

APT. 763

Written by

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Address
Phone Number

OVER DARKNESS, THE SOUND OF A WOMAN PLEADING AND SOBBING.

SUPERIMPOSE - "DAY 3: SUNDAY, APRIL 13"

INT. APARTMENT ENTRY FOYER / LIVING ROOM - DAY

NICOLE PORTER (30s) has a look of despair as she struggles with the handle on the door that leads out of her apartment.

She is disheveled, a physical and emotional wreck as tears fill her eyes.

She silently pleads through her sobs for the door to open. With a SCREAM, she violently POUNDS on the door.

It is revealed that a young boy stands in the living room behind her. He watches her with a blank expression.

This is JOSH (7). His manner is cold and calculated.

Nicole continues to SLAM on the door, but soon all strength leaves her body, and she simply slides down to the floor.

Her eyes are shut tight, and she covers her mouth. She can scream no more.

JOSH (O.C.)
(cold and unemotional)
It's okay. You don't have to fight
anymore.

CUT TO BLACK.

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EXT. ELEMENTARY SCHOOL - DAY

A LINCOLN TOWN CAR pulls up into the Visitor's Parking area of an elementary school.

Nicole gets out of the car, a phone in her hand, and in the middle of a conversation with her ex-husband, TOM.

She looks completely different -- Confident, hair styled for a high level job at a bank, powerful suit.

SUPERIMPOSE - "DAY 0: THURSDAY, APRIL 10".

NICOLE
This is unbelievable, Tom!

TOM (V.O.)
 What do you want me to say? I'm at
 a meeting.

NICOLE
 I want you to be here for our son.
 You're always doing this to me!

TOM (V.O.)
 Look, I can still meet him at the
 park later. I just can't get out of
 work early today.

She hangs up without an answer, and strides angrily toward
 the school entrance.

INT. A CLASSROOM - DAY

Josh now sits alone at a desk in an empty classroom. He
 SCRATCHES at a spot on the side of his neck where there is a
 barely visible SCAR.

The teacher, MRS. WATERS (LATE 20s), sits at her desk,
 working on tomorrow's lesson plan.

Nicole enters. Her eyes fall directly on Josh.

NICOLE
 Hey, Kiddo.

JOSH
 (stops scratching, his
 voice low)
 Hey--

NICOLE
 (to Mrs. Waters)
 Sorry I'm late. I had a bit of
 trouble getting out of work.

MRS. WATERS
 No worries. Will your husband be
 joining us?

NICOLE
 Ex, and no. He got held up.

Mrs. Waters stands.

MRS. WATERS

I guess we can start, then.

(to Josh)

Can you wait out in the hall while
I talk to your Mother for a moment?

Josh rises from his seat, and breezes past Nicole without a look. She seems worried by his distant demeanor.

Mrs. Waters closes the classroom door after Josh is gone.

MRS. WATERS (CONT'D)

Mrs. Porter--

NICOLE

Call me Nicole.

MRS. WATERS

Nicole--Is everything okay at home?

NICOLE

Yeah, of course.

(beat)

I mean, we've had to recently move,
but if Josh is having problems in
class--

MRS. WATERS

Oh, he's not a problem at all. One
of my more attentive students,
actually.

NICOLE

Then what's this about?

MRS. WATERS

I've noticed a change in your son
the past week.

NICOLE

I don't understand.

MRS. WATERS

He's very distant, and does not
interact with the other kids like
he used to. He's also not
participating in class.

(beat)

Whenever I notice something like
this, I have to ask about the
child's well being.

NICOLE
What are you implying?

MRS. WATERS
I'm not implying anything. I just want to know if Josh has said anything that might explain this.

NICOLE
He's a bit distant, but that's normal for a boy his age who witnessed his parents go through a messy divorce.

MRS. WATERS
I'm just concerned. I haven't noticed any of the other kids teasing or bullying him, so I can't explain this.

NICOLE
I'll talk to him. But, I'm sure it's nothing to worry about.

MRS. WATERS
I hope so, Mrs. Porter. Kids have a tendency to keep secrets.

Nicole does not know how to respond.

INT. NICOLE'S CAR - DAY

Nicole drives, while Josh sits in the back seat and stares out the window.

As she drives, Nicole glances at her son in the rear view mirror. Josh soon notices and looks back.

JOSH
What?

Nicole forces a not-wholly convincing SMILE.

NICOLE
Kind of crazy about you, kid, you know that?

Josh smiles a weak, distant smile, then returns to the window.

EXT. CITY STREETS - LATER

A luxury apartment building in the middle of Boston.

Nicole holds Josh's hand as they leave the building, and walk along a crosswalk to a city park on the other side.

EXT. CITY PARK - CONTINUOUS

TOM PORTER (30s) waits by the entrance of the park. He stands to attention as he sees Nicole and Josh approaching. Josh hurries to him.

Tom has a sloppy air about him. He is unshaven, his clothes are worn. His smile is wide as his son rushes into his waiting arms.

TOM

Hey, Buddy! Good to see you!

Nicole slowly approaches, her expression cold.

NICOLE

(dryly)

Glad you could make it.

TOM

Let's not fight, okay?

NICOLE

Fine.

(to Josh)

Go sit on the bench, I need to talk to your dad a minute.

Josh walks to a bench nearby. As soon as he's out of earshot, she turns to her ex.

NICOLE (CONT'D)

You really let Josh down today.

TOM

I told you, I couldn't get out of it.

NICOLE

Well, if you had actually shown up, you'd know his teacher is worried.

TOM

About what?

NICOLE

She says he's been distant the past week, and not interacting with the other kids.

TOM

So?

NICOLE

That doesn't concern you?

TOM

It's a bit weird, sure, but I'm not going to fly off the handle.

NICOLE

Look, he relates more to you, so maybe you can set up something with him this weekend?

TOM

Nicki, you know I'd love to, but it's short notice.

NICOLE

(frustrated)
Typical!

TOM

Next weekend for sure, okay?

NICOLE

It's not just that! I'm talking about your son needing you, and you blow if off.

TOM

I'm not blowing him off! I just can't do this weekend. I've got a big software launch at work, the boss is breathing down my neck--

NICOLE

I've heard it all before, Tom. I'm busy with work too, but I still have to make time for him.

She starts to leave.

TOM

Look, I'll call him tomorrow morning, and if I can set up something this weekend, I'll let you know.

NICOLE
 (not looking back)
 Just have him home in time for
 dinner.

Tom SIGHS. He turns to look at his son, who's been watching them argue. Tom walks over and sits beside him.

As Tom sits, Josh SCRATCHES the same part of his neck as before.

TOM
 Sorry you had to see that.
 (notices his son
 scratching)
 You okay?

JOSH
 (stops scratching)
 It's my scar. It itches sometimes.

TOM
 Yeah, well, don't scratch too hard.

There is a short beat.

JOSH
 Mom doesn't like you very much.

TOM
 We married young. We were different
 back then.

JOSH
 I know. She told me.

TOM
 Look, I really wanted to be there
 at school.

JOSH
 (disappointed)
 I know. You're busy with Rachel.

TOM
 That's not what I mean. I--
 (he stammers to find the
 right words, but gives
 up)
 Guess I'm not much better at being
 a dad than my own father was--

Josh is silent.

INT. KITCHEN - EVENING

Nicole and Josh are seated across from each other at a small table. Plates of spaghetti are before each of them.

She looks up at him briefly, then breaks the silence.

NICOLE

You want to tell me about school?

He does not answer. He simply stabs at his food with the fork in a slow and lazy fashion.

NICOLE (CONT'D)

Josh, you don't have to hide anything from me. You know I'll do my best to understand.

Again, Josh hesitates to answer. Then--

JOSH

I've been seeing things. Right before I fall asleep, I see someone looking at me through my window.

NICOLE

Josh, we're on the Seventh Floor. You know that's impossible.

JOSH

When I wake up in the middle of the night, it's in the room with me.

NICOLE

Well, it has to be a dream, then. How would they get inside?

JOSH

I've talked to it, but it doesn't answer. It just looks at me.

Josh looks up, locking eyes with her.

JOSH (CONT'D)

He looks at you, too.

NICOLE

(now concerned)
What?--

JOSH

When he leaves my room--he goes to yours.

NICOLE
Why wouldn't you tell me this?

JOSH
It's just a dream, right?

Nicole is at a loss for words.

JOSH (CONT'D)
I knew you wouldn't believe it.

Nicole reaches across the table, takes his hand.

NICOLE
No, I'm glad you said something.
But, you have to realize that what
you're talking about is make
believe, right?

Josh nods.

NICOLE (CONT'D)
(sighs)
I know Dad always handled these
kind of things, but I don't want
you to ever be afraid to share with
me, okay?

JOSH
Okay.

They both resume eating.

INT. APARTMENT CORRIDOR / JOSH'S BEDROOM - NIGHT

Nicole walks down the hall to her room, when she passes by her son's open bedroom door. He sits on his bed, dressed in his pajamas, and seems deep in thought.

Nicole stands in the doorway.

NICOLE
What was new with your dad?
Anything?

JOSH
He couldn't talk much. He's going
out with Rachel.

She sighs. This is typical.

NICOLE
Sorry, Kiddo. Can I get you
anything?

JOSH
I'm okay.

Nicole walks across the room, and sits on his bed.

NICOLE
You know, you might have to realize
that Dad won't have time for you
like he used to.

Josh does not respond.

NICOLE (CONT'D)
I promise that once things settle
down at work, we'll spend more time
together. We can do the fun things
you two used to do.

JOSH
(a sly smile)
Like pick up babes?

Nicole laughs and holds him close.

NICOLE
You are definitely your father's
son.
(she looks at him)
Hey. We're going to be okay, right?

Josh nods.

NICOLE (CONT'D)
Do you want to sleep with me
tonight, in case you have any more
bad dreams?

JOSH
I'll be fine.

NICOLE
Okay, well, I'm right across the
hall if you need me.

Nicole begins to tickle him all over as she speaks, to Josh's
delight.

NICOLE (CONT'D)
"Pick up babes", huh? Is that what
you guys used to do? Was it your
fault Rachel entered the picture?

JOSH
(amongst his laughs)
Yes!

NICOLE
I should have known it was you all
along, you stinker!

They both burst into laughter as they lie beside each other.

EXT. NICOLE'S APARTMENT BUILDING - LATER THAT NIGHT

The building stands silent amongst the city. Only a few
scattered lights remain on in the windows.

It is subtle, but the building also appears DARKER than the
others surrounding it. As if a massive SHADOW is being cast
over it from above.

INT. NICOLE'S BEDROOM - NIGHT

Nicole sleeps peacefully in her bed, unaware that THREE TALL
RAIL THIN FIGURES stand at the foot of it, watching her.

FADE OUT.

INT. JOSH'S BEDROOM - DAWN

SUPERIMPOSE - "DAY 1: FRIDAY, APRIL 11TH"

Josh, fast asleep, is slowly stirred awake by a DISTANT,
RHYTHMIC, METALLIC POUNDING SOUND coming from somewhere.

He opens his eyes, curious about the sound, which continues
as he sits in bed and rubs his eyes.

Now awake, he scans his room for the sound. His head stops
when it comes to his closet directly across from him. The
SOUND can be heard from behind the closed door.

INT. NICOLE'S BEDROOM - DAWN

She is in a deep sleep. There is no sound to stir her, until--

JOSH (O.S.)
Mom?

NICOLE
(barely awake)
Mmm?

JOSH (O.S.)
Mom, wake up.

She begins to move groggily in her bed as Josh stands in her open doorway.

NICOLE
What time is it?

JOSH
5:30.

NICOLE
Go back to bed. We've got an hour yet before we need to get going.

JOSH
I can't sleep. There's a strange sound in my room.

NICOLE
(not interested)
What kind of sound?

JOSH
It's coming from my closet.

NICOLE
Oh, Josh, please--

She rolls over on her side, away from him, trying to settle back to sleep. After a beat, her eyes open. She tilts her head back to see her son has not moved.

NICOLE (CONT'D)
You're not letting this go, are you?

Josh shakes his head. With an annoyed grunt, Nicole pulls herself out of bed and walks toward him.

NICOLE (CONT'D)
All right. Show me.

INT. JOSH'S BEDROOM - CONTINUOUS

Nicole and Josh now stand before his closed closet door. The sound from before can no longer be heard.

NICOLE

I'm not hearing anything.
Maybe it was coming from the
apartment upstairs.

JOSH

Should we open the door?

NICOLE

Josh, I'm sure everything in there
is exactly how you left it. You
have clothes set out for today, so
there's no reason to look, okay?
I'm going back to bed.

She turns and leaves, while Josh just stares at the door.

