

CONSIDER IT AN EMERGENCY.

She shakes her head slowly... close to losing her temper.

LAEL

LISTEN... I DON'T HAVE TIME FOR THIS.

She turns away from him and moves toward the bar. Adam watches her go. As she waits at the bar... she glances back over at him with a look of distrust.

EXT. APARTMENT 14B -- LATER ON

Adam leans against the rail on the DECK of Lael's apartment. He glances down at his watch as he hears someone coming up the steps.

It is Lael. She stops when she reaches the top stair, taking a drag from her cigarette.

LAEL

Who the hell are you?

ADAM

We met earlier at the bar...

LAEL

I know. Who the hell are you?

Adam thinks for a moment. He knows that this might be his last chance.

ADAM

Someone who needs your help.

Lael takes another drag off of her cigarette.

LAEL

This involves my mother?

ADAM

Yes.

(beat)

If you'll just give me five minutes...
I'll explain.

She looks at him for a long moment... slowly beginning to trust his eyes.

She throws her cigarette over the ledge. She then retrieves her KEYS and unlocks the door, gesturing for him to come inside.

INT. APARTMENT 14B -- FAMILY ROOM -- LATER THAT NIGHT

Adam and Lael now sit in her small FAMILY ROOM. Through a sliding glass window we can see the ocean... catching the early light of sunrise.

Lael has her mother's LIST in her hand. He has just laid it all out for her.

LAEL

Listen... Adam?

(shaking her head)

I think you should leave.

ADAM

This isn't some game.. I'm not some head case... if that's what you're thinking. What reason could I possibly have to concoct something like this?

She lights a cigarette... staring at the list.

LAEL

GEM. You say these are your wife's initials.

ADAM

Yes.

LAEL

If you expect me to sit here and explain this to you, then I'm afraid you're going to be disappointed.

(beat)

I have no idea what this means. I've never seen or heard of it before.

ADAM

Is there anything that your mother might have left behind?

ADAM (CONT'D)

Any piece of information that might explain what this list means?

LAEL

No.

ADAM

Is your father...

LAEL

Dead. Never knew him when he was alive.

Adam retrieves the stack of DRAWINGS from the coffee table. He has had them placed in LAMINATION SHEETS.

ADAM

I'd like you to at least look at these drawings. See if you recognize something.

He hands the stack of drawings to Lael.

She begins to thumb through them, taking a drag off her cigarette.

ADAM (CONT'D)

Was your mother an artist?

LAEL

No.

(shaking her head)

She couldn't have drawn something like this as an adult.

She glances at a drawing of a YOUNG GIRL standing in front of a YELLOW MOUNTAIN.

She recognizes something.

LAEL (CONT'D)

Wait... this is me.

Lael retrieves a PHOTOGRAPH from a bookshelf. Adam's eyes widen in surprise.

CLOSE-UP: A PHOTOGRAPH OF LAEL IN 1980

A YOUNG LAEL stands in front of the MONOLITHIC SAND DUNE known as JOCKEY'S RIDGE.

Adam retrieves the drawing of HIM next to his STATION WAGON in the RAIN.

ADAM

This is me. Yesterday morning.

Lael looks closely at the drawing.

ADAM (CONT'D)

We're both part of this. I think that these are clues that she left for us.

(beat)

These pictures are telling a story.

LAEL

This is Jockey's Ridge. What do you want to know?

ADAM

Take me there. I want to see it.

EXT. JOCKEY'S RIDGE STATE PARK -- SUNRISE

We move through the largest NATURAL LIVING SAND DUNE on the East Coast. It is a 400 ACRE PARK with a 1.5 MILE NATURE TRAIL that leads back through smaller dunes.

Lael leads Adam up this trail toward the peak.

LAEL

The park opens before dawn. People like to watch the sunrise from up here.

Adam glances up at the leading edge of the ridge before them. The early morning sky has begun to turn purple.

LAEL (CONT'D)

Do you know how my mother died?

ADAM

Only what the papers said. Drug overdose.

They begin to emerge onto the top of the ridge from the back side... facing the ocean.

Lael pauses for a moment... the wind blowing through her hair. The two of them now stand on the crest of Jockey's Ridge, staring out at the SUNRISE.

Clearly these are memories that have been buried for some time.

LAEL

(quietly to herself)

I was five years old. I can barely remember. She just ran out of the house.

(beat)

She came up here with a bunch of pills.

Lael points to a southern portion of the ridge.

LAEL (CONT'D)

They found her body just over there.

The wind begins to pick up as sand lifts like a blanket from the surface of the ridge.

ADAM

Do you think your mother planned her whole life to commit suicide?

Lael shakes her head. She seems to be getting angry at having to answer these questions.

LAEL

(defensive)

Whoever said that this was her plan? *What makes you think she even remembered writing this?*

She holds the laminated drawings in her hand... thumbing through them once again.

ADAM

I'm just searching for an answer.

(beat)

Aren't you the least bit curious as to what this all means?

She shakes her head slowly. There is a sense of deep sadness in her eyes.

LAEL

Why do you care if these three people die? Why is that your problem? Why don't you just let it happen?

Adam tries to remain calm. Now he is becoming angry again.

ADAM

Your mother... had a vision. It foretold the day of my wife's death. If someone else dug this time capsule up a year ago... they could have come to me. *They could have warned me. I would've had a chance to save her.*

Adam is silent for a moment. He is overcome with the emotion of the thought of saving his wife.

ADAM (CONT'D)

If we can give that chance to the three people on this list... then it's our moral duty to at least give it a try.

Lael holds the list in her hand.

LAEL

What makes you think I can help you? Why don't you go find the relatives of LMW and ACT.

She hands the drawings back to Adam.

LAEL (CONT'D)

Perhaps they'll have the answers you're looking for.

Adam hands her a XEROX of a newspaper clipping.

ADAM

The woman who fell off the balcony in 1984... she had a husband. I looked him up.

(handing her a document)
He's now the chief of police in Wilmington.

Lael lights another cigarette... glancing down the immense slope of the sand dune. A group of about a dozen FAMILIES have assembled on blankets near the base. Several LARGE KITES dart through the deep blue morning sky.

Lael turns back to Adam... waiting for him to say something.

ADAM (CONT'D)

I want you to come with me to Wilmington. It's our responsibility to contact these people.

(beat)

You're just as much a part of this as me.

She thinks for a moment.

LAEL

And if I don't?

Adam thinks how he should respond to this. He desperately needs her in some way that he can only begin to comprehend.

ADAM

Then you'll never know the truth.

She looks back down the back slope of the dune. In the distance... a DEER can be seen running through the dunes.

She turns back and looks at Adam. He is looking in the opposite direction... out toward the ocean. She sees a deep vulnerability in his eyes... a sense of loss that is familiar to her.

LAEL

When do we leave?

INT. UNCW -- AUDITORIUM -- AFTERNOON

Adam stands at the front of the auditorium. We see that he has turned the LIST into a slide. It is projected onto the LARGE SCREEN behind the lectern.

ADAM

Lauren Marie Watson of Wilmington. Died
June 23rd, 1984.

He clicks to a SLIDE of the NEWSPAPER HEADLINES.

ADAM (CONT'D)

Aaron Christopher Toll. Died December
4th, 1988. Wilmington, North Carolina.

Lael sits in the front row.

TWO MEN sitting there near the front of the auditorium.

The first man is WILMINGTON POLICE CHIEF SEAN WATSON (50s). He looks at Adam with a cold stare. He refuses to show any emotion... *although there is a great deal brewing beneath the surface.*

The other man is DR. LAURENCE TOLL (70s). He looks very frail... clutching onto his CANE.

ADAM (CONT'D)

I feel as though it is my duty to bring these facts to your attention. I don't know why your relatives died... but their deaths were foretold to the exact day on this list, created in July of 1955.

The room is silent.

Clarence arrives late... taking a seat in the back of the auditorium.

Adam glances back at Watson. He seems uncomfortable that the man has not yet spoken.

ADAM (CONT'D)

If this list in any way sheds light on these murders, perhaps...

WATSON

(angrily interrupting)

My wife wasn't murdered.

(beat)

She was drunk and she fell off a seven story balcony. Broke her neck.

Adam stares at him silently... not knowing how to respond.

TOLL

The man who shot my son is serving a life sentence in Raleigh.

Watson turns toward Toll, retrieving a NOTE PAD from his pocket. *He seems angry at himself for having divulged any personal information to Adam.*

WATSON

May I get your name?

Toll seems to hesitate for a moment. *He is also overcome with conflicting emotions about what this means.*

TOLL

(long beat)

Dr. Laurence Toll. I'm the head of the math department. I teach quantum mechanics.

Watson turns back to Adam... now suspicious of the scientist as well.

WATSON

Is this some kind of hoax? Because if it is... *you could get in a lot of trouble.*

(beat)

I will not hesitate to lock you up.

ADAM

(to Watson)

My wife. She was also on this list.

Clarence then stands up in the back of the auditorium.

CLARENCE

This is no joke.

(to Watson)

Clarence Bournoff. I teach in the chemistry department. I tested the originals. They're at least forty years old.

Watson turns back toward Clarence. We can see the emotion in his eyes.

Watson returns his glare at Adam. *We sense that he instinctively wants to trust the Professor's face.*

WATSON

(to Lael)

Did your mother write this list?

LAEL

I have no idea. I'm just as confused as you are.

WATSON

How did your mother die?

LAEL

Suicide.

Lael locks eyes with Adam as he begins to hand out COLOR PHOTOCOPIES to the group. Watson puts on his glasses as he begins to examine them.

WATSON

Let me get the facts straight here.

(beat)

You claim that this list also predicted the assassinations of Jack Kennedy, Bobby Kennedy and Martin Luther King.

ADAM

To the exact day.

(pointing to the list on the projector)

And you'll see that there are three more initials and dates at the bottom. It says that someone with the initials RHC will die this Thursday. Two people... D and EE will die on Friday. This we can anticipate.

(becoming more frantic)

This is gonna happen in two days.

Watson does not look up at Adam as he takes notes.

WATSON

You seem awfully convinced of that, Professor Moore. Do you have any theories about how these individuals will die?

Adam is silent. He realizes that the Detective is patronizing him. *He senses a deep suspicion in his voice.*

Lael shakes her head slowly.

WATSON (CONT'D)

Will they be murdered?

(beat)

Or will the deaths be accidental? Perhaps one of them will be struck by lightning.

Adam clicks to another slide. It shows all of the DRAWINGS.

ADAM

Found with the numerical list were these ten crayon drawings. Two of which clearly depict events that have happened within the last 48 hours.

Toll stares at the list of numbers with intense interest.

ADAM (CONT'D)

Chief Watson... I am an historian. My research is thorough. I can assure you that this is no hoax.

Watson nods his head slowly. *We sense that part of him wants to trust Adam, but the Detective inside of him remains skeptical.*

WATSON

We're going to need to confiscate the originals. I'll have my guys at the lab take a look at them.

Watson gets up to leave.

Toll has begun to draw a SQUARE GRID around the numbers and letters in the document.

Adam takes a desperate tone with the Police Chief.

ADAM

Watson!

Watson turns back toward Adam from the back of the auditorium.

ADAM (CONT'D)

I sense your skepticism. I have been in your shoes. Take a good look at what you see on those pages.

(beat)

You'll eventually come to one conclusion. This is real.

(anxious)

That is the undeniable truth... and it will occur in two days.

EXT. UNCW CAMPUS -- MOMENTS LATER

Adam and Lael emerge from the building. Adam walks to his car with Lael. He is noticeably shaken.

LAEL

They think you're insane.

(beat)

You're probably going to lose your job.

(beat)

Now If something happens... we'll be the first people that they'll come to. You made the wrong move getting the police involved.

Adam stops in his tracks, pointing his finger in her face.

ADAM

(enraged)

What else do you suggest I'd have done?

LAEL

Nothing. All you've done is open old wounds.

Adam retrieves his PAGER from his pocket and reads an INSTANT TEXT MESSAGE: **WHERE ARE YOU?**

ADAM

That's my sitter. I have to call my son.
(remembering)

I have to take him to the hospital today.

ACROSS THE CAMPUS... We pan over through the trees and see a WOMAN (40s) watching them from across the lawn.

As Adam arrives at his car with Lael, the WOMAN rushes toward them. Adam raises his head and makes direct eye contact with her.

She whispers something in French.

FRENCH WOMAN

Nous ne pouvons pas tous leur faire confiance.

She reaches out and hands Adam a NOTE.

She backs away from them slowly... covering her face in panic. Her eyes are filled with terror.

She then runs off across the parking lot. Adam does not know what to say.

Adam opens up the piece of paper.

NOUS NE POUVONS PAS TOUS LEUR FAIRE CONFIANCE.

Adam stands there for a moment... thinking about this message. His eyes dart off in search of the French Woman. She is gone.

Lael looks over his shoulder at the note.

ADAM

Do you speak French?

She shakes her head slowly.

LAEL

That's crayon.

We slowly move into the FRENCH WORDS. THEY ARE INDEED WRITTEN IN CRAYON.

INT. UNCW -- AUDITORIUM -- NEXT

CLOSE-UP: THE LIST WITH A GRID APPLIED TO IT

Toll sits alone in the auditorium. He has now completed the GRID that encloses all of the letters and numbers on the list.

He has come to some sort of realization.

INT. FINESTONES RESTAURANT -- LATER ON

Adam and Lael are sitting in a booth of a diner called FINESTONES with Toll. Adam hands the FRENCH NOTE across the table.

Toll takes the note... translating it for the group.

TOLL

One cannot be trusted.

They stare at one another in silence for a moment... thinking about what this means.

Toll pulls out his color copies of the LIST and DRAWINGS. His hands are trembling.

TOLL (CONT'D)

I... I have bone cancer.

(beat)

I don't have much time left to think about who I trust. I... feel as though my life may have been extended for this very reason.

Adam doesn't know what to say.

Toll slides his copy of the LIST across the table.

Adam sees that he has fit the numbers into a GRID.

ADAM

(urgent)

What do you see here that we don't?

Toll shakes his head... pointing at the LIST with the GRID now applied to it with digits 0 1 2 3 4 5 6 7 8 9 on either side.

TOLL

Ten lines of text on either side. One hundred units. A base ten grid.

(beat)

TOLL (CONT'D)

It has structure. It's an organizational principle. *There is much more here than even I can see.*

LAEL

Why would it begin with the names of three world leaders, and continue with anonymous strangers?

TOLL

Ask yourself this question. Would he have taken a second glance at this list if it didn't begin with JFK? RFK? MLK?

Adam shakes his head.

