

TRIANGLE

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FADE UP:

EXT. SNOWY COASTLINE - DAY

ON GIANT ICE FLOES -- drifting along the frozen ocean surface. CAMERA TRACKS ABOVE the shore... to a SNOWY BEACH... PANNING slowly across it to FIND:

A PAIR OF SUNGLASSES... a BEACH TOWEL... then a COOLER. *This isn't making sense.* But as our PAN CONTINUES, we SEE: a broken SHARD of wood... a LIFE PRESERVER... until we SETTLE on the WRECKAGE OF A SAILBOAT. *There's been a terrible accident...*

... as we FIND the body of a man, DAVID ROMAN, late 30s. Clad in SHORTS and a T-SHIRT. Handsome, even if at this moment he lies face-down -- unconscious -- in the snow. Poking from the snow next to him is a BLACK RING BOX.

We PAN down David's still body to his HAND. Suddenly... his FINGERS MOVE... slowly grasping a HANDFUL of SNOW -- stares at it. *What the fuck is this...?*

David suddenly realizes it's not simply the snow *in his hand* - - *he's surrounded by it.* He peers around as if trying to process what happened... and where he is. And as he STARES out into the icy water, we... MATCH DISSOLVE TO:

A BLUE, PRISTINE OCEAN. WIDEN.

EXT. CRUISER - DAY

A stunning forty-foot sailboat cuts through the shimmering tropical waters. A stark contrast from our opening images. As we PRELAP: the SOUNDS OF LAUGHTER.

INT. STEERING COCKPIT - CRUISER - CONTINUOUS

David, looking more relaxed and substantially warmer, laughs as he attempts to coax his girlfriend, ALEXANDRA (ALEX) CASTILLO, 35 -- intelligent and kind -- to steer the boat.

ALEX

You don't know this about me. But I failed my road test three times when I was sixteen.

DAVID

Alex, if you can excavate ancient civilizations, you can pilot a boat. Besides, there's nothing out here to hit.

Alex nods, tentatively takes the steering wheel. As she settles in, pleased and surprised by the ease of it... David beams.

DAVID (CONT'D)

(yelling, to off-camera)
Nat. She's steering!

IN THE CABIN -- NATALIE ROMAN, David's 15-year old daughter -- smart, sensitive, tougher than she needs to be -- looks up unenthusiastically from her phone and shouts back --

NATALIE
(feigning enthusiasm)
Awesome!
(then, to herself)
She can do something I mastered
when I was seven.

Natalie then turns back to her phone, sends a TEXT to a friend: *Worst vacation ever*. Almost immediately, an ERROR BUBBLE POPS UP: *Message not delivered*.

NATALIE (CONT'D)
(exhales, to herself)
Maybe I'm being tested. Like Job.

BACK TO THE COCKPIT -- as Alex looks skeptically at David.

ALEX
(re: Natalie)
She sounds really impressed.

DAVID
She's 15. Nothing impresses her
unless it's liked by twenty
thousand people first.
(checking the GAUGES)
Good news. We just crossed the Gulf
stream at 18 knots. By my estimate,
we should be in the Bahamas in two
hours.

ALEX
David. Am I doing something wrong?

DAVID
Kid, you're a natural.

ALEX
I don't mean the boat.
(off him)
Look, I know that the new
girlfriend is the natural enemy
of the teenage daughter, but it's
been over a year, is she ever
gonna let me in... even a little?

DAVID
She's hasn't had any practice. You're
the first woman I've introduced her
to since her mother left.

ALEX
(beat, curious)
About that... you never really talk
(MORE)

ALEX (CONT'D)
about your ex -- that time of your
life...

DAVID
(uneasy)
She left... her husband and her two-
year old child. Not much to talk about.
(rallying)
Besides, this trip is supposed to
fun. So... hold the course. I'm
going to check the mainsail.
(off her warm smile)
What?

ALEX
It's sexy when you use nautical terms.

EXT. SAILBOAT - (MOMENTS) LATER

David stands alone on the BOW of the boat, contemplating an
ENGAGEMENT RING as it sits in the BLACK RING BOX we'd seen
previously. Just then... Natalie steps in behind him.

NATALIE
You might not want to wave that
around if you're still going for
the element of surprise. You didn't
rent that big a boat.

David snaps the box shut, smiles, as he turns to Natalie. He
slips the box into his pocket as... the BOAT LURCHES.

ALEX (O.S.)
Sorry!

NATALIE
Your new first mate is having issues.

DAVID
(reads the subtext)
Nat... sailing will always be our
thing, but maybe it's something we
can do with Alex now too. You were
so young when your Mom left, you
don't remember what it's like to be
a real family.

NATALIE
Here I thought we were a real family.

DAVID
We are. Alex... just makes us a
bigger one. Look --

Natalie knows where this is going --

NATALIE
-- I sense a paternal origin story
coming on --

DAVID

You sense correctly. Because you know I bounced between foster homes growing up. That your mother was the first person to give me a sense of family because she gave me you. But when she left, she took something I didn't know was missing until I met Alex. And now there's this kind and brilliant woman in love with me for reasons I can't figure out --

NATALIE

Maybe because you're awesome? All the Moms at volleyball call you the "Hot Dad." Even some of the fathers --

DAVID

(smiles, then)

I love her, Nat. And that's something I never thought I'd ever say again. So unless there's some reason you don't want me to do this...

We sense there is, but Natalie instead says:

NATALIE

Speak now or forever hold my peace?
(beat, softens)
Just don't cry when you propose.
That guy on "The Bachelor" did and he never lived it down.

David beams. But as we HOLD on Natalie, the smile runs off her face -- it's clear she's less-than-thrilled.

INT. COCKPIT - (MOMENTS) LATER

Alex is steering the boat, as Natalie enters.

NATALIE

My father asked for you. On the bow.
(off Alex's confused look)
Two lefts, hard to miss.

Natalie assumes the controls as Alex steps away from the steering column. But, Alex lingers. Wanting to connect --

ALEX

I was thinking, when we get to the resort, maybe you and I could go for a hike? There are some great waterfalls down there --

NATALIE

Sorry, I'm not a *waterfall-y* kind of girl.
(beat)

(MORE)

NATALIE (CONT'D)

Alex, this is gonna sound harsh,
so... apologies. But I love my Dad -
- and he's about to propose to you.
I just think it would be best if
you said... "no."

ALEX

(blown away, processing)
What? Okay, Nat... look, the idea of
your father getting married to
someone new might be awkward --

NATALIE

Oh, no. I want my Dad to remarry...
just not to you.

*Ouch. Alex is stung. And confused. Then... Natalie slips in
her EAR BUDS, effectively ending the conversation. Off Alex,
we HEAR:*

DAVID (PRELAP)

So... did you pop the big question?

BACK TO THE BOW -- as a shocked Alex faces David.

ALEX

What?

DAVID

About the hike? The waterfall?

As Alex considers telling David the truth --

ALEX

Yeah, let's call it a pass.
David, look --

DAVID

(shrugs)
Give her a beach chair and some
decent WiFi, she'll be a whole
new person. But listen...
there's something I want to talk
to you about...

INTERCUT NATALIE -- Steering, she squints unsurely at... an
odd SHAFT of GREEN LIGHT RISING FROM THE OCEAN and projecting
into the sky. Natalie stares. *What the hell is that...?*

BACK TO DAVID, his finger itching at the RING in his pocket as
he does his best to stammer out a proposal.

DAVID (CONT'D)

Remember... at your Uncle's
restaurant...

NATALIE (O.S.)

Dad...?

DAVID
(continuing, to Alex)
I spilled the molé and you said --

NATALIE
(louder)
Dad.

David can't ignore it anymore, yells back.

DAVID
Can this wait, Nat?

NATALIE
Uh... I don't think so.

INT. STEERING COCKPIT - (MOMENTS) LATER

David and Natalie peer out unsurely at the SHAFT OF GREEN LIGHT, the sailboat having slowed to a stop nearby.

NATALIE
Is it a flare?

DAVID
Not like any flare I've ever seen.

David notices the sea is growing CHOPPIER. Clouds DARKENING.

DAVID (CONT'D)
Squall's heading in. Hold course.
Gonna make it the express proposal
this time.

As David starts to exit to again try his proposal, we STAY with Natalie, who takes in the FLAPPING SAILS... and then the boat, which is moving AGAINST THE WIND.

NATALIE
Dad. If the wind's gusting south,
we shouldn't be moving north...

David stops, realizing she's right -- they should be moving AWAY from the LIGHT, not TOWARDS it. *This is weird...*

DAVID
That thing is creating a major
undercurrent... pulling us in.
(beat)
Convert to engines and take her
starboard. I'll tack the sails.

David starts to exit, as Natalie FIRES up the engine, but... *the controls aren't responding*. Then he stops --

DAVID (CONT'D)
Nat, I said starboard --

NATALIE

-- I'm trying. It's on full power.
(alarmed)
We're not moving.

DAVID

(realizing)
We are moving... but towards it --

David steps behind the controls, attempting to maneuver the wheel. *No luck.* The winds WHIP... RAIN now CASCADING against the boat. But suddenly... we look out at the GREEN LIGHT which has become a SWIRLING VORTEX.

NATALIE

Ohmygod.

The SPIRALING OCEAN VORTEX is growing stronger... and quickly PULLING our BOAT towards it... as Alex flies in.

ALEX

David... What's that?

DAVID

(urgent)
I don't know and I don't want to find out. *Everyone in the cabin.*
Now!

But as they all SCRAMBLE towards the CABIN... SUDDENLY... The GREEN LIGHT DISAPPEARS... the VORTEX vanishes... the WAVES and WINDS DIE down. *Improbably and instantly... calm.*

NATALIE

It stopped. *The skies...*

They peer around. Amazed. Watching as... *normal conditions return as quickly as they left.* It's a relief. Disaster averted.

ALEX

(to David and Natalie, deadpan)
If it's cool, I think sailing can just be your thing. 'Kay?

David smiles. But their relief is short-lived as... we HEAR... a LOW RUMBLE.

NATALIE

Um. *Do you hear that?*

A trio turns to see: a MONSTER WAVE rising fast... *on a collision course with the boat... nowhere to go...*

DAVID

Hold on to the rails --

Our family SCREAMS as the wave SLAMS into the sailboat... fully engulfing it. *And as the WATER fills the FRAME, we... SMASH TO BLACK.*

EXT. SNOWY COASTLINE - DAY

FADE UP... ON THE ICY WATER -- as Alex's iPhone emerges -- *plip* -- from under the surface. WIDEN.

AS WE NOW CATCH UP TO OUR OPENING SHOT -- David looks around... no sign of Alex or Natalie.

DAVID
(calling)
Alex... Nat...

