

THE LOST ONES

By

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ACT I

FADE IN:

EXT. ONE PLANET

"Black Christ of the Andes (St. Martin de Porres)" by Mary Lou Williams plays against a shot of a distant universe.

The shot slowly zooms in on a planet located at the edge of time and space. It is completely covered in advanced technology, as if the planet itself is a machine. It's the planet where the Ones live.

The shot moves passed a group of the Ones, all working in an orderly fashion. The Ones resemble giant bipedal ants, and seem to move as if they are one complete unit. Several cogs in a single perfect machine.

The shot settles on the Small One, in their room. They are listening to the music through an old iPod.

INT. THE COUNCIL MEETING - SAME

A large, neutral-toned room. The Council, made up of the Old One, the Strong One, and the Pale One, sits on a platform above the Tall One, who, as their name implies, looks exactly the same as the other Ones, only much taller.

The Ones communicate using a series of clicks and whirs, which are translated into English via subtitles.

STRONG ONE

I don't know about this, Tall One.

TALL ONE

Please, Council, I'm ready. It's time.

STRONG ONE

You're one of the greatest researchers we've ever had, but granted, that was some time ago. Are you sure this is a good idea?

TALL ONE

I am.

PALE ONE

Well, I disagree.

STRONG ONE

Pale One-

PALE ONE

No. I refuse to entertain this naive fantasy any longer. Tall One, we all know why you are doing this, but it would only end poorly. You know very well there is a reason why we no longer send researchers to hostile planets.

TALL ONE

Planet 3824 is not a hostile planet.

PALE ONE

Simply because the Bright One believed such a notion does not make it true.

STRONG ONE

What the Pale One means to say, is that the Council wants to ensure that you are doing this for the right reasons.

TALL ONE

I believe my reasons to be the right ones.

PALE ONE

And what reasons are those?

TALL ONE

Planet 3824 was able to instigate some of the most rapid technological advancements in the known universe. They are one of the only planets to remotely come close to our developments.

PALE ONE

Technology, no matter how impressive, means little if it cannot prove itself to be sustainable in the long-term.

TALL ONE

Which is exactly why we should investigate the reason behind its failing.

PALE ONE

The reason is clear, Tall One. The planet's inhabitants were simply not built for longevity. They regularly rejected order, expressed instability, and ultimately caused the destruction of their planet and themselves.

TALL ONE

I don't believe their situation to be as simple as you make it out to be.

STRONG ONE

I'm sorry, Tall One, but belief is not a sound enough reason to engage in such a risky endeavor.

TALL ONE

There is another reason.

PALE ONE

And what would that be?

TALL ONE

Well, my young scion has developed a fondness for some of the planet's inventions.

PALE ONE

What kind of inventions?

TALL ONE

The remains from a vessel that was recovered by the Bright One some time ago. Particularly those with auditory components are the ones they find most pleasing.

STRONG ONE

And you would like to research Planet 3824 in order to bring back more of these inventions for your kin?

TALL ONE

Not exactly. I would like the Small One to accompany me on the mission.

PALE ONE

Absolutely not. This would be out of the question.

STRONG ONE

On this matter, I fear I must agree with the Pale One. The Small One has no official rank, and certainly has not been properly trained for a mission of this kind.

TALL ONE

They are my offspring, they must possess at last a fraction of my ability.

PALE ONE

Do you honestly believe the Small One is capable of a mission of this kind?

The Council members stare at the Tall One, who hesitates.

TALL ONE

Yes. The Small One is ready.

The Strong One thinks for a moment, before leaning over to the Old One. The Old One whispers inaudibly to the Strong One.

STRONG ONE

Very well. The Council approves your mission request for Planet 3824 of sector 677. You and the Small One are to report immediately to the transport vessel hangar where you will be briefed on the nature of your research as well as given instructions on how to proceed with your operation.

PALE ONE

This is unbelievable.

TALL ONE

Thank you, Council.

STRONG ONE

Good luck.

INT. SMALL ONE'S BEDROOM - CONTINUOUS

The Small One is still listening to music when the Tall One enters.

TALL ONE

Small One. Small One!

The Small One looks up.

SMALL ONE

Yes?

TALL ONE

I'm back from my meeting with the Council.

SMALL ONE

And? What did they say?

TALL ONE

They agreed to give me a research mission. On Planet 3824.

SMALL ONE

Earth? The planet with the music?

The Small One holds up the iPod.

TALL ONE

Yes. The planet with the music.

SMALL ONE

Oh, that's wonderful! When do you leave?

TALL ONE

I believe you mean 'when do we leave?'

SMALL ONE

What are you saying? You want me to come too?

The Tall One nods.

SMALL ONE

But I can't. I've never left the planet. I have no rank, no experience, no training. The Council would never let me go.

TALL ONE

They already did. The Strong One arranged a transport vessel for us. We'll be briefed about the details of the mission when we get there.

A moment.

SMALL ONE
I'm going to Earth?

The Tall One nods and begins to leave. The Small One starts to follow, but turns and picks up the iPod.

SMALL ONE
I'm going to Earth.

The Small One takes the iPod with them as they leave.

INT. TRANSPORT VESSEL HANGAR - CONTINUOUS

Shot of Ones working on a spaceship as the Tall One and Small One enter.

SMALL ONE
Whoa.

THIN ONE
Tall One! Small One! Over here!

The Tall One and Small One approach the ship.

THIN ONE
What do you think?

SMALL ONE
It's incredible. Is this for us?

THIN ONE
Sure is! Come on in, I'll show you the controls.

The Thin One leads the Tall One and Small One into the ship.

THIN ONE
This look familiar, Tall One? Of course, we have made some adjustments since the last time you were assigned a mission.

TALL ONE
So I noticed.

THIN ONE
Over there is the control panel. Most of the settings are automated now, so you don't have to worry about remembering everything. Here is the research file with everything we
(MORE)

THIN ONE (CONT'D)

already know about Planet 3824, along with the designated human profiles we've generated for you. And these are the drop-down capsules that you'll use to enter the planet's atmosphere. This is also where you'll be injected with the acclimation serum.

SMALL ONE

Acclimation serum?

THIN ONE

A concoction capable of temporarily reconstructing your body composition to fit the planet you're assigned to.

SMALL ONE

So we'll look just like humans?

THIN ONE

Look, speak, breath, even defecate like them. It's a precaution more than anything else. Ever since the accident, we've been pretty careful to prevent researchers from being discovered.

A beat.

THIN ONE

Anyway, it looks like they're just about ready to initiate the launch sequence, so I'd better go.

The Thin One turns to leave.

THIN ONE

Oh, one last thing. The vessel is set to reach Planet 3824 about a hundred years prior to the extinction of their inhabitants. Of course, you can visit any moment of the planet's existence once you're down there, but we figured a time period before the deterioration began would be a good place to start.

TALL ONE

Understood.

SMALL ONE
Thank you, Thin One.

THIN ONE
Of course. Good luck!

The Thin One leaves.

SMALL ONE
Are you sure about this, Tall One?

TALL ONE
Yes. Everything will be fine. I've
been on hundreds of missions in my
lifetime.