ADAM

You assume that all of this was a conscious choice on the part of a little girl?

TOLL

Conscious or unconscious, she has contacted us. The living relatives of three deceased strangers. A professor of history. A professor of mathematics. A policeman.

LAEL

This is absurd. You're making assumptions about an eight year old girl who grew up to be a mentally ill drug addict. She could never sustain a relationship or a job. What makes you think that this made any sense to her?

Adam points to the grid. His sense of panic is growing.

ADAM

This is a clear message. I believe that this list is some kind of warning beacon.

(beat)

It wanted to be discovered.

Adam's PAGER goes off once again. He looks down at a TEXT MESSAGE: **WHERE ARE YOU? AT HOSPITAL WAITING.**

Just then a WAITRESS approaches the table. Adam glances up and sees that it is Laura... *the girl from his class.* She stares at him with a smile.

Toll notices her name tag.

TOLL

Laura...

Toll then retrieves a drawing with three ABSTRACT CIRCULAR FIGURES beneath the name LAURA. We see that there are THREE RAINBOW BEVERAGE COASTERS on the table that match exactly with the drawing.

TOLL (CONT'D)
It has already begun.

They stare at each other in shocked silence.

INT. SAINT ANDREWS HOSPITAL -- EXAMINATION ROOM -- MIDDAY

Adam sits next to Owen. He is sitting up on a HOSPITAL BED. Adam is clearly overwhelmed with conflicting emotions.

OWEN
Dad?

ADAM
Yes?

OWEN
Is something wrong?

Adam doesn't know how to respond at first. He begins to sign.

ADAM
I don't want you... to worry about anything. I know how frightening... this is for you.

Owen looks off through the window into the surgical ward.

OWEN
I'm not afraid.

Owen glances off through the window of his hospital room into the CORRIDOR of the SURGICAL WARD.

Owen sees Shannon standing there with Lael. He makes direct eye contact with Lael.

OWEN (CONT'D)
Who is that?

Adam looks back over his shoulder at Lael.

ADAM
That's a friend of mine.
(beat)
Her name is Lael. She's helping me...
with something from work.

INT. SAINT ANDREWS HOSPITAL -- CORRIDOR -- NEXT

Lael stands in the corridor with Shannon. She watches Owen through the window.

LAEL

What's wrong with his kid?

SHANNON

His wife was driving Owen to school in the rain last December.

(beat)

They got blind-sided by a garbage truck going sixty miles per hour. She was killed instantly, and Owen lost his hearing. Adam blames himself because it was his day to drive.

Behind them in the corridor... we see the RED BEARDED MAN staring at them.

INT. SAINT ANDREWS HOSPITAL -- EXAMINATION ROOM -- NEXT

Adam anxiously looks at his watch. He is perhaps more nervous and terrified than Owen.

ADAM

Almost time now. I'm going to find Doctor Baxter.

OWEN

This might be the last time you ever have to use sign language.

Adam sees a sense of hope in Owen's eyes that he is incapable of sharing. Adam raises his hand once again... ready to destroy this sense of hope... but he stops himself... remembering what happened the last time.

Adam takes his son by the hand... re-assessing his approach. He begins to sign very slowly.

ADAM

You have dignity... in your heart. No one can ever take that... away from you.

(beat)

No matter what happens. You are loved now... more than you have ever been.

Adam smiles at his son for the first time in many months.

THE WORLD IS SILENT [MOS].

We see from Owen's POV as Adam gets up to leave the room. He turns at the door, smiling tenderly, waving one last time before disappearing behind the door to speak with Dr. Baxter.

INT. SAINT ANDREWS HOSPITAL -- NURSE STATION -- NEXT

Adam anxiously waits by the Nurse Station as Dr. Baxter approaches with Owen's FILE OF X-RAYS.

DR. BAXTER

Okay...

ADAM

Okay... what does okay mean?

Dr. Baxter puts his hand on Adam's shoulder in a comforting gesture.

DR. BAXTER

It means we're ready to place the magnet.

Suddenly... THE LIGHTS GO OFF.

FOR SEVERAL SECONDS WE ARE IN COMPLETE DARKNESS.

ADAM

(looking around frantically)
What's going on?

THE EMERGENCY LIGHTS COME ON.

Dr. Baxter glances around.

DR. BAXTER

I don't know. Looks like a power failure.
(nervous beat)
Wait here.

Dr. Baxter moves down the hallway.

NURSES begin to rush down the corridor. A SECURITY GUARD rushes past Adam. Panic has begun to build within the staff of Saint Andrews... and Adam can sense it.

Adam stands there for a moment... taking a deep breath.

INT. SAINT ANDREWS HOSPITAL -- CAFETERIA -- NEXT

Lael and Shannon are in the CAFETERIA. People around them begin to get out of their seats.

LAEL

What the hell is this?

SHANNON

I don't know.

The ORDERLY with the WALKMAN moves past them toward the exit of the cafeteria.

INT. SAINT ANDREWS HOSPITAL -- CORRIDOR -- NEXT

Adam stands in the corridor as people rush by around him. He spins around... looking for Dr. Baxter.

A MIDDLE-AGED WHITE COLLAR MAN APPROACHES HIM.

WHITE COLLAR
You're going to need this.

The man retrieves a BUSINESS CARD from his pocket and places it in Adam's hand. It has a RAINBOW CIRCLE drawn on it with CRAYON. Beneath it is written the number 902.

The man quickly turns to the ELEVATOR and steps inside.

ADAM
(yelling after him)
Wait... wait.

White Collar reaches out and presses the G BUTTON for the hospital parking garage.

ADAM (CONT'D)
Who are you? Who is behind this?

White Collar stares at Adam as the elevator doors begin to close.

WHITE COLLAR
(whisper)
The Cloaked Giant.

The doors close.

Adam rushes to the SECOND ELEVATOR... anxiously pressing the DCWN button.

ADAM
Come on... come on...

The doors open. Adam steps into the elevator. There are two SECURITY GUARDS inside with WALKIE TALKIES.

INT. SAINT ANDREWS HOSPITAL -- ELEVATOR -- NEXT

Adam presses the G button. The Security Guards seem very tense.

SECURITY GUARD
Copy that... We don't know how we could have lost power.

The Security Guard lowers the Walkie-Talkie as the ELEVATOR DOORS open on the FIRST LEVEL. They quickly exit.

INT. SAINT ANDREWS HOSPITAL -- CORRIDOR -- NEXT

The ORDERLY approaches the door to Owen's hospital room.

INT. SAINT ANDREWS HOSPITAL -- EXAMINATION ROOM -- NEXT

The Orderly comes through the door and shuts it behind him.

We can hear "PATIENCE" by GUNS N' ROSES playing through the walkman. He closes the BLINDS on the window that looks out into surgical ward.

Owen sits up in bed... as the man retrieves a SCALPEL from his pocket and raises his finger to his lips. *His eyes do not blink.*

ORDERLY

Shhhhh...

INT. SAINT ANDREWS HOSPITAL -- CORRIDOR -- NEXT

We see the Red Bearded Man walking through the corridor of the hospital ward. The SECURITY GUARDS rush past him as he disappears into a stairwell.

INT. SAINT ANDREWS HOSPITAL -- PARKING GARAGE -- NEXT

The elevator doors open and Adam steps out into the DIMLY LIT PARKING GARAGE.

He begins to run through the cement structure... searching for the man.

Several aisles over... we see him. *He is standing there with his back turned toward us.*

Adam sprints toward the man.

ADAM

Hey! Hey!

Adam grabs the man by the shoulder... turning him around. White Collar flinches... confused... *almost afraid of Adam.*

ADAM (CONT'D)

Who are you?

WHITE COLLAR

My... my name is Elliot.

ADAM

Elliot... are you EE? Why did you give me this card?

The man looks at the card. He seems confused.

WHITE COLLAR
(looking around the garage)
I didn't give you a card.

ADAM
(frustrated)
You just gave me this card. You said that
a Cloaked Giant sent you. *Who is the
Cloaked Giant?*

WHITE COLLAR
What?

The man seems genuinely frightened. He looks at Adam like he
is crazy. A FIRE ALARM BEGINS TO GO OFF. It reverberates
through the structure.

WATER POURS from the sprinklers in the parking garage.

The Red Bearded Man now lurks behind a row of cars...
watching Adam as he confronts White Collar.

Water is pouring down on all of them.

ADAM
(yelling over the alarm)
WHY IS THIS HAPPENING? WHAT DOES THIS
HAVE TO DO WITH THE LIST?

The man does not respond...

He flips the BUSINESS CARD over and sees that the man's
information is printed on the other side of it.

We see that he works for a BANK in DENVER, COLORADO.

ADAM (CONT'D)
ELLIOT DUNN. YOU'RE FROM COLORADO?

The man nods his head slowly in confusion.

ADAM (CONT'D)
ELLIOT... THIS IS WILMINGTON, NORTH
CAROLINA.

As Adam raises his eyes from the driver's license... we see
that the man is SPRINTING toward a VAN parked across the
garage.

ADAM (CONT'D)
Hey!

Adam begins to chase after the man... but then realizes that
it is too late. Elliot Dunn is already behind the wheel of
his van.

Adam removes a pen from his pocket and copies the man's LICENSE PLATE NUMBER down on his hand as the van peels out of its spot and heads toward the exit.

ADAM (CONT'D)
(remembering his son)
Owen...

Adam turns back toward the elevator... pressing the UP BUTTON frantically.

INT. SAINT ANDREWS HOSPITAL -- CAFETERIA -- NEXT

A SECURITY GUARD comes into the cafeteria. He has a Walkie-Talkie to his ear.

SECURITY GUARD
Copy that.
(lowering the Walkie-Talkie)
LADIES AND GENTLEMEN... WE ARE EVACUATING
THE HOSPITAL. IF YOU ARE NOT A PATIENT OR
EMPLOYEE OF SAINT ANDREWS... PLEASE HEAD
TO THE NEAREST EXIT.

Lael and Shannon begin to walk toward the exit with the others in the cafeteria.

INT. SAINT ANDREWS HOSPITAL -- ELEVATOR -- MOMENTS LATER

The ELEVATOR DOORS open and Adam steps inside. He presses the button for LEVEL THREE and waits for the doors to close.

We see the Red Bearded Man rushing toward the elevator. He is sopping wet. *His eyes do not blink.*

In his catatonic daze he looks at Adam with a malevolent sense of rage.

Adam is frozen. He does not know what to do.

He quickly presses the DOOR CLOSE BUTTON frantically.

The doors close in front of the Red Bearded Man's face... *just before he reaches Adam.*

INT. SAINT ANDREWS HOSPITAL -- STAIRWELL -- NEXT

Security escorts Lael and Shannon down through the STAIRWELL with a large CROWD of people. Shannon turns in protest to the SECURITY GUARD behind her.

INT. SAINT ANDREWS HOSPITAL -- ELEVATOR -- NEXT

Sopping wet... Adam is riding back up in the elevator.

The elevator doors open at LEVEL THREE. A SECURITY GUARD is there.

POLICE OFFICER
SIR... WE ARE EVACUATING THE HOSPITAL.

Adam rushes past the Security Guard.

ADAM
(freaking out)
MY SON IS IN THERE. I'M NOT LEAVING
WITHOUT MY SON.

The Security Guard grabs Adam by the arm.

SECURITY GUARD
SIR... YOU'RE GOING TO HAVE TO SHOW ME
SOME IDENTIFICATION.

The Security Guard is violently restraining Adam.

INT. SAINT ANDREWS HOSPITAL -- EXAMINATION ROOM -- NEXT

The ORDERLY is peering through the BLINDS out into the surgical ward. In his WALKMAN... we can hear the final notes of "PATIENCE" playing itself out.

THROUGH THE WINDOW... we see several NURSES rush down the corridor... checking on patients.

Seconds later... THE FIRE ALARM GOES OFF.

THE MAIN POWER COMES BACK ON.

ORDERLY
(whispering to himself)
*K96.5 Kiss FM... and we continue with
another block of hits from the
eighties...*

He turns his head and we reveal...

Owen still sitting up in bed... staring at the Orderly with a sense of terror. The man turns around and stares at him for a moment. He then opens the door and disappears into the corridor.

INT. SAINT ANDREWS HOSPITAL -- CORRIDOR -- NEXT

As the Orderly moves through the corridor... we see that the Nurses and other employees of the hospital have calmed down.

INT. SAINT ANDREWS HOSPITAL -- CORRIDOR -- LATER ON

The SECURITY GUARD still has Adam restrained. Dr. Baxter approaches them.

DR. BAXTER

Hey! It's okay. His son is a patient.

The Security Guard reluctantly lets go of Adam.

ADAM

Where is he? What the hell is going on here?

DR. BAXTER

Calm down. Please... just stay calm.

(beat)

He's doing just fine. The main power is back on. We're ready to proceed.

Adam takes a deep breath. Dr. Baxter notices that Adam looks fatigued and disoriented.

INT. SAINT ANDREWS HOSPITAL -- EXAMINATION -- NEXT

Adam comes through the doorway into OWEN'S HOSPITAL ROOM.

Owen is sitting up in bed. His face is white. A NURSE is sitting next to him.

DR. BAXTER

Okay Owen... we're going to try this now.

Adam smiles at Owen. He is terrified... *and he cannot hide it from his son.*

Dr. Baxter sits down on the edge of the HOSPITAL BED.

DR. BAXTER (CONT'D)

Let's do this.

He removes the COCHLEAR IMPLANT MAGNET and begins to sign to Owen.

DR. BAXTER (CONT'D)

I'm going to place this magnet onto the back of your head, just behind your right ear.

Dr. Baxter nods his head to confirm that Owen can understand him.

DR. BAXTER (CONT'D)

If this works... you'll begin to hear out of your right ear only. It may be unpleasant at first. Like white noise.

THE WORLD IS SILENT [MOS].

Dr. Baxter nods his head once again. We see Adam standing there... smiling gently at Owen... covering his mouth in anticipation.

Dr. Baxter slowly leans in and places the MAGNET onto the back of OWEN'S HEAD.

For a moment... WE HEAR NOTHING.

Dr. Baxter leans back from the bed and waits for a response.

THE WORLD REMAINS SILENT. Adam does not move.

Suddenly... AMBIENT WHITE NOISE OVERCOMES US.

After several seconds of WHITE NOISE on Adam and Dr. Baxter... we begin to hear Owen's voice emerge.

OWEN

I can hear. *I can hear you.*

DR. BAXTER

(speaking very loud)

You can hear me, Owen?

OWEN

I CAN HEAR YOU.

Adam begins to laugh... almost crying at the same time.