We PAN... as David frantically SCANS the area. But... there's NOTHING -- and NO ONE -- besides SNOW and ICE. When... *suddenly*... he SEES: Alex, face-down, on the snowy beach.

DAVID (CONT'D)
Alex...

David RUNS to her, TURNS her over. He calls her name... feels her abdomen for signs of BREATHING. We're unsure... *is she alive? Is she dead?* Until... she COUGHS... sputters out water.

DAVID (CONT'D)
Thank God.

She comes to. *Battered, but okay.* She looks around. Stunned.

ALEX
Where are we?

DAVID
I don't know. I can't find Nat.

As David looks helplessly at her, we HEAR Natalie's faint voice:

NATALIE
Dad...

David's eyes widen. Alex scrambles to her feet. They FOLLOW the SOUNDS of Natalie's voice --

DAVID
Nat... Natalie. Where are you?

ALEX
There!

Alex points to a LARGE PIECE OF THE BOAT'S HULL moored against the shoreline. *Natalie is trapped underneath. We're... UNDER THE HULL with Nat. As the WATER LEVEL rises... towards her chin.*

NATALIE
It's getting higher. *Hurry.*

David and Alex grab the HULL --

DAVID

On three. One... two... three...

They ATTEMPT to lift it... but it's too heavy. INSIDE THE HULL -- as the WATER LEVEL pushes ABOVE NATALIE'S MOUTH. *Danger mounting... when...*

David spots the INFLATABLE SAFETY RAFT... thinking fast, he SLIDES IT UNDER THE HULL... pulls the EMERGENCY TAB. It inflates just enough to help them raise the hull. Natalie crawls out. Shaken but safe. As David hugs his daughter... Natalie looks around.

NATALIE

We're not in the Bahamas, are we?

Off David and Alex's looks we're --

INT. BOAT'S CABIN - MOMENTS LATER

Alex hurriedly pores through the remains of the overturned boat's cabin. She checks the SAT phone: STATIC. The radio: DEAD.

EXT. SNOWY BEACH - CONTINUOUS

CLOSE ON A MAP OF THE CARIBBEAN -- as David lowers it to REVEAL a icy tableau that is anything but tropical. Natalie SORTS through their luggage strewn across the snowy beach.

NATALIE

Okay, I'll go first. Forgetting the mysterious laser-light show, what the hell was that giant tsunami?

DAVID

Probably a wind wave -- they can get up to 100 feet high. Beyond that, I'm too cold to guess --

ALEX

(emerging from the boat)
Radio's dead. No signal on the SAT phone.

DAVID

Pack anything we can use, Nat. Warm clothes. Flare gun...

NATALIE

...snowmobile?
(beat)
How far off course are we?

David looks down to see: the RING BOX. Before Alex notices, he quickly slips it into his pocket... then points to the map.

DAVID

Not sure. But there are over 700 islands in the Bahamas...

ALEX

Any of them look like Iceland?
(off David's head shake)
Then the way I see it, we have two
choices. Wait for help --

DAVID

-- or go find help.

As Alex nods, we're --

EXT. SNOWY FOREST -- LATER

Our family trudges through the rugged terrain. They're carrying backpacks and wearing slightly-warmer clothes, although they're clearly still under-dressed.

NATALIE

On the bright side, we have plenty
of sunscreen.

DAVID

Once we get to higher ground, we'll
shoot the flare.

NATALIE

Great plan... if there's anyone
here to see it.

ALEX

She's right. Assuming we're still
somewhere in the mid-Atlantic...
not every land mass is inhabited.

Natalie -- cold, tired and hungry -- looks at Alex.

NATALIE

Fascinating. Anyone ever tell you
that you sound like a textbook
sometimes?

DAVID

Natalie.

Alex is stung, fires back.

ALEX

I'm sorry. Maybe if you gave that
book a chance, you might actually
appreciate it a little more.

DAVID

(steps between them)
Alright... neutral corners. I know
we're all stressed... and cold...
and hungry. But how about we hold it
together until we're rescued, okay?
You guys can go to town after that.

ALEX
(beat, turning to Natalie)
I'm sorry, Nat. I lost my cool.

Natalie says nothing. After a beat, Alex -- clearly not getting an apology -- exhales and walks up ahead. Needing some space. David turns to Natalie.

DAVID
Nat, enough already You've been on her since we left Miami. Whatever it is, let it go...

Natalie nods. But whatever truly bothers her about Alex, we know that she can't let it go. As we HEAR:

ALEX (O.S.)
(wondrous)
Do you see this...?

David and Natalie catch up, look around with a growing sense of wonder. It's no longer snowy and cold; in fact, the forest is dense with a lush greenery.

ALEX (CONT'D)
(stunned)
The topography. It's completely changed.

NATALIE
(laughs)
It's hot. It's actually hot.

Natalie begins peeling off layers, as David laughs. Incredulous.

DAVID
That sunscreen's gonna come in handy after all.

David and Alex share a perplexed -- yet enraptured -- look at what they are seeing.

ALEX (PRELAP)
I can't explain it...

EXT. TROPICAL FOREST/JUNGLE - (MOMENTS) LATER

The trio walks along, heavier clothing wrapped around their waists. Trying to make sense of the topography.

ALEX
Polar. Sub-tropical. I've never seen extreme micro-climates in such close proximity.
(beat, realizing)
My God. She's right -- I do sound like a textbook.

David gives her a look -- "yeah, kinda" -- as they emerge into a CLEARING -- TALL GRASS, almost like America's heartland. Yet another wondrous new topography. As they take it in... David squints at an OBJECT in the DISTANCE.

DAVID
What's that...?

SLIGHT TIME CUT... and we're ON the JUNKED REMAINS of an OLD U.S. ARMY AIR FORCE FIGHTER PLANE. Insignias faded, guns stripped. They take it in.

ALEX
Those markings... must be from
World War Two.

DAVID
That means whoever crashed it here
must be really old --

NATALIE
-- or really dead.

Just then... DUST CLOUDS rise from over the horizon. Accompanied by a LOW RUMBLE.... David's EYES WIDEN hopefully.

DAVID
Sounds like a truck...

But the optimism is short-lived as... THROUGH THE DUST CLOUD burst a HERD OF BLACK RHINOS... thundering through the grass... *and straight for our family.*

NATALIE
(uh...)
Or a herd of angry rhinos... *Kinda a
tomato, tomahto thing, I guess...*

ALEX
(thinking fast)
Quick. In the cockpit.

Our family quickly HIDES in the cockpit of the plane. David slides the canopy shut. A few RHINOS approach it.

ALEX (CONT'D)
(whispering)
This is weird. Black rhinos are
indigenous to Central Africa, not --
(off David and Natalie)
What?

DAVID/NATALIE
Text book.

As our family huddles in fearful silence... the RHINOS begin RAMMING and BUTTING the plane... knocking them to and fro. David puts a finger to his lips -- *shhh* -- when SUDDENLY... a RHINO'S HORN pierces the HULL, narrowly missing Natalie.

NATALIE
(frantic, sotto)
It's not gonna hold.

The INTERIOR WALLS are POUNDED... SHAFTS OF LIGHT now shooting through the DENTS and HOLES caused by the rhinos. Alex looks out and sees they're gathering for a full charge --

ALEX
Everyone out... now.

EXT. HULL - CONTINUOUS

Our TRIO SPRINTS from the hull... followed closely behind by the charging RHINOS. But the plains offer NO PLACE TO HIDE -- unless they can OUTPACE the HERD... and reach the FOREST ahead. As they RUN... Natalie trips and falls.

DAVID
Nat!

David stops... pulls her up. The HERD nearing them. Closer. Tension building. When...

CLOSE on a PAIR OF FEET in SANDALS as they step forward from the FOREST. WIDEN...

A BLACK MAN -- ULYSSES, 30s -- canvas drawstring pants, white tattered shirt -- TRAINS his antique musket on our family. They FREEZE. *Terrified.*

The RHINOS near... Ulysses AIMS the musket... until he RAISES THE BARREL... and fires over their heads. The gunshot serves its purpose -- the rhinos quickly SCATTER. Our family -- panting yet relieved -- takes their strange benefactor in.

ALEX
Uh... I guess there are people here.

And off this breathless realization... SMASH TO TITLE CARD:

TRIANGLE

EXT. GRASSY PLAINS/EDGE OF FOREST - CONTINUOUS

RESUME. As our family faces Ulysses. Grateful.

ALEX
Thank you. For that.

Ulysses stares, says nothing.

DAVID
Our boat crashed on the beach. *The snow.* We were looking for help.

ALEX
Can you tell us where we are?

Ulysses still stares silently at them.

NATALIE
Maybe he doesn't speak English.

ULYSSES
(beat, with a West Indian lilt)
I speak English. And French.
(taking them in)
If you want help, come with me.

Ulysses turns and walks off. Our family exchanges an unsure look, considering whether to follow or not, we're --

INT. WOODED AREA - LATER

Ulysses walks fast, our family trailing behind --

ULYSSES
Antilles. Just west. Off the
Leeward Islands.
(off their confused looks)
You asked where we were.

DAVID
The Leewards? No, that's imposs -- we
were headed for the Bahamas. Set sail
from Miami.
(processing)
If we're in the Leewards, we'd be a
thousand miles off-course.

ULYSSES
Then you're a thousand miles off
course.

Ulysses quickens his pace. As the family exhales, trudges on.

EXT. CABIN - DAY

ON A SMALL WOODEN CABIN -- that appears ripped from a Laura Ingalls novel. REVERSE as Ulysses leads our family towards it.

NATALIE (O.S.)
You actually live here?

ULYSSES
We *both* do.

GRACE, 30s with an unspoken strength, greets our family on the PORCH. She speaks with a vaguely English accent. Like Ulysses, she's outfitted in somewhat dated clothes.

GRACE
(warmly)
Hello, I'm Grace.

DAVID

David. This is Alex. My daughter,
Natalie.

ULYSSES

They crashed on the beach. I got to
them just before the rhinos did.

GRACE

Thank God you're all in one piece.
Considering. Please... come in. You
must be exhausted.

Grace motions for them to enter, which our family does. But, as
Grace STAYS behind with Ulysses, the smile runs off her face.

GRACE (CONT'D)

Why'd you bring them here?

ULYSSES

They've been through a lot.

GRACE

Did you tell them?
(Ulysses shakes his head "no")
We'll need to inform the Council.

Ulysses nods, as we WONDER what mystery awaits our family.

