

DARK SKIES
"SHADES OF GRAY"
TEASER

FADE IN:

1 EXT. PARK - DAY (FLASHBACK) 1

Full of young children, possibly on a school outing. Their cries and shouts are in RUSSIAN. A group of kids plays with a ball, tossing it back and forth. One of them is SVETLANA, a beautiful blonde-haired girl of about six. A SUPER reads:

Gorky Park, Moscow
March, 1935

The ball bounces away, Svetlana turns and chases after it. She's nearly caught up to it when the ball seems to gain new momentum, roll farther away. Svetlana chases after it again. Again, it rolls away when she gets close to it. Almost as if something is controlling it, leading her toward the edge of the Dark, and into:

2 THE TREES 2

Svetlana plunges in determinedly, sees the ball up ahead, finally resting still. She runs up and grabs it, happy to have finally chased it down, when a SHADOW falls across her. Svetlana looks up and is surprised to see:

3 A GRAY 3

Beckoning to her. As she reacts -

SMASH CUT TO:

4 INT. APARTMENT - DAY (PRESENT) 4

The Majestic agent we know as JULIET sits at her vanity, going through her morning beauty ritual -- applying lipstick, etc. The lipstick is capped, set on a counter. "She's Not There," by the Zombies plays on a radio as we MOVE ALONG the counter top, past the usual collection of other beauty supplies -- cosmetics, hair brush, compact; then FIND a Beretta, ammo clip, silencer, capped syringe... Clearly no ordinary woman's make-up table.

Juliet is, literally, getting herself dressed to kill.

Pausing to inspect her handiwork, she looks at her reflection in the mirror. PUSH on the mirror, and:

DISSOLVE TO:

A surreal, otherworldly environment -- bathed in eerie light, with ECHOEY sound, and inhabited by children at play. Boys, girls, different races and ages. All with the innocent, accepting quality of unspoiled youth. This is what we will come to know as THE CIRCLE OF CHILDREN.

But there is another element at work in hazy edges of the space...

As one child plays with a set of blocks, A HAND reaches in and adds another block to the game -- it is the distinctive, clawlike appendage of a GRAY.

And now, from the hazy depths, more of these spectres seem to materialize. The Grays are moving among the children -- touching them, caressing them... violating them, in a way that's nonsexual, but somehow, just as horrifying.

Most of the children seem acclimated to this, unbothered by it... except for:

SVETLANA

whom we find sitting with a group of other children, a Gray hovering close behind. Like a shepherd with its flock. As the Gray raises its hand to touch a lock of Svetlana's golden hair, it falls forward into her eyes. Annoyed, Svetlana quickly sweeps her fingers through her hair, butting it back the way it was, and we

CUT BACK TO:

Where Juliet, still looking in the mirror, sees a Hair out of place, swipes her ringers through it -- the identical mannerism of young Svetlana. And now we know who the little girl grew up to be...

As the mature Juliet reaches for her gun, slams the clip in place, hides the syringe strategically inside her blouse and heads out to begin another day as a hive hunter, we have new insight into what fuels her vengeful fire -

FADE OUT.

END TEASER

ACT ONE

FADE IN:

7 ON LOENGARD

7

Spinning around to face CAMERA, in a firing crouch with both hands gripping a .45. As we look straight into the business end of the weapon -- ELAM! SLAM! SLAM! Loengard empties his clip at an unseen target. We are:

8 INT. MAJESTIC - FIRING RANGE - DAY

8

Loengard lowers his weapon, empties the spent shells. SAYERS stands a few feet behind.

SAYERS

John...

He follows her look to find ALBANO approaching.

ALBANO

You're dead, Loengard.

Albano points to Loengard's target, which is peppered with hits, but not many in the 'kill zone.'

ALBANO

Strike pattern like that, against a big target... What if it was moving? And firing back...

LOENGARD

Don't you have some documents to shred or something, Albano?

ALBANO

You really think this is your little playground here, John? Well, I got news for you -- schools out. Give me the gun.

LOENGARD

I signed for it. Get lost.

Albano spots a Cloaker, PYNE, a few rows down.

ALBANO

You issued him firearms, Agent Pyne?

PYNE

He had an ID...

Albano turns back to Loengard and Sayers, disgusted.

(CONTINUED)

ALBANO

What are you doing here, anyway?

SAYERS

What does it look like?

ALBANO

Don't get a smart mouth with me,
sweetheart. I'll shut it for you real
fast -

Loengard steps into Albano's face, infuriated.

Loengard hauls off and slugs Albano, sending him back into the
wall.

SAYERS

John, no!

But it's too late -- Albano picks himself up and hurls himself
at Loengard. They go down in a heap, trading punches, spilling
gallons of bad blood.

BACH across the table from Juliet. He holds a leather-bound diary, (seen before in Ep. 13, "White Rabbit").

JULIET

That is personal property. It belonged to my husband.

BACH

We have a saying here in the free world, Agent Stuart. 'Possession is nine tenths of the law.'

JULIET

Lev died helping you escape a prison camp. Show some respect for a fallen soldier, Captain. Honor his wish.

BACH

Tell you what. I'll give you the diary if you give me what was inside.

JULIET

I don't know what you're talking about.

BACH

I had it translated into English. Pages 34 to 36 describe an alien decoding device -- disk-shaped, couple of inches in diameter.

Bach displays the back cover, which features a now-empty hidden compartment.

BACH

It would fit nicely into here, don't you think.

(beat; no response)

I want that artifact -

Before she can answer, the door flies open and Albano enters, followed by Loengard, Sayers and the MP.

ALBANO

I'm sorry, Frank, but the crap with these two has gotta end -

Albano jerks a thumb toward Loengard and Sayers. Bach sizes up the situation, keeps his counsel.

(CONTINUED)

ALBANO

I'm supposed to be the security officer here, not a nanny.

BACH

What's the problem?

ALBANO

(explodes)

The problem is they're walking around in here, breaching security, acting like they own the place, getting firearms issued to them... They are enemies of this country and this organization. Other than that, I got no problem --

Now it's Loengard's turn to vent:

LOENGARD

There's your problem... You got guys like this working for you that don't get it. They think busting heads and keeping secrets is more important than fighting the Hive.

BACH

What would you have me do, John?

LOENGARD

Put me back working for you.

ALBANO

Back inside?! He's a traitor. He should be dead in a damn ditch right now, Frank, and you know it!

Each holds up a hand to silence him. It almost works:

ALBANO

I can take care of it in five minutes...

Bach turns to Loengard, exhales a cloud of smoke.

BACH

He's got a point, John. You're not trustworthy. You're not bringing anything to the table here.

Loengard walks right up in Bach's face.

