

FADE IN:

EXT. THE IN-BETWEEN - PRESENT DAY

In a landscape with red sky, white dirt, and rocky terrain, MATTHEW, a 21-year-old, dressed in white and carrying an alien gadget, runs towards the camera.

He stops behind a rock, kneels, and covers himself with a white blanket from his bag for camouflage.

Suddenly, a Warper aircraft appears and hovers above him.

CUT TO BLACK:

FADE IN:

INT. TARA'S PARENTS HOUSE - NEW YORK - 7 YEARS EARLIER

TARA, 11 years old, draws a barren and rocky landscape on a piece of a paper. Tara's mother, SHAUNA, 30's, can be heard panicking in the kitchen.

SHAUNA

(panic)

They followed me here. I'm sure of it.

MANS VOICE

(calming yet
commanding)

Calm down. Now is not the time to
panic.

SHAUNA

I can't go back. I can't leave her.

MANS VOICE

Shauna, you have no other choice.

Crash! A window breaks and Shauna Screams. Suddenly there is silence. Shauna walks into kitchen and finds only broken glass. Her mother and the male have vanished.

FADE OUT:

FADE IN:

INT. COLLEGE LECTURE HALL - NEW YORK - AFTERNOON - PRESENT DAY

In a lecture hall full of students, a teacher in their 30s stands at the front of the class.

At the back of the class, TARA, 18 years old, draws a picture of a barren, rocky landscape with a red sky and white dirt.

The air is filled with the quiet sound of incoherent whispering.

TEACHER

(booming voice)

Plato's view was that the soul, an eternal essence that animates us, was what made us alive. He thought that when a body perished the soul survived and was repeatedly reincarnated into a different body, human or animal.

As the incoherent whispering intensifies, Tara's drawing grows increasingly frenzied.

TEACHER (CONT'D)

Plato's theory suggests that I might have been a cellist in the nineteenth century. You there might have been a simple bumble bee. And I think Gemma here was a bare-knuckle boxer.

Tara's pen breaks, falling to the floor and interrupting the whispering. The class erupts in laughter as she retrieves it.

TEACHER (CONT'D)

We have reached the end of our time today. Remember to submit your assignments by the end of this week.

CUT TO:

EXT. OFFICE BLOCK - NEW YORK - AFTERNOON

Tara presses the doorbell outside an imposing building.

INTERCOM

Hello.

TARA

It's Tara Wilkes here to see Linda Smith.

There is a loud buzz, and Tara enters inside.

CUT TO:

INT. LINDA'S OFFICE - NEW YORK - AFTERNOON

Linda, 40's, a therapist sits opposite Tara.

TARA

(anxious)

The whispering gets louder and louder until it breaks and then there is silence.

LINDA

(soothing)

Can you hear what the voices are saying.

Tara Shrugs.

LINDA (CONT'D)

Are you hearing them now?

TARA

No.

LINDA

And this picture in your mind. The source of the murmurs you hear...

TARA

I still see it.

LINDA

And is this image still distorting your perception of reality?

TARA

There is this feeling that follows me around. It is like I have a sense of purpose but without knowing where I am going. I feel like if I go to this place, I might find my mother.

Linda starts to write on her prescription pad.

LINDA

I think we should try increasing your meds to six milligrams and see how that goes.

Tara nods. Linda hands Tara a prescription.

LINDA (CONT'D)

Before you go. Afia Abdi is showing her work at the Eden Gallery this week. I remembered you telling me how much you liked her.

Linda hands Tara a pamphlet.

CUT TO:

EXT. BUS STOP - NEW YORK - EVENING

A bus pulls up and Tara gets inside.

CUT TO:

INT. BUS - NEW YORK - EVENING

Tara boards the bus, pays the fare, and sits near the back. She takes out her notepad and continues her drawing.

CUT TO:

INT. BUS - NEW YORK - NIGHT

Tara puts away her notepad as the bus stops and a man in his 50s boards, carrying a bottle of liquor.

He sits next to her and stares at her while the sound of incoherent whispering grows louder.

