

the invitation

by

Phil Hay & Matt Manfredi

WHITE PRODUCTION DRAFT 2.18.14  
5.15.14  
BLUE REVISIONS 5.27.14  
PINK REVISIONS 5.28.14  
YELLOW REVISIONS 6.4.14  
GREEN REVISIONS 6.13.14

DARKNESS

The SOUNDS of a summer barbecue, a backyard pool party. Children squeal and splash. Adults chat around the grill. As these sounds continue, we FADE IN ON:

1 EXT. BACK YARD - DAY 1

A static shot of an EMPTY BACK YARD-- a tranquil, sunny expanse of grass overlooking the Hollywood Hills. A soft breeze rustles through the trees. A sliver of patio in the foreground hints at a pool.

There are no people present. Just the SOUND OF A PARTY from some time ago, strained through someone's memory.

Snippets of conversation, of laughter and gossip. Meat sizzles as it's thrown around the grill.

All of the sound abruptly ends in a ringing silence.

But the shot continues in silence-- the peaceful, empty yard, evening sun throwing long shadows.

2 ABOVE LOS ANGELES - DUSK 2

The sun has already set. Color fades from the landscape as the sky grows dim. The hills become an ominous, dark outline.

Sounds mix together, low, barely audible; broken transmissions, strange animal cries, quiet voices. The things that creep into the sky, both human and inhuman, organic and mechanical.

We move down through the haze to find HEADLIGHTS, winding up through Coldwater Canyon into the Hollywood hills. The lights turn onto a narrow, twisting road.

3 IN THE CAR 3

A young man, WILL (30's) drives in silence. We linger on his face as he concentrates on the road. Behind his placid expression, we can see something pulling at him. There is a haunted quality to his eyes.

4 EXT. HOLLYWOOD HILLS - SAME 4

The car continues its purposeful climb, drawn into the darkening tangle of streets, the orange-blue haze of dusk giving way to blackness.

5 IN THE CAR 5

A long moment on Will's face, his eyes. The only sound is that of the engine, muffled by the closed windows. It's claustrophobic.

VOICE (O.S.)

Will.

The voice is jolting. We widen to see that, this whole time, someone has been next to him.

KIRA (30's) is capable and watchful. There is quiet familiarity between them, a resigned tension.

Will looks over.

KIRA

I asked if you were okay.

WILL

Sorry.

He shakes his head a little bit, ridding himself of a thought.

WILL

I'm back.

He smiles, turns back to the road. Kira looks at him.

KIRA

We don't have to do this. We can just go home.

WILL

No, it's okay. It's just going to have to be okay.

KIRA

If it feels like too much, being in that house again...

WILL

I'll be fine.

They drive in silence. Kira looks down at the INVITATION she is holding.

CLOSE ON IT - a stately party invitation. A bit formal, but stylish. "CELEBRATE WITH DAVID AND EDEN."

KIRA

Who's going to be there tonight?

WILL

Tommy and Miguel... everybody else you'll meet. All my old friends. I guess that's the point. Getting everybody back together.

Kira turns the invitation over in her hands.

KIRA

This thing is so... thick.  
(smiles)  
Official.

WILL

Maybe they're overcompensating. Tough to just call people up after two years.

KIRA

*Nobody's* seen her?

WILL

No.

KIRA

Jesus.

WILL

I mean, I ran into her once. I saw her and David going into the supermarket together. I couldn't deal. I just sat in the car until they left. A little bit after that, I heard she just disappeared.

KIRA

They met in that grief group?

WILL

Yeah, while we were still married. She loved it. I couldn't stand it.  
(pause)  
Somebody's bawling while you feel fine. Someone's passing out cookies while you're coming apart. It just made me angry.

KIRA

You needed an anger group to deal with the grief group...

WILL

I didn't want anyone's help.

KIRA  
It's okay to need someone's help  
sometimes.

This could open into something more. It doesn't.

WILL  
You could've put odds on our  
divorce, I guess.

KIRA  
People don't think like that.

WILL  
Yes they do.

He shakes his head.

WILL  
The things she did right after it  
happened. Kira... it was fucking  
terrifying. I thought she was going  
to die, too.

Will looks over at her, taps the invitation.

WILL  
Though this is just the kind of  
thing she'd...

SUDDENLY, A FLASH

IN THE HEADLIGHTS - an animal darts in front of them. A flash  
of fur and teeth.

No time to react.

A SICKENING THUD as WILL slams on the brakes. Splaying limbs  
twist through the beams of light.

The invitation flies off Kira's lap and onto the floor. The  
car screeches to an abrupt halt.

WILL  
Jesus!

KIRA  
What was it?

WILL  
I don't know. Animal.  
(unbuckling)  
Stay here.

6 EXT. ROAD - DUSK

6

The car sits idling. Will gets out, moves toward the front of the car. The hazard lights blink.

WILL'S POV - we slowly round the front of the car. Closing in. A glimpse of an animal's leg.

ON WILL as he sees what it is. He recoils.

ON THE GROUND, in front of the car-- a twisted shape. A mangled coyote. It's in its death throes, its cries a raspy gurgle. One bent leg twitches involuntarily.

The sound of a car door opening.

WILL  
Don't come up here.

Will walks to the trunk. He reaches in and pulls out a TIRE IRON. Closing the trunk, he sees Kira standing over the coyote, staring at it.

He walks toward the front of the car, puts a hand on her shoulder.

KIRA  
What are you going to do?

WILL  
We can't leave it like this.

KIRA  
We can call someone. The city.

WILL  
Just go back to the car, okay?

She looks down, sees the tire iron. She knows what's coming... heads back to the car.

Will looks down at the bloody, dying animal.

6.1 THROUGH THE WINDSHIELD

6.1

Kira watches as Will lifts the tire iron and brings it down on the coyote, which is obscured by the hood of the car.

Even in the car, the impact is audible. She flinches at the sound.

He strikes it again. Again.

6.2 IN FRONT OF THE CAR

6.2

Will drops the tire iron. He looks down at what he's done. Then, steeling himself, he grabs the dead animal by its feet and drags it to the side of the road.

7 INT. CAR - CONTINUOUS

7

Kira watches as Will comes around the front of the car and gets inside.

They sit there for a moment. Will is a little out of breath. Kira looks at him, then forward. Shocked.

She puts a hand on his arm.

Will, both hands on the wheel, doesn't answer. Finally...

WILL

How the fuck can she go back to that house?

KIRA

People deal with things in different ways. She's trying.

WILL

And I'm not.

KIRA

You said that, not me.

(pause)

Maybe she wants to let people in. Maybe she wants to make some new, good memories in that place...

WILL

I don't think things work that way.

8 EXT. ROAD - DUSK

8

The car moves up the narrow road in the hills, headlights glinting off parked cars. Everything seems precarious, somehow. Dark and twisted.

They drive past lines of parked cars, closely packed on the side of the road. Just a glimpse, unseen to Will and Kira...

*... in one of the nearly identical BMW's, a man is sitting there, still and waiting...*

8.1 They continue up the street, pulling up to house on street and stopping behind three other cars. 8.1

The house above is a modernist masterpiece, hanging off the side of the hill. Sprawling, beautiful, a classic. Will cuts the engine.

KIRA  
This was *your* house?

WILL  
Lot of money in Eden's family.

KIRA  
No kidding.

WILL  
Wasn't ever mine.

9 EXT. DRIVEWAY - CONTINUOUS 9

As they walk up the driveway, Will stops. The house, glowing from within, has an obvious hold on him, a power over him.

Kira unconsciously makes a move to take his hand, but stops herself. They walk up the steps to the house.

10 EXT. PORCH - CONTINUOUS 10

Conversation spills out from inside. The door is ajar.

10.1 *A FLASH, Will's POV, the same house, YEARS AGO. A young boy is visible in the window, doing a puzzle on a low table...* 10.1

10.2 BACK IN THE PRESENT 10.2

Will pushes the door open. The people in the house turn to look at Will and Kira.

We play across the guests' faces for a long moment. Men and women in their 30's, Will's friends. They smile, apprehensive. No one seems to know where to start.

Finally, a woman breaks the spell, stepping toward Will and Kira-- GINA, a lively presence, a quintessential eastsider.

GINA  
You're here! Fucking A. I win.

KIRA  
Was there a betting pool?



TOMMY, strong, mischievous, comes forward and kisses her. His partner, Miguel, stands back a little, smiling.

TOMMY

For entertainment purposes only.

Gina acknowledges Kira, smiling.

GINA

I'm Gina. We met once, a ways back, right?

KIRA

Oh yeah, right. Hi.

GINA

Nice to see you.

TOMMY

Kira, you are looking so hot right now, I can't believe it. Will you please bear a child for us?

MIGUEL

We're not kidding. Tommy... impregnate.

She laughs.

KIRA

So I see you two are having all kinds of problems getting along...

MIGUEL

Another 8 years of this is about all I can take. Then he can marry me or I leave.

(to Tommy)

You hear that?

Tommy puts an arm around Will's shoulder.

TOMMY

You look good, Will. You've shed that dirty dishrag vibe that has so concerned me.

WILL

I look like a dirty dishrag?

TOMMY

Looked like. Seemed like. Were.

10.3 Tommy leads him, arm still around his shoulder, into the sunken living room, where CLAIRE, intellectual and a bit awkward, sits next to BEN, a wry, vaguely stoned guy splayed on the couch. Claire gets up, hugging Will. 10.3

CLAIRE  
Is this Kira?

KIRA  
That's me.

Without getting up, Ben nods to Kira and extends his hand to Will in mock-formality.

BEN  
Hello, Kira. Hi, Will. I'm Ben. You remember me? We drove a thriving business into the ground together.

WILL  
It never thrived.

BEN  
It thrived like a motherfucker for three months. And you know it.

KIRA  
Sorry we're late.

Gina's eyes widen a bit, conspiratorially.

GINA  
It's been an *interesting* half hour.

Will tilts his head inquisitively.

GINA  
You'll see.

WILL  
Where's Choi?

GINA  
I don't know. Late as usual. Can't get any reception up here, either.

WILL  
Is Eden...?

A voice from the hallway.

EDEN (V.O.)  
I'm here.

Will turns toward his ex-wife's voice.

10.4 And we see EDEN. She is intimidatingly beautiful. She walks across the room toward them with a grace that's almost ethereal-- she practically floats across the room. 10.4

Kira can't help but be struck by the sight of her. Her eyes flicker to Will; "This is your ex-wife?" He steps forward to meet Eden.

Eden hugs Will for a long time, finally pulling back.

EDEN

Let me look at you, Will.

She peruses him, arms draped over his shoulders. Her face calm and beatific, her eyes searching his.

EDEN

Mmmmm.

Her manner seems very strange to him. He's taken aback.

EDEN

I missed you.

WILL

Me too.

EDEN

House doesn't look very different, does it?

WILL

No. Not really.

EDEN

We're so glad you're here.

We notice something on Will's face, a tiny spot, a smudge. We realize it's A BIT OF THE COYOTE'S BLOOD.

Eden notices it too, and, smiling, wets her finger and wipes the fleck of blood off Will's face.

EDEN

You're a mess!  
(turning to Kira)  
And you're Kira.

KIRA

Hi. I... thanks for having me.

10.5 Eden turns and beckons a very fit, VERY GOOD LOOKING MAN. He comes toward them, eyes shining with powerful life, a strong focus. He wears a distinctive LEATHER BRACELET on his wrist. 10.5

EDEN  
You remember David?

WILL  
Of course. Sure.

10.6 *A flash: David, sitting in a therapy group, a stark circle, the greenish industrial light of a rec center. Colliding shots: he is crying. Composed. Head in his hands. Will and Eden watching him. Will's arm is around Eden's shoulders. David looking up, meeting Eden's eyes. A wreck.* 10.6

10.7 David moves past Will's offered handshake, straight in for a hug. 10.7

DAVID  
Very glad to see you. Really glad, man.

WILL  
Hey. How are you?

DAVID  
Brilliant. We have so much to talk about. We have so much to celebrate together tonight.

He reaches over to Kira, pulling her out of her conversation and hugging her close as well.

KIRA  
Okay...

DAVID  
Beautiful. Welcome. What can I get you to drink?

He turns toward the bar, where many bottles have been set out. Tommy leans toward Will.

TOMMY  
I'd suggest going with the wine.  
It's an '85 Rothschild.

Gina has overheard this.

GINA  
Are you shitting me?

WILL  
What does that mean?

Tommy and Miguel look at him with pity.

TOMMY  
Oh, Will.  
(to Miguel)  
Isn't he sad?

Gina leans in.

GINA  
It's like 8 million dollars a  
bottle, cro-mag.