(CONTINUED)

LOENGARD

Fine. You want to kill me, Frank? Go ahead. But don't hide behind your muscle. Do it yourself. And look me in the eye while you're doing it.

Bach holds his gaze.

LOENGARD

Come on. Let's see what Captain Frank Bach is made of.

Loengard suddenly, violently upends the conference table, sending Bach flying backward! Albano leaps on Loengard again, Sayers leaps on his back, he throws her off. Albano pulls his gun and jams it to Loengard's temple. Cold fury in his face, returned by Loengard. Bach rights himself, walks over and stands over Loengard.

BACH

Why do you think you're still alive, John? Give me one good reason why I don't tell Albano to shoot you.

Loengard sits up, glares at Bach and Albano.

LOENGARD

(beat)

I know how to bring down an alien ship.

Shocked reactions all around, especially from Juliet...

10AA INT. MAJESTIC - CORRIDOR - DAY

10AA

Loengard and Sayers walk down the hallway, past Majestic personnel.

OLD LOENGARD (V.O.)

It was strange, being back in the halls of Majestic. Kim and I weren't technically prisoners, but we weren't free to come and go as we pleased, either. It was the worst kind of limbo -- the war against the Hive going on outside, and no way for us to be part of it. Not unless I asked back in a club I never wanted to join in the first place..

11 OMITTED

11

11A INT. MAJESTIC - BIO LAB - DAY

11A

Loengard, Sayers and Juliet huddle in a corner. Loengard holds the GLYPH DECODER, an alien device consisting of: three concentric rings, marked with alien glyphs, (also seen in Ep. 12, White Rabbit.)

(CONTINUED)

JULIET

I gave that device to you and Kimberly for safe-keeping, not to fall into Bach's hands.

LOENGARD

I know, but what were we going to do, bring a ship down ourselves? This decoder's too big a weapon to sit on.

SAYERS

John's right. There wasn't a lot of choice.

11B INT. MAJESTIC - BIO LAB - OBSERVATION AREA - DAY

11B

Albano and Bach look on as Loengard, Sayers, Juliet and HALLIGAN work with the glyph decoder.

ALBANO

Frank, you gotta be kidding. Put Loengard back inside? We got the artifact -- we don't need him.

BACH

I don't give a rat's ass about Loengard. It's Sayers. She's the asset...

11C INT. MAJESTIC - BIO LAB - DAY

11C

Halligan manipulates the glyph decoder while Sayers, Loengard and Juliet look on.

HALLIGAN

This came from an alien ship?

JULIET

My husband recovered it from the wreckage on an Aura-Z mission in Laos.

HALLIGAN

Extraordinary. But I still don't see what it has to do with bringing down a ship.

LOENGARD

Think about it Halligan. Where do you see these kinds of symbols?

HALLIGAN

Other than a ship? Well -

(CONTINUED)

LOENGARD

Crop circles.

HALLIGAN

Yes, but -

LOENGARD

(impatient)

Where's the only place you can see
a crop circle?

HALLIGAN

The air.

(getting it)

You think we can signal a ship to
land if we build our own...

LOENGARD

I've seen the mappings. Sightings,
abductions and crop circles are always
bunched together.

JULIET

We just have to know what the
symbols mean -

HALLIGAN

So we can make the right
invitation.

Halligan concentrates on the decoder, lines up a couple of symbols.

HALLIGAN

I've been analyzing glyph symbols for
months now. It seems this glyph means
'ship.'

(rotates disk)

This one means 'down.'

(another turn)

And this one is 'welcome.'

Sayers tares at the device. She reaches out, places her hand on
it.

SAYERS

Not 'welcome.'

(beat; strains)

It's 'come.'

SMASH CUT TO:

Loengard, Sayers, Bach and Albano shout to make themselves heard over the WHOP-WHOP of the rotor blades.

BACH

You're sure this farmer is going to stay out of our way?

LOENGARD

I told him we were doing product testing with some hazardous chemicals. All he seemed to care about was how much we paid him.

Albano points out the window.

ALBANO

There it is.

Swooping over a green expanse, small dots recognizable as people moving through it, starting to trample down the stalks in the distinctive style of a crop circle.

The circle-making operation in progress. Halligan supervises, wearing a baseball cap with what looks like a jeweler's glass hanging down from the bill, a couple of inches in front of his face at eye level. He gets his sight lines through the glass, fixing on landmarks on the horizon. He scribbles calculations on a pad, which also features a sketch of the formation he intends to make.

Loengard and Sayers follow along behind as Halligan directs a team of farm-clad Cloakers in methodically trampling down the crops. Using two-by-fours with ropes tied to either end, they step down on the boards to break the stalks, then pivot the boards by pulling the ropes on the opposite end.

LOENGARD

How long 'til it's done?

HALLIGAN

Sundown, at least.

SAYERS

Isn't there some faster way?

(CONTINUED)

HALLIGAN

We're trying to replicate very precise features. The weave of the stalks, the way they just roll them over without breaking... It's ingenious. There's no machine that can do it.

(beat)

At least not that we know about.

An eerie reminder that the real crop circles are still a mystery... Loengard takes in the scene, a small smile forming.

LOENGARD

Who'd believe this...

Sayers nods, appreciating the irony.

SAYERS

Ropes and boards to catch a spaceship.

14A EXT. TENT - DAY

14A

A distance away from the field, Each and Albano observe as a team of Cloakers finishes putting up a large field tent behind the cover of some trees. Other Cloakers move in boxes of gear, electronic equipment, etc.

ALBANO

I still don't like this, Frank.
Loengard and the girl seeing all this...

BACH

They can't compromise us. They've got no credibility. And Sayers has some sort of connection to the way the Hive thinks. We have to stay this out.

ALBANO

Fine. So lock her up in 'D' wing,
and ask her some questions.

BACH

It's better if she cooperates willingly. Remember that saying they use at Annapolis -- keep your friends close, and your enemies closer.

BACH

It's better if she cooperates willingly. Remember that saying they use at Annapolis -- keep your friends close, and your enemies closer.

14B EXT. FIELD - DAY

14B

Loengard and Sayers walk with Halligan as the crop-bending continues. Halligan looks through his glass, reacts, squints harder.

HALLIGAN

That's odd.

LOENGARD

What?

HALLIGAN

I thought I saw someone -- over here

Halligan gestures toward the edge of the field.

LOENGARD

Probably one of the perimeter guys.

HALLIGAN

NO. Definitely not one of ours -

1S EXT. FIELD - A DIFFERENT SECTION - DAY

15

MOVING T" ROUGH the crops slashes of sunlight and shadow - Loengard, gun drawn, stalks his quarry. Two other Cloakers move with him in formation.

They stop at the sound of RUSTLING STALKS. Just a gust of wind... Loengard turns, just starting to relax, when he catches sight of a figure crouched in the crops.

