

UNSEEN INVASION

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TEASER

FADE IN:

EXT. NEIGHBORHOOD - NIGHT

MAX, dressed not for jogging but for a business meeting, huffs and puffs as he forces his stubby legs to propel him down the middle of the street.

He runs over to a tree, whips out his cell phone, frantically dials, and waits for an answer as he looks around in every direction.

When his call is received, he speaks in a hushed but panicked tone.

MAX
They're after me!

The call is disconnected.

MAX
Hello? Hello?

Max looks over his shoulder, to see TWO LARGE MEN, dressed in matching suits, walk at an even, robotic pace behind him.

He runs up to a particular house, frantically lights up the door with his pounding fists.

As the door opens, Max sees who stands in the doorway.

MAX
You!

Max bolts away from the house as fast as his exhausted body will allow.

MAGDA, stands calmly in the doorway. She conveys an attitude of being both very wise, and very cunning.

She exits the house, and joins the Two Large Men in slow pursuit of Max.

Max continues to jog ahead of the trio. He looks over his shoulder, and screams back at them with the little bit of breath he has left.

MAX
I won't tell anyone!

The trio continues on it's steady course behind him.

Max is able to put enough distance between them that they're now out of sight.

He spots a car parked on the street, practically collapses next to it in exhaustion, and then pathetically crawls under it for cover.

UNDER THE CAR - NIGHT

Max tries his best to both catch his breath, and hold it.

Feet pass by until the group has walked beyond his view.

He smiles and sighs relief, but it is short lived.

Max hears SOMEONE climb into the car, fire it up, and drive off.

EXT STREET - NIGHT

The car pulls off to the side and stops.

Max lays in the street, exposed now that his hiding place has left him.

He rises, and looks at the trio that had followed him. They all stand in a line, and stare at him.

Max runs back the way he came. Large Man #1 follows after him.

Large Man #2 picks up Max's phone off the street. He hands it to Magda, who begins to examine it's data.

ON PHONE: A surveillance photo of JOSH, crossing the street. He's an average looking guy, who looks like a slight breeze could blow him over.

Madga shows the photo to Large Man #2.

MAGDA

Find him.

END OF TEASER

ACT ONE

INT. JOSH'S LIVING ROOM - DAY

Standard apartment living room. White walls with some random posters tacked up here and there.

Josh sits sleepily at his computer.

The TV is just background noise that he barely notices as he logs onto a social media site, and clicks away in between gulps of orange juice.

ON SCREEN: The TV NEWS ANCHOR reads the news off his prompter in a matter of fact way.

TV NEWS ANCHOR

This morning police found the body
of Maxwell Rodriguez. He is
believed to be yet another victim
of gun violence.

The image on the screen is now of police surrounding a body in an inner city alley.

And then a photo of Max fills the screen. He has a goofy smile on his face. More than likely taken from a social media site.

Josh is oblivious to the report as he continues his likes and comments.

His attention finally diverts from the screen as a note slides in under his front door.

Josh hurries over to it, and reads the type written note.

Note reads: MEET ME AT PARK ON RIVERSIDE. TEN TONIGHT.
TELL NO ONE.

Josh peeps out his key hole, but sees only an empty hallway.

INT. HALLWAY - DAY

Josh steps out of his apartment, looks up and down the hallway, but sees no sign of life.

He hears commotion coming from his neighbor's apartment. When Josh knocks, the noise stops, but no one answers the door.

JOSH

Hello, just checking to see if you
saw who left this note under my
door?

The sounds of the deadbolt and door chain can be heard being
latched.

JOSH

If you see anybody just let me
know. Thanks.

Josh awkwardly waves, and then slinks back into his
apartment.

INT. JOSH'S CAR - DAY

Josh's eyes are glued to the road as he rolls to a stop. He
looks over at a group of TEENAGERS, their eyes glued to their
cell phones.

As soon as Josh looks away, all the Teenagers raise their
heads, and stare blankly towards him.

Feeling that he's being watched, Josh slowly turns his head,
but by the time his glance falls upon them, the Teenagers are
back to looking at their phones.

Josh is jolted by a honk behind him. He looks up to see the
stop light is now green.

He waves back apologetically to the driver behind him, and
propels the car forward, as the Teenagers look on.

INT. SUBWAY TRAIN - DAY

COMMUTERS stare down at their cell phones, but NADIA, watches
out the subway train window. She's dressed nicely, although
her nice clothes are pretty worn with age.

Nadia has a bored expression, as if she's ridden the subway
countless times before.

She glances over, and finds that not all the commuters are
transfixed with their phones.

DEKKER, who looks to be very burly under his business suit,
stares at her.

She looks away, then back to him. He just continues to gaze
at her unemotionally.

When the train rolls to a stop, Nadia hurries off as soon as the doors open.

INT. SUBWAY STATION - DAY

Nadia starts to walk off, but stops, as she watches the train go by.

Dekker stands pressed up against the door. He watches her as the train shoots down the tunnel.

INT. OFFICE - DAY

Rows of cubicles with workers hyper focused on their work, except for one.

INT. JOSH'S CUBICLE - DAY

Josh has two windows up on his desktop. One is a spreadsheet shrunk down. The other more prominent one is a social media site.

As Josh scrolls through his news feed, he's jolted out of his trance by a stack of papers dropped down to his in box.

He scrambles to enlarge the spreadsheet, and then calls out to whoever dropped the work off to him.

JOSH

Is this today's reports?

OFFICE

Josh rises from his cubicle, surveys all around him for the person who just interrupted his social networking.

Everyone is settled in their chairs, eyes intensely focused on their screens.

Josh paces around a little bit, but no one bothers to look up at him.

He looks across the sea of cubicles towards a glass office.

Behind a desk twice her size is KERRA, eyes glued to her laptop.

Kerra is wearing brand new business attire. Meticulously groomed so not a hair is out of place.

Josh gazes at her for a moment, and then takes his seat back at his cubicle.

As soon as Josh is out of sight, Kerra slowly turns to look in his direction.

INT. SOCIAL SERVICES BUILDING - NADIA'S OFFICE - DAY

Nadia sits behind her desk in a very cramped office. Her desk is fairly organized, while the rest of the tight office space looks like a tornado just swept through.

She looks over some paper work while a HOMELESS MAN sits across from her.

HOMELESS MAN

It's the government! They're taking people over, and no one is doing anything to stop it!

NADIA

Why would the government want to do that?

HOMELESS MAN

Why do they do anything? Money no doubt. And cops have been coming round scooping up people off the streets. Hauling them off to who knows where.

NADIA

It says here that you're schizophrenic.

HOMELESS MAN

Just because I'm crazy don't mean I'm wrong. My eyes are wide open. I can see them.

Nadia looks up from her paper work.

NADIA

Have I been taken over?

The Homeless Man looks her over.

HOMELESS MAN

Not yet.

NADIA

We have programs that can help you
out.

The Homeless Man leans forward. Nadia shifts uneasily in her seat.

HOMELESS MAN

Open your eyes. They're out there.

EXT. CAFE - DAY

Josh walks towards the cafe, and sees a HOMELESS WOMAN on the ground, propped up against the Cafe. Every moment of her street life is evident on her weathered, scarred face.

Josh gives her a friendly smile and nods.

HOMELESS WOMAN

Could you spare a dollar?

Josh stops, and hands her a crumpled dollar bill.

HOMELESS WOMAN

I could tell you're a good man. Not
like the others.

Josh walks to the door. The Homeless Woman calls out to him.

HOMELESS WOMAN

They'll be coming for you!

INT. SOCIAL SERVICES BUILDING - NADIA'S OFFICE

As Nadia looks over some paper work, she hears a knock on her door. Before she can answer, T.K., who wears stylish glasses, and a wardrobe to match, saunters in.

He slides a stack of paper work on her desk.

T.K.

In case you didn't already have
enough to do.

Nadia smiles.

NADIA

Always looking out for me.

T.K.

Wanna grab some chow?

NADIA
Lunch time already? This day is
flying by.

T.K.
Wish I could say the same.

NADIA
Have you noticed anything strange
lately?

T.K.
Define strange.

NADIA
People acting weird.

T.K.
In this city it would be weird if
people didn't act weird.

NADIA
A homeless man I had in here was
talking all kinds of conspiracy
theories.

T.K.
I had a woman the other day that
was convinced people were being
taken over.

NADIA
Taken over?

T.K.
Like UFO stuff or whatever.

NADIA
Do you believe her?

T.K.
Do I look cray cray?

EXT. SOCIAL SERVICES BUILDING - DAY

As Nadia and T.K. exit the building, they see the Homeless
Man across the street.

NADIA
There's the homeless man I told you
about.

The Homeless Man gestures for her to come over to him.

Before she can, a POLICE CAR rolls up.

Nadia is about to rush over, but T.K. stops her.

T.K.
Better not get involved.

Nadia and T.K. watch as the police car drives off. The Homeless Man is in the back seat, a scared expression etched on his face.

Nadia then notices that Dekker stands across the street.

She turns to T.K., but points in Dekker's direction.

NADIA
That man over there. I think he's following me.

T.K. looks over, but no one is in sight.

T.K.
What man?

Nadia turns towards where she's pointing.

NADIA
Right over there.

Nadia is confused as she sees Dekker is no where to be found.

INT. CAFE - DAY

Josh sits alone at his table, eats his meal while he glances around at some RANDOM PEOPLE eating their lunch.

When Josh averts his eyes to look down at the next bite he takes, the Random People in the Cafe fix their eyes on him.

As his eyes roll away from his food, they are back to focusing on their own meals.

INT. PIZZA JOINT - DAY

Nadia and T.K. chomp away at their greasy slices of heaven. They are unaware that in the table next to them, FREDDIE, looking cool from head to toe, has his eyes locked on Nadia.

Freddie get ups, sets a note down next to Nadia, gives her a wink, and then struts out.

Nadia looks confused as she looks at the note.

T.K.

It's like getting a love note in class.

NADIA

What should I do with it?

T.K.

Read it.

NADIA

You should read it first. Make sure there's nothing x rated in it.

T.K.

I'll be disappointed if it's anything less than hard R.

Large Man #1, sitting at the far end of the Pizza Joint, lumbers over, scoops up the note, and quickly exits.

Nadia is in stunned disbelief. T.K. lightens the mood.

T.K.

That would fall into the weirder than usual category.

INT. CAFE - DAY

Josh gazes out the window, sees a police car pull up, and two POLICE OFFICERS hurry out.

EXT. CAFE - DAY

Police Officer #1 rushes over to where the Homeless Woman sits, while Police Officer #2 stays back at the car, and pops open the trunk.

Police Officer #1 picks up the Homeless Woman, and carries her to the car. She kicks and struggles, but Police Officer #1 has a firm grip of her.

Police Officer #1 heaves her into the trunk. Police Officer #2 slams the trunk, and both Officers hurry back into the car.

Josh rushes over to the police car, and leans into Police Officer #1's window.

Police Officer #1 hands Josh a crumpled dollar bill.

POLICE OFFICER #1
This belongs to you.

Josh steps away as the car lurches forward, and tears down the street.

INT. SOCIAL SERVICES BUILDING - NADIA'S OFFICE - NIGHT

Nadia works away on her computer as T.K. peaks his head into her office.

T.K.
Hey girl, I'm about to call it a day.

NADIA
Hold on, I'm almost done.

T.K.
I got one foot out the door.

NADIA
It'll literally be one minute while I save this and shut it down.

Nadia closes out of the document she was working on.

T.K.
I'm sure your homeless man is fine. He'll probably be back out on the streets by morning.

NADIA
I hope so.

Nadia fiddles around some more with her stuff.

T.K. gets antsy.

T.K.
If you want to hop aboard the T.K. Express, train is leaving now.

NADIA
Just one more minute, please. It doesn't feel safe out there these days.

T.K.
Has a subway ride ever felt safe?

NADIA

I've had creeps follow me around before. Made the mistake of letting my guard down once. But this is different.

INT. BLARNEY'S BAR - NIGHT

Typical dive bar with scattered tables, and a pool table from the seventies.

Josh sits at the bar, as he watches the TV news play over the bar.

ON SCREEN: a group of protestors riot outside a government building.

The BARTENDER walks over, looks up at the TV, and then to Josh.

BARTENDER

Want to watch something else?

JOSH

This is fine.

The Bartender gazes back up at the news report, and shakes his head.

BARTENDER

Sometimes I think people have too much freedom. Know what I mean?

INT. SUBWAY PLATFORM - NIGHT

Nadia and T.K. watch the subway train roll in.

NADIA

Will you ride with me to my stop?

T.K.

I would if it wasn't in the opposite direction. It's not my fault you live in the sticks.

NADIA

I'll be fine. See ya tomorrow.

T.K.

If not, I'm taking your office.

Nadia gives him a playful punch in the arm, and heads into the train.

She waves goodbye to him as the train starts down the tracks.

T.K. gives her an over the top waving send off that makes her chuckle.

As the train wisks past him, his big smile suddenly changes to concern as he notices Dekker stare at him from the last subway car.

T.K. shrugs it off, turns to walk off, but sees Magda stand before him.

EXT. BALBOA PARK - NIGHT

Josh sits on a bench, nervously fidgeting. He looks around, checks his watch, scans the park some more.

A FIGURE approaches the bench. Josh bolts up, and is taken aback as he recognizes the Figure.

JOSH

What are you doing here?

INT. SUBWAY PLATFORM - NIGHT

Nadia exits her subway car, and makes her way to the elevator as the train zooms down the track.

ELEVATOR

Nadia pushes the up button. As she waits for the doors to close, she sees Dekker head towards her.

Nadia thumbs the up button over and over again as if playing a video game. The doors close just as Dekker gets to the door.

Nadia breathes a sigh of relief.

Before the elevator goes anywhere, the doors open, and Dekker enters.

END OF ACT ONE

ACT TWO

INT. ELEVATOR - NIGHT

Dekker presses the button for the ground level floor.

Nadia looks forward, tries her best not to shake as Dekker stands there like a statue.

As soon as the doors open enough to get through, Nadia propels herself out of the elevator.

DEKKER

Wait!

EXT. SUBWAY STATION - NIGHT

Nadia runs as fast as she can.

Dekker exits, and watches her disappear into the night.

EXT. BALBOA PARK - NIGHT

Josh looks wide eyed at EVAN, a hip looking guy who sports a moustache and goatee.

JOSH

How long have you been in town?

EVAN

Just rolled in a couple days ago.

JOSH

Are you back for good?

EVAN

Hopefully not. The only reason I'm here is because of Kerra.

JOSH

I thought you never wanted to see her again.

EVAN

Actually she never wanted to see me again.

JOSH

What changed?

EVAN

I got a weird letter from her. End of the world type stuff.

JOSH

So why drag me out here? Why not have this conversation with her?

EVAN

I haven't been able to track her down.

JOSH

She still works with me. She's kind of a big deal now.

EVAN

That's why you're here. You need to get me in to see her.

JOSH

Why not just knock on my door? Why all the cloak and dagger stuff?

EVAN

Because something is going on dude. Don't you see people acting differently? Neighbors?

JOSH

I never got to know any of the neighbors. Didn't want to be bothered where I lived.

EVAN

Still Mister Anti-social. If you'd actually talk to people you'd see something ain't right.

JOSH

I'm sure it's culture shock being back, but people are pretty much the same. Saying the same stuff on social media.

EVAN

Freakin' social media. When was the last time you actually spoke to anyone you know from the internet?

JOSH

It's easier to communicate that way than playing spy games.

EVAN

Open your eyes. You're being manipulated. They've taken away independent thought.

JOSH

They?

INT. MILITARY SURPLUS STORE - NIGHT

Nadia talks to the CLERK as she looks over the merchandise on display.

NADIA

I need something for self defense.

CLERK

Can't go wrong with pepper spray or a stun gun.

NADIA

What about a regular gun?

CLERK

Guns are hard to come by these days. Most gun stores have gone out of business once the new laws kicked in.

NADIA

So nobody sells guns?

CLERK

I knew a guy in Zona who was selling them on the black market. Heard he got popped. And I do mean popped.

The Clerk holds up a stun gun.

CLERK

You'd be better off sticking with this baby.

EXT. PARK - NIGHT

EVAN

Anything goes south, that's where we meet up at.

JOSH

What can go wrong? Everyone in the that whole office keeps to themselves.

EVAN

I'm just sayin', anything feels weird, that's where we go. There's got to be something to Kerra's letter.

JOSH

This all just seems crazy. If I didn't know better I'd think you were using again.

Evan gives him a stone cold stare that gets Josh mumbling an apology.

JOSH

Not that you are using, or would use. But even if you were it wouldn't bother me.

EVAN

Eleven o'clock. Outside your building. Don't be a minute late.

A HELICOPTER roars above them, and hovers over head.

Josh looks up as the helicopter finally flies off.

He turns around towards where Evan was.

JOSH

Friends of yours?

Evan is no where in sight.

INT. JOSH'S LIVING ROOM - NIGHT

Josh is hunched over his computer.

ONSCREEN: A search is done for PEOPLE TAKEN OVER.

Multiple links come up. He clicks on one video, then another.

They are taking us over.
THE VIDEO IS UNAVAILABLE.

They are controlling our minds.
THE VIDEO IS UNAVAILABLE.

They are lying to us.
THE VIDEO IS UNAVAILABLE.

They are pitting us against each other.
THE VIDEO IS UNAVAILABLE.

As Josh moves his cursor around, he wildly shakes his mouse to try to get it to work.

He watches as the cursor on the screen moves on it's own. It begins to open up his personal folders.

Josh force quits the computer, and unplugs his computer cord.

He is jolted from his chair as he hears footsteps outside his apartment.

Josh slowly walks to his front door, and looks through the keyhole.

Large Man #2 stands outside his door, peers in through the keyhole.

Josh jump backs. He rushes to his kitchen, throws open a drawer, and seizes a knife.

He creeps back to the front door, and surveys through the eye hole once again.

This time the hallway is empty.

EXT. HALLWAY - NIGHT

Josh throws open the door, charges up and down the hallway, but finds no one in sight.

Across the hall his neighbor can be heard double locking the door.

EXT. SOCIAL SERVICES BUILDING - DAY

Nadia spots T.K., and rushes over to greet him.

NADIA

Hey kiddo, good news. No creeps followed after me this morning.

T.K. answers in a very bored, stiff tone.

T.K.
That's nice.

NADIA
Last night that same weirdo was in
an elevator with me though. That
was the last I saw of him.

T.K.
That's nice.

NADIA
You're like a parrot this morning.
Are you alright?

T.K.
Why wouldn't I be?

INT. OFFICE - JOSH'S CUBICLE - DAY

Josh's eyes are locked into the clock on his computer. As soon as it hits ten minutes before eleven o'clock, he bolts out of his chair.

EXT. OFFICE BUILDING - DAY

Josh nervously paces back and forth, glances around in every direction.

Finally he sees Evan, who walks as fast as he can to close the distance between them.

EVAN
We need to get inside.

JOSH
That's why I'm here. Eleven on the dot.

EVAN
Hurry dude! He'll see us!

Josh looks around, but doesn't notice anybody follow after Evan.

JOSH
Who?

EVAN
We need to get inside!

INT. OFFICE BUILDING LOBBY - DAY

Josh and Evan rush towards the elevator. They're stopped by a brawny SECURITY GUARD.

SECURITY GUARD
You two need to sign in.

JOSH
You know me. Josh. Fifth floor.

The Security Guard wags his finger towards Evan.

SECURITY GUARD
Does he work here?

EVAN
I'm with him.

SECURITY GUARD
If you don't work here, you need to sign in.

Evan grabs the pen and paper, scribbles something resembling a name, and rushes off, with Josh right on his heels.

As Josh and Evan disappear into one of the elevators, the Security Guard gets on a walkie talkie.

SECURITY GUARD
He's here.

INT. OFFICE - DAY

Josh and Evan slink out of the elevator. Josh leads the way to Kerra's office.

Evan goes into her office, and has a short conversation with Kerra that Josh can't hear.

As Evan walks out of her office, he whispers to Josh as he passes him.

EVAN
Get out of here as fast as you can.

Evan walks to the elevator as Josh looks around dumb founded.

Kerra works away on her computer like nothing out of the ordinary just happened.

The myriad of workers continue to type away on their computers.

Josh makes his way to the elevators, but the one Evan is in closes right as he gets up to it.

Josh pushes the down button, and fidgets as he waits. His eyes shift towards Kerra's office, where he sees that she talks on the phone, while staring right at him.

INT. OFFICE BUILDING LOBBY - DAY

Josh rushes past the Security Guard as he barrels to the door.

The Security Guard calls out to him in a steady voice.

SECURITY GUARD
You need to come back here.

EXT. OFFICE BUILDING - DAY

Josh glimpses in every direction. It appears that EVERYONE in sight watches his every move.

As a TAXI CAB barrels down the street, Josh jumps out in front of it. The tires haven't even stopped screeching as he dives into the back seat.

INT. TAXI CAB - DAY

Josh squirms around in the seat as the CAB DRIVER turns to confront him.

CAB DRIVER
You trying to get yourself killed?

JOSH
I'm trying to get out of here.

CAB DRIVER
Where are you going?

JOSH
Just take me anywhere.

CAB DRIVER
I need to know where you're going.

JOSH
Why do you need to know that?

CAB DRIVER

So I know where to drive to. C'mon buddy, I'm almost done with my shift.

JOSH

Just take me to the closest subway station.

CAB DRIVER

With this traffic you'd be better off walking.

Josh glances over, and sees the Security Guard lock eyes with him. As he rushes over, Josh jumps out of the taxi cab, and runs off.

The Security Guard gets to the taxi cab, and leans into the Cab Driver's window.

SECURITY GUARD

Where was he going?

INT. SOCIAL SERVICES BUILDING - NADIA'S OFFICE

Nadia enters her office, and slides in behind her desk. Just as she's about to go to town on her keyboard, she notices something.

A folded piece of paper that has two words typed on it:

READ ME

Nadia looks at it with puzzlement and curiosity, and then opens it up, and does what it commands.

On the page is more typed words. Even more ominous.

YOU ARE IN DANGER. TRUST NO ONE. LEAVE NOW.

Nadia looks around, as if whoever left the note was able to find a place to hide in her tiny office.

She slips the note in a drawer, and continues to look all around her.

Nadia jumps at the sound of a knock at the door.

T.K. swings the door wide open.

NADIA

Did you see anyone come in here in the last hour?

T.K.

Just you. Is everything all right?

Nadia shakes off her nervousness, and tries to play it cool.

NADIA

Why wouldn't it be?

EXT. ALLEY - NIGHT

Josh cautiously enters a tight alleyway. As he reaches the fenced off dead end, he hears a voice that makes him jump.

EVAN (O.S.)

Bout time you showed up.

Josh initially jumps, but relaxes as he sees Evan rise up from his hiding place.

JOSH

I would have gotten here sooner if I had my car.

EVAN

Dude, you should have planned your get away.

JOSH

What did we get away from? What happened in there?

EVAN

All I know is that woman was not Kerra.

JOSH

Who else would she be?

EVAN

You tell me. You've been working with her this whole time. She didn't strike you as different?

JOSH

I never got to talk with her once she got her promotion.

EVAN

If you would have been more alert, you would've seen all this coming.

JOSH

I was happy before you showed up.
You're ruining my life!

EVAN

Man, am I gonna have to slap some
sense into ya? I saved you.

JOSH

Saved me from what?

EVAN

Whatever got to Kerra would've
gotten to you.

EXT. NADIA'S OFFICE - NIGHT

T.K. looks at his watch, strains to hear anything from the
other side of the door, and then rushes in.

INT. NADIA'S OFFICE - NIGHT

T.K. scans the room, but sees no signs of life.

EXT. SOCIAL SERVICES BUILDING - NIGHT

Nadia rushes out of the building, but she's being watched.
As she hurries down the street, A FIGURE takes hold of her.
Nadia turns in horror to see that it's Dekker.

END OF ACT TWO

ACT THREE

EXT. SOCIAL SERVICES BUILDING - NIGHT

Nadia struggles to pry her arm loose of Dekker's vice like grip.

DEKKER

You have to come with me.

Nadia pulls her arm free, digs through her purse, and pulls out her stun gun.

Dekker holds his hand out towards her.

DEKKER

I'm here for you.

Nadia shoves the stun gun into his chest, which sends him to the ground with a jolt.

EXT. ALLEY - NIGHT

Evan throws up his arms in frustration, and walks away from Josh.

EVAN

Do whatever you want. Peace out.

Evan stops as he see Nadia run into the alley, and barrel straight for him.

As Nadia stops to size him up, Large Man #1 appears at the end of the alley.

JOSH

Where do we go?

Evan points to the fence.

EVAN

Out of dodge.

Evan scrambles up and over the fence with ease. He gingerly hops down to the other side.

Josh looks timidly at the fence, and then at Large Man #1 at the end of the alley.

EVAN

C'mon man, it's easy.

Josh awkwardly makes his way up the fence. After some near stumbles, and getting caught up for a second, he makes it over. Evan helps him down to the other side.

Evan and Josh are about to run off, but Josh sees that Nadia begins to climb up the fence.

JOSH
We have to help her.

EVAN
She's on her own.

Evan rushes off, as Josh stays behind to help Nadia to the ground.

As Nadia makes her way towards him, she shrugs off his assistance, and jumps down.

NADIA
Who are you?

JOSH
A friend. I think.

Nadia looks to the other side of the fence, but sees no sign of Large Man #1 at the end of the alley.

NADIA
We have to get out of here!

Nadia and Josh start to run in the direction Evan went, but he now runs towards them, with Large Man #1 slowly plodding after him.

They turn around, but see Large Man #2 coming from the opposite direction.

Josh calls out to Evan for guidance.

JOSH
Do we go back over the fence?

Evan motions to a nearby building.

EVAN
Through there!

Evan runs to the door, and explodes through.

Josh and Nadia exchange looks, and then follow him into the abyss.

INT. BUILDING - NIGHT

Evan runs through a dimly lit building. He knocks over odds and ends as he goes.

Josh and Nadia do their best to follow the make shift path through all the junk and clutter filling up this large space.

As they continue through the building, SOMEONE stirs, shines a flash light on them.

They ignore the burst of light, and continue through and out to the other side.

EXT. STREET - NIGHT

Evan, Josh, and Nadia pour out into the street.

A CAR lights up the night with it's bright headlights. As Josh and Nadia take cover, Evan stands in the middle of the road as he tries to flag it down.

The car waits until the last possible moment to stop. The DRIVER gets out to confront him.

DRIVER

Are you trying to get yourself
killed?

Evan backs up as the Driver moves towards him.

Nadia leaps into the car, and speeds off.

The Driver yells after her.

DRIVER

Get back here!

As the car fades from view, the Driver turns his attention to Evan and Josh.

DRIVER

You were with her!

Evan runs off, leaving Josh to fend for himself.

The Driver starts to move on Josh, but he's able to avoid the Driver's advance, and follow after Evan.

DRIVER

I'm calling the cops!

The Driver pulls out his phone and dials. As he waits for an answer on the other end, a police car pulls up to him.

The Driver shields his eyes from the headlights as he calls out to them.

DRIVER

Thank God you're here. Someone just stole my car!

Police Officer #1 speaks to the Driver over a booming loud speaker.

POLICE OFFICER #1

Come with us.

DRIVER

To where?

POLICE OFFICER #1

Come with us.

INT. CAR - NIGHT

Nadia tries to catch her breath as she tries to stop driving so erratically.

She slowly eases up on the gas pedal, and drops her speed to the legal limit.

Headlights come alive behind her. A car rides dangerously close to her bumper.

The headlights flash, and the horn beeps like crazy.

In a panic, she swerves to the shoulder and slams on the brakes.

The car zooms by, and out of sight.

Nadia turns off the car and headlights, and sits in the dark as she tries to catch her breath.

EXT. UNDERPASS - NIGHT

Josh and Evan make their way under a long underpass.

JOSH

This is crazy. I should be at home on my computer right now.

EVAN

And I should still be overseas, but it is what it is.

JOSH

I should just go home. Has to be safer than just wandering around at night.

EVAN

Home is the last place you want to be brutha.

JOSH

Tomorrow I'll go in to work, smooth things over, and everything will be back to normal.

EVAN

Dude, even if nothing was going on, you'd be better off without that job.

JOSH

That job was everything. I was out of work for a long time. There's not that much out there.

EVAN

There's a lot more out there in the world than this country. I was smart. Saw the writing on the wall.

JOSH

You ran from something, not to something.

EVAN

You're one to talk about taking the easy way out.

Josh stops in his tracks.

JOSH

That was different.

Evan stops walking, and stares down at the ground as he wipes away a tear.

EVAN

If you want to go home, then go.

Josh turns around to walk in the opposite direction, but spots something.

JOSH
Somebody is following us.

Evan pivots around to where Josh faces.

EVAN
I don't see anybody.

JOSH
Look to your one o'clock.

A flashlight shines off and on as if in code in the direction Evan is looking.

EVAN
When I count three we run.
One...two...

The flashlight comes closer and closer.

Evan doesn't bother saying three, he just breaks and runs.

EXT. NADIA'S HOUSE - NIGHT

Nadia power walks up to her small house. She stops as she hears rusling in the bushes.

NADIA
Who's there?

T.K. emerges from the bushes.

NADIA
What are you doing here?!

T.K.
I was waiting for you.

NADIA
In my bushes?

T.K.
You need to come with me.

NADIA
Sorry kid, I'm going to bed.
Tonight has been crazy. I'll
probably be arrested for half the
stuff I did.

As Nadia walks to her door, T.K. grasps her arm.

T.K.

You need to come with me.

Nadia pushes away from him.

NADIA

What is wrong with you?!

Nadia turns her back to T.K. as she heads to the door.

T.K. grabs her hair, and tries to pull her backwards.

Nadia struggles, and then pulls out her stun gun.

Nadia spins around, and stuns T.K., who doesn't go down at first, but eventually crashes to the ground.

EXT. STREET - NIGHT

Josh and Evan briskly walk down the street.

EVAN

We can't just stroll around all night. We need to hit a hotel we can crash in.

JOSH

There should be one around the block.

EVAN

We ain't staying in this hood. No fancy rooms with five dollar bottle water for us. We're going downtown.

JOSH

I'm not going to that hell hole.

EVAN

If you want to get off the grid, you have to go into the belly of the beast.

JOSH

There's got to be another option.

EVAN

If you know a place that takes cash with no questions asked, I'm all ears.

Evan stops Josh, and points to a group of Teenagers looking down at their cell phones.

EVAN
We got trouble.

JOSH
It's just teens checking their
phones. Nothing unusual about that.

EVAN
Keep watching.

As one, the Teenagers look up, and then slowly walk towards them.

INT. NADIA'S LIVING ROOM - NIGHT

Nadia quickly pecks away on her phone, and waits for a response.

911 OPERATOR (O.S.)
Nine One One, what is your
emergency?

NADIA
I've been attacked!

911 OPERATOR (O.S.)
What is your emergency?

NADIA
My coworker tried to kidnap me!

911 OPERATOR
What is your emergency?

NADIA
Is this a recording?

911 OPERATOR
This is not a recording. What is
your emergency?

NADIA
Wake up and send someone! One
Thirty Oak Street!

Nadia hangs up. She jumps as the door shakes.

It rattles more and more until T.K. breaks through the front door, and calmly enters.

INT. NADIA'S KITCHEN - NIGHT

Nadia scrambles in, and digs around for any kind of weapon.

As T.K. draws near, she throws plates and pots at him, which he just brushes away.

Nadia snatches a knife, and plunges it into his chest.

T.K. almost has hold of her, but then collapses to the ground.

EXT. NADIA'S HOUSE - NIGHT

Nadia walks to the street in a daze.

T.K., knife still stuck in his chest, stands in the broken doorway as he watches her walk off.

EXT. GOLDEN EAGLE HOTEL - NIGHT

A run down hotel in an even more run down part of the city.

Josh and Evan glance up at the Golden Eagle sign hanging off the building.

JOSH

This doesn't look very safe.

EVAN

Which means it's the perfect place to hide out.

INT. GOLDEN EAGLE HOTEL - NIGHT

The FRONT DESK CLERK sits behind the cracked counter as if he was a fixture when the hotel was first constructed.

He greets Josh and Evan.

At least the closest to a greeting he can muster.

FRONT DESK CLERK

You fellas want one room or two?

EVAN

One.

FRONT DESK CLERK

One bed or two?

EVAN
Definitely two.

FRONT DESK CLERK
It'll be fifty bucks a night.

JOSH
Isn't that kind of high for this
area?

FRONT DESK CLERK
There's a discount if you use
credit card.

Evan hands the Front Desk Clerk a wad of cash.

FRONT DESK CLERK
Check out is by eleven a.m. One
minute after that, and you just
bought one more day here.

The Front Desk Clerk dangles the key over Evan's hand.

FRONT DESK CLERK
Don't break anything.

The Front Desk Clerk drops the keys in Evan's palm. As Evan
and Josh head off to their room, the Front Desk Clerk dials
his cell phone, and waits for a response.

FRONT DESK CLERK
They just checked in.

INT. HOTEL ROOM - NIGHT

Josh and Evan settle into their respective beds.

JOSH
Are you going to sleep in your
clothes?

EVAN
You better believe it. If we need
to cut and run, I don't want to be
buck naked.

JOSH
Isn't this hotel off the grid?

EVAN
This ain't the wild west anymore.
Nothing is truly off the grid from
the eye in the sky.

Evan does a fake gun shooting up towards the sky.

EVAN

This whole country has been played. Everyone mindlessly siding with one group over the other while the real enemy has been taking over under the radar.

JOSH

We'll get the word out. Things will change.

EVAN

Nothing changes. It'll be like a madman yelling in the rain. People won't wake up from their coma until it's too late.

JOSH

Is it too late for us?

EVAN

We're survivors. Our tickets should have been punched a long time ago.

JOSH

We brought that on ourselves. And only by luck are we still here.

EVAN

But we are here. We got through our stuff then, we can do it now.

JOSH

So what is the game plan then?

EVAN

We need to figure out who we're fighting.

The door to the room begins to jingle, and then the door is slowly opened.

Dekker enters the room.

END OF ACT THREE

ACT FOUR

INT. SUBWAY - NIGHT

Nadia sits in her seat, crazily watches the other passengers, who don't seem to notice what a disheveled mess she is.

A CRAZED MAN does catch her eye. He slowly walks to her.

CRAZED MAN

You'll save me! You'll save me!

Nadia vaults up, and rushes to the closest door. She looks out the window, but the train isn't stopping anytime soon.

CRAZED MAN

Save me!

Nadia is about to pull out her stun gun, but before the Crazy Man can get close, a BUSINESSMAN grabs the Crazy Man, and slices his throat with a quick, efficient slice.

The Crazy Man hits the ground, with his blood cascading out of the gash in his neck.

No other passenger bothers to look up at the carnage that just transpired.

INT. HOTEL ROOM - NIGHT

Dekker closes the door as he steps into the room.

EVAN

You got the wrong room buddy. We're packing, so you better get packing out of here.

DEKKER

If you were armed, you wouldn't be who we think you are.

EVAN

And who would that be?

DEKKER

One of us.

Dekker points to Josh.

DEKKER

One of our guys was about to recruit you. They got to him before he could get to you.

EVAN

What about the ones taken over? How many of them we talkin'?

DEKKER

In this city, I'd guess half the population.

JOSH

Who are they?

EVAN

More like what are they?

DEKKER

We're working on it. With your help, we'll get closer.

EVAN

Maybe I don't want to help.

DEKKER

I don't care about you.

Dekker walks past Evan, and squares himself in front of Josh's bed.

DEKKER

Josh works at an office we have our eyes on.

JOSH

Assuming I even still work there. I can call tomorrow to find out.

DEKKER

Do you still have your cell phones?!

Josh and Evan pull out their phones.

Dekker snatches them out of their hands, pulls the memory cards, throws the phones down, and then runs into the bathroom.

JOSH

I need that back!

After a flushing sound, Dekker runs back into the room.

DEKKER

We should get out of here.

JOSH

We didn't call anyone.

DEKKER

It doesn't matter. We'll get you to the church.

EVAN

I'm not exactly the religious type.

DEKKER

You'll have faith after you meet this congregation.

EXT. CITY STREET - NIGHT

Nadia nervously looks at everyone she passes. Some glance over, some look straight ahead. Some don't break sight of their phones.

She looks up at a building with a security camera that is following her movements. As she stops to look at it, the camera lens zooms in on her.

Nadia continues to walk along, looks around in every direction.

She spots a HOODED SWEATSHIRT MAN following closely behind her. She hurries, but he's right on her heels.

Nadia ducks into a doorway, bracing for an attack, but the Hooded Sweatshirt Man just walks past her.

INT. ST. EDWARD'S CHURCH - NIGHT

Dekker leads Josh and Evan down the aisle of pews to the altar.

Sitting in the pews are PEOPLE from all walks of life.

At the altar stands FATHER ANDERSON, dressed in black suit with white collar, alongside ANYA, who conveys the intimidation of a woman twice her size.

DEKKER

Father Anderson. Anya. Meet Josh and Evan.

Anya speaks with a thick Russian accent.

She gestures towards Josh.

ANYA
Finally brought that one in.

DEKKER
Not under the most ideal
circumstances. This one almost
ruined it for us.

Dekker points over to Evan, who innocently shrugs his
shoulders.

Coming up behind them, Freddie joins the group.

FREDDIE
You picked a good place to run to.
They never come up in this neck of
the woods. Might as well be a third
world country.

DEKKER
Freddie, just in time to meet the
newest members of our congregation.

FREDDIE
What we preach is something you can
believe in.

EVAN
So who's the boss man of this
little rebellion?

FREDDIE
I'd say me, but I think Anya would
take exception.

ANYA
We are all leaders. Very
democratic.

JOSH
Is this happening in Russia too?

ANYA
You'd have to ask a Russian. I've
been an American for ten years now.

DEKKER
Long enough to remember how things
used to be.

Evan eyes a stockpile of guns behind the altar.

EVAN

Looks like you don't have to worry about anyone stealing from the collection plates.

FATHER ANDERSON

These days it's hard to come by that big a stock pile.

ANYA

All the gun shops are closed down. The government bought up all the inventory.

FATHER ANDERSON

We were able to get our hands on just enough to be able to put up a good fight.

EVAN

What about shalt not kill?

FATHER ANDERSON

I'm more of an eye for eye kind of guy.

FREDDIE

Besides, that little arsenal is just pop guns compared to what we up against.

JOSH

What do they have that you don't?

FREDDIE

Laser guns.

EVAN

We're up against aliens?

FREDDIE

It's the only thing that makes sense. They studied us. Knew if they rolled up in big ass ships, we'd nuke them back to Mars or wherever.

DEKKER

So they sneak in, and take over while we're distracted with other things.

EVAN

I won't believe we're fighting E.T.
until I see it with my own eyes.

FREDDIE

Until we have proof who these cats
are, we have to keep all
possibilities on the table.

FATHER ANDERSON

Our greatest strength is they don't
know we're on to them.

INT. GOLDEN EAGLE HOTEL - LOBBY - NIGHT

The Front Desk Clerk looks up to see Magda standing at the
counter.

MAGDA

I'm looking for two men who checked
in here tonight.

FRONT DESK CLERK

It's been a slow night. No one has
checked in yet.

MAGDA

It will be less painful for you if
you tell me where they are.

INT. ST. EDWARD'S CHURCH - NIGHT

Father Anderson addresses everyone seated in the pews.

In the front row is Josh, Evan, Freddie, Anya, and Dekker.

FATHER ANDERSON

Anyone notice a loved one acting
suspiciously?

A MAN IN PEW raises his hand.

MAN IN PEW

My wife... I can't go back there.

FATHER ANDERSON

You have to. Just keep an eye on
her, and let us know what she's up
to.

MAN IN PEW

What if she tries to hurt me?

FATHER ANDERSON

Do whatever you have to do to stop her.

Dekker stands up.

DEKKER

Since we lost Max, we desperately need to find another hacker.

ANYA

That's where the real war is fought. Online. They're already ahead of the game with all the information they have on everyone.

EVAN

People happily supplying it with their witty posts.

JOSH

Can't you use the internet to warn people?

ANYA

We had a couple people posting videos all over the web. They were instantly pulled down.

JOSH

Can't they just keep trying? Maybe something will get through.

ANYA

Their location was quickly discovered. After that, no more videos.

DEKKER

Any plan you can come up with, our people already tried.

FREDDIE

We didn't invite you to our little party to come up with solutions. You just need to go to your work place and get what we need.

JOSH

What's so special about where I work?

Freddie looks to Dekker, who pulls out his cell phone, and pulls up a picture for Josh to look at.

DEKKER
Recognize this woman?

CELL PHONE SCREEN: A photo of Magda, standing outside of a building, shot with a long lens.

JOSH
Who is she?

DEKKER
We know her as Magda.

FREDDIE
She's one of the bad guys.

DEKKER
Magda has been to your floor multiple times.

Josh takes another look at her.

JOSH
I never saw her before.

DEKKER
She meets up with this woman.

CELL PHONE SCREEN: A photo of Kerra, walking out of a building, taken with a long lens.

JOSH
We both know Kerra.

EVAN
She's the reason I'm in this mess.

FREDDIE
We may have use for you after all.

Anya points to Dekker.

ANYA
How close is Nadia to coming in?

DEKKER
I spooked her when I tried to bring her in. She wasn't exactly receptive.

FREDDIE
I tried to slip her a note, but some stiff rolled up and snatched it.

DEKKER

Did he make you?

FREDDIE

Nah, I wrote it like I was some fella laying the mack down on some random lady.

DEKKER

I got a note in to her office. I had to warn her to get away. One of her co-workers got taken over.

FREDDIE

If they're on to her, we better keep our distance.

Father Anderson addresses the People in the Pews.

FATHER ANDERSON

Does anyone else have anything to add?

An ANGRY WOMAN bolts out of her seat.

ANGRY WOMAN

We need to stop talking it out. Planning it out. We should just take all the guns, march down the street, and fire away.

FATHER ANDERSON

If you did that, you might take some normal people out.

ANGRY WOMAN

Or I might take some of them out.

FATHER ANDERSON

Either way, you won't last long.

DEKKER

All it would accomplish is giving them more ammo for their anti gun agenda.

ANYA

Shock and awe would be the worst way to fight them.

ANGRY WOMAN

If we don't take the fight to them, they'll bring it to us!

Entering the chapel area, a GROUP OF KIDS walk down the aisle. All six wear back packs.

FATHER ANDERSON
Sorry kids, this is a closed meeting.

The Group of Kids stop, and set down their back packs.

FATHER ANDERSON
You shouldn't have been let in.

DEKKER
They weren't let in. It's them!

The Group of Kids pull out guns from their back packs, and methodically fire away.

Caught unaware, people in the pews get hit before they can react.

Josh, Evan, Freddie, Dekker, and Anya scramble to take cover behind the altar.

Father Anderson stands his ground before the altar, holding his hands up in a surrender motion.

FATHER ANDERSON
Please stop!

One of the Kids aims his gun, and soon Father Anderson is down on the ground, among the dead.

Behind the altar, Dekker grabs a machine gun, and rises up. But before he can squeeze the trigger, his body is riddled with bullets.

As Dekker's body falls, the machine gun slides over to Josh, who reluctantly picks it up.

Freddie has hold of a hand gun, and pops up and down firing off shots. One of which hits a Kid with a head shot.

Focusing their fire power on where Freddie is at, they disregard Josh, who fires controlled shots nowhere near where they stand.

Evan calls out to him making a sweeping gesture.

EVAN
Don't aim! Spray it! Spray it!

Josh waves his gun side to side, sending the remaining Kids down to the ground. He keeps firing until every last one is dead.

Josh, Evan, Freddie, and Anya come out from behind the altar to look at the carnage. They're the only ones left alive in the whole chapel.

FREDDIE

I can't believe they're gone.

ANYA

They knew the risks.

FREDDIE

Risks or no risks, they dead, and we're screwed.

Josh stands over the bodies of the dead kids.

JOSH

I killed kids.

EVAN

Who were going to kill you. Kill all of us.

JOSH

They were kids.

EVAN

They weren't human. Even if they were human.

Josh looks over to Anya for guidance.

JOSH

What do we do now?

ANYA

There is no we. You are on your own now.

EVAN

You can't kick us to the curb now. You need us.

ANYA

It's you who need us. And we are leaving.

FREDDIE

We're gonna regroup. When we're
back on track, we'll find you.
Until then, try not to get killed.

EXT. CONVENIENCE STORE - NIGHT

Nadia huddles up near a dirty old pay phone. She dials, feeds
it some coins, and waits.

911 OPERATOR (V.O.)

What is your emergency?

NADIA

People are after me!

911 OPERATOR (V.O.)

What is your emergency?

NADIA

They're trying to kill me!

911 OPERATOR (V.O.)

What if your emergency?

NADIA

Don't you want to know where I am?

911 OPERATOR (V.O.)

We know where you are Nadia.

Nadia is startled, and quickly slams the phone back into it's
receiver.

She spots a PATROL OFFICER walking in the distance. She
hurries towards him, waving her arms.

Nadia stops as she sees the Patrol Officer go up to an OLD
WOMAN, and start beating her.

EXT. GOLDEN EAGLE HOTEL - NIGHT

Freddie and Anya look on from a distance as they watch a
CLEAN UP CREW carry the lifeless body of the Front Desk
Clerk, and throw him into the back of a GARBAGE TRUCK.

Freddie and Anya exchange looks, and then slowly disappear
into the shadows.

INT. ST. EDWARD'S CHURCH - NIGHT

Everyone and everything is cleared out, except for the motionless bodies spread out through the chapel.

But one of the bodies starts to move.

Dekker's finger slowly come to life, and then suddenly his eyes open up wide.

EXT. STREET - NIGHT

Josh and Evan walk down the sidewalk. They try not to make contact with anyone who passes by.

JOSH

We should hit an ATM. I can empty out what I've got in there.

EVAN

We should just toss all the cards we got. Whatever cash we have or can steal is what'll keep us alive.

Josh and Evan stop outside a bar, and look in through the window.

EVAN

How can people drink and watch television with everything going on?

Josh gets a good look at what's on screen.

JOSH

They're watching us!

INT. BAR - NIGHT

The Bartender watches the news report on the television above him.

ON SCREEN: The News Anchor stiffly reads the copy over video of police cars outside a church along with photos of Evan and Josh.

TV NEWS ANCHOR (V.O.)

Two men responsible for the mass shooting at St. Edwards Church are still at large.

The Bartender slams his fist on the bar.

BARTENDER

I hope they kill those terrorists!

ON SCREEN: The New Anchor looks dead into the camera.

TV NEWS ANCHOR

The President is calling for all guns to be surrendered to law enforcement officials. Owning a fire arm will be illegal come next month.

The Bartender looks out his front window.

BARTENDER

It's them!

EXT. BAR - NIGHT

Josh and Evan back away from the bar.

EVAN

Run!

Josh and Evan tear down the sidewalk, as a MOB OF PEOPLE flood out of the bar in pursuit.

INT. DARK ROOM - NIGHT

The dark room is lit up by a wall of monitors.

MONITOR #1: Josh and Evan being chased down the street by a Mob of People.

MONITOR #2: Nadia stopping at a corner, looking up at the security camera.

MONITOR #3: Bodies being carried from St. Edwards church, and dumped into a garbage truck.

The other monitors show various angles across the city.

Magda sits calmly in her chair, taking in all the images before her.

THE END