David starts to pour the wine.

DAVID  
Please. 6 million. This night is  
special. We shouldn't put off  
enjoying what we have. Since  
everybody is here...

BEN  
(calling out)  
Except Choi.

TOMMY/MIGUEL  
Fucking Choi!

People laugh. A well-worn joke in this group. Will sits down  
on the edge of the couch, away from the others.

BEN  
Fucking Choi.

DAVID  
Right. We'll just have to start  
without him.

10.8 He raises his glass, gaining everyone's attention.

10.8

DAVID  
Just a few words.  
(pause)  
This is a reunion. We've been away  
a long time, and you are all very  
special to Eden. And that means you  
are all very special to me.

Everyone's attention is on David, but something else catches  
Will's eye-- a movement in the darkened side hallway.

*Someone is standing there, watching them.*

It's a GIRL, maybe 21 or 22, wearing only a tight t-shirt, naked from the waist down.

Sleepy-eyed, she stares directly at Will, a weird smile on her face.

DAVID (O.S.)

We invited you here because we love you, and we've missed you. We're all on a journey and we should be on it together.

Will's eyes are fixed on her. She slowly breaks eye contact and drifts away into another room.

DAVID

This dinner is the start of that. We wanted to open the house again. To give it, and us, a new start.

Everyone toasts, savoring the wine.

GIRL (O.S.)

Hey, save a glass for me...

The girl, now dressed, slinks out of the hall and up to David, who laughs as she grabs at his glass, kissing at his neck.

Looks from Kira to Ben to Tommy... who is this?

There's something unsettling about her energy; skittish, an abused animal. On her wrist, the distinctive leather bracelet.

EDEN

Sadie, meet my friends.

SADIE

Hi...

She laughs, uncomfortably.

BEN

Hi, Sadie. I'm Ben.

KIRA

So, uh... how do you guys know each other?

SADIE

Um. Friends in common, I guess.

EDEN

We met in Mexico. Sadie's staying with us for a while. Just helping out.

SADIE

Yeah... it's fun. We have fun. I hope you don't mind me crashing the party. It's awesome.

She looks at Will, almost conspiratorially.

SADIE

They've just told me so much about you...

She trails off, still looking directly at Will. Ben clears his throat. Kira breaks the increasingly uncomfortable silence.

KIRA

We hit an animal on the way up here.

WILL

It's not...

KIRA

It just came out of nowhere. There was nothing we could do.

(shaking her head)

It was in just horrible shape. It was making this sound...

Everybody looks at Will.

GINA

How did you not tell us this, like, immediately?

KIRA

He had to kill it. It was suffering.

GINA

You killed it with like...

WILL

A tire iron.

BEN

I don't know how you did it, man. That's pretty butch.

DAVID

You did a good thing. It was mercy.  
Good.

Will looks around, a little disturbed. He lands on Eden.  
She's just staring at him serenely.

WILL

Mind if I look around?

EDEN

Of course not.

Will goes alone to the kitchen.

SADIE

Wow.

11 INT. KITCHEN - DUSK

11

Will leans against the sink, breathing for a second. Only now do we see how shaken he is. He pours a glass of water for himself.

As the water runs into the glass-

11.1 A *FLASH* - years ago in the same kitchen - Will enters. Eden turned away, at the sink. Sobbing. Something in her hands.

11.1

WILL

Eden?

She doesn't answer, but at the sound of Will's voice, her movements become hurried. A glimpse of a knife.

Will is on her as she *SLICES OPEN HER WRIST*.

WILL

Eden!

*BLOOD SHOWERS THE SINK* as Will struggles to wrest the knife from her. Eden is hysterical, desperately trying to cut her other wrist. Her blood on him, her tortured wail rising--

11.2 Suddenly-- someone right behind him. A hand around his waist.

11.2

EDEN (O.S.)

Will.

Startled, Will drops his glass. It rattles in the sink, but doesn't break.



WILL  
Christ...

He turns to see Eden smiling at him.

WILL  
Sorry. You scared me.

EDEN  
(motioning to the sink)  
No harm done.  
(pause)  
You're very handsome tonight.  
You're shining. And Kira... you're  
both really beautiful.

She moves to a high cabinet, reaching for some glasses.

EDEN  
Could you help me?

He comes to her, reaching up.

WILL  
These bars on the windows are new.

EDEN  
Oh. I don't know... I was alone  
here for a while.  
(she shrugs)  
Security. It's safer.

As Eden reaches up for another glass, Will notices a leather bracelet on her wrist. The same one David and Sadie wear.

WILL  
That's nice.

She looks confused, then touches the bracelet, self-conscious for a second.

EDEN  
Oh, thanks... we got them in  
Mexico.

WILL  
Is that where you were for the last  
two years?

EDEN  
Some of the time.  
(pause)  
Were you worried about me? Did you  
think about me?

WILL  
Yeah. I did.

She nods, looking intently into his eyes.

EDEN  
I've *never* been better. I'm  
fantastic. You don't have to worry  
about me anymore.

Will studies her.

WILL  
It's not hard for you to be in this  
house again?

EDEN  
Not at all, and it doesn't have to  
be. That's what's so *incredible*.

WILL  
You look different.

EDEN  
I am different. I'm free. It's  
over. All this useless pain... it's  
gone.

WILL  
What are you talking about?

EDEN  
It's something anyone can have, and  
I want you to have it too.

11.3 Ben enters, interrupting this.

11.3

BEN  
Eden looks hot. I'm allowed to say  
that, right? We're all consenting  
adults.

Ben wraps around her, giving her a big kiss on the head. Then he lets her go and dives into a plate of hors d'oeuvres. Eden smiles.

EDEN  
It's good to see you, Ben.

BEN  
You too. Way too long, Eden...

He pauses to look her, almost acknowledging the emotion of the situation. Instead, he hits the hors d'oeuvres harder.

BEN

All right, don't mind me. I just came in for the food. What were you talking about?

(pause)

Not my business.

EDEN

I was telling Will that pain is optional.

BEN

It is? Why didn't somebody tell me that before now?

EDEN

(getting excited)

I know, I know. But it's really pretty simple. All of the negative emotions... grief, anger, depression... it's all just chemical reactions. It's entirely physical and it's entirely changeable.

BEN

You kind of sound like a pamphlet there, Eden.

EDEN

You can actually learn to expel those emotions from your body so you can live life the way you want to.

BEN

So... you're shitting out your pain.

Eden seems to take it in stride, turns her attention to prepping some of the food.

EDEN

I can see you're not interested.

BEN

I'm sorry, Eden, but that sounds fucking crazy...

She turns and SLAPS him across the face, hard enough to more than get his attention. A stunned moment.

BEN

Eden, what the fuck?

WILL

Eden.

She smiles, enigmatic.

EDEN

Ben, until you stop making a joke out of everything, you won't learn a thing. That's why no one cares what you think.

BEN

Whoa. Uh, okay.

He tries to laugh it off but is clearly thrown. She leaves the kitchen with the glasses.

BEN

(laughing)

She fucking gored me!

Will keeps an eye on Eden as she mingles in the living room, passing out some caviar from a tray.

BEN

It was fucking LOUD.

WILL

Has she been like this the whole night?

BEN

You mean, with all of the Topanga Canyon new-agey beautiful-everything bullshit? Yup. David too.

WILL

She's like a different person.

BEN

Look, I'm all for whatever you gotta do to get by, especially you two, what you went through. But...

(pause)

But you didn't lose your mind.

WILL

I didn't?

BEN

(nodding toward Eden)

Not like that.

Will shrugs. They watch Eden a moment more.

BEN

Have you seen upstairs? They put in a *screening room*, dude.

WILL

What? Really?

BEN

I don't know how that fits into the pain-shitting, but it's pretty sweet, actually.

Ben smiles, hesitates. Takes a drink. Then:

BEN

How are you?

Will looks at him for a long moment, involuntarily tearing up.

WILL

I don't know. I don't really know how to act.

BEN

Well, it's not just like the good old days, you know.

WILL

No.

Ben shrugs. They look out the window for a moment. There is more to say. No one says it.

WILL

Where's Amanda?

BEN

Home with the kids. Pissed.

WILL

How are Robbie and Lucia?

Ben hesitates a bit at this topic. Sort of shrugs.

BEN

Big. Getting bigger. Good...  
(pause)  
Amanda, though.

WILL

What's up?

BEN

I think we hate each other.

WILL

That's not good.

BEN

Yeah, I know. But the sex, it's still so... angry. I can't get away.

Will puts an affectionate arm around his shoulder.

WILL

It's good to see you.

BEN

You, too.

(pause)

Nobody cares what I think?

12 INT. LIVING ROOM - SAME

12

Will and Ben come back into the living room where Eden is setting out the caviar on a side table.

Sensing them, Eden turns and smiles warmly, as if nothing had happened.

EDEN

Ben, have a glass of wine. I've let it go already, and so should you.

Ben grudgingly takes the drink.

BEN

All right then.

EDEN

See? It's already gone.

She takes Ben by the arm. He shrugs and gives in, and she escorts him into the living room.

Will, now alone, takes a look around the room. His friends talking together, him separate.

WILL'S POV

He sees David, off by himself, speaking into his cell phone.

David is hunched over, furtive seeming. He snaps shut the phone, looks out the front window toward the driveway for a moment. As he turns...

Someone grabs Will's elbow.

CLAIRE  
Come sit with me. Ask me a question.

A12.1 Claire leads him to the stairs, pulls him down next to her. A12.1

ON THE STAIRS

Will looks across the room. David has joined the others, but glances back at the front window again. Claire prods Will out of his distraction.

CLAIRE  
I meant it. Ask me something.

WILL  
Okay. How's work? You're up for tenure, right?

She smiles at him.

CLAIRE  
Yeah. I got it. A year ago.

WILL  
A year ago. Really.

CLAIRE  
(nods)  
Had a party and everything. UCLA is stuck with my unbelievably gloomy seminars for the foreseeable future.  
(she smiles)  
At least until the oceans rise and swallow us. Which is soon.

A pause.

WILL  
I'm sorry. About...

CLAIRE  
You don't have to be sorry. You're here now.

They watch the party for a second.

CLAIRE

It's weird to be here, isn't it?

She leans her head on his shoulder, a gesture of sisterly familiarity. He seems grateful for it.

WILL

I don't know why anyone would call your teachings gloomy.

CLAIRE

Me neither.

12.1 HEADLIGHTS play across the front window. From where he sits, Will sees a car pull in. 12.1

It wedges itself in the remaining space in the driveway, blocking in the other cars. The car door opens.

12.2 ON THE STAIRS 12.2

CLAIRE

Maybe that's our hero, Choi.

David has seen the car arrive, too. He goes to the front door and opens it, calling down to the MAN in the driveway.

CLAIRE

Who's that?

WILL

I don't know.

12.3 AT THE DOOR - NIGHT 12.3

PRUITT arrives, embracing David.

Pruitt is a very large, imposing man, but with a sweet face-- the vibe of a reformed con who has found religion. David turns, presenting him to the room.

DAVID

Everybody... this is my friend Pruitt.

Pruitt doesn't make a move to greet anyone. Instead he just stands there, taking in the group, as if sizing them up.

PRUITT

Evening.

A SHRIEK... Sadie comes bounding up to Pruitt, leaping onto him and kissing him.



SADIE

All right!

PRUITT

Darling.

SADIE

I couldn't believe it 'til I saw you. You're really here!

They hug each other for a moment, oblivious to the others. Finally, Ben makes a move.

BEN

Hi. I'm Ben. Nice to meet you.

They shake hands. Will notices the same leather bracelet on his wrist-- the one Eden wears, and David, and Sadie.

David clasps Pruitt on the back.

DAVID

My man. Glad you're here.

(to the room)

Someone want to get my friend a drink?

BEN

(to Pruitt)

I'm on my way. What can I get you?

PRUITT

Anything diet is fine.

Ben dispatches himself.

TOMMY

It's great to meet you, Pruitt. But, frankly, where the HELL is Choi?

PRUITT

Choi?

GINA

My asshole boyfriend. Hi. Gina. He promised me he wasn't going to leave me hanging. Was gonna be early. Made a big deal of it. It's fine. I'm great with it.

PRUITT

Oh.

GINA  
David, he didn't call you guys, say  
he was going to be late?

David shakes his head.

DAVID  
I assumed you were coming together.  
We haven't seen him.

GINA  
That's it. I'm gonna try again.

She pulls out her cell phone.

GINA  
You guys have service up here?

DAVID  
No. Almost never.

On WILL'S FACE: this registers. David was on the phone  
moments ago.