SMALL ONE
But that was so long ago.

TALL ONE
It wasn't that long ago.

SMALL ONE
You really think I'm ready for this?

A beat.

TALL ONE
I do.

The Small One puffs out their chest, self-assured.

TALL ONE
Alright then, let's get settled in.

The monitor on the ship indicates preparation to launch. The Tall One and Small One take their seats as the ship begins to start up. As the ship takes off, the Council enters the hangar to watch.

PALE ONE
I don't like this. The mission, the
planet, all of it. If something should
go wrong, Strong One, I will be
holding you personally responsible.

STRONG ONE
The Tall One knows what is at stake, I
trust they'll be able to conduct their
research without any complications.

PALE ONE

They shouldn't even be going in the first place. Planet 3824 isn't worth the trouble. We can't afford to lose another One, and now we run the risk of losing two. All because the Tall One appealed to your misguided sense of compassion.

STRONG ONE

They were desperate, Pale One, what was I supposed to do? Perhaps this mission will provide the Tall One with some much needed solace.

PALE ONE

A nice sentiment, Strong One, but a mere sentiment all the same. We cannot afford to make the mistakes that will inevitably come by acting on emotion.

STRONG ONE

We are the oldest civilization in the universe, Pale One, I think we can afford to make a couple of mistakes.

PALE ONE

Ironic, I believe that's exactly why we cannot.

The Council watches in silence as the ship flies off into space.

EXT. HIGH ABOVE THE EARTH - LATER

The Tall One and Small One in their ship.

The Small One looks through the file containing information about Earth. They stop on a section detailing everything "alien" related.

The Small One glances at several images (Area 51, "alien" sightings, movies about aliens) and stops on an image of the movie poster for E.T. the Extra-Terrestrial. The Small One stares at the image.

TALL ONE

Get up, Small One, we've arrived.

Shot of the Earth from far away.

SMALL ONE

It's so much prettier up close. The renderings don't quite capture it in the same way.

TALL ONE

I suppose, but you must remember, Small One: Earth can be a dangerous planet. You are to stay close to me at all times. We are not here to fraternize with the humans, we are here merely to observe them.

A beat.

SMALL ONE

Yes, Tall One, I understand.

TALL ONE

I should check the capsules and initiate the orbital flight sequence. Look at our human profiles so we can prepare for the drop.

The Small One looks at the human profiles.

TALL ONE

What is my designated human name? We should practice referring to each other that way.

SMALL ONE

Yours says "James Johnson. Age 63."

TALL ONE

James Johnson. Why would humans ever need more than one name? Okay, what about yours?

The Small One looks at their profile, which reads "Elizabeth Johnson. Age 24."

SMALL ONE

Mine says Ettie. Ettie Johnson. Age 24.

TALL ONE

Ettie Johnson. Okay, I think I've got it. The capsules should be all set to go.

The Tall One and Small One each approach their own capsule.

TALL ONE
Oh, and Small One?

SMALL ONE
Yes?

TALL ONE
I must warn you, the human digestive system is particularly sensitive to rapid movement.

SMALL ONE
Yes, I remember there being something about that in the file.

TALL ONE
Are you at all familiar with the term "nausea"?

SMALL ONE
I don't believe so?

TALL ONE
Well, you're about to be.

The Tall One and Small One enter their capsules.

A flash of light. A long exposure zoom begins as the Tall One and Small One are hurtled toward the Earth. A sound vaguely resembling the Lucasfilm THX sound effect can be heard.

CUT TO BLACK.

ACT II

EXT. NEW YORK BAY - DAY

Close up on the Small One's eyes, in their human form (24), opening suddenly. They're laying on their back, looking up at a light blue sky.

They are slender and soft, with big, dark eyes and curly hair.

Blinking and breathing heavily, they frantically search around for the latch that opens the drop-down capsule. The top of the capsule flies off, and the Small One sits up, taking in their first breath of Earth's air.

They're in the ocean. The capsule bobs in the water as they look around. They see the Tall One's capsule, maybe twenty feet from their own. The Tall One emerges from it, only to immediately vomit over the side.

The Tall One (63) had a wrinkled face and grey hair. He is a bit on the larger side, both vertically and horizontally.

SMALL ONE

Tall One!

The Small One is taken aback by their human voice, now speaking perfect English.

The Tall One looks over at the Small One, a grim expression on their face. But then, their countenance changes to one of bewilderment, their eyes no longer focused on the Small One, but on something behind them.

The Small One turns around and finds themself looking right at a shimmering Manhattan skyline.

SMALL ONE

Oh, it's beautiful. Tall One, isn't it beautiful?

TALL ONE

It's far. I thought we would land closer to the shore. How are we supposed to get there?

SMALL ONE

We can maneuver the capsules closer to land.

TALL ONE

But we have nothing to move the capsules with.

SMALL ONE

One of us could get out and push?

The Small One gives the Tall One a look.

TALL ONE

Oh. Oh no. That will not be happening.

The Small One reaches over the side of their capsule and runs their hand through the water.

SMALL ONE

It's cold.

TALL ONE

All the more reason to stay out of it.

The Small One spots a fish beneath the surface. Excited, they reach deeper, as if to grab it, but the capsule flips over and they fall into the water.

TALL ONE

Small One!

The Small One sinks slowly in the water, looking around calmly. They see rays of sunlight shining into the water, illuminating a school of fish passing by.

The Small One opens their mouth to call to them, but quickly realizes they cannot breath. Haphazardly, they flail back up to the surface, coughing and sputtering. The Tall One pulls them into the capsule.

TALL ONE

Are you alright?

SMALL ONE

Yes. Yes, I think so.

TALL ONE

Do not do that again.

SMALL ONE

(with a laugh)

Yes, Tall One.

TALL ONE
Did I say something funny?

SMALL ONE
No, not at all. It's just, well, it
was quite fun.

TALL ONE
Fun?

The Tall One scoffs.

TALL ONE
Nearly dying is fun?

The Small One laughs as a fishing boat approaches them. It
stops and an older man appears on the deck.

FISHERMAN
Hello there!

The Small One and Tall One look up.

SMALL ONE
A human.

FISHERMAN
You folks in need of some assistance?

TALL ONE
No, that's al-

SMALL ONE
Yes, please! That would be wonderful.

The Tall One glares at the Small One as the Fisherman lowers
a rope over the side of his boat for them. They climb aboard,
the Small One followed reluctantly by the Tall One.

Once they are standing on the deck, the Fisherman's eyebrows
shoot up.

SMALL ONE
Is something wrong?

FISHERMAN
Uh... no, no. I just, I never knew of
anybody crazy enough to skinny-dip
this far from the shore is all.

The Tall and Small One look at the Fisherman blankly.

FISHERMAN

Uh, it's okay. I might have something extra lying around for you to wear.

TALL ONE

That won't be nece-

SMALL ONE

Thank you. You're too kind.

The Fisherman goes to grab clothes for them.

TALL ONE

What was that about?

SMALL ONE

We need to have clothing, Tall One. To cover our human forms. You do want to blend in, don't you?

The Tall One stays quiet as the Fisherman returns.