Owen is almost hyper-ventilating with joy.

OWEN (CONT'D)

I can hear you. I can hear you, Dad.

(tearful beat)

Say something.

Adam sits down on the bed, embracing his son... who has begun to cry.

ADAM

(whispering in his ear)

That's my boy.

FADE TO BLACK:

CLOSE-UP: FLUORESCENT LIGHTS FLICKER ON

INT. UNCW -- ASTRONOMY BUILDING -- MOMENTS LATER

Toll has turned on the lights in an old room in the ASTRONOMY BUILDING. The OLD FLUORESCENTS crackle to life.

He approaches a LARGE TABLE. Placed upon it is a HUGE TOPOGRAPHICAL MAP. Mounted above the table is a TELESCOPE CONTRAPTION that extends up to the CEILING.

He retrieves a stack of ASTRONOMICAL CARDS from a FILE CABINET. He holds them up next to his copy of Lucinda's LIST.

We see that the numerical patterns match.

[NOTE: These cards are the similar to the ones that we saw in the Mason house in 1955].

Toll picks up a telephone on the desk and frantically dials a number. *His hands are trembling.*

EXT. MOORE HOUSE -- THAT NIGHT

We see that there is now a 1955 CHEVY BEL AIR CONVERTIBLE parked in the driveway behind the Volvo.

INT. MOORE HOUSE -- KITCHEN -- NEXT

Lael opens the REFRIGERATOR DOOR and retrieves a container of food. She sees that someone has placed a copy of the DRAWING of her as a LITTLE GIRL on the front of the door with a magnet.

She glances at it for a moment. It seems to bother her. *She wonders who put it there.*

OWEN

Are you staying here now?

She turns and sees Owen staring at her in the kitchen. There is an awkward moment of silence between them.

LAEL

Yeah.

Suddenly... we hear the DOORBELL ring.

INT. MOORE HOUSE -- FOYER -- NEXT

Adam comes down the stairs into the foyer. He has changed clothes from the hospital. There is a TOWEL around his neck.

EXT. MOORE HOUSE -- FRONT PORCH -- NEXT

Adam opens the FRONT DOOR to his house.

Toll stands on the front porch.

TOLL

(beat)

I've found something.

INT. MOORE HOUSE -- FAMILY ROOM -- NEXT

Owen paces through the family room... filled with energy... playing with the DOG.

Clarence and Shannon are watching him.

OWEN

Do you think... *my voice sounds deeper*
than it used to?

Clarence looks over at Shannon with a smile... nodding his head in a way that says... *humor the kid*. She turns to Owen with an impressed look.

SHANNON

I'd say so.

CLARENCE

Definitely. A lot deeper.

Owen smiles at them with a sense of wonder.

INT. MOORE HOUSE -- OFFICE -- NEXT

Adam and Lael stand with Toll in his SPACIOUS OFFICE.

Toll looks directly at Lael.

TOLL

Your grandfather... was an astronomy
professor... here at the university.

Lael is silent for a moment... wondering why this information is relevant.

LAEL

Yeah. I never knew him though.

(beat)

He died of lung cancer fifteen years ago.

Toll places one of the NUMERICAL CARDS onto the desk next to the LIST. The numerical patterns are consistent.

TOLL

He would have understood this.

(beat)

It's called a Herzfeld-Dunn chart. It's
an astronomical document.

ADAM

What is it used for?

TOLL

It's used to pinpoint a geographic
location on earth.

Adam is silent for a moment.

ADAM

You're telling me that this isn't just a death list... but it's also a map.

TOLL

(nodding his head)

Yes.

Lael speaks up for the first time.

LAEL

A map to where?

TOLL

I don't know. I've contacted two astronomy professors in Raleigh. They're going to help us solve this puzzle.

(beat)

Before it's too late.

Toll points down to the three remaining initials on the list.

R H C 1 2 1 1 0 3

 D 1 2 1 2 0 3

E E 1 2 1 2 0 3

INT. MOORE HOUSE -- OFFICE -- MOMENTS LATER

Adam has the telephone to his ear.

ADAM

Something is going to happen tomorrow. There are seventy-three residents with the initials RHC in the Wilmington area.

INT. WILMINGTON POLICE HEADQUARTERS -- NEXT

CLOSE-UP: A FAX OF NAMES COMING THROUGH A MACHINE

Detective Watson removes the fax from the machine. He is on the phone with Adam.

ADAM (V.O.)

If you can find any other RHC residents of the area who aren't listed, I recommend contacting them as well.

Watson stares at the list with continued skepticism.

He then glances out through his office window at the dispatch room. The place is virtually empty.

WATSON

I don't know what you expect me to do.
This is not something that we have a
protocol for.

INT. MOORE HOUSE -- LATER THAT NIGHT

We follow the DOG through the kitchen of the house. His paws
plod across the tile... then onto the carpet of the family
room.

Owen sits on the floor in front of the TELEVISION... watching
a LOUD ACTION FILM. He grabs the DOG and pulls him close.

INT. MOORE HOUSE -- KITCHEN -- NEXT

Adam is sitting across from Lael at the KITCHEN TABLE. There
is a bottle of SCOTCH between them.

ADAM

What is it that you do when you're not a
cocktail waitress?

LAEL

Law school dropout.

ADAM

Why did you drop out?

LAEL

I ran out of money.

ADAM

Why didn't you just get a loan?

She thinks for a moment. Adam takes another drink.

LAEL

Too much responsibility.

(beat)

I don't like being held responsible by
other people. It makes me uncomfortable.

He nods his head slowly. She glances down at the drawings
between them.

LAEL (CONT'D)

What's your theory on all this,
Professor?

Adam stares at her for a moment.

ADAM

Why did you just call me Professor? In
that way.

LAEL

Because that's what you are.

Adam stares at her... taking a sip of scotch.

ADAM

My wife used to call me that.

LAEL

You didn't answer my question.

Adam thinks for a moment.

He jolts when he hears a LOUD EXPLOSION from the television in the next room. *He then takes a sip of Scotch... trying to calm his nerves.*

ADAM

I think... that it's a test.

(whispering)

I think that your mother stumbled across something. Either that or something... stumbled across her.

LAEL

I think she wants us to fail.

Adam looks beyond Lael... through the KITCHEN WINDOW.

The man in the BUSINESS SUIT *is staring through the kitchen window right at him.*

Adam JUMPS in his chair.

ADAM

(whispering)

There's someone in my backyard.

He rushes to the back door leading to the PATIO.

EXT. MOORE HOUSE -- BACK PATIO -- NEXT

Adam emerges onto the PATIO... but the man is gone.

He glances out into the BACK YARD and sees that there is a FAMILY OF DEER waiting there. They are slowly walking around when they notice Adam and begin to scatter off into the woods.

Adam watches them as they disappear into the forest behind his house.

Lael looks around the back yard in silence. Adam catches his breath. He is FRANTIC. He doesn't know what to do.

Lael steps out into the yard... looking through the forest. There is no noise. She turns and notices something on the LEDGE of the PATIO.

It is a LONG BLACK FLASHLIGHT. It is sitting upright... aiming a single BEAM OF LIGHT up into the night sky.

Adam retrieves it from the ledge. Beneath it is a PIECE OF PAPER. On it we see another RAINBOW CIRCLE drawn with CRAYON. Beneath it is the phrase: **YOU'RE GOING TO NEED THIS.**

Adam looks up from the card to Lael.

ADAM

What... now what?

(whisper)

What do we do now?

LAEL

We go to sleep.

(beat)

Hope that no one dies tomorrow.

INT. MOORE HOUSE -- FAMILY ROOM -- LATER THAT NIGHT

Adam lays on the couch... staring at the ceiling. His eyes are wide open. *He cannot sleep.*

INT. MOORE HOUSE -- MASTER BEDROOM -- NEXT

Lael lays in ADAM'S BED... staring off into space. *She cannot sleep either.*

EXT. E. L. WHITE ELEMENTARY SCHOOL -- MORNING

The Volvo pulls up in front of the school entrance. Adam steps out of the car with Owen. Lael is sitting in the front seat.

Owen hesitates for a moment before approaching the school.

ADAM

Did you forget something?

OWEN

I forgot how to be me.

(beat)

The old me.

LAEL

There is no old you. You can only be who you are in the moment. The past is meaningless. Dwelling on it will only cause unnecessary pain.

Adam smiles at his son. Lael smiles at him through the window.

ADAM

Well said.

Owen nods his head and turns toward the school with a new sense of confidence.

EXT. E. L. WHITE ELEMENTARY SCHOOL -- NEXT

We follow Owen as he approaches the front of the school like before... weaving through the maze of students.

Hanging above the school is a BANNER that reads:

VOYAGE THROUGH TIME: A Salute to 5th Graders!

INT. E. L. WHITE ELEMENTARY SCHOOL -- CORRIDOR -- NEXT

We follow Owen as he approaches the door to Mrs. Carter's class. He takes a deep breath before opening the door.

INT. E. L. WHITE ELEMENTARY SCHOOL -- CLASSROOM -- NEXT

Owen comes through the door and sees his entire class standing behind their desks.

They all begin to CHEER and APPLAUD for him. He sees LINDSAY, ASHLEY and TYLER have made a cake for him.

Owen smiles... embarrassed at the attention.

MRS. CARTER

Congratulations, Owen!

INT. UNCW CAMPUS -- COMMISSARY -- NEXT

Adam and Lael sit in the CAMPUS COMMISSARY. They are eating quietly... when suddenly his CELL PHONE begins to ring.

ADAM

Hello?

WATSON (V.O.)

It's Watson.

(beat)

The gentleman from the hospital? We ran his driver's license. Elliot Dunn. He's a bank manager from Denver. He's wanted by the police for running off with ten thousand dollars in cash from his own vault.

INT. WILMINGTON POLICE H.Q. -- WATSON'S OFFICE -- NEXT

Watson picks up a file from his desk. Attached to it is a XEROX of the COLORADO DRIVER'S LICENSE of ELLIOT DUNN.

ADAM (V.O.)

Something is going to happen. Today is RHC. Tomorrow there will be two more.

WATSON

(interrupting)

There are three-hundred and forty-two EE's in the state of North Carolina. Don't even get me started on D. I don't know what the hell you expect me to do here.

We see that Watson has scribbled the letter D on his blotter several times with maniacal fervor. The list is starting to get to him.

INT. UNCW CAMPUS -- COMMISSARY -- NEXT

Adam hangs up the phone.

ADAM

Our friend with the business card robbed a bank in Denver on his way here. Ten thousand dollars.

Adam retrieves the BUSINESS CARD with the crayon rainbow symbol.

LAEL

They seem to be taking you a little more seriously now.

He holds the card up to Lael.

ADAM

902. Look for the number 902 anywhere. This is a clue. We're being given clues.

Adam thumbs through the drawings.. and sees what resembles a TREEHOUSE.

ADAM (CONT'D)

(under his breath)

Treehouse...

INT. E. L. WHITE ELEMENTARY SCHOOL -- CLASSROOM -- NEXT

Owen sits at his desk quietly taking a SPELLING TEST.

At the front of the class... Mrs. Carter writes something on the CHALKBOARD.

Owen looks and sees: **TEN MINUTES REMAIN**

INT. UNCW CAMPUS -- COMMISSARY -- NEXT

Adam sits there in the Commissary... lost in thought.

Across the restaurant... an ELDERLY MAN with a WANDERING EYE approaches Adam. *He grabs Adam's arm fiercely.*

WANDERING EYE
(soft whisper)
Ten minutes remain.

Adam stares at him in outrage as his CELL PHONE begins to ring again. The man backs away from Adam... releasing his arm.

WANDERING EYE (CONT'D)
Answer it.

The man stares at Adam intensely as the CELL PHONE rings a second time. He answers it.

ADAM
Hello?

CLEMMONS (V.O.)
(soft whisper)
Professor.

Wandering Eye turns and walks toward the exit.

ADAM
Who is this?

CLEMMONS (V.O.)
This is Raymond Clemmons. The screenwriter.

ADAM
(glancing around nervously)
Listen... I'm sorry... I haven't had a chance to read your script.

CLEMMONS
I've... I've come all the way from Los Angeles to see you.

Adam covers the phone. His mind is racing.

ADAM
Lael... grab the Fed Ex from my briefcase.

Lael grabs Adam's BRIEFCASE from the table and retrieves a FEDERAL EXPRESS PACKAGE from it.

Adam tears it open and looks at the SCRIPT COVER PAGE:

THE CLOAKED GIANT

BY

RAYMOND H. CLEMMONS

Adam's FACE GOES WHITE.

ADAM (CONT'D)

Raymond H. Clemmons.

He grabs the LIST and runs his finger down the code.

R H C 1 2 1 1 0 3

There is silence on the other end of the line. Adam locks eyes with Lael. *She's figured it out too.*

ADAM (CONT'D)

Where are you, Clemmons?

CLEMMONS (V.O.)

I'm at a diner called Finestones on Main street... I'm here for the Fourth of July carnival.

ADAM

It's December. There's no Fourth of July carnival in December.

CLEMMONS

(confused)

I don't understand.

ADAM

Stay there. Don't move. We're coming to see you.

(beat)

What do you look like?

CLEMMONS

I'm wearing a blue jacket.

The phone disconnects. Adam lowers the phone and turns to Lael.

ADAM

I found him. I found RHC.

EXT. UNCW CAMPUS -- MOMENTS LATER

The Volvo peels out of the parking lot... almost hitting several cars.

INT. VOLVO STATION WAGON -- NEXT

Adam is behind the wheel, *driving like we have never seen him drive before.* Lael sits shotgun.

Adam drives through a red light.

LAEL

I think that this is a mistake. *We should stay away from this man.*

Adam does not listen to her. He steps on the gas.

EXT. MAIN STREET WILMINGTON -- MOMENTS LATER

The Volvo weaves frantically through traffic on MAIN STREET.

EXT. FINESTONES -- NEXT

RAYMOND H. CLEMMONS (35) emerges from the diner... lighting a CIGARETTE on the corner of the SIDEWALK. *His eyes do not blink.*

EXT. MAIN STREET WILMINGTON -- NEXT

On the OPPOSITE SIDE OF MAIN STREET... Adam pulls the car over to the shoulder... parking at a meter.

Adam and Lael quickly exit the station wagon and approach their corner of the intersection. *Traffic rushes by in either direction.*

He glances across the street... recognizing the writer's BLUE JACKET.

Adam raises his hand... waving at Clemmons. The writer just stares back at Adam with an intense look of recognition. *His eyes do not blink.*

Clemmons blindly steps out into the street.