INT. LIVING ROOM / FRONT HALL - LATER THAT MORNING

Now dressed, Josh sits on the couch with the remote in hand and turns on the TV. TELEVISION STATIC SNOW fills the screen.

He changes the channel. Static. He changes again. Static.

Nicole enters from the corridor, now dressed for work and holding a briefcase in one hand with a carrying bag slung over her shoulder.

NICOLE

Come on, Kiddo. Almost time to go.
Can you check to see if the mail is
outside?

JOSH

(points at the TV)
Mom, look at this.

NICOLE

(briefly glances)
TV must be out.

JOSH

Can you call and fix it?

NICOLE

Sweetie, we're going to be late.
Can you just check if the mail is
here before we leave?

Josh sighs and turns off the TV before he gets off the couch.

Nicole files papers into her briefcase, and pays no attention as her son walks to the door.

In the front hall, Josh turns the handle, but it does not budge. He tries again, to no effect.

JOSH
(calls out)
Mom, the door won't open!

NICOLE
(annoyed)
Josh, I don't have time--

JOSH
I mean it! Come here and look.

Visibly frustrated, Nicole hastens over to Josh, who is still working the handle as she approaches.

NICOLE
Step aside--

Josh does, and she reaches for the handle. It does not respond to her touch.

She tries again and again, always to the same effect.

NICOLE (CONT'D)
Did you do something to it?

JOSH
Not me.

She lets go of the door, her frustration mounting to anger.

NICOLE
Damn it, this is the last thing I
need--

She reaches for her phone in her pocket as she walks back to the living room. Josh follows.

NICOLE (CONT'D)
--Now I have to call the Super, and
get him to fix the stupid door and
the TV. I'm going to be late.

She stops when she suddenly realizes that her phone is not responding. She touches the screen, but it remains black. As she desperately tries, Josh goes over to the window.

NICOLE (CONT'D)
 (softly)
 What's going on here?

She pulls her carrying bag strap off her shoulder, opens it, and pulls out her laptop. She sets it on the coffee table, and pushes the button to activate it, but like everything else, it does not respond.

NICOLE (CONT'D)
 (softly)
 Come on, you piece of junk--

Nicole hits the "Power" button repeatedly, more rapidly each time, until she just lets out a short cry of rage, and slams the screen down.

She sits on the couch with her face in her hands, while Josh continues to look out the window.

JOSH
 Mom?

NICOLE
 (desperately trying to
 remain composed)
 Yes, Sweetie?

JOSH
 Is it a holiday?

NICOLE
 No. Why would you ask that?

JOSH
 I don't see anybody outside--

Nicole stands and walks over to where he is.

She reaches the window, and looks down to the street below. It is completely ABANDONED, without any sign of life.

INT. KITCHEN - MORNING

Nicole anxiously paces, as Josh watches from a seat at the kitchen table.

NICOLE
 Okay, get it together. There's no
 phone or Internet, and we can't
 reach anyone outside.

JOSH
The neighbors aren't awake, either.

NICOLE
(stops pacing)
What?

JOSH
Every morning, I hear the Morgans'
dog barking next door, but it's
been quiet.

She mulls this over.

NICOLE
Now that you mention it, I haven't
heard anyone else moving about.

She looks up at the ceiling toward the apartment above.

JOSH
You think they're stuck and can't
leave, like us?

NICOLE
If that were so, we'd hear
something--

She trails off, then walks with determination to the kitchen closet and grabs a broom.

With it in hand, she lifts the handle of the broom up to the ceiling, loudly tapping on it. There is no reply. Nicole taps louder this time.

NICOLE (CONT'D)
(screaming toward the
ceiling)
Hey!! Can anybody hear me up there?

She stomps her feet on the floor in the hopes that someone will respond below. Josh just watches, not sure how to respond. Soon, Nicole drops the broom in frustration.

NICOLE (CONT'D)
Geez! What do I have to do to get
someone's attention?!

JOSH
I wish Dad was here.

NICOLE

(small derisive laugh)
Oh yeah, he'd be a big help right now. Trust me, I don't think he'd have any clue what to do.

JOSH

He probably would have believed me about the noise I heard.

NICOLE

Do not start with that again! We're trapped, I'm stressed out, and nobody seems to know we're here! So, if you're not going to help, just go hang out in your room.

He seems hurt by this outburst, but she does not notice. Josh silently judges her for a moment, then heads off to his room. Moments later, we hear his door SLAM shut.

INT. JOSH'S BEDROOM - DAY

Josh sits on top of his bed, pouting.

Just then, he hears that same DISTANT, RHYTHMIC, METALLIC POUNDING SOUND coming from behind his closet door that he heard before.

Josh is startled at first, but quickly becomes curious as the sound continues BANGING away in a repetitive fashion.

He walks to the closet and stands before it, uncertain what to do, and the noise beckoning him to investigate it.

With trepidation, he reaches for the knob on the door.

INT. LIVING ROOM - DAY

Nicole sits slumped in a chair, holding her phone in front of her, and absent mindedly pushes the button to activate it over and over.

She throws her head back, moaning with frustration, then looks back toward the black, empty screen of the phone.

In the reflection of the phone's glass, Nicole catches a glimpse of someone peering toward her from the corridor--

It's a TALL, RAIL-THIN FIGURE. In the brief glance that we get of it, its features are undefined, but it is humanoid in appearance.

Nicole SHOOTS out of the chair at this glimpse, and instantly spins to face the corridor.

IT'S EMPTY, with no sign of the figure.

INT. APARTMENT CORRIDOR - CONTINUOUS

She walks into the entrance of the corridor. Her attention instantly turns to Josh's door, which is closed tight.

After some hesitation, she calls toward the door--

NICOLE
Josh? Are you in there?

No response. She cautiously walks to it, and opens the door.

INT. JOSH'S BEDROOM - CONTINUOUS

The room is EMPTY. Aside from there being no sign of her son, everything is as it was before. Even the closet door is shut.

She walks into the center of the room, looking all about for him. Her hands begin to tremble as panic rises. After a few tense moments--

JOSH (O.S.)
Mom?

Nicole frantically turns to the bedroom door, and sees him standing in the open doorway, looking back at her.

Though he appears normal, there is now a slightly different air about him. His way of speaking is much more "cold" and distant.

Nicole is relieved, and runs to embrace her son.

NICOLE
Thank God! Where were you?

JOSH
I've been here the whole time.

NICOLE
No, that can't be true. I was in the other room, and thought I saw someone looking at me.

JOSH
(cuts her off)
Maybe you imagined it.

NICOLE
I don't think I did, but--
(beat as she thinks this
over)
Maybe I was so upset, I didn't even
see you out there in the hall.

JOSH
Maybe.

She holds him close, and while he accepts it, the child does not embrace her back.

NICOLE
You feel so cold. Are you sure
you're not sick?

JOSH
I'm fine.

NICOLE
(places her hand on his
forehead)
You're like ice.

Josh steps away from her.

JOSH
I said, I'm fine.

NICOLE
Okay, I trust you. Just, maybe you
should soak in some warm water.

JOSH
I'll do that, don't worry.

A beat.

NICOLE
Want me to make some lunch?

JOSH
Sure.

Nicole kisses him on top of his head. Again, he does not react to this.

NICOLE
Honey, I'm sorry I snapped at you.
I just don't understand any of
this.

JOSH

I know.

By now, she is picking up that her son seems a bit "off".

Regardless, she leaves. Josh closes the door, and then looks about the room, studying its contents.

INT. KITCHEN - DAY

Nicole brings two plates with sandwiches over to the table, where Josh sits. She sets one of them down before him, then takes the other seat at the table with her own.

NICOLE

Good thing I went to the store earlier, since we don't know when we're going to get out of here.

She takes a bite of her sandwich, while Josh just studies her silently with his eyes.

NICOLE (CONT'D)

(she swallows)

You know, maybe this is all a dream of some kind. But if that were true, which one of us is having it?

By now, Nicole notices that he is staring at her.

NICOLE (CONT'D)

(points at his sandwich)

If you're not going to eat that, I will.

Josh stares at the sandwich. He looks back up at her, and watches as she takes another bite of hers.

Hesitantly, Josh picks up his. After a long beat, he begins to stuff the entire contents of it into his mouth.

Nicole is shocked and a bit disgusted as she watches this. Her expression quickly turns to terror when he begins to COUGH and GAG, his mouth crammed with food.

She LEAPS from her chair, and leads him over to the sink nearby.

NICOLE (CONT'D)

Spit it out, come on! As much as you can!

Josh does not reply, and simply continues GAGGING.

Nicole steps behind him, places her arms around him, and begins to perform the Heimlich to get him to cough it out.

The SOGGY, CHEWED-UP CONTENTS of the sandwich instantly fall into the sink, and Josh begins to breathe again.

NICOLE (CONT'D)
What the hell is the matter with you?!

JOSH
(through heavy breaths)
I don't know.

NICOLE
(her mood softens)
I'm sorry I got upset, but you scared me. You can't take big bites like that.

Josh nods.

JOSH
I'm okay.

NICOLE
Let's just forget lunch, okay? I'll clean up in here.

Josh walks to the living room. Nicole places her hand over her eyes, exasperated.

INT. LIVING ROOM - NIGHT

Nicole sits slumped on the couch before the TV. She picks up the remote, and turns it on. STATIC as usual. She gives a small laugh.

NICOLE
(to herself)
Did I really think that would work?

She turns it off.

Josh enters from the kitchen with a glass of water. He holds it out to her.

NICOLE (CONT'D)
Is that for me?

He nods. She smiles a little as she takes the glass. She takes a sip of it, and motions for him to sit next to her.

As he sits, she wraps her arm around him. He does not respond to this act.

NICOLE (CONT'D)

You know, I'm proud of you. You've been handling this whole day better than I have. Guess we just have to hope things will be back to normal when we wake up.

JOSH

It'll be okay.

NICOLE

I hope so. I don't want to be stuck in here much longer.

(beat)

Can I ask you something? Do you sometimes wish you were living with Dad instead of me?

JOSH

Why?

NICOLE

Well, you brought him up this morning. Just made me think that maybe you'd be happier with him.

JOSH

I like it here.

NICOLE

Thanks for saying that.

(she sighs)

We used to have fun, before I got the promotion, and we had more time to be together. Like when we used to go to the park.

JOSH

I don't remember.

NICOLE

You were pretty young. Things like that seem so simple, but I realize now how special they were. If we find a way out of here, I promise we'll do things like that again.

JOSH

Okay.

She kisses him on his head, but instantly pulls back.

NICOLE
You're still freezing. Are you sure
you're not sick?

JOSH
I'm fine.

Nicole seems like she is on the verge of losing her cool over her son's repeatedly direct answers, but just sighs.

NICOLE
(softly)
You're fine--

She closes her eyes, and stretches her arms out. She stops when her hand HITS SOMETHING as she stretches out. It is SOFT, WET, and makes a SQUISHING SOUND as she touches it.

Her eyes SHOOT open at this sound, instantly realizing something is wrong--

INT. A POD

Nicole is no longer in her living room, but rather lies on her side in a SMALL, CONFINED COCOON. It is made of a soft, FLESHY substance.

There are various BLACK TUBES AND WIRES hooked into her body. They resemble some kind of torturous hospital equipment.

She tries to pull one of the wires out, but they are DUG INTO HER SKIN. She HOWLS with pain as she tries to remove it, and soon gives up.

Through the surface of the pod, she can see light just outside. The texture of the cocoon seems flimsy, almost transparent, which allow her to see vague shapes outside.

A SHAPE walks up. It is HUMAN in form, TALL and RAIL-THIN. It stops at the pod.

Nicole is frightened by its sudden appearance, but desperate for any help as she calls out--

NICOLE
Is someone out there?! Please help
me! I don't know where I am!

The figure is silent. After a long, tense beat, the shape reaches for the surface of the pod, and TEARS IT OPEN.

BLINDING LIGHT strikes Nicole from outside, and she SCREAMS as she closes her eyes and turns her face away from it.

A LONG, SKINNY PALE ARM reaches into the pod for Nicole. In its grasp is a bizarre GUN-LIKE DEVICE with a LARGE, SHARP NEEDLE sticking out the front of it.

Nicole shields her eyes, blinded by the overpowering light. The shape standing just outside JABS the needle into the back of her neck, and she SCREAMS.

INT. NICOLE'S BEDROOM - MORNING

Nicole sits bolt upright in bed, SCREAMING.

SUPERIMPOSE - "DAY 2: SATURDAY, APRIL 12"

She stops when she realizes she is in her bed.

She winces as she moves her neck. She rubs a spot on the back of her neck -- the same spot that got jabbed. After massaging it, she reaches for her phone on the table next to her bed.