EXT. CABIN -- MOMENTS LATER

We're BEHIND THE CABIN as Ulysses stands before a wire PIGEON
COOP. With a charcoal pencil, he SCRAWLS on a small slip of
paper: "There are three." He SLIPS the message into a TUBE and
tucks under a PIGEON'S CLAW. As the bird flies off, we're --

INT. CABIN - SAME TIME

PAN across a SHELF holding a curious ASSORTMENT of ANTIQUES...
OLD BOOKS... VARIOUS DATED OBJECTS. REVERSE onto Natalie...

NATALIE

Kitschy. Looks like someone has an
eBay addiction.

Meanwhile, Alex is taking in ANOTHER PART of the cabin, its
interior as anachronistic as its exterior.

ALEX

Gas lanterns. A drum for rainwater.
You see this?

DAVID

Consider it that "glamping" trip
you've been trying to get me on.

ALEX

I'm serious, David. The cabin. The
way those two talk... and dress.

(MORE)

ALEX (CONT'D)
Not to mention the green light...
the rhinos... the microclimates?
Something's... weird here.

NATALIE
I agree with her...
(off their surprise)
... *this one time.*

David considers them, then nods.

DAVID
Whatever's going on, we still need
their help. So let's play it
cool... and maybe we'll get some.

Just then, Grace enters with a smile.

GRACE
I'm sorry. I should have warned you
about our eclectic decorating tastes.

ALEX
We're very appreciative of your
hospitality, Grace. But, as you can
imagine, we would just like to get
home. Do you have a cell phone? Or...
any phone?

GRACE
We don't. But I assure you we'll
get you help first thing tomorrow.

Alex nods. Not exactly what she wanted to hear. But bubbling
with questions, she follows Grace into the kitchen area.

ALEX
Your accent... Austrian?

GRACE
By birth. Schooled in London.

Alex wants to press for more information. But Grace, eager to
change the subject, reaches for a kitchen knife.

GRACE (CONT'D)
You must be starving. I hope
everyone likes rabbit.

NATALIE
(from across the room)
Everyone doesn't. I'll stick with
veggies, thanks.

We STAY with Natalie as she approaches a DOOR. She peers
around... then OPENS it -- a CLOSET. Inside hangs a SOLDIER'S
REVOLUTIONARY WAR-ERA UNIFORM. As she takes it in, curious...
the door suddenly snaps shut. REVEAL Ulysses, behind her.

NATALIE (CONT'D)
(covering)
Uh, I was looking for the bathroom.

ULYSSES
It's out back.

NATALIE
Out back? *As in... an out-house?*

EXT. OUT-HOUSE - LATER

Natalie sits unhappily on the wooden toilet. Muses to herself.

NATALIE
Frickin' awesome vacation.

Then... she looks up to see: the PIGEONS squawking from inside their WIRE COOP. She's trying to pee, but the stares of the pigeons render her unable to do it --

NATALIE (CONT'D)
Nope, this isn't going to work.

MOMENTS LATER -- as she approaches the COOP. Staring at it with a healthy revulsion when... A PIGEON soars DIRECTLY at her. As Natalie SHRIEKS and DUCKS, the bird lands harmlessly on a PERCH. Natalie spots a small TUBE tucked under its claw.

She furrows her brow... reaches for the tube... the cap slips open... REVEALING a ROLLED PIECE OF PAPER. Natalie unrolls it: "*Keep them there.*" Off her, alarmed, we're --

INT. CABIN - SAME TIME

Alex is examining some OLD BOOKS resting on the bookshelf. As she pulls one out, a PHOTO drops from it. She retrieves it:

CLOSE ON AN OLD BLACK-AND-WHITE PHOTO: A WOMAN who looks strikingly similar to Grace is clad in the unmistakable grey-and-white striped UNIFORM of a CONCENTRATION CAMP prisoner.

ALEX
(to Grace, re: the photo)
Your grandmother? The resemblance is... striking.

Grace nods, forces a smile. Seeing her lack of desire to engage, Alex shrugs and slides the picture back into the book.

ACROSS THE ROOM -- David and Ulysses stand over an antique MAP.

DAVID
(skeptical)
Leewards...? How's that even possible?

ULYSSES
Perhaps the trade-winds were gusting harder than you thought.

As David considers this, Natalie re-enters, surreptitiously MOTIONS to her father. Joining her, she hands him the NOTE. David reads it, concerned.

DAVID
Where'd you get this?

NATALIE
How would you feel if I told you it arrived by carrier pigeon?

David looks at her. Natalie nods. David spins, confronts Ulysses.

DAVID
What does this mean? "*Keep them there.*"
Who sent this?

Ulysses exchanges a nervous look with Grace.

ULYSSES
Where'd you get that?

NATALIE
Your pigeon's off his game.

GRACE
You shouldn't have found that. You don't understand --

Grace REACHES for the note in David's hands. But, as she does... her blouse sleeve slips back... REVEALING the TATTOOED SERIAL NUMBER of a Holocaust survivor on her forearm.

Self-conscious, Grace quickly PULLS DOWN HER SLEEVE to cover it, but... it's too late. Alex has already seen it. She GRABS GRACE'S ARM... *gripping her tightly as she PUSHES BACK the sleeve.*

ALEX
(re: the tattoo)
My God. That wasn't your grandmother.
That was... you. But... how?

Grace looks guiltily at her. Alex yells to David across the room.

ALEX (CONT'D)
(urgently)
David, they've been lying to us since we got here.

DAVID
Yeah, I'm starting to realize that.

Our hosts FACE our newcomers. Tense. David looks down at: *Ulysses' musket atop the table.* Ulysses LOCKS eyes on it, too. It's a STAND-OFF... each man wanting to make a move for it when... *Natalie grabs it...* flips it to David, who TRAINS it on their hosts.

ULYSSES
(talking him down)
Everything can be explained.

DAVID
Sorry. You missed your window.
(beat)
Alex. Nat. C'mon... now.

David trains the gun for one final beat, until our family is
OUT THE DOOR. Grace, concerned, turns to Ulysses...

GRACE
Raise the alarm.

EXT. FOREST - DAY

Our family flies through the woods, running. Fast.

EXT. ANOTHER PART OF THE FOREST - INTERCUT (AS NEEDED)

Ulysses and Grace follow in pursuit. But as they TEAR THROUGH
FRAME, we see they are NOT ALONE.

TENSE INTERCUTTING continues... as OUR FAMILY reaches a FORK
in the WOODS. They stop. Unsure which direction to turn.

DAVID
This way.

They resume RUNNING. Until they EMERGE from the FOREST...
finding themselves at HILLTOP RIDGE. They essentially have
NOWHERE ELSE TO GO.

DAVID (CONT'D)
On second thought...

Before they can make a move... Grace and Ulysses EMERGE from
the woods... and BEHIND THEM a handful of others dressed in
somewhat anachronistic garb: a WOMAN in a Puritan-style frock,
BEARDED men in dated SOLDIER HATS, a few NATIVE AMERICANS. Our
family is caught between the RIDGE and this ARMED GROUP. David
lowers his musket, quickly realizing he's outgunned.

ALEX
(to Grace and Ulysses)
Who are these people? The same ones
who said to keep us at the cabin?

GRACE
Yes. Because we're all just trying
to protect you. As Ulysses said,
there are explanations for
everything you've seen since you
arrived.

DAVID
Explanations? For rhinos. And micro-
climates. And --

ALEX

-- Holocaust survivors that look like her?

GRACE

Yes.

DAVID

I don't care. I just want to know --
where the hell we are?

Just then, Alex turns and looks OVER THE RIDGE to the SEA BELOW. She taps David on the shoulder.

ALEX

David. You need to see this...

Our trio turns and peer down at a BEACH filled with the WRECKAGE of COUNTLESS SHIPS AND BOATS from various eras that have CRASH-LANDED below. As they process it...

ULYSSES

You asked where you are. Well...
you call it the Bermuda Triangle...
but we call it home.

And off our family, stunned, we... SMASH TO BLACK.

END OF ACT ONE

ACT TWO

EXT. RIDGE - DIRECT PICKUP - DAY

Our stunned family face Ulysses and Grace, as the curious band of inhabitants stand in the background.

DAVID

This can't be true -- the Bermuda Triangle isn't a *real place*.

GRACE

We struggled with it, too. That's why we didn't tell you at first. It's a lot to grasp --

DAVID

Green lights and killer rhinos are a lot to grasp. This is... something else entirely.

ALEX

(indicates the wrecks below)
The people we thought had all died -
- drowned -- in those boats and
planes.....? They're all --

GRACE

Here... someplace. And likely very much alive.

ULYSSES

You see, the Triangle is not a watery grave as you thought. It's a lost continent that exists on no maps. And has claimed ocean travelers throughout time.

Alex shakes her head. Unwilling to accept this.

ALEX

You realize what this sounds like?
(off Grace's slow nod)
Okay. And on the off-chance everything you're saying is true -- and you did actually survive World War II -- that would make you --

GRACE

Ninety years old. Although, a baby compared to him.

ULYSSES

My fishing boat washed ashore from Port au Prince in 1801.

NATALIE

Time out -- no one here ages... ever?

GRACE

As far as we can tell. Though we
can't explain why.

ULYSSES

Washing up in the Triangle does
have its benefits.

Our family exchanges looks of disbelief. As Ulysses points
past them, they turn to follow his gaze OVER the VALLEY OF
SHIPS... where they see a SETTLEMENT atop a small hill.

NATALIE

What's that?

ULYSSES

Our village.

As we PUSH IN on the village, we... MATCH CUT TO:

EXT. HIGHPOINT - VILLAGE SQUARE - LATER

Grace and Ulysses lead our family through the VILLAGE GATE.

GRACE

Welcome to Highpoint.

Our family enters the village, a collection of wooden cabins,
makeshift stone structures and converted shipping containers.
A BRITISH FLAG waves from a sail mast in the village
center... as INHABITANTS from throughout history move about.

NATALIE

Either this is some serious
cosplay... or it's all somehow real.

GRACE

(continuing)

Highpoint is its own community. We
have a council that makes decisions...
although, technically, we're still
part of New Britannia, one of the most
powerful kingdoms on the continent.

DAVID

Kingdoms... plural?

GRACE

Seven or so. Varying by language or
culture...

Grace retrieves a crude, hand-drawn map of the Triangle,
which our family processes...

ALEX

(taking in the map)

The French, Spanish, others... this
place is like the colonies during
the age of exploration.

(MORE)

ALEX (CONT'D)

(then, amazed)

This world is vast. So how did all of you end up here?

ULYSSES

Highpoint is one of the oldest settlements in New Britannia. As the kingdom grew, most others left for bigger villages or the capital. We stayed.

(off Grace's gesture)

Excuse us for a moment.

Ulysses and Grace peel off to the VILLAGE CENTER... where they RING a BELL that's attached to the flagpole. Our family takes in the various VILLAGERS...