EDEN  
Sorry, the bills fell through the  
cracks while we were away. We never  
had them come out here to hook the  
land line back up.

GINA  
It's just a little weird of him. He  
usually at least calls.

David moves over to the door, behind Pruitt and Sadie...

DAVID  
You could try calling from the deck  
if you're worried. That's your best  
chance.

...and he DEADBOLTS THE DOOR and pockets the key.

12.4 As David turns back to the party, he meets eyes with Will,  
sees Will looking at the deadbolted door.

12.4

DAVID  
Everything okay, Will?

WILL  
Why don't you just leave the key in  
the door? It's like a fortress in  
here.

David shrugs.

DAVID

You know, just a month ago there was a home invasion further up the canyon. This couple was terrorized. It was really sick. Everybody around here was freaked out by it.

WILL

I never heard about that.

TOMMY

Then I'm *sure* it didn't happen.

BEN

Yeah, come on, Will. Can't a man put himself in lockdown if he wants? This is America.

(to David)

You guys should have a gun.

WILL

What if there was a fire?

Kira catches his eye. Mouths the words--

KIRA

*Give it a rest.*

David smiles calmly and unlocks the door.

DAVID

I just keep the house a different way, Will. That's all.

(pause)

It's my house.

Eden puts a hand on Will's shoulder, interrupting.

EDEN

Will, could you do me a favor and get some firewood? You know where we keep it.

Will nods, accepting that he's being dismissed. He grabs a canvas log carrier.

12.5 AS WE FOLLOW HIM out through the living room, we see Kira in the background. 12.5

WITH KIRA

She watches Will, pensive as he goes outside. A hand on her shoulder. It's Eden.

EDEN

Has he been like this a lot? So...  
agitated?

She looks at Eden, measuring her, before deciding how to respond.

KIRA

Sometimes.

12.6 Will moves further down the hallway toward a closed door. 12.6

EDEN (V.O.)

I'm sorry. But it's really good he  
has you. It comforts me.

KIRA (V.O.)

I know he wants the best for you,  
too.

He puts his hand on it. He cannot bear to open it.

EDEN (V.O.)

I'm glad you're here tonight, Kira.

KIRA (V.O.)

I think it's important.

Will walks away down the hall, to the door leading outside.

13 EXT. BACK PATIO / BACK YARD 13

Will opens the door and walks out into the night air.

He can hear the muted sound of loud music echoing up the canyon from another party. He takes a breath.

EDEN (V.O.)

Can I ask you something? How has he  
been handling things? He can be  
self-destructive.

KIRA (V.O.)

I think he's doing the best he can.  
Eden... I'm not really comfortable  
having this conversation, okay?

EDEN (V.O.)

Oh, I was just asking. I feel  
connected to you.

He walks slowly around the pool. In the distance, the lights of the city spread out before him. The lit-up homes of the canyon hang near on both sides.

EDEN (V.O.)

And I just worry about him. How he's dealing with things. You wonder.

On the other side of the pool, the yard extends out a good 50 feet before dropping off into the night. Will looks across the grass, unwilling to step out onto it-- as if something is out there.

*SOUNDS INTRUDE - sounds from the past. Sounds of panic and chaos. A SCREAMING rises...*

Will stares at the spot in the grass.

Behind him, A LIGHT GOES ON. We see Eden silhouetted in a window. Will turns, watching her through the wall of glass. Her bedroom is lit up like a diorama.

Eden moves around the bed, pulling something out of her pocket. She is obscured for a few moments. Hiding something?

When she comes back into view, her hands are empty.

She leaves the room. The light goes off.

Will turns back, toward the still-open door. He takes several logs off the pile, puts them in the carrier, and takes them inside.

14 INT. LIVING ROOM - CONTINUOUS

14

Will moves back up the hallway. The door to Eden's bedroom is closed.

He sees everyone in the living room, wrapped up in their own conversations. Unseen, Will puts the firewood carrier down in the hall and walks toward Eden's bedroom.

15 INT. BEDROOM - CONTINUOUS

15

Will looks around. Looks at the bedside table.

He knows that he's wrong. He can't help himself.

Finally, in Eden's bedside table, carefully placed in the back of the drawer, Will finds it.

A quarter-full BOTTLE OF PILLS. The bottle is unlabeled.

Will studies this. He plucks out one of the pills and puts it in his pocket. Then he carefully puts things back in order.

He walks toward the door...

And David appears in it.

David stands there, blocking his way.

The two men look at each other, David with a smile on his face, Will caught red-handed.

David keeps smiling, but says nothing. He walks past Will and DEADBOLTS the door to the outside.

He passes Will on the way back.

DAVID

Come back to us when you're ready.

Will watches him walk away, turn the corner into the hallway. Thinks about following, but seems stuck there.

He takes a breath. Notices the bathroom.

16 INT. BATHROOM - SAME

16

... his eyes falling on the tub.

ON WILL'S FACE.

The sound of voices, gentle splashing.

16.1 The camera moves around Will, back to the tub, to find *WILL AND EDEN IN THERE TOGETHER, YEARS AGO.*

16.1

*Eden relaxes against Will, looking content and warm. They feel to us like completely different people.*

*Will fishes a washcloth from the bottom of the tub. He starts to wash Eden's chest with a goofy look of concentration. She laughs.*

WILL

*You're very dirty there.*

EDEN

*Really?*

WILL  
 (kissing her)  
 Yes. Attention to detail is  
 incredibly important.

He continues washing her, making her laugh even harder.

WILL  
 It is my credo.

EDEN  
 It's your credo!

Suddenly, another voice can be heard. Will and Eden stop, look up-- Ty, their son, is peeking through a crack in the door. He's giggling.

WILL  
 Why don't you go back to bed,  
 buddy? We'll be quieter.

The boy looks at them, as if doing a mathematical problem in his head. Then he turns and leaves.

WILL  
 So that'll be the time he saw his  
 gross parents having sex.

EDEN  
 We are gross.

A pause.

EDEN  
 Do you think he needs a brother?

Will smiles.

WILL  
 He could probably use one.

She turns, looks back at him. They kiss. She rolls over to face him.

A loud SCREAM.

GINA (O.S.)  
 No!

17 Pulled back to the present. He rushes down the hall to the living room to see everyone gathered together.

17

GINA

No way!

All of them, including Gina, turn to see Will.

GINA

They're in a cult!

DAVID

Oh, come on, Gina... it's not a *cult*.

MIGUEL

I know plenty of people who do the Invitation. Eden, are you guys really in it?

EDEN

We are.

CLAIRE

So that's why you were in Mexico.

TOMMY

Did you guys get all naked in the jungle?

SADIE

Sometimes.

Pruitt laughs.

SADIE

Well, *I* did.

DAVID

It's just people who have lost someone, coming together to help each other. It's science, not some weird religious cult or anything. It's people like us, in LA and New York. Smart, successful people. You'd be surprised. Thousands of people came through last year.

BEN

Yeah, my boss is into it. It's like a new EST or something, right?



DAVID

Well, it's a little more practical than that. More grounded. But spiritual too, however you define that.

MIGUEL

Seriously, what goes on down there? It's like a self-help group?

DAVID

Well. Since you asked...  
(heads toward the kitchen)  
... there's something we'd like to show you.

TOMMY

Oh no.

MIGUEL

We walked right into it.

TOMMY

NOW I get why the doors are locked. We have to convert. This is a conversion thing.

GINA

Oh my god. *This* is the real reason you invited us here!

Laughter. Will sees a private look between Ben and Tommy-- they seem amused, eager to see where this goes.

EDEN

I know, I know. It sounds strange. But it's pretty amazing.

David returns with a laptop, sets it down in front of them.

DAVID

Just indulge us?

CLAIRE

Is this some kind of recruitment video? I don't want to...

BEN

I do. Convert me. I'm weak.

DAVID

It's nothing like that, I promise.

Will looks at Eden, as if to question her about all of this. She just smiles.

GINA

All right, let's do this thing.

They gather around the laptop. David starts the video.

As it starts we move across the gathered faces of the guests.

17.1 ON THE LAPTOP

17.1

The video seems to be professionally produced, assured. A voice, over shots of a tranquil, spa-like campus.

JOSEPH (V.O.)

This is our home in Baja, Mexico.  
And it is your home, too, if you  
choose it to be. Our home, and our  
family, is open to anyone with the  
desire to help themselves.

DOCTOR JOSEPH, an almost saintly-looking man in his late forties, gives a talk in an attractive setting to an unseen audience.

JOSEPH

The human brain has a remarkable  
ability to heal. My life's work has  
been to discover how to rewire, to  
rewrite our responses to trauma. To  
create new ways to understand our  
experience and build new pathways  
around pain. We invite you to a  
conscious existence. A connected  
existence. Trauma visits all of us.  
We take this journey, all journeys,  
side by side. You are not alone.  
Wherever you are, whatever you  
feel. We are together. We  
transcend.

17.2 The video cuts to a shot of a SIMPLE, ELEGANT CABIN. Inside are a dozen or so people.

17.2

Joseph kneels next to a young woman, ANNIE, who is lying on a cot. She looks only semi-conscious. Her breathing is labored, choppy.

She is gaunt and sickly; her body a map of a long battle with illness.

JOSEPH  
How do you feel, Annie?

She smiles weakly.

ANNIE  
I feel loved.

WORDS OF SUPPORT from the crowd. Joseph nods.

JOSEPH  
Yes. Do you hear that? You are loved. You are felt, and you are deeply loved. You are not alone.

ANNIE  
Mmmmm.

JOSEPH  
Who are you going to see, dear?

Her eyes flutter. A delirious grin.

ANNIE  
My husband. James. My father...

People in the crowd softly chime in with other names--  
A reverent, overlapping chorus of lost loved ones.

JOSEPH  
That's right. We're all one. All of them will be there.

17.3 IN THE ROOM 17.3

Will looks at Eden. She turns to meet his eyes.

17.4 ON THE VIDEO 17.4

We have moved back off the crowd to focus on Annie.

ANNIE  
Oh, I... I...

JOSEPH  
Soon, Annie. Soon...  
(strokes her hair)  
Over soon. All of this pain, all this grief you've chosen, you've renounced it haven't you?

ANNIE  
Mmmmm.

JOSEPH

It is your choice. You have said no to the grief, no to the depression, and sickness, no to the debilitation and fear.

FOLLOWER

Amen. We love you, Annie.

JOSEPH

It is artificial... and it is temporary. We create it for ourselves and we can abandon it at will. Our spirits are what's real.

Shouts of support.

JOSEPH

They do not die. No darkness, no pain... just reunion.

He turns to Annie, stroking her forehead, comforting her.

JOSEPH

You're ready, aren't you, honey?

ANNIE

Hnhh.

Her breathing becomes even more shallow and spastic. She's getting worse by the second.

DOCTOR

...any moment now. They're right there, all there with you...

17.5 IN THE LIVING ROOM 17.5

Will is having a hard time watching this. He registers the faces of his friends; some look disturbed, others fascinated.

Sadie leans forward, like an entranced child. Pruitt shakes his head, deep in thought.

17.6 ON THE SCREEN 17.6

Annie's head rolls back. Her eyes flicker. Doctor Joseph motions a WOMAN forward.

JOSEPH

Come....

He pulls her close to Annie.

JOSEPH

Breathe in. Breathe deep. Feel her spirit. It's real. It's a physical thing.

The woman inhales deeply from Annie's labored breath. A blissed out smile.

FOLLOWER

I can feel it...

The Doctor strokes Annie's head... her breath slowing now... slowing more and more... a tiny groan.

And then silence. She's gone. Keeping his hand on her forehead, he leans in and kisses her on the lips.

JOSEPH

She's still with us.  
(looking around)  
And with your father... and your wife... and your son.

A long silence. The Doctor looks around at his many followers, nodding, letting them drink this in.

Sobs. Someone crying.

JOSEPH

No! Do not cry! Don't!  
(gently)  
Celebrate. She's safe.

17.7 IN THE LIVING ROOM

17.7

Stunned silence. The guests look at each other. David quietly gets up and shuts off the television.

He has tears in his eyes as he turns around.

DAVID

This is what it's about.

BEN

Fuuuck.

GINA

We did NOT just watch somebody die.

BEN

That was real?

EDEN  
Of course it was.

GINA  
Why would anyone want to watch that?

EDEN  
She wanted to show everyone there's nothing to be afraid of. That's the point. She was very sick.

KIRA  
With what? She barely looked thirty.

EDEN  
Cancer.

BEN  
Look, I get it... if you gotta go at 30, it's not a bad way. Surrounded by people who love you.

GINA  
On video? Jesus.

SADIE  
It's beautiful.

MIGUEL  
She looked at peace to me. I'm not judging her.