It remains black, despite repeated presses to activate it.

She sets the phone on her bed, and rises.

INT. JOSH'S BEDROOM - CONTINUOUS

Josh is fast asleep in bed, his gentle breathing the only sound.

His door slowly and quietly OPENS, and Nicole peeks in.

Josh's eyes open. They are WIDE, BLACK AND SOULLESS. He does not move or react to her presence.

Nicole does not notice, as he is facing away from her. She quietly closes the door.

INT. MAIN HALL - CONTINUOUS

She walks to the door in the main hall, and instantly begins to frantically work the door. The lock stays latched and the door will not open.

She glances through the small eye hole on the door that looks out into the building's corridor.

Through the glass, Nicole immediately notices a SHADOW on the floor of a PERSON just out of sight.

She begins to desperately pound on the door and yell through it toward the out-of-sight FIGURE.

NICOLE

Is someone out there?! Please, my son and I are trapped in here! If you can hear me, please help!

Through the glass, the shadow begins to step away from the door. Nicole's eyes widen in panic.

NICOLE (CONT'D)

No, don't walk away! Shit!

She pounds even louder on the door, but to no avail.

Nicole lays her face against the door, and begins to sob out of anger and frustration.

She soon pulls herself away, doing her best to compose herself. She looks to the kitchen.

NICOLE (CONT'D)

(softly)

God, I need coffee--

INT. KITCHEN - CONTINUOUS

Nicole enters, and stops when she notices the glass of water that Josh gave her the night before is on the counter.

Next to it is a small PLASTIC BAG filled with a WHITE POWDER LIKE SUBSTANCE.

She stares at this for a long while, then walks to the counter to pick up both.

She first puts the bag of powder under her nose and sniffs it. She tries putting the water under her nose and sniffs.

JOSH (O.S.)

Give that to me!

Nicole SPINS to find Josh in the entrance of the kitchen. His eyes are back to normal now.

Nicole just stands, dumbfounded. For the longest beat, she says nothing.

NICOLE

(slowly, suspicious)

Is this what you gave me to drink last night?

JOSH

Give it back!

NICOLE

I want you to answer me first. What is this? Where did you get it?

JOSH

You're asking too much!

Nicole is struck by this rather odd response.

NICOLE

What's going on here?

JOSH

It's okay! Just give it back!

NICOLE

(exploding)

Stop fucking saying "It's okay" all the time!!

Nicole's hands fly over her mouth. She can't even believe her own outburst.

JOSH

Can I have it back?

NICOLE

Not until you tell me what it is.

JOSH

Mom, I love you!

NICOLE

(confused)

What??

JOSH

I love you, give it back!

NICOLE

You're not making any sense!

Josh suddenly lets out a SCREAM OF RAGE. It is primal, not at all like that of a child having a tantrum.

As he does so, he pounds the wall with his fist with GREAT FORCE, leaving an indent in the wall itself.

Nicole is VISIBLY SHOCKED, and backs away. Josh just glares at her.

NICOLE (CONT'D)

(her voice trembling)

You're not Josh. Who are you?

As he begins to approach her in a cold manner, she closes her eyes, unable to look at him.

When he's close enough, Josh GRABS THE BAG from her hand. Nicole FLINCHES at this. As soon as he has it, he RUNS AWAY.

She can only stand there, too frightened to even chase after him. After a long tense beat, his door SLAMS OFF CAMERA.

Nicole simply WAILS at the sound. She has lost what little composure she previously had.

CUT TO BLACK.

INT. NICOLE'S APARTMENT CORRIDOR - DAY

DALE MURRAY (50), the building manager, knocks on Nicole's apartment door, Apt. 763.

Next to him is Tom. He seems anxious and uncomfortable.

DALE
(calling through the door)
Mrs. Porter? It's Dale, the
manager. I have your husband here--

TOM
(under his breath)
Former husband--

DALE
He's concerned that he hasn't been
able to contact your son and you
for the past two days. Is
everything all right?

They wait for a long beat, but there is no reply.

TOM
You got a key? I'd like to look
inside.

Dale fishes through his pocket for a key, unlocks the door.

INT. NICOLE'S APARTMENT - CONTINUOUS

They take only a few steps in when they stop, shocked at what they see.

THE ENTIRE APARTMENT HAS BEEN CLEANED OUT. It looks like no one has lived here in days.

Both men are at a loss for words. Finally--

TOM
The hell? Where is everything?

DALE
Did they move out?

TOM
No, they wouldn't just run off.
This makes no sense.

As he frantically makes his way through the various empty rooms, his panic grows.

TOM (CONT'D)
(calls out)
Nicki?! Josh?!

He continues his search, but each room is bare. Tom eventually makes his way back to Dale.

TOM (CONT'D)
Are there any cameras in this place
we can check?

DALE
The only security cameras are
outside the building, the lobby,
and in the halls.

TOM
Good. Maybe we can see something.

INT. DALE'S OFFICE - CONTINUOUS

Dale is now seated in front of his computer, checking the hallway security footage. Tom stands directly behind him, anxiously watching.

DALE
So, it was this past Thursday when
you last heard from them?

TOM
Yeah. I tried calling all day
yesterday, and then this morning,
but their phones were off.

DALE
Well, this should let us see when
they left--

He begins to fast forward through the security footage of the seventh floor corridor. Sped up footage of various people making their way to and from their apartments plays out.

Finally, Josh is seen leaving the elevator, followed by Nicole soon after.

TOM

There they are! Stop!

Dale pauses the video. The time on the footage reads 3:30 PM on THURSDAY, APRIL 10.

TOM (CONT'D)

That must have been when they got home from school. Continue playing, let's see what happens.

The video plays out at normal speed. They witness Josh wait by the apartment door for Nicole to walk up, unlock it, and both walk in together.

DALE

You said you met them both at the park later?

TOM

Yeah, it was about four.

Dale continues to speed through the footage, until Nicole and Josh are seen walking out of the apartment. Again, Dale pauses it. The time stamp reads 3:55 PM.

DALE

How long were you all there?

TOM

Not long.

Again, Dale speeds up the footage until Nicole is seen exiting the elevator, and walks back to the apartment alone.

PAUSE. The time is 4:03. As the footage plays out at normal speed, she enters the apartment.

SPEED UP. At 4:30, Josh is seen leaving the elevator alone after he met with Tom.

TOM (CONT'D)

That's him going home when we met up that day.

DALE

Let's scroll through, and see if anything happened during the night.

He speeds up the footage. As the hours click closer to midnight, the various residents gradually disappear, and the hall is abandoned.

At 12:30 AM on Friday, April 11, the lights in the hallway suddenly start to FLICKER and go dark.

TOM

Shit! Stop!

Dale sets the video to normal speed.

The lights in the hall BLACK OUT one by one until the hallway is completely BLACK.

Both men stare dumbfounded at this. Dale begins to speed up the footage again.

1 AM, 2 AM...The footage remains black. Finally, at 2:25 AM, THE LIGHTS RETURN.

The door to Nicole's apartment now HANGS OPEN. Not only that, but a SILHOUETTED, TALL SHADOWY FIGURE is partially seen as it walks into the apartment.

Dale frantically pauses the footage. Only half of the figure is displayed as it walks through the door.

DALE

Who is that?

He rewinds the footage. As he plays it at normal speed, just as the lights come back on, we see only the back half of the FIGURE as it walks through the door. The DOOR CLOSES after.

TOM

Was this happening on all the floors that night?

DALE

I can find out. But first, I think I need to call the police about this--

He picks up a nearby phone.

INT. JOSH'S BEDROOM - DAY

Tom paces anxiously in Josh's barren bedroom. As he does, his phone begins to ring from his pocket. He reaches for it.

The caller on the screen is "*Rachel Wilcox*". He puts the phone back in his pocket, letting it go to voice mail.

A short beat later, he notices something on the wall. He walks slowly toward it.

There are a set of four SYMBOLS carved into the wall horizontally.

One is a set of three wavy lines on top of each other, the next is a triangle, then a circle, and finally a dot-like impression into the wall. Tom just stares at this blankly.

At that moment, POLICE DETECTIVE STEVENS (45) enters. He is BLACK, world-weary, and soft-spoken.

STEVENS

Mr. Porter?

Tom looks up at him.

STEVENS (CONT'D)

I'm Detective Stevens. The manager already filled me in on what's happened, but I'm going to need to ask you some questions.

TOM

(nods solemnly)
I understand.

STEVENS

Why don't you start by telling me about your relationship with your ex-wife and son?

There is a long beat before he answers.

TOM

We've been divorced about ten months now.

STEVENS

Can you explain what led to the separation?

TOM

We got married right out of school. I was young, I thought that's what you did. Hell, that's what my parents did.

(laughs weakly)

I should have known not to follow in their footsteps.

STEVENS

I take it the friction in your relationship was a result of having a child so soon?

INT. A DOCTOR'S OFFICE - DAY (FLASHBACK)

Nicole and Tom sit before a glum-faced doctor. Nicole is SOBBING, while Tom looks distressed.

INT. NICOLE'S APARTMENT - DAY

Back with Tom and Detective Stevens.

TOM

We had to adopt. That's how we got Josh. He was just a baby.

STEVENS

Is the boy aware of this?

TOM

(shakes his head)

We're waiting until he's a bit older.

STEVENS

So, what caused the friction in your relationship with your wife?

TOM

Having a kid changed everything for us. I guess it usually does.

STEVENS

No argument there.

TOM

I think she was tried to bury herself in her work after the failed pregnancy. We just weren't connecting like we used to.

STEVENS

Have you noticed any changes when you talk to them? Any hints that she might have been planning to run off with the boy?

TOM

No. I mean, we don't talk much, but I never picked up on anything.

STEVENS

If you don't mind, I'd like you to come to the station with me, just so I can get you on the record.

TOM

Of course. Look, I don't care what happens to me. I just want to know where they are.

INT. A DINER / VIDEO - NIGHT

Tom now sits alone in a booth at a local diner. He looks drained as he sits before an empty coffee cup on the table.

He takes out his phone and brings up a search engine. He enters the phrase, "*Shadow People*" into the search engine.

A long list of paranormal-related links to sightings and theories of ghosts and demons is displayed. Tom wearily scrolls through them all.

He stops when he comes upon an image that immediately grabs his attention--

The image displays THREE TALL RAIL-THIN FIGURES standing around the bed of a LITTLE GIRL, observing her as she sleeps.

Tom is drawn to this, his mouth agape. He clicks on the picture, and it takes him to a YouTube video titled "*They Are Among Us*". He presses "Play".

As the video opens, that same image is displayed. Over the image, we hear the voice of JACK BARRETT.

JACK (V.O.)

The image you are looking at has not been doctored in any way. It was taken from a security camera in my own home ten years ago.

The video goes SPLIT SCREEN, revealing Jack's face on the left, while the image from before is on the right.

Jack (46) is a bearded man with a thin face and round glasses.

JACK

You can call them "visitors", or "shadow people", since that's how they appear in this footage. Most call them "the Greys".

Tom is watching this with great interest.

JACK (V.O.)

The Greys have been among us for decades. They've been taking us and experimenting on us for unknown reasons.

Back to the video, Jack is now displayed fully on screen without the image beside him.

JACK

When my daughter was taken, everything from her room was gone. My wife and I also found this pattern on the wall.

An image of a child's bedroom wall is displayed. Upon it, the same four markings from Josh's bedroom has been carved upon it. Tom's eyes widen at this.

Jack is displayed again on the video.

JACK (CONT'D)

I have made it my mission to help those who have seen these figures leading up to a disappearance. If you are that someone, please get in touch with me. I might be able to provide answers.

INT. APARTMENT CORRIDOR / JOSH'S BEDROOM - NIGHT

Nicole stands outside the closed door of her son's bedroom. She breathes heavily, the events of before still weigh heavily on her mind.

With trepidation, she knocks on his door. When she speaks, she tries to sound calm, even though she is clearly panicked.

NICOLE

Josh? Sweetie? You've been in there a long time. Can I speak with you? I promise I'm not mad anymore--

She puts her ear to the door to listen. At first, she hears nothing. After a beat--

THE DISTANT, RHYTHMIC POUNDING SOUND can be heard through the door.

At first, Nicole pulls her head away from the door out of shock. After a moment, she places her head against it. THE SOUND CONTINUES.

As she leans against the door, it eventually opens with her weight. Nicole steps back as the door reveals the room is empty with the closet door open.

There is nothing within the closet but a vast VOID OF DARKNESS. The POUNDING is much louder, coming from somewhere beyond. It sounds like a MACHINE clanking.

Nicole stands silent, a blank look on her face.