ALEX

It's fascinating. From an archeological perspective, this would be a greater find than the Rosetta Stone or the Shroud of Turin.

NATALIE

Yet from a reality perspective... it would be *crazy AF*.

ALEX

Actually, it's not -- in academic circles there've long been rumblings about a lost continent.

NATALIE

Any rumblings about people magically never aging?
(Alex shakes her head "no")
Then I'll stick with "crazy AF."

DAVID

(looking around)

There's hundreds of boats and ships back there -- it wouldn't take much to repair one. Why haven't they left?

ALEX

Eternal life does have a certain appeal --

DAVID

Not to me. We're going home.

As Alex and Natalie nod in agreement... TAMA, mid-20s, a Native American of the PAMLICO TRIBE, joins Grace and Ulysses out of earshot of our family. Tama's serious and officious -- and clearly not pleased at the moment.

TAMA

You told them? Grace, there are protocols.

GRACE

Protocols went out the window when they nearly shot us.

Tama grudgingly nods. We sense a tension between the women as the trio approaches our family.

GRACE (CONT'D)

This is Tama. She's in charge of processing newcomers and she takes her job very seriously --

TAMA

Someone should. Luckily, you all look relatively unscathed. Still... I'd like the village doctor to take a look at you.

ALEX

(as Tama walks off)

Tama. We'll need your help getting home.

TAMA

(stops, turns)

First things first. Let's start with the doctor.

INT. DR. OWEN PATEL'S CABIN - DAY

DR. OWEN PATEL, 40 -- a high-energy medical doctor of East Indian descent -- extends a hand towards our family.

OWEN

-- *Dr. Owen Patel.* Nice to meet some people from my own century for a change. A bit like the Smithsonian around here sometimes. *Come in.* Let's get a look at you folks.

As our family tentatively enters and sits...

ALEX

So... Owen... when did you get here?

OWEN

'88. I was on my way to help with disaster relief for Hurricane Gilbert during my residency... last time I hire a pilot from the Yellow Pages.

Owen smiles at his own joke, as he reaches for an old stethoscope... begins to examine them.

OWEN (CONT'D)

So... what year are you folks from...? No... don't tell me... '89? '90? *You're kidding* -- '91?

Our family exchanges a concerned look. Alex turns to him with great sympathy --

ALEX
Owen... it's 2019.

OWEN
(dazed)
2019? Time's measured by the arrival of new people. I was the only one who survived my crash. I heard there were others who came after me, but they settled in different kingdoms... so I had no idea.
(sinks in his chair)
I've been gone for... 30 years?

DAVID
Why didn't you ever go back? You have access to boats --

OWEN
(mysterious)
I tried... I never made it.

DAVID
Why...? What happened?
(off Owen's stare)
Are they keeping you here?

But before he can answer... Ulysses enters.

ULYSSES
The council's ready.

DAVID
The council can wait -- we're having a conversation.

ULYSSES
David... please. They will answer any questions you might have.

As David and Alex consider this, unconvinced... Owen perks up.

OWEN
Relax, Dave. The council's harmless. Besides, newbies are always a hot commodity. They bring news, knowledge. You're literally visitors from the future. Everyone wants to know what you know...

As our trio grudgingly rises -- none-too-thrilled -- we're --

EXT. SNOWY BEACH - DAY

FROM THE WRECKAGE of our FAMILY'S BOAT... we PAN onto a MAN with DARK EYES. This is LIAM, 30. He stands with his MOUNTED

CAVALRY unit as his second-in-command, LIEUTENANT PRISCILLA, 28, turns to him...

PRISCILLA
Sir, our scouts were correct.
Newcomers have landed. Likely from
America.

Liam inspects the wreckage, then sifts through a LUGGAGE BAG left in the snow... retrieves a SMALL PHOTO of David, Alex and Natalie. He studies it with a chilling intensity before slipping it into his pocket. He nods at our family's BOAT --

LIAM
Burn it. Leave no trace. We don't
want any of the other kingdoms
knowing they're here.

PRISCILLA
It's too late, Sir, a rider
approaches. From the north.

For Liam, this is bad news. Priscilla hands him a SPYGLASS, through which he sees: a BEARDED MAN -- in cold-weather ROBES -- galloping towards them in the distance.

LIAM
That's unfortunate... for him.
These people belong to New
Britannia.

Liam draws his musket, squints and aims --

LIAM (CONT'D)
Besides, border incursions must be
dealt with swiftly, Lieutenant.

BLAM. Liam fires. The UNSUSPECTING ROBED MAN is struck a KILL-SHOT TO THE CHEST. The man falls off his horse, dead.

Priscilla blanches, but Liam merely turns his attention back towards our family's SNOWY FOOTPRINTS.

LIAM (CONT'D)
Come. Their tracks lead east.

Liam quickly mounts his horse and rides off with his unit, as remaining SOLDIERS set torches and BURN OUR FAMILY'S BOAT.

INT. CHURCH - DAY

The COUNCIL MEETING in progress. At a DAIS in the transept sit Ulysses, Grace, Tama, Owen and SARAH, a PURITAN, 25. The GALLERY is filled with TOWNSPEOPLE from throughout history. Everyone STANDS as Tama completes the loyalty oath.

TAMA
-- I swear that I will hold true
allegiance to Frederick, King of
(MORE)

TAMA (CONT'D)

Britannia, our noble ruler. So help me, Almighty God.

NATALIE

(leans to David, whispers)

They have a king. Could it get any weirder?

(on second thought)

You know what? Don't answer that...

David nods as everyone in the room takes their seats. Tama offers our family a tight smile.

TAMA

Welcome. As you can imagine, we're all very curious. So please... tell us a little about yourselves. Starting with... your occupations back home.

A SERIES OF QUICK CUTS... David faces the Council.

DAVID

My name's David. Back home, I'm a civil engineer. I build bridges, highways... even strip-malls.

TAMA

What's a... *strip-mall*?

QUICK CUT TO ALEX, answering their inquiry:

ALEX

I'm Alex. I'm an archeologist and history professor. Like Indiana Jones...

(realizing)

... who you would never know unless a ship full of Blockbuster videos crashed here.

SARAH THE PURITAN

Indiana Jones? Was he a great leader?

OWEN

(to Sarah)

Uh... let's add that to the strip-mall conversation. Next --

QUICK CUT TO NATALIE...

NATALIE

... Natalie. A sophomore in high school. David's my father --

SARAH THE PURITAN

Has he chosen your vocation yet?

NATALIE

We choose our own career these days.
I'm thinking "social influencer."
You post pics on *Snap* and *Insta*...
you know... social media...?
(off their confused looks)
Right. Never mind.

Tama turns to our family.

TAMA

Thank you. When newcomers arrive,
we like to learn what skills they
have... how they can contribute...
before we help you settle in.

DAVID

(shakes his head)
Look, we're happy to bring you up
to speed on the past 30 years, but
we're not "settling in." We're
going home --

A murmur rises from the gallery.

TAMA

I'm afraid there's no easy way to
say this -- once you land here,
there is no way to go home.

DAVID

If you have *boats*, and an *ocean*
there's always a way home.

HAM, 30s, his feet on the rail, a SILVER FLASK in his hand. A
PIRATE -- and rogue -- in a previous life.

HAM

What's so great about your home?

DAVID

We built lives there. Alex's
parents... our friends and loved ones.

HAM

Love is overrated.
(winks at Alex, flirty)
Although if she wants to change my
mind, I am open to persuasion.
There are ways to make being
trapped here more tolerable.

David rises towards Ham, but Alex holds him back.

TAMA

Ham, *enough* --

ALEX

(to the room)

David's right. We're not trapped here. In our world, people don't just disappear anymore -- we have SAT phones... tracking devices. When we don't show up in the Bahamas, they'll come looking for us. And if they don't, we'll never stop trying to find our own way home.

TAMA

I felt that way too. For my first 100 years. I arrived here from the Roanoke Colony. In 1609.

One-by-one OTHERS stand.

SARAH THE PURITAN

My family and I crashed here in 1765. We once thought as you did, too.

CIVIL WAR SOLDIER

1864.

An ASIAN GIRL, 10, rises.

ASIAN GIRL

1973.

HAM

1720 or thereabouts. First half of the century's a bit hazy.

Tama rolls her eyes, turns back to our family.

TAMA

We've all tried and failed. If there was a way out, don't you think we would have found it by now?

Natalie, distraught, runs out of the room. David rises to follow, but Alex -- desirous of the opportunity to connect with her -- stops him.

ALEX

No, let me.

But before Alex goes, she addresses the room --

ALEX (CONT'D)

I've excavated tombs, caves and temples from Thebes to Tenochitlán and if there's one thing I've learned -- if there's a way in, there's always a way out.

(to Tama)

You said there's much about this place even you don't understand --

(MORE)

ALEX (CONT'D)
 just because you haven't found a
 way home yet, doesn't mean one
 doesn't exist.

Alex exits, as we HOLD on Grace, contemplating Alex's last words.

EXT. LOOKOUT HILL - (MOMENTS) LATER

Natalie sits alone, teary-eyed, peering out at the valley below.
 Alex crosses towards her as -- from ANOTHER ANGLE -- Grace,
 buoyant with newfound hope, and Ulysses watch Alex.

ULYSSES
 Her words affected you.

GRACE
 Could she be right? Perhaps we gave
 up too easily?

ULYSSES
 I would not consider two hundred
 years of failure "giving up easily."

GRACE
 Oh, Ulysses... imagine returning
 home? It would be like stepping
 into the future. To see how the
 world's changed... grown. You would
 see Haiti again. We could build a
 life there... together.

ULYSSES
 We already have a life together. Here.

As Grace considers their impasse, we're BACK WITH NATALIE,
 who wipes tears from her eyes, as Alex steps in.

NATALIE
 When I was packing my bag I had no
 idea I was packing for the rest of
 my life. I would have brought... I
 don't know... everything.
 (off Alex's sympathetic look)
I'm stuck here forever. I'll be stuck
 at fifteen forever. I'll never gonna
 grow up. Never go to college... never
 have kids.

ALEX
Of course you will. I meant what I
 said back there.

NATALIE
 Just because you think you're Tomb
 Raider, you'll find some magic
 portal that no one else has found
 in 400 years? Cool. Hit me up by
 pigeon when you do.

ALEX

Nat, we're gonna find a way home, I just need you to trust me --

NATALIE

And why would I ever trust you?

ALEX

Why *wouldn't* you?

NATALIE

(pointed)

You really want to do this here? In the bizarro world?

(off Alex)

Fine. I'm sure -- to you -- I'm just another teen posting duck-lip selfies, but I'm actually pretty adept at finding things out about people. You know... like marriages... *divorces*...

ALEX

Your father knows I was married.