FISHERMAN

Might not be a perfect fit, but try these on for size.

SMALL ONE

Thank you again.

FISHERMAN

Don't mention it. And when you're done, feel free to take a seat anywhere. Only takes a minute to get back to the docks.

The Fisherman goes back to the helm and the boat starts moving again.

The Small One begins to change. When they're done, they look over at the Tall One, who is still staring at the pile of clothing in their hands. The Small One helps the Tall One into their clothes.

Suddenly, a shadow falls over the boat. The Tall One and Small One look up to find the Statue of Liberty towering above them. The Fisherman yells from the helm.

FISHERMAN

We're here!

The Fisherman anchors the boat at the dock.

SMALL ONE

Thank you for the ride, sir, we can't tell you how much we appreciate it.

The Small One nudges the Tall One.

TALL ONE

Uh huh. Thank you.

FISHERMAN

Not a problem. Be careful not to drift so far out to sea next time.

SMALL ONE

I just have one quick question before we go.

FISHERMAN

What's that?

SMALL ONE

Do you know of a place where we could find shelter before it gets dark?

The Fisherman gives the Small One a look.

FISHERMAN

Well... there are plenty of hotels near Times Square. Depends how big your budget is though, I suppose.

SMALL ONE

Budget?

FISHERMAN

Yeah, budget... How much money you can afford to spend. New York City living ain't cheap.

SMALL ONE

We're in New York City?

TALL ONE

New York City?

FISHERMAN

Yuh huh.

SMALL ONE

Oh wow. New York City. Yes, of course!

The Tall One starts to drag the Small One off the boat.

SMALL ONE

Right, well, we should be going. Thank you for your help! Goodbye!

The Small One waves to the Fisherman, who waves back, chuckling to himself.

FISHERMAN

Heh. Tourists.

EXT. THE BIG APPLE - CONTINUOUS

The Tall One pulls the Small One along the docks towards the city of Manhattan.

SMALL ONE

Slow down, Tall One, I'm tripping over these feet!

TALL ONE

I don't remember many of this planet's geographical locations from the file, but I certainly remember this one. New York City is one of the most populated areas on the planet and we practically dropped down on top of it! Anyone could've seen us, and we've already jeopardized the entire mission by interacting with that human-

SMALL ONE

-No, we didn't. The human had no idea we weren't from Earth. Besides, we can't turn back into our natural forms until we leave the planet's atmosphere, right? So, even if the humans start to get suspicious, they'd have no way of proving that we're any different from them.

TALL ONE

Don't talk so loud! I thought we'd land somewhere remote where we could conduct our research in peace.

SMALL ONE

How would we be able to get a proper analysis of the humans if we never even saw any?

TALL ONE

I didn't say we wouldn't see any, just
not this many.

The Tall One and Small One venture into the streets, people
walking/biking/running past them. The Small One looks around
in awe.

SMALL ONE

Do you know where we're going?

TALL ONE

To find shelter. Where did that human
say we could go?

SMALL ONE

He mentioned a place called Times
Square.

TALL ONE

I don't remember anything in the file
about a time square.

SMALL ONE

We could ask someone for directions.
Excuse me, sir?

The Small One stops walking and approaches a homeless man.

TALL ONE

Absolutely not, we can find it on our-

The Tall One realizes the Small One isn't there.

TALL ONE

Small One? Small One!

The Tall One sees the Small One and approaches them.

The homeless man is brandishing a knife.

TALL ONE

What is going on here?

SMALL ONE

I asked this kind human here if he
could point me in the direction of the
Times Square, then he pulled this
miniature weapon on me.

MAN

Get back, I'm warning you! Everybody on the block knows this is my spot, get your own!

SMALL ONE

Tall One, I believe we're being threatened. Isn't Earth fun?

The Tall One pulls the Small One away from the man.

TALL ONE

Hardly. Come on. And stop calling me Tall One.

SMALL ONE

Oh, right. Sorry, Mr. Johnson.

TALL ONE

"Mr. Johnson"? I thought you said my name was James Johnson?

SMALL ONE

It is, but when I went through the file, it mentioned that humans often refer to their elders using the terms "Mr." or "Mrs." "Mrs." is used when referring to a woman and "Mr." is for referring to a man.

TALL ONE

And I am a man?

SMALL ONE

I think so. I still don't completely understand the difference. They also have individual pronouns for men and women, which seems both unnecessary and needlessly complicated.

TALL ONE

And elders? How can they have elders? The average human can barely survive 70 rotations around their sun.

SMALL ONE

Which, for a human, is a considered a very long life.

The Tall One scoffs.

TALL ONE

No wonder their entire race died off so fast.

SMALL ONE

Come on, Tall One. I mean, Mr. Johnson. We should get started with our research. What is the plan?

TALL ONE

I have to admit, this is only slightly more involved than the last mission I was on. I'm not sure where to even begin.

SMALL ONE

We could try time jumping? Maybe you'll see something in a different moment in time that could be useful.

TALL ONE

In order to time jump safely I'd need specific dates. The planet's orientation. Something. I don't even know where we are in time right now.

The Small One looks around, sees a newspaper stand, and snatches one off of the stack.

SMALL ONE

Here. Up at the top. August 24, 2035.

TALL ONE

Alright. This will be our main time period. Now we have to find other relevant points to jump to.

SMALL ONE

We'll have more luck finding other potential times if we split up.

TALL ONE

No, we're staying together. I'm supposed to watch over you.

SMALL ONE

And you're doing a wonderful job, but, you said it yourself, New York City is huge. It'll be faster this way.

The Tall One thinks for a moment.

TALL ONE

Fine. But as soon as the sun begins to disappear behind those structures, we meet right back here. Agreed?

SMALL ONE

Agreed.

The Small One nods and begins to walk off.

TALL ONE

Small-I mean, Ettie Johnson!

SMALL ONE

Yes?

TALL ONE

Be careful.

SMALL ONE

I will.

The Tall One watches the Small One until they disappear into the crowd of people.

ACT III

EXT./INT. COFFEE SHOP - LATER

The Small One walks down the street, observing every little thing they see. They pass a coffee shop and catch a glimpse of their reflection in the window. In awe of their human form, they trace the lines of their face on the glass.

Inside the coffee shop, on the other side of the glass, is Elliot, a young student. He is reading a book when he notices the Small One in the window. He watches them for a moment, smiling to himself, before going back to his reading.

The Small One makes their way into the coffee shop, fiddling awkwardly with the door. Once inside, they wander around aimlessly.

BARISTA

Hey, you gonna order something?

SMALL ONE

Me? Oh, no. I'm just observing.

BARISTA

Didn't you read the sign on the door?
We don't allow loitering in here.
Either buy something or leave.

SMALL ONE

How do I buy something?

BARISTA

Are you fucking with me?

SMALL ONE

Given that "fucking", if my memory is correct, means to have intercourse, then no, I don't believe that I am.

Elliot chuckles softly.

BARISTA

Are you for real?

SMALL ONE

I-I think so. Are you?

BARISTA

Alright, now you're starting to piss me off.