SUDDENLY... A BLUE TOYOTA 4-RUNNER SMASHES INTO HIM.

HIS BODY GOES FLYING.

The Toyota skids to a stop. Another car hits it from behind as all of the vehicles on Main Street come to a halt.

IN SLOW MOTION... Adam runs screaming toward Clemmons... as various STRANGERS rush onto the scene... trying to make sense of the accident.

The driver of the 4-RUNNER... A TEENAGE KID... steps out of the car in horror at what has just occurred.

Lael lingers behind on the sidewalk. She cannot believe what she has just seen.

We see that THE RED BEARDED MAN is watching from the sidewalk.

She looks up and makes DIRECT EYE CONTACT with the Red Bearded Man. *He slowly backs away from her.*

The Red Bearded Man turns and RUNS OFF DOWN THE STREET.

Clemmons is quickly losing consciousness. We see that there is an ENVELOPE in his hand.

CLEMMONS

For you, Professor...

Adam retrieves the envelope from the man's dying grip. He sees that PROFESSOR ADAM MOORE is printed on it.

He opens the ENVELOPE and retrieves a KEY. IT HAS A WHITE RECTANGLE PAINTED ON IT WITH A RED STAR IN THE CENTER.

Adam holds Raymond Clemmons' hand. He watches the life draining from his eyes. He is coughing up blood.

Lael watches from behind.

ADAM

(desperate)

No! Please don't go...

(begging)

Stay with me now. Stay with me. Help is on the way.

Adam looks on in desperation as the man dies in the street.

EXT. MAIN STREET WILMINGTON -- SUNSET

Beneath the setting sun... MAIN STREET is now covered with POLICE CARS and an AMBULANCE.

POLICE OFFICERS are interviewing pedestrians. Watson walks through the crime scene... glancing over as the RESCUE WORKERS hoist Clemmons' body into the ambulance.

Adam and Lael stand off to the side... watching the aftermath in silence. Adam appears to be in a state of shock.

Adam realizes something. He removes the stack of COLOR XEROXES from his pocket and begins to frantically thumb through them.

He sees a drawing with a RAINBOW EYE and a KEY WITH A WHITE BOX AND A RED STAR. He hold's Clemmons' KEY next to it. They are a perfect match. He quickly places it in his pocket.

Watson approaches them.

WATSON

We're going to have to ask you to come
down to the station.

Adam and Lael step into the POLICE CRUISER.

ACROSS THE STREET... LAURA, the waitress from Finestones, is
standing on the sidewalk, searching through the crowd of
onlookers.

Laura sees WHITE COLLAR (ELLIOT DUNN). He has a BACKPACK over
his shoulder. *His eyes do not blink.*

We see her approach him... *lost in the same kind of trance.*

He removes the BACKPACK and hands it to Laura.

ELLIOT

(whisper)

Ten thousand dollars.

Laura walks away with it as Dunn approaches a group of POLICE
OFFICERS with his HANDS IN THE AIR.

They turn and stare at him for a moment. Watson notices him
just before he gets into the cruiser.

WATSON

(to himself)

Dunn.

(raising his voice)

THAT'S ELLIOT DUNN.

The POLICE OFFICERS pull their GUNS.

OFFICER

TURN AROUND AND PLACE YOUR HANDS ON YOUR
HEAD!

Another OFFICER begins to HANDCUFF him. He does not fight
them.

INT. WILMINGTON POLICE H.Q. -- INTERROGATION ROOM -- NEXT

Adam sits in an INTERROGATION ROOM across from a RALEIGH
DETECTIVE named FORRESTER (40s).

FORRESTER

Did you know Raymond Clemmons?

ADAM

No... well... we spoke on the phone.

FORRESTER

What did you talk about?

ADAM

He wanted me to read his script.

INT. WILMINGTON POLICE H.Q. -- OBSERVATION ROOM -- NEXT

Watson watches the interrogation from the observation room. Standing next to him is another RALEIGH DETECTIVE named WEAVER (40s). He walks over to another WINDOW to a second observation room.

WEAVER

Where is Dunn?

WATSON

He's with a doctor. They say he's catatonic.

INT. WILMINGTON POLICE HEADQUARTERS -- DISPATCH ROOM -- NEXT

Elliot Dunn sits in the DISPATCH ROOM. He is handcuffed.

A DOCTOR kneels before him... shining a TINY FLASHLIGHT in his eyes. *They do not blink.*

The Doctor snaps his fingers. There is no response from Dunn.

INT. WILMINGTON POLICE H.Q. -- INTERROGATION ROOM -- NEXT

We see that Lael is also being interrogated.

Lael sits across from another RALEIGH DETECTIVE named LARSON (40s). He holds up a copy of the list.

LARSON

Do you have any information about how and why this document was created?

LAEL

No.

LARSON

Do you know what the remaining initials at the bottom of this document stand for?

LAEL

No.

He holds up a MUG SHOOT of Elliot Dunn.

LARSON

Do you know who this man is?

LAEL

No.

INT. WILMINGTON POLICE H.Q. -- OBSERVATION ROOM -- NEXT

Watson turns from Lael's interrogation and moves toward the WINDOW that leads into Adam's room. Both voices can be heard through speakers mounted in the OBSERVATION ROOM.

INT. WILMINGTON POLICE H.Q. -- INTERROGATION ROOM -- NEXT

Forrester continues to question Adam. Something is now different about his demeanor. *His eyes do not blink.*

FORRESTER

Are you aware of the Cloaked Giant?

Adam thinks for a moment how to respond to this question.

ADAM

Yes.

Forrester glances up from his notes. *His eyes are back to normal.*

FORRESTER

I didn't ask a question.

ADAM

Excuse me?

FORRESTER

You just responded yes... but I did not ask a question. Why is that?

Adam looks perplexed.

ADAM

You just asked me... if I was aware of a Cloaked Giant.

The man shows no expression.

FORRESTER

Do you have a history of hearing voices or other hallucinations?

Adam now looks paranoid and enraged.

ADAM

No.

INT. WILMINGTON POLICE H.Q. -- OBSERVATION ROOM -- NEXT

Watson stares at them through the window. He leans in and looks closely at Adam.

Watson glances down at the window and sees something in his reflection. It is his NECK TIE reflected in the glass.

Watson scrambles frantically through a stack of papers on the TABLE in front of him... retrieving one of the DRAWINGS.

He sees what resembles a NECK TIE in one of the drawings. It has PURPLE and WHITE STRIPES.

We move in closely to the pattern on Watson's NECK TIE and see that it is an exact match to the drawing.

Watson holds the drawing in silence. *He stares at it for a long moment with a growing look of terror in his eyes.*

As Weaver approaches, Watson places the drawing back onto the table... *not wanting anyone to know what he has just discovered.*

WATSON

Now what?

WEAVER

We can't hold them. We've got to let them go.

(nodding to Adam)

However... I wouldn't let him out of your sight.

INT. UNCW -- ASTRONOMY BUILDING -- NEXT

Adam and Lael stand with Toll and two scientists, DR. HIRSCHBURG (70s) and DR. MORRIS (60s), in the ASTRONOMY BUILDING. Watson lingers in the background.

Adam sees that they have isolated the LETTERS and NUMBERS from the list into GRIDS on a PURPLE 3-DIMENSIONAL GRAPH on the computer screen.

HIRSCHBURG

Four columns of letters... six columns of numbers. It is called the Herzfeld-Dunn principle. It is a code pattern that astronomers used decades ago to map radio transmissions from space.

Lael watches over Adam's shoulder.

Hirschburg puts one hand on NORTH CAROLINA on a GLOBE and holds his other hand in "OUTER SPACE" to demonstrate.

HIRSCHBURG (CONT'D)

A transmission from space to a fixed point on the surface of the earth.

MORRIS

Point of arrival... December 12, 2003.

TOLL

Tomorrow. The day of D... and EE.

Toll points to the final initials on the list.

D 1 2 1 2 0 3

E E 1 2 1 2 0 3

Toll moves his finger across the MAP with the LARGE TELESCOPE CONTRAPTION above it.

TOLL (CONT'D)

We know that the numbers in Lucinda's grid... correspond with a fixed point on this map.

Toll runs his WAX PENCIL along the SLIDE RULE on the map surface to the OUTER BANKS near NAGS HEAD.

TOLL (CONT'D)

Jockey's Ridge State Park. The transmission will arrive here.

Adam glances at Lael.

TOLL (CONT'D)

Your mother's suicide was a beacon. She anticipated this transmission.

ADAM

(looking at Lael)

She knew exactly where this is all going to end.

Lael just stares at Adam... not sure how to respond. She grabs one of the HERZFELD-DUNN CARDS from the desktop.

LAEL

(enraged)

How do you know she didn't copy one of these charts that she found in my grandfather's briefcase. This chart could have been written by anyone.

They stare at her in silence. She glares at Adam.

LAEL (CONT'D)

You... you have caused all of this to happen.

Adam looks at her with a sense of desperation. He knows that she is right.

Watson glances over at Toll. We see that he is clutching the stack of DRAWINGS in his hand.

INT. WILMINGTON NEIGHBORHOOD BAR -- NEXT

We move through a WILMINGTON BAR. It is crowded. Music is blaring. Watson sits at the corner of the bar with a BOURBON in front of him.

Toll sits next to him in silent contemplation. *He glances at Watson with a sense of fear and confusion that is beyond words.*

We see that Watson has the TIE DRAWING laid out in front of them on the bar.

WATSON

I know why you're here. I know why the Professor is here.

(beat)

I don't know what I'm supposed to do with this.

Toll thinks for a moment... looking at the drawing.

TOLL

Now you are a believer.

(beat)

I'd stop wearing that tie.

Watson nods his head slowly... showing the slightest bit of amusement at Toll's comment. He glances around the bar suspiciously... taking off the tie.

The look of terror quickly returns to Watson's face.

WATSON

My middle name... is Dee.

TOLL

D?

Watson grabs a pen from his jacket and spells it out on a cocktail napkin.

WATSON

D-E-E.

Toll's eyes widen. He thinks about this for a moment.

TOLL

Do you have a good life insurance policy?

Watson stares at him for a long moment. He then lets out a nervous laugh. He finds the old man's sense of humor to be somewhat comforting.

WATSON

Do you trust the Professor?

Toll thinks for a moment.

TOLL

The blood of Raymond Clemmons is not on the Professor's hands.

(beat)

That man willed himself here all the way from California.

(whispering)

It is as though he was summoned here... to sacrifice himself.

Watson thinks about this moment.

TOLL (CONT'D)

My dear Watson... if you suddenly decide to commit suicide tomorrow...

WATSON

My second ex-wife won't get shit. My policy doesn't cover suicide.

Toll smiles at this. Watson places the drawing of Lael at the dunes on the bar.

WATSON (CONT'D)

The girl... she's still a mystery to me.

TOLL

(staring at the drawing)

The only thing that remains of Lucinda Mason... is that little girl.

INT. MOORE HOUSE -- FAMILY ROOM -- NEXT

On the television we see a NEWSCAST describing the accident and subsequent death of screenwriter Raymond Clemmons.

The volume is turned off... and we see that the CLOSED CAPTION FUNCTION is on once again.

Clarence, Shannon and Lael are sitting on the couch watching the newscast unfold. Clarence runs his hands through his hair... his mind racing.

Adam appears in the doorway. He has dark circles under his eyes. He clearly has not slept in days.

ADAM

(paranoid)

Where is Owen?

Clarence looks at Adam with a sense of fear and concern.

CLARENCE

He's getting ready for the dance. We'll take him. You stay here and get some sleep.

ADAM

Does he know about any of this?

SHANNON

No. That's why we have the volume down.

ADAM

Keep it that way. *Don't let him know about any of this.*

LAEL

You should tell him.

ADAM

What?

LAEL

You should tell him the truth. He needs to know that his father has helped cause a man's death.

She does not look at him. She just stares forward at the television. Adam stares at the PHOTOGRAPH of Raymond Clemmons on television with manic intensity... his mind racing.

INT. MOORE HOUSE -- UPSTAIRS BATHROOM -- NEXT

Owen stands before the mirror. His hair is slicked back. He wears an OXFORD SHIRT and a TIE. He sprays himself with his FATHER'S COLOGNE.

He retrieves LINDSAY'S NOTE from the sink counter. We see that he has checked the YES box. He then places it in his pocket.

INT. MOORE HOUSE -- KITCHEN

Adam pulls Lael into the kitchen. He grabs her fiercely.

ADAM

I tried to save him. He stepped out into traffic. There was nothing I could do to prevent that accident.

Lael shoves him away from her.

ADAM (CONT'D)

I'm sorry if responsibility frightens you. But it's my right to try and find out the truth.

She stares at him across the kitchen. She sees his point... but she knows in her heart that he has doubts about what he has done.

LAEL

Today I saw the truth. We've tapped into something here. *Something greater than any of us could possibly comprehend.*

(more frightened)

I don't want to know what tomorrow will bring. I don't want to see another human being die... *and feel responsible for it for the rest of my life.*

(beat)

If you're a truly responsible person... *you'll sleep in tomorrow. Don't leave your house. Stay home with your little boy... before you ruin his life too.*

He stares at her... enraged that she has brought Owen into this. There are tears welling in his eyes.

LAEL (CONT'D)

You do that... and you'll be responsible in my eyes.

(beat)

Then I can go home without wishing I never saw your face, Professor.

They stare at one another for a long moment.

EXT. MOORE HOUSE -- MOMENTS LATER

Adam follows Owen as he walks with Shannon and Clarence to their car.

Owen stops and turns to his father. We see Lael watching them through the window.

OWEN

Something's wrong.

Adam does not know how to respond. He kneels down and hugs his son.

ADAM

(whispering to himself)

Everything is just fine.

(beat)

Go to your Cotillion. Have fun.

The DOG paces around the front yard anxiously. Owen glances back into the house and sees Lael staring at him. *She turns away.*

Thunder rumbles in the distance.

INT. MOORE HOUSE -- FAMILY ROOM -- LATER THAT NIGHT

We move through the family room with the DOG. Adam sits on the couch. He does not move until the golden retriever approaches him... putting his head in his lap.

Adam pets the dog and retrieves his glass of SCOTCH from the table.

EXT. MOORE HOUSE -- BACK PATIO -- NEXT

Lael looks out over the railing of the back patio. She is smoking a cigarette... staring off into the woods where the family of deer was last seen.

INT. MOORE HOUSE -- FAMILY ROOM -- NEXT

Adam looks over at the television. He has the MUTE on... and we see the CLOSED-CAPTION printing across the bottom of the screen.