NATALIE

But does he know why it ended? Because one of you wasn't so good at the "faithful" part... *were you?* I read your divorce papers on-line so don't bothering denying it.

ALEX

I don't deny it. But I can explain --

NATALIE

Well, I'm not interested, but I'm sure my father will be. He's the sweetest man I know. And I'm not going to let you hurt him...

Natalie starts to walk off.

ALEX

Nat. I would never hurt him. Please. Don't walk away --

Alex reaches out for her, but Natalie YANKS her arm away... *in doing so, she steps too close to the hill's edge -- the DIRT beneath her GIVING WAY... and Natalie slips, sliding down OVER THE EDGE OF THE HILLSIDE.*

Alex GASPS... peers down to see: Natalie hugging the rocky hillside on a tiny ledge 15 feet below.

ALEX (CONT'D)

Natalie... hold on.

NATALIE
Alex, help me!!!

David -- with Ulysses in tow -- RUSHES over.

ALEX
She slipped... over the edge.

Ulysses quickly retrieves a ROPE, which he TIES to a tree.

DAVID
(calling down)
Nat... hang on. We're gonna lower down
a rope... tie it around your waist.

The ROPE REACHES NATALIE... she does as told. David and Ulysses begin to HOIST... but the rope CATCHES on a CRAG. Suddenly... a BELL RINGS from the village center. Ulysses and Grace exchange a CONCERNED look.

DAVID (CONT'D)
What's that?

ULYSSES
The warning bell. Soldiers from the capital.

Dread washes over Ulysses' face. Preoccupied, he stops HOISTING.

DAVID
What are you doing? Pull her up.

ULYSSES
There's no time. If we continue,
they are certain to see you --

DAVID
So? *That's my daughter down there --*

ULYSSES
David, Alex... listen to me, you
both need to stay out of sight.
(off David's look)
If soldiers have come here, they've
come for one purpose: to find the
three of you.

ANGLE ON: *Liam and his soldiers, approaching fast.* And we know one thing: this is not good. As we... SMASH TO BLACK.

END OF ACT TWO

ACT THREE

EXT. HILLSIDE - DAY

ON NATALIE -- rope tied around her waist... hanging from the hillside. Terrified, but safe, she talks to herself.

NATALIE

*Don't look down, don't look down,
don't look down.*

(she looks down)

Oh jeez.

DAVID (PRELAP)

Tell me again why my daughter's
safer down there...

EXT. HIGHPOINT VILLAGE - SAME TIME

Ulysses -- with Owen's help -- urgently leads a defiant David and Alex behind a cabin with a clear view of the town center... as Liam's mounted unit gallops through the village gates.

ULYSSES

Because the alternative is the
three of you being taken away and
never to be heard from again. That
unit is commanded by Prince Liam,
the only son of the King and Queen.

OWEN

He's like New Britannia's Gestapo --

Ulysses motions to Owen to "stay with them" as he peels off. Owen nods, huddles with David and Alex, hidden and watching.

OWEN (CONT'D)

Two things make Liam a seriously
angry dude. One -- he's heir to a
throne where the King will never die.

ALEX

And the second?

OWEN

He used to be in love with Grace.

BACK TO ULYSSES as he joins Grace and Tama in the village center as they approach Liam, who dismounts his horse.

TAMA

(to Grace, re: Liam)

Please don't antagonize him. Your
choice in lovers should not be the
newcomers' problem.

LIAM

Grace? I barely recognized you.
Village life has dulled your beauty.

Tama shoots a look at Grace, who tempers her reply.

GRACE

Then I'm thankful my beauty is no longer your concern. What brings you to Highpoint, Liam?

LIAM

A small frigate washed ashore and its passengers are wanted for questioning. They appear to be American.

Liam presents the PHOTO of OUR FAMILY he took from the wreckage to Tama. As Grace, Ulysses and Tama look at it... we're BEHIND THE CABIN, where David's restless, worried for Natalie --

DAVID

Why would the Prince want to question us?

OWEN

Who knows? I'm not saying it's the Soviet Union, but we're not exactly free.

David and Alex exchange a look -- *the Soviet Union?*

OWEN (CONT'D)

Besides, it's not that different from your world -- there's distrust of newcomers here, too.

BACK TO ULYSSES, GRACE, TAMA and LIAM --

LIAM

They were run off by a herd of rhinos? Run off to... *where?*

ULYSSES

No Man's Land. Crown law forbids us to leave New Britannia --

LIAM

Yes... and I know how closely you adhere to every nuance of Crown law.

Liam turns to leave, when Grace takes a step forward. Tama, sensing she's about to do something rash, grabs her arm, but Grace shrugs her off --

GRACE

Why are you so interested in these newcomers? What's so special about them?

LIAM

Ah... there's the Grace I knew. Such a fire in your belly.

Liam's smile darkens... *as he reaches out and GRABS Grace by the collar.* In reaction, Ulysses itches at his SHOTGUN, but -- knowing Liam is trying provoke him -- exerts a superhuman effort to contain himself. Sensing the TENSION, the British soldiers draw their rifles. The moment is FRAUGHT.

ULYSSES

Let her go --

LIAM

(ignores him, to Grace)

There was a time when I found your boldness attractive, now it just comes across as insolence.

Ulysses eyes his shotgun as... Tama, steps in the middle, tries to deflate the tension --

TAMA

Liam, *please*, tell your men to stand down. If we find the newcomers, you have my word -- we'll alert you.

Liam nods... then releases Grace and nods to his unit who lower their weapons.

LIAM

That's all I ask, as loyal subjects of the Crown.

As Liam turns to his horse, he catches Ulysses stealing a glance at the ROPE that's keeping Natalie from falling.

LIAM (CONT'D)

What's that?

ULYSSES

Rope. For pigeon traps.

But Liam has good instincts. He walks towards the rope... as BEHIND THE CABIN, David grows nervous.

DAVID

Oh, God no --

Liam strides to the hill's edge, looks down, but can't see the end of the rope. David and Alex watch with baited breath... as Liam inspects the rope... its path... then he TUGS on it --

ANGLE ON NATALIE -- terrified, as she clings to the hillside, trying to stay hidden.

LIAM

Heavy for a pigeon trap.

(turns to Ulysses)

Unless, of course, it provides another use entirely. Could that be the case, Ulysses?

Liam steps close, studying Ulysses' face for veracity. The moment is flush with subtext: it's not simply a search for the truth, but a former lover assessing the man who replaced him.

ULYSSES

Why would I lie, your Highness? I am, as you say, a loyal subject of the Crown.

LIAM

Just how loyal... I wonder?
(off Ulysses stoic look)
I'll leave you to your birds.

Liam turns, seemingly accepting the explanation. But then, in one swift move, he draws his saber... SLICES the rope in two.

DAVID

(silently terror-stricken)
No!

LIAM

(to Ulysses)
Apologies. Grace brings out the worst in me.

Liam rides off with his soldiers, as... BEHIND THE CABIN, Owen calms David.

OWEN

Wait until they clear the village --

David waits... until Liam's unit is a safe distance away. Then he shoves off Owen and bee-lines to check on his daughter. David peers over the edge. *Nothing* --

DAVID

Natalie? *NATALIE?* Oh God --

NATALIE (O.S.)

(shouts back --)
Dad. I'm okay.

INTERCUT NATALIE -- in a CLEARING in the FOREST BELOW. Thick with trees, she sits in a mud patch, wiping herself off. She shouts:

NATALIE (CONT'D)

I landed in some mud which broke my fall. Ouch, and possibly my ankle.

DAVID

(shouts)
Tell me what you see?

NATALIE

Big trees. Thick branches. Sorry, I can't exactly Google them right now.

ULYSSES

At the base of the hill are chapel oaks. I know her exact location -- I can take you to her.

DAVID

(shouts)
Natalie, stay put. We're coming down to get you.

OWEN

I'll join -- take a look at that ankle.

TAMA

And once you get her, you're all free to try to find your way home. By boat... or whatever means you choose.

David and Alex nod in appreciation. Out of the corner of Tama's eye, she sees Ham. Peering back at her with a look of disapproval. Off Tama, concerned, we're --

EXT. TOWN SQUARE - (MOMENTS) LATER

Ham, a bottle of aged Scotch in hand, heads towards his cabin, as Tama keeps pace with him.

TAMA

They're good people, Ham -- they deserve our help.

HAM

In exchange for *what*? You lied to the Prince on their behalf and yet received nothing in return.

TAMA

Not all relationships call for reciprocation.

HAM

A credo which also pertains to your personal life, no? And your unrequited love for our Dr. Owen?
(shit-stirring)
Perhaps one of these decades you'll tell him how you feel.

TAMA

Owen's still... *adjusting*. He needs more time.
(beat, glaring)
You know, one of the things I always liked about you was that you kept to yourself. What's different now?

HAM

Ask yourself. Why would the Prince come to Highpoint personally...

(MORE)

HAM (CONT'D)
just for these newcomers? They're
dangerous, Tama.

As they reach his cabin --

TAMA
Ham... promise me you'll do nothing
to harm them. *Ham...?*

HAM
Of course. You have my word.

Satisfied, Tama moves off. But we HOLD on Ham's dark smile,
we can't help but WONDER exactly what he's planning...

EXT. HILLSIDE PASS - LATER

Our group walks the winding mountainous path to retrieve
Natalie. Ulysses -- with David keeping pace -- leads, while
Alex, Grace and Owen walk behind. Owen turns to Alex --

OWEN
So... 2019. Do you mind if I ask
you a few questions?
(off Alex's assent)
Depeche Mode... the band? They
still together?

ALEX
That's what you want to know?
(off Owen's nod)
Best guess -- no idea.

OWEN
Then how about the Cubs...?

ALEX
Chicago? Now baseball I can help with.
They won the World Series in 2016.

Owen smiles... but is instantly lost in thought -- as AHEAD,
Ulysses walks with David. We join them mid-conversation:

DAVID
You really want to know?
(off Ulysses' nod)
Okay. We met... at this sushi place
-- I was grabbing take-out, Alex
was on a terrible Bumble date --

ULYSSES
Bumble?

DAVID
Right. It's, uh, a way that people
meet in our world... by looking at
photographs of each other and...
(off Ulysses' loss)
Anyway, my point is --

Before David can finish, we HEAR:

ALEX (PRELAP)

-- I knew it from the first time we met.

We're back with ALEX AND GRACE -- as they walk.

ALEX (CONT'D)

I was an Army brat... a military kid. My father changed posts -- and I changed schools, friends, towns -- every two years. Probably why I became an archeologist... exploring new civilizations became my speciality by fourth grade. But until I met David, I never felt like I had a home.

GRACE

Now I understand why you're so determined to return to it. But... do you really think that's possible?