SMALL ONE

I don't understand, I thought "piss"
meant urination. How could I be-

ELLIOT

It's-it's alright, Liz. I don't think
she's messing with you.

BARISTA

Nobody's that stupid, Elliot, there's
no way-

ELLIOT

Just trust me, okay? If I'm wrong, you
can charge me double tomorrow.

The Barista gives the Small One a dirty look.

BARISTA

Fine.

Elliot waves the Small One over to his table. They sit down.

SMALL ONE

Thank you. I really wasn't trying to
cause trouble.

ELLIOT

No worries. Happens all the time.

SMALL ONE

It does?

ELLIOT

No. That was a joke. Wow, you're not
from around here, are you?

SMALL ONE

No.

ELLIOT

Yeah, I had a feeling. My name's
Elliot.

SMALL ONE

I'm the-Ettie! Ettie Johnson. I'm
Ettie Johnson.

ELLIOT

Ettie. Is that short for something?

SMALL ONE
Extra Terrestrial, I believe.

Elliot stares at the Small One, and then laughs.

ELLIOT
That's good, that's a good one. So you
do have a sense of humor.

The Small One blinks. Elliot stares at them for a moment.

ELLIOT
So, you're really not from here, huh?
I feel like I've seen you before.

SMALL ONE
This is my first time here.

ELLIOT
Your first time *here* here, or your
first time in New York?

SMALL ONE
Both?

ELLIOT
Oh. Well, what brings you to the Big
Apple?

SMALL ONE
The what?

ELLIOT
The... never mind. Are you here all by
yourself?

SMALL ONE
Oh no, I'm not by myself. I came here
with Mr. Johnson.

ELLIOT
Mr. Johnson. And that's your...
husband?

SMALL ONE
He's the One who raised me. Would that
make him my husband?

ELLIOT
Depends on where you're from.

Elliot's joke doesn't land.

ELLIOT

I mean, no. Not usually. It sounds like he's your father? Or maybe a guardian of some sort?

SMALL ONE

Guardian. Yes, Mr. Johnson is my guardian.

ELLIOT

And where is Mr. Johnson now?

CUT TO:

INT. NEW YORK PUBLIC LIBRARY - SAME

The Tall One walks down the street. Some passersby bump into them. They approach the steps of the New York Public Library. They look up and see a banner that says "Research Libraries" on it. They go inside.

The Tall One marvels at the library's interior. They examine the rows of bookshelves. They watch a student use one of the computers. They watch her type something into the search bar and then it appears on the screen.

After the student leaves, the Tall One sits down at the computer. They type "important dates in New York City" into the search bar. They scroll through the information on the screen, occasionally jotting down dates on a piece of paper.

EXT. COFFEE SHOP - LATER

Elliot opens the door for the Small One as they exit the coffee shop.

SMALL ONE

So, just down that way and then a right?

ELLIOT

Yup. Once you find yourself teetering on the edge of a complete sensory overload, you'll know you're in Times Square. You sure you don't want me to go with you?

SMALL ONE

I'm sure. You've helped me so much
(MORE)

SMALL ONE (CONT'D)
already.

ELLIOT
I gotta say, for someone who doesn't
know where their guardian is, you do
seem pretty calm. What if he's lost?

SMALL ONE
Mr. Johnson? No, he's incredibly
capable of handling himself. Almost
too capable.

ELLIOT
And what about you?

SMALL ONE
What about me?

ELLIOT
Are you capable of handling yourself?

SMALL ONE
I wasn't sure before, but after
talking with you, I feel much better.
Thank you again.

ELLIOT
Of course, any time.

The Small One starts to go. Elliot watches them for a moment.

ELLIOT
Hey, wait up!

Elliot runs after the Small One.

ELLIOT
Do you like the theatre?

SMALL ONE
I don't know. What is it?

ELLIOT
What is theatre? Oh man, how much time
do you have? I mean, it's-it's
theatre. I don't know. It's dancing,
singing, music-

SMALL ONE
Oh, I know music! I mean, I like
(MORE)

SMALL ONE (CONT'D)

music.

ELLIOT

Well, I was going to go see if I could get some tickets to a show tonight, if you'd like to join me? We'll pass Times Square on the way. Plus, New York is just easier to navigate when you're not alone.

SMALL ONE

I'm not alone, I-

ELLIOT

I know, I know, Mr. Johnson is out there somewhere, but I just want to make sure you'll be alright until you meet back up with him is all.

SMALL ONE

I didn't finish. I was going to say: I'm not alone, because now I'm with you.

Elliot smiles and begins walking with the Small One.

SMALL ONE

Will you let me know when we get to Times Square?

ELLIOT

Trust me, you'll know it when you see it.

CUT TO:

EXT. TIMES SQUARE - LATER

"Accentuate the Positive" by Perry Como plays over a montage of Times Square. The Small One looks around in awe, and Elliot watches them.

Shots of them going into different shops and taking pictures. The montage ends with them leaving a shop and continuing down the street away from Times Square.

SMALL ONE

Wow, that was amazing!

ELLIOT
It's definitely something.

SMALL ONE
Is it always like that?

ELLIOT
Morning, noon, and night. 24/7/365.

SMALL ONE
You must go often then.

ELLIOT
Actually, no. Unfortunately, the
lightness of my wallet doesn't really
lend itself well to the exorbitant
prices of Times Square.

SMALL ONE
Oh.

ELLIOT
It's alright. It's part of being a
student.

SMALL ONE
A student of what?

ELLIOT
I'm a Journalism student at Columbia.
So like news and media reporting, that
sort of thing.

SMALL ONE
And how was this assigned to you?

ELLIOT
What?

SMALL ONE
The subject you study. How was it
decided for you?

ELLIOT
Uh, by me, I guess.

SMALL ONE
You got to choose for yourself?

ELLIOT
Yeah, that's what most students do.
(MORE)

ELLIOT (CONT'D)

Unless, of course, your parents are real hard-asses.

SMALL ONE

How does one normally choose their subject then?

ELLIOT

People just try to figure out what they like doing. For instance, if you enjoy music, you could be a music major.

SMALL ONE

I could?

ELLIOT

Yeah, maybe not at Columbia. I mean, our music program is okay, but there are better options. Like the Manhattan School of Music is just across the street from the Columbia journalism building.

SMALL ONE

There are schools just for music?

ELLIOT

There are schools for everything. And speaking of music, we're here.

INT. VIVIAN BEAUMONT THEATER - CONTINUOUS

Elliot and the Small One enter the lobby of the theater.

ELLIOT

Just give me a minute.

Elliot approaches the box office.

ELLIOT

Hi, I was just checking to see if there were any last-minute tickets to *The Light in the Piazza* this weekend?

BOX OFFICE

Unfortunately, we sold out of this weekend's performances this morning. There is some availability for performances next month, if you'd

(MORE)

BOX OFFICE (CONT'D)
still like to purchase tickets today?

ELLIOT
That's alright. Thank you.

Elliot returns to the Small One.

ELLIOT
I was afraid this would happen.
They're sold out. Sorry to bring you
all this way for nothing.

SMALL ONE
It's alright.

Elliot points to a show poster on the wall.

ELLIOT
Have you heard of *The Light in the
Piazza*?