HOMELESS MAN

(slurring)

They are coming you know.
You can hear them can't you. They are
in my head too. Our minds will be
theirs and when they are done with us.
Boom!

The whispers suddenly cease.

TARA

This is my stop.

Tara gets off the bus.

CUT TO:

EXT. GALLERY ENTRANCE - NEW YORK - NIGHT

Tara walks up to the gallery entrance and opens the door.

CUT TO:

INT. GALLERY - NEW YORK - NIGHT

In a dark gallery, each painting is illuminated by a single light.

Tara observes several paintings, all depicting landscapes similar to her drawings.

She approaches a large painting in the center of the room, featuring a figure resembling her in the same landscape.

Mesmerized, she is startled by a voice - Afia Abdi, a vibrant woman in her 40s, dressed in all white.

AFIA

(smiling)

She looks like you.

Tara is awe-struck.

AFIA (CONT'D)

Afia. Nice to meet you.

TARA

Tara. Hi.

Tara turns to face the large painting.

AFIA

She came to me in a dream.

TARA

What was it about?

AFIA

How love conquers all. And how death is just the beginning. Do you know this place?

TARA

Yes but.. I mean... I have never been there.

AFIA

But you see it in your mind.

TARA

Yes.

AFIA

I was like you once. My perception of this world was different to everybody else.

TARA

How did you cope?

AFIA

Life finds a way of helping you to manage what is in front of you. What do you feel right now?

TARA

Anticipation, but with a sense I have experienced this before.

AFIA

I was hoping to hear that. Come with me.

CUT TO:

INT. GALLERY BASEMENT - NEW YORK - NIGHT

Tara enters a dimly lit basement adorned with antique furniture, incense, and vibrant cushions scattered on the floor.

Afia retrieves white garments from a drawer for Tara to wear.

AFIA

(firm)

Put these on.

Tara changes her clothes behind a screen while Afia lights incense.

AFIA (CONT'D)

When I was your age, I met a man called Ezequiel. He helped me to see what you already see.

Afia retrieves Tara's notepad from her bag, folds a corner of a specific drawing, and returns it to the bag.

AFIA (CONT'D)

Most people can't comprehend what it is, and it drives them to madness trying to unearth the truth. These people cling to theories of the unexplained or conspiracy to help them process what it is that ails them. And when it all becomes too much and the unexplained remains unexplained they become shells of their former selves, open to manipulation and deceit.

Tara emerges from behind the screen, dressed in white and holding a headscarf.

TARA

I don't know how to put this on.

Afia starts to dress Tara.

AFIA

The Key to all of this as we both know, is to let all these feelings wash over you. There are things in this world that we can't or won't understand. And this is ok. Unlock your mind and be free to live with this burden and the truth will reveal itself. Please take a seat.

Tara sits between the cushions.

AFIA (CONT'D)

Close your eyes and take deep breaths. In and out. In and out. Picture the place you seek in your mind. Let every other thought drain from your body. What do you see?

TARA

I see a barren landscape.

AFIA

(sharp)

What else.

TARA

It is somewhere yet at the same time
nowhere.

AFIA

We call it the In-between. It exists
in the space between two very
different worlds. Our world and
another world we call Xeto. This
boundary is one that can not be
crossed. It exists to shield our
world from theirs and their world from
ours. Would you like to see it?

Tara nods, eyes still firmly closed. Afia retrieves a vial from
a drawer and gives it to Tara.

AFIA (CONT'D)

The first time is always the hardest.
Then you will be able to come and go
as you please.

TARA

Are you coming too?

AFIA

Yes. I will be your guide. Here.
Don't forget your bag. Again. Deep
breaths. Picture the in-between in
your mind. When you can see nothing
else, drink from the vial.

Tara drinks from the vial and enters a daze, slowly drifting
into unconsciousness.

A man is seen walking down the basement steps. He stops behind
Afia.

AFIA (CONT'D)

(smiling)

See you on the other side.

BANG! Afia drops to the floor. Tara drifts off into a state
of deep sleep.

FADE TO BLACK:

FADE TO WHITE:

INT. GALLERY BASEMENT - NEW YORK - NIGHT

A There is a bright white light which slowly fades, revealing Tara alone in the basement, with no sign of Afia or the mysterious man.

CUT TO:

INT. GALLERY - NEW YORK - NIGH

Tara walks into the gallery area where every painting now depicts Tara in every scene.

Tara opens the entrance door and walks outside.

CUT TO:

EXT. THE IN-BETWEEN

Tara steps onto the white dirt and surveys the barren, rocky landscape.

She retrieves her notepad from her bag, examines the picture with the folded corner, and recognizes the rocky outcrop. She begins walking towards it.

CUT TO:

EXT. THE IN-BETWEEN

Tara walks in the distance across a vast, empty landscape.

CUT TO:

EXT. THE IN-BETWEEN

Tara stops, parched and exhausted. She takes some water from her bag and begins to drink.

Suddenly Tara drops to her knees. The incoherent whispers louder than ever.

She covers her ears in pain when Matthew picks her up by the collar.

MATTHEW

(panic)

We have to go. Now!

Tara trips and falls to the floor. Matthew attempts to move her but Tara is stricken by the whispers.

Suddenly A Warper spacecraft appears out of nowhere and hovers above their position.

The whispering reaches a crescendo and stops suddenly, as the spacecraft speeds away.

TARA
(confused and
disorientated)
What was that?

MATTHEW
There is not the time for
explanations. Move. Now!

CUT TO:

EXT. THE IN-BETWEEN

Matthew stops and opens a hatch in the ground.

MATTHEW
Quick. Down here.

Matthew and Tara go underground.

CUT TO:

INT. UNDERGROUND TUNNEL - THE IN-BETWEEN

Tara and Matthew enter an underground cave system.

MATTHEW
Don't worry. We will be safe here.

TARA
(shocked)
What just happened?

MATTHEW
You freaked out and we nearly died
that's what happened.

Tara is lost for words.

MATTHEW (CONT'D)
Did you not see the Warper spacecraft.

TARA
Warper Spacecraft?

MATTHEW
How did you get here?

TARA Afia.

MATTHEW
Afia helped you? And she told you
nothing about this place.

Tara stutters trying to find the right words.

MATTHEW (CONT'D)
A warper is what we call them from the
other world.

TARA
Xeto.

MATTHEW (CONT'D)
Yes Xeto. If Afia sent you, there must
be a reason. What are you a pilot? A
gunner? A scientist? A farmer.
Please tell me you're a friggin farmer
at least.

TARA
Err.

MATTHEW
I'll take you to Ezequiel. He will know
what to do with you.

CUT TO:

INT. BASE ENTRANCE - THE IN-BETWEEN

Matthew and Tara approach a heavy-duty door. Matthew grins at
the security camera, causing the door to unlock and open.

CUT TO:

INT. BASE - THE IN-BETWEEN

Tara follows Matthew into a giant cave opening where there is a hive of activity.

CUT TO:

INT. RESERVOIR - BASE - THE IN-BETWEEN

They walk past a giant waterfall feeding into a reservoir below.

CUT TO:

INT. GARDEN - BASE - THE IN-BETWEEN

Farmers tend to crops being grown in the white dirt under bright lights.

CUT TO:

INT. MILITARY AREA - BASE - THE IN-BETWEEN

A man in military armour, (a gunner), enters a tube which rises to the surface.

They walk past SUNITA, 20's, a pilot and JOHN, 30's, a Mechanic and gunner standing next to a aircraft.

SUNITA

The changes you have made to the E.P.E
is causing a slight imbalance.

JOHN

Okay. I'll look into it.

CUT TO:

INT. EZEQUIEL'S OFFICE - BASE - THE IN-BETWEEN

EZEQUIEL, 50's, and MAYA, 40's, are in mid-conversation when Tara and Matthew enter.

EZEQUIEL

(commanding)

Talk to our contacts on Earth and see
what you can do. Matthew, you're back.
Any news?

MATTHEW

I have found what I think is a new
Warper interference tower due East.

EZEQUIEL

Let me see.

Matthew hands Ezequiel an alien device, which projects an image of an alien structure onto the wall.

EZEQUIEL

It's bigger than anything we have seen before.

MAYA

A tower that size could be affecting hundreds of thousands of people back on earth.

EZEQUIEL

We need to scrutinise the images first, come up with a plan. I'll arrange a briefing first thing tomorrow.

MAYA

Matthew. Are you going to introduce us?

MATTHEW

I found her walking the surface alone. She said Afia sent her.

EZEQUIEL

Yeah. And where is the old witch now.

MAYA

(shouts angrily)

Ezequiel.

(calm)

What is your name?

TARA

Tara.

MAYA

I know Afia wouldn't send you here on your own. Do you know where she is.

TARA

(timid)

I was at her gallery, and I drank the vial. I was falling asleep when a man came. I think he shot her.

EZEQUIEL

(shouts)

Damn it!

Ezequiel thrashes at the items on his desk, throwing most of them to the floor. He storms off, slamming the door behind him.

MAYA

Matthew. Make sure he doesn't do anything stupid.

Matthew leaves to follow Ezequiel.

MAYA (CONT'D)

You must be hungry. Follow me.

CUT TO:

INT. MESS HALL - BASE - THE IN-BETWEEN

Maya and Tara fill up their plates with food.

MAYA

Afia most probably thought she would shield you from the truth until she could show you exactly what is happening.

TARA

What is happening?

MAYA

It is a war. The Warpners entered the in-between to use their technology to infect those on earth. Their technology twists our minds with intrusive thoughts, carefully crafted to distort our perceptions of our reality on Earth. Eventually a persons mind can become so muddled with delusion that their perception of reality can be completely lost. It is at this point that they become completely subservient to the Warper

technology. That is probably why that man shot Afia.

Tara and Maya take a seat at a at a table.

TARA

Why are they doing this?

MAYA

It has been theorized that when enough people on Earth are subservient, that our world will become indistinguishable from theirs. It's then the in-between will collapse, making the two worlds one.

TARA

Does the president know about this.

MAYA

No, and those that can't perceive this place can never find out. We do have friends on Earth though. They risk their lives and freedoms every day to supply us with the things we need.

TARA

(hopeful)

Do you know anybody by the name Shauna Wilkes?

MAYA

(deflective)

I don't think so, why?

TARA

She's my mother. She disappeared when I was eleven. I was hoping to find her here.

MAYA

Sorry I've never heard of anybody by that name here.

CUT TO:

INT. GARDEN - BASE - THE IN-BETWEEN

Maya and Tara walk past farmers tending to the crops underneath the bright lights.

MAYA

All the food we eat is grown here. We have genetically modified some crops so that they grow in dirt high in calcium carbonate, hence the white color.

Tara looks lost amongst the frenzy of activity.

MAYA (CONT'D)

Prolonged consumption of the food can cause symptoms of mild poisoning, so we take activated charcoal tablets to stop our bodies absorbing too much. The lights and everything else here are powered by electricity generated from the naturally occurring electro magnetic fields in the atmosphere, similar to what is created when lightning strikes on earth.

An Aircraft descends onto a landing pad.

TARA

Why have I never seen anything like this before.

MAYA

Most of the tech here has been reverse-engineered from existing Warper technology. If it gets back to Earth there is a chance the Warpers could use it against us.

CUT TO:

INT. AIRCRAFT - MILITARY AREA - BASE - THE IN-BETWEEN

Sunita gets out of her aircraft holding her helmet.

SUNITA

The balance is a lot better. But not perfect.

JOHN

I have an idea. Give me few minutes.

John opens a panel on the aircraft. Maya and Tara walk up to John and Sunita.

MAYA

Hey. This is Tara. She has just arrived.

SUNITA

(Friendly yet strong)

Welcome to God's last frontier. I'm Sunita. This is John.

JOHN

Hi.

TARA

(Amazed)

What kind of aircraft is that.

SUNITA

This is Bonnie. An electric propulsion aircraft designed to give both near vertical lift and forward thrust. She can self-charge when flying through EMF's, which is handy when there is a warper on your tail.

JOHN

(friendly)

See the helmet Sunita is holding. It stimulates the brain, keeping the supply of blood flowing to the central nervous system. Worn together with an anti-g suit it helps to stop loss of consciousness under high G loads.

A gunner is seen exiting a tube.

TARA

What is he doing?

SUNITA

He is a gunner keeping watch for Warper activity on the surface. Shoot the bastards down if they come. John is my

gunner slash mechanic. The best in the business at both.

Matthew walks up to Tara.

SUNITA (CONT'D)

And here is the best scout in the business. Personally responsible for the fall of fifteen Interference towers.

MATTHEW

(serious)

Ezequiel wants to see you.

CUT TO:

INT. EZEQUIEL'S OFFICE - BASE - THE IN-BETWEEN

Ezequiel stands up as Tara, Matther and Maya enter.

EZEQUIEL

(apologetic yet forceful)

I'm sorry for the way I behaved earlier. It was completely out of order. I can only hope that you can forgive me and give me the opportunity to show you that I serve all of you, in the hope that one day we might defeat the scourge that is Xeto.

Tara nods her head politely.

EZEQUIEL (CONT'D)

The thing is, is that Afia must have sent you here for a reason.

Can I see your bag.

Tara hands Ezequiel her bag. Ezequiel takes out her note pad and flicks through the drawings.

EZEQUIEL (CONT'D)

Did you draw these?

TARA

Yes.

EZEQUIEL

You must have a very clear mind.

Do you recognize any of these places?

Ezequiel hands the note pad to Matthew. Matthew flicks to the page with the folded corner

MATTHEW

I found Tara on the surface close to this rock formation.

Suddenly, Tara is overwhelmed by loud, incoherent whispers. She collapses to her knees, clutching her ears in pain.

EZEQUIEL

(Unsure what is happening)

Is she ok?

MATTHEW

I found her doing this on the surface.

Maya rushes to Tara.

MAYA

(concerned)

Tara, can you hear me.

TARA

(in pain)

Yes.

MAYA

Talk to me. Tell me what is going on.

TARA

I can hear whispering. It's really loud.

MAYA

Come with me. I'll get you some water.

EZEQUIEL

(commanding)

Wait. What does the whispering sound like?

TARA

I don't know.

EZQEQUIEL

Is it high pitched and sharp.

TARA

Yes.

EZEQUIEL

Oh my god. I think she can hear them.

MAYA

Hear who?

TARA

They are coming. Here. Now.

MAYA

Who is coming?

TARA

The Warpers.

An alarm sounds and Sunita runs into the office.

SUNITA

There are twenty warper aircraft heading this way.

EZEQUIEL

We need to evacuate the base now.

SUNITA

We should stay and fight.

EZEQUIEL

Everything that is not nailed down needs to be loaded into a vehicle. We will follow escape route A to the surface and make our way to the secondary base in the north. All surface gunners are to remain in their positions until further notice. Understood.

SUNITA

Yes Boss.

Sunita leaves. Ezequiel turns to Matthew.

EZEQUIEL
(commanding)
Keep Tara safe.

MATTHEW
Should I take her back to Earth.

EZEQUIEL
Under no circumstances is she to go
back to Earth.

CUT TO:

INT. MILITARY AREA - BASE - THE IN-BETWEEN

Tara is in agony as her and Matthew run through the military area. CRASH! The base is hit by a Warper air strike. The base shakes violently and rocks fall above them.

People holding furniture and other items run frantically around them.

CUT TO:

INT. GARDEN - BASE - THE IN-BETWEEN

Tara and Matthew walk past the Garden where farmers are digging the crops out of the ground. CRASH! Another Warper strike hits the base.

CUT TO:

INT. SURFACE VEHICLE AREA - BASE - THE IN-BETWEEN

People are loading the vehicles at great pace. Tara is placed in the passenger seat of the first vehicle by Matthew.

MATTHEW
Wait here. I have to go help.

CRASH! The Warperts hit the base again.

CUT TO:

INT. MILITARY AREA - BASE - THE IN-BETWEEN

Crash! The Base shakes and rocks fall. A gunner descends from the surface and is badly burned. Matthew goes to his aid and helps him to move away from the area.

CUT TO:

INT. MEDIC AREA - MILITARY AREA - BASE - THE IN-BETWEEN

Matthew walks up to Maya who is overseeing the injured with TINA, 30s, a medic. Matthew helps the injured gunner onto a stretcher.

MAYA

He is badly burned. Tina, make sure he has nothing on him and then get him some help on Earth. There isn't anything we can do for him here right now.

Tina and the gunner disappear. Maya turns to Matthew.

MAYA (CONT'D)

Tell Ezequiel we are five gunners down. If we are going to retreat we need to go now.

CRASH! The base shakes under Warper attack.

CUT TO:

INT. AIRCRAFT - MILITARY AREA - BASE - THE IN-BETWEEN

Ezequiel is talking to Sunita.

SUNITA

All aircraft are at maximum capacity.

EZEQUIEL

Ok. Tell the gunners to stand down and the vehicles to move out. Anybody not essential to the evacuation is to go back to Earth. Then take the aircraft to the secondary base. Lose any warpers that follow you and do not engage with them. We will meet you there in twenty-four hours.

SUNITA

Got it.

Crash! Another Warper strike. Matthew walks up to Ezequiel.

MATTHEW

Maya says we need to leave now.

EZEQUIEL

I've just given the order. Where is Tara.

MATTHEW

I put her in a surface vehicle.

EZEQUIEL

Go find her. Don't leave her side.

CUT TO:

INT. MILITARY AREA - BASE - THE IN-BETWEEN

Many gunners descend from the surface as matthew runs past.

CUT TO:

INT. GARDEN - BASE - THE IN-BETWEEN

As Matthew runs past the empty garden, farmers start to disappear as they go back to Earth.

CUT TO:

INT. SURFACE VEHICLE AREA - BASE - THE IN-BETWEEN

CRASH! CRASH! CRASH! The base is now being frequently hit. Matthew runs in front of a moving surface vehicle. It stops and Matthew opens the passenger door.

MATTHEW

Where is she?

DRIVER

Who?

MATTHEW

There was a woman in the passenger seat. Where did she go.

DRIVER

You mean her over there.

The Driver points to Tara who is standing by the garden looking upwards.

CUT TO:

INT. GARDEN - BASE - THE IN-BETWEEN

Earthling aircraft can be seen leaving. Tara stares up at the lights. There is one loud CRASH! The lights and ceiling drop to the floor in front of her, leaving the sky visible.

A Warper aircraft hovers above the newly formed hole in the ceiling. Tara stares at it and the aircraft stays still above her position.

Suddenly Matthew races to Tara and Clings onto her strongly. As Both Matthew and Tara disappear, the Warper ship fires, leaving a hole where Matthew and Tara were stood.

CUT TO WHITE:

INT. LIVING AREA - HOUSE - AFRICAN PLAINS - NIGHT

The Bright light fades revealing Matthew and Tara to be in each other's grasp. They open their eyes and are in an unfamiliar place.

TARA

(confused)

Where are we?

MATTHEW

(taking in his surroundings)

I don't know.

TARA

Are we back on Earth.

MATTHEW

Yes.

Matthew and Tara open the front door.

CUT TO:

EXT. OUTSIDE HOUSE - AFRICAN PLAINS - NIGHT

Matthew and Tara walk outside and take in the scenery.

They spot the shadow of a figure in the close distance.

MATTHEW

(shouts)

Hey. Can you tell me where we are.

The figure turns around to face them. It is Afia.

AFIA

(smiling)

I've been expecting you.

CUT TO BLACK