It is a commercial for the NEW WING of CEDAR TOWNSHIP MALL.

Adam looks at the screen and sees a shot of the NEW ATRIUM lit up at night.

He reaches onto the coffee table and retrieves a DRAWING of a LARGE GREY BUILDING. There is a LARGE ROUND WINDOW mounted in the top A-FRAME of the roof.

EXT. MOORE HOUSE -- BACK PATIO -- NEXT

Adam rushes out onto the back patio with the drawing in his hand. Lael turns toward him.

ADAM

(holding the drawing)
Cedar Township Mall. This is Cedar
Township Mall after the renovation.

LAEL

I used to go there all the time as a kid.

ADAM

We have four hours until midnight.

(beat)

Give me Cedar Township Mall. Give me...
my one last clue.

(beat)

If we find nothing... I sleep in
tomorrow.

She gives him a long, hard look.

LAEL

Do you promise?

ADAM

I promise.

We move into the drawing that he holds over his heart.

EXT. CEDAR TOWNSHIP MALL -- NIGHT

We pull back from an A-FRAME structure over the entrance to CEDAR TOWNSHIP MALL. There is a huge ROUND ATRIUM WINDOW above the entrance.

INT. CEDAR TOWNSHIP MALL -- MOMENTS LATER

Adam and Lael walk across the lower level of the shopping mall.

LAEL

What are we looking for?

ADAM

I don't know.

He glances across the crowded mall filled with holiday shoppers. He sees no one in particular that he recognizes... making eye contact with several middle-aged women.

He then turns and looks up at the ESCALATOR. He retrieves the DRAWINGS and sees that there are STAIRS inside the building.

ADAM (CONT'D)

This is an escalator.

Adam looks up toward the SECOND LEVEL. The ELDERLY BLACK WOMAN is staring at them from near SANTA'S VILLAGE.

Adam and Lael step onto the UP ESCALATOR... just as the Elderly Black Woman steps onto the OPPOSITE DOWN ESCALATOR... going down.

The Elderly Black Woman has her eyes locked on Adam. She is now holding her two fists out next to one another.

She is SIGNING something to Adam.

ADAM (CONT'D)

(whispering)

EE.

Lael's eyes widen. The woman is getting closer.

LAEL

What?

ADAM

EE. She's signing the same letter with each hand.

Adam signs back to her. Holding his fists out... marking the letters EE.

They pass one another. She is looking at them with intense calm. Her eyes do not blink.

Adam begins to push back down the escalator toward the woman. He pushes frantically through a crowd of shoppers. A WOMAN screams out.

ADAM (CONT'D)

Get out of the way!

Lael watches as Adam shoves his way back down to the first level... frantically in search of the woman.

She has disappeared.

INT. WILMINGTON NEIGHBORHOOD BAR -- LATER THAT NIGHT

Adam now sits across a table from Watson. He has the **FLASHLIGHT**, **BUSINESS CARD** and **KEY** laid out on the table.

Watson glances across the bar at Lael, who is TALKING ON A PAY PHONE. On the JUKEBOX... "I'M GONNA CRAWL" by LED ZEPPELIN is playing.

ADAM

What do you think it all means?

Watson is silent for a moment.

ACROSS THE BAR... Lael is finishing her telephone conversation.

LAEL

I'll be here in Wilmington through the weekend. I need you to cover my shift.

BACK AT THE TABLE... Watson takes a long drink of Scotch.

WATSON

Are you a religious man?

ADAM

Not particularly. My wife was. She was a surgeon. She used to say that religion helped steady her hands in the operating room.

(taking a drink)

I find most religious people to be far more optimistic than I am capable of.

Watson nods his head slowly.

WATSON

When I was young I used to pray.

(beat)

I used to ask God for the answer to every question that I ever had.

(beat)

When I lost my Lauren... I stopped praying... because I figured it was a waste of time. He wasn't answering. He was never going to give me the answer that I needed.

Adam nods his head slowly.

ADAM

You think that Lucinda Mason asked a question... and finally got an answer?

Watson takes a sip of Scotch.

WATSON

Or maybe they're just letters and numbers.

Adam looks over at Lael as she hangs up the phone. They make direct EYE CONTACT.

She motions him over to her corner of the bar..

Adam gets up from the table and approaches her.

LAEL

Come with me.

She takes his hand and pulls him onto the DANCE FLOOR. She puts her arms around him and they begin to SLOW DANCE.

Adam does not understand what she is doing... but he awkwardly plays along.

LAEL (CONT'D)

Are you frightened?

Adam thinks for a moment as they slowly spin on the sawdust floor. The voice of ROBERT PLANT echoes through the bar.

ADAM

Yes.

LAEL

When you stop pursuing this tomorrow...
you won't be frightened anymore.

(beat)

LAEL (CONT'D)

Promise me again that you'll let it happen...

(beat)

And I'll tell you a secret.

Adam glances across the bar at Watson.

ADAM

(reluctant beat)

I promise.

She stares across the bar at Watson.

ADAM (CONT'D)

Whatever will be... will be.

Lael now makes eye contact with Watson. He watches her intensely.

LAEL

On the day that she committed suicide, my mother tried to smother me to death.

(beat)

I remember this horrible feeling. Like waking up from a nightmare. I couldn't breathe. It was like I was drowning.

They dance silently for a moment to the music.

Adam looks her directly in the eye.

LAEL (CONT'D)

I have nightmares about drowning all the time.

Lael rests her head on Adam's shoulder. He senses a deep vulnerability in her that he has never seen before.

LAEL (CONT'D)

I've dreamt of you. I've dreamt of your face... showing up on my doorstep. I've dreamt of your little boy.

She glances across the bar to Watson.

LAEL (CONT'D)

I always trust my dreams.

(beat)

Do you think that's where we go when we die? Into our dreams... or into our nightmares?

She looks him in the eyes. Adam stares into her... his mind racing with these revelations.

ADAM

How do your nightmares end?

There are tears in her eyes... but she seems now completely unaware of them.

LAEL

I don't know. I can never remember.

INT. WILMINGTON COTILLION HALL -- NIGHT

In a VAST SOUTHERN COTILLION HALL... we see two DANCE INSTRUCTORS (20s) illustrating the steps of a WALTZ. We see that one of the instructors is LAURA.

The same LED ZEPPELIN plays through the Cotillion Hall. It is "I'M GONNA CRAWL".

LAURA

(calling out the steps)

1... 2... 3... 4...

We PAN ACROSS a line of FIFTH GRADE GIRLS... standing on one side of the hall. Dressed in elegant WHITE FORMAL GOWNS... they are all staring off into space... huddled in groups... not really paying attention to the instructors.

We arrive at Lindsay and her friends. They are whispering to each other. Lindsay glances across the gym at OWEN... who stands in a large group of FIFTH GRADE BOYS on the opposite side of the hall.

Owen smiles at her... lost in thought. He then glances to a STAGE at the head of the hall where several CHAPERONES oversee the event.

There is a DJ STAND set up there. Owen looks at the DISC JOCKEY... and his expression changes when he comes to a realization.

The Disc Jockey is the Orderly from the hospital.

Owen locks eyes with the man.

The Orderly holds his index finger up to his lips.

ORDERLY

(whisper)

Shhhhhhh.

INT. MOORE HOUSE -- MASTER BEDROOM -- NEXT

Adam slowly approaches the bed that he has not slept in for months. Lael is laying there... still in her clothes... fast asleep.

The DRAWINGS are laid out on the comforter. He retrieves them... thumbing through them one by one as he leans back against the pillows next to her.

Adam glances over at the TELEVISION.

Peter Weir's *The Cars That Ate Paris* is playing silently.

He arrives at the drawing of Lael standing in front of the GIGANTIC SAND DUNE.

He runs his finger along a line of BLACK FIGURES near the top of the dune.

He leans his head back in deep thought. *His eyes slowly close as he struggles to stay alert.*

As we watch Adam drift off to sleep... we hear the light strum of a GUITAR followed by a familiar whistle.

It is "PATIENCE" by GUNS N' ROSES.

INT. WILMINGTON COTILLION HALL -- NEXT

The ORDERLY is playing the song once again.

The DANCE INSTRUCTORS are now at the head of the dance hall.

FEMALE INSTRUCTOR

Please choose a partner.

No one moves. The kids stand frozen on either side of the hall... afraid to be the first one to take the voyage across the vast dance floor.

AT THE ENTRANCE... Peyton Johnson steps into the Cotillion Hall. He is one of the chaperones. He is holding his DEAF SON (age 4) in his arms.

Clarence and Shannon stand next to him. Shannon looks over at him... recognizing the little boy from the photograph he showed Adam.

ACROSS THE HALL... Owen glances up onto the stage at the Orderly. He smiles gently at Owen... and then nods his head.

Owen takes a deep breath and crosses the empty dance floor... approaching Lindsay.

Mrs. Carter watches from the front of the dance hall with a smile. Principal Maven stands next to her. *They are also chaperones.*

Owen extends his hand. Lindsay smiles and takes it.

He then escorts her to the middle of the dance hall. They begin a SLOW WALTZ. Other students look on in awe.

Peyton Johnson watches as Owen dances with his daughter. He glares at the boy as he listens to the music... knowing that it is something that his own son will never be able to do.

Several other BOYS begin to cross the abyssal floor... asking girls to dance.

There are now FIVE COUPLES on the dance floor. More are joining with each passing moment.

As Owen and Lindsay lead the dance... he looks into her eyes with conviction. She is trembling in his arms.

The guitar melody begins to decay...

INT. DREAM SEQUENCE -- MOORE HOUSE -- MASTER BEDROOM -- NEXT

Adam is now sitting up in bed. He is transfixed by something... his eyes WIDE OPEN. They do not blink.

Adam turns and looks toward the open door to his bedroom. It is partially open. From the HALLWAY there is a BRIGHT WHITE LIGHT GLOWING.

Adam slowly gets up from the bed and walks toward it.

As he disappears into the white light... we follow him through...

INT. DREAM SEQUENCE -- CEDAR TOWNSHIP MALL -- NIGHT

Adam is now standing at the base of the escalator in CEDAR TOWNSHIP MALL.

Adam stares at all of the busy holiday shoppers in a catatonic trance. No one pays him any attention.

He steps onto the UP ESCALATOR... and begins to ride it up to the second level.

He raises his head and sees...

RIDING DOWN THE OPPOSITE ESCALATOR IS THE CLOAKED GIANT.

He reaches up and REMOVES HIS HOOD.

He is SEVEN FEET TALL. His skin is SMOOTH AND WHITE... his FACIAL STRUCTURE DEFORMED with HUMAN-LIKE QUALITIES. His facial expression is kind... yet still terrifying.

They pass one another... locking eyes. The Cloaked Giant has no eyelids.

He slowly raises his arm and points up toward Santa's Village with a LONG WHITE FINGER.

Just as Adam reaches the top of the escalator... WHITE LIGHT STREAMS THROUGH THE ATRIUM WINDOW BEYOND ADAM... BLANKETING THE ENTIRE MALL IN ITS GLOW.

WE SEE EVERY PERSON IN THE MALL DROP TO THE GROUND LIKE RAG DOLLS.

Adam walks slowly across the second level toward SANTA'S VILLAGE... weaving in and out of the DEAD BODIES.

Ahead of him on a bench inside the Village... we see LUCINDA MASON (age 8).

She turns her head... smiling gently at Adam. She cradles a BABY DOLL in her arms within the dead bodies in Santa's Village.

"PATIENCE" begins to echo into silence... as she forms her fists into the SIGN for the letter E.

LUCINDA
(singing quietly)
*I once was lost but now am found. Was
blind, but now I see.*
(beat, looking up at Adam)
Everyone Else.

Lucinda points toward the entrance to Santa's Village.

Adam sees that the door to the village is now glowing with WHITE LIGHT.

He steps past the bodies of those who had been waiting in line and moves into the light.

We follow him through...

EXT. DREAM SEQUENCE -- INTERSTATE ON-RAMP -- SUNSET

He now walks up the ramp onto a NORTH CAROLINA INTERSTATE... and we see that there are DOZENS OF STOPPED CARS strewn about the road in disarray.

They stretch out for as far as the eye can see.

EVERYONE ON EARTH IS DEAD. The bodies inside the cars look as though they have been DEAD for several months.

Painted on the WINDSHIELD of several BURNING CARS are the letters: **EE**

Adam sees that the LETTERS ARE BUBBLING on the windshield of a RANGE ROVER. We can see a **TEXACO STATION** glowing in the distance.

Parked in the middle of the INTERSTATE is an EIGHTEEN WHEELER TRUCK. The BACK DOOR is glowing with white light and there is a RAMP leading up to it.

Adam walks slowly up the ramp into the light. We follow him through...

EXT. DREAM SEQUENCE -- JOCKEY'S RIDGE STATE PARK -- SUNSET

Adam emerges at JOCKEY'S RIDGE... once again at SUNRISE.

The SAND of the DUNE has now been MANIPULATED. The sand itself now forms a GIGANTIC ORNATE BRIDGE that leads out to a SUSPENDED SAND PLATFORM that is SEVERAL HUNDRED FEET WIDE.

There are a series of LIGHTS mounted within it. Adam walks slowly down the SAND BRIDGE toward the SAND PLATFORM.

THIS IS CLEARLY THE NEAR FUTURE. SOMETHING MASSIVE OCCURRED HERE.

As Adam slowly approaches the end of the sand platform... he sees the OCEAN in the distance behind the line of BEACH COTTAGES that stretch down the Atlantic coast.

In the sky over the ocean... he sees several dozen WHITE LIGHT ARRAYS. They are getting brighter...

INT. MOORE HOUSE -- MASTER BEDROOM -- NEXT

Adam sits up in bed... just as he did before. He now looks crazed. *Possessed in that now familiar way.* He retrieves the FLASHLIGHT from his bedside table.

Lael is TWITCHING in her sleep on the bed next to him. It is as though she is also having a nightmare.

EXT. MOORE HOUSE -- NEXT

Adam backs the Volvo out of the driveway... pulling onto Cassaway Street.

EXT. WILMINGTON COTILLION HALL -- NEXT

Kids and Chaperones are now leaving the Cotillion Hall. There are lots of CARS lined up with parents inside.

Clarence and Shannon are talking with Principal Maven and Mrs. Carter. They are clearly engaged in a conversation about Adam.

Owen approaches Clarence.

OWEN

Clarence...

Clarence turns to Owen.

CLARENCE

Yeah?

OWEN

I can get a ride with my girlfriend's
dad... if that's okay.

Clarence looks across the parking lot at Peyton Johnson standing with Lindsay. He then nods his head to Owen... smiling at him.