The Small One shakes their head.

ELLIOT
It came out a few years before I was
born. The music in it is absolutely
incredible. They decided to revive it
about a year ago, only now it's...
different.

SMALL ONE
Different?

ELLIOT
Well, yeah, they didn't have virtual
reality back when this show first came
out. Back then, all the actors were
actually on stage in front of you.

SMALL ONE
And where are they now?

ELLIOT
Oh, right. You've never seen a play,
have you?

The Small One shakes their head.

ELLIOT
Now it's all virtual reality. Theatre
(MORE)

ELLIOT (CONT'D)

companies weren't making any money a few years ago because people didn't feel like getting up off the couch to come to a show, so the big name theatres like Broadway and the West End started partnering with VR to create "immersive entertainment experiences".

The Small One looks at Elliot, confused.

ELLIOT

Basically, you just strap on a headset and you get to kind of watch the performance as if you were actually a part of it.

SMALL ONE

That sounds fascinating.

ELLIOT

I guess. Sometimes I wonder about how it was before though. Getting to watch the actors on stage. Getting to hear them perform in real time.

SMALL ONE

You've never seen a performance like that?

ELLIOT

I did once, when I was really little. I don't remember what show it was, but I remember how it felt to hear the voices of the actors bounce off the walls. Man, would this be a great show to watch for real.

SMALL ONE

Would it?

ELLIOT

What? Oh, it was rhetorical. But, yes, yes it would. I'd give anything to be able to see what it was like on opening night of its Broadway debut.

The Small One thinks for a moment, watching Elliot gaze at the poster.

SMALL ONE

Do you know when it was?

ELLIOT

The debut? Of course, April 18th,
2005.

SMALL ONE

Give me your hand.

ELLIOT

What? Why?

SMALL ONE

You said you'd give anything to see
it, right?

ELLIOT

I was speaking metaphorically.

SMALL ONE

I know, but I'm not.

The Small One extends a hand to Elliot. He stares at them skeptically for a moment, before taking it. The world around them begins to move very fast, until it all fades into a large blur.

INT. VIVIAN BEAUMONT THEATER - EVENING - 2005

Once the world stops spinning, the Small One and Elliot are still in the lobby of the theater, only now it is suddenly bustling with people. A sign on the wall displays the original poster for The Light in the Piazza.

SMALL ONE

Does this look right?

ELLIOT

What the hell just happened?

Elliot looks around in disbelief.

ELLIOT

I've got to be dreaming right now. Or
in a coma. Or this is all just some
fucked up DMT trip or something. Gabe
had something similar happen to him
that time he took too much acid in
Miami. I don't remember taking
anything this morning though. Maybe

(MORE)

ELLIOT (CONT'D)

Liz slipped something into my coffee?
No, if Liz had any drugs on her she'd
keep them for herself. Oh shit, what
the fuck?

The Small One takes Elliot's arm and guides him up the steps
of the lobby, away from the crowd of people.

SMALL ONE

It's okay. Calm down. Everything is
alright.

ELLIOT

Everything is not alright. You're not
alright. How the fuck did you do that?

SMALL ONE

I'll explain it all later.

ELLIOT

No, no, you'll explain it all now.

SMALL ONE

Do you want to see this show or not?

Elliot stares at the Small One. He exhales.

ELLIOT

Okay. If this is actually the debut,
and it's actually 2005, then that
theater is going to be packed. How are
we supposed to get in?

The Small One looks around.

SMALL ONE

This way.

The Small One drags Elliot through a door and up some steps
until finally they are standing in the rafters of the
theater. Cords and lights surround them and the stage is
visible between the cracks in the grid under their feet.

ELLIOT

What if I was afraid of heights? What
would you have done then, huh?

SMALL ONE

Are you afraid of heights?

ELLIOT

No, but-

SMALL ONE

Then you have nothing to worry about.

The Small One lays down on the grid and peers down at the stage.

ELLIOT

This is insane. Someone could see us.

SMALL ONE

Technically, you don't even exist yet.
You shouldn't need to worry about
anyone seeing you.

ELLIOT

That's not nearly as reassuring as you
think it is.

SMALL ONE

Shh!

The Small One motions for Elliot to lay down as the lights in the theater dim. Elliot sighs and joins the Small One as the show begins. The "Overture" from *The Light in the Piazza* plays as the actors emerge.

ELLIOT

Holy shit. That's Kelli O'Hara. *The*
Kelli O'Hara. She looks so young. And
there's Victoria Clark! Fuck. This is
really it. I mean, we're actually
here. I don't understand how you-

Elliot turns to look at the Small One, but their eyes are fixed on the stage. They're listening intently to the music. Elliot watches them for a moment, before turning back to watch the performance.

Montage of different points throughout the performance.

The Small One remains transfixed by the events on stage, but Elliot continues to glance over at the Small One periodically. Parts of "Say It Somehow", "The Light in the Piazza", and "Love to Me" play.

During "Love to Me", the Small One begins to cry softly. Surprised, they wipe their face and examine the wetness on their fingers. Elliot watches them closely.

EXT. VIVIAN BEAUMONT THEATER - LATER

Shot of the outside of the theater in 2035. Suddenly, Elliot and the Small One appear in front of it, as if out of thin air, hand in hand. Elliot looks at the Small One.

ELLIOT

You're *really* not from here, are you?

The Small One shakes their head.

ELLIOT

So, I almost don't want to ask, but...
where exactly is it you are from?

Hesitantly, the Small One slowly points to the sky. Elliot looks up, and then back at the Small One. He exhales.

ELLIOT

Oh man.

Elliot sits down on the ground.

SMALL ONE

Are you alright?

ELLIOT

Oh yeah. Yeah, I'm fine. I just time-travelled with a girl from outer space. I'm good.

SMALL ONE

A girl?

ELLIOT

A girl, yeah, a girl. I mean, if you are a girl. Are you a girl?

The Small One thinks for a moment, before sitting down beside Elliot.

SMALL ONE

I'm not sure. What makes someone a girl?

ELLIOT

Oh, well, that's a complicated question for me to answer.

SMALL ONE

Why?

ELLIOT

Why? Well, because I... okay. It's a hard question for me to answer because I'm-

TALL ONE (O.S.)

Ettie Johnson!

Elliot and the Small One look up to see the Tall One across the street.

ELLIOT

Is that-

SMALL ONE

Mr. Johnson!

The Small One waves to the Tall One as they cross the street towards them.

SMALL ONE

(to Elliot)

It is vital that they don't find out that you know. Please, promise me you won't say anything?

ELLIOT

I-Um, of course. I promise.

The Tall One approaches them and glares at Elliot.

TALL ONE

Who are you?

ELLIOT

I-

SMALL ONE

Mr. Johnson, this is Elliot. He's been helping me familiarize myself with New York City.

ELLIOT

Exactly.

TALL ONE

That won't be necessary. Come on, it's getting dark. We have to find the time square.

SMALL ONE

I already found it. Elliot took me there earlier. It's back that way.

TALL ONE

Did you see any places where we could stay?

SMALL ONE

There were some hotels, like the man said earlier.