GINA  
No one's judging *her*.

Will finally speaks.

WILL  
I just don't understand why you'd show something like this at a dinner party.

Silence. David looks at Will, a curious disappointment on his face. He briskly turns off the player.

DAVID  
Maybe this isn't being taken the way we meant it.

KIRA  
It's a pretty heavy thing to drop on us, David.

EDEN

That's the thing. For us it isn't.

PRUITT

It's okay. Most people don't get it. The point isn't that she died, it's about communion.

DAVID

She chose to show us that there's nothing to be afraid of, and we can choose joy because we'll see her again. All we're trying to show you guys is that there's another way to look at this. That...

He takes a breath.

DAVID

My pain had turned me into a walking cliché. I was a coked-up, out of control *record producer*, for god's sake. I was a slave to my own grief. Doctor Joseph freed me from that. He's showed me that life should be a celebration.

CLAIRE

That's... hard to see in what you showed us.

DAVID

The Invitation is really just about free will. We can *choose* to be happy in this life. We can choose to shape it on our own terms.

PRUITT

Amen, brother.

DAVID

We've all been through horrible things, but those things don't have to define us. We can *choose* how to feel.

(pause, careful)

Look, what happened to Eden and Will is...

WILL

Don't. Just don't.

EDEN

Finding this saved my life.

She looks at Will. She maintains eye contact with him as she speaks.

EDEN

I almost died. After. I almost couldn't keep living. You know that, Will. But now I'm great.

(pause)

I'm not angry anymore. I can breathe. I have hope. And if anyone wants to take that away from me... look at how you're all looking at me... if anyone wants to tell me that's not okay... Will.

WILL

I know.

DAVID

We're all lost. We can agree on that, right? But we have each other.

David stands up, eyes wet.

DAVID

It's all just too big, too big for any of us alone.

He trails off. Ben starts to speak but chooses instead to drain his glass.

No one says anything. There is a long and silent moment, stretching on.

17.8 THE DOORBELL RINGS.

17.8

The sound startles people. The spell is broken. As David finally moves toward the door, the bell rings again.

DAVID

Well.

David heads to the door.

GINA

That better be Choi.

WILL

Yeah...



GINA

He's just a complete space cadet.  
Which is what I've always liked  
about him, in a way...

Will listens, nodding, but is obviously distracted--

WILL'S POV

We creep slowly toward the door. David has opened it only a foot or so. He talks to people we can't see. Gina's voice quietly continues, now indistinct.

GINA (O.S.)

... but really, I wanted to say...  
I guess I felt like you knew... you  
knew, right? And I wanted to give  
you space, but I don't know if...

From this distance, it's hard to make out what the people at the door are saying. We can only hear mumbling. Will can't see the people outside.

NEAR WILL

We realize that Gina has been talking the whole time. Will is just watching the door.

GINA

... which is why I'm saying sorry  
we haven't been around so much.

WILL

It's all right.

GINA

We just have to make a better  
effort. That's on us. I'm just not  
good at this.

IN THE FOYER, David glances back into the house, then closes the door. Faint laughter can be heard outside for a moment.

ON WILL

Will looks down. His FIST IS CLENCHED. He is just now noticing it. It happened unconsciously.

GINA

You haven't heard a word I said,  
have you?

WILL  
 Sorry, I...

David, coming back toward them, catches Will's eye.

DAVID  
 Couple people looking for a party.  
 On foot.

GINA  
 Good luck. They'll die of  
 dehydration.

David moves on, looking back at Will again. A curious look.

GINA  
 We can talk later, Will. I just  
 wanted you to know I've been  
 thinking about you.

WILL  
 Thanks. I know. I miss you.

She heads back into the party.

For a moment, Will watches Kira, across the room, as she  
 laughs at someone's joke.

17.9 Miguel breezes by behind him, carrying a plate of appetizers 17.9  
 over to the table. Miguel gestures to the door with his  
 head.

MIGUEL  
 No Choi?

WILL  
 Nope.

Will thinks for a second. He pulls Miguel down to his level,  
 producing the pill he took from Eden's bedroom.

WILL  
 Hey Miguel. Can you tell what this  
 is?

MIGUEL  
 It... is a *pill*, Will.

WILL  
 Seriously. I found a bunch of it in  
 Eden's bedroom... unlabeled.

MIGUEL  
 Will...

WILL  
Come on, just look at it.

MIGUEL  
(sighs)  
This is crazy...

He looks at the pill, the markings.

MIGUEL  
Phenobarbital, I think.

WILL  
Is that dangerous?

MIGUEL  
Anything's dangerous if you take too much. It's a barbiturate. They use them for seizures, anxiety, insomnia sometimes... I mean, there's better stuff now, but it's not so unusual to find it... if you're rifling through someone's medicine cabinet.

A voice.

TOMMY (O.S.)  
Break up your little clique and come talk to us.

17.10 They get up and walk across the room to where Tommy is speaking with David and Pruitt. 17.10

WILL  
(under his breath)  
Let's just drop it.

MIGUEL  
Okay, snoopy.

Miguel slides his arm around Tommy. Will nods to the group.

DAVID  
What's happening, boys?

WILL  
Not much new to report.

MIGUEL  
Will thinks you guys are on pills.

Will shoots him a look. A pause. Miguel waves his hand around dismissively.

MIGUEL  
Figuratively.

A pause. Pruitt looks at David, gestures to the bar.

PRUITT  
You're out of soda here.

Pruitt heads to the kitchen.

WILL  
I just meant that...

DAVID  
You think we're crazy.

WILL  
No. Not at all.  
(to Miguel)  
Why?

Miguel shrugs.

MIGUEL  
No comprendo ingles.

DAVID  
It's okay. I'm not offended. A lot  
of people think we're crazy.  
(he smiles)  
I doubt they're as happy as we are.

He shows his empty glass and heads to the kitchen.

WILL  
Thank you.

MIGUEL  
De nada.

WILL  
Am I alone here? This is odd, isn't  
it?

TOMMY  
There's no way tonight wasn't going  
to feel a little strange. Or sad.  
Or...  
(he trails off)  
It's just an overdue reunion of old  
friends... along with a couple of  
totally random weirdos.

MIGUEL  
They are a little Mansony.

TOMMY  
Mansonian?

MIGUEL  
The skinny girl, she seems just  
so... what is it?

TOMMY  
Oft-molested.

WILL  
I'm not kidding.

From his vantage point he can see David talking to Pruitt in the kitchen. It's hard to tell if the conversation is heated or just animated.

Tommy puts his arm around Will's shoulder.

TOMMY  
Will, listen. They're definitely  
weird, but, come on, this is L.A.  
They're harmless.

WILL  
They don't seem right to me.

MIGUEL  
Please. Everybody's just trying to  
get by. Give them a break. Let's go  
steal some more of their wine.

TOMMY  
That I can get behind.

17.11 David comes back out of the kitchen and gets everyone's attention. 17.11

DAVID  
Hey, guys? Listen... I'm aware that  
you might have found the video  
difficult, or off-putting, and I  
apologize.

Gina calls out.

GINA  
It's cool.

DAVID

The last thing I want you guys to think is that I'm trying to force my ideas on you. It's just I want you to know me.

(pause)

So, look. I had an idea.

He looks around.

DAVID

There was a game we played in Mexico at the end of group. I think we should try it.

SADIE

Oh, yeah!

CLAIRE

What kind of game are we talking about?

KIRA

Like charades or something?

DAVID

(smiling)

It's actually kind of fun. And it'll give you more of a sense of what we learned.

TOMMY

Cult alert.

Eden wags a finger at him. Tommy shrugs.

DAVID

It'll be fun.

GINA

I'm in. What is it?

DAVID

It's kind of like that game we played in college, "I never."

This gets a big reaction from the group. Cheers, whistles, groans.

BEN

I always lose that one.

GINA  
(provocative)  
I never do.

DAVID  
*Except... this time, it's "I want."  
We take turns, and everybody says  
what they want...*

TOMMY  
I want to hear what Gina did in  
college.

MIGUEL  
You mean, *who* she did?

DAVID  
The point is to be honest, to admit  
our desires. Because anything is  
possible... once we strip away  
embarrassment, the social  
constraints, the negative  
emotions... the things that control  
us.

Ben glances at Will, rolling his eyes. David notices this,  
but if he's irked he doesn't show it.

DAVID  
That's what this game is about.  
Honesty. Okay? Everybody have a  
seat.

Ben shrugs his shoulders and sits right down. Slowly, the  
others follow, taking seats in a ragged circle, on chairs,  
the couch, the floor.

SADIE  
I'll go first.

DAVID  
Wonderful.

Sadie stands up, takes a breath.

SADIE  
Okay. I want....

She smiles at all the faces watching her.

SADIE  
To tell you, Eden and David... and  
Will, and Kira, and Miguel...

Laughter as she tries to get through them all.

BEN

Pack a lunch...

SADIE

(laughing with them)

... and Tommy. There's so many.  
Ben, Pruitt. I want to tell you  
all that I love you.

(pause)

I haven't known most of you for  
that long, but right now, tonight,  
I feel love. I do. And most people  
don't say that. They're afraid.

(pause)

So... I love you.

Sadie looks around at everyone, taking them in. Quickly she  
leans down and kisses the person nearest to her: Gina.

GINA

Wow. Hi there. Ahem.

(turning to the room)

I want...

She lets it settle.

GINA

... some of that coke you used to  
do.

DAVID

Done.

He walks behind the bar.

DAVID

I think I still have some.

BEN

You keep it in the house? You're  
the worst rehabber in the world.

GINA

No, David. Don't. I was kidding.

DAVID

(smiling)

No you weren't. But that's okay.  
That's what the game is about.

A long pause.



GINA  
 Okay, I wasn't kidding.  
 (over laughter)  
 Bust that shit out.

David tosses her a baggie full of coke.

TOMMY  
 I like this game.

17.12 As Gina starts to cut the cocaine, Pruitt stands.

17.12

PRUITT  
 I want... to tell you about my  
 wife. Margaret. We were married 8  
 years, would've been 15 next month.  
 She was a painter. Oils. I first  
 saw her work at this artists'  
 retreat in Minneapolis. I was in  
 love with her before I met her.  
 These abstract, energetic  
 landscapes... And then I saw her.  
 (laughing)  
 It was like I hit the jackpot. Wow.  
 She had the most generous spirit  
 I'd ever seen. And she was just as  
 bright and gorgeous... as the  
 morning.

GINA  
 That's so sweet.

PRUITT  
 When you'd really surprise her, she  
 had this laugh, this joyous,  
 guttural rumble that came from way  
 down deep... You knew you had done  
 something good.  
 (pause)  
 She was all light.

He looks to Eden, to Sadie. A sad smile.

PRUITT  
 During times like this, nights like  
 this night, I think of her quite a  
 bit.

MIGUEL  
 (tentative)  
 Did she... pass away?

PRUITT  
 Yes. She did.

Pruitt considers this for a long moment, as if deciding how to respond. Finally, Pruitt takes a long breath.

PRUITT

We had been drinking. *I* had been drinking. We had just come home from a dinner. We were in the kitchen... and we fell into one of our arguments. One of those stupid little fights that last your whole marriage... I think it was about the dishes.

A pause.

PRUITT

One of us started yelling. I don't remember who. I tried to pour myself another drink. She reached over to stop me... and something just gave.

(pause)

I turned, and hit her as hard as I could.

Silence. No one can speak. Pruitt speaks quietly, very carefully. There are tears in his eyes.

PRUITT

Her knees gave, and she hit her head. I think she was trying to get back up. You know, she had her hand out, and she was staring up at me... but then she just collapsed. And then... she was gone.

GINA

Jesus Christ. You killed your wife?

BEN

What the fuck?

PRUITT

It's important that you know this. That you know how I was saved. How far I've come with the Invitation.

CLAIRE

What are we supposed to say to that?

PRUITT

Nothing. I made a terrible, terrible mistake.

(MORE)

PRUITT (CONT'D)

It was 7 years ago. I went to prison, I paid that way. But I was still the same person. I have spent all of this time addressing that rage. That nameless thing. Changing it. And finally, through accepting the Invitation, and looking only ahead, destroying that horrible part of me that led to that moment. I'm cured.

(pause)

I miss her. Not a day goes by that I don't think of her.

(pause)

But... I don't grieve. And I don't feel guilty anymore. I've chosen to let it go... those emotions are useless. Because... I know I'll be seeing her again soon. That's my point.

BEN

What? In *heaven*?

PRUITT

In a better place than this. That's what we believe. That's what most people have believed for centuries. I can't wait to get there.

He looks around at the others.