INT. KITCHEN - NIGHT

She FLINGS the silverware drawer open, and frantically searches for the largest knife. When she finds it, she SLAMS the drawer, and marches with determination back to the room.

INT. LIVING ROOM - CONTINUOUS

Nicole sprints across the living room toward the hall, but STOPS when something catches her eye.

THE WINDOW displays a nighttime cityscape, however, something looks off. Part of the scene outside looks FUZZY AND DISTORTED, like a bad TV reception.

She slowly approaches, not sure what to think. The image beyond the window is now FLICKERING.

She reaches out and touches the window--Only to find it's a SOLID WALL. Everything upon it is a virtual display. As Her hand slowly moves along, it reflects on her hand.

Nicole's hand then flies over her mouth when she realizes.

She begins to slowly back away, frantically looking about as she grasps the knife in her hand tighter.

Suddenly, she bumps into an UNSEEN FIGURE behind her--

SMASH CUT TO:

INT. NICOLE'S BEDROOM - MORNING

Nicole's eyes SHOOT open to find herself in bed. It is now morning, and Josh stands at her bedside.

SUPERIMPOSE - "DAY 3: SUNDAY, APRIL 13".

Nicole FLIES out of bed to get away. She is in a total state.

JOSH
You were dreaming.

NICOLE
Stay the hell away from me!

As she backs up, she notices the knife from the night before is on the nightstand. Josh, however, does not approach.

JOSH
It's okay. You're safe.

NICOLE
(suddenly screams)
None of this is real!

JOSH
Mom, I love you.

NICOLE
I'm not your mom, and you're not him! Where is Josh?

JOSH
He will be returned to you.

Nicole is struck silent by his cold and direct response. Tears begin to form.

NICOLE
Oh God--What is happening?

JOSH
(approaches her)
Just let me speak to you.

NICOLE
(screams)
Stay the hell back!!

As he approaches her, she GRASPS the knife on the nightstand and points it at him desperately.

NICOLE (CONT'D)
(now soft, pleading)
Please, get away from me.

He continues to step forward in a cold and precise manner. He does not fear her weapon.

JOSH
I can explain.

He reaches out to touch her. This sends Nicole into a state, and she frantically tries to avoid him. In the process, HER KNIFE SWINGS, swiping across Josh's outstretched hand.

Nicole is horrified, realizing this. Josh does not react at all. He casually glances at his hand.

BLACK BLOOD OOZES up from beneath his skin where she struck him. Seconds later, the wound HEALS ITSELF, the bloody discharge going underneath his skin as if nothing happened.

Josh casually holds his repaired hand up to Nicole. Her mouth is agape. She desperately FLINGS herself past him, and runs out of the room. Josh stares after her.

INT. APARTMENT ENTRY FOYER / LIVING ROOM - CONTINUOUS

Nicole runs straight for the door that leads out of the apartment, and begins to rapidly twist and turn the handle. As usual, it does not react to her touch.

As she silently pleads through her rapid breathing, we realize that we are watching the very scene that played out at the start.

She lets loose a scream of rage, and begins to pound on the door, each strike accompanied by her loudest yell.

Josh walks in, and watches her from a distance in the living room with his usual detachment.

Soon, all the strength leaves Nicole's body, and she presses herself up against the door and slides down it.

Sitting in a crumpled heap on the floor, Nicole closes her eyes tightly, and covers her mouth, unable to scream.

JOSH (O.C.)
It's okay. You don't have to fight anymore.

EXT. JACK'S APARTMENT BUILDING - DAY

Tom stands outside of an apartment building, and presses a button on the call box next to the door. After a brief moment, Jack's voice is heard from the speaker.

JACK (V.O.)

Yes?

TOM

It's Tom Porter. We spoke on the phone.

A BUZZ sounds off, signaling that the door to the building is now open. Tom opens it and enters.

INT. JACK'S APARTMENT - CONTINUOUS

Jack Barrett holds the door open as Tom walks inside.

JACK

Hope you didn't have any trouble finding the place.

TOM

Not at all.

Jack closes the door, and walks over to a chair set at a desk. Tom glances around the place after he enters.

Jack's apartment is small, cramped, and the walls are covered with reports and clippings of alien abductions and sightings.

Tom's face shows that he has no idea how to process any of this. Jack does not notice, and takes his spot at the chair.

JACK

Can I get you anything?

TOM

I'm good.

(Re: The various clippings
and drawings on the wall)

Looks like you've got quite the hobby.

JACK

More like an obsession, honestly.

TOM

Yeah, that's kind of what I was implying--

JACK

Sorry. Sometimes sarcasm goes over my head. Have a seat.

Tom sits upon a worn easy chair that has seen better days.

JACK (CONT'D)

So, you've seen my videos. Are you having a personal experience?

TOM

Actually, it's about my ex-wife and my son. They're missing.

JACK

And what makes you think that's connected to the field I study?

TOM

When I reviewed the footage, I saw what looked like one of the figures from your video. I've also seen those symbols on my son's wall.

Jack takes off his glasses and rubs his eyes.

JACK

Mr. Porter--

TOM

Please. It's like they've both vanished. Even their apartment--All the furniture is gone.

JACK

(soft, intense)
What did you say?

TOM

It's like they both vanished--

JACK

No, about the furniture.

TOM

When I checked the apartment, it was empty, like they packed up in the middle of the night.

Jack mulls this over for a long beat.

JACK

Did your ex-wife or son talk about anything strange going on before they disappeared?

TOM

She mentioned something about our son acting distant, but nothing that would explain this.

Jack stands up, rubs his temples.

TOM (CONT'D)

Please! I'm telling the truth.

JACK

No, I believe you.

(beat)

I'm just processing this.

TOM

Did you go through something like this with your daughter?

Jack walks over to the window. He stares reflectively outside as he speaks.

JACK

How old is your son, if you don't mind me asking?

TOM

He's seven.

JACK

My Samantha was the same age. She started saying someone was looking in her window. My wife and I thought she was just imagining it.

Jack sits back down in the chair before Tom.

JACK (CONT'D)

I purchased a security camera. That's how I was able to capture that image of them. Just like your story, it was like she vanished.

TOM

On the footage outside the apartment, the lights started to shut off before it happened.

JACK

I remember none of the lights or the appliances would work right in the days leading up to it. It's like someone was trying to warn us.

TOM

When did you find the symbols on the wall?

JACK

When I was checking her room for anything that might explain what had happened. I didn't know what it meant, but I have a theory.

He stands and walks over to a part of the wall. Tom follows. Jack points to one of the photos displayed on the wall.

JACK (CONT'D)

Look familiar?

The photos on display depict various walls. All of them are carved with the same four SYMBOLS displayed in Josh's room.

TOM

(silent, in shock)
What are they?

JACK

These were taken from the rooms of various people who "disappeared" all over the world. I believe it's some kind of message they leave behind when they abduct someone.

TOM

Did your daughter come back?

JACK

She just showed up one night. She was walking disoriented about the house, and wandered in our room.
(laughs slightly)
Scared the crap out of me when I woke up and saw her staring at us.

TOM

What did she say happened?

JACK
 (a morbid beat)
 I'll be honest with you, Samantha
 hasn't been the same since. She
 currently resides in a mental
 hospital. Doesn't speak much. But,
 one day when I was visiting, she
 spoke to me.

INT. MENTAL HOSPITAL VISITING ROOM (FLASHBACK) - DAY

Jack sits at a white table across from his daughter, SAMANTHA
 BARRETT, a haggard and worn 13-YEAR-OLD. She has a remote
 look as she glances at her father.

We join in on Jack, mid-conversation as he talks.

JACK
 --You know how your mother is.
 Everything has to be her way, even
 when we're divorced.

SAMANTHA
 (cuts him off mid-
 sentence, a dry whisper)
 I saw you up there.

Jack is stunned silent. He seems overjoyed to finally hear
 her speak, yet confused at the same time.

JACK
 Samantha, darling, I--
 (he is at a loss for
 words)
 I'm so happy to hear your voice
 again.

Samantha closes her eyes.

SAMANTHA
 When they had me, one of them
 looked like you.
 (she opens her eyes)
 Only, it wasn't you.

Jack starts to stand.

JACK
 Let me get the doctor--

SAMANTHA
 He can't help me.

JACK
(reaches for her hand)
Sweetheart, he needs to see this.

She pulls her hand away. Jack's heart seems to be in his throat as he stares at his daughter.

INT. JACK'S APARTMENT - CONTINUOUS

Back with Jack and Tom.

JACK
Don't ask me what was so special about that day. She hasn't spoken about it since.

TOM
But, what did she mean?

JACK
(shrugs)
Judging by what I have read, people state that these things can take the form of those close to you. It's part of how they study us.

He begins to cross the room to his desk. Tom follows.

TOM
This doesn't make any sense!

JACK
Mr. Porter, you asked for my experience, and I am telling you. Whether or not you believe me--

TOM
I just want some answers, and I just want to see my family.

JACK
Oh, they'll be back. The Greys don't keep people for long. I just wouldn't expect them to be the same when you see them. I also want to show you something.

Jack opens a desk drawer, and pulls out a small metallic orb. He holds it up.

TOM
What is that?

JACK

My daughter was scratching a spot on her neck when she came back. The doctors thought it was a rash, but they did an x-ray, and were able to surgically remove this.

He holds it out. Tom nervously stretches his hand out, and Jack drops it in his palm.

JACK (CONT'D)

It's a tracking device. They implant it in the people they borrow so that they can follow them.

TOM

You think they're tracking us?

JACK

I wouldn't put it past the bastards.

TOM

But why would they be?

JACK

All I can say is that when they come, I want to be the first one they meet. That's why I have it. I want to personally kick their ass when I see them.

A BLINDING WHITE LIGHT COVERS THE SCREEN. The light becomes HARsher, until--

DISSOLVE TO:

INT. A BEDROOM - NIGHT (DREAM)

--A P.O.V. CAMERA SHOT of a strange bedroom we have never seen before. The CAMERA looks about frantically, trying to get its bearings.

From O.S., we hear Nicole's voice

NICOLE (O.S.)

Where am I?--Oh God, what am I doing here?

The CAMERA continues to look around, until it comes upon a mirror on the other side of the room, mounted on the wall.

The reflection within is not Nicole, but rather a WOMAN we have never seen - Dark haired, fair featured...

From this woman's perspective, we follow as she hops out of bed and moves to the mirror to glance at herself. Again, we hear Nicole's voice...

NICOLE (O.S.) (CONT'D)
Who is that?--

The woman slowly touches her face.

Suddenly, THE ROOM IS FILLED WITH AN EERIE BLUE LIGHT FROM OUTSIDE. Through the window nearby, the blinding light covers the dark room.

The woman turns away from the mirror, directly into the BRILLIANT glow. She runs to the bedroom door, and opens it.

The hallway just outside is also covered in MYSTERIOUS LIGHT from another window at the end of the hall.

Within the light, two RAIL THIN SILHOUETTES are exiting another room. One of them holds a CRYING BABY in its arms. They both STOP and look directly at the camera.

SMASH CUT TO:

INT. LIVING ROOM / APARTMENT CORRIDOR - NIGHT

Nicole's eyes, wide with fright.

SUPERIMPOSE - "DAY 4: MONDAY, APRIL 14".

As she sits and takes in her surroundings, she finds herself on the couch in the living room.

She rubs her eyes, as she desperately tries to wipe the horrific nightmare from her mind. She then reaches again for that spot on the back of her neck earlier, and scratches.

Nicole stands and nervously surveys the room. There is no sign of Josh.

Just then, she glances down the hall, and sees his bedroom door hanging open, the LIGHT pouring out from within.

She slowly approaches the hall with trepidation. When she reaches the opening of the corridor, she STOPS with a jolt.

From Josh's bedroom, we can hear him WHISPERING to someone. We cannot make out what he's saying.

Nicole presses up against the wall, walking quietly toward the door. As she does, she hears him...

JOSH
(softly)
I think she's out there--

She STOPS at this. At that exact same moment, the light that shines from his open door SHUTS OFF.

She stands silent for a moment, then walks briskly toward the door to see--

--the small silhouette of her son seated on his bed. Before him is a MUCH LARGER SILHOUETTE, RAIL THIN, TALL, and while human in form, clearly alien.

Both FIGURES immediately turn and look at her when she stands in the door.

Nicole SCREAMS, and backs out of view of the doorway, pressing her back up against the wall. She breathes heavily, her eyes filled with terror.

After a moment, she returns to the doorway, and FLIPS ON the light switch as fast as she can.

INT. JOSH'S BEDROOM - CONTINUOUS

Josh sits alone in his room now. There is no sign of the visitor from before.