Before Alex answers, we HEAR:

ULYSSES (PRELAP)

It's impossible --

BACK TO DAVID and ULYSSES --

ULYSSES (CONT'D)

We've tried and failed many times. Boats... planes...

OWEN

(stepping in)

Even tried a hang-glider once.

ULYSSES

No matter the vessel... once you're two leagues offshore, the green light appears and you awaken on the snowy shores.

DAVID

Every time?

Before Ulysses responds, we HEAR:

GRACE (PRELAP)

It's as if the Triangle will not let us go.

And we're BACK with ALEX AND GRACE --

ALEX

An archeologist's job is to find answers where there are none. And while I can't pretend that the thought of exploring this place wouldn't be exciting, the truth

(MORE)

ALEX (CONT'D)
is... it wouldn't compare to finding
a way home. And when I finally do,
would you return with us?

GRACE
To live in a world without Nazis?
I'd like that. I lost my whole
family in the camp at Auschwitz.

ALEX
I'm so sorry --

GRACE
The irony of it all -- on my way to
America -- *to freedom* -- my ship
landed here... only to see it all
potentially happening again. Who
knows what would become of us if
Liam were to ever wear the crown?

As on cue, we SMASH TO:

EXT. WATERING HOLE - DAY

Liam and his cavalry rest their horses, as he turns to Lt.
Priscilla (Note: He'll use the British pronunciation: *Leftetnant*.)

LIAM
My family landed here 1725 so we
weren't privy to the American
Revolution. I suppose this is how
it began -- with whiffs of treason.

PRISCILLA
I fear that Grace is the problem,
sir. She's an agitator --

LIAM
If she is, life made her so. She's
survived tragedy after tragedy; her
resilience deserves our compassion.
Our love...

PRISCILLA
Our love, Sir? Or... just yours?

As Liam eyes her... a red-coated SOLDIER hastily approaches
with a carrier-pigeon's MESSAGE TUBE, which he hands to Liam.

REDCOAT SOLDIER
We received a message, Sir. Someone
from Highpoint --

Liam opens the tube, unrolls the message, then reads.

LIAM
"They lied to you. The Newcomers
are heading for the Great Oak."
(beat)
Who sent this?

PRISCILLA

It came unmarked. It appears you
have a new ally --

LIAM

Perhaps there is still *someone* in
Highpoint who's loyal to their prince.
(determined)
We must find these Newcomers,
Lieutenant. I cannot tell you why,
only that they have great value to
the Kingdom.

As Liam moves towards his horse, we HEAR:

ULYSSES (PRELAP)

It's just around this pass.

EXT. GREAT OAK TREE - NIGHT

Ulysses leads our group into the clearing... but, reaching the
oaks, to everyone's shock... *Natalie's nowhere to be found.*

DAVID

Natalie? *Nat?*
(off Ulysses look)
She would never leave.

OWEN

Not on a twisted ankle.

Ulysses looks to the ground, studies some leaves...

ALEX

What's he doing?

GRACE

Ulysses was a famous tracker in
Haiti. He helped his brother win
the war of independence.

ULYSSES

The land will tell us what happened
to your daughter.

Ulysses examines dirt marks and indentations, starting to
piece together the events that took place.

DAVID

What can you tell?

ULYSSES

Natalie. She sat there...

Ulysses points to a spot. As he guides us through his
deductions, we INTERCUT with QUICK, STYLISTIC FLASHES of
Natalie earlier as the ACTUAL EVENTS took place.

ULYSSES (CONT'D)

... nursing her ankle.

QUICK FLASH -- Natalie winces, rubbing her ankle. RESUME ULYSSES... pacing, then whipping around, points --

ULYSSES (CONT'D)
She heard a noise from that brush.

QUICK FLASH -- Natalie limping to examine the brush...

NATALIE
Hello?

BACK TO ULYSSES -- pointing to a series of FOOTPRINTS.

ULYSSES
Whatever she saw... it scared her.
She hobbled away...

QUICK FLASH -- Natalie, terrified, hobbling for dear life. RESUME ULYSSES -- as he goes silent, his face turning grim --

DAVID
What is it? Tell me? What happened
to my daughter?

ULYSSES
Someone else was here. A man. She
tried to fight him off, but --

QUICK FLASH -- Natalie swings a STICK, which catches a MYSTERIOUS MAN in the face... the stick snapping in half.

RESUME Ulysses, as he finds the stick... BROKEN from the force of the blow. David and the others watch, tense... as Ulysses then discovers: DROPS of BLOOD. His expression darkens.

ULYSSES (CONT'D)
He took her.

DAVID
Who? Who took her?

ULYSSES
(grave)
I do not know. Out here... it could
have been anyone.

SMASH TO: A HIGH ANGLE OF A POV WATCHING our group from a distance...

CLOSE ON: A MYSTERIOUS FIGURE perched on a horse. Hidden by shadows, we can't make out the WATCHER'S FACE... but we TILT DOWN to REVEAL a GLOVED HAND, gripping a SWORD.

And as the WATCHER slips the SWORD into his BACK-STRAPPED POUCH, before turning and riding off -- we... SMASH TO BLACK.

END OF ACT THREE

ACT FOUREXT. GREAT OAK TREE - NIGHT

David sits alone, preoccupied, as Ulysses and the others desperately attempt to pick up Natalie's trail. Alex, sympathetic, sits down next to him.

ALEX

Ulysses said whoever took Natalie knew how to cover their tracks. But he's confident he'll be able to pick up her trail.

DAVID

(nods, then raw)
From the moment they're born, you have one responsibility as a parent -- before boys, before cars, before cell phones: keep them safe. Maybe I didn't let her stay out as late as she wanted. Maybe she doesn't like that I check her Instagram. But I did my best --

ALEX

-- and what's best for her. You've been a great Dad. Especially after her mother left.

David thinks... then exhales. Opening up.

DAVID

A great Dad who's lied to his daughter her whole life...
(off Alex's look)
Claire left -- that's the story I told Natalie. But it's not the whole story.

ALEX

I don't understand. Then what really happened?

Off David's heavy look, we... SLIGHT TIME CUT as we PAN to FIND DAVID AND ALEX.

DAVID

It started a little after Nat was born. At first, Claire's doctor thought it was postpartum depression... but it got worse. She got worse. Hallucinations... people trying to hurt her... a man with a red ring trying to steal Natalie -- *crazy things*. Then one day I came home -- Nat was in her crib, crying, and Claire was... shaking her -- *screaming at her* -- to stop. I kicked into protective mode. Grabbed Nat... dropped her next door... then
(MORE)

DAVID (CONT'D)
went back to Claire. She was...
well, honestly, it was like she was
someone else. The doctors told me
she needed real help...
(hard for him)
I had her committed.

ALEX
David, I'm so sorry.

DAVID
Claire begged me not to... promised
she'd get better on her own. But I
couldn't risk it. I visited her every
day until, a few weeks later, I got a
call -- she was gone. Somehow Claire
had gotten herself released. I waited
for her to come home, but she never
did. Soon after, I received divorce
papers in the mail.
(beat)
Part of me feels like if I'd trusted
Claire -- if I didn't hospitalize
her -- she never would have left.
That Natalie wouldn't have grown up
without a mother. Maybe that's why I
never told Nat the truth --

ALEX
No, David, as painful as it was,
you did what any parent would do.

DAVID
That's what I told myself. Because
I'd vowed to always protect Nat
from anything -- or anyone -- that
might hurt her. And now, after
three hours -- in this place --
I've failed at the one thing I
swore I'd do.
(intense)
I have to find her, Alex. She has
to know that I won't stop looking
until I do...

Alex places a comforting hand on his. Just then... David's
EARS suddenly perk up.

DAVID (CONT'D)
...hear that? Someone's coming...

A RUSTLING sound emerges -- something approaching in the
bushes -- *could it be Natalie?* David perks up --

DAVID (CONT'D)
Natalie? Nat?

As David and Alex watch in hopeful anticipation, it's not
Natalie that emerges. Instead, we begin to distinguish the
sounds of GALLOPING HOOFBEATS. Our GROUP peers through the

BRUSH to spot: Liam's approaching unit of MOUNTED SOLDIERS. Suddenly... a GUNSHOT WHIZZES past them.

OWEN
Forgive the irony, but... the
British are coming. *RUN!*

But as bullets fly, David BARKS at Ulysses --

DAVID
We're not going anywhere until you
locate Natalie's trail --

ULYSSES
I know you want to find her -- we
all do. But we have to be alive to
do it. David, please...

Reluctantly, David follows as our group sprints into the forest.

EXT. (ANOTHER PART OF THE) FOREST - SAME TIME

As Liam's cavalry approaches, Priscilla turns to him, unsure.

PRISCILLA
Sir, I thought your orders were to
capture, not kill?

LIAM
The newcomers, yes. But if Ulysses
happens to get nicked... "*c'est la
vie.*"

EXT. FOREST - CONTINUOUS

Our group runs, fast. But Grace foresees a problem:

GRACE
We can't outpace their horses.

OWEN
Speak for yourself. I ran cross
country at Dartmouth.

ALEX
How about those of us who didn't
letter in track?

GRACE
Head for the river. We'll be safe
there...

But as they run, they pass a large STANDING ROCK... unaware of the SERIES OF PAGAN SYMBOLS drawn upon it.

EXT. FOREST - A FEW MOMENTS LATER

Liam and his cavalry are in hot pursuit, when they too reach the standing rock. Priscilla stops, taking in the pagan symbols, which signify a border demarcation line.

LIAM

I never gave the order to halt.

PRISCILLA

Sir, we've reached the standing stones. We'd be leaving New Britannia and entering --

LIAM

-- I know what the stones mean, Lieutenant, but our quarry has run past them.

(sensing his unit's fear)

There's nothing to fear from those who live beyond its lines. You are soldiers of the crown. Brave and willing defenders of our kingdom...

That did the trick. As Lt. Priscilla and the others reluctantly follow Liam...

EXT. RIVER SHORELINE - SAME TIME

We're back with OUR GROUP, arriving at the river's edge, as Ulysses eyes a CANOE tied just off-shore.

ULYSSES

Into the canoe. Hurry.

Quickly, they wade thru the shallow water to reach the canoe, which Owen unties from its docking post. They begin paddling furiously. Once they've reached mid-stream, the British arrive at the river's edge. Liam looks to Priscilla --

LIAM

Follow them downstream. They'll have to dock at some point --

As Liam's cavalry gear up to ride, *SUDDENLY... THWOMP THWOMP THWOMP...* a SALVO OF ARROWS land amidst his men. It's a warning from the UNSEEN PEOPLE of this land... who, despite the barrage, remain HIDDEN from Liam's soldiers.