The Orderly watches Owen leave from across the parking lot.

EXT. MAIN STREET WILMINGTON -- LATER THAT NIGHT

Adam pulls the Volvo down Main Street. All of the shops are closed.

He stops the station wagon in front of an ACE HARDWARE STORE.

He gets out of the Volvo and approaches the display window in the front of the store. He grabs a METAL TRASH CAN and SMASHES it through the window. An ALARM begins to ring from inside.

INT. ACE HARDWARE STORE -- NEXT

Adam climbs through the window of the hardware store and rushes through the aisles.

He arrives at the PAINT SECTION... with a SHOPPING CART in front of him.

He begins grabbing BUCKET AFTER BUCKET of WHITE PAINT. He grabs ROLLERS and PAINT TRAYS. As many as he can fit into the cart.

EXT. CASSAWAY STREET -- DAY

A LEXUS SUV comes idling down Cassaway Street. It stops in front of the Moore House.

INT. LEXUS SUV -- NEXT

Owen sits in the backseat with Lindsay. Peyton Johnson is behind the wheel. Lindsay's younger brother is asleep in the front passenger seat.

Owen smiles at Lindsay. They hug awkwardly.

LINDSAY

Bye Owen.

Peyton turns back to Owen. His eyes are filled with emotion.

PEYTON

You tell your dad... that we pray for him.

(beat)

We pray for you too, Owen.

EXT. MOORE HOUSE -- NEXT

Owen approaches the house with a smile as the Lexus pulls off down the street.

EXT. MAIN STREET WILMINGTON -- NEXT

The ALARM is still blaring from inside the hardware store.

Adam slams the back tailgate and runs to the front of the car, dropping down behind the wheel.

He starts the engine... backing the Volvo from the parking spot. The wagon slams into the shopping cart... which rolls into the center of Main Street.

We can hear the faint sound of SIRENS in the distance.

INT. MOORE HOUSE -- OWEN'S BEDROOM -- NEXT

Owen takes off his shoes and flops down onto the bed. He then removes the MAGNET from behind his ear and places it on the bedside table.

EXT. CASSAWAY STREET -- LATER ON

We see a MONTAGE of Adam frantically ripping open PAINT CANS... dumping paint into PLASTIC TRAYS... and RUNNING PAINT ROLLERS across PAVEMENT.

He is mumbling incoherently while doing this. *He is possessed with an intensity that we have never seen before.*

INT. MOORE HOUSE -- OWEN'S BEDROOM -- EARLY MORNING

THE WORLD IS SILENT [MOS].

We see a DIGITAL ALARM CLOCK. The time reads: 6:01 AM

Owen sits up in bed... reaching for a GLASS OF WATER.

It is empty. He then grabs his MAGNET from the bedside table and places it behind his ear.

The sound of the CLOCK RADIO emerges from the SILENCE.

RADIO DJ

K96.5 Kiss FM with the morning traffic report...

A MUFFLED CLANGING can now be heard outside.

INT. MOORE HOUSE -- FOYER -- MOMENTS LATER

Owen comes down the stairs into the foyer. We can hear SMASHING NOISES louder from outside.

He goes to the front door... then turns to see Lael standing at the family room window. She is smoking a cigarette.

OWEN
(startled)
What's happening?

LAEL
It's your dad. He's up to something.

Owen notices that the ASH of her cigarette is so long that it is about to fall to the floor. *She has been standing there for a while.*

Owen opens the front door. Lael follows him outside.

EXT. MOORE HOUSE -- SUNRISE

Owen and Lael come walking down the front walk.

Adam is in the neighbor's front yard. He is covered in white paint... with a ROLLER in his right hand.

FROM HIGH ABOVE WE SEE THAT HE HAS PAINTED THESE HUGE WORDS ON THE SURFACE OF THE STREET:

EVERYONE ELSE

OWEN
Dad...

ADAM
(intense whisper)
EE. Everyone else. All of us gone.
(beat)
Six billion people.

Several NEIGHBORS begin to emerge from the surrounding houses.

We see that Adam has painted EE on the side of EVERY HOUSE on the street.

OWEN
Dad... what are you doing!

An angry NEIGHBOR approaches. He looks at the gigantic EE on the side of his house. EE is also painted on his MERCEDES.

NEIGHBOR

What the hell are you doing, Moore?

The DOG is running around... BARKING furiously.

There are now more than a DOZEN NEIGHBORS coming out of their houses. POLICE SIRENS can be heard approaching.

OWEN

Dad...

Adam hears the sirens.

A NEIGHBOR approaches... grabbing Adam by the shoulder. Adam turns around.

Adam punches the neighbor in the face. A WOMAN screams out.

Owen approaches his father... grabbing onto his shirt.

OWEN (CONT'D)

Dad... what are you doing!?

Adam pulls away from Owen... grabs his backpack and sprints over to the Volvo... covered in paint... parked awkwardly in the street.

He drops behind the wheel and starts the engine.

He puts the station wagon in reverse... flooring it.

The Volvo peels out... accelerating backward down the street. Neighbors SCREAM and JUMP out of the way as he just barely misses them.

SUDDENLY... WE HEAR THE YELP OF A DOG.

Adam turns the wheel and the car FISHTAILS into the center of the street.

He glances out the driver's side window in HORROR.

Owen runs over to his dog.

OWEN (CONT'D)

Dad! You hit Darryl with the car!

Adam opens the door to the car... walking slowly over to his son and the dog in the middle of the street.

ADAM

Darryl. Darryl!

(beat)

D... D is Darryl. D IS DARRYL.

Just then... a NEIGHBOR angrily grabs Adam. He fights the neighbor for a moment... but then several other NEIGHBORS tackle him to the ground.

TWO POLICE CARS arrive on the scene.

Owen holds his dead dog... looking over as they begin to arrest his father.

Adam realizes what is happening... looking over at Owen.

ADAM (CONT'D)

OWEN!

(fighting the Officers)

NO! YOU HAVE TO LET ME STAY WITH MY SON!

The Officers shove him into the POLICE CRUISER and slam the door. Adam bangs on the window desperately... looking at Owen.

ADAM (CONT'D)

(we cannot hear his voice)

OWEN!

Lael stands next to Owen with a hand on his shoulder... comforting the boy as he stands before his dead dog in the middle of the street.

INT. WILMINGTON POLICE HEADQUARTERS -- JAIL -- LATER ON

CLOSE-UP: A MUG SHOT IS TAKEN OF ADAM MOORE

We see him being FINGERPRINTED by a DEPUTY.

INT. WILMINGTON POLICE HEADQUARTERS -- ANALYSIS ROOM -- NEXT

Watson approaches Weaver. He stands with Forrester, Larson and several other Deputies.

FORRESTER

What happened?

WATSON

He broke into a hardware store. Painted up his neighborhood. Ran over his dog. Now we know what D means.

We see a small sense of relief on Watson's face.

WEAVER

We've got a new take on EE as well.

(shaking his head)

Personally... I think Adam Moore has lost his mind.

INT. WILMINGTON POLICE HEADQUARTERS -- DISPATCH ROOM -- NEXT

We see the frantic DISPATCH ROOM. Adam sits there at a chair in front of one of the desks.

Watson sits down across from him.

ADAM

(dazed whisper)

How long. How long... until you'll let me out of here? *I need to see my son.*

WATSON

Bail is set at a hundred thousand. Ten thousand to post bond.

Adam thinks for a moment.

WATSON (CONT'D)

You're friend Toll... he was ready to put up his house to bail you out. I talked him out of it.

(beat)

We think it's best if you just spent the night here. No one is gonna bail you out until tomorrow.

ADAM

There will be no tomorrow. You have to let me see my son.

Watson shakes his head slowly. He clearly feels betrayed. *Even though there is something about Adam that he trusts... he cannot allow himself to believe him.*

He slides the FRENCH WOMAN'S NOTE across the desk.

WATSON

One cannot be trusted.

Adam comes to a horrible realization.

ADAM

You think she was referring to me.

WATSON

I'm sorry... but we can't take anymore risks. You'll be safe here.

(beat)

I'll look after your son and the girl.

INT. WILMINGTON POLICE H.Q. -- WATSON'S OFFICE -- NEXT

Watson approaches Toll and the other scientists. They have a map laid out on the table... *explaining something to the detectives.*

Watson places his hand on Toll's shoulder.

WATSON

He wants to speak with you.

Toll looks over at the others. They nod their heads.

INT. WILMINGTON POLICE H.Q. -- JAIL VISITATION ROOM -- LATER

Toll now sits across the GLASS from Adam in the JAIL VISITATION ROOM. He looks exhausted and weak.

ADAM

You have to get me out of here.

TOLL

It's not me... it's not that I don't trust you... but this has become your self-fulfilling prophecy.

Adam looks at Toll plaintively.

ADAM

A little girl... A little girl in 1955. She is contacted... by something. She creates a code. Pulls it out of her head.

(beat)

She has unlocked the very fabric of our existence.

(beat)

I wish that these were just a series of coincidences... brought upon by my intervention. But they aren't. We don't have a choice but to fight this.

(beat)

EE is everyone else.

Toll shakes his head slowly. Deep in his heart he knows that Adam may be right... but he is too frightened to agree with him.

TOLL

This is a governing consciousness. Who are we to think we can challenge it?

Adam stares at Toll through the glass... his mind racing.

ADAM

It we don't break the code... everyone on this earth... will die. I have seen how it will happen.

Toll is overcome with emotion. He seems very frail... perhaps near death.

TOLL

I wish... I wish you had never opened that box.

ADAM

(intense whisper)

It wanted to be found. It is daring us to break its code. It is mocking us. Mocking us with death.

Toll considers this for a moment.

TOLL

I'm sorry, Adam. I just can't be responsible... for everyone else.

Toll hangs up the phone... Leaving his half of the world completely SILENT.

ADAM

WAIT! PLEASE!

We see Toll nod over to his left. Owen emerges from the waiting area and sits down in front of his father.

Adam looks through the glass with a sense of relief that he has been allowed to speak with Owen.

Toll leaves just as Owen retrieves the telephone.

ADAM (CONT'D)

Owen... I'm so sorry.

Owen does not respond. He can barely make eye contact with Adam.

ADAM (CONT'D)

I'm so sorry... for everything.

(beat)

I wish that I could have done things differently. I wish that I had driven you to school that day...

(beat)

I wish that it was me in the accident and not Mom.

Owen looks at his father in the eyes for the first time. There are tears welling.

ADAM (CONT'D)

It's all my fault... and I know that you hate me for that. I know that you hate me for what I did today.

(beat)

But I'm just trying to figure things out... the best I can.

Owen is now crying.

OWEN

I don't hate you. I could never hate you.

Adam wipes the tears from his eyes.

ADAM

Stay with Lael... whatever you do... stay with her.

Owen hangs up the phone and runs down the corridor to where Toll waits by the exit.

Adam puts his hand to the glass... watching as his son embraces the dying old man.

INT. WILMINGTON POLICE HEADQUARTERS -- DISPATCH ROOM -- NEXT

There are folding tables assembled in the Dispatch Room. Dozens of VOLUNTEERS are now calling civilians with the initials EE.

We follow Watson as he rushes through the DISPATCH ROOM toward his office. He has the drawings in his hand... studying them all... looking for some kind of clue.

He retrieves the drawing of the TREEHOUSE. *It is the only drawing that has yet to transpire.*

INT. FINESTONES RESTAURANT -- NEXT

Lael and Owen sit across from each other at Finestones. She is chain smoking. There are dark circles under her eyes.

She glances across the DINER. Watson is paying the check.

LAEL

We need to bury Darryl.

OWEN

Not yet. Not till tomorrow. I want to bury him with my dad.

Lael takes a drag from her cigarette.

Lael reaches down into Adam's BRIEFCASE and retrieves a FILE that contains the stack of drawings. She thumbs through the file and sees RAYMOND CLEMMONS' SCRIPT.

The Cloaked Giant.

She begins to thumb through the pages. Printed on every single one of them is A SINGLE PHRASE:

JOCKEY'S RIDGE --- 9:02 PM.

There is a look of sudden realization on Lael's face.

She looks down at the words... thinking about what she must now do. *Her facial expression closely resembles that of her mother in Adam's dream.*

We see a tear roll down her cheek.

LAEL

Now I know why she did it. It all makes sense now.

Owen just stares at her.

LAEL (CONT'D)

(beat)

Not much time left for us, Owen.

Owen looks at her with sympathy in his eyes. He does not understand what she is talking about.

Lael takes another long drag from her cigarette as Watson approaches. Her hand is trembling. She hands the script to Watson.

LAEL (CONT'D)

Jockey's Ridge. We have to go there.

INT. WILMINGTON POLICE HEADQUARTERS -- JAIL CELL -- NEXT

Adam sits on the floor of his JAIL CELL.

He looks out through the BARS... across the CORRIDOR where there is another CELL.

A MAN is staring at him. It is ELLIOT DUNN.

ELLIOT

(whisper)

Hey there, Professor.

Adam's eyes widen. He did not even notice that this was the man in the cell across from him.

ELLIOT (CONT'D)

Don't worry... we're on your side.

(beat)

We took care of it.

ADAM

Took care of what?

ELLIOT

One will betray the group.

(beat)

ELLIOT (CONT'D)

There is only one who wants to let it happen.

ADAM

Who? Who will betray the group.

ELLIOT

I don't know. But you can't let it happen.

Adam leans in through the bars.

ADAM

I don't have a choice.

ELLIOT

You will. That's how it works. You get a choice... right up until the end. *It gets really scary... right there at the end.*

(quiet whisper)

But sometimes... that's just the way things turn out.

Adam's heart is racing.

ADAM

Did you see the Cloaked Giant?

Elliot Dunn nods his head slowly.

ELLIOT

The Cloaked Giant is just a messenger. Only one of us can hear the true message.

(beat)

If that person dies... we all die.

ADAM

(frantic)

You gave me a business card. On it you wrote the number 902. What does 902 mean?

Elliot looks down the corridor to make sure that no one is listening.

ELLIOT

(whisper)

It's a place. I don't know where exactly. But it told me that it's not too far from here.

INT. WILMINGTON POLICE HEADQUARTERS -- DISPATCH ROOM -- NEXT

LAURA, the waitress from Finestones, approaches the COUNTER at the front of the DISPATCH ROOM.

She has the Orderly's BACKPACK on. *Her eyes do not blink.*

The OFFICER at the counter looks up at her.

OFFICER
May I help you?

LAURA
I'm here for the Professor.