Nicole's eyes fall on the closet door across from his bed. It HANGS OPEN ever so slightly.

Josh rises from the bed and stands defiantly before her.

JOSH
What did you see?

NICOLE
(Re: the closet)
Is that where they're coming from?
Is there a way out of here through there?

JOSH
You have to stay here!

NICOLE

I don't even know what's real anymore. The nightmares, the blackouts, those things I keep on seeing out of the corner of my eye--

JOSH

Just do what I say, and nothing will happen.

NICOLE

(taken aback)

What is that even supposed to mean?!

JOSH

You were supposed to remain asleep like he is.

NICOLE

Who?

JOSH

Your son.

Nicole is shocked silent by this.

JOSH (CONT'D)

The substance I put in the water was supposed to put you to sleep, but for some reason, you're awake. I am supposed to find out why.

Nicole, on the verge of tears, backs away from him. He approaches her with determination.

JOSH (CONT'D)

Just trust me, and you will see him again.

NICOLE

(softly)

Why do you look like him if you're not my son?

Josh stands silent, then closes his eyes. After a long beat, he opens them. HIS EYES ARE NO LONGER HUMAN. They're LARGE, BLACK, almost INSECT-LIKE. Nicole RECOILS.

JOSH

I can assume any form I wish--

TIGHT ON NICOLE'S FACE as we hear a STRANGE, SICKENING, SQUISHY sound OFF CAMERA.

Her eyes widen and her head raises, as the figure before her slowly grows from the size of a child to an adult.

Now standing before her is HERSELF -- A PERFECT DOPPELGANGER. This is OTHER NICOLE.

OTHER NICOLE

I can even be you--

NICOLE

Oh God--

The "Other" places her hand over Nicole's mouth, silencing her. Nicole panics as this shape shifter presses up her.

OTHER NICOLE

Just cooperate, and it will be over soon. We created this environment for you.

(she lowers her hand from
Nicole's mouth)

Everything around you was designed to recreate your home. We just want to study you a bit longer, then you can return.

NICOLE

I want to see my son--

The "Other" closes her eyes. That same SICKENING SOUND is heard as she begins to change her form.

NICOLE (CONT'D)

No! My real son!

OTHER NICOLE

(opens her eyes)

You'll see him--

NICOLE

Get away from me!!

She VIOLENTLY PUSHES the "Other" away. The clone glares back.

OTHER NICOLE

What choice do you have? You're here until we decide we're done.

NICOLE

Please, no--

The doppelganger SMILES knowingly--

OTHER NICOLE
Want to see what I really am?--

She closes her eyes, and again that SOUND as she begins to TRANSFORM before Nicole's eyes. A HAIR LINE CRACK forms down her face, representing the beginning of the transformation.

Panicked, Nicole grabs a nearby potted plant on the shelf.

NICOLE
(screams)
STAY AWAY FROM ME, AND MY SON!

As she says this, she SMASHES the pot directly down on the "Other's" head.

The being before her goes down, unconscious before it even hits the ground. The crack in its face remains, as the transformation process was interrupted by the blow.

She stands silent over the fallen creature. After a long moment, she turns her head to the closet door, which remains open slightly. Just as she starts toward it--

THE LIGHTS OVERHEAD GO OUT.

Nicole STOPS, glancing up toward the light. Just then, a sound comes from the living room just down the hall.

It is the sound of the main door to the apartment OPENING.

Nicole cautiously steps over to the bedroom door and glances out into the hallway outside, trying to remain hidden. She can see down the corridor into the living room beyond--

A PAIR OF TALL, THIN SHADOWY FIGURES, similar to the one she saw moments ago, enter her line of sight.

Just as one of the figures GLANCES down the hall in Nicole's direction, she rapidly FLINGS HERSELF UP AGAINST THE WALL, out of sight, her hands over her mouth.

Still pressed to the wall, her eyes move back to the open closet, just as that RHYTHMIC, METALLIC POUNDING SOUND is heard from somewhere beyond it.

She makes a quick beeline for the closet, and closes it quietly behind her, not wanting to alert the intruders.

INT. SPACECRAFT CORRIDOR - CONTINUOUS

She holds the door tight for a moment to make sure it's truly closed. She then turns timidly to face what's ahead, and the sight makes her JAW DROP.

She is in a COLD, GRAY ALIEN ENVIRONMENT. IRON BEAMS and STEEL make up the foundation of the area. It's a TECHNOLOGICAL NIGHTMARE, unwelcoming in design.

That CLANGING, METALLIC sound we have heard off and on now sounds extremely CLOSE. It's INTENSE and POUNDING.

NICOLE

(softly)

What the hell is this?--

She takes her first nervous steps, following the METALLIC BANGING in the near-distance. Soon, she sees it--

--A LARGE PISTON-LIKE MACHINE CLANKS AWAY, its noise deafening. As Nicole approaches, she studies it with fear and wonder.

She stands before it for a moment, then KICKS it with her foot - Partly frustration, partly just wanting to get back at these things. She then continues on her way.

As she walks with trepidation down the corridor, the SOUND grows more distant. Soon, up ahead she can see an opening with a DULL RED LIGHT GLOWING from somewhere below.

INT. POD CHAMBER - CONTINUOUS

Passing through the opening, Nicole finds herself walking onto a bridge that is SUSPENDED OVER A MASSIVE VERTICAL SHAFT. She looks down over the side to see what is below.

The walls of the room are lined with dozens of COCOON LIKE PODS. Through the thin, FLESHY-COLORED skin of the pods, HUMAN FIGURES can be seen sleeping within.

Nicole steps back, as she recognizes the pods, and hits the opposite railing at this sight.

Her hand reaches for the spot on the back of her neck that has been bothering her. As she does this, she glances down to the other end of the bridge she's on.

There is a metal STAIRWELL leading down to the pods below her. She races toward it, and makes her way down.

At the bottom of the shaft, Nicole finds herself surrounded by these pods, which are within chambers built into the walls. She glances all around.

While she can see various HUMAN FORMS within them, there is no way to tell who or what is inside.

She strides over to one of the pods. Remembering her "dream", she grabs hold of the surface of the pod. It is FLIMSY, and easily torn open with her hands.

Within is an UNCONSCIOUS ASIAN WOMAN (20s). Various BLACK TUBES and WIRES from the wall are hooked into her skin.

Nicole recoils. Breathing rapidly, she begins to hesitantly lift up her shirt.

There are SCARS across her torso from where the tubes were hooked into her previously. She quickly lowers her shirt as her hands fly to cover her mouth.

NICOLE

Oh God--

She begins to frantically search about the various pods.

SUDDENLY, A WOMAN'S HAND REACHES OUT AND GRABS NICOLE'S WRIST DESPERATELY.

She SHRIEKS at this, and sees that the woman within the pod is now awake, and stares at her with pleading eyes.

The woman begins to speak in JAPANESE. There are no subtitles, but her words are desperate, frightened.

Nicole stares blankly, not even sure what to do.

NICOLE (CONT'D)

I'm looking for my son. Have you seen him?

The woman continues talking rapidly over her.

NICOLE (CONT'D)

(growing frustrated)

God, I'm sorry. I don't understand!

The woman is now grasping her tighter, and slowly moving toward her from within the pod she's encased in.

As she does, the tubes and wires she's hooked up to DIG DEEP INTO HER SKIN. She is now BLEEDING. Despite this, the woman continues desperately pleading.

Nicole finally forces her hand away from the woman's tight grip. She starts to back away, but the woman reaches out for her, her speech growing more rambling.

As she reaches out for Nicole, she soon TUMBLES FORWARD out of the pod. The wires and tubes remain attached to her.

She lies face-down, and begins to SOB. Those sobs turn to an all-out SCREAM of desperation as she lifts her head.

Nicole begins to glance around. She's worried that the screams will alert someone.

She kneels before the woman, trying to shush her, but the woman continues CRYING.

Slowly, the cries cease. However, her eyes remain wide and panicked. Then, Nicole notices that the woman is not looking at her, but rather something behind her--

--A PAIR OF PALE WHITE ARMS grabs at Nicole's foot, DRAGGING HER AWAY from the woman.

Both are now screaming as Nicole is helplessly pulled away and across the room by an unseen presence.

CUT TO:

INT. TUNNELS

A P.O.V. SHOT as Nicole is dragged away from the screaming woman, and down a long corridor at the other end of the room.

Nicole manages to flip herself onto her back so that she can see who is dragging her.

The CREATURE has its back to her, but is TALL AND PALE WHITE. Its head is BULBOUS, but its body, arms and legs are thin.

With her free foot, she kicks at the creature. This causes it to finally look directly at her, but does not stop moving.

ITS EYES ARE LARGE, BLACK AND INSECT-LIKE. There is no emotion in the soulless black pools, before it turns its attention back to the path ahead, pulling her relentlessly.

CUT TO:

INT. A CHAMBER

RANDOM CLOSE-UPS of Nicole's arms and legs being strapped to a table with cold, metal vices that hold her down.

Finally, one final vice goes across her NECK, holding her head in place. She GRITS HER TEETH at this.

A BRIGHT LIGHT shines on her from above. The rest of the room is in SHADOW.

The creature from before now stands next to her with a blank, yet somewhat quizzical look on its face.

Suddenly, from the shadows, Josh's cold VOICE is heard.

JOSH (O.S.)
You could have avoided all of this.

Nicole tries her best to turn her head to the sound, but the vice around her neck makes it difficult.

On the other side of the room, Josh walks out from the darkness. He has a BLOODY GASH on his head from where the flower pot struck, signaling that it is the SHAPE SHIFTER.

NICOLE
(her anger rising)
Stay away from me.

JOSH
Where are you honestly going to go?
You have no one here.

NICOLE
What have you done to my son? Who
were those other people I saw?

JOSH
We've been studying your kind for a
while now. In fact, we've known
your son longer than you have.

NICOLE
What are you talking about?

Josh approaches her silently, and Nicole's eyes BULGE with fear, unable to move. He gently places his index finger on her forehead--

--and Nicole GASPS. A series of VISIONS fills her head.

EXT. A FARMHOUSE - BACKYARD - DAY (VISION)

A WOMAN, MORGAN, hangs laundry on the line behind a two-story FARMHOUSE. There is a portable BABY MONITOR on a stool. A GOLDEN RETRIEVER lies lazily on the ground near her feet.

She is the DARK-HAIRED, FAIR-FEATURED WOMAN from Nicole's dream.

On the baby monitor, the sound of GENTLE BREATHING is heard, which mixes with the summer breeze.

Suddenly, the dog raises its head, looking toward the house. It CHARGES off toward it.

She thinks nothing of this, until moments later, we hear INCESSANT ANGRY BARKING from nearby.

Morgan turns her head. It's coming from the front of the house. She hangs the piece of laundry in her hand on the line, then walks toward the sound.

EXT. A FARMHOUSE - FRONT YARD - CONTINUOUS (VISION)

The dog stands before the front door, which HANGS OPEN. It continues BARKING, seemingly at nothing.

Morgan comes around from the back, approaching it.

MORGAN

(smiles)

Buddy, what has gotten you all riled up now?

Her smile fades when she notices that the front door is open. She glances nervously at the dog, barking away, then looks back toward the house.

From an open window on the upper floor, the LAUGHTER OF A BABY is heard. She immediately looks up at the sound, but sees nothing but the curtains blowing in the summer breeze.

Morgan strides toward the house at the sound, with the dog following after.

INT. BABY'S ROOM - CONTINUOUS (VISION)

Morgan and the dog walk through the door into a baby's nursery. Both make a path for the CRIB near the open window.

Peering inside, she sees her three-month-old BABY BOY. He giggles happily as he looks back at her.

She takes him into her arms, holds him close, and bounces him gently. Despite her visible concern, the child seems perfectly fine.

She turns her head and looks to a TOY STUFFED GIRAFFE sitting near a CHANGING STATION on the other side of the room, which has a CAMERA built into it to act as a BABY MONITOR.

INT. STUDY - CONTINUOUS (VISION)

Morgan now has the toy hooked up to her computer, as she reviews the footage while she holds her son in her arms. She FAST FORWARDS through the image, then suddenly STOPS.

Her mouth DROPS as the image displays THREE PALE, RAIL-THIN FIGURES standing around the crib, looking down at the child within.

She hesitantly presses "PLAY" on the video, and on the image, we can hear the baby GIGGLE CONSTANTLY as the creatures look at him curiously.

Suddenly, the image goes BLACK. Her hand reaches for the "FAST FORWARD" on the playback.

MORGAN
(softly)
No, no, no--Come on!

All is black as the video plays out in fast forward, until the image suddenly REAPPEARS, at the precise moment that she walked into the room to check.

She is FROZEN until her baby boy makes a small GURGLE, causing her to turn to look at him.

INT. MORGAN'S KITCHEN - DAY

Morgan paces nervously with her phone up to her ear.

MORGAN
(into the phone)
Noah? It's me. I really need to see you.
(beat)
I don't know what it's really about yet, but I can arrange a sitter for my boy, and meet you tonight after you're off work.
(another beat, desperate)
Noah, please?

EXT. A BAR - EVENING

ESTABLISHING SHOT of a small, nondescript tavern in a rural community. Locals gather inside.

INT. BOOTH - BAR - CONTINUOUS

Morgan sits across from NOAH PERKINS (20s), a local police man in a small booth. A beer bottle is placed before Noah.

Noah's attention is on a phone that plays the baby cam footage. Morgan, visibly nervous, looks away until the video finishes, and he hands the phone back to her.

NOAH

I'm confused. You actually saw these people inside your home?

MORGAN

I was outside at the time. But, my door was open when I went to check.

NOAH

(takes a sip of beer)
Well, it was windy today.

MORGAN

This wasn't the damn wind, Noah!
You saw what's on that tape!

NOAH

Yeah, but unless you have evidence of forced entry, there's not a lot I can do with this.

She sinks back in her seat, frustrated.

NOAH (CONT'D)

(sighs)
Look, I'm off tomorrow, so maybe I can spend the night if you don't feel safe being alone. I'll sleep downstairs.

MORGAN

(her mood softening)
Really?

NOAH

Why not? It'll be the hottest date I've had in months.

He laughs at his own joke and takes another sip.

INT. MORGAN'S LIVING ROOM / FOYER - NIGHT

Noah is now slouched on the couch in front of the TV. He checks his phone. It is 1:10 AM.

He rolls his eyes, and turns his head, only to see Morgan's dog sitting with rapt attention at the front door.

Noah walks over to the door where the dog sits. He pats it on the head a little, as he looks out the window on the door.

NOAH

You see any perps out there, man?

Suddenly, THE MOTION DETECTOR LIGHTS OUTSIDE TURN ON, signaling movement. Noah jumps back a little at this.

At that same moment, the dog begins BARKING AGGRESSIVELY. Noah puts his hand on the back of its neck to calm it, and while the dog goes quiet, it still seems agitated.

EXT. A FARMHOUSE - FRONT YARD - CONTINUOUS

Noah apprehensively steps out the front door and quickly closes it behind him so the dog does not follow. He surveys the surrounding area.

NOAH

(calls out)

Alright, who's out here?

He's greeted by silence. Suddenly, he hears a RUSTLING from some nearby bushes that are near his parked truck.

Noah strides in that direction to investigate, but again sees nothing. Suddenly--

--A PAIR OF WHITE, RAIL-THEN LEGS land forcefully down upon the hood of his truck behind him with a BANG. Noah spins, but before he can do anything--

--A PALE FINGER touches his forehead. This is accompanied by a brief ELECTRIC SHOCK sound. In an instant, Noah drops to the ground, convulses briefly, and falls motionless.

INT. MORGAN'S BEDROOM / UPSTAIRS HALL - CONTINUOUS

Morgan is slowly stirred awake by the sound of her dog barking aggressively from downstairs, until--

--THE ROOM ITSELF BEGINS TO SHAKE. Morgan's eyes BOLT open at this, and she shoots upward in bed.

Just then, A BRILLIANT BLUE LIGHT fills the room from outside, shining in through the open windows.

She leaps out of bed, sprints over to the bedroom door, opening it.

Just like in Nicole's dream, the entire hallway is BATHED in that eerie light from a window at the end, as two UNEARTHLY SILHOUETTES exit the baby's room. One of them holds the crying infant in its arms.

MORGAN

What are you doing with him?!

The two dark figures turn and look at her when she says this, as the light grows to a BLINDING INTENSITY, eventually covering the entire screen until nothing can be seen.

Morgan's screams are slowly drowned out by a DEAFENING RUMBLE SOUND O.S.

INT. A CHAMBER

The baby lies upon an examining table with a dark chamber-like room.

A half-dozen HUMANOID PALE CREATURES are looking down at it with curiosity. The child has no reaction to any of this.

Over this image, we hear the cold and unemotional voice of "Josh".

JOSH (V.O.)

We never had any intention of harming it, and planned to return it to its home when we were done. We placed a device within him so we could track it, in the hopes that we could one day return to him when he was older, in order to study the changes he had gone through.

As he says this, a thin RASH-LIKE SCAR is revealed on the side of the baby's neck.

INT. ANOTHER CHAMBER

Morgan is now strapped to a table with metal vices holding her arms, legs and neck in place.

One of the CREATURES nearby carefully pours a white powder held within a small plastic bag into a glass of water.

When it is done, it approaches her with the glass in hand.

JOSH (V.O.)

As for the mother, she was given a formula that was supposed to keep her asleep while we examined him. She was to be returned with no memory of the event. However, there was an unforeseen effect.

The creature holds Morgan's mouth open with its boney claw-like fingers. The alien pours the entire contents of the glass down her mouth, causing her to COUGH AND GAG.

JOSH (V.O.)

The substance had the opposite effect on her, and proved to be-- fatal.

Morgan's eyes roll back inside her head, turning into lifeless white pools.

EXT. A FARMHOUSE - FRONT YARD - DAY

Noah suddenly sits up from the spot where he dropped unconscious, and takes a large GASP of breath as he comes to.

He stands, scratches the top of his head out of pain. Soon, he hears a baby CRYING nearby.

He follows the sound to some bushes on the side of Morgan's house, and finds her boy placed on top of a flower bush.

Noah discovers Morgan's lifeless body lying a short distance away from where the baby is. He rushes over to her side, trying to wake her, but to no effect.

INT. A CHAMBER

Back with Nicole and Josh's doppelganger.

NICOLE

Why are you telling me this?

JOSH

After the death of the mother, you came in possession of the child.

NICOLE

(softly, realizing)
Oh God--

JOSH

We wanted to see how he has advanced. We also wanted to study you. We have since adjusted our formula so that it is less fatal to your kind, and puts them in a deep sleep while they are with us.

(beat)

However, it did not seem to work with you.

Nicole tears up.

JOSH (CONT'D)

Some humans seem resistant to the substance. Why is that?

NICOLE

I don't know--I just want to see him--

JOSH

(cold, angry)

We attempted to recreate your home in order to keep you appeased. I even assumed a familiar form to make you comfortable.

NICOLE

You were imprisoning me!

Josh simply stares coldly at her in response.

He then looks up at the other creature who stands on the opposite side of the table, and nods at it.

The creature turns to a metallic orb-like POD that is on a pedestal. As it places its hand on top of the orb, it OPENS--

--The contents within are a series of sharp, torturous TOOLS; Small blades, scalpels and needles.

Nicole tries to turn her head to see what it is doing, but the vice around her neck prevents her.

NICOLE (CONT'D)

(panicked)

What's going on?!

The creature picks a scalpel from the line of tools. When Nicole sees this, her panic grows.

She desperately turns back to look at Josh, only to not see him, but rather a similar looking CREATURE with a GASH on its head giving her a cold look of contempt.

Nicole struggles, but the restraints hold tight. She stops when there is a HISSING sound from above.

Overhead, a large SURGICAL LIGHT is being lowered, increasing the intensity of the light in the room.

Nicole SCREAMS and thrashes her body.

The creature who was once Josh grips her, holding her still. The other creature then lowers its fine scalpel blade in front of her face. Her eyes widen with terror.

NICOLE (CONT'D)
(trembling)
Please--Don't do this--

CLOSE ON the blade as we--

CUT TO BLACK.

INT. LIVING ROOM, OLD HOUSE - DAY (VIDEO)

We are now watching a video being recorded on Tom's phone.

Josh is seated on the floor of the living room in the home that Nicole and Tom shared together. There is a banner draped overhead that reads "HAPPY 5TH BIRTHDAY".

There is a large gift-wrapped package before the child, and Nicole watches happily off to the side.

TOM (O.S.)
Happy birthday, Buddy!

NICOLE
Yay!

JOSH
Can I open it?

TOM (O.S.)
Of course! Rip into that bad boy.

Josh excitedly tears open the paper, revealing a video game console. He is clearly excited.

TOM (O.S.) (CONT'D)
Hold it up, man! Show me what you got!

Josh victoriously holds the box over his head like a boxer displaying a championship belt to the camera.

JOSH
Thank you!

TOM (O.S.)
You're welcome, Bud. But, you know
I'm going to beat you when we play
it, right?

JOSH
No way!

Tom laughs. At that moment, Nicole looks directly at Tom. Though she is speaking to Josh, her eyes are on her husband the entire time, giving him an unbelieving look.

Josh is completely oblivious to her look and tone.

NICOLE
(her voice distant,
monotone)
Wow--Hey--That's cool, Josh--

Tom now notices that her eyes are directly on him, and moves the camera toward her.

TOM (O.S.)
Seriously? What?

NICOLE
I need to talk to you privately.

She walks to the hall just outside the living room.

TOM (O.S.)
Oh, geez--
(to Josh, as he follows
her)
Don't open it yet. I'll help you
hook it up in a minute.

JOSH
Okay.

He follows Nicole into the hall, where she waits scowling. They both whisper as they talk.

TOM (O.S.)
Look, I know we talked about this--

NICOLE

Yes! We did! I distinctly remember saying that I didn't want you buying that for him!

TOM (O.S.)

My parents got me one when I was his age, and I loved it.

NICOLE

I told you, I think he's too young for something like that. He's just starting school, and it will distract from his homework.

TOM (O.S.)

Relax. We can track how much time he spends with it.

NICOLE

That's not the point!
(she realizes his phone camera is on)
Wait. Are you recording?

TOM (O.S.)

No, I turned it off.

NICOLE

I can plainly see that your camera is still on. God damn it!

The camera shifts and flips upside down as Tom struggles to shut off the camera as he talks.

TOM (O.S.)

Don't get mad. I--

He is cut off as the video abruptly ends.

INT. TOM'S OFFICE - NIGHT

Tom sits in front of his computer, his phone in his hand. He has been watching the video solemnly.

Just then, the phone RINGS. The caller is "*Rachel Wilcox*". He sighs deeply, and answers.

TOM

Hey, Rach.
(beat)
Tonight?

(MORE)

TOM (CONT'D)

I don't know, I don't think I'd be good company right now.

(beat)

Look, please don't get mad, but I've got a lot on my plate right now, and I'm really starting to think we should maybe take a break.

There is a very long, uncomfortable silence. Tom's expression is sad as he listens.

TOM (CONT'D)

I know. It's just not the right time for either of us. Maybe we can try again later?

(very long beat)

Thank you for understanding. I'll be in touch.

He hangs up.

He rises from the chair, and starts to leave. Just then, he notices a small framed photo on the shelf.

It is a picture of Tom and Josh close together, smiling warmly, at a marina.

Tom holds the photo in his hand. Then--

His expression turns to confusion as he notices something.

CLOSE ON Josh's neck in the photo. There is a SCAR running down the side of his neck.

SMASH CUT TO:

EXT. CITY PARK (FLASHBACK) - DAY

Tom and Josh sit together on a bench as Josh scratches the spot on the side of his neck.

JOSH

(stops scratching)

It's my scar. It itches sometimes.

SMASH CUT TO:

INT. JACK'S APARTMENT (FLASHBACK) - DAY

During his conversation with Tom, Jack looks directly at him.

JACK

It's a tracking device. They implant it in the people they borrow so that they can follow them.

INT. TOM'S OFFICE - NIGHT

Tom's hand flies over his mouth as he thinks back on this, his eyes locked on the scar in the photo.

INT. TOM'S CLOSET - CONTINUOUS

A light flips on as Tom reaches for a large cardboard box on a shelf high above. It's labeled "Adoption Records".

INT. TOM'S BEDROOM / JACK'S APARTMENT (INTERCUT) - NIGHT

Tom is seated on his bed, various open folders and files before him. The files display information about Josh's birth mother, MORGAN LAMBERT, as well as her photo.

Tom holds his phone to his ear as he glances over the pages.

JACK (V.O.)

(from phone)

Tom?

TOM

Yeah, it's me. I was thinking back on what you said, about how your daughter had those scars when she came back.

JACK (V.O.)

What about it?

TOM

When we adopted our son, he had this scar on his neck. It was mostly healed, but it sometimes bothers him a lot.

In his apartment, Jack shakes his head slightly.

JACK

Okay, I think you might be jumping the gun just a little here--

TOM (V.O.)

I'm looking at the records about his mother. Before she died, she reported unidentifiable shadow-like figures had broken into her house.

This gets Jack's attention.

JACK

How did she die?

TOM (V.O.)

They found a substance in her body that could not be identified that appeared to be toxic in lab tests.

Jack is silent for a long beat as he thinks this over.

TOM (V.O.)

Are you still there?!

JACK

Yeah--It's a longshot, but it does make sense.

Back with Tom in his bedroom.

JACK (V.O.)

I don't want to get too far into this without actual proof, but it's possible your son has met these beings before and doesn't remember.

TOM

Did Samantha ever complain about her scar itching before the device was removed?

JACK (V.O.)

All the time.

TOM

Same here. We've tried different lotions and doctors over the years, but it's never gone away.

All of a sudden, Tom's phone alerts him that another call is coming in on his phone. He pulls the phone away to check it.

The screen displays the name, "*Nicki*".

Tom's mouth is AGAPE when he sees this. Jack's voice is heard from the phone, but Tom does not seem to hear.

JACK (V.O.)
 Let's not get too far ahead of
 ourselves here. There's a lot of
 possibilities we can also look at,
 but I think it's worth following.

TOM
 Yeah--uh--Hold on, I need to take
 this other call.

JACK (V.O.)
 Sure--

Tom puts the call on hold, and anxiously switches over to the
 other call.

TOM
 (desperate)
 Nicki??

There is no answer at first, just the sound of soft, raspy
 BREATHING. This sound alone causes Tom to tense up.

TOM (CONT'D)
 Please say something--

The raspy sound continues, followed by HARD SWALLOWING on the
 other end. The voice on the phone is clearly in great pain.
 Soon, we hear a familiar, faint voice--

JOSH (V.O.)
 (soft)
 Daddy--

His voice is full of pain, barely above a whisper.

Tom rises rapidly from the bed at his voice.

TOM
 Josh??

JOSH (V.O.)
 Help me--

TOM
 Buddy, I'm here, but I can barely
 hear you. Where are you?

JOSH (V.O.)
 I'm at our apartment.

TOM
 Is your mom there with you?

JOSH (V.O.)
I don't know where she is.

Tom is overcome with emotion. He is trying his best to hold it together on the phone.

TOM
Look, don't go anywhere or talk to anyone. I'll be there before you know it. Don't hang up. I need to end another call.

JOSH (V.O.)
Okay--

He MARCHES out of the room and toward his apartment door as he switches the phone back over to his call with Jack.

TOM
Jack? My son just called. I'm calling the police, and heading over to him right now.

Back with Jack at his apartment, he hangs his head back against his chair, and breathes a sigh of relief.

JACK
That's wonderful. We'll have a lot to talk about, but that can wait.

TOM (V.O.)
Right. I'll be in touch.

Jack hangs up.

He then solemnly walks across the room to various articles and clippings that are displayed on his wall.

His eyes focus on one in particular--

"Missing Girl Found in Own Home".

Beneath this headline is a school photo of his daughter, Samantha, at age 7, smiling brightly for the camera. A picture of innocence before it was stolen.

SMASH CUT TO:

EXT. JACK'S HOUSE - DAY (FLASHBACK)

Jack and his WIFE scurry out of the house and fight their way through a mob of REPORTERS who wait outside of the home.

They keep the young 7-YEAR-OLD SAMANTHA close to them, so that the reporters do not get at her.

A POLICE CAR waits for them at the end of the walkway.

JACK
 (to the reporters)
 Excuse me, please. Let us through.

The reporters ignore his pleas, and shout out various questions as the three make their way to the waiting car.

REPORTERS
 (overlapping)
 Mr. And Mrs. Barrett, were you hiding your daughter this whole time?/ Was this all for publicity?/ What do you have to say to the people who volunteered to look all over the city for her?/ Can we just have one statement?

They fight their way through the mob and flashing bulbs of the cameras, and duck inside the car.

INT. JACK'S APARTMENT - NIGHT

Jack sighs as he looks at his daughter's picture with sorrow. He sulks away and turns out the light in the room as he exits.

INT. APARTMENT STAIRWELL - NIGHT

Tom hurries down the steps of his building, wriggling into a coat, his phone still at his ear.

TOM
 Stay with me, Josh. I'm on my way right now.

There is a BEEP from the phone, which causes him to come to a dead stop. He looks at the screen.

The words, "*Connection Lost*", are displayed.

TOM (CONT'D)
 (softly)
 Shit!

He makes his way down the stairs faster than before, slipping the phone into his pocket.

EXT. APARTMENT GARAGE ENTRANCE - NIGHT

Tom's car FLIES out of the building's parking garage, and TEARS down the road to Nicole's apartment building.

INT. NICOLE'S APARTMENT ELEVATOR AND CORRIDOR - NIGHT

Tom anxiously paces as the elevator makes its way to the seventh floor. As soon as the doors begin to open, he BOLTS out and down the hall.

Standing at her apartment door are the building manager, Dale, and Detective Stevens.

TOM
(running toward them)
Thank God you're here.

STEVENS
We're just about to go inside.
Thanks for calling.

TOM
Yeah.
(to Dale)
Hurry up, and open it.

Dale opens the apartment door with his master key, and Tom BRUSHES past him as soon as he is able.

INT. NICOLE'S APARTMENT - CONTINUOUS

As Tom BURSTS in and turns on the light, he is met with all of the apartment's furniture, which has been returned. It lies HAPHAZARDLY around the area, with little care or regard.

Tom gives the main room a brief glance, not paying much mind. He RACES OFF to find his son.

Behind him, Dale and Stevens enter, and stop at the sight of the room that was once empty, but now has been returned to a semi-state of normalcy.

STEVENS
Where'd all this shit come from?

CUT TO:

Tom RACES down through the living room and kitchen. He stops.

TOM
(calling out)
Josh?! It's Dad. Tell me where you
are!

After a beat of waiting, he takes out his phone, and dials Nicole's number. Seconds later, he hears it--

--A PHONE IS RINGING from somewhere nearby. He quickly figures out the source of the sound is Nicole's bedroom, and he turns toward Stevens and Dale in the living room.

TOM (CONT'D)
I've found him! He's this way!

He RUSHES toward her bedroom, with the other two trying to keep up.

INT. NICOLE'S BEDROOM - CONTINUOUS

Tom flips the light on as he enters, the phone still in his hand.

Like the living and main entry area, all the furniture has been returned.

As Stevens and Dale arrive and stand in the door, Tom frantically searches for the source of the ringing.

His eyes fall on the CLOSET opposite her bed, where the sound can be heard behind the closed door.

He ends the call on his phone. The ringing immediately STOPS.

Tom FLINGS open the closet doors, and finds Josh within.

He is huddled in the corner. He is dressed, but his clothes are tattered. He TREMBLES uncontrollably.

He does not acknowledge his father, or the others. He simply clutches his mother's PHONE in his hand, and SHRINKS AWAY as the light of the room hits him.

Tom kneels, a look of confusion and concern crossing his face. Stevens and Dale stand silent behind him, and watch uncertainly.

Tom stares at his quivering child for a long moment. He clears his throat before he talks.

TOM
(gently)
Josh?

Josh SHUDDERS at the sound of his voice, trying to shrink further back into the corner.

TOM (CONT'D)
Whoa, whoa! I'm not going to hurt you. Josh, it's me. It's Daddy--

Beneath Josh's tattered clothes are various new SCARS and BRUISES on his skin. Tom turns to the men behind him.

TOM (CONT'D)
(to Stevens)
He's hurt! He's going to need a doctor.

STEVENS
(to Dale)
Get an Emergency Team up here--

Dale nods, and scurries off with his phone in his hand.

Tom turns back to his son, who refuses to even look at him.

TOM
It's going to be okay. Whatever happened, it's over.

Stevens approaches from behind, putting his hand on his shoulder.

STEVENS
I think you'd better let me handle this, Mr. Porter.

TOM
No. I'm not leaving his side.
(to Josh)
Hey, can you tell me what happened?
Where's Mommy, Josh? Is she here?

At the mention of "Mommy", Josh suddenly starts to WAIL, loud and primal. Tom JUMPS BACK a little at this.

STEVENS
Okay, let's go. You're upsetting him.

Stevens tries to lead Tom away from the closet. He fiercely RESISTS.

TOM
I said I'm not leaving him! He needs me!

Josh continues to wail, LOUD and CONSTANT, as Stevens forces Tom to his feet, and tries to lead him away.

STEVENS

You have to come with me!

TOM

(screams)

No! I'm not going anywhere, god damn it! Josh!!

As Stevens forcefully leads Tom out of the room, Josh's CRIES persist. They soon mix with the WAILING of EMERGENCY VEHICLES that approach the building.

EXT. A HOSPITAL - NIGHT

ESTABLISHING SHOT of a Boston area hospital.

INT. HOSPITAL WAITING ROOM - CONTINUOUS

A CLOCK on the wall reads 12:55 AM.

Tom sits in a vacant waiting area. His eyes are RED AND PUFFY, and his feet and fingers FIDGET anxiously.

His head shoots up as a FEMALE NURSE passes, but when he realizes she does not even acknowledge him, he sinks back into his seat.

His hands over his eyes, Tom begins to SOB out of frustration and exhaustion.

STEVENS (O.S.)

Mr. Porter?

Tom's head shoots up again, and he rises.

TOM

Finally. I'm losing my mind here.

STEVENS

Not much I can tell you, I'm afraid. The good news is he's stable.

TOM

When can I see him?

STEVENS

The doctors will let you know.
Right now, I'm just trying to
figure all of this out. Your ex-
wife is still missing. I want to
talk about that.

At that moment, Jack comes in through the entrance of the
waiting room. He stands back, watching the conversation carry
out. They do not notice him.

TOM

You think I know anything?

STEVENS

I just find it suspicious that both
of them disappear, and then your
son and all of their belongings are
back, but your wife is still
nowhere to be found.

Tom suddenly notices that Stevens is staring at him intently.

TOM

Wait--You don't think I would--

STEVENS

I don't know what to think. But in
cases where there has been a
disappearance after turmoil in a
marriage, I have to explore every
possibility.

TOM

You can't be serious! Haven't I
been fully cooperating?

STEVENS

The events of tonight have changed
things. The fact that your son has
returned, while your ex remains
missing, raises too many red flags
in my head.

TOM

Bullshit!

STEVENS

Are you telling me that you're not
going to cooperate further?

TOM

No! It's just that I'm going through hell here, and now I've got you throwing accusations at me!

STEVENS

I'm going to let you see your son, but as soon as that's over, I need to ask you some more questions. You're not allowed to leave here until I talk to you, understood?

Tom sighs, frustrated.

TOM

Yeah--

Stevens starts to walk past him.

STEVENS

There's a lot of loose ends here. I'm just trying to cover them all.

Tom watches the detective walk away. As he does, Jack approaches him from behind.

JACK

You'd better get used to that.

Tom SPINS around to face him.

JACK (CONT'D)

When Samantha was returned, there was a lot of suspicion thrown on my wife and I. The police thought her disappearance was a publicity stunt.

TOM

What'd you do?

JACK

Nothing we could do. Nobody had any answers, and our daughter wasn't talking.

TOM

But you had that video of them in her room.

JACK

Still didn't answer anything. "Video can be manipulated", they said. Special effects.

(MORE)

JACK (CONT'D)
(snorts derisively)
It's hard to convince most people
of things like that.

TOM
So, you just let them do this to
you when you knew the truth?

JACK
Didn't have much choice. Tom, I'm
just trying to prepare you.
Something like this can destroy
your life. You're going to be under
suspicion from now on, even if your
wife eventually shows up.

Tom is silent. Jack PATS him reassuringly on the shoulder.

JACK (CONT'D)
But right now, your son needs you.

INT. A HOSPITAL ROOM - LATER THAT NIGHT

Tom sits in a chair by the window with a view of the city.
There is a lamp on next to him. It is the only light in the
room.

He watches Josh sleep in bed. As he looks at his son, he is
visibly exhausted and struggling to stay awake. But he does
not take his eyes off the boy.

Josh, seemingly in a peaceful sleep, is dreaming. His face
TWITCHES slightly, and his closed eyelids FLUTTER.

A BRILLIANT WHITE LIGHT covers the screen.

INT. JOSH'S BEDROOM - DAY (DREAM)

Josh stands before the closed closet door, the mysterious
muffled BANGING sound beckons him to investigate.

With trepidation, he reaches for the handle on the closet
door. As it opens, it reveals an INKY BLACKNESS beyond. The
SOUND is now louder as well.

Josh looks back toward his bedroom door briefly, then turns
back to the closet. After a tense beat, he steps forward into
the blackness, disappearing.