LIAM (CONT'D)

(shouts, draws a gun)

In the name of my father, King Fredrick, these newcomers are the property of New Britannia --

THWOMP. An arrow lands *BETWEEN LIAM'S FEET.* On second thought...

LIAM (CONT'D)

Fall back...

EXT. CANOE - CONTINUOUS

As Grace -- in the canoe, mid-stream -- watches Liam's men retreat, Alex reads her face:

ALEX
What is it?

GRACE
Liam wouldn't retreat without good reason.

ULYSSES
We had to pass the standing stones to reach the river.

GRACE
That means... we're in the Savage Lands.

ALEX
Any chance it's one of those neighborhoods that's a lot nicer than its name?

GRACE
(shakes her head "no")
Most of us have never seen the tribesman who reside here -- Crown law forbids us to journey past the standing stones. But we've all heard stories. Women being slaughtered... men burned alive in the name of their Gods.

ALEX
(deadpan)
Cool. Just checking.

A beat, as David turns urgently to Ulysses.

DAVID
Ulysses. We have to go back -- to pick up Natalie's trail.

ULYSSES
I'm sorry. Liam's men would have trampled any clues we'd hoped to find.

DAVID
(growing frantic)
She's out there -- *somewhere* -- in this Godforsaken place. Every moment Natalie's gone is another moment she's in danger. You're supposed to be a tracker -- *find her...*

ALEX
David. He's doing his best...

DAVID
(beat, subdued)
I just want my daughter back.

David lowers his head, distraught... as Owen squints as an UNMANNED LONGBOAT floats towards them.

OWEN

Strange. That boat looks... empty.

It's odd for sure. As they paddle towards it, a startling sight is revealed on the boat: the DEAD BODY of a man clad in ANIMAL FURS and GRASPING A SWORD over his chest.

ULYSSES

He is one of them. One of the Savages.

Alex's wheels turn, as she realizes:

ALEX

He's a Viking. By the looks of it, possibly their King. Meaning... this is his burial ritual. But something's missing. Because Viking royals were buried at sea on --

Before she can finish her thought -- *suddenly... a FLAMING ARROW strikes the longboat... igniting it into flames.*

ALEX (CONT'D)

-- *funeral pyres.*

Our group then looks to the shoreline where: a dozen VIKING WARRIORS pound their swords and axes, YELLING at them.

ULYSSES

(redoubling his rowing)
We need to go. *Now.*

OWEN

Relax. As long as we stay in the boat, we're safe --

Then... the Vikings toss a large grappling hook that flies through the air... descending towards them... until it latches perfectly onto the boat's hull.

OWEN (CONT'D)

(deadpan)
Huh. Clever.

With Viking archers covering them, our group is helplessly reeled in to shore. As we're --

EXT. VIKING RITUAL SITE - LATER

Torches light the area. Pagan symbols are painted on rocks that surround a crudely-built stone altar. Our group is ushered by a few Vikings into the site.

ULYSSES

(explaining, to the others)
King Fredrick has long coveted the Savage Lands. Tensions are high between the kingdoms.

DAVID
And here the optimist in me was
hoping for a little good news --

NATALIE (O.S.)
Daddy?!?

They turn to see: Natalie, tied to a six-foot wooden stake...
David is elated, as our group is BOUND to five STAKES nearby.

DAVID
Natalie! Thank God. You're alive!
(pushing towards her)
I was never going to stop looking
for you. You know that, right?

NATALIE
I know, Dad. I always knew.

DAVID
And you're... okay?

NATALIE
Fine, except for the whole hostage-
tied-to-a-post thing. I got jumped by
that Junior Viking over there... the
one with the newly-acquired black eye.

David turns to see LEIF, 16, cute... for a Viking, walking
with the Viking QUEEN NEELA, 40.

NATALIE (CONT'D)
His mom's the Queen. She's got a
whole "Cersei" thing going on.

Neela approaches, addresses our group.

NEELA
Greetings. As you've no doubt
surmised, you have disregarded our
markings and trespassed on
sovereign land.

DAVID
(to Neela)
But my daughter didn't. You took her --

NEELA
True. Because I need her help.

The other Vikings laugh at this. Alex starts to think --

DAVID
Her help? For what?

ALEX
(realizing)
I think I know. We wandered into a
Viking funeral. Tradition dictates
that human sacrifices are often
(MORE)

ALEX (CONT'D)
burned alive to accompany the dead
to Valhalla...

NEELA
Ah... the wisdom of newcomers.

DAVID
(what the fuck?)
You want to sacrifice my daughter?

NEELA
No, not anymore.
(David sighs relief)
I want to sacrifice all of you.

As our group reacts... another VIKING approaches and whispers something to Neela. She nods, then turns to Leif:

NEELA (CONT'D)
Search them for anything of value.

Neela moves off... as Leif searches our group's pockets... soon reaching Natalie.

NATALIE
Next. You already took my phone. Oh...
and *sorry-not-sorry* about the eye.

Leif moves onto David and, from his pocket, pulls the BLACK RING BOX, opening it to reveal the ENGAGEMENT RING. Alex sees it, her eyes alighting...

ALEX
David...

DAVID
I was trying to propose on the
boat. If you were wondering where I
was going with that molé story...

Alex smiles, touched. David takes a breath, then:

DAVID (CONT'D)
I love you Alex. I want you to be
my wife. I know this isn't the most
romantic setting. Both of us tied
to a post... about to be
sacrificed, but will you marry me?

Alex looks at Natalie. A long beat. Then, she turns to David:

ALEX
Of course.
(thinks, to Leif)
Can you put it on my finger?

Alex looks to David, there is subtext in her look -- an unspoken suggestion -- which David picks up on --

DAVID
Consider it a last request.

Leif's eyes them suspiciously... but then complies, placing the ring on Alex's finger before moving off --

DAVID (CONT'D)
Does it fit?

ALEX
It's perfect.

As the CAMERA PANS onto ALEX'S HANDS... we suddenly understand Alex's intentions as: *she begins using the ring's diamond to cut through her bonds.*

EXT. VIKING RITUAL SITE - LATER

The prisoners anxiously await their fate. Alex continues to saw at her bonds to no avail. As she lets out of a frustrated sigh, Owen turns to her --

OWEN
Listen... I know this isn't the best time... but one last question... 2019-wise?
(off her nod)
Have you been to the San Francisco ballet?

ALEX
Never. I gotta say, Owen, you have very eclectic tastes-- New Wave music, baseball, the ballet.

OWEN
Me? No... I can't stand any of those things.
(off Alex's confused look)
My son... he lives for the Cubs... my daughter feels the same way about Depeche Mode... and my wife... she adores the ballet. Since it's 2019 -- and I'm never going to see them again -- it's nice to know the things they love are still there, even I'm not.
(emotional)
Even if my children are grown... my wife remarried... and they've all likely forgotten me by now.

Owen forces a pained smile, overcome with emotion... as CAMERA SETTLES on Grace and Ulysses --

GRACE
Alex and I discussed finding the way home. She truly believes there's a way... though perhaps that no longer matters now...

ULYSSES

Grace, their home is not our home.
It is a world we do not understand
and have no place in.

GRACE

This was a world we didn't understand
and we found our place here.

ULYSSES

And it is here we have a chance to
live forever.

GRACE

You're wrong. We could live forever
in their world, too.
(teary-eyed)
We could have children.

It's a touching moment... punctured by Leif's return with a
squad of VIKING GUARDS. *We sense the sacrifice is about to
begin.* David looks to Alex as if to ask: "Have you cut
through yet?" She shakes her head "no." When...

SUDDENLY... Leif DRAWS HIS KNIFE makes a beeline for David...

ALEX

What are you doing? Don't --

DAVID

(steeling himself)
Nat, look away --

Leif reaches him, knife-first... David's face tightens as...
Leif THRUSTS out his knife and... CUTS David's bonds.

LEIF

You're being spared.

DAVID

(shocked)
What? Why?

Once freed, the Viking guards grab David and begin to roughly
usher him off. David struggles to break loose, but the
Vikings are too strong. Alex and Natalie are distraught.

ALEX

Where are you taking him?

DAVID

Wait, please --
(as they drag him)
Nat, I love you. Both of you. I'll
come back. I promise. Alex --

ALEX

(finishing his thought)
-- I'll protect her.

EXT. VIKING CAMP - MOMENTS LATER

David is escorted by Leif and the Viking Guards to the dark edges of the encampment. They reach Queen Neela, her back toward us... obscuring the person she's talking to: Liam.

NEELA
The prisoner you requested.

DAVID
You...

LIAM
And as we agreed, I'll marshal Britannia's resources to find the person who killed your husband. How did he die, your Highness?

NEELA
Shot from his horse near the snowy shores during his morning hunt.

PUSH IN on LIAM, as he realizes for the first time what he did. **INSERT FLASHBACK** -- of the EARLIER SCENE where we saw Liam shoot a ROBED MAN ON HORSEBACK... who we NOW realize was Neela's husband, the Viking King. Murdered at Liam's hand.

NEELA (CONT'D)
Such a dishonorable death cannot go unpunished...

LIAM
(covering)
Nor should it. Trust me when I say, the perpetrator will be brought to justice.

Neela offers a tight smile, although we can tell Leif doesn't like Liam... or this arrangement. The Vikings turn, exit. Liam guides David towards a waiting WAGON...

DAVID
What the hell do you want with me?

LIAM
(smiles)
Revenge.

David is thrust into the WAGON, its WOODEN DOOR slammed SHUT behind him... as we... SMASH TO BLACK.

END OF ACT FOUR

ACT FIVE

EXT. VIKING PAGAN RITUAL SITE - NIGHT

Neela, Leif and the Vikings return to our group --

NATALIE
Where's my father?

NEELA
Safe. Honor him by accepting your fate.
(nods to Leif)
Place her on the altar --

Leif unties Natalie's wrists, drags her to the altar. As Alex watches, she frantically continues trying to cut her ropes.

NATALIE
Let go of me!

LEIF
(whispers to Natalie)
I'm sorry. I didn't know what she
was planning.

Natalie looks at Leif, surprised. Then, earnestly:

NATALIE
Then you don't have to do it. And
okay... I legit apologize for the eye.

But, as DRUMS begin pounding, Leif knows he has no choice. He places Natalie on the altar. Neela draws a KNIFE as the Vikings CHANT in their native tongue. Alex panics, yells --

ALEX
Wait -- my life for hers! Take me!

But Neela ignores Alex, continues with her movements. The CHANTING increases in fervor. Alex continues to stare at her binds, but she's not gonna make it --

ALEX (CONT'D)
Your Highness, Norse Gods accept one
offering for the dead so let it be
mine. My life for hers... please.