ELLIOT

You're staying in a hotel in Times Square? Do you have the money for that?

SMALL ONE

What do you mean?

ELLIOT

Oh boy. Those hotels can be expensive, you have to pay them to stay there.

TALL ONE

Your concern is noted, but again, unnecessary. I'm sure it will not be a problem. Let's go, Ettie Johnson.

The Tall One starts to go. The Small One looks back at Elliot, before following. Elliot watches them for a moment, contemplating whether or not to say something.

ELLIOT

Wait.

The Small One turns around as Elliot approaches them.

ELLIOT

Why don't you both just come back to my place?

TALL ONE

We are quite alright on our own.

ELLIOT

Trust me, if I believed that, I wouldn't be offering. You won't be able to get into any of those hotels, which means you'll be out on the street. Not the ideal situation for

(MORE)

ELLIOT (CONT'D)
your first night in Manhattan.

The Tall One looks at Elliot.

TALL ONE
How far away is your shelter?

ELLIOT
Not far.

The Tall One glances at the Small One, who is staring back at them in anticipation. The Tall One sighs.

TALL ONE
Lead the way.

The Small One smiles as Elliot begins leading them in the direction of his apartment.

INT. ELLIOT'S APARTMENT - LATER

Elliot leads the Tall and Small One to a run-down apartment building. They go inside and up the steps. Elliot unlocks the front door to his apartment and they step inside.

It is a cramped apartment with a tight living area and two small bedrooms that share a bathroom. Gabe, Elliot's roommate, is sitting on the couch playing a virtual reality video game.

ELLIOT
Hey, Gabe.

Gabe doesn't respond.

ELLIOT
Gabe!

Gabe jumps and takes off his virtual reality headset.

GABE
Oh! Hey, Elliot...

Gabe sees the Tall One and Small One.

GABE
... and Elliot's friends.

ELLIOT
Right. Gabe, this is Ettie and Mr.
(MORE)

ELLIOT (CONT'D)
Johnson.

SMALL ONE
Nice to meet you!

Gabe responds as he goes back to his game.

GABE
Yeah, yeah, nice to- aw shit, come on!
That was so not in!

ELLIOT
Gabe. Emergency roommate meeting. In
the other room. Please.

GABE
Yeah, one sec. Just let me finish this
game.

ELLIOT
Gabe. Now.

Gabe reluctantly pauses his game.

ELLIOT
(to the Ones)
We'll be right back. You guys can just
make yourselves at home.

Elliot leads Gabe into one of the bedrooms and shuts the
door.

GABE
What's going on, man? You've never
brought a girl *and* her dad back to the
apartment before. I'm not sure whether
to congratulate you or recommend you
go to therapy.

ELLIOT
Okay, Gabe, listen to me. Remember
that time when you mistook those
laxative pills for Oxy, and I let you
wear my favorite sweatpants because
you hadn't done your laundry in three
weeks?

GABE
Unfortunately, yes. And, once again, I
apologize for absolutely decimating
(MORE)

GABE (CONT'D)
those pants, my guy.

ELLIOT
Yeah, well, after that you made me
promise I'd never tell anyone that
story. Now, I'm gonna ask you to do
the same thing for me.

GABE
Oh man, you got your opioids and your
laxatives mixed up too?

ELLIOT
What? No, I didn't- whatever. Gabe,
those two people out there, there is
something seriously strange about
them. I think they might be aliens.

GABE
Hey, not cool, bro, my great aunt was
undocumented.

ELLIOT
That's not- I'm talking about *aliens*
aliens. Like from outer space.

GABE
Oh shit! Wait, how do you know?

ELLIOT
They can time travel. At least, the
girl can. She took me back to 2005. We
saw the original production of *The
Light in the Piazza*.

Gabe stares at Elliot for a moment.

GABE
Is that it?

ELLIOT
What do you mean, 'is that it'?

GABE
I mean, you're telling me you found a
girl who can literally travel through
time, and the only thing you did was
go see a play?

ELLIOT
Well... yeah.

GABE
Man, you don't deserve time travel.
I'm gonna go ask her to take me back
to 1889 so I can kill baby Hitler.

Gabe starts for the door, but Elliot stops him.

ELLIOT
No! You can't tell them I told you.
I'm not even supposed to know. You
have to promise me you won't say
anything to them, or speak to anyone
else about this, okay?

GABE
Fine. But only because I know no one
would believe me if I did. You
remember what happened that time I got
so high I was convinced the rat in the
laundry room told me I should kill my
grandma. Besides, I'm not even sure if
I believe you. No offense.

ELLIOT
None taken. I don't think I'd believe
me either, but I know what I saw.

GABE
And you're sure you didn't take any
mushrooms or anything this morning? I
heard nutmeg can cause hallucinations
if you eat too much of it at once.

ELLIOT
I'm sure.

GABE
I had to ask.

Elliot and Gabe return to the living room. The Small One is
examining the TV. The Tall One hasn't moved.

ELLIOT
Sorry about that, I just had to
confirm with Gabe that it was okay for
you guys to stay here for the night.

GABE

Wait, they're staying the ni-

Elliot elbows Gabe.

ELLIOT

Yes, so you two can stay in my room,
okay?

SMALL ONE

But where will you go?

ELLIOT

I'll just sleep on the couch.

SMALL ONE

Couldn't we all just sleep together?

Gabe snorts.

GABE

I mean, if you insist-

ELLIOT

No, no. We'd rather give you some
privacy.

Elliot shows the Ones to his room. There are several books
scattered around and play posters on the walls.

ELLIOT

Sorry about the mess.

The Small One looks at the posters and takes everything in.
The Tall One stands in the entrance.

ELLIOT

Alright, I'll just let you guys get
settled in then, okay?

The Small One nods, smiling. The Tall One says nothing.
Elliot leaves, closing the door behind him.

INT. ELLIOT'S LIVING ROOM - CONTINUOUS

Gabe watches Elliot close the door to his bedroom.

GABE

You could've at least warned me that
you were letting them stay here.

ELLIOT

I know, I'm sorry. It slipped my mind.
I'm gonna go grab some food for us
though, so if you could-

GABE

What? You can't leave me alone with
them! What if they actually are aliens
and they try to remove my brain to
study it?

ELLIOT

If it's brains they're looking for,
then I think you're in the clear.

GABE

See, you're joking about it now, but
you won't think it's as funny when you
come back and your roommate/best
friend has been abducted.

ELLIOT

You'll be fine. I'll be right back.

GABE

Is this payback for ruining your
sweatpants?

Elliot closes the front door before Gabe can finish his
sentence, leaving him alone in the living room.

GABE

It is. It definitely is.

INT. ELLIOT'S BEDROOM - SAME

The Ones sit in silence for a moment, the Tall One glaring at
the Small One.

SMALL ONE

Before you-

TALL ONE

What was it I told you before we
arrived here?

SMALL ONE

I know-

TALL ONE

You were not to interact with any of
(MORE)

TALL ONE (CONT'D)
the humans. And now look where we are!

SMALL ONE
I just-

TALL ONE
In one of their dwellings! You
could've been attacked, or worse. You
had no way of knowing if that human
was trustworthy.