(CONTINUED)

Loengard and the Cloakers advance, angling to come from the figure's blind side -- just about in place, the Cloakers lock in on the target when the figure turns . . .

LOENGARD

Wait! Hold your fire...

The Cloakers now realize who they almost shot -- it's a young girl of about eight, MONICA. She looks up at Loengard, who lowers his gun, tries to hide it behind his back so as not to frighten her.

LOENGARD

Hi.

MONICA

Hi.

(re: the gun)

Are you a hunter?

LOENGARD

You could say that...

16 INT. PICKUP TRUCK/EXT. COUNTRY ROAD - DAY

15

Loengard drives with Monica sandwiched between him and Sayers in the front seat.

SAYERS

Monica. That's a pretty name.

Mine's Kim. He's John.

(beat)

That's you Dad's field bank there?

Monica nods. Her demeanor is serious, almost somber for such a young child.

LOENGARD

We had to get you out there because there are people a working with dangerous chemicals.

SAYERS

We just don't want you to get hurt.

Where do you want us to drop you?

MONICA

Home.

Loengard checks his watch.

LOENGARD

Monica, shouldn't you be in school now?

(CONTINUED)

MONICA

My Dad says I don't have to go for a while. He needs me at home, since my Mom left.

(CONTINUED)

Sayers instinctively puts a hand on Monica's shoulder, offering some comfort.

LOENGARD

I'm sorry.

MONICA

She's an angel now.

Sayers and Loengard go quiet, grasping only now what Monica's remark meant; not knowing what to say.

17 INT. PICKUP TRUCK/EXT. FARMHOUSE - DAY

17

Loengard pulls the truck to a stop, looks to Monica.

LOENGARD

There you go.

SAYERS

It was nice meeting you, Monica.

Sayers opens the door and gets out of the truck, allowing Monica to exit. She does so, then turns back.

MONICA

Do you know what angels look like?

Loengard and Sayers are caught off-guard again.

LOENGARD

Well -- I guess not. I mean, I've never really seen one...

MONICA

There was one on TV. He had wings and a halo. But my Sunday school teacher said they don't really look like that. She says they don't look like anything on Earth.

With that, Monica turns back and heads up the steps to the house. Loengard and Sayers watch her go for a beat.

LOENGARD

I don't know how much she saw back there. But it could be trouble if she tells her father.

SAYERS

I doubt it.
(shakes her head)
Poor kid. Sounds like she's got bigger things to worry about.

Bach, Loengard, Sayers and Albano stand overlooking the field, the completed crop circle visible below. A little crude, but similar to the genuine article.

ALBANO

Just like the pictures.

BACH

It's a lot smaller than the Grantham circle, but it'll have to do.

LOENGARD

Now what?

BACH

We wait.

SAYERS

How long? It could take weeks... months, maybe. It might never work at all.

BACH

You have something better to do?

No answer from Sayers.

BACH

Phil?

ALBANO

Recovery teams are based at either end of the access road. Jeeps equipped with ground-to-air capability, steel cable and rigging, firefighting apparatus, and a containment unit for catching the little sucker.

(summing up)

We're loaded for bear, Frank.

BACH

Any questions?

LOENGARD

Yeah. One thing.

(CONTINUED)

Bach looks expectantly to Loengard.

LOENGARD

What about the gold plate -- from
Grantham's field...

Finding the mysterious gold plate in the middle of Elliot
Grantham's crop circle from Ep. 1, "The Awakening."

LOENGARD (V.O.)

We never figured out what it does, but
it might be important.

Bach gestures to Albano, who reaches into a large field pack, pulls
out a gleaming, triangular object -- the GOLD PLATE.

LOENGARD

Where do we put it?

Albano pulls out a diagram.

ALBANO

Halligan analyzed the placement in the
Grantham field. The dimensions aren't
the same, but --

SAYERS

Give it to me.

(beat)

I think I'll know where to put it.

An unexpected request. Albano looks to Bach -- he can't be serious...
but Bach hands the plate to Sayers, who almost drops it, its density
making it surprisingly heavy.

SAYERS

It's so heavy...

On Loengard, himself a little amazed at Sayers' assuredness.

Eerily quiet. Nothing but shadows in the moonlight and the rustle of
the wind in the stalks. A glimmer of something metallic on the ground
-- the gold plate nestled in among the crops.

The nerve center of the operation. Racks of sensors, motion detectors, state-of-the-art electronics -- littered with food wrappers, cups, etc. The evidence of endless hours on stake-out.

Halligan and Pyne sleep fully clothed on a pair of cots. Loengard sits staring at a bank of radar screens, covering the field. Sayers walks by him, her hand to her temple, moving a little unsteadily again.

LOENGARD

Hey. Are you all right?

(CONTINUED)

SAYERS

I'm fine.

Loengard gets up, puts an arm around her.

LOENGARD

You don't look fine. Why don't you go
back to sleep. I'll cover.

Sayers shakes her head. Checks to make sure Halligan and Pyne are
asleep.

SAYERS

John, why are we doing this?
Letting Bach use us like this --

LOENGARD

The way I figure, we're using
him.

(beat)

Look at it this way. We tried it on the
outside. All it got us was grief and
paranoia. And it practically got us
killed.

Loengard gestures to the electronic gear, etc.

LOENGARD

Now look at what Bach has. Money,
machines, manpower -- we can never
stop the Hive without those kinds
of resources.

SAYERS

So you're saying if we can't beat
them join them?

LOENGARD

For now. Outwardly.

(beat)

But every day we're in, we learn
more about the operation. We earn
the trust and respect of Bach's
people. Sooner or later, he slips
up -- others start to reel the way
we do. They see that it's wrong to
keep it a secret. We don't destroy
Majestic --

SAYERS

We take it over. From the inside.

LOENGARD

And run it the right way. With the
support of the President and the
people.

(CONTINUED)

Sayers nods, gestures for him to move aside.

SAYERS

All right. My turn to watch.

Showing all quiet. PULL BACK to find Sayers staring at the screen, bleary-eyed. It is obviously hours later. She yawns, takes a sip from her coffee cup, and suddenly -another dizzy spell. Sayers sets her cup down shakily, drops her head down on her hand. As she does so --

AN ALARM sounds... MOTION DETECTORS and other gizmos light up. Sayers snaps upright, joined in seconds by Loengard, Halligan and Pyne, rubbing sleep from their eyes.

HALLIGAN

Motion sensors -- northwest perimeter.

LOENGARD

Probably more birds. Or the wind again. You should recalibrate those things. They go off all the time.

Sayers turns around, a strange look on her face.

SAYERS

No. Something's happening. I can feel it...