PRUITT

Forgiveness doesn't have to wait. I'm free to forgive myself. And so are you. It's a beautiful thing. It truly is.

Ben leans toward the table.

BEN

Give me some of that coke.

KIRA

I'm sorry, but that's just..

CLAIRE

That's just really disturbing.

KIRA

I don't know what it is.

PRUITT

I didn't mean to offend. I want to be honest, because I want you to know me. I want you to see who I am, and that means you need to know who I was.

David lays a hand on Pruitt, whispers something to him. Then he turns to the group.

DAVID

What's more honorable? Facing the truth or hiding it to be accepted? People change.

CLAIRE

I don't know. This doesn't seem honest at all. It feels like you're selling us something.

DAVID

We aren't.

17.13 Eden tries to save the moment.

17.13

EDEN

I want...

CLAIRE

Are we really going to keep doing this?

EDEN

I want...

GINA

This better be good.

EDEN

... to kiss Ben.  
(looking at him)  
I always have.

Ben laughs. He looks to David, who seems thrilled with the idea.

BEN

Why the hell not?

Ben stands, beckons Eden toward him.

BEN

Bring it, sister.

Gina whistles. Eden smiles and approaches Ben.

MIGUEL  
I want to kiss him.

BEN  
Sorry, one per party.

MIGUEL  
It's alright. I know where you  
live...

Eden leans in. Ben meets her with a quick, friendly kiss. As he pulls back--

EDEN  
No...

She puts a hand on the back of his neck and pulls him in for a long deep kiss.

ON WILL: as he watches this, trying to understand.

Slowly, she ends it, pulling away softly.

EDEN  
There.

KIRA  
Jeez...

BEN  
I don't know if I approved that.

TOMMY  
Okay, I want a blow job. From  
*somebody*.

Laughter.

TOMMY  
I'm not joking.

Claire stands up, interrupting. She looks uncomfortable.

CLAIRE  
I have to go.

DAVID  
Claire... don't. It's all right.  
We're just having fun.

CLAIRE

This... is all is making me a little uncomfortable. I'm sorry.

DAVID

Just have a seat, let me get you a drink, we'll do something else...

CLAIRE

No, I don't want to spoil anyone's fun. This just isn't my thing.

DAVID

Claire, please...

Will stands.

WILL

Just let her go, David. Why can't she just leave?

David looks at him strangely, a little surprised by Will's tone.

DAVID

Will, I just want her to stay and have a good time. Eden has planned this for a long time and it would just be really disappointing if...

WILL

Just let her do what she wants.

CLAIRE

I'm going to leave.

She now seems genuinely upset.

A long moment. David smiles at her, a glimpse of something, his mind working. He takes her by the shoulders.

DAVID

Of course. It's all right. I'm sorry you were made to feel uncomfortable.

CLAIRE

It's okay. I'm tired.

David nods, reaches into his pocket. He looks directly at Will, holding out the keys.

DAVID

You want to do the honors?

Someone laughs.

WILL

I'm good.

As David goes to the door, unlocking it, Claire hugs Eden.

EDEN

Are you sure? Why don't you just...

CLAIRE

I'll see you soon, okay? I'm really sorry.

EDEN

Okay, Claire. Goodbye, goodbye.

Eden seems reluctant to let go.

DAVID

Okay Eden.

Claire breaks away and goes to Will, hugging him.

WILL

You want me to walk you out?

CLAIRE

It's like forty feet, Will.

Back with the others, Pruitt remembers something, snapping his fingers.

PRUITT

Oh, shit. Are you in the Prius?

CLAIRE

Yeah...

PRUITT

I'm parked behind you. I'll have to move the car.

He gets up and makes his way to the door, joining David there. Claire picks up her jacket, and waves goodbye. Pruitt trailing behind her, out the door.

DAVID

So. Who needs a drink?

TOMMY

Tommy does.

Kira sees Will going to the window.

KIRA

Hey, Will, come over here and talk to me.

WILL

I'll be there in one second.

Will stays at the window, watching. He sees the headlights bob as Pruitt pulls his car out and backs it up the street just out of sight.

Conversation continues behind him, but Will stays at the window, doesn't move.

DAVID (O.S.)

Will...

17.14 Claire's car backs out, and slowly starts down the street. 17.14  
Will lets out his breath quietly.

DAVID (O.S.)

Will.

And then her BRAKE LIGHTS GO ON. The car stops just out of Will's sight, the rest of the car obscured behind foliage.

Pruitt jogs after her. Waving.

17.15 THROUGH THE WINDOW 17.15

Will cranes his neck, trying to see better.

17.16 Pruitt leans casually into the driver's side of the Claire's 17.16  
car. It is very hard to see what is going on through the foliage, just Pruitt's legs, one arm, the car lights.

17.17 DAVID 17.17

Will. Come on.

Will looks at David's hand on the shoulder.

DAVID

Can you and I talk alone for a minute? It's important.

Will looks back out the window. The conversation continues. Another car passes by slowly, lights moving up the street.

WILL

Sure.

They walk across the room, away from the others, David motioning him into a chair. David chooses his words carefully.



DAVID

Will, I'm really happy you're here tonight. It's very important to Eden... and it's important to me too. We chose you because you matter to us.

WILL

You *chose* us?

DAVID

But... you've been acting very suspicious of our hospitality, you know. And frankly, it upsets me a little. I lock the door so we can have some peace of mind, and you have a fit about it. My friend needs to move a car, for God's sake, and you stand at the window like you're going to catch him stealing something.

(pause)

You're scaring Eden a little bit, Will. You seem very distant. Very... just off somehow.

WILL

I'm sorry you feel that way. Maybe... I wasn't prepared to be here.

DAVID

Okay. Okay, I really appreciate that honesty.

David sits down in the chair next to him.

DAVID

I know you must... You must feel like you have to look out. I know, because that's how I felt. That the world is unsafe, and chaotic. If it happened before, why shouldn't...

WILL

David, please. *Please*.

(pause)

I don't pretend to know what you went through with your wife. And you don't know me. You can't.

David nods, holding Will's stare. The keys rattle in the front door. Pruitt comes back in, now wearing a jacket. His hands are in the pockets.

PRUITT

Tried to convince Claire to stay. I felt... bad about scaring her. My story. She understood.

He smiles at them and heads off down the hall.

PRUITT

Just going to go wash up for dinner.

Will watches him go. Pruitt keeps his hands in the jacket pockets the whole time. He turns the corner and is gone.

EDEN (O.S.)

Everyone...

Will turns to see that Eden holds a beautiful silver tray, piled with perfect-looking lamb.

A feast.

EDEN

Dinner is served.

We close in on Will, and we begin a

MONTAGE

- |      |   |      |
|------|---|------|
| 18   | ON THE STAIRS / DINING ROOM   | 18   |
|      | The guests move up the stairs to the dining room, where a beautifully set table awaits.   |      |
| 19   | IN THE HALLWAY  | 19   |
|      | We creep through a darkened part of the house, inexorably. Voices are audible ahead. We are peering into rooms, into half-opened doors, drifting, moving on toward the light and sound. |      |
| 20   | IN THE DINING ROOM  | 20   |
|      | We watch from above, the conversations in the warm pool of light of the dinner table.   |      |
|      | <i>A droning sound, insistent, begins.</i>  |      |
| 20.1 | AT THE TABLE  | 20.1 |
|      | We wash in and out of conversations. Food is passed back and forth, laughter.   |      |

TOMMY

Penguins are overrated animals.

GINA

(laughing)

OVERRATED?

TOMMY

Yeah, I think they're cocky. Everyone thinks they're just adorable and they...

MIGUEL

Oh, god...

TOMMY

They just know it. They're haughty.

BEN

They do kind of lord it over you.

Will laughs, too, but is having a hard time. Trying to connect, but a step behind. We are deeply in his point of view.

There is something about the way people are tearing at their meat, something primal.

There is something mechanical about the conversations, the seams and gaps revealed.

There is something grotesque about all of it.

Will looks across to Ben, watches as, laughing, he tips back him wine glass, raising his eyebrows.

20.2      A FLASH      20.2

*Remembering, the same gesture, Ben lighter, younger. So much has changed.*

20.3      AT THE TABLE      20.3

We wash back into another conversation.

TOMMY

I think generally it's pretty simple how to act in this life. Do unto others.

DAVID

(smiling)

I think we can agree to that.

EDEN

But there are absolutes. There are things that are true, that just... are. And people need guidance. I know it isn't a popular thing to say, but it's true. They do.

BEN

I love to be told what to do. I like the clarity.

MIGUEL

You and Amanda are meant for each other.

KIRA

I just don't think we get to decide for anybody else.

Will looks to Kira, the way she moves her hands.

20.4 A FLASH - THE PAST - SOMEWHERE ELSE 20.4

*The same gesture. She looks at him expectant, open.*

20.5 AT THE TABLE 20.5

Her expression very different. Darker.

20.6 IN THE HALLWAY 20.6

We move closer and closer to the sounds of the conversation. We creep toward it, like an animal, curious but wary, approaching a campfire.

20.7 AT THE TABLE 20.7

Will sees Gina, looking at the empty seat where Choi should be.

KIRA

Look, I've had a lifetime's worth of people telling me what to think and do. I'm not in the Air Force anymore.

We close in on Will's face.

20.8 A SHOT OF THE BACKYARD 20.8

*In the daytime, a child's birthday party. Adults talking. Ty, his son, and another boy, a little bit older are playing, roughhousing a little bit.*

20.9 AT THE TABLE 20.9

The droning sound is louder and louder.

The people around him seemingly slower and faster, all at once. He looks to Kira-- the only one who seems real.

She is not looking at him. He watches her. He says her name. She doesn't hear him, doesn't look over at him. She looks closed to him. Like a person he doesn't know.

20.10 *THE BACKYARD* 20.10

*Will runs. Pushing through people.*

*Eden is on her knees in front of them. She screams.*

20.11 AT THE TABLE 20.11

Will's face. The sound of the conversation rises into a cacophony.

CUT TO:

21 SILENCE 21

Will stands on the upstairs patio, as if startled to be there. He looks back-- people are clearing plates from the table.

Off to himself, he rubs his palms into his eyes, trying to get himself back together. He goes inside.

22 INT. HALLWAY 22

Will hears something. Water running in the bathroom. He is drawn toward the sound.

Will stands a few steps away from the bathroom. The door is open a crack. Through it, he can see Sadie standing in front of the mirror, leaning forward.

He can't quite make out what she is doing. He moves a little closer.

Sadie is making faces at herself in the mirror. Horrible, twisted expressions, eyes and mouth wide open, screaming without sound. She stops. Looks at her reflection. Makes another face. A sort of game.

Will watches, fascinated, disturbed. Finally, he turns away... just as she turns slowly to see him.

Will walks away. Behind him, we see Sadie staring at him.  
She follows him.

23

EXT. BACKYARD - NIGHT

23

Will comes out onto the patio, looking out. He pulls out his phone, watches its display for a moment, moves it around. Still no service.

Behind him, Sadie steps out onto the deck.

SADIE

So things aren't great with Kira,  
huh?

He laughs, surprised.

WILL

I don't... why would you say that?

SADIE

It just seems like that to me. It  
seems like she's real distant.

WILL

She's great.

Sadie nods.

SADIE

Should we go back inside?

She smiles, enjoying whatever she's toying with in her mind.

WILL

I'm gonna try to make a call. I'll  
see you in there.

SADIE

Oh, good luck. There's no service  
up here.

She moves closer to him.

SADIE

I could hang with you.

Abruptly, she leans toward him. Puts the palm of her hand on the inside of his thigh. She whispers.

SADIE

You can fuck me right here.

Will looks at her as if he's unsure he's actually heard this.

WILL

What?

SADIE

Nobody will care. We're not like that. It's a gift. Why should we deny that ever? Especially not tonight.

As she speaks, she is absently brushing her fingertips across the thin fabric of her skirt.

SADIE

That's the way we were in Mexico, man. It was awesome. People were just going for it.

WILL

I think you should go inside.

She leans forward, lips opening. It is an electric moment. She gets close to his lips. He holds her away, by the shoulders.

SADIE

You don't like me?

WILL

I don't know you.

SADIE

I can make you like me so much. I can make you *beg* me. I can do it without even touching you. Just...

She leans forward toward his ear.

SADIE

... with my voice... with my breath...

WILL

Sadie.

SADIE

You can hurt me if you want...

WILL

I don't want to do that.

She smiles.

SADIE

I don't believe you.

She goes in. He takes a breath, steadying himself.

24

EXT. BACKYARD

24

A RUSTLING NOISE below. Will looks up at the sky. It is nothing but darkness.

A shape rises behind him.

It's Tommy. Will, surprised, recoils.

TOMMY

What are you doing out here?

WILL

I just needed a break.

TOMMY

Oh, really? From what?

Will makes an indistinct gesture with his hand.

TOMMY

Not following...

WILL

Tommy, there's something wrong here. Something bad is happening.

TOMMY

Will.

Tommy looks at him, sympathetic, but firm.

TOMMY

You're wrong. And I know what you're going to say. But listen-- Claire went home because the poor girl is sexually awkward. Choi might be the most unreliable Korean in Los Angeles. He could be anywhere. Eden... I haven't seen her in two years, and that feels crazy, but I don't know what to do. We're all just trying to figure out how to go on, you know? This is how they do it.

(pause)

Yeah, everything is weird. It's *life*.



WILL

It doesn't feel safe here.

TOMMY

I know it doesn't. Look... it took a lot of courage to come here tonight. But this isn't good for you anymore. I think you need to go home.

Will doesn't respond.

TOMMY

I'm sorry, Will. But enough is enough. You know very well why things feel unsafe to you. We all do. You know sometimes your mind runs away with you. Look. I love you. But stop acting so fucking weird. It's freaking people out.

WILL

What do you want me to do?

TOMMY

Okay. Here's what you have. You've got a woman in there who's worth it. That's why we allowed you to go out with her. You can't put just anyone into...

(smiling, indicating Will)

... this. She's up to it. So what do I want? I want you to start living again.

Will nods. He gives Tommy a reluctant smile.

WILL

Oh. That's all?

TOMMY

You're safe now.

Tommy gives him a hug and walks back inside, leaving Will alone.

Will takes a moment, breathes.

WILL

Okay.

Loudly, startlingly, his phone CHIRPS.

He looks at it-- the most tenuous of signals. One new message. He presses the button.

We hear the rustling sound again, from below. Will listens to the message.

CHOI (O.S.)

Will. Choi. What's up? Listen, it's about 7 and I'm just pulling up to Eden's house. I forgot to pick up dessert like I said I would, and I can't get ahold of Gina. Could you get some on your way? I know I'm early... dude, I'm actually early... but honestly, I don't want to go back down the hill and look for a fuckin' patisserie. Hope you get this. See you here in a few, I guess. I'm going in.

Will hangs up the phone. He looks stunned, frightened.

*Choi was there.*

Slowly, Will walks back inside, toward the dining room.

25

INT. DINING ROOM

25

Will enters. Seeing him, Gina smiles.

GINA

There you are!

Kira pats the seat next to her. Will sits back down, his mind racing. David and Eden are nowhere to be seen. He looks to Tommy, trying to get his attention.

Suddenly, the LIGHTS in the house snap off.

Darkness envelops everyone.

We spend what seems to be a very long moment in the dark.

Then... as questions start to rise...

David and Eden enter with a birthday cake, complete with candles. The flickering light distorts their smiling faces.

EDEN

Happy birthday, Miguel.

MIGUEL

It's not for a week.

EDEN  
(kissing him)  
It's close enough.

Miguel laughs, getting into it.

MIGUEL  
Fine, but nobody sing. Please.

But on Will's face, mounting panic. As Miguel is about to blow out the candles...

WILL  
(too loud)  
Where's Choi?

EDEN  
Excuse me?

WILL  
Where's Choi? Where the fuck is Choi?

Everyone looks at Will.

GINA  
What are you talking about, Will?

WILL  
I just got a message from him. He said he was here. That he got here at seven.

KIRA  
What?

WILL  
He said he was here.

David is staring at Will, exchanging an anxious, quick glance with Pruitt.

GINA  
Eden, is that true?

EDEN  
I haven't seen Choi tonight.

WILL  
Where is he?

KIRA  
Will, stop it. Please just stop it.

WILL

I got a message from him. He said he was here. He was right outside when he called.

DAVID

We haven't seen him, Will.

WILL

Don't lie to me. He called from your front door!

EDEN

David's not lying. Choi never got here.

BEN

Maybe he turned around.

TOMMY

He could've forgotten something.

WILL

Why is everyone is being so fucking polite? Where is Choi?!

Now Gina is getting a bit freaked out.

GINA

Eden...

EDEN

We really haven't seen him.

KIRA

Sit down, Will.

WILL

No. This isn't right. Something very strange is going on and no one is saying anything.

PRUITT

What do you think is happening, Will?

WILL

Who are you? I don't get why you're here.

Silence.

WILL

Two years. We don't see you for two years. And then suddenly you invite us to this lavish dinner... all smiles, spewing all of this jargon...

(motioning to Sadie & Pruitt)

... with these two in tow. Don't tell me this is normal. The *Invitation*?

SADIE

It helps people.

MIGUEL

Everyone's allowed to have their thing.

WILL

It's a cult, Miguel! A fucking cult!

(to Eden)

Our son died, and you're ignoring it! You are just... you're trying to make me ignore it, too. How can you do this?

KIRA

Will!

WILL

Look at the video. It isn't about communion or family. It's about denial. It's a fucking brainwash.

PRUITT

You're out of line.

WILL

It meant something when he died. Don't erase... we haven't even said his name tonight! You're trying to erase him. Ty was real. It was real. It is real.

The music continues to play into the silence, an empty echo of the good feelings of the evening, now lost.

WILL

Please, Eden... where is Choi?

KIRA

She said she doesn't know!

GINA  
Please stop this....

David raises a calming hand.

DAVID  
I think this is just a big  
misunderstanding.

WILL  
Don't patronize me, David.

A long pause as the two square off.

WILL  
Tell me why the doors are locked...

GINA  
Oh, God...

WILL  
Tell me why there are bars on the  
windows. Tell me why there's a big  
fucking bottle of phenobarbital  
stashed in your bedroom.

BEN  
Jesus Christ, Will...

EDEN  
Did you go through our things?

KIRA  
I'm sorry. We should go.

WILL  
No! Something is going on.  
Something dangerous, and we're all  
just ignoring it because David  
opened some good wine!

Eden pounds the table in frustration. Gina is in tears. Kira gets up and heads toward Will.

KIRA  
We're going. We're going now.

And then there is A HARD KNOCK on the door. The room goes silent.

The knocking comes again, insistent.

25.1 David calmly walks down to the door. He is just out of sight. 25.1

We hear the door open. Muted voices. David's and another person's.

Footsteps approach. They all go to the railing to look down.

Will follows the stares.

A GASP from someone at the table.

It's CHOI.

GINA

Choi!

Sighs of relief. Kira buries her head in her hands. Ben laughs despite himself. The table looks spent, harried.

ON WILL

He looks confused, devastated. As if the known world has collapsed for him.

GINA runs to Choi's side. He is 35, fit and confident. He takes off his multicolored leather racing jacket, looks for someplace to put it and his helmet. He looks chastened.

CHOI

I'm so sorry. I was right here and then work called... It's so fucked up, but they can't do anything without me. I called you.

GINA

I didn't get it.

He smiles, surprised at how Gina is clutching him.

CHOI

You okay, baby?

MIGUEL

We're just glad you're here.

CHOI

(to Eden)

Did I miss dinner?

BEN

You missed more than that, buddy.

EDEN

We've got plenty. I'll get you something.

She heads to the kitchen. Gina escorts Choi to the table, sits him next to her. The few people who feel like speaking greet Choi quietly.

Eyes turn to Will.

CHOI  
What's going on?

Will looks mortified, almost in shock. He tries to say anything.

WILL  
I...  
(looking up)  
David.

DAVID  
It's okay.

KIRA  
We really should go now.

TOMMY  
(under his breath)  
Give him a minute.

WILL  
I'm fine...

Eden enters with a plate of food for Choi.

WILL  
Eden, I'm so sorry...

Will is barely able to form the words.

WILL  
It's very difficult for me to be here.

EDEN  
I know... it's hard for me too.  
But you can't criticize us for finding our own way through this.  
I've never done that to you.

WILL  
You're right. It's none of my business.  
(pause)  
I'm very sorry.



EDEN

Okay.

She goes over to him and kisses him.

DAVID

Will. You're part of our family.  
(raises his glass)  
All of you are.

WILL

Excuse me for one second.

Will leaves them. The others watch him go.

EDEN

Choi. Eat.

Choi doesn't need to be asked twice. As Will walks away alone, things, for a moment, are creeping back toward normal. Tommy raises a timid hand.

TOMMY

Is there more wine?

DAVID

I'll open some.

MIGUEL

Hallelujah.

BEN

I would like a morphine drip, if possible.

26 INT. WASHROOM

26

Will enters a small powder room. He seems to be on the verge of a breakdown-- the tight space only magnifies his breathing.

The water is running in the sink. He leans down, splashing handful after handful of water onto his face. There's a violence to it.

\*

26.1 A *FLASH* - a smaller pair of hands held in his, rubbing soap together.

26.1

WILL (V.O.)

... keep washing... ten seconds at least...

27 INT. HALLWAY- SAME

27

Will opens the door, moves into the hallway. Looks down the hall toward the light and sound of his friends talking.

And quickly, Kira stands up-- he hadn't seen her, sitting back to the hallway wall. They stand, looking at each other, for a long moment.

He goes the other way, out onto the deck. She follows him.

28 EXT. DECK - CONTINUOUS

28

KIRA

Let go of it. We're with our friends. We're fine. Just breathe. It's okay.

He doesn't respond.

KIRA

What's going on? What have you been seeing?

(pause)

We should go. Let's go then. Let's just get out of here.

WILL

I can't.

KIRA

What do you mean you...

She shakes her head.

KIRA

I don't know how to do this. You can't go and you can't stay...

WILL

I'm just... Kira, I'm not okay.

He gestures to the other room, trailing off.

KIRA

These people care about you, Will. Eden wanted you here to try to break through to you. Maybe it's good this has come out. Maybe...

WILL

It isn't good. This is not good.

KIRA  
You need help, Will, and...

WILL  
I've had help. It doesn't work.  
Nothing works.

He looks away from her for a long moment.

WILL  
My son is dead. Where do I put  
that?

KIRA  
I don't know.

WILL  
Neither do I. There's no way to fix  
it. It's like a scream trapped  
inside of me.  
(pause)  
And there's no changing the fact  
that I wasn't watching carefully  
enough that day.

She comes closer to him, tentatively.

KIRA  
You couldn't have known. You  
couldn't be looking out for that,  
you just can't expect that of  
yourself. What happened to your son  
wasn't anything that could be  
predicted or changed or... it just  
happened.

WILL  
I can't live with that. I can't...  
(pause)  
Another kid. I can't even feel...  
Ty loved him. They were just  
playing. Just messing around. I  
shouldn't have let them have the  
bat. But he's just a kid. So I  
can't even.. I can't...  
(pause)  
It was just a kid.

KIRA  
I'm scared for you. I really am. I  
want to help. Just let me.

WILL

I've been waiting to die since the moment it happened.

A long moment.

KIRA

Moving forward isn't a betrayal.

WILL

Look at Eden. That's what letting go looks like.

KIRA

You aren't letting him go. I'd never ask you to. You know that. We can help each other. That's the only answer. It's *worth* living.

(pause)

Please just let me help.

WILL

I love you, Kira. But I don't think you can help.

KIRA

That hurts so much, Will. Every time you say that.

(pause)

I've tried so hard. Nothing works, but I keep trying.

WILL

I'm sorry.

Kira shakes her head. She looks very alone.

She starts to say something else, but can't put it together. She leaves, gone quickly, back to the others.

29

FROM FAR AWAY

29

We see Will leaning against the railing, looking out into the night. It's quiet. Only the sound of a gentle wind, muted voices of people inside.

In the distance, the whole of the L.A. basin is spread out before him, a net of lights.

We notice that there's another sound. A faint rustling in the brush far below. Will doesn't react. He doesn't seem to hear it.

WE MOVE DOWN VERY SLOWLY to reveal--

Claire.

Her body is twisted, her face streaked with blood. She lies tangled in the brush at the corner of the house. Barely alive.

Will, on the deck, is above her. \*

Claire opens her mouth, but she can't make a sound. All she can manage is a twitch of her finger against the brush. \*

Her eyes are wide with panic. She is very near death.

ABOVE

Will composes himself. Takes a last look out.

Unable to hear Claire, he turns and walks back inside.

30 INT. DINING ROOM - CONTINUOUS

30

As Will enters the dining room, Eden is cutting up the birthday cake with a long knife. She looks up at him.

Only a few others meet his glance. Choi is eating away.

GINA  
(quietly)  
Hi, Will.

Will nods. He looks ashamed.

WILL  
I'm so sorry.

His words hang. An uncomfortable pause as he looks around the room at everyone. Finally he turns to Eden.