SMALL ONE
That human's name is Elliot. And he is
trustworthy. He's done nothing but
offer to help me since we met.

TALL ONE
Humans are unpredictable, Small One.
He may be kind and helpful now, but
that all could change in an instant.
You have to be careful and remain
vigilant.

SMALL ONE
I am, and I will.

TALL ONE
See, you say these things that make me
believe you understand, and then you
go and do the exact opposite of what I
told you. Why is that?

SMALL ONE
How can you ask me that when you know
precisely why?

A beat. The Tall One looks shaken.

SMALL ONE
I-I'm sorry. I didn't mean-

TALL ONE
Don't.

The Tall One heads for the door.

SMALL ONE
Where are you going?

The Tall One doesn't look at the Small One.

TALL ONE

To continue my research. Which is the
reason we are here. I'll be back
before the sun returns. Stay here...

The Tall One looks back at the Small One.

TALL ONE

...and keep to yourself.

The Tall One opens the bedroom door and shuts it behind them.

ACT IV

INT. ELLIOT'S LIVING ROOM - CONTINUOUS

The Tall One reenters the living room to find Gabe sitting on the couch. He has returned to his video game, but he stops when the Tall One enters. The two look at each other for a moment, before the Tall One exits.

After the Tall One is gone, Gabe puts his hands on his head, making sure everything is still in tact. He breathes a sigh of relief.

GABE

Okay, we're good. That was a close one.

Gabe resumes playing video games.

INT. ELLIOT'S BEDROOM - LATER

The Small One looks around Elliot's bedroom. They flip through some of the books on his bookshelf, until they come across an old and tattered copy of *Romeo & Juliet*. They flip through the book curiously.

They open a drawer with old pictures inside, but before they can get a good look, they're distracted by a loud noise coming from the living room.

The Small One opens the bedroom door to find Gabe on the couch, the sound effects from the game he is playing were the source of the noise. The Small One watches Gabe play.

SMALL ONE

What is that?

GABE

Jeez, you're quiet! Did you phase through the wall or something?

SMALL ONE

What?

GABE

Nothing, never mind. What did you say your name was again?

SMALL ONE

Ettie Johnson.

GABE
You ever played 2k, Ettie Johnson?

SMALL ONE
No, what is it?

GABE
This. This is 2k.

SMALL ONE
How do you play?

GABE
Come sit and I'll show you.

The Small One sits beside Gabe on the couch.

GABE
This is an older version, 2k28, so the graphics are kind of shit, but the controls are basically the same.

SMALL ONE
So the objective is to put that orange sphere through those openings with the nets?

GABE
Yeah, that's how basketball works.

The Small One watches Gabe play, observing his hand movements as well as what happens on the screen.

GABE
You wanna try?

Gabe gives the Small One the controller. They pick up on the controls very quickly.

GABE
Damn.

INT. ELLIOT'S LIVING ROOM - LATER

Elliot returns home with takeout. Gabe and the Small One are playing an intense game of virtual reality 2k. The Small One is wearing an extra virtual reality headset.

ELLIOT
I'm back!

GABE

Wait, wait, wait, I wasn't ready! How did you even do that? Shit, shit, shi-

The Small One cheers.

SMALL ONE

That means I won, yes?

GABE

Won? You wiped the floor with my ass. You're sure you've never played this game before?

The Small One shakes their head.

GABE

Man, Elliot, this girl's a legend at 2k!

SMALL ONE

What's that smell?

ELLIOT

Thai food. You hungry?

GABE

I know I am. Thanks, man.

Gabe grabs a box and starts to eat. The Small One looks on curiously.

ELLIOT

Here, try this.

Elliot hands the Small One a box of food. The Small One gives him a look.

ELLIOT

It's good. Trust me.

The Small One begins to eat.

ELLIOT

Not bad, right?

The Small One nods. Gabe cracks open a beer. The Small One watches him intently.

GABE

Want a sip?

Gabe hands the Small One the beer. They take a swig.

ELLIOT

Be careful, if you drink too much
you'll-

The Small One burps. Gabe and Elliot laugh. The Small One
blushes. Elliot looks at them and smiles.

SMALL ONE

What is that?

GABE

What? You've never had a beer? Wait,
how old are you?

SMALL ONE

24?

GABE

Okay, good. Just checking. But,
seriously, how've you never had a
beer? Are you more of a seltzer type?

The Small One looks at Gabe, confused.

GABE

Please tell me you've had some kind of
alcohol before?

The Small One shrugs.

GABE

Oh, no way, that is unacceptable.
We've gotta go out tonight.

ELLIOT

No-

SMALL ONE

Go out where?

GABE

To the club, of course!

ELLIOT

Gabe, no. That's not a good-

GABE

You're such a buzzkill, I'm not even
listening to you. Ettie, would you
(MORE)

GABE (CONT'D)
like to go out to the club tonight?

The Small One looks at Elliot.

SMALL ONE
It sounds like it could be fun.

GABE
That's a yes. That's two for yes and
one for no. You've been overruled,
Elliot, we're going out.

ELLIOT
(sarcastically)
Great.

GABE
Woo! I'm so excited. Oh, I'm gonna
take the rest of my mushrooms before
we go!

Gabe runs to his room. Elliot shakes his head.

EXT. THE CLUB - NIGHT

Gabe, Elliot, and the Small One approach the club, which,
from the outside, is just a small door with flashing lights
and dance music coming from inside.

ELLIOT
Wait, Ettie, are you sure about this?

SMALL ONE
I think so. It sounds like fun.

GABE
C'mon, we can't go back now!

Gabe takes the Small One's hand and leads them into the club.
Elliot sighs and follows them in.

INT. THE CLUB - CONTINUOUS

The Club is dark and crowded with blaring music and strobe
lights. The Small One looks around, taking in the vibrant
atmosphere. Gabe leads the Small One up to the bar.

GABE
Alright, Ettie, what're you drinking?

SMALL ONE
Nothing at the moment.

GABE
I mean, what do you want to drink?

SMALL ONE
I'm not sure. What do you suggest?

GABE
Oh, you're gonna regret asking me
that.

Gabe waves the bartender over.

GABE
Yeah, hey, could we get three cherry
bomb shots please?

The bartender walks away as Elliot approaches them.

GABE
Elliot, we're taking shots!

ELLIOT
Great.

The bartender returns with three shot glasses. Gabe hands them out to Elliot and the Small One.

SMALL ONE
What is it?

GABE
Just drink it as fast as you can!

The Small One looks at Elliot, who shrugs. Gabe raises his glass, and the other two follow suit. Gabe knocks his back and the Small One copies him, making a face afterwards. Elliot, on the other hand, tosses his over his shoulder.

The bartender gives Gabe a look.

GABE
Oh, you can just put it on my tab.

ELLIOT
(to the bartender)
Hey, uh... do you who's working to-

HALEY

Elliot?

Elliot freezes. He turns around to see Haley, a waitress at the club.

GABE

Oh, shit.

ELLIOT

Hey... Haley. Been a while.

HALEY

Yeah.

SMALL ONE

(to Gabe)

Who's that?