EXT. JOCKEY'S RIDGE STATE PARK -- ENTRANCE -- NEXT

Watson pulls his POLICE CRUISER into the GRAVEL PARKING LOT.
There are DOZENS OF CARS parked there.

He steps out of the car with Owen and Lael. The huge SAND
DUNE looms in the distance.

INT. WILMINGTON POLICE HEADQUARTERS -- JAIL CELL

We see a POLICE GUARD walking down the corridor of the JAIL.

POLICE GUARD
Adam Moore.

ADAM
Yes.

POLICE GUARD
You've been released.

The Guard unlocks his cell... letting Adam out into the
corridor.

Before he leaves... he glances over at Elliot. He is huddled
up on the floor in the FETAL POSITION... catatonic.

INT. WILMINGTON POLICE H.Q. -- RELEASE ROOM -- NEXT

Adam stands at the WINDOW where a FEMALE OFFICER is
retrieving his personal belongings.

FEMALE OFFICER
We've got one backpack. One set of car
keys. One wallet.
(beat)
One flashlight.

She places each of the items on the COUNTER in front of him.

Adam turns to the other OFFICER as he signs a form.

ADAM
Who bailed me out?

OFFICER
She says her name is Laura. She left in a
hurry.

ADAM

Laura.

OFFICER

She said she got the money from your neighbor across the hall.

Adam thinks for a moment.

ADAM

Do you know what time it is?

The FEMALE OFFICER looks at her watch.

FEMALE OFFICER

Eight o'clock.

EXT. WILMINGTON POLICE HEADQUARTERS -- NEXT

Adam walks out of the front of the POLICE HEADQUARTERS.

He sees that there is a YELLOW CAB sitting there in the street. The CAB DRIVER is sitting there quietly behind the wheel.

Adam rushes over to the cab.

ADAM

Are you on duty?

CAB DRIVER

Sure am.

He then removes his WALLET. He retrieves the BUSINESS CARD from it. He looks at the RAINBOW CIRCLE.

INT. YELLOW CAB -- NEXT

Adam sits down in the back of the cab.

ADAM

Is there a Rainbow Drive somewhere in Wilmington?

The Cab Driver thinks for a moment.

CAB DRIVER

Rainbow Circle Drive. Cedar Grove area.

ADAM

(urgent)

Take me there. 902 Rainbow Circle Drive.

EXT. JOCKEY'S RIDGE STATE PARK -- NATURE TRAIL -- NEXT

Watson, Lael and Owen walk through the NATURE TRAIL PATH that leads into the dunes.

There are people everywhere.

Watson looks at his watch. It reads: 8:29 PM

WATSON

Something is going to happen here in about a half hour. 9:02 PM.

Owen looks at Watson, and then at Lael. He does not know what to think.

EXT. WILMINGTON NEIGHBORHOOD -- LATER THAT NIGHT

The YELLOW CAB pulls up in front of a SUBURBAN HOUSE.

[NOTE: We recognize this as the same house where Lucinda and her family lived in 1955].

INT. YELLOW CAB -- NEXT

Adam looks out the window at the house.

CAB DRIVER

Here we are. 902 Rainbow Circle Drive.

The Cab Driver does not look back at Adam as he pulls whatever money he has from his wallet.

ADAM

Here's a twenty. You can keep it. Please wait here for me.

CAB DRIVER

How long?

ADAM

Five minutes. I'll be right back.

EXT. WILMINGTON NEIGHBORHOOD -- NEXT

Adam steps out of the cab. He begins to approach the house.

There is a WHITE PICKET FENCE in front of it.

EXT. JOCKEY'S RIDGE STATE PARK -- NATURE TRAIL -- NEXT

Lael, Owen and Watson approach a large group of people along the NATURE TRAIL.

There seems to be some sort of FIGHT ahead. There is a lot of screaming and yelling. Watson moves ahead to check it out.

When he gets in closer we see that it is just a couple of DRUNKEN COLLEGE KIDS. One of them is STEVENS... the student from Adam's class.

Watson begins to break up the fight.

EXT. WILMINGTON NEIGHBORHOOD -- NEXT

Adam KNOCKS on the front door of the suburban house. He sees that the driveway is empty.

No one seems to be answering. He moves toward the back yard.

EXT. WILMINGTON HOUSE -- BACKYARD -- NEXT

We see an OLD OAK TREE. Adam approaches it.

He notices a TREE HOUSE nestled within the overgrown branches.

Adam recognizes something. He retrieves his stack of drawings and sees that the final drawing contains a TREEHOUSE and a WHITE PICKET FENCE.

INT. TREEHOUSE -- NEXT

Adam is now inside of the TREEHOUSE... shining his FLASHLIGHT.

We see that inside... it is EMPTY. AGAINST one of the WALLS we see that there are dozens of OLD RC COLA BOX SIDES stapled to the wood like wallpaper.

Adam begins to peel them off of the wall... one by one.

We see that there is something WRITTEN on the wall behind the boxes. As the boxes come off, Adam begins to read the words aloud.

ADAM

*Amazing Grace, how sweet the sound. That
saved a wretch like me. I once was lost
but now am found. Was blind, but now I
see.*

He moves the flashlight across the wall.

Next to it we see the letters EE WRITTEN EVERYWHERE.

Next to the lyrics... we see the right side of someone's face. The EE's become more frequent as he gets closer to the center.

Adam rips the boxes from the wall with manic intensity... the DRAWING of the face of a PERSON slowly revealing itself.

He quickly rips the last boxes from the wall... as we reveal that it is a CHILD'S FACE.

As the last box is removed...

WE SEE A DRAWING OF A BOY'S HEAD WITH A MAGNET ATTACHED BEHIND HIS EAR.

Adam just stares at the drawing. His face is white with terror.

ADAM (CONT'D)

Owen...

EXT. JOCKEY'S RIDGE STATE PARK -- NATURE TRAIL -- NEXT

Lael takes Owen by the hand. He watches Stevens freaking out.

LAEL

Come on Owen... it's not safe here.

She begins to pull Owen away from the crowd.

EXT. WILMINGTON NEIGHBORHOOD -- BACK YARD -- NEXT

Adam is climbing frantically down the wooden ladder that leads to the treehouse. He drops to the ground.

Behind him... THE RED BEARDED MAN IS WATCHING FROM THE CORNER OF THE YARD.

EXT. WILMINGTON NEIGHBORHOOD -- NEXT

Adam comes through the front driveway of Lucinda's house and sees that the YELLOW CAB IS GONE.

ADAM

No...

Adam looks around frantically and runs down the sidewalk toward the turnpike.

We see the Red Bearded Man looming in the distance.

EXT. CONVENIENCE STORE -- MOMENTS LATER

Adam rushes up to the front of a CONVENIENCE STORE where there is a bank of PAY PHONES.

He grabs the receiver of one of the pay phones, and begins to dial a number.

EXT. JOCKEY'S RIDGE STATE PARK -- NATURE TRAIL -- NEXT

Owen and Lael are winding their way up the PATH that leads to the back portion of the ridge.

EXT. JOCKEY'S RIDGE STATE PARK -- NATURE TRAIL -- NEXT

Watson and two other men have now subdued Stevens.

His CELL PHONE begins to ring. He steps away to answer it. We intercut between them...

WATSON

Hello?

ADAM

(intercut)

It's Owen... this is all about Owen.

Watson stops in his tracks.

ADAM (CONT'D)

(frantic)

It's not about you or me... it's all about him. This is all about Owen.

WATSON

We're at the dunes. Repeat what you just said... you're breaking up.

ADAM

OWEN IS THE KEY TO ALL OF THIS... I DON'T KNOW HOW BUT HE IS.

Watson looks around frantically... but Lael and Owen are nowhere to be seen.

WATSON

Adam... where are you?

EXT. CONVENIENCE STORE -- NEXT

Adam is at the pay phone.

ADAM

Hello? Are you still there?

He realizes that the connection has been lost. He hangs up the phone, looking around frantically... thinking about what to do next.

EXT. JOCKEY'S RIDGE STATE PARK -- NATURE TRAIL -- NEXT

Watson spins around... looking through the crowd for Lael and Owen.

WATSON

OWEN!

His eyes are filled with rage. He pulls his GUN from his holster.

EXT. CONVENIENCE STORE -- NEXT

Adam looks around frantically.

He sees a **TEXACO STATION**. There is a **WHITE RECTANGULAR SIGN** with a **RED STAR** in the center. *He recognizes something...*

Adam then removes his **KEY CHAIN** from his pocket. He thumbs through the **KEYS** until he finds **CLEMMONS' KEY**.

He looks at the **WHITE RECTANGLE** with the **RED STAR** painted on it. It is the **RED STAR FROM THE TEXACO LOGO**.

SUDDENLY... A VOICE RINGS OUT THROUGH THE NIGHT.

VOICE
PROFESSOR.

Adam looks across the parking lot and sees the **RED BEARDED MAN** approaching him.

HE IS SPRINTING AS FAST AS HE CAN TOWARD ADAM.

Terrified... Adam turns and sprints as fast as he can toward the turnpike and the **TEXACO STATION** beyond it.

The Red Bearded Man is quickly gaining on him... now just several yards away.

Realizing that he is losing ground... Adam darts out onto the turnpike into the oncoming **TRAFFIC**.

Cars swerve out of the way... **HONKING THEIR HORNS.**

The Red Bearded Man follows close behind as Adam crosses through the grass median strip to the **EASTBOUND LANE**.

Another set of **CARS** swerves out of the way... causing an **ACCIDENT** as several cars spin out of control.

The Red Bearded Man loses some ground as Adam approaches the **Texaco Station**.

He sees a **BLACK RANGE ROVER** parked off in the corner of the **PARKING LOT**.

He sprints toward it.

When he arrives at the Range Rover... he tries the handle... but it is **LOCKED**.

He sticks the **KEY** into the slot... and **THE DOOR UNLOCKS.**

INT. RANGE ROVER -- NEXT

Adam gets behind the wheel and slams the door... **LOCKING IT.**

He sticks the KEY into the IGNITION and starts the engine.

JUST THEN... THE RED BEARDED MAN SLAMS HIS FIST THROUGH THE WINDOW.

HE GRABS ADAM BY THE SHIRT.

RED BEARDED MAN
IT'S THE GIRL. THE GIRL YOU BROUGHT HERE.
SHE'S GOING TO KILL YOUR KID.
(screaming in his face)
IF HE DIES... WE ALL DIE.

He lets go of Adam... who stares at him with the horror of this realization.

Adam slams the Range Rover into reverse.

He floors the gas... SPINNING OUT of the parking lot as the Red Bearded Man watches him go.

EXT. WILMINGTON TURNPIKE -- NEXT

Adam weaves through traffic... running through a RED LIGHT at an INTERSECTION on the turnpike... driving toward the dunes.

INT. RANGE ROVER -- NEXT

Adam looks at the clock on the dashboard. It reads: 8:42 PM

EXT. JOCKEY'S RIDGE STATE PARK -- NATURE TRAIL -- NEXT

Lael takes Owen into the secluded area of the dunes. The crowd of people is thinning out as they reach the back base of the ridge.

LAEL
It's okay Owen. Come with me into the dunes.
(beat)
There's something I want to show you.

Owen looks at her with a sense of hesitation. He can sense that something has changed in her.

EXT. INTERSTATE 185 -- NEXT

Adam maneuvers the Range Rover north up the 185 interstate. He is desperately trying to reach Watson on his cell phone but there is no service.

Jockey's Ridge can be seen in the distance. There are lights from HUNDREDS OF CARS ahead.

As Adam approaches an INTERSECTION... he sees DOZENS OF DEER DARTING OUT OF THE BRUSH ACROSS THE PAVEMENT... RUNNING AWAY FROM JOCKEY'S RIDGE.

He swerves the Range Rover... *narrowly missing them.*

He gains control of the vehicle as he crosses the intersection... *running a red light.*

A CAR SLAMS INTO THE RANGE ROVER. IT SPINS AROUND VIOLENTLY... stopping in the center of the intersection.

INT. RANGE ROVER -- NEXT

The AIR BAG has exploded. Adam sits there in a daze... trying to figure out where he is. He sees a CELL PHONE mounted in a CHARGER on the center console. He grabs it. He then grabs his FLASHLIGHT.

Adam opens the door to the Range Rover and steps out Onto the street.

SUDDENLY... a MAN from the car emerges. He is bleeding profusely from the forehead. It is PEYTON JOHNSON.

He is staggering around in confusion.

PEYTON

Adam...

ADAM

Peyton...

He looks terrified. *His eyes do not blink.*

PEYTON

It's your son...

(pointing to his right ear)

Your son's ear.

Peyton falls back against the car. He has been seriously injured. Several other driver's emerge from their cars... rushing to Peyton's aide.

PEYTON (CONT'D)

He never needed it...

Adam turns and runs toward the huge crowd at the base of the gigantic ridge. He puts the CELL PHONE to his ear.

EXT. JOCKEY'S RIDGE STATE PARK -- NATURE TRAIL -- NEXT

Watson is running through the nature trail as his CELL PHONE begins to ring.

WATSON

Adam?

ADAM (V.O.)

Where are you?

WATSON

We're in the nature trail on the south side. Lael has Owen.

EXT. JOCKEY'S RIDGE STATE PARK -- NATURE TRAIL -- NEXT

Adam rushes toward the NATURE TRAIL ENTRANCE.

ADAM

She's going to try and kill my son.

(desperate beat)

Look for my flashlight. I'm at the east entrance.

INT. STATE POLICE HELICOPTER -- NIGHT

We are in a STATE POLICE HELICOPTER. Weaver and Forrester are inside with a PILOT.

They look out the window at something.

WEAVER

The park is supposed to close at sundown.

FORRESTER

My God.

EXT. JOCKEY'S RIDGE STATE PARK -- NIGHT

We see the HELICOPTER sweep above JOCKEY'S RIDGE with its SEARCHLIGHT.

We see HUNDREDS OF PEOPLE IN THE DUNES.

EXT. JOCKEY'S RIDGE STATE PARK -- NEXT

We see Toll wandering through the crowd of people. They are all different kinds of people... all ages, classes and races.

Toll looks across the crowd to BUSINESS SUIT. He is now standing on the roof of a EIGHTEEN WHEELER TRUCK that someone has driven into the dunes.

BUSINESS SUIT

Twas Grace that taught my heart to fear.

And Grace, my fears relieved. How

precious did that grace appear... the

hour I first believed.

A large CROWD OF SEVERAL HUNDRED surrounds him. Among them... we see the ELDERLY BLACK WOMAN and WANDERING EYE.

EXT. JOCKEY'S RIDGE STATE PARK -- NATURE TRAIL -- NEXT

Adam sprints into the EAST ENTRANCE to the nature trail.