(CONTINUED)

LOENGARD

Kim, are you sure it's not just --

Before he can finish, the room is hit with a passing burst of incredibly bright LIGHT. A low magnetic HUM becomes audible. The electronics start to go haywire, panels short out, etc.

PYNE

My God...

Loengard dashes to the communications console, grabs a microphone.

LOENGARD

(into mic)

Mobile one, this is control. We are code blue-ultra!

He sees Sayers moving toward the door, stops her.

LOENGARD

Stay here with Halligan. Get Majestic on the radio and tell them what's happening.

Sayers starts to protest, but another wave of dizziness hits. As Loengard and Pyne scramble for their guns and gear.

24 EXT. FIELD - NIGHT

24

A high wind whips the stalks of the crops around, the blinding LIGHT shining down from above. Issuing from --

A SHIP

Its metallic underbelly visible, hovering over the field.

On the ground, a form comes into view -- a GRAY. It bends down, inspects the crushed stalks of the crop circle -something's clearly not right. It looks up toward the ship, but as it does --

A jeep roars up, crashing through the crops, heading straight for the Gray!

From the other side, Loengard and Pyne rush up with guns drawn --

25 IN THE JEEP

25

Albano and a team of Cloakers bear down, one brandishing an air-gun type device --

(CONTINUED)

ALBANO

Now!

The Cloaker FIRES, expelling a web-like sheath of netting, scoring a direct hit on the Gray -- it becomes entangled and goes down.

ALBANO

All right, let's reel him in...

The jeep screeches to a stop next to the Gray, two Cloakers leap out and grab the netted creature, hoist it into the back of the jeep. The driver throws the jeep in gear, floors it, but now a second, more focused pulse of LIGHT and SONIC ENERGY hits the jeep -- the sensory overload is too much for the driver, who takes his hands off the wheel and covers his eyes -- the jeep careens out of control, bouncing, slamming into rows of crops...

Finally, it flips over, spilling Albano, the Cloakers, and the netted Gray onto the ground. The netting opens up and the Gray comes free. A flash of it escaping --

Pyne sees what's happening, raises his gun and fires at the ship, to no avail. Loengard moves to stop him.

LOENGARD

That won't help!

Loengard rushes up to Albano, who lies on the ground, dazed.

LOENGARD

It's getting away!

Loengard helps him to his feet, but Albano's lost his weapon, and is too unsteady on his feet.

ALBANO

You gotta bring him down, Loengard!

Loengard tries to draw a clear bead --

ALBANO

Shoot, now!

Loengard drops into his crouch, takes aim and FIRES -- The Gray is hit! It falls, disappearing into the tall crops...

Loengard starts after it, but a renewed blast of WIND and LIGHT hits him, issuing from the ship -- it WHOOSHES away, vanishing into the night sky, leaving behind a field strewn with broken stalks, debris, and bodies of dazed Cloakers.

(CONTINUED)

Loengard struggles to his feet, but the Gray is nowhere to be seen...

FADE OUT.

END ACT ONE

ACT TWO

FADE IN:

26 EXT. FIELD - DAY

26

The aftermath -- teams of Cloakers comb the field, Halligan sifts through the wreckage of the jeep, taking photos, etc. Bach stands off to the side, debriefing Albano and Sayers. A still-shaken Loengard joins them.

LOENGARD

No debris from the ship. Just our jeep.
And the gold plate's gone. I looked all
around --

BACH

The Gray, John. I want to know
about the Gray.

LOENGARD

I'm sure I hit it...

ALBANO

(dry)

Guess the target practice paid off.
We're looking for a blood trail. Or
whatever it is they leak... If that thing
is hit, it's gone to ground somewhere.

LOENGARD

It can't have gone far.

ALBANO

We don't know that. We gotta set
up a hard perimeter.

Albano calls to one of the Cloakers:

ALBANO

I need two-man teams. Full sweep,
house to house, whatever it takes.

SAYERS

Wait.

All eyes to her.

SAYERS

Flooding the area with goons will only
scare it off. And then you'll never find
it.

(CONTINUED)

ALBANO

And what do you suggest?

SAYERS

Call off your dogs. Let John and me look for it. I'll find it.

ALBANO

How?

SAYERS

I know when they're around. I can -- sense them, somehow.

LOENGARD

She's done it before with human implants. And she was right about the glyph.

Bach, who's been hanging back, crushes out a cigarette.

BACH

You've got 48 hours.

(beat)

And John --

Loengard turns back.

BACH

Don't try anything stupid. I'm watching you.

27 EXT. FARMHOUSE - DAY

27

Monica sets down a basket of laundry next to an old-fashioned carousel, starts pinning clothes on the line with wooden clothespins. She needs a stepstool to reach. A man approaches from the house -- her father, DALE. A dark, brooding type.

DALE

I'm going in to town, get some supplies. Be back in a couple hours.

He turns to leave.

MONICA

Daddy?

(he turns back)

Is Mom really an angel?

Dale is clearly uncomfortable talking about it.

(CONTINUED)

DALE

Yes. That's right...

MONICA

What happened to all the pictures of her?

DALE

I put them away.

MONICA

Why?

DALE

She's gone, Monica.

MONICA

Where do angels go?

DALE

I don't know. Heaven, I guess.

All he can take of this subject.

DALE

Stay close to the house.

He exits. Monica returns to pinning up the wash, the stoic little trooper. But her heart is aching. Now, a sudden gust of WIND. Picking up in intensity, making the sheets and clothes flap wildly on the line. The force of it causes one of the clothespins to POP off and fly away -- and then another. One by one, all the clothespins fly away -- the laundry swirls in the air, the basket goes flying --

Monica watches this, standing on the stepstool -- somehow, the eye of the storm -- the maelstrom around her doesn't seem to physically affect her at all.

When it finally dies down, Monica steps down, looks by her feet, sees one of the sheets that blew away. She picks it up, intending to pin it back up, when she notices what's underneath the sheet -- clothespins. They're grouped together... She bends down to get a closer look. The clothespins are arranged, spelling out a word: "HELLO."

Monica stars at the message, then looks around, trying to figure out who could have done this.

MONICA

Daddy?

No answer. Then, a CLICKING sound behind her. Monica spins around to see the other clothespins have aligned themselves in the shape of a long arrow, 'pointing' toward the hedge.

(CONTINUED)

Confused, a little wary, she walks to the hedge, peers inside:

The large, obsidian eyes of the wounded Gray, (mostly obscured in the hedge), look back at her. Monica reacts, takes a step back, stumbling over the laundry basket and landing on the ground. She looks up, fearful -- but the Gray hasn't moved. She peers in at it again.

MONICA

What are you?

The Gray doesn't try to answer. Instead, there's another draft of wind -- the laundry basket next to Monica lifts up and tumbles over, revealing another clothespin message: "ANGEL." On Monica's reaction --

28 EXT. TOOL SHED - DAY

28

Monica wheels a wagon full of the downed laundry toward the shed. Under the laundry, a form is visible -- one clawlike appendage poking out tells us it's the Gray. She reaches the door to the shed and continues inside.

29 OMITTED

29

30 EXT. COUNTRYSIDE - DAY

30

Loengard and Sayers make their way along the side of the road. The farmhouse visible in the distance. Sayers stops, bends down.

LOENGARD

Got something?

SAYERS

I don't know...

She seems a little unsteady again.

(CONTINUED)

LOENGARD

Kim, if this thing you're feeling --
whatever it is -- is making you sick, we
can pack it in. Tell Bach it's his
problem.

SAYERS

It's not Bach's problem. It's ours.
I told him how to finish that crop
circle...

LOENGARD

And I shot the Gray.

SAYERS

It's stranded... it's hurt --

LOENGARD

I guess that makes us responsible for
more than just it...

30A MYSTERY POV - LOENGARD AND SAYERS

30A

They're being watched from a distance. Their voices sound FILTERED,
as through some sort of directional listening device:

LOENGARD

It means we're responsible for
anyone it comes in contact with it.

As they continue searching, INTERCUT WITH:

30B INT. TOOL SHED - DAY

30B

Dark and cool, lined with supplies and implements. Monica tentatively
approaching the bundle of laundry, resting in a dark corner. Is the
Gray there? Will it show itself? Will it hurt her?

30C EXT. COUNTRYSIDE - DAY

30C

Sayers and Loengard continuing their search.

(CONTINUED)

SAYERS

One thing still bothers me.

(beat)

If this -- feeling -- comes from
what's left in my head, am I
tracking that Gray? Or is it luring
me to it?

An unsettling question. Underscored by --

31 MYSTERY POV - LOENGARD AND SAYERS

31

Again, someone -- or some thing -- watching them.

32 INT. TOOL SHED - NIGHT

32

Monica kneels near the Gray, (still obscured in shadow). A children's drawing pad on the floor between them, along with some different colored crayons. Monica turns the pad to read what's been 'written' -- "CLOSE YOUR EYES."

MONICA

Okay.

She does as she's asked. The Gray's eyes burn into her. Monica's face shows shock, then wonderment. After a beat, her eyes flutter open.

MONICA

I saw a place. . . there were lots of
kids, like me.

The Gray continues to look at her. Monica closes her eyes again. Again, she seems to be experiencing something remarkable. Tears roll down her cheeks.

MONICA

My Mom... my Mom is there.

(CONTINUED)

A sudden, strong gust of wind flips the page on the pad. Now it reads, "WE CAN GO THERE IF YOU HELP ME."

MONICA
(full of hope)
How?

Another wind gust flips the page again. Monica picks up the pad, (we don't see the message this time), reads it, looks up.

MONICA
Don't worry. I'll find it for you.

Loengard and Sayers, tired and frustrated from a fruitless search, warming up with mugs of coffee. The electronic gear still up and working. Loengard checks his watch.

LOENGARD
Thirty-six hours until Bach sends in the clowns...

SAYERS
It's close, John. I know it. I just can't quite nail it down...

The motion detector goes off.

LOENGARD
The motion detector.

He looks to Sayers.

SAYERS
I don't feel anything. Could it be Majestic?

LOENGARD
They finished up this afternoon. Nobody's supposed to be out there now...

Monica, with her wagon and a flashlight, searches the ground in and around the crop circle. She pauses as she sees something -- a dark coloration on the ground. She shines her flashlight on it. A dried patch, staining the crops. And what appears to be a trail of droplets leading from it. She starts following the trail --

(CONTINUED)

34 CONTINUED: 34

A few feet more, and then a metallic glimmer... the gold plate, wedged in the ground, a couple of the dark drops dried onto its surface. 'Blood' from the Gray - Monica bends to pick up the gold plate. It's so heavy, she almost drops it. She barely manages to get it in the wagon.

35 MYSTERY POV - MONICA 35

As she turns the wagon around and starts back the way she came, someone is watching.

36 EXT. TENT - NIGHT 36

Loengard and Sayers, Loengard looking into the field through a pair of night-vision binoculars.

LOENGARD

It's Monica.

SAYERS

What's she doing out here?

He turns to Sayers.

LOENGARD

I think we better find out.

As they move to follow her --

37 INT. TOOL SHED - NIGHT 37

Monica approaches the Gray, struggling to carry the gold plate.

MONICA

Look. I found it.

She holds it out. The Gray extends a hand, takes the plate. Strangely, the weight of it seems insignificant to the creature. It looks to Monica. She senses what it wants, turns and exits the shed.

The Gray's fingers caress the gold plate -- its touch seems to somehow activate the object, bringing it to life with an intense glow. As the Gray shakily points the device out the open door, toward the night sky--

38 EXT. TOOL SHED - NIGHT 38

The wagon sits outside the shed. The door is still open. No sign of Monica. Loengard and Sayers approach quietly, stop a distance away.

39 MYSTERY POV - LOENGARD AND SAYERS

39

Again, an unseen observer as Sayers bends down, feeling the dizziness again.

SAYERS

It's in there, John. I can feel
it...

Loengard pulls his gun, looks to her.

LOENGARD

I'll go in.

Sayers hesitates -- this means facing her personal demons in a way she never planned to. Finally:

SAYERS

I'm coming with.

They start moving stealthily toward the tool shed.

40 INT. TOOL SHED - NIGHT

40

Dark, creepy. Loengard and Sayers enter cautiously. They start probing around. No sign of the Gray. Nothing but the tools and the shadows.

Suddenly, SLAM! The door shuts behind them, as it by itself -Loengard and Sayers react, run to it. They push on the door, but it won't budge. They pound and 'kick, to no avail.

LOENGARD

Stand back.

He aims his gun at the door handle, and FIRES repeatedly. He kicks the wood, knocks the handle out, shoves at the door again. it still won't open.

LOENGARD

Something's blocking it...

Now Sayers stops, senses a new danger.

SAYERS

John, do you smell that?

He stops, catches a whiff of the air.

LOENGARD

Gasoline...

They look down. Sure enough, a liquid trail is pooling at the bottom of the door. As Loengard and Sayers hurl themselves at the door, desperately trying to escape --

41 A MATCH 41

Is struck, the blue-orange flame leaping up. The hand holding it starts lowering it to the gasoline, when --

42 ANOTHER HAND 42

Grabs the match-wielder by the wrist. We are:

43 EXT. SHED - NIGHT 43

Where Juliet, (the source of the mystery POV), throttles the would-be arsonist -- Monica.

Juliet gently but firmly takes the match and blows it out. Monica looks up at her, surprised and scared.

JULIET

Didn't anyone ever tell you it's dangerous to play with matches?

FADE
OUT.

END ACT TWO

ACT THREE

FADE IN:

44 EXT. TOOL SHED - NIGHT

44

The door stands open, the two-by-four used to wedge it shut leans against the shed. A bundle of laundry, tied at the ends rests on the ground -- the captured Gray. Stained with the same black 'blood' seen earlier in the field.

Loengard and Sayers stand across from Juliet, who still has Monica by the wrist. Monica glares at the adults through her sobs.

MONICA

You have to let him go! He's
hurt.

LOENGARD

(to Juliet)
Bach had you following us...

SAYERS

Why?

JULIET

Back there, I heard you say you feel
responsible somehow for this Gray.
(shrugs)

Maybe that's how Bach feels about
you.

Sayers kneels down next to Monica.

SAYERS

Monica, why would you want to try and
hurt us?

MONICA

You took away my Mom! You were
going to take my Dad...

SAYERS

We would never do that.

MONICA

(points to Loengard)
He came here with a gun. The men he
was with were going to shoot me in the
field.

(CONTINUED)

LOENGARD

That's not true, Monica. They were just scared. Like you are now. But there's nothing to be afraid of. Nobody's going to hurt you or your Dad.

(beat)

Now, I need to ask you something. Could you let me do that?

Monica doesn't answer. Just looks away, toward the captured Gray.

LOENGARD

Can you tell me what you were looking for out in the field?

MONICA

No.

Juliet slides a strap of her backpack off her shoulder, reaches into it and pulls up the answer -- the gold plate.

MONICA

That isn't yours.
(re: Gray)
It belongs to him.

Farmhouse visible in the distance. A car, (Juliet's), parked along the shoulder of the road. The trunk is open, Loengard lifts a bundle of 'laundry' -- the Gray -- sets it gingerly in the compartment. About to slam the lid, when Sayers comes around, stops his hand. He looks at her, not understanding.

SAYERS

I want to see it.

LOENGARD

You saw it back there.

SAYERS

I want to look it in the eye.

LOENGARD

Kim -

SAYERS

It's my nightmare. If I can't face it now, I'll never be free of it.

(CONTINUED)

Loengard considers for a beat, then moves aside. Sayers steps in close, puts her hand out -- hesitates. The moment of truth. Will she face her demon? She finally screws up her courage, pushes the sheet aside...

She looks into the bottomless gaze of the eyes that represent all her torment, struggling to maintain her composure. Suddenly, she blanches and bends over, holds her head in her hands again. Loengard lunges forward, moves her aside and slams the trunk shut. He holds her tight.

LOENGARD

It's all right. They can't hurt you ever again. I won't let them...

SAYERS

It's not that...

(beat)

It's fading. If we don't get it back soon, it'll die.

46 INT. FARMHOUSE - NIGHT

46

Juliet and Monica enter. Juliet is trying to be gentle with her, while getting some answers:

JULIET

What else did it tell you, Monica?

Monica just shakes her head, refuses to answer.

JULIET

Do you know what it is?

Monica walks to a desk, opens a drawer, pulls out a framed picture.

MONIC

A He's an angel.

(looks up)

And you want to hurt him.

Juliet comes and looks at the picture over Monica's shoulder -it's of a smiling woman, posed with Dale.

Obviously, Monica's mother.

JULIET

Nobody is going to hurt it. But,

Monica -

(turns her around)

That thing is not an angel. And it's not your friend.

(CONTINUED)

Juliet takes Monica by the arms -- seeing a glimpse of the child she once was in the young girl's confusion.

JULIET

It lied to you. Whatever it told you,
was just to get you to help it.

The sound of the door opening -- Juliet turns to see Dale entering.

MONIC

A Daddy...

Dale reacts to seeing Juliet with his daughter.

DALE

Who the hell are you?

Tense, emergency procedure under way -- Halligan in full surgical scrub works feverishly over the draped form of the Gray, assisted by a couple of science staffers. All kinds of tubes and lines running in and out; life support machinery, along with the tools of a cerebral eviction. Armed MP's standing by -- no telling what could happen.

Loengard, Savers, Bach and Juliet observe.

BACH

Do we have a problem with the girl and
her father

JULIET

He thinks my car broke down and I
just stopped to use the phone. I
don't think she'll say anything.

LOENGARD

She still thinks she's protecting
it...

JULIET

Even if she did talk, I don't think
anyone would take her seriously.

(rueful)

Just a lonely little girl inventing an
imaginary friend.

In the operating theatre, Halligan is up to his elbows.

(CONTINUED)

HALLIGAN

I need another unit of plasma...
(mutters to himself)
If that even passes for what's in
this thing's system.

BACH

What's going on, Halligan?

HALLIGAN

We have to stabilize it before we can
have any hope of performing an
eviction. The internal organs are all
different... We're just shooting in
the dark.

(to assistant)

Try increasing the oxygen flow.

As the team continues its efforts, Sayers gets another of her
'spells.' After a beat, she looks up to Loengard.

SAYERS

Pressure...

LOENGARD

What?

SAYERS

It needs pressure.

Loengard looks at her, he knows better than to argue.

LOENGARD

(to Halligan)

Try pressure.

HALLIGAN

We've already done that. Thoracic
massage, chest palpation -

LOENGARD

What about atmospheric pressure? It
may be from different gravity. As far
as we know, they never stay down here
for very long...

That gets Halligan's attention. He turns to an assistant.

(CONTINUED)

HALLIGAN

The hyperbaric unit. Get it over here, stat!

DISSOLVE TO:

48 INT. MAJESTIC - BIO LAB - LATER

48

The Gray, (still draped), lies enclosed in a rectangular, plexiglass chamber. Halligan operates on its cranial area by way of a pair of air-tight access ports in the chamber.

HALLIGAN

All right, I'm ready to evict. Get ready with the containment unit -

Halligan goes in with a pair of tongs, comes out with a fighting, writhing GANGLION -- struggles to muscle it into another port, where a containment box awaits. As he fights to insert the organism into the unit -

The group looks on anxiously.

LOENGARD

Now let's hope it pulls through.

SAYERS

Never thought I'd be hearing us say that about one of them --

49 ON THE GRAY - CLOSE

49

Hours later -- it lies motionless in the chamber, apparently unconscious. A strange, GREEN GLOW emanates from its bandaged cranial area.

50 INT. MAJESTIC - BIO LAB - NIGHT

50

Loengard, Sayers, Juliet and Halligan look on.

JULIET

What is that -- glow -- coming from its head?

HALLIGAN

We don't know. Some kind of healing energy, maybe. We're still trying to get readings from it.

Halligan crosses to the life support set-up, studies the various machines. Loengard looks to Sayers, who seems very troubled.

(CONTINUED)

LOENGARD

What about you? Are you okay?

Sayers nods, but her heart isn't in it.

LOENGARD

You ought to get some rest. This is covered.

SAYERS

I can't.

Sayers looks toward the Gray. She suddenly puts her hand to her head as a blinding FLASH OF LIGHT seems to explode in her head -- now we see what she's seeing:

51 INT. WHITE LIMBO - THE CIRCLE OF CHILDREN

51

Similar to the earlier version, Grays doing their seductive thing, but the kids are circa 1964.

SMASH CUT BACK TO:

52 INT. MAJESTIC - BIO LAB - NIGHT

52

Loengard has his arms around Sayers, who's obviously very shaken by what she's seen. Juliet watches, concerned.

LOENGARD

Kim, what is it?

Before she can answer:

(CONTINUED)

HALLIGAN (O.S.)

Look at this!

Everyone turns to see Halligan, standing in front of the hyperbaric chamber.

HALLIGAN

The incision is gone...

Sure enough, the bandaging on the Gray's head is dissolved somehow, and the incision is gone. Its head is smooth and unscarred. It continues to lie motionless, as if in a deep sleep or coma.

LOENGARD

How did it -

HALLIGAN

I don't know. It's extraordinary. It seems to have healed itself, somehow.

Sayers grips Loengard's arm, her eyes never leaving the Gray.

SAYERS

John, I just saw something.
Something awful...

LOENGARD

What?

SAYERS

It was -children. Something
happening to the children...

LOENGARD

What children?

SAYERS

I don't know. Just -- kids. Boys and
girls. I've never seen them before.

LOENGARD

Kim, what are you talking about?
Where are getting this from?

SAYERS

It -- showed me.

LOENGARD

It? The Gray?

(CONTINUED)

SAYERS

(nods)

In my head... There was a room full
of children. The Grays were there --

Juliet reacts as if she's been kicked in the gut.

SAYERS

They were -touching them. Playing with
them. They want the children to trust
them. To not be afraid of them, so
that when the Day comes -- when
Singularity happens -they'll all
accept it.

LOENGARD

Why would it show you that?

There is another BLINDING FLASH --

52A INT. WHITE LIMBO - THE CIRCLE OF CHILDREN

52A

Same as the previous, except we MOVE through the group to find one
last child -- Monica.

SMASH CUT BACK TO:

523 INT. MAJESTIC - BIO LAB - DAY

523

Savers turns to Loengard, horrified.

SAYERS

(beat)

Monica was there. They're going to take
her, John. To be with the other
children -

Juliet is up and moving -- she knows what this means. Sayers
folds herself into Loengard's arms, drained by the act of
receiving images from the Gray.

SAYERS

You have to go there -- stop them
from taking her. You have to hurry...

Juliet crosses to Sayers and Loengard, slams a fresh clip into her
Beretta.

(CONTINUED)

JULIET

We have to get back to that farm,
Now.

SAYERS

She's right. You should go.

LOENGARD

What about you?

Sayers turns and looks at the Gray.

SAYERS

It wants me to stay.

Loengard squeezes her hand, turns and races to catch up with Juliet as Sayers gets up and walks back toward the healed but dormant Gray, drawn to it as if by some mysterious force...

FADE OUT.

END ACT THREE

ACT FOUR

FADE IN:

53 INT. MAJESTIC - BIO LAB - DAY

53

Sayers sits on the exam table, an IV in her arm, while a med staffer attends to her. Bach stands off to the side with Albano and Halligan, staring across at the Gray. It remains inside the confines of the hyperbaric chamber, unconscious.

HALLIGAN

Its vital signs seem stable, as far as I can tell. The pressurized atmosphere seems to be helping. The bullet wound isn't even visible any more. Fantastic healing properties...

BACH

Can we communicate with it?

HALLIGAN

It's in some sort of dormant state.

ALBANO

(indicates Sayers)

It talked to her, didn't it?

SAYERS

It didn't 'talk.'

ALBANO

All right. What did you 'see?'

SAYERS

I told you- I saw its planet. They were like us, the Hive implanted them, just like they're doing to us. The Grays tried to stop them, but it was too late.

ALBANO

What about this 'Circle of Children.' Where is it? On a ship?

SAYERS

I don't know.

ALBANO

Well, get over here and ask it...

SAYERS

(flares)

This isn't French class. I'm not a translator. If it wants to show me something, it will. Otherwise...

(CONTINUED)

Sayers stands up off the table, a little shaky. She wants to move but the IV has her tethered.

SAYERS
(to Halligan)
Take this thing out of my arm,
please.

Halligan looks to Each, who nods. Halligan crosses to her, removes the IV, slaps a band-aid over the spot. Sayers fixes Bach with a look.

SAYERS
I don't know what's happening here any
more than you do.

She walks toward the Gray, stops a few inches away from it. Stares at it -- attracted, repulsed, scared, fascinated...

53A INT. CAR/EXT. ROAD - NIGHT

53A

Juliet and Loengard drive-and-talk:

LOENGARD
What was that all about back there?

JULIET
You heard Kimberly. The girl is in
danger.

LOENGARD
I know what she said. You have to
admit, it sounded pretty strange.

JULIET
You don't believe her?

LOENGARD
Oh, I believe her. But I should.
I've lived with Kim. I've seen
what she's been through, and I know
that no matter how strange her
'feeling' about things can sound,
there's always truth in it.

Loengard turns, gives her a searching look.

LOENGARD
I want to know why you believe it so
strongly.

JULIET
Just a feeling.

(CONTINUED)

LOENGARD

No, I saw you when she talked about those children. It did something to you...

JULIET

I don't know what you're talking about.

Loengard looks at her -- Juliet stares straight ahead, fighting to keep control. And in that instant, Loengard knows --

LOENGARD

(softly)

You've been there... They did this to you?

Juliet keeps looking straight ahead. A beat of silence. What can Loengard say?

Juliet grips the steering wheel, lets herself re-visit the nightmare. Finally:

JULIET

I was six. It was -- magical -- at first. You just go up, and up, and up... Like flying. And suddenly, you're in this place and you don't even know how you got there.

(beat)

It was like the fairy stories my mother told me. There are other kids there, and they're playing. But something's not right. Everyone's too quiet. They're too -- nice. And then, the creatures are there... Ugly, horrible creatures, trying to make me like them.

Juliet physically reacts to the thought of it --

JULIET

They touched my hair.

(sudden intensity)

I never let anyone but my mother touch my hair.

Juliet stares straight ahead, unconsciously touches her hair. Loengard is blown away.

LOENGARD

That must have been awful.

(CONTINUED)

JULIET

After it happened, I asked my mother
to cut off all my hair. Like a boy.
She never understood, but I insisted.
(simply)
I hate them.

They have reached:

53A EXT. FARMHOUSE - NIGHT

53A

Juliet pulls the car into the Gresham's drive, shuts off the
engine..

JULIET

I've never told that to anyone.
(beat; emotional)
Not even my husband.

Juliet takes a breath, pulls her Beretta from its holster and
checks the action.

JULIET

I had nightmares for years. I didn't
even know why, then I joined Aura-Z, and
I remembered.

LOENGARD

I'm -- I mean, I'm sorry...

JULIET

Don't be. I was one of the lucky ones --
I never accepted their sick little
charade.

(beat)

I'm actually glad it happened. Now I
know who they are. And I can make them
pay...

She starts out of the car, once again the killing machine.

53C EXT. FARMHOUSE - NIGHT

53C

Monica exits quietly through a window into the night. She starts
walking across the yard -

54 EXT. FARMHOUSE - FRONT PORCH - NIGHT

54

Loengard and Juliet ring the bell, wait impatiently.

JULIET

Come on...

(CONTINUED)

54 CONTINUED:

54

Finally, the porch light comes on. The door opens,
revealing Dale, in robe and pajamas.

LOENGARD
Mister Gresham...

(CONTINUED)

55 CONTINUED:

55

DALE

Down the hall.

Juliet sprints down the hall.

DALE

Wait. You can't just -

She reaches the bedroom, throws open the door. The bed is empty, the window is open, the curtains blowing in the breeze...

56 OMITTED

56

57 INT. MAJESTIC - BIO LAB - NIGHT

57

Sayers is bent over in an almost-crouch in front of the Gray, hands to her head. Halligan starts toward her, Bach touches him on the arm, gestures for him to back off.

HALLIGAN

What if it's hurting her?

BACH

You got the ganglion out, didn't you?

HALLIGAN

Well, yes, but...

BACH

Then it's not Hive any more

HALLIGAN

That doesn't mean it's friendly to us.
We don't know what it is in its natural state.

BACH

That's what we have to find out.

Halligan looks to Sayers again, who's obviously in the throes of another psychic communication -

(CONTINUED)

57 CONTINUED:

57

58 EXT. FIELD - NIGHT

58

Monica stands in the middle of the crop circle, the familiar magnetic HUM and swirling WIND have begun again around her. Now, the blindingly bright LIGHT from above -

The light just begins to LIFT UP Monica, pulling her toward the ship, when:

LOENGARD

Races into view, sees what's happening.

LOENGARD

Monica!

He literally throws himself into the light and grabs hold of Monica, fighting the pull of the beam. Juliet follows close behind and does the same.

MONICA

No! Let me go -

Together they hang on to the little girl, desperately trying to pull her back.

(CONTINUED)

And now, belatedly, Dale arrives, sees the shocking, bizarre sight of his daughter in the middle of this cosmic tug-of-war.

DALE
My My God... Monica!

As he rushes forward, Monica looks down.

MONIC
A Daddy!

Suddenly, the light starts to dissipate. Monica comes to rest in the arms of Juliet as the wind starts to die down and the light streaks away with a WHOOSH.

As Monica sobs into Juliet's shoulder:

JULIET
it's all right. They're gone.
Everything's going to be okay..

MONICA
I want to go!

JULIET
You don't belong there, Monica.

MONICA
My Mom... I wanted to see my
Mom...

JULIET
I know you did. But she's with
you. The people you love are
always with you.

Monica looks up at: her. Juliet points to Monica's chest.

JULIET
Here.
(touches her forehead)
And here.

Tears in Juliet's eyes, too -- remembering her own loss.

Loengard approaches, gently touches Juliet on the shoulder -- he directs her gaze toward Dale, who stands off to the side, agonized; wanting to be the one to comfort his daughter but not knowing how.

Juliet gently turns Monica to face Dale. He moves forward, tentatively. Monica moves to meet him, he takes her hands in his.

(CONTINUED)

MONICA

Daddy...

DALE

I'm sorry, precious. I've been so sad,
I forgot how lucky I am to still have
you.

(CONTINUED)

And he takes his daughter into his arms, perhaps truly accepting the painful reality for the first time.

Loengard and Juliet edge away, giving Dale and Monica some space.

LOENGARD

The way I see it, we got to her before any of this ever happened. No need to have them debriefed by Bach...

Juliet looks at him, just nods. On Loengard and Juliet, sharing a moment and some newfound mutual respect --

59 INT. MAJESTIC - BIO LAB - DAY

59

Loengard enters to find Sayers, looking across the room at the still-unconscious Gray.

LOENGARD

Hey.

Sayers reaches out and takes his hand.

LOENGARD

I thought we'd get out of here for a while. Get some breakfast or something...

SAYERS

I'm not really hungry.

LOENGARD

You can't just stay in here around the clock, Kim. Even Bach can't expect that.

SAYER

S I know. But -

LOENGARD

Kim, you didn't ask for any of this to happen.

SAYERS

Maybe, in some strange way, I did.

She looks to the Gray.

SAYERS

They, lost, John. They had a society, cities -- families. Same as we do. And they lost...

(CONTINUED)

LOENGARD

It doesn't mean we have to.

He turns to leave.

LOENGARD

Come on. I'll get your coat.

SAYERS

Why me, John? It's not like any
more. Why does it communicate
through me?

LOENGARD

I don't know. Maybe because you've both
been through the same ordeal.

(CONTINUED)

He starts out of the lab. Sayers turns back and looks at the Gray, addresses it directly:

SAYERS
There's something more. Something
you're not showing me.

Sayers slowly turns to follow Loengard. As she starts away, she gets one last, blinding FLASH:

59A A BABY

59A

Wrapped in a blanket, held in a set of human hands. There is a GLYPH SYMBOL on the blanket -- one we've not seen before.

SMASH CUT BACK TO:

60 INT. MAJESTIC - BIO LAB - DAY

60

Sayers turns and stares back at the Gray, suddenly understanding what she's been feeling all along -- the dizziness, the confusion:

SAYERS
I'm pregnant...

OLD LOENGARD (V.O.)
Kim never told me if the Gray answered
her question. All I knew was that we'd
found a strange, new soldier in the
fight for humanity.

CLOSE ON THE GRAY

Deep into unconsciousness. A coma? Hibernation? Or some other state of mind, not knowable by us...

OLD LOENGARD (V.O.)
Free of the Hive but trapped in a strange
place with no one like itself left in the
whole universe, I couldn't help wondering
if it was any better off than before. One
thing our common enemy seemed to
understand perfectly is that the worst
fate of all may be freedom and no one to
share it with...

FADE OUT.

THE END