GABE

Haley. Elliot's ex-girlfriend.

HALEY

And who's this?

ELLIOT

Oh, that's Ettie.

SMALL ONE

It's nice to meet you.

HALEY

Ettie. And are you two?

ELLIOT

No, no, no. It's not like that.
Ettie's new in town. I've just been
helping her out.

SMALL ONE

He's been very helpful.

HALEY

I'm sure he has.

An awkward silence. The Small One stares at Haley.

SMALL ONE

You're very beautiful.

HALEY

Oh. Uh, thank you.

SMALL ONE

How do you get your eyes to look like that?

HALEY

You mean my makeup?

SMALL ONE

It's so colorful and pretty.

HALEY

Thank you. Hey, can I buy you a drink?

SMALL ONE

Okay!

Haley leads the Small One back over to the bar. Gabe and Elliot watch them go.

GABE

Dude. Your ex is about to buy an alien a drink.

ELLIOT

Yep.

GABE

Can aliens even get drunk?

Elliot looks at Gabe.

CUT TO:

INT. THE CLUB - LATER

Haley and the Small One are sitting in a booth laughing. Empty glasses litter the table. Gabe and Elliot watch them.

HALEY

No, honestly, you're just so naturally pretty.

SMALL ONE

No, you're just so naturally pretty!

HALEY

Do you, like, moisturize?

SMALL ONE

I'm not sure what that means.

Haley and the Small One start laughing. Gabe chuckles.

GABE

Look like they're enjoying each other.

ELLIOT

Uh huh. Looks like it.

HALEY

So where did you and Elliot meet?

SMALL ONE

At a shop. A worker was saying some things that I didn't quite understand, but Elliot stepped in and helped me out.

HALEY

Ah, Elliot, always playing the hero.

ELLIOT

Here we go.

HALEY

And how long before he asked you back to his apartment? 10 minutes?

ELLIOT

Okay, hold on now-

SMALL ONE

No, it was several hours later actually.

HALEY

But he did take you back to his apartment?

SMALL ONE

Oh yes, he invited me to stay the night.

HALEY

Of course he did.

ELLIOT

They didn't have anywhere else to go.

HALEY

They? You mean there's more?

ELLIOT

No! I mean, yes, but it's not-

HALEY

I can't believe you. Come on, Ettie,
let's go sing karaoke.

SMALL ONE

Okay!

Haley takes another sip of her drink and takes the Small One over to the karaoke machine.

GABE

You know something? I always liked
Haley. Why didn't you two work out?

ELLIOT

Shut up.

Haley and the Small One begin drunkenly singing karaoke on the club's makeshift stage. Gabe and Elliot watch them. Gabe is thoroughly entertained, and also tripping balls. Elliot is not.

HALEY AND SMALL ONE

(singing poorly)

You make me feel like I'm living a
teenage dream!

GABE

Who picked this song? My mom likes
this song. I should call my mom.

On stage, the Small One looks a little unsteady. Suddenly, the world around them starts to spin.

GABE

Hey... hey, Elliot. Look at Ettie.

ELLIOT

(not looking)

Yeah, she's doing great.

GABE

No, man, I mean look! She's
transparent.

Elliot looks up to see the Small One's body flickering as if they were a candleflame.

GABE

Please tell me you see it too.

Elliot nods.

GABE

Good. I really thought it was the shrooms for a second there.

ELLIOT

We have to get her off stage.

GABE

Aye, aye, captain.

Elliot and Gabe approach the stage and drag the Small One away.

SMALL ONE

Wait, where are we going? The music isn't finished!

ELLIOT

We're just taking a quick break.

SMALL ONE

Oh, okay, goodbye everyone!

Elliot and Gabe lead the Small One to the bathroom and sit them down on the toilet seat.

ELLIOT

Hey, hey. How you feeling? You okay?

SMALL ONE

Yes. Yes, why?

GABE

Ettie, how many fingers am I holding up?

The Small One squints.

SMALL ONE

Eight?

Gabe is holding up four fingers.

GABE

No, I'm holding up four! Wait, I am
holding up four, right?

Gabe inspects his fingers as the Small One begins to sway. Elliot tries to put his hand on the Small One's shoulder, but it goes right through them and hits the back of the toilet seat.

GABE

Whoa. Ettie's a ghost.

ELLIOT

Okay, okay. Ettie. I need you to stay
here. Right here. In this moment.

The Small One looks up at Elliot as they start to fade away. The world around them blurs and a bunch of different time periods begin to flash before their eyes.

The Small One stares straight ahead as their surroundings change at the speed of light. A blur of color and a cacophony of sound greets them, but little moments in time jump out.

Quick shots of different people in the bathroom over the years throwing up or having sex, and then the club disappears completely.

Time seems to be unraveling around Ettie. They catch glimpses of celebrations, battles, riots, and natural disasters. Buildings being deconstructed, roads being unpaved, and tree trunks reattaching themselves to their stumps.

Suddenly, the Small One is standing in the middle of a vast green forest. Trees surround them on all sides and giant animals dart passed.

Eventually, one voice starts to emerge from the noise.

ELLIOT (O.S.)

Ettie! Ettie, can you hear me! Come
back to us!

SMALL ONE

Elliot?

Slowly, everything begins to fade away and Elliot comes back into view.

GABE

I see her!

ELLIOT

Ettie! Thank god, you're back.

SMALL ONE

Huh?

GABE

You completely disappeared for a minute there. Were you time-travelling?

ELLIOT

Gabe!

GABE

What?

The Small One looks at Elliot.

ELLIOT

I told him about before, at the theater. I'm sorry, I didn't know what else to-

SMALL ONE

It's okay. I forgive you.

ELLIOT

Thanks. I'm just glad you're back.

Elliot hugs the Small One, who is slightly taken aback. Gabe smirks as Elliot quickly lets go of Ettie.

A moment.

GABE

Can we go home? I think the shrooms are starting to wear off.

Elliot looks at the Small One and nods.

EXT. THE BIG APPLE - NIGHT

The Small One, Elliot, and Gabe walk back to the apartment. Elliot and the Small One are half-carrying, half-guiding Gabe down the street.

GABE

Tonight was fun. You're fun, Ettie.

SMALL ONE

Thank you, Gabe. You're fun too.

GABE

You think so?

SMALL ONE

I do.

GABE

Dang. An alien thinks I'm cool.

ELLIOT

Gabe!

GABE

What?

The Small One laughs.

SMALL ONE

Yes, Gabe. An alien thinks you're very cool.

GABE

I guess you don't think of yourself as as alien though, do you?

SMALL ONE

I don't know.

GABE

Can I ask you a question?

SMALL ONE

Sure.

GABE

What do you look like? I mean, really look like?

ELLIOT

Gabe.

SMALL ONE

No, it's okay. I mean, it's difficult to describe because it's very different from how you humans look.

GABE

Well, how do you look compared to the
(MORE)

GABE (CONT'D)
other aliens from your planet?

SMALL ONE
What do you mean?

GABE
Like, what makes you different from
them?

The Small One thinks for a moment.

SMALL ONE
I-I don't know. We all sort of look...
the