INT. SPACECRAFT CORRIDOR / VERTICAL ROOM (DREAM)

Josh now wanders the endless series of walkways upon the spacecraft. His face shows mild curiosity, rather than fear. He is eerily calm in his strange surroundings.

The corridor he is in soon opens into a MASSIVE VERTICAL ROOM. There seems to be nothing in this room at first. Josh looks all around, and soon looks up.

At the very top of the room is a LARGE TRANSPARENT DOME covering the ceiling. The dome shows an endless sky of stars.

Josh stands underneath the dome, and looks directly above. He does not notice the SHADOWS moving in the darkness behind.

The shadows begin to walk toward him, revealing the CREATURES from before. There are THREE OF THEM.

Josh notices them as they step out of the darkness. They make no sudden moves toward him.

Seeing them, Josh becomes afraid for the first time. He stumbles backward, his feet giving out from under him. Even so, the three beings are motionless.

Josh quickly rises to his feet, and runs--

INT. VARIOUS CORRIDORS (DREAM)

--He runs down a variety of different corridors that all look the same. He does not look back, so he cannot see if the creatures are even giving chase.

INT. LADDER ROOM (DREAM)

Exiting from one of the corridors, Josh finally finds himself in a different room -- One with a tall ladder on one side that leads up to a higher level.

He sprints toward the ladder, and begins to climb up. His eyes are locked forward out of fear.

As he reaches the top, there is another CREATURE that looks back at him. Still holding onto the ladder, Josh comes to a complete stop.

Before he can do anything, the creature presses its finger up against Josh's small forehead. This is accompanied by a brief ELECTRIC SHOCK sound.

Immediately, Josh's eyes and face turn lifeless. His grip on the ladder weakens, and he FALLS BACKWARD to the lower level.

He CRASHES at the foot of the ladder. Moments later, those three other creatures from before slowly approach from the shadows of the room.

Like before, they do not make any sudden moves, nor does the other one on the platform above, who just looks down upon him from the top of the ladder.

Finally, one of the creatures approaches. It holds its hand over the child's lifeless body. After a beat, its long, spindly pale hand and fingers MORPHS into a child's hand.

The creature has now assumed Josh's form. He glances down at himself, studying his form. He then turns and looks at the other two creatures that watch.

They both nod their approval. He gives one last glance back at Josh, then starts to walk back, past the other two creatures.

CUT TO BLACK.

INT. A CHAMBER (DREAM)

Nicole is now strapped to the table like before. A CREATURE by her side holds a scalpel knife with a MENACING look.

She strains to move her neck back over to the second CREATURE with the gash on its head.

NICOLE

Wait! I want to see my son.

The creature is silent.

NICOLE (CONT'D)

Please! You promised I could see him.

It now seems to be in thought. It looks at the other creature with the scalpel, and nods. The second creature sets the blade back down among the surgical equipment.

All of a sudden, there is a LOUD HISSING SOUND from above. Nicole looks up toward the source of the sound.

A PLATFORM is lowered down from above, holding Josh's lifeless body. He is held up in mid-air above the platform by a complex series of tubes and wires that are stuck in him.

His clothes are tattered and frayed, allowing the various snake-like tubes to be attached to his skin.

As this sight comes into view, Nicole begins to SCREAM and struggle within her restraints.

NICOLE (CONT'D)
No!! What did you do to him?!

Neither of the two creatures respond as the platform comes to a stop.

At that moment, Josh's eyes begin to FLICKER as he wakes. His eyes are blurry and his voice is hoarse.

JOSH
Mom?--

NICOLE
I'm here, baby! Oh God--

She struggles even more within the restraints. She strains to move her neck toward the creature with the gash.

NICOLE (CONT'D)
Hey!!
(it turns to look at her)
Let me out of this, so I can see him!

The creature shakes its head in response.

NICOLE (CONT'D)
He's hurt, can't you see that?! I need to help him!

The creature SLAMS its arms down on her chest to hold her down. The second creature picks up the scalpel in its hand.

She glances nervously between the two creatures as she talks.

NICOLE (CONT'D)
Wait! I just want to talk to him.
(beat)
I don't care what happens to me.
You can do whatever the hell kind of experiments you want. Just let me talk to him, then send him home.

The creatures glance at each other, contemplating her offer.

NICOLE (CONT'D)
(softly)
Please--

There is a long, tense moment. Finally, the one with the gash pushes a small button on the side of the table she's lying on, and the restraints are released.

Nicole SHOOTS upright on the table as soon as she is free. She scurries down, and SPRINTS across the room toward him.

She has tears in her eyes as she races toward Josh and embraces him. The tubes and wires suspend him. When she pulls away, he looks at her with barely conscious eyes.

JOSH

Is it really you?

NICOLE

Yes. Yes, it's me. I've been trying to find you for so long.

JOSH

What's happening to us?

Nicole lowers her head, tears flowing.

After a long moment, she looks back up at him with a brave face, despite the tears.

NICOLE

You're going to be okay, but I won't be able to see you for a while. I don't know what's going to happen. But, I promise I will find a way back somehow. There's other people here. I won't be alone.

JOSH

(tears up)

You're leaving me?--

NICOLE

(hugs him again)

Oh, Baby, I'm so sorry--

(she pulls away)

I have to, so they'll stop hurting you.

Josh cries harder than before. She puts a comforting hand on his cheek.

NICOLE (CONT'D)

Hey. I want you to listen very closely, okay?

He nods. She reaches into her pocket, and takes out her phone. As she speaks, she slips the phone into his pocket.

NICOLE (CONT'D)

I don't know where they're going to drop you off, so I want you to call Daddy. He'll help until I can find a way back.

JOSH

But, what do I say?

NICOLE

Tell him the truth.
(a sad, reflective beat)
And tell him I'm sorry. I--

She breaks down emotionally so that she cannot finish.

All of a sudden, the two creatures approach Nicole from behind. The one with the bloody gash grabs her, and begins to drag her away back to the table.

Nicole struggles as she is led away, while Josh tries to move, but remains stranded helplessly in the air by the tubes attached to him.

JOSH

(screams)
Mom!!

The second creature approaches Josh, and his eyes grow wide with fright as it places its long, bony finger upon his forehead. The sound of an ELECTRIC SHOCK is heard as we--

CUT TO:

INT. A HOSPITAL ROOM - NIGHT

Josh suddenly sits upright in bed, and takes in a loud GASP of air.

Tom SPRINGS from his seat, races across the room over to him, and kneels beside the bed.

TOM

Shh. Shh. I'm here, Bud.

He gently strokes Josh's hair to comfort him. At first, the child does not respond, and continues to stare forward with heavy, raspy breaths. Soon, he turns and looks at his father.

JOSH

Dad?--

TOM

Yeah. You're safe. I found you at your Mom's place, remember?

Josh does not respond. Tom forces a smile through his tears.

TOM (CONT'D)

I'm just happy to see you. I'm glad you thought to call me.

JOSH

Mom told me to--

TOM

Do you know where she is?

Josh bursts into tears at this question. Tom holds him close, and tears up himself.

TOM (CONT'D)

It's okay. You don't have to tell me until you're ready. Whatever you say, I'll believe it.

They embrace each other closely, both SOBBING.

INT. A HOSPITAL ROOM - NEXT MORNING

Josh sits in bed, and looks out the window at the sky over the city landscape.

STEVENS (O.S.)

Good to see you're okay, little man.

Josh turns, and sees Detective Stevens standing in the door of the room along with another OFFICER.

STEVENS (CONT'D)

My name's Detective Stevens. Can I come in?

Josh nods. Stevens enters, while the Officer closes the door. Stevens takes a seat on a chair, and the Officer stands next to him.

STEVENS (CONT'D)

I've been looking for your mom and you for a few days now. A lot of people have been worried about you.

Josh hesitates before he answers.

JOSH
They took us away.

STEVENS
And who's "they", Josh? Was it
someone you know?

Josh shakes his head, then stops.

JOSH
Well--maybe.

STEVENS
Maybe?

JOSH
I don't know why, but I felt like
I'd been there before.

STEVENS
(sighs)
I'm going to be honest with you,
I've spoken to your father, and a
lot of this doesn't make much
sense. I'm hoping you can clear
some things up.

JOSH
(after a beat)
She stayed behind so they would
bring me back here.

Stevens is visibly frustrated, but quickly calms himself.

STEVENS
Okay. Why don't we start at the
beginning? Tell me what happened to
both of you.

Another hesitant beat, as Josh lowers his head and thinks
back to when it all started. He then looks back up at him.

JOSH
At first, I thought it was all a
dream when I saw them in my room--

CUT TO:

INT. HOSPITAL CORRIDOR - LATER

Detective Stevens exits Josh's room in a silent huff, while
the Officer closes the door. Stevens walks BRISKLY down the
hall, with the Officer having to catch up.

OFFICER
Kid's got quite the imagination,
don't you think?

Stevens does not respond.

OFFICER (CONT'D)
What do you think really happened?

STEVENS
The truth's got to come out
sometime.

OFFICER
What, you think he was coached?

STEVENS
Maybe the father told him to say
all that.

OFFICER
Why?

STEVENS
Who knows? Publicity? People will
say anything to get their fifteen
minutes.

They stop in front of an elevator. Stevens pushes the button
to call it.

OFFICER
A bit elaborate for a hoax, don't
you think?

STEVENS
The dad says both the wife and kid
vanished without a trace, along
with all their possessions, and now
I've got the kid saying they were
taken off somewhere far away, and
the mother's still there.

OFFICER
So, what, you think the mother's
hiding somewhere?

STEVENS
Could be. I'm not giving up on this
until something about it makes a
damn bit of sense.

The elevator DINGS as the doors open. They both walk inside.

STEVENS (CONT'D)
I have a hunch the answers will
show up sooner or later. They
always do--

CUT TO BLACK.

SUPERIMPOSE - "ONE WEEK LATER".

INT. JACK'S APARTMENT / HOSPITAL CORRIDOR (INTERCUT) - DAY

Jack sits at his computer, printing an article, with a phone
to his ear.

 JACK
So, your boy's getting out today?

 TOM (V.O.)
Yeah. Got my place all ready for
him.

 JACK
You're already making some
headlines, I see.

 TOM (V.O.)
What?

Jack pulls the article he was printing. The headline reads,
"Missing Child to Return Home. Mother Still Missing".

 JACK
Your story's been picked up. I'm
looking at one of them right now.

Tom stands in the hospital corridor, scratching his hair
nervously at this.

 TOM
(dryly)
Great, that's just what I need--

 JACK (V.O.)
Ah, don't worry. The media can be
vultures, but I can give you some
pointers on how to evade them.

 TOM
I'd appreciate that.

JACK (V.O.)
You decide what you're going to do
with the tracking device they
implanted your son with? You going
to get it removed?

Tom hesitates before he answers.

TOM
Actually, I think we're keeping it--

Back with Jack, he pins the newly printed article up on his
wall with the numerous others that line it.

TOM (V.O.)
Maybe it sounds crazy, but I'm
hoping they come back, so I can
find out what happened to Nicki.

JACK
Might be better not to know.

TOM (V.O.)
Yeah, you're probably right. But,
if it means we can see her again--

JACK
(laughs slightly)
You're a hopeless optimist, my
friend.

Back with Tom in the hospital hallway.

TOM
Tell me something I don't know.

INT. A HOSPITAL ROOM - DAY

In Josh's room, he once again sits atop his bed and looks at
the sky outside. He is now fully dressed.

Tom enters the room.

TOM
Okay, Bud. Let's get you checked
out, what do you say?

He picks up Josh's backpack from a chair in the corner of the
room, when the phone in his pocket RINGS.

He takes it out. The screen displays, "*Unknown Caller*", so he
hangs up.

JOSH
Dad?

TOM
Yeah?

JOSH
(looks back at the sky)
Do you think mom's up there right
now?

Tom is struck silent by this question for a long moment.

TOM
I'm not sure what to believe,
honestly.

Josh hops off the bed, and takes his dad's hand reassuringly.
For once, he is comforting him. Tom smiles.

JOSH
Let's go.

TOM
I'm with you, Kiddo.

Josh leaves, and Tom stops to sling the backpack over his
shoulder. Again, his phone RINGS from his pocket.

He takes out the phone. Again, it reads, "*Unknown Caller*".

Curious, Tom answers.

He is hit with LOUD PHONE STATIC, which forces him to pull
his ear away from the phone. However, soon, he hears a voice--

It is garbled and unclear, but it sounds like a woman. She
seems to be panicked. Tom presses his ear to the phone. He
can't make out anything it is saying.

That's when he hears amongst the noise and the static...

NICOLE (V.O.)
Tom?! I'm here--

CUT TO BLACK.