WILL  
Can I look at his room?

Eden glances briefly at David, then nods to Will.

EDEN  
Of course.

31 INT. HALLWAY - DOWNSTAIRS - CONTINUOUS

31

Will walks to the door that leads to the study; the room he wouldn't go inside. Now he does.

32 INT. STUDY - CONTINUOUS 32

He locks the door behind him. He sinks down against the door, sitting on the floor. He closes his eyes, opens them again.

32.1 *A flash: the room as it was. A child's room, in the blinding sunlight.* 32.1

32.2 The same POV, the room as it is now. A tidy, well kept study. All traces of his son, erased. 32.2

32.3 *Another flash: his son, sleeping.* 32.3

32.4 WILL 32.4  
 God. Oh god. Oh god.

*Flash: Will looks at his sleeping child. The boy opens his eyes slowly, recognizing his dad. Smiling.*

Will puts his head in his hands.

He breathes.

Muffled but loud laughter can be heard from down the hall. Will looks up...

And sees DAVID WALK PAST THE WINDOW, across the backyard.

Will gets up slowly and goes to the window, craning his neck to see into the yard.

32.5 THROUGH THE WINDOW 32.5

We see that David is standing at the far end of the yard, looking out over the city. He has a long match, is lighting something.

It's a decorative RED LANTERN. David finishes lighting it, replaces the glass, and looks at the light for a moment, then he looks out into the canyon, breathing in the night air.

David walks away around the other side of the house.

32.6 IN THE ROOM - CLOSE ON WILL 32.6

He looks around the room. Searching, opening drawers. His eyes fall on David's laptop.

He opens it.

He can't stop now.

32.7 ON THE SCREEN 32.7

An image of DOCTOR JOSEPH. Still very good looking, but it looks like he hasn't slept in days. There's a glass of wine in front of him. He looks very calm.

32.8 IN FRONT OF THE LAPTOP 32.8

Will turns the volume down, leaning forward to hear.

32.9 ON THE VIDEO 32.9

Joseph begins to speak. He is hypnotic. He is speaking directly to Will. To us.

JOSEPH

I know you have doubts. Skepticism can be contagious. I wouldn't have known either, before I saw the new truth and I shared it with you. I would not have believed, but it was revealed so clearly. Remember the reward. This beautiful moment is upon us. Tonight is the night our faith is made real.

There is a SUDDEN, LOUD KNOCK on the door. A voice from the hallway.

PRUITT (O.S.)

Hey, Will. You in there?

But Will is transfixed by what is on the screen.

JOSEPH

Remember that God is great, and that our pain will be sanctified, and that we will be made whole again. You are giving a gift. Each one you gather to us increases your blessing. They'll rejoice to be with us. The hardest thing is starting. Just take that step, believe, and give yourself over.

The knocking, even louder now, rattling the door. Pruitt's voice is shedding any cover of the collegial. It's forceful.

PRUITT (O.S.)

Will, let's go. Everyone is waiting for you.

On screen, Joseph raises the glass. Tears stream down his cheeks, but he is smiling.

JOSEPH

I love you. I love you so much my heart is breaking. I can't wait to see you. To meet our new brothers and sisters. We'll all be together soon. I'm waiting for you.

The screen goes black. The knocking is now a pounding.

32.10 Will is still transfixed. The pounding is louder and louder and we CUT TO... 32.10

33 INT. HALLWAY 33

The door opens. Pruitt and Will stand face to face. A long moment as they look at each other. Pruitt puts a hand on his shoulder, gently but firmly.

PRUITT

Okay?

He walks Will back toward the dining room, standing close behind him.

Will walks in front of him, up the stairs. Pruitt seems giant to us.

34 INT. THE DINING ROOM 34

All heads turn to see Will.

He takes his seat with everybody.

Now that everyone is here, David stands to give a toast.

*A piercing sound is rising...*

Will is struggling. We focus on the drinks, on the crystal decanter filled with port, on the fancy glasses in front of them.

DAVID

Everyone please take each other's hands.

Slowly, a few of them comply. David raises his glass.

DAVID

We all know pain. Let's transform it into something pure and good. I wanted... we wanted all of us to be together.



Eden's hand is shaking as she pours the port.

DAVID

Look around at who is with you. I am so glad to be with you all right now. To a better world to come. To peace.

Back and forth between Will. The drinks. Their faces. The port in its decanter, splashing out.

They reach for their drinks. We watch Will.

*The piercing sound rises and rises.* Will stands up.

WILL

Don't drink it! Don't fucking touch it!

SADIE

What are you doing?

CHOI

Take it easy, man.

KIRA

Will! That's *enough!*

Will is on his feet; he slapping drinks out of hands. Wine spills everywhere.

Pruitt is on his feet to stop him.

WILL

Don't drink it!

DAVID

(quietly)

This is wrong. This is wrong.

Tommy gets up as well.

TOMMY

Will. You need to calm down.

Will makes a move toward someone else, but he's grabbed by Pruitt and held.

WILL

We have to get out of here!

PRUITT

Get yourself under control.

Eden just looks at Will.

\*

EDEN

Will, I'm sorry. I know it's hard.  
Please just be quiet.

(to Pruitt)

Let him go. Pruitt, let him go.

Slowly, Pruitt moves away from Will.

BEN

Well... anybody want me to get  
their coat? Cause I'm... yeah.

WILL

(to Kira)

Let's go.

KIRA

Okay. Yes.

Eden just watches, a hand over her mouth. David takes her other hand. His intensity is strange.

DAVID

Everyone sit back down and relax.  
Let's just go back to where we  
were. Let's just forget about this  
and have a drink.

A laugh escapes from someone at the table.

BEN

Great party. Wow.

David is still staring down at the table. We notice that Sadie is glaring at Will, distraught and angry.

DAVID

Just take your drink and we can  
move on... Let's drink together,  
please, and it'll be all right.

WILL

Do not drink that!

Sadie stands up abruptly.

SADIE

You ruined it! You're fucking  
ruining everything!

34.1 She charges Will, clawing at him wildly, out of control. Will puts his arms up to defend himself. They collide, Will moving out of the way, lashing out at her. 34.1

She loses her balance, shrieking... *and HER HEAD SLAMS INTO A CORNER OF THE BANQUETTE WITH A SICKENING WET CRACK.*

Silence.

KIRA

Oh my god.

Sadie is crumpled on the floor.

Miguel is the first to get to her. He bends over her, checking on her.

A long slow moment. Surreal and quiet. Kira stares at Will. So does Eden.

EDEN

What did you do, Will?

David is slowly shaking his head. He meets eyes with Pruitt.

34.2 Pruitt forces the shocked Will into a chair. 34.2

All other eyes are on Miguel, who gently handles Sadie, rolling her over. We focus on his efforts. Sadie's eyes are wide open, but she is unresponsive. Her mouth is silently mouthing words. Blood drips onto the floor from her temple.

MIGUEL

Call 911. Right now.

Ben fumbles with his phone. Eden starts backing away. David stops her, a hand on her arm.

CLOSE ON MIGUEL as he works on Sadie.

DAVID (O.S.)

What are we going to do?

PRUITT (O.S.)

Just be calm.

MIGUEL

Do you have a first aid kit?

Miguel looks into Sadie's eyes, reaching back for a cloth napkin to stop the bleeding.

KIRA (O.S.)

She's not breathing.

MIGUEL  
No, she's breathing. She's...

KIRA (O.S.)  
Not Sadie. Gina.

Miguel turns.

34.3 Gina is slumped in her chair, her empty glass on the floor next to her. Her eyes are wide open. Choi scrambles around the table. 34.3

CHOI  
Gina. Baby.

Miguel leaves Sadie, moves over to Gina.

MIGUEL  
What's going on?

Everyone is stunned-- frozen or backing slowly away. Kira is the first to snap out of it. She helps Miguel get Gina out of the chair and onto the floor. Miguel checks her pulse and breathing, starts CPR.

CHOI  
What's happening? What's happening?

WITH WILL:

WILL  
Gina. Gina...

He tries to get out of his chair, but Pruitt is holding him down.

Ben, behind them, can't seem to get 911 on the phone.

BEN  
I can't get a signal. Somebody else try!

Very quietly, David starts whispering what sounds like a prayer. Pruitt joins him, pressing down on Will's shoulders.

PRUITT  
Oh, glory to God.

LOW ANGLE ON MIGUEL

Miguel starts to give Gina mouth-to-mouth. He breathes into her. He starts compressions. In the background, Sadie squirms on the floor, starting to stir.

The room is quiet, except for the prayers.

Miguel bends forward for another breath.

34.4 A LOUD, SHARP CRACK. 34.4

Miguel's body splays violently forward onto Gina.

BEHIND HIM-- David, clutching a snub-nosed pistol, smoke curling from the barrel.

In the room, shock. An eerie moment of paralysis-- no one can process what is happening. Even David, mouth wide open, seems shocked at what he's done.

But then, he starts to turn the gun toward the others.

And the room erupts.

34.5 Chaos-- Will, kicking himself out of the chair, Choi diving behind the table. Pruitt, shouting something strangled and triumphant. 34.5

34.6 Tommy charges at David. 34.6

A HORRIFYING SHRIEK.

Sadie, blood smeared across her temple, mouth an inhuman gash, meets Tommy mid-stride. She has a knife from the table. She SLASHES him across the chest, blood spurting out of a deep gash.

Tommy falls over a chair. Sadie slips on Miguel's blood and clatters to the floor.

Now everyone is screaming.

34.7 Choi is running toward the door opposite the stairs. 34.7

WILL

Choi! No!

Pruitt rushes after him, David behind him, knocking chairs over.

David shouts something guttural, unintelligible. Pruitt drags Choi to the floor. Sadie is already plunging the knife into Gina.

34.8 ON KIRA 34.8

Watching this in horror. Her hands in front of her, palms up, defensively.

Will's hand on her arm. They meet eyes. She is in shock.

WILL

Kira!

And they run, Will pushing her in front of him, stumbling toward the stairs. It's the only place they can go.

34.9 IN THE BACKGROUND

34.9

Pruitt, knees pinning Choi to the floor, takes the gun away from David, and points it at Choi's writhing form.

He FIRES.

35 INT. STAIRWELL

35

Kira races down stairs, Will just behind her, hand on her back, pushing her. Ben is right behind them.

36 BOTTOM OF THE STAIRS

36

Kira runs to the right, Will behind her. Ben bolts down the opposite hallway toward the master bedroom.

WILL

Ben! Ben! This way!

But Ben keeps going. ON KIRA AND WILL running down the HALLWAY. Her voice is a garbled cry as she tries the first door.

KIRA

It's locked.

He pulls her away and they run toward the last door at the end of the hall, past the stairs...

A rush of footsteps, motion from behind them-- Sadie, shrieking, SLAMS INTO THEM.

A mess of panicked, violent motion in the cramped space of the hallway-- Kira knocked to the ground, Sadie slashing with her knife, Will trying to fend her off.

Will lands a hard blow, and he and Kira manage to break free, running down the hall to the door. Chaos.

They open it, get inside. Through the closing door, a sliver of Sadie, running toward them.

37 IN THE ROOM

37

Utter darkness.

WILL (O.S.)  
Try to find a light, Kira...

KIRA (O.S.)  
...I'm trying. Oh God...

WILL (O.S.)  
Kira.

The sound of them fumbling for a light. They are just black shapes against a deeper blackness to us.

A small light appears in Will's hand-- his cellphone. He throws it on top of a heavy, bulky shape, a dresser.

Groaning with the strain, he pulls the dresser away from the wall and in front of the door, barricading it.

A THUMP, right behind him, the door slamming against the barricade. An incoherent screaming, guttural, animal, outside the door. It must be Sadie.

KIRA (O.S.)  
It's behind something... the light.

Boxes are stacked to the ceiling, the room packed with them. Everything from his, and Ty's, old life.

Sadie scratches and claws at the door. A lower moaning.

Kira goes to the window and breaks the glass, trying to find a release for the bars that block their exit.

OUTSIDE, a crashing sound of shattered glass.

37.1 THROUGH THE WINDOW

37.1

We see Ben. He's thrown a chair through a locked plate glass door. Injured, panicked, he limps hurriedly across the floodlit backyard.

David emerges, chasing after the fleeing Ben, dragging him down from behind.

Instantly top of him, David stabs Ben repeatedly.

Pruitt appears, walking quickly up to them.

Ben is saying something, desperate, but we can't hear what it is.

Pruitt shoots him.

WILL (O.S.)

No.

37.2 BACK IN THE HOUSE 37.2

Kira clutches Will from behind, burying her head in his back.

KIRA

(muffled)

Why is this happening?