The flashlight beam pierces through the night. There are PEOPLE scattered about everywhere. We see the FRENCH WOMAN standing there with a group of people.

She sees Adam... and begins to scream out.

FRENCH GIRL

Il faut les arreter! Il faut les arreter!

Adam reaches the crest of a smaller dune... entering a more secluded area.

EXT. JOCKEY'S RIDGE STATE PARK -- NEXT

BUSINESS SUIT is still up on the roof of the truck.

Several other PICKUP TRUCKS have been pulled up into the area. They shine BRIGHT SPOTLIGHTS onto the Eighteen Wheeler.

Business Suit looks down at his watch.

BUSINESS SUIT

TEN MINUTES REMAIN.

EXT. JOCKEY'S RIDGE STATE PARK -- UPPER DUNES -- NEXT

Watson has reached the UPPER DUNES that begin to lead up to the backside of the RIDGE.

WATSON

Owen!

ACROSS THE DUNES... Owen turns his head... hearing Watson somewhere out in the darkness. He begins to back away from Lael. She moves quickly toward him.

LAEL

Owen...

(calm)

It's okay, Owen. He's going to try and hurt us.

She approaches him slowly... holding out her hand.

LAEL (CONT'D)

Come on... what I want to show you is... just over that hill.

Owen stares at her for a moment... he sees the manic intensity... the fanaticism in her eyes. *He begins to slowly back away from her.*

HE THEN TURNS AROUND AND RUNS DOWN THE PATH AWAY FROM HER.

LAEL (CONT'D)

OWEN!

She begins to chase after him.

ACROSS SEVERAL DUNES... Adam races along the path with his FLASHLIGHT... searching through the brush.

ADAM

OWEN!

Owen is running as fast as he can down the PATH up through the larger dunes. Lael is only a dozen yards behind him and gaining with every second.

HE DARTS OFF TO THE LEFT... winding through several ROCK FORMATIONS at the end of the trail as they climb to the top of the back of the ridge.

Owen hears his father yelling his name. He turns and looks back while still running forward.

He TRIPS over a small rock and falls hard against the sand.

THE WORLD IS SILENT [MOS].

Owen's MAGNET has detached from behind his ear. He scrambles through the sand to find it.

He crawls on his hands and knees in a desperate panic.

ACROSS THE DUNES... Adam is sweeping his flashlight through the brush.

ADAM (CONT'D)

(we cannot hear his voice)

OWEN!

As Owen desperately searches for his magnet, we catch the beam of Adam's flashlight in the distance.

Suddenly... LAEL IS ON TOP OF OWEN.

She has him pinned to the ground with her knees. She raises her INDEX FINGER to her mouth... the other hand placed over Owen's mouth so that he cannot scream.

She begins to SMOTHER HIM... just as her mother tried to smother her many years before.

Owen struggles as hard as he can but he cannot overpower her.

LAEL

I'm sorry...

(we cannot hear her voice)

Let it happen.

ADAM SUDDENLY APPEARS BEHIND HER. HE BASHES HER ACROSS THE HEAD WITH HIS FLASHLIGHT.

SHE FALLS INTO THE SAND. Adam grabs his son.

ADAM

(we cannot hear his voice)

ARE YOU OKAY?!

Owen is hyperventilating. He pulls away from his father and rushes over to where he lost his magnet.

Lael begins to stagger to her feet... moving toward Owen again.

Adam tackles her to the ground... pinning her to the ground.

ADAM (CONT'D)

(we cannot hear his voice)

WHY!? WHY!?

She fights him violently.

OWEN FINDS HIS MAGNET. He places it behind his ear.

SOUND RETURNS TO THE WORLD.

LAEL

(whisper)

He has to die.

(catching her breath)

He has to be sacrificed.

Adam turns his head and looks toward Owen.

ADAM

OWEN! RUN!

(pointing to the crest)

GO THAT WAY!

Adam sees that dozens of people have begun to approach them.

The Red Bearded Man has led a group of people over to Adam.

Adam releases Lael from his grip... backing away from her.

She slowly regains her footing... looking around at the faces staring at her.

Adam backs away from her as more people arrive. He turns away and begins to move toward the Eighteen Wheeler parked at the base of the dune.

ABOVE... Owen reaches the crest of the RIDGE. He looks down and sees THOUSANDS OF PEOPLE BENEATH HIM.

There are scattered people at the top who begin to PART FROM ONE ANOTHER... FORMING A PATH FOR HIM.

EXT. JOCKEY'S RIDGE STATE PARK -- BASE -- NEXT

At the EIGHTEEN WHEELER... Business Suit looks at his watch. Someone has turned on a CAR STEREO. It blasts a CELL PHONE COMMERCIAL from HUGE LOUD SPEAKERS in the back of someone's PICK-UP TRUCK.

More people have begun to split apart... creating a WIDE PATH FOR OWEN as he comes down the final stretches of the slope... approaching the truck.

EXT. JOCKEY'S RIDGE STATE PARK -- UPPER DUNES -- NEXT

Watson pushes his way through the crowd with his GUN drawn... seeing that Lael has been surrounded.

The Red Bearded Man steps in front of Watson... shaking his head calmly.

RED BEARDED MAN
(raising his index finger)
Shhhhhhh...

Watson looks over at Lael. *She is now surrounded by hundreds of men and women... they have her trapped.*

Watson looks back at the Red Bearded Man... *realizing that the crowd will not allow him to arrest Lael.*

Watson lowers his gun.

LAEL
(desperate panic)
SOMEONE HAS TO DIE. I KNOW THIS.
(crying)
I KNOW THIS.

Watson watches as the crowd begins to push Lael out toward the eastern edge of the park. She backs away slowly... glancing through the crowd at Adam as he pushes his way through toward Owen.

Adam turns his head back... and he and Lael stare at one another for the last time.

She is looking at him with an expression of intense terror.

She seems confused... innocent again.

LAEL (CONT'D)
(crying)
You broke your promise.

EXT. JOCKEY'S RIDGE STATE PARK -- BASE -- NEXT

Owen stands alone as the crowd forms a large circle around him... he LOCKS EYES with Business Suit.

On the roof of the Eighteen Wheeler, Business Suit raises his INDEX FINGER to his mouth.

BUSINESS SUIT
(quietly)
Shhhhhhhhhhh...

Everyone begins to follow suit as a HUSH comes over the crowd.

ACROSS THE BASE OF DUNE... Watson has joined Adam as they push their way through the crowd toward Owen. People turn and begin to notice them.

THE CROWD BEGINS TO PART... FORMING A SECOND PATH FOR ADAM SO THAT HE CAN SEE HIS SON.

AT THE EIGHTEEN WHEELER... we can hear the RADIO BLARING. Toll looks up at the NIGHT SKY.

RADIO DJ
K96.5 Kiss FM... here we go with another block of hits from the eighties...

We hear the FAMILIAR WHISTLE as "PATIENCE" by GUNS N' ROSES begins to play.

Business Suit jumps down from the roof of the truck onto a RAMP and begins to approach Owen on the sand.

Owen's eyes do not blink. He just stares at Business Suit in awe.

EXT. BEACH PARKING LOT -- NEXT

The Red Bearded Man now leads the CROWD of men and women as they force Lael into the PARKING LOT adjacent to the beach.

They have now begun to pick up speed... some of them jumping up onto cars to get a better look at her. Lael steps onto the beach... with nowhere to go but toward the ocean.

EXT. JOCKEY'S RIDGE STATE PARK -- BASE -- NEXT

Business suit looks down at Owen with a smile. Adam pushes his way through the crowd.

Business Suit leans down... reaches out to Owen and places his hand behind his RIGHT EAR. **HE REMOVES THE MAGNET.**

THE WORLD IS SILENT [MOS].

From the silence... we begin to hear a series of LOW RUMBLING PULSES. It is a sound unlike we have ever heard before.

It is as though Owen's ear is some sort of receiver for a signal.

Adam stares at Owen as the PULSING NOISES DRONE ON.

Owen's eyes do not blink.

IN THE CROWD... Toll listens to the message in awe. He glances down at his watch. It reads: 9:02

EXT. BEACH -- NEXT

SEVERAL HUNDRED PEOPLE now surround Lael in a SEMI-CIRCLE on the beach... pushing her into the ocean.

She backs slowly away from them in silence.

She seems detached... *terrified*. She remains possessed by something as she inches back into the shallow ocean waves.

EXT. JOCKEY'S RIDGE STATE PARK -- BASE -- NEXT

Adam watches Owen as the PULSE SOUNDS continue. He looks over at Business Suit... who smiles calmly at him.

ADAM

(whispering)

Who is the Cloaked Giant?

BUSINESS SUIT

(smiles)

He is just its messenger.

(looking up at the sky)

It is revealing itself to us.

(back to Adam)

Your son will translate.

There is now an eerie rumble coming from the LOUD SPEAKERS.

Owen turns his head. The boy seems to emerge slowly from his trance. *He seems incredibly calm.*

He reaches up and places the MAGNET back on his ear. Adam begins to use sign language with his son once again.

ADAM

Can you... still hear me?

Owen nods his head embraces his father. Adam hugs him dearly... although he is still not entirely sure what has just transpired.

Watson emerges from the crowd with a POLICE DEPUTY in tow.

The STATE POLICE HELICOPTERS circle overhead.

The crowd is silent.

BUSINESS SUIT

Take the Professor home.

Watson nods his head... as the crowd parts... allowing them to escort Adam and Owen out of the dune base to the edge of the INTERSTATE where the Deputy's POLICE CRUISER is waiting.

INT. POLICE CRUISER -- MOMENTS LATER

Watson drives the cruiser slowly through the crowd. People seem to be moving east now toward the ocean. People look at the cruiser in awe.

Adam and Owen are in the back seat. Some people bang enthusiastically on the windows... trying to get a look at Owen.

They ride in silence.

EXT. JOCKEY'S RIDGE STATE PARK -- BASE -- NEXT

The CROWD OF THOUSANDS is silent... moving toward the OCEAN.

We see Toll staring across the massive crowd at BUSINESS SUIT... now perched again on top of his Eighteen Wheeler as he watches the crowd move east.

Helicopters search the skies above.

EXT. CASSAWAY STREET -- NEXT

The POLICE CRUISER pulls up in front of the Moore House.

INT. POLICE CRUISER -- NEXT

Watson puts the cruiser in park.

WATSON

Here we are, gentlemen.

EXT. MOORE HOUSE -- NEXT

Adam and Owen walk silently toward the house. Watson watches them, standing next to the POLICE CRUISER. The RED AND BLUE LIGHTS are on.

WATSON

Professor...

Adam turns back toward Watson.

WATSON (CONT'D)

If there is anything you should ever need.

Watson nods his head to Adam with a look of deep respect and friendship. Adam is beginning to understand something now, although he still cannot quite grasp it.

INT. MOORE HOUSE -- FAMILY ROOM

Owen and Adam walk into the family room.

ADAM

We have to bury Darryl. In the back yard.

Owen looks toward the kitchen... and walks through the door.

INT. MOORE HOUSE -- KITCHEN

Owen approaches the ISLAND COUNTER. We see that Darryl is there... underneath a BLANKET. Adam walks over to the refrigerator.

Adam looks at the DRAWING on the refrigerator door. It is LAEL in front of the DUNES.

He realizes that the drawing is actually something different.

HE SEES THAT SHE IS ACTUALLY DROWNING IN THE OCEAN AS A LINE OF HUMAN FIGURES WATCH BEHIND HER.

EXT. OCEAN -- NEXT

Lael is now treading water in the waves. People are approaching through the shallow water. *There is no escape for her now.*

The Red Bearded Man leads the group out into the waves. He stares at Lael across the white caps.

RED BEARDED MAN

(yelling over the waves)

YOUR MOTHER. SHE WANTED TO SPARE YOU THIS PAIN.

She gasps desperately for air.

LAEL
I'm so sorry...

She then disappears beneath the surface... never emerging... as the crowd of people watches in silence from the wet sand and shallow waves.

EXT. BEACH -- NEXT

The CROWD OF THOUSANDS now stands on the beach before the ocean... waiting for something to happen. We see how this resembles the drawing in Adam's hand.

We see Toll, Hirschburg and Morris... staring up at the sky as the HELICOPTER circles overhead. We see that CLARENCE and SHANNON are now there too.

INT. MOORE HOUSE -- KITCHEN -- NEXT

Adam stares at the drawing of Lael on the refrigerator... his mind racing. He looks lost and confused... yet close to some revelation.

He turns his head and looks at Owen and Darryl. Owen is now kneeling down on the kitchen floor... running his hand through the dog's fur.

SUDDENLY THERE IS A BRIGHT WHITE LIGHT EMANATING FROM THE KITCHEN. IT SHINES ON ADAM'S FACE. HIS EYES ARE WIDE OPEN IN AWE.

SUDDENLY... A LOUD YELP SCREAMS OUT FROM THE KITCHEN.

FOLLOWED BY A LOUD THUMP. ANOTHER LOUD YELP. IT IS DARRYL.

EXT. MOORE HOUSE -- NEXT

Watson watches silently as there is now an INTENSE WHITE LIGHT streaming through every window of the Moore house.

THE LIGHT SLOWLY FADES AWAY. He turns his head to the right and sees that LAURA is standing there on the sidewalk... watching this in silence.

She smiles at Watson.

INT. MOORE HOUSE -- KITCHEN -- NEXT

Adam falls to the floor of the kitchen, backing away from his son.

DARRYL IS NOW BARKING... MOVING THROUGH THE KITCHEN LIKE ANY NORMAL, HEALTHY DOG.

The dog runs over to Adam. He seems afraid to touch Darryl at first... but the dog begins to lick his face.

Adam looks back at his son... his eyes wide with awe.

Owen is quiet. He is incredibly calm.

OWEN

It is our reward.

Adam just stares at his son in disbelief... embracing the dog. *There is a sense of relief that we have not seen before.*

OWEN (CONT'D)

Say something, Dad.

Owen waits for a response as he embraces his father.

ADAM

That's my boy.

Adam closes his eyes for a moment... and then opens them... looking directly into the LENS OF OUR CAMERA.

EXT. MOORE HOUSE -- NEXT

We pull back through the front yard away from the Moore House... craning up and away as the neighborhood rests silently.

The GIGANTIC WORDS... painted in Adam's handwriting... stare back at us from the street.

EVERYONE ELSE

Watson and Laura are waiting there next to the CRUISER *for people to arrive...* the LIGHTS BLINKING silently from the roof.

CUT TO WHITE: