

EarthBound Origins

By

Seth Campbell

Based on the Videogame Series

MOTHER

Created By

Shigesato Itoi

Second Draft

Seth Campbell
eunacis@rocketmail.com
www.eunacis.weebly.com

FADE IN.EXT.GEORGIA APPALACHIAN MOUNTAINS.MORNING

PAN through the mountains.

BEGIN TITLE MONTAGE

"Pride of the Prairie" plays as camera arrives at Podunk, a small town in rural America.

MOVIE TITLE APPEARS

PAN down to a two story building that houses both a Western Union wire service and The Podunk Times, the local newspaper, on the first floor. ZOOM IN through second story window above The Times.

INT.GEORGE'S APARTMENT.MORNING

Inside, there is a medium-sized single family apartment with a living room, a kitchen/dining room, a bathroom, and two bedrooms. TRACK IN George's bedroom.

GEORGE'S BEDROOM

The bedroom is small but homey. In the middle there is a full sized bed with GEORGE SANDHOP, 27, and his wife MARIA SANDHOP, 26, asleep. George wakes up as the sunlight creeps in through the window. He sits up, scratches his beard, and turns to Maria, putting his hand on her arm. She stirs.

GEORGE

Good morning honey. I gotta go to work.

George kisses her. She smiles and goes back to sleep. George gets out of bed. He is wearing a nightshirt. He goes out of the room.

LIVING ROOM

George exits the bedroom and enters the adjacent bedroom.

JOHN'S ROOM

George enters the bedroom. It's a little smaller than his but still homey. In the middle there is a twin sized bed with JOHN SANDHOP, 8, George and Maria's son, asleep. George walks up to him and lightly ruffles his hair. John remains asleep.

(CONTINUED)

GEORGE

Daddy's gotta go to work.

George kisses John on the head and leaves as John emits a light groan and shifts his position.

GEORGE'S BEDROOM

George reenters his bedroom and opens his closet. George removes his nightshirt and puts on a long-sleeved button-down white shirt. He then puts on a pair of black slacks with suspenders. After putting on black socks and shoes, he puts on a faded black sack coat. Maria is starting to wake up. As George heads for the door, Maria sits up. She is wearing a nightgown.

MARIA

I love you.

GEORGE

I love you too.

George once again exits the bedroom.

LIVING ROOM

George walks across the living room and arrives at the front door. He grabs a burgundy-red Homburg hat from a hook next to the door, puts it on, and heads out.

STAIRWELL

Outside the door, George goes down a narrow staircase leading to two doors. George goes through one.

INT.PODUNK TIMES.MORNING

George enters the backroom of The Podunk Times. The backroom houses spare equipment, (ink, papers, pencils, etc.) a Linotype machine, and a rotary press. George goes through a door into the main room.

MAIN ROOM

George enters the front office, just a medium sized room with only three desks; two show signs of repeated use and the third is clean, housing only a manual typewriter. George walks up to the front door and pulls up the drape.

OUTSIDE

(CONTINUED)

PHIL KIRBY, 21, is waiting outside the front door on a bench next to a post that his horse is tied to with a water troth to the side. The front door is unlocked and Phil gets up immediately as George opens the door.

PHIL
Mr. Sandhop.

GEORGE
Phil.

George goes back inside with Phil trailing behind.

MAIN ROOM

George and Phil enter. They both remove their hats (Phil wears a gray Homburg) and place them on a hat rack by the door. Phil goes to his desk while George pulls the mail from the letter keep. Phil takes off his jacket, putting it on the back of his chair, and starts unloading his knapsack (a #2 Folding Pocket Brownie Model B, spare film, a notepad, and a pencil) as George leafs through the mail.

PHIL
Anything good?

GEORGE
(reading through)
Not so far... Oh, could you change the date on the calendar? I forgot to.

Phil gets up and walks to the wall calendar: thin wood panels hanging from nails in the wall that display the day, (week and month) month, and year. It currently displays "Thursday, February 27, 1908". Phil flips both the "Thursday" and the "7" in "27" to reveal "Friday" and "8" respectively. The date now reads "Friday, February 28, 1908". George walks up to Phil, still looking at the letter.

PHIL
What's that?

GEORGE
A lead, the best one we got;
follow me!

George immediately stuffs the letter in his coat, grabs his notepad and pencil, and heads for the door. Phil rushes to his desk retrieves his coat, notepad and pencil, and his camera.

(CONTINUED)

PHIL
What's the rush?

GEORGE
This blows everything else out of
the water!

Phil follows George out the front door, both grabbing their hats on the way out.

INT.GENERAL STORE.DAY

George, Phil, and others are standing in front of and staring at a phonograph.

PHONOGRAPH
(STOCK)
I am the Edison Phonograph! ...

The phonograph continues its sales pitch as Phil pulls George aside.

PHIL
Really?

GEORGE
It's the only story we've got.

Phil gives him a semi-unamused look.

PHIL
Really?

GEORGE
Alright, I'm also thinking of
buying one for Maria.

Phil just looks at George again.

GEORGE
What do you want? Nothing ever
happens here.

PHIL
Good point.

George and Phil walk up to FRANK SANDERSON, the store owner.

FRANK
Amazing, isn't it? First the
telephone, now this, pretty soon
we'll be sending sound through the
air.

(CONTINUED)

GEORGE

Frank?

FRANK

Oh, hiya George! You got my letter?

GEORGE

Yes. Can Phil take a picture of...
that?

FRANK

Sure thing!

Phil takes a picture of the phonograph. The recording ends just after he takes the picture.

FRANK

Hmm, the boy's got a good sense of
timing.

Frank walks up to the phonograph and removes the wax cylinder. George walks up to him.

GEORGE

(pulling out pad and pencil)
So, let's start with the basics,
how many Edison Phonographs do you
have in stock?

FRANK

I ordered ten and a selection of
cylinders. I ordered a such a small
amount because I don't expect them
to fly off the shelves and since
this is such a small town, there
aren't that many people to sell
them to.

GEORGE

Thanks Frank; I know that the
people of Podunk will be excited to
know that they can see the future
here and maybe even own a piece of
it. I might even get one.

FRANK

Oh, you want one?

GEORGE

Not entirely. It would mostly be
for Maria. She loves music. The
only real setbacks would be price
and finding a place to put it where

(MORE)

(CONTINUED)

GEORGE (cont'd)
we can regularly use it but my son
can't reach.

FRANK
How are Maria and John?

GEORGE
They're doing fine. Maria's got
music club tonight Mrs. Thompson's
place. Her husband, Miles, is gonna
join me and Phil at the bar. And
John's gonna spend the night at my
brother-in-law's.

FRANK
Can I join you guys?

GEORGE
Of course. Let me talk with Phil
for a second.

George walks to Phil. Frank replaces the cylinder with one
that plays "In the Good Old Summertime".

GEORGE
Hey, would you mind if Frank joined
us and Miles tonight?

PHIL
No, of course not. (beat) There
weren't any other stories?

GEORGE
Well, Vitagraph's sent a few people
off near here to promote... what
the hell was it again?

George pulls out the letter.

GEORGE
(reading)
The Ford Model T.

PHIL
The what?

GEORGE
It's something called a...
(slowly sounding out the word)
"Automobile".

George stares at the letter in confusion. Phil leans over and turns his neck to look at it too. He reads it, mumbling its abridged contents.

PHIL

Damn. Why aren't we doing a story on this?!

GEORGE

Technically we are; this is from the AP. This is the article. And besides, by near they mean the train they're on will go through Merrysville.

PHIL

When?

GEORGE

(reading article again)

Monday; three days from now. The train's only gonna stop for two hours to refuel. It wouldn't be long enough to warrant the trip there. They probably won't even leave their car.

Phil sighs.

PHIL

Oh well, you can't blame a guy for trying. Let's get out of here before I buy something I don't need.

George and Phil leave.

INT.HELEN'S LIVING ROOM.NIGHT

Maria is sipping tea with HELEN THOMPSON and other women. They all have sheet music and an instrument at their side. Maria has a violin and Helen is sitting by a grand piano.

HELEN

So Maria, how has your first month in Podunk been?

MARIA

Having grown up in a large city, I can certainly say Podunk is a very quiet little town. I love the tranquility, but...

(CONTINUED)

HELEN

(genuine concern)

But what? Do you miss your old home?

MARIA

Oh, everyone who moves misses their old home. It's just... (beat) nothing ever happens. In St. Louis there were always many exciting things happening everyday, all day; sometimes all night.

WOMAN WITH FLUTE

I could never live there. I would never be able to sleep.

MARIA

And now, there's nothing to do. I get so anxious that sometimes I want to climb Mt. Itoi and scream to the heavens: "Lord, make something interesting happen, anything!"

HELEN

"Anything"?

MARIA

Nothing tragic, of course. The most I can look forward to are these events and the town fair.

HELEN

I was born and raised in Podunk. The largest city I've ever been to is Merrysville. I can never fully understand what you're going through; but if you ever get bored, you'll always have us.

Everyone affirms her statement.

MARIA

Thanks, I don't know what I would do without you all.

HELEN

What about George and John?

MARIA

George is always working, always has. I thought living upstairs from

(MORE)

(CONTINUED)

MARIA (cont'd)
his job would lighten his work load, but he's always trying to push himself to the limit. And John's always either reading or playing baseball with the other kids.

HELEN
I'm sure you'll find something to do together as a family.

WOMAN WITH FLUTE
Where is George?

HELEN
He's at the bar with Phil and my husband. They do it every Friday.

INT.BAR.NIGHT

George, Phil, Frank, and MILES THOMPSON are at a table, drinking. Many other patrons are there too; most drinking, some also smoking. The air is filled with the fumes of beer and liquor, the clamor of patrons, the PIANIST playing "Yankee Doodle", and tobacco smoke.

George is talking with the others at the table and then pulls out a pack of cigarettes from his jacket (an old beat up light gray sack coat), pulls one out, and puts the rest away.

FRANK
You smoke?

GEORGE
Yeah, don't you?

FRANK
Yeah, I just never saw you smoke so I just thought you didn't.

GEORGE
Maria won't let me smoke in the apartment.

George sticks the cigarette in his mouth.

GEORGE
Says she read that it's bad for children to be near it. And if my wife is anything, she's strict.

(CONTINUED)

I can't smoke downstairs, next door, or anywhere near the building. I have to go into the woods just to light up. She makes me wear this old thing.

George tugs at his coat before pulling out a match.

GEORGE

I have to keep it in the stable. I love her to death but sometimes she's like my mother.

He strikes it against the table, lights up, and takes a deep puff.

GEORGE

(exhaling a great cloud of smoke)

I don't even know where she finds these things. Oh! Where are my manners?

George pulls the pack back out.

GEORGE

Any of you want one?

PHIL

(taking one)

Sure.

MILES

I get enough from my wife for just being around it. If she smells it on my tongue, I'll never hear the end of it.

GEORGE

Good God, it's spreading.

FRANK

I prefer my pipe.

Frank pulls out a pipe and empties a small paper packet of tobacco into it.

GEORGE

(pulling matches back out)

What brand's that?

(CONTINUED)

FRANK

I grow my own.

George strikes another match and uses it to light Phil's cigarette and Frank's pipe. The BARTENDER arrives as George puts it out.

BARTENDER

Doin' good, gentlemen?

GEORGE

Let's have another round, on me!

The rest of the table cheers.

JUMP CUT to everyone very drunk, swinging back and forth to the piano. George manages to stand up.

GEORGE

(singing)

Meet me in St. Louis, Louis / Meet
me at the fair / Don't tell me the
lights are shining / Any place but
there / I'll be waiting at the
station / For the whole damn
congregation / Meet me in St.
Louis, Louis / Meet me at the fair!

The patrons cheer.

GEORGE

(drunk)

I was at that fair. It was my first
story. And now I'm in the middle of
nowhere where nothing ever happens.

George suddenly holds his beer aloft.

GEORGE

A toast to Podunk! Where nothing
ever happens and nothing short of
an act of God will ever change
that!

The patrons all shout their own versions of "here here".
Everyone empties their mugs.

EXT.MT. ITOI.NIGHT

Above a small valley near the base of Mt. Itoi, out of nowhere in the sky, a barrage of light and sound erupts from the heavens. The image briefly switches to NEGATIVE FILTER.

INT.BAR.NIGHT (CONTINUOUS)

George is chugging a beer and deep-throating his third cigarette when he hears a distant yet loud boom. His focus changes to that. He gets up and staggers pretty well to the front door.

PHIL
George, what's wrong?

George heads out the door as Phil gets out of his chair.
(He's only moderately buzzed)

OUTSIDE

George bursts out of the bar into the street. After reorienting himself he sees the eruption off in the distance. George stands still in fear and awe. Phil exits the bar.

PHIL
George?

George doesn't respond. Phil walks up to him.

PHIL
What's wrong? What is it?

Phil sees that George's mouth is gaping open.

PHIL
What is it you're looking-?

Phil turns to the eruption and freezes right then and there.

PHIL
Oh my God.

The eruption ends just as the Bartender comes out the door.

BARTENDER
Stargazin' boys?

GEORGE
(not moving head)
No.

(CONTINUED)

BARTENDER

Then what are you lookin' at?

PHIL

(after a beat)

I don't know.

The Bartender rolls his eyes and is about to go back inside when he sees someone in the distance limping into town from the direction the eruption was.

BARTENDER

(shouting)

Hey! Hey mister! Are you hurt?

The Bartender's shouting jolts George and Phil out of their trances. They see the man and immediately fast walk in his direction. Phil follows slowly behind him. George approaches him to find that he's WILLIAM. He falls down on his knees.

GEORGE

Will?!

George ducks down and grabs William's shoulders.

GEORGE

Will! Oh my God Will, you're back!
Where were you?

WILLIAM

(dazed)

Forgot to buy flour. Molly'll kill me.

GEORGE

What? Will, you've been gone for almost a month. Where were you?

WILLIAM

(humored)

What are you talking about?

GEORGE

"What are you talking about"?
What are you talking about?

WILLIAM

Molly, she told me to go to Frank's store and buy some flour. I must've taken a wrong turn or something.

(CONTINUED)

GEORGE

"Wrong turn"; Will, listen to me!
You've been missing for almost a
whole month. We all thought you
were dead.

The police harassed your wife. Your
wife, Will! They thought she killed
you. The whole town thought she
killed you! She's devastated. Where
were you?!

WILLIAM

Who...?

GEORGE

(borderline infuriated)

"Who"... (misc. angrish) Your wife!
You've been gone a month! Where
were you?!

WILLIAM

A month? No. I only left this
morning.

George stares at William like he doesn't know if he should
take him to the doctor or strangle him. Phil arrives with
the Bartender and most of the patrons. (including Frank and
Miles)

FRANK

Will?

WILLIAM

Oh, Frank; I need to buy a bag of
flour.

FRANK

(to George)

What happened? Where was he?

GEORGE

He says he only left this morning.

Everyone looks at William in mind crushing confusion.

INT.PODUNK TIMES.AFTERNOON

George is drinking black coffee. (AA Black Death black
coffee) A French press is on his desk. Phil exits the
darkroom holding photo prints. He arrives as George takes a
big swig of coffee and cringes his face.

(CONTINUED)

PHIL

Hangover?

George twitches his upper eyelid and nods. He looks up to the wall clock. It reads "1:15".

GEORGE

I think I'm still a little drunk too. Urgh, where's my Aspirin?

George opens his desk drawer. After sifting through pencils, scraps of paper, and matchboxes; he pulls out a small glass bottle labeled "Bayer". He opens it, removes a square pill, and downs it with more coffee. He again cringes at the acidity of the coffee.

GEORGE

God, I hate this stuff. So, whad'ya got?

PHIL

The prints.

Phil hands them to George. He puts down his coffee and takes the prints. He begins looking through them.

GEORGE

(leafing through)

Let's see: (Edison Phonograph)
good, (Frank) good...

George comes across a picture of William, still very dazed and very confused. He seems to stare directly into the viewer's soul itself.

GEORGE

I'm not sleeping anytime soon.

George comes across and shows Phil a proto-Facebook drunken self portrait of Phil.

GEORGE

What?

PHIL

I don't remember taking that one.

GEORGE

And I thought I was drunk.

George pulls out the print of William and a few pages of paper.

(CONTINUED)

GEORGE

I spent the last two hours trying to remember exactly what happened last night. Here's what I got.

George gives the stuff to Phil.

GEORGE

Normally I'd write the cover story, but I still can't see straight. I'll need you to write it and type up the proof. I probably won't be better for quite a few hours so you'll have cast it.

But I will be better by tonight so I'll be sober enough to man the press. In the meantime, I'll be in my desk if you need me. I gotta write a letter.

George starts lowering himself onto his desk chair. He pulls out a nice sheet of paper, a dip pen, and a vial of ink.

PHIL

Who are you writing?

GEORGE

Whatever it is we saw last night, it's not natural. I'm writing to Hugo. He's a student at Merrysville College.

PHIL

How'd you come to know a college student?

GEORGE

I met him on the train ride here from St. Louis. He had been visiting his mother. Good kid.

George dips his pen into the ink and begins to write the letter. Phil sits at his desk and gets to work.

SOMETIME LATER

George finishes the letter. He gets up and goes to the mail table next to the door. He pulls out an envelope from a stack and puts the letter in it. After sealing the envelope, he puts on his coat and hat.

(CONTINUED)

GEORGE
I'm gonna go mail this. I'll be
back in a few minutes.

Phil gets up and takes his article to the typewriter table.

PHIL
I should be done with the proof by
then.

George leaves as Phil begins typing.

OUTSIDE

George exits The Times. He tries to head off but he almost
trips but he's able to regain his equilibrium.

GEORGE
Shit.

George looks around and sees his horse, SNOWY. Getting an
idea, he slowly staggers to her and puts his arm over her
shoulder.

GEORGE
(untying her)
Alrighty Snowy, you're gonna have
to be my legs. I'm still a little
out so let's take it slow.

Snowy starts walking slowly with George holding on. They
head off.

EXT.POST OFFICE.DAY

George and Snowy arrive just outside the Post Office front
door. He ties her to the wooden pole next to a water troth.
He heads inside.

INSIDE

The POSTMASTER is napping when George enters. He wakes up.

POSTMASTER
Oh, hey, George! Drank too much,
huh?

GEORGE
Yeah. (holding up letter) I need to
mail this.

George gives the letter to the Postmaster.

(CONTINUED)

POSTMASTER
That'll be two cents.

George pulls two pennies out of his pocket and gives it to the Postmaster.

POSTMASTER
Thank you.

The Postmaster puts a stamp on the letter. George begins heading for the door.

GEORGE
Bye!

POSTMASTER
You be careful!

George leaves.

PODUNK TIMES

Phil has finished typing his article proof and holds it up as George enters and walks in a little more coherently.

GEORGE
Sorry I took so long; you finished?

PHIL
Yeah, what are we doing for the rest?

GEORGE
(slapping fingers on palm)
AP story about thingy, Phonograph story, and just pick a letter.

Phil goes into the backroom and George watches him sit down at the Linotype machine. He looks back down at the photo of William, still looking into his soul.

INT.PODUNK TIMES.NIGHT

Maria comes into the backroom from the stairs. She finds the rotary press and George sleeping in a chair. She walks up to him, carrying a cup of hot apple cider. She puts her hand on his shoulder, waking him. He grumbles as he stirs, looking at Maria. She holds out the cider.

MARIA
I made you some cider.

(CONTINUED)

Maria puts the cup of cider in George's hands. George takes a sip.

GEORGE

Thanks, hon.

George puts the cup on the table to his side next to a book and egg timer. Maria glances at the book.

MARIA

Oh, what are you reading?

Maria reaches for the book. George swipes it before she has the chance.

GEORGE

It's nothing; something I thought what happened last night might be related to it. (beat) What do you think happened.

MARIA

I don't know. I don't think I want to know. I don't even think I should know.

Maria looks at the press, and then at George.

MARIA

How much is left?

George looks at the egg timer.

GEORGE

Five minutes; I already printed the first sheet, so I only have to run the back of these. Then it's just folding and waiting 'til sunrise to deliver 'em.

MARIA

Alright dearie. I'm going back upstairs. Take care.

Maria and George share a kiss. Maria takes the now empty cup and heads back upstairs.

GEORGE

(just as Maria is about to leave)

I do want to know; damned if I should or not.

Maria goes back upstairs.

EXT.PODUNK TIMES.EARLY MORNING

George is saddling Snowy up. He has a messenger bag full of newspapers slinged over his shoulder. George is about to mount when he hears the same boom he heard at the bar. He immediately drops everything (including bag) and runs out into the street and sees the beginning of another eruption.

George immediately rushes into The Times and bolts out a few seconds later brandishing a #2 Brownie Model C and immediately starts taking pictures of the eruption. After the eruption ends, George lowers his camera, ecstatic.

INT.PODUNK TIMES.DAY

George is standing right outside the darkroom, squirming as if he has to go to the bathroom.

GEORGE
(into room)
Are you done yet in there?

PHIL (OS)
(from inside)
I'm workin' on it!

George grits his teeth in impatience.

GEORGE
C'mon! How much longer?!

Phil exits the darkroom, not amused and prints in hand. George sees them and immediately snatches them.

PHIL
Dear God, you act like a kid;
twenty-seven years old my-

George walks to his desk. Phil follows. He spreads the prints across his desk and picks one up.

GEORGE
I like this one the best.

PHIL
What's that?

Phil points at the outline of a tiny object slightly off center the eruption. They both lean into the print, trying to get a closer look.

They AD LIB what they think it might be.

(CONTINUED)

While they do this; HUGO ANDONUTS, 20, enters from the front door. George and Phil don't notice him. He puts his hat on the rack with the others. He walks up to them and looks at the print from behind them. He looks to desk and looks through the others. He pulls out one.

GEORGE

Is it some kind of... big bird?

HUGO

You know, you have a better picture, right?

George and Phil turn around to see Hugo.

PHIL

Can we help you...?

GEORGE

Hugo!

HUGO

George!

George and Hugo shake hands.

GEORGE

How ya been?

HUGO

I've been doing well.

GEORGE

Oh! Where are my manners?

George gestures to Phil.

GEORGE

Hugo, this is by best friend and right hand man: Phil Kirby.

Phil and Hugo shake hands.

HUGO

Pleased to meet you.

GEORGE

George, this is my friend: Hugo Andonuts.

PHIL

Pleased to meet you.

GEORGE
(to Hugo)
You said there was a better one?

HUGO
Yeah, here.

Hugo hands the print to George. He examines it.

GEORGE
Son of a bitch, how'd I miss this one?

George shows the print to Phil. The object is larger and much more defined. Through more modern eyes, it's clearly a spaceship. The two are unable to understand what it is.

GEORGE
Still confused.

George gives the print back to Hugo.

GEORGE
I got nothin'.

Hugo looks at the object.

HUGO
Well, I don't have an answer for whatever this is, but I do have something you might like.

Hugo pulls out a few sheets of folded paper from his coat.

HUGO
I saw the eruption last Friday too. After crunching an insane amount of numbers, I was able to predict when it would happen again.

The next one will be on Tuesday morning, and after that, Thursday night. I didn't have any more time to compute any further than that.

George takes the papers and looks at them. He can't get past the math.

GEORGE
Well, now we know when the next one'll be. Now what?

(CONTINUED)

PHIL

Go on the roof and point every
camera we have at it?

George nods his head sideways in consideration, then gets an idea.

GEORGE

That's it!

George rushes to a side table in front of the wall calendar, (displaying "Sunday, March 1, 1908) covered in opened and half opened letters. He starts pouring through them. Phil walks up to him.

PHIL

Whatcha lookin' for?

GEORGE

Remember that story about a film crew?

PHIL

The Ford one, yeah... Oh my God
George, you're a genius!

George pulls out the letter.

GEORGE

Ah! Here we are.

George starts looking through the letter.

GEORGE

When did they say they're commin'
through...? Monday! (beat) Shit!
That's tomorrow.

George immediately bolts out the door and looks around in confusion until taking a hard left. Phil and Hugo follow him.

INT. WESTERN UNION. DAY

In the Western Union wire office right next door to The Podunk Times; George, Phil, and Hugo are huddled around a TELEGRAPH OPERATOR manning a Morse Key.

GEORGE

Tell them: "Once in lifetime event.
Strange unexplainable phenomenon.
George Sandhop, Podunk Times. Will
send horse and cart."

(CONTINUED)

The Operator is tapping as George talks. After a medium-length beat, the receiver goes off and ticker tape prints out. The Operator begins reading the dots and dashes.

OPERATOR

"No need for horse. Have own
transport. Will be there tomorrow."
That's it.

George, Phil, and Hugo all look at each other.

GEORGE

Well, I guess we just gotta wait
'til tomorrow.

HUGO

Does this town have an inn?

GEORGE

No, but Phil has a spare room.
That okay?

PHIL

I'm fine.

GEORGE

Great!

George grabs Hugo's shoulder.

GEORGE

Now, I'm gonna show you the town.

They all head out.

EXT. PODUNK TIMES. NIGHT

George exits The Podunk Times from the back, cigarettes and matches in hand. He sticks the cigarette in his mouth, strikes the match against the door frame, and is about to light up when he hears and sees a rustle in the foliage. He quickly puts the match out and rushes inside.

Soon after, he exits carrying a shotgun. He loads and cocks it, pointing it at the foliage on the brink of jumping out of his skin. Suddenly, a squirrel rushes out and runs up a tree. While it does this, George shoots but misses. He looks down at his gun, still hyperventilating. He takes a deep breath and heads back inside.

INT.PODUNK TIMES.DAY

George is looking at two different letters, comparing them and pacing while Phil changes the wall calendar to "Monday, March 2, 1908" and Hugo is crunching numbers. They both hear the sound of a car engine.

GEORGE

What's that noise?

George, Phil, and Hugo head for the door where they see a Model T Ford right in front of The Podunk Times.

GEORGE

What the hell?!

George heads out, the others following.

OUTSIDE

EMIL ROBERTS, 20, is getting out of the driver's seat as George bursts out the front door.

GEORGE

Who are you and what the flyin'
hell is that?!

Emil walks straight up to George and extends his hand to him. He talks in a Brooklyn accent.

EMIL

Emil Roberts, Vitagraph Studios.

George briefly stares at him before shaking his hand. A FILM HAND gets out of the car and starts unloading film equipment. Phil and Hugo exit the Times.

GEORGE

Well Emil, this is Phil Kirby and
Hugo Andonuts.

EMIL

Howdy.

Emil rapidly shakes their hands.

EMIL

So, you said something about a
"Strange unexplainable phenomenon"?

GEORGE

Alright, let's go inside and I'll
give you the skimmy.

(CONTINUED)

They all go inside.

SOMETIME LATER

George is watching Emil helping the Film Hand set up the camera.

EMIL

So, tell me about yourself.

GEORGE

I was born in Kansas, but grew up in St. Louis. My dad was a Civil War vet and a cowboy until they fenced up the plains and put him out of work.

We moved to St. Louis when I was three. My dad got a job at a newspaper working the presses. He hated it... Wh-what the hell are you doing?

George sees that the whole time he was talking, Emil was filming him.

EMIL

Don't look at the camera!

George rolls his eyes and makes a "Nash face" directly at the camera. Emil face-palms. George looks and gestures at the Model T Ford.

GEORGE

Just what exactly is that?

EMIL

Well... it's hard to explain. How 'bout I show you?

EXT. PODUNK. DAY

The Model T Ford is speeding through a field outside of Podunk in manic circles around the movie camera and its operator. (Film Hand) It is revealed to be driven by George, wearing goggles, with Emil riding shotgun. George has no idea what he's doing.

EMIL

You're doing good! You're doing fine!

(CONTINUED)

GEORGE

How do you stop this thing?!

George drives directly at the Film Hand and the Camera.

EMIL

Hit the brakes, hit the brakes,
hit the brakes, hit the brakes...!

GEORGE

Where are they?!

They scream as they drive past the camera, missing it by just a foot. The Film hand jumped out of the way at the last second, uttering a Wilhelm Scream in the process. After about 100 feet, the car slows down and comes to a complete stop. George immediately gets out.

GEORGE

I could have killed him! God damn
this piece of garbage!

Emil gets out of the car as George takes off the goggles and throws them at the car, narrowly missing Emil. He storms off towards Podunk.

EMIL

Whoa, George; I think you're
overreacting. Don't take it out on
the car.

George turns around to Emil.

GEORGE

Alright then, all you've done is
put two people in danger! I invited
you to film the... the... it,
so we could find out what it is.
And I'm starting to regret it!

EMIL

Wh-

GEORGE

I've had it up to here with modern
bullshit! It changed all the rules!
It put my father out of work!
And it's probably the reason for...
it in the first place.

Emil tries to put his hand on George's shoulder.

EMIL

George-

George pushes Emil into the car.

GEORGE

Don't touch me!!

Emil looks over George's shoulder.

GEORGE

What are you looking at?

George turns around to see that the Film Hand is filming his outburst.

GEORGE

You're still filming?! You have the gall to film this?! I'm leaving!

George storms off. Emil gives the Film Hand the "cut" signal and runs after George.

EMIL

George! Wait up!

GEORGE

Go away!

EMIL

Look, I'm sorry I filmed you.
I'm sorry I put you in danger.
I'm sorry for what happened to your father.

George turns around and looks at Emil before sitting down in the grass and taking a deep breath.

GEORGE

I'm sorry I got angry and shouted at you.

Emil also sits down in the grass and the Film Hand is taking the camera apart in the background.

GEORGE

It takes a lot to get me angry, but that's no excuse.

EMIL

It's okay, I'm fine.
My dad lost his job too.

(CONTINUED)

GEORGE

What happened?

EMIL

He was a vaudeville performer. He took songs, changed the lyrics to make them funny, and performed them onstage. When I was sixteen, the theater owner converted the stage to a cinema and fired all the actors.

GEORGE

So your father was put out of work by movies; then why did you go work for them?

EMIL

I realized I couldn't hate the future; for my, my father's, or anyone's sake.

George gets up. Emil does too.

GEORGE

Hugo says the next one will be tomorrow morning. I have a few fold out bedrolls for when I have to travel. You and your assistant can sleep in the office.

George and Emil walk back into town.

EXT. PODUNK TIMES. EARLY MORNING

George, Phil, Hugo, Emil, and the Film Hand are setting up equipment on the roof. There's a film camera and two still cameras pointed at Mt. Itoi. Hugo is using a sextant.

GEORGE

We ready?

HUGO

Yup; everything's at just the right angle.

Emil adjusts the knobs on his camera.

EMIL

So, when this 'ruption 'sposed to happen?

Hugo puts the sextant away and pulls out a pocket watch.

(CONTINUED)

HUGO

In about... oh my! Any second now.

Everyone gets into positions. George and Phil man their own still cameras. Emil and the Film Hand work the movie camera. And Hugo pulls out a notepad and pencil. The eruption starts.

HUGO

It's starting! Go!

George and Phil start snapping away while the Film Hand is turning the crank while Emil is looking through the viewfinder and fine tuning controls while Hugo is filling his notebook at breakneck speed. The image briefly switches to NEGATIVE FILTER and then the eruption ends. The Film hand stops turning the crank. Everyone takes a deep sigh and slumps over something.

GEORGE

So, when will we be able to see the film? Do you guys have to send it back to New York, or-?

EMIL

No; we have a working film lab on the train we came on. It's parked back in Merrysville, so we'll have to head back there. It should be done by tomorrow.

GEORGE

I'll hang up a sheet downstairs.

INT.PODUNK TIMES.DAY

Phil, Hugo, Emil, and the Film Hand are watching George try and fail to get a bed sheet up on a wire.

PHIL

Need any help, George?

GEORGE

No! I'm fine.

EMIL

C'mon! We already got the projector up.

GEORGE

I said I'm fine!

George trips and falls, getting tangled up in the sheets.

(CONTINUED)

GEORGE

Dammit!

MARIA (OS)

George?!

Maria rushes in and sees George.

MARIA

Oh dear God, what are you trying to do now?

George gets his head and torso out of the sheets.

GEORGE

I'm trying to get this damn thing up.

Maria sighs and helps him get his legs untangled.

GEORGE

Thanks.

MARIA

Allow me.

Maria puts the sheet up quickly and with finesse.

MARIA

That all?

EMIL

Well, we're also gonna watch a movie. Wanna join us too?

MARIA

Of course, let me just get John. He should see this too.

Maria heads upstairs.

EMIL

Your wife's nice.

GEORGE

Well, she's my wife. With what she has to put up with, she should be given a medal.

The men laugh. Maria and John come downstairs.

(CONTINUED)

MARIA

John, these nice people are daddy's friends. They made a movie.

JOHN

What's it about?

GEORGE

Well... you'll have to watch it to find out.

EMIL

Ready?

Everyone nods and utters some form of "yes".

EMIL

Alright.

They all sit down as the Film Hand turns out all the lights and pulls all the drapes down. Emil starts turning the crank on the projector.

HUGO

I'm kind of excited.

Everyone shushes Hugo as the black and white image of an eagle with outstretched wings atop a "V" graces the screen.

EMIL

That's just the indent.

The eagle changes to footage of George talking about his father. There is no sound or color in any of the footage.

JOHN

Daddy!

MARIA

You look good on camera, hon.

Film George looks at the camera for a short while before giving a "Nash face" to the audience.

MARIA

Why did you...?

GEORGE

Don't ask.

John giggles as it jump cuts to a long shot of the field. Its serenity is broken by a Model T Ford speeding straight through the frame. The camera pivots to follow the car's manic path.

(CONTINUED)

MARIA

Whoa! I didn't know cameras could do that.

EMIL

You should see the things we can do in a studio.

The car begins heading directly for the camera. As it approaches, the speed increases before quickly fading to white just before the car glances by. Maria and John scream as this happens with Emil snickering.

GEORGE

The heck?

EMIL

He stopped cranking so the film got overexposed.

GEORGE

Sorry about that.

EMIL

It's fine.

The static white changes to Film George storming out of the car.

MARIA

What happened here?

GEORGE

It's nothing.

Film George throws his goggles at Film Emil.

MARIA

That doesn't look like nothing.

George buries his face in his hands.

GEORGE

It gets worse.

Film George shoves Film Emil into the car. George groans into his hands.

MARIA

George!

EMIL

It's really nothing, Mrs. Sandhop.
George just got a little angry.

Film George looks at the camera, shouts something, and stomps off. Film Emil gives the "cut" gesture. The film immediately jump cuts to The Podunk Times main office.

GEORGE

Well, this is weird.

EMIL

I decided to goof off a bit.

Film Emil does random dumb things in front of the camera. One is doing a proto-Sentai-esque pose and jump cutting to him with a strange and ridiculous costume of a leotard, cape, and a cowboy hat.

GEORGE

I am without words.

EMIL

My idea for a mascot: "Mr. Car".

JOHN

I like him.

"Mr. Car" makes a proto-Power Rangers pose. Jump cut to a long shot of Mt. Itoi.

GEORGE

Ooh!

They all watch the eruption. They all see the brief "Negative" at the end.

HUGO

Wait!

The film runs out and the image changes to white. Emil stops cranking.

EMIL

I can't, the film'll catch fire.

The Film Hand pulls the drapes back up and turns the lights back on. Emil pulls the film spool off the projector.

EMIL

If you want to, you can try to find it on the film.

(CONTINUED)

Hugo pulls out a magnifying glass and walks up to Emil as everyone gets up.

JOHN
I liked it.

MARIA
Me too.

Hugo looks through the film, stops at a frame.

HUGO
Here! Look!

George looks at the frame. It's during the "Negative" part.

GEORGE
It looks like a negative.

Hugo puts the magnifying glass away.

HUGO
I think I have something that might help us back home. We'd have to be near this for it to work.

MARIA
How near?

HUGO
East of Ellay.

GEORGE
Well, we've come this far;
there's no going back.

INT.PODUNK TIMES.DAY

George is adjusting an unseen object. He covers it with a blanket as Phil enters.

GEORGE
Phil! Ready for tomorrow?

PHIL
Yeah, Emil and the other guy are gonna take the train to Ellay and meet us there.

GEORGE
Me and Maria will head off tomorrow morning. We'll be leaving John with Stark.

(CONTINUED)

George lightly rubs the covered object.

GEORGE
(changing the subject)
I need to pack. It'll be a while.

PHIL
I should probably pack too. Bye.

Phil heads out. George waits a short while before uncovering the object. His body is blocking the view.

GEORGE
Oh Maria!

MARIA (OS)
Coming!

Maria comes in from upstairs.

MARIA
What is it?

George steps to the side to reveal a phonograph. Maria puts her hands over her mouth.

MARIA
Oh my God!

GEORGE
With everything that's been happening, I thought you deserved this.

MARIA
George, I don't know what to-

GEORGE
I also bought a few songs, and even a couple of blank ones too. Now you can record your own songs.

MARIA
You didn't have to.

GEORGE
I wanted to. And now...

George turns the phonograph on. It starts playing "School Days". George extends his hand to Maria.

(CONTINUED)

GEORGE

Maria Sandhop; may I have this
dance?

Maria takes George's hand.

MARIA

I would be delighted.

George and Maria dance.

INT. GEORGE'S APARTMENT. MORNING

In the living room, Maria is getting John dressed.

MARIA

We'll be back by dinnertime
tomorrow. Be nice for Uncle Stark.

JOHN

I'm always nice.

MARIA

(happy snark smile)
Of course you are. Oh! Don't forget
your hat.

Maria puts a red baseball cap on John's head. George exits
his bedroom in his usual attire.

MARIA

(to John)
Now, go downstairs; we'll catch up
in a minute.

JOHN

Okay!

John heads downstairs. George walks up to Maria. She looks
concerned.

GEORGE

So, you ready to...? Oh, that face.

MARIA

Remember when I said I didn't think
I should know?

GEORGE

Yeah; you still think that?

(CONTINUED)

MARIA

Half of me yearns to know, but the other half is now even more afraid to find out than before.

George embraces Maria.

GEORGE

It's okay to be afraid. I'm a little afraid too. It's because we don't know what it is; but that's why we have to find out. Remember; I'll always be here for you.

They kiss and head downstairs.

EXT. STARK'S HOUSE. DAY

STARK RYMAN, 23, opens his front door to find George, Maria, John, and Snowy (pulling a cart).

STARK

Maria! John! George!

Stark gives Maria and John a big hug and shakes George's hand.

STARK

(sarcastic)

So what is it now George, gremlins?

GEORGE

Actually, I wouldn't be surprised if it was.

STARK

Well, I hope you two two find out and have fun. How long'll you be?

GEORGE

Two days, tops.

STARK

(semi-condescending)

Dude, you better take good care of my sister.

GEORGE

Do I never not?

Stark gives Maria another hug.

(CONTINUED)

STARK

You come back, now. And keep that husband of yours out of trouble.

George and Maria roll their eyes.

MARIA

Well, we have to head off,
bye sweetie.

Maria gives John one last kiss on the forehead. They get on the cart and head off with John and Stark waving goodbye.

ON THE ROAD

George is piloting the cart while Maria rides shotgun.

GEORGE

Why does your brother hate me?

MARIA

He never forgave you for marrying me. He has... issues... with... "city folk".

GEORGE

I thought he would've cooled down after ten years. The man literally begged us to move here. Probably just wanted to keep his eye on me. Guy needs to find a girl, fast.

They ride off.

EXT.MT. ITOI.NIGHT

George, Maria, and Snowy arrive at a cliff next to the valley in front of Mt. Itoi. Phil, Hugo, and the Film Hand are already there.

EMIL

What took you so long?

George and Maria get off the cart.

GEORGE

We didn't get a head start like you guys did.

George detaches Snowy from the cart and ties her to the back of the Model T Ford next to two other horses. George looks at the one next to Snowy.

(CONTINUED)

GEORGE
Who's horse is that?

HUGO
It's a rental, her name's Luna.

George briefly pets Luna and the horse next to her.

GEORGE
Hey, Ringo.

He then joins the others who are standing around Hugo's machine.

It consists primarily of a large wooden box with switches on it. Jutting out of it is a drawer with a roll of paper and a dip pen with an ink reservoir tied to a stick. It is connected to both a homemade car battery and an antenna (mess of stiff wire at the end of a four foot wooden pole) by a long wire.

Hugo briefly checks his pocket watch before putting it away.

HUGO
(faux sideshow announcer)
Lady and gentlemen! From the
deepest recesses of my mind;
I give you my amazing, one of a
kind, out of this world, Radio
Coherer!

The Film Hand claps his hands.

HUGO
(after the fact)
Patent Pending.

Phil kneels down and looks at the Coherer.

PHIL
How does it work?

HUGO
Well, remember how during the
"eruption" the image briefly
changed to a negative on film?

GEORGE
Yeah...

HUGO
My best guess is because it
released so much electric energy at
(MORE)

(CONTINUED)

HUGO (cont'd)
just the right frequency. That's
what this is for.

It picks up any nearby electric
signals through this antenna. The
pole is so you can be held up in
the air without getting
inadvertently electrocuted. The
signal then travels down this wire
to the main box.

Hugo pulls the top panel off revealing numerous electrical
parts.

HUGO
The signal is then amplified with
the help of this battery, which
also powers the motor.

Hugo closes the top and points at the drawer.

HUGO
The signal finally goes here, where
it moves this pen back and forth
horizontally based on the
frequency. The motor makes this
roll of paper turn at an even
speed, so we'll get a visual record
of the eruption's energy signal.

Everyone just stares at him. Hugo face-palms.

HUGO
It uses science.

Hugo pulls his pocket watch back out.

HUGO
Okay, we've got about two minutes
until it starts. George, I'll need
you to hold the antenna up.

George takes the pole and holds it up. Hugo pulls out a
small bottle of ink and a small paintbrush.

HUGO
Phil, I need you to keep the pen
inked. Reload it about every thirty
seconds.

Hugo gives the ink and paintbrush to Phil. Hugo pulls out a
stopwatch and a pencil.

(CONTINUED)

HUGO

Emil, I need you to take this and mark the paper every thirty seconds.

Emil takes the stopwatch and pencil.

HUGO

Maria, other guy: You can just watch. If I think of anything, I'll let you know. Now then, starting.

Hugo turns a switch on the box. An electrical humming can be heard. The roll of paper begins turning. Phil quickly dips the paintbrush into the ink and lightly touches it against the pen. It begins drawing a straight line on the paper. Emil starts the stopwatch.

HUGO

It should be starting any second now...

The pen begins vibrating a little. The wind starts to pick up as the pen begins moving back and forth at a regular interval.

HUGO

It's starting!

The pen begins begins shaking more as the eruption begins. Every thirty seconds, Emil puts a small line next to where the pen was. At roughly the same rate, Phil refills the pen. George keeps holding the antenna aloft, leaning it slightly towards the eruption. Hugo is hunched over the box, jotting notes on a pad while Maria and the Film Hand watch. Maria's gaze turns to the eruption.

MARIA

It's so beautiful.

Maria walks up to the cliff edge.

GEORGE

Maria! Get away from there!

All of a sudden a tremor shakes the ground. The pen jolts a little, but not much. Maria loses her balance but the Film Hand grabs her and she gets reoriented.

MARIA

Thanks.

(CONTINUED)

GEORGE
Now will you listen to me?

MARIA
Alright.

Just as Maria is about to walk, the chunk of cliff side she's standing on breaks off and Maria falls. The Film Hand tries but fails to grab her hand.

GEORGE
Maria!

George drops and heads for the cliff side as Maria falls down into the valley. Everyone just watches in shock. The Film Hand holds him back from going over the edge. At the bottom, Maria gets back up on her feet.

MARIA
I'm okay!

George breathes a great sigh of relief. The others sigh too.

MARIA
I'm gonna start coming back up now!

Just as Maria steps forward, a column of light engulfs Maria and she immediately dissolves into a stream of bright light that shoots straight up into the eruption.

GEORGE
No!

George wrestles himself out of the Film Hand's grasp and tumbles down the cliff to where Maria was.

GEORGE
(quiet rage)
No...

George's fists clench.

GEORGE
(screaming to the heavens)
You give her back, you bastards!
You hear me?! Give Maria back!

Nothing happens.

GEORGE
Are you listening to me?! Give her back!

George starts crying.

GEORGE

If you can't give her back,
at least have the decency to take
me too!

George is immediately engulfed in light. He dissolves into a stream of bright light and shoots up into the eruption.

WHITEOUT

INT.GYIYG TRANSPORTER ROOM

George is suddenly standing in the middle of a round platform with small circles on it at numerous locations. He turns to the side and sees Maria. He immediately embraces her.

GEORGE

Maria! I thought I'd never see you again.

MARIA

Where are we?

George looks around. The only thing in front of the platform is a wall ten feet from them.

GEORGE

Best guess: I don't know.

MARIA

We never should have done this.

GEORGE

You know what?

George hugs Maria again.

GEORGE

I think you're right.

George and Maria hear a cross between a thump and a clank. George holds Maria tighter.

GEORGE

(quickly)
Whatever happens, stay with me.

MARIA

(choking words out)
I love you.

(CONTINUED)

A Cylon-esque glass door opens revealing the silhouette of a tall, slender figure with long fingers, and a long tail. George holds Maria as tight as he can as the figure steps forward to reveal himself to be GARTH. He pulls out an electronic tablet.

GARTH
(slowly reading phonetically
in English accent)
Salutations. You may call me Garth,
and I will be your interpreter. You
are most likely scared and also
also confused-

George and Maria are watching in utter confusion the whole time.

GEORGE
(interrupting)
Who the hell are you?!

GARTH
(broken English)
I was about to explain that.

Garth continues reading.

GARTH
Let us start with the basics:
I am not a human. I am not from The
Earth. I am a member of a species
named "The Gyi yg". The Gyi yg come
from a planet that is trillions
upon trillions of miles from The
Earth.

George and Maria gasp.

GARTH
Do not worry. We are not there.
We are in orbit around the asteroid
named "Ceres". We are about four
hundred fifty-two and a half
billion miles from The Earth.

GEORGE
Dear God.

GARTH
The reason you are here is that
The Gyi yg has developed a budding
interest in the Human race. After
years of observation and the month
(MORE)

(CONTINUED)

GARTH (cont'd)
long study of the Human named
"William", we are ready to proceed
in our study. That is where you two
come in.

Maria is about to speak.

GEORGE
(cutting her off)
How...?

GARTH
We The Gyi yg study alien races by
means of an "envoy": a member of
The Gyi yg who is raised from
infancy by the basic parental unit
of the alien race in question. In
other words: You.

MARIA
What? Us? You want us to raise a
baby... G-Gy...-

GARTH
Gyi yg.

MARIA
Gyi yg.

GARTH
Yes we do. You were able to show
great ingenuity in following our
signals.

GEORGE
Wait. If we interest you, then why
don't you just land and make a
public display of goodwill?

GARTH
The Human race is not ready for an
encounter of that magnitude. You've
literally just stumbled upon
wireless communication.

GEORGE
Well then, on behalf of my planet,
I'm sorry. But me and Maria have a
life; on Earth! We can't just leave
it all to raise a space baby so a
bunch of tall gray guys with tails
can learn about us.

(CONTINUED)

And by the way, why do you have an English accent? 'Cause I'm sure as hell you ain't from London.

GARTH

I learned the language from reading Shakespeare. And when you said you have a life, could you define that?

GEORGE

I have a job and we have a kid!

GARTH

Is there no one capable of tending to these in your stead?

GEORGE

Well, there's Phil and Stark, but-

GARTH

(interrupting)

Are either of them incapable?

GEORGE

No, but-

GARTH

(interrupting)

Then it's settled!

Garth immediately heads out through the door. George and Maria stare blankly.

MARIA

Well, you sure convinced him.

GEORGE

You're welcome.

Garth reenters carrying something wrapped up in a blanket. He walks up to George and Maria.

GARTH

Here he is. His mother died in childbirth before she could give him a name.

Maria takes the baby and pulls away a layer of blankets to reveal GIYGAS, an infant Gyyg.

GARTH

We decided to name him Gyygas.

George and Maria look down at Giygas. Giygas immediately acclimates to Maria. George squints his eyes at Giygas.

GARTH

And George, this is yours.

Garth hands George an electronic tablet.

GEORGE

How do you know my name?

GARTH

The Gyiig are psychic. Anyway, this is your tablet. This is so you can commit your experiences.

GEORGE

Psychic?

GARTH

(semi-put back)

Yes.

Giygas starts squirming in Maria's arms.

GARTH

Oh! Yeah, I forgot to mention:
He's a little unruly.

MARIA

(singing)

Take a melody
Simple as can be
Give it some words and
Sweet harmony
Lift your voices
All day long now
Love grows strong now
Sing a melody of love
Oh love

While Maria is singing, George smiles, Garth is intrigued, and Giygas stops squirming to listen.

GARTH

He seems to like you. I'll show you
to your room now.

Garth heads out the door. George, Maria, and Giygas follow him.

INT.SPACE BEDROOM

George and Maria, now wearing sci-fi jumpsuits, approach a queen sized mattress. Maria puts Giygas in a levitating crib and George sits down on the bed, rubbing where his crib used to be. Maria gets in bed with him.

MARIA

He's asleep.

George sighs. Maria does too.

MARIA

What will happen to us?

GEORGE

(after a beat)

I don't know.

MARIA

What will happen to John.

GEORGE

(after two beats)

We left him with Stark. Him and your parents will raise John to be a fine man.

They both take a deep breath and go to sleep.

INT.SPACE LIVING ROOM

George is speaking into his tablet. It displays the frequency scope.

GEORGE

George's Diary: I've lost count how long ago my wife and I were taken by the... "Gig". Day and night does not exist here, so I don't know if I have been here for weeks, months, or years.

George looks up to see Maria playing with Giygas, who is now physically matured to that of a small child.

GEORGE

However long it has been, Giygas has grown far faster than any human should. His mind even more than his body.

Giygas stops playing and walks up to George.

(CONTINUED)

GEORGE

During my time, I have seen many different things; both wonderful, and terrible. But of all these things, the one thing I cannot grasp, even though I know it is childish...

GIYGAS

(young-George voice)

Can you play with us, please?

GEORGE

(into tablet)

He has my voice.

George puts the tablet down and gets up on his feet.

GEORGE

Okay. What game do you want to play?

George ruffles Giygas's head-tails.

GIYGAS

Mom said you like to play...
"Baseball".

GEORGE

When I was young. But I don't think we have any equipment. So, let's find something else to play.

Giygas briefly pauses to ponder.

GIYGAS

Wanna see what I can do?

GEORGE

(beat)

Sure.

Giygas bolts off and returns with a small object that functions similarly to a smartphone.

GEORGE

(curious)

What are you gonna do with that?

GIYGAS

This!

Giygas makes the smartphone levitate. George suddenly pays a massive amount of attention.

(CONTINUED)

GEORGE
(taken back)
Whoa!

Giygas starts moving the smartphone around to George's amazement. He holds his tablet up to record the event. He also draws on the image.

INT.SPACE BEDROOM

George is once again talking into his tablet.

GEORGE
Giygas has begun displaying psychic powers. I wonder if they can be replicated.

George takes a brief pause and sighs.

GEORGE
I still reminisce about my time in Podunk. It pains me when I know that everyone has moved on. They have to have moved on.

George takes another deep sigh.

GEORGE
May God take pity on this pitiful man.

George turns his tablet off.

SOMETIME LATER

George places the smartphone on the bed. After taking a brief look at it, he walks to the other end of the room. He turns around and, after taking a deep breath, he holds his hand out. He squints his eyes and holds his fingers stiff. He flings his arm and nothing happens.

George exhales in dissatisfaction. After consulting his tablet, he fine tunes his posture and tries again. The smartphone flies across the room. George grows a great big smile. ZOOM OUT through one way wall to reveal that SEVERAL GYIYG are watching him.

GYIYG 1
The Human George has managed to replicate our psychic abilities...

(CONTINUED)

GYIYG 2

What should we do? What will we do?

GYIYG 3

Kill him before he can destroy us?

GYIYG 1

No! First of all, how could he ever destroy us? Second, this goes against everything we have extrapolated from the Human race. This needs more study.

George puts everything back where it was.

GYIYG 1

Much more study.

George heads off into the next room.

INT.SPACE BEDROOM

George is lying awake in bed while Maria is fast asleep and Giygas has graduated to a twin sized bed. He gets out of bed and walks up to the wall sized window. He looks out into deep space. He looks back at Maria with love and at Giygas with uncertainty. George's gaze returns to Maria as he sighs.

George walks past Maria up to a computer panel and begins typing on an on-screen keyboard. A sheet of paper prints out and he puts it on the bed next to Maria. He then plugs his tablet into the computer and it prints out the contents. He finally opens a panel revealing a cupboard containing his old clothes.

CORRIDOR

George, now dressed in his old clothes, is sneaking Metal Gear style through the hallway. It is surprisingly devoid of any GyiYG. He eventually makes it to a door that he is able to open by pulling a red handle.

GYIYG TRANSPORTER ROOM

George enters the transporter room from before. He pushes some buttons on the computer panel until "Podunk" is displayed. He stuffs the printed tablet contents into his coat and sets the timer for fifteen seconds.

George walks up to the platform and stands in the middle of one of the small circles. When the timer hits zero, George is engulfed in light and dissolves into a stream of bright light before disappearing.

INT.GEORGE'S APARTMENT.NIGHT

George bursts into his old apartment. He looks around to see that it's clearly being occupied. The primary difference from how it used to be is that there is now an American Electric Plain Front telephone attached to the wall and an Edison Phonograph playing "Auld Lang Syne". George spots a copy of The Podunk Times and checks its dateline; which reads "Sunday, December 26, 1909".

George hears a thump and tries to hide. He is unable to find a place when Phil, now 23, waltzes out of what used to be George's bedroom before stopping in his tracks at the sight of George.

GEORGE
 (softly with nostalgia,
 after a beat)
 Phil.

PHIL
George!

Phil immediately embraces George.

PHIL
 My God, George! I thought you were
 gone forever!

Phil briefly pauses.

PHIL
 ...Where's Maria?

George grabs Maria by his upper arms.

GEORGE
 Phil, you've gotta believe me when
 I sat that I can't tell you what
 happened.

PHIL
 Why...?

GEORGE
 It would only put you in danger.

(CONTINUED)

PHIL
I don't understand.

GEORGE
You don't have to! Just know that
I can't tell you.

George lets Phil go.

GEORGE
Where's John?

PHIL
He's with Stark and Cheryl.

GEORGE
Cheryl?

PHIL
His wife.

GEORGE
He married Cheryl?

PHIL
George, I'm not going to ask you
what happened; but how long do you
think you were gone?

GEORGE
(beat)
...Two years...?

PHIL
Is that because you looked at the
newspaper?

GEORGE
Yes.

PHIL
I'm gonna call Stark.

Phil walks to the phone, puts the earpiece up to his ear,
and turns the crank. George pulls out the tablet printouts
and looks at them.

PHIL
Operator? I need to talk to Stark
Ryman. Yes, I know it's late.

Phil waits while George is pouring over the printouts.

(CONTINUED)

PHIL
Stark? It's Phil. You're not gonna believe this, but I just found George in my apartment.

Phil sees George reading the printouts.

PHIL
He won't tell me. He says it'll put me in danger or something. He wants to see John. I know, but he really should see him. Bye.

Phil hangs up the phone and turns to George, who is still reading.

PHIL
What's that?

George immediately stuffs the printouts back into his coat.

GEORGE
None of your concern. I need to see John. Where is my son?

PHIL
They're on their way now. What was that?

GEORGE
None of your business.

The door opens; revealing Stark, now 25, and John, now 16.

STARK
(softly in disbelief,
after a beat)
George...

GEORGE
(ignoring Stark)
...John...

George immediately rushes up to John, shoving Stark aside. He crouches down so that he's at eye level with John.

JOHN
Dad...?

George grabs John by the head with both hands and stares at him square in the eyes from point blank range.

(CONTINUED)

GEORGE

Who has lost his tail? The one who
will return. Let it spread. Who has
lost his tail? ...

John seems to fall into a trance while George is muttering.
Eventually, George stops muttering and John immediately
comes out of the trance and rubs his eyes.

STARK

...What...?

PHIL

...Why...?

George gets back up on his feet and just stares blankly at
John.

INT. JOHN'S BASEMENT. NIGHT

George, now 43, is lying in bed; unable to sleep. He looks
far older than he is. He is reading a tattered beat up book
when he hears a cross between a thump and a clank. He lowers
his book and looks up.

GEORGE

(calmly, after a beat)

It's about time...

Out of the shadows comes a now fully matured Giygas. He
looks around to see that there is nothing but the bed and a
stack of books and clothes.

GIYGAS

(George's voice)

What a dump.

GEORGE

You still have my voice. I always
knew you'd come for me. But you're
fourteen years late. It's spread;
further than me, my son, or this
town.

GIYGAS

(brooding, after a beat)

That doesn't matter. I've still
been tasked with killing you.

GEORGE

(unusually calm)

Understandable... What ever
happened to Maria?

(CONTINUED)

GIYGAS
(solemnly, after a beat)
She loved you until the end.

George looks down in remorse.

GIYGAS
I promise it won't hurt.

INT. JOHN'S BEDROOM. NIGHT

John, now 24, is sleeping when a cross between a thump and a clank wakes him up.

JOHN
Hello?

John hears talking in the background.

JOHN
Dad?

John listens more closely to the talking.

JOHN
(to self)
That's not dad!

John pulls out a baseball bat from under his pillow and heads out his room.

JOHN'S BASEMENT

John, bat in hand, makes his way down the stairs. He arrives at the entrance to George's room, takes a deep breath, and charges in. Inside, he finds that there's no one there, except for George. He walks up to the not moving George.

JOHN
Sorry I startled you, dad.

John investigates George, who still isn't moving.

JOHN
Dad? Dad!

John begins shaking George quite violently. He still doesn't respond. John takes a deep gulp and puts his ear up against George's heart. His face changes from fear to despair and his complexion turns pale. He lifts his head back up, holding back tears.

EXT.MT. ITOI.MORNING

A funeral is being held. John, Stark, Phil, Hugo, Emil, and others are there.

MARIA (VO)

When George died, he only left two requests: That all of his possessions be given to his son, and that he be buried atop Mt. Itoi. Both were sought to.

PAN up to the sun.

MARIA (VO)

During his life, George set off a chain of events that would change the world forever.

ZOOM OUT through a window.

INT.QUEEN MARY'S CASTLE.DAY

Maria/QUEEN MARY is sitting in a large throne at the end of a long room with green walls and a red carpet. KEN SANDHOP, 13; ANA, 13; and LLOYD ANDONUTS, 13, are all listening.

MARIA

For Giygas never forgot what the humans did to him.

FADE OUT
THE END