Will is still looking out the window.

WILL

Kira....

37.3 OUTSIDE IN THE YARD 37.3

David and Pruitt are standing over Ben's body.

37.4 BACK IN THE HOUSE 37.4

Will ducks away from the window, pulling Kira down with him.  
The next conversation is rushed, jumbled.

WILL

We can't just wait here. For them  
to come. He has a gun...

KIRA

How do we get out?

Will holds her head in his hands.

WILL

We have to get ready. We have to do  
whatever it takes. They are just  
people.

KIRA

We'll fight.

They look at each other for a long time. Kira's voice is  
cracking.

KIRA

I'll help you. If...

WILL

I know you will.



Kira nods at Will. Her fists clenched, her knees shaky. Will pushes the dresser aside enough to get through the door. Will puts his hand on the door.

WILL  
Let me go first.

He breathes in a few times. They yank open the door.

38 INT. HALLWAY - CONTINUOUS 38

Sadie is gone.

Will and Kira move forward, trying to control their breathing as they move toward the stairs...

39 INT. HALLWAY / KITCHEN ALCOVE - CONTINUOUS 39

... voices can be heard right around the corner. Will stops Kira. The two pause outside the kitchen entrance under the stairs, listening.

EDEN (O.S.)  
... we were supposed to just go to  
sleep and go there together...

Will peers around the corner, looking for the voices...

40 INT. KITCHEN 40

David holds Eden by the shoulders, trying to calm her. She is frantic, her entire body clenched.

DAVID  
It'll be quiet in a minute. We just  
have to...

EDEN  
*It wasn't supposed to be like  
this...*

DAVID  
We just have to finish. It'll be  
quiet then and we can rest. Just  
one step at a time. We have to  
finish it, honey, we have to finish  
it so we can rest.

EDEN  
No, I can't...

DAVID  
Yes, you can. Come help me.

EDEN  
No. No. This was wrong. This...

DAVID  
Dr. Joseph said it would be hard.  
But remember, we're chosen. We're  
chosen for this.

EDEN  
This is wrong.

DAVID  
It's right! We are leaving here!  
This is how we stop hurting. The  
only way.

EDEN  
That's not what he said. He said...

DAVID  
He said this is the only way to be  
free. All this pain, all this shit,  
stays behind here. It stays behind.

He calms a bit, looking at her, intimate.

DAVID  
You can do this. We can still get  
there.

David exits the kitchen.

Eden remains for a second. Then she follows him.

41 IN THE HALLWAY - CONTINUOUS

41

Will and Kira hide just inside the door to the kitchen as  
David and Eden head toward the master bedroom.

Will and Kira emerge into the hallway beneath the stairs.  
Will points up, whispers--

WILL  
There's a door to the garage. Up  
there.

They creep around to the base of the stairs. Suddenly, a  
sound-- a RASPY intake of breath. We move around them to  
see...

Sadie, facing away, splayed out on a chair.

She is smeared in blood.

Will and Kira are frozen. Her head rolls to the side-- she looks at them without seemingly recognizing them. She seems confused, stunned.

One hand rubs at the sticky mat of hair and blood on the back of her head. In her other limply hanging hand-- a FIREPLACE POKER.

The three just look at each other. We can hear their breathing--

-- and Will reaches over and takes the poker from her. Sadie offers no resistance, just stares into his eyes.

Will and Kira back away, then hurry quietly upstairs...

42 INT. DINING ROOM 42

... into the dining room. The music is still playing. Some plates still set on the table, others broken on the floor. Gina under the table. Miguel, face down.

No sounds of anyone moving.

They move through the double doors into...

\*

43 INT. SCREENING ROOM 43

Will and Kira come into the large, panelled screening room.

To their left in the hallway, Choi's legs splayed out. They can't look. They continue into the room. There is a door at the back, to the left of the screen. They run to it.

But it isn't a door anymore. It has been sealed in the renovation and is just a faint outline.

He puts his forehead against it, speaks half to Kira, half to himself.

WILL

Look for keys. Something to open  
the window. Something....

Kira goes to the long window, high up on the wall, pulling at the bars. They are solid.

Right outside is the street. No way to get there.

KIRA  
We could signal someone. We could  
try...

Kira leaves the window, starts desperately tearing through the cabinets that line one wall. She keeps glancing back into the house. No one is coming.

Kira reaches the highest shelf. There's something there.

She pulls down a box of bullets.

A box of bullets, but no gun.

KIRA  
Will!

She holds the box up. His eyes widen.

WILL  
Where is it?

Will goes to her, helping her look.

Kira slides to another cabinet, opening it. She glances over her shoulder, out into the house.

43.1 Now Pruitt is coming approaching through the dining room. 43.1

KIRA  
Will! Will!

Pruitt holds the gun in his hand, walking toward them, unhurried.

Will grabs the fireplace poker, pushes Kira behind the screening room chairs.

Pruitt closes on them.

Will throws the poker at Pruitt-- it hits Pruitt, causing him to drop the gun.

Will charges him, but Pruitt grabs Will, throws him into the wall, and wrestles him into a choke hold.

Kira attacks Pruitt, but he bats her away. She hits the floor.

Will is almost able to struggle free, but Pruitt corrals him, squeezing his arm tighter around his neck. He kicks the gun out of the room. In the background, Kira is trying to crawl into the dining room.

PRUITT

Will... let go. There's a plan for us.

Will struggles against Pruitt, trying to hit out or kick him-- It's useless.

Pruitt speaks in a close, feverish whisper.

PRUITT

We'll be there soon.

Will's punches lose strength as he gasps for air.

PRUITT

I promise.

But Kira appears behind them. She smashes a bottle of wine into the side of Pruitt's face.

Pruitt reels back, releasing Will. Will falls to his knees, Pruitt falling behind him.

Pruitt tries to rise. His cheek has been ripped open by the glass. His nose, broken, shoved grotesquely to one side.

Kira brings the bottle down onto Pruitt again and again until it's over.

Finally, she drops the bottle, slumps over.

She and Will look at each other for a long, desperate moment. Grateful.

They help each other toward the stairs...

43.2 ... but Eden appears in the dining room.

43.2

She seems dazed, out of control.

She picks up the gun.

Kira sees her before Will does.

KIRA

Will!

Eden holds the gun out and FIRES, recoiling.

A pink mist of blood in the air as Will falls out of frame.

IN THE DINING ROOM

Eden looks at the gun, almost in surprise.

EDEN

I'm sorry. I'm sorry. I'm sorry.

IN THE SCREENING ROOM

Will lies on the floor, holding the side of his neck near the shoulder, blood seeping through his fingers.

Kira stands up, hands forward. Eden looks at the gun, at Will, and at Kira.

Kira takes a step toward her.

ACROSS THE ROOM

Eden breathes in sharply. It's as though she's waking up from a dream.

Eden points the gun into her own chest.

She pulls the trigger. Her body folds around the gun.

Acrid blueish smoke clings to the air.

KIRA (O.S.)

Jesus. Oh, Jesus. Stop it. Stop.

Eden lies on the floor, mouth and eyes wide open. Thick blood is soaking through her dress as she puts her hand on the wound, writhing in pain.

IN THE DINING ROOM

Kira stands, lost. She blinks, clearing her eyes, seems to regain herself.

Kira bends over Will. He looks up at her.

Through his eyes, everything is clear now. Lucid.

We slide back and forth, his point of view, hers.

She presses her hands on top of his, his blood on her hands. She speaks very close to him, desperate.

KIRA

I need you. I need you, Will. We're not gonna die like this.

He's alive. He's breathing, looking up at her.

WILL

We can get through this.

She nods.

WILL  
We're gonna make it.

A voice from somewhere in the house.

DAVID (O.S.)  
Eden?

WILL  
You have to get the gun.

Kira scrambles toward where Eden lies, toward the revolver, out into the house.

44 FOYER / KITCHEN

44

David moves slowly through the main part of the house, past the front door.

We find Tommy, hiding in the kitchen, wounded. He gathers himself, in pain.

David passes by the kitchen, calling out again.

DAVID  
Eden?

45 DINING ROOM

45

Will is pushing himself up now, shouting.

WILL  
She shot herself, David!

The voice is close, but David can't be seen.

DAVID (O.S.)  
Good. That's good. She's with them now.

WILL  
We have a gun!

Kira hunched over, looking out, runs back to Will, and past him. She falls to her knees next to the couch, hands shaking, picking up the box of bullets she found.

WILL  
Kira.

KIRA  
It's empty.

She breaks open the cylinder.

45.1 David comes into view AT THE BOTTOM OF THE STAIRS. 45.1

He has a gun.

DAVID  
It's time now. It's okay.

WILL  
David! Don't do it!

He raises the gun, as he climbs the stairs.

Kira is still trying to get bullets into the cylinder.

And Tommy is behind David, staggering toward him, wounded, something in his hand.

But David has heard his gasping breaths. He turns toward Tommy.

46 STAIRWELL / BASE OF THE STAIRS 46

David cries out and collapses on top of Tommy, both tumbling down the stairs.

The two roll on the ground, David trying to choke Tommy, Tommy forcing his hands away.

Shoes and limbs thump violently against the walls and floor as the two of them struggle brutally.

Finally the struggle stops. Tommy pries himself loose. David has gone slack. There is a knife in his belly.

Tommy pushes himself away from the body.

Silence. Then Will makes his way down the stairs. Goes into David's pockets to find-- the keys.

Tommy leans against the wall.

TOMMY  
Who's... who's still...?

KIRA (O.S.)  
(from above)  
Sadie, I think.

Tommy and Will can see Sadie from where they are. She's slumped over, dead.



TOMMY

She's dead.

Will goes back up the stairs.

47

DINING ROOM - CONTINUOUS

47

Will goes to Eden, who lies curled around herself on the floor. There is a thick smear of blood behind her. She has tried to drag herself away.

Eden is lying on her back. Blood covers her dress. She looks up at Will, and manages an affectionate, melancholy smile. It is discordant. From a different time.

Will bends down next to her. There is a scorched wound in her chest. Nothing can be done.

WILL

Eden...

Eden gazes for a long moment into Will's eyes.

\*

EDEN

I miss him, Will. I miss him so much.

Tears run down her cheeks.

EDEN

I believed. I just wanted to believe...

She's interrupted by a horrible, wet cough. There's not much more she can manage.

EDEN

I'm sorry.

Will takes her hand, presses it to his mouth. He shakes his head. He whispers something that sounds like *goodbye*.

EDEN

Will you take me outside?

He nods, carefully, awkwardly trying to pick her up. It is very difficult.

A LITTLE WAY AWAY

Kira watches as Will struggles to pick her up, still trying to comprehend what has happened. Kira's instinct draws her forward. She goes to Will.

She helps him to carry Eden.

48

EXT. BACKYARD BELOW - MOMENTS LATER

48

Will and Kira carry Eden to a the yard. Eden keeps her eyes on Will's. Something innocent and overwhelmed in her eyes. \*

They gently put her down.

Eden looks up into the sky. Will sinks down beside her, holding her hand.

She's in terrible pain, but she seems relieved to be outside, grateful for the night air, this view that will be her last.

Her breathing grows labored.

EDEN

I hope. I hope we...

She lets go of his hand, turns her head to gaze out at the city. To die.

Will stands.

Tommy has followed them outside, stands next to Kira. They raise their eyes to Will's approach. He comes to them.

Silently, the three hold each other for a moment.

TOMMY

I have to go get Miguel. \*

KIRA

Tommy.

She goes to him, putting her arms around him, Tommy starting to cry.

WILL

We'll meet you on the road, okay?

Tommy nods and walks back into the house, around the corner, where one streak of glistening blood on the wall is the only indication of what waits there.

On the other side of the deck, Will and Kira notice that the red light, the lantern Will saw David light, is still shining brightly, undisturbed.

Something draws Will to it. He looks at it for a moment, moving closer.

WILL

Oh my God.

48.1 AS THE CAMERA RISES BEHIND THEM, Kira sees it too. 48.1

Among the lights of the houses on the hills, shining brightly...

At least a dozen of the same red lanterns.

They are everywhere.

48.2 CLOSE ON 48.2

Will and Kira's hands, touching. Grasping each other tightly.

Sounds are now filtering up toward them. Far away sirens. Visible now are lights of police cars, of ambulances, flashing in all directions through the city. The chopping sounds of helicopters.

WILL

Kira. Stay with me.

She nods.

KIRA

No matter what.

The wind rustles the trees. Something cries out far in the distance. A man or an animal. Another.

Still holding hands, Will and Kira stare out at the red lanterns, so many red lights.

The view is still quite beautiful.

CUT TO BLACK.