NATALIE
Alex, no. What're you doing?!

Neela stops the ceremony, turns to Alex.

NEELA
You have a stout heart -- is this
one your child?

ALEX
No... but she deserves to live. To
one day leave this place... and
(MORE)

ALEX (CONT'D)
live the life she's always wanted.
(off Natalie's touched look)
Set her free. Set them all free.
Take me instead.

Neela considers this, approaches Alex.

NEELA
In another time we might have been kin
sisters, but my husband will be doomed
to walk the earth unless enough souls
can guide him to Valhalla.

ALEX
Okay, in that case... let's start
with yours.

Alex -- having CUT THROUGH her bonds -- JUMPS NEELA, wrapping
the rope around her neck and dropping Neela to her knees.

ALEX (CONT'D)
(to Leif and the Vikings)
Release her or bury your Queen.

Leif is frozen, looks to his mother --

NEELA
Leif, continue the ceremony.

Alex tightens her grip. Neela chokes. Leif raises his knife
to kill Natalie... but he STOPS... unable to do it. It's a
STAND-OFF... as Neela looks at Alex.

NEELA (CONT'D)
(to Alex)
In the old world, were you trained
as a warrior?

ALEX
No...

NEELA
Pity. Because I was.

Neela then FLIPS Alex over... SLAMMING her to the ground
hard... and drawing a SWORD.

NEELA (CONT'D)
I'll now grant your wish to die
first.

Neela is about to STRIKE Alex when... she's distracted by the
SOUND of a BRAYING HORSE. All eyes turn to see: the MOUNTED
RIDER who was watching them earlier galloping into camp...
armed with a SWORD. *His face obscured by the shadows and the
speed at which he moves...*

Neela scrambles to her feet, directing the Vikings --

NEELA (CONT'D)

Kill him.

But the Rider is too quick. *WHOOSH!* The whipping-sword fells one Viking. *WHOOSH!* Then another Viking is sliced, dropping to the ground... as the Rider finally settles into the torchlight to REVEAL his face: *Ham*. Our people REACT as...

The frightened Vikings turn and run from the site. *All except Leif*, who TRAINS HIS BOW on Ham, who sighs and tosses his SWORD to the ground. *Is he surrendering?* No, instead Ham REACHES into his side-pouch to pull out a RIFLE. Aims it at Lief. Natalie looks sympathetically at the young Viking.

NATALIE

Don't be an idiot. He'll kill you.

As Ham trains his gun on Lief...

HAM

She's right. Although, technically, I haven't killed anyone since the plundering of New Providence in 1718.
(taking in the slain Vikings)
Present company excluded.

LEIF

I'm not afraid to die.

NATALIE

Your mom just lost her husband. Do you want her to bury her son, too?
Run!

A beat, then Leif lowers his bow in surrender. He steals a last look at Natalie, as she holds his intense gaze -- *a moment that tells us their story is perhaps just beginning*. Then... he turns and runs off to follow the others. Alex turns to Ham:

ALEX

Ham. Thank you.

But Ham isn't interested in thanks...

HAM

(to Alex)
This is why I can't abide newcomers.
They cause trouble.

ALEX

O-kay. Then why did you save us?

HAM

Because upon further reflection, I'd like to go home, too. And if you really can find a way, seems a pity to let you get barbecued.

Ham flashes Alex an unexpectedly disarming smile. Then... he gives Ulysses a look that says it's time to get moving.

ULYSSES
Alex, we must go.

ALEX
(no way --)
Go where? David's missing.

ULYSSES
And we're not going to find him once Neela's tribe returns with reinforcements.
(off Alex's look)
You've trusted us this far, please... trust us a little more.

As Alex grudgingly nods, the Group begins to run off. We're --

EXT. ALBION (CAPITAL CITY) - NIGHT

Liam and his soldiers -- with David in tow -- approach the City, the capital of New Britannia. From a DISTANCE, we take in its imposing skyline: part medieval castle, part early industrial city, part more modern metropolis, borne from the newer technologies that have made it here over the years. As they move towards its distant, shining gates, Liam speaks its name:

LIAM
Albion.

INT. HALLWAY - A FEW MOMENTS LATER

Lt. Priscilla leads a pair of Liam's men, as they drag David down a dark hallway illuminated only by torchlight. They reach a heavy wooden door, open it and roughly toss David inside.

INT. DARK ROOM - CONTINUOUS

Inside, David bangs on the door, as his unanswered pleas echo through the dimly-lit room.

EXT. HIGHPOINT - NIGHT

A small fire burns in the Village center, as Highpoint residents mill about in what appears to be some sort of nightly social ritual.

Grace, carrying a basket of supplies, leads a pensive Alex and Natalie towards an empty cabin which will house them for the time being. As they settle in front of the cabin, Alex looks at Grace.

ALEX
Thank you, Grace. For everything --

GRACE

No... thank you. You gave us something we haven't had in a long time: hope. Now if you can hold on to some of that for yourself, I promise... we'll find out what happened to David.

Grace hands the basket to Alex, who nods appreciatively.

INT. CABIN - CONTINUOUS

Alex sets the basket down, scanning the items it holds -- food, soap, towels -- as Natalie settles onto a bed.

NATALIE

Anything to eat in there? Or is it just bedding and fly repellent?

ALEX

Fruit... a fresh mango. You deserve the mango... for almost getting sacrificed.

Alex passes her the mango, then hands her a knife --

NATALIE

Emphasis on the almost... thanks to you. Although, not to sound like a total B, but this doesn't change anything between us.

ALEX

I didn't do it thinking it would.
(off Natalie's look)
You're an adult, Nat, so I'll talk to you like one. My ex didn't beat me and he wasn't a drunk. But I was 21 when I got married. I barely knew who he was, but more importantly I barely knew who I was. I didn't just want to study history, I wanted to explore it. My ex didn't understand that. But... someone else did. And yes, we both made mistakes. But we were trapped in a marriage that no longer fit. You may not understand marriage... but I do know you understand what it's like to be trapped, right?

NATALIE

(softens)

Not the worst explanation I've ever heard. But there's no excuse for lying to the people you love. My father's the most honest person I know...

As Alex recalls David's lie, she instead says:

ALEX

I always intended on telling him
the truth. Even more so now.

NATALIE

Just so we're clear -- that ring
doesn't make us family or BFFs. The
only thing I need is someone to
help me find my Dad. He wasn't
going to give up on me, so I can't
give up on him.

ALEX

(nods, then)

Then we'll find him together. Not
as family. Not as friends, as...
(extends her hand)
... allies.

A beat, then Nat smiles and shakes Alex's hand. And on these
unlikely allies...

MUSIC RISES as... we're on the CAMPFIRE as... Highpoint's
inhabitants crowd around it, including Tama, who gazes
longingly, at Owen...

But, ACROSS THE FIRE, Owen is oblivious as he stares at an OLD
PHOTO of his family. Teary-eyed, he considers the loved ones
that have assuredly moved on without him. DISSOLVE TO:

INSIDE GRACE AND ULYSSES' CABIN -- as Grace retrieves a BOX
hidden under the floorboards. She opens it -- PHOTOS of her
in Austria... her family. Then... a NAZI ARMBAND... followed
by a PHOTO ID CARD -- with Grace's face and name -- for an SS
AUFSEHERIN aka a CONCENTRATION CAMP GUARD.

And as Grace runs her fingers over the serial number on her
arm, we suddenly realize the truth about Grace -- *she posed as
a camp survivor to escape her war crimes*. As we DISSOLVE:

BACK TO THE VILLAGE -- as Ulysses sits at the far edges of
the fire, lost in thought. As Tama rises and approaches:

TAMA

Something's troubling you...

ULYSSES

When we left camp, I was careful to
leave no trail... cover all tracks.
Yet Liam knew exactly where to find
us. Which means --

TAMA

-- there's a traitor in Highpoint.

ULYSSES

Which also means... the newcomers
are still in danger.

As Ulysses and Tama consider the villagers-- knowing it could be ANY OF THEM -- we RACK FOCUS TO: Alex, on her porch, taking in her dangerous new world. And off her, DISSOLVE TO:

INT. ROOM - ALBION (CAPITAL CITY) - LATER

FIND DAVID... alone, resting against a pillar. Eyes tearing, with thoughts of his family's fate racing through his mind. He hears FOOTSTEPS approach in the darkness... then a voice.

LIAM (O.S.)

If it makes you feel better, my spies tell me that your daughter and fiancé survived.

(David sighs relief)

They're back at Highpoint now, probably wondering where you are.

DAVID

Funny. I'm wondering where I am, too.

Liam then flips a switch and the room is illuminated by electric lights. At the head of the room sits a prominent THRONE. Behind it hang a number of ornate tapestries.

LIAM

What do you want, David? Not from this moment because that would be freedom. I mean from... life?

DAVID

(incredulous)

What do I want from life?

LIAM

As children we all have a dream... what was yours growing up? Humor me, as if your life depended on it.

(beat, as David doesn't answer)

No? Then I'll start. Mine was power.

Liam gestures to the THRONES.

LIAM (CONT'D)

We're standing in New Britannia's throne room. My father and mother rule from those seats. But soon... I will. And it'll all be thanks to you.

(smiles, continues)

But you never answered my question. Family? Am I right? Your dream...? That which drives you?

David looks at him, stunned.

LIAM (CONT'D)

Because you lost your true family as a child, didn't you? In fact,

(MORE)

LIAM (CONT'D)
you never really knew them. They
gave you up. And you've spent the
rest of your life trying to fill
those holes.

DAVID
(a little freaked out)
How do you know that?

LIAM
I know more about you than you
think, David.

Just then, Priscilla and a few SOLDIERS enter. Liam nods to
his men; they grab David, force him to his knees, arms pinned
behind his back. David looks up at Liam, defiant.

DAVID
I don't care. Because I'll never help
you... rule this place or whatever
you want from me. I just want to get
Alex and Natalie and go home.

LIAM
Go home? Why? When I went through
so much trouble to bring you here?
(off David's shocked look)
This is your home, little brother. It
appears your dreams have come true.

Then... Priscilla approaches with an IRON MASK... snaps it
over David's face... his SCREAMS muffled as the mask is
locked in place. As David's lifted up, we MATCH CUT:

INT. PRISON CELL - LATER

... as David is tossed inside. As the CAMERA SLOWLY PULLS
BACK on David, his FACE HIDDEN behind the IRON MASK, Liam
SLAMS the cell gate closed.

CLOSE ON LIAM'S hand. As we see for the first time, his RING -
- **his RED RING**. And we can't help but remember the story told
by David's ex-wife. About the man with the red ring. And as
we wonder -- if it was all real -- we... SMASH TO BLACK.

END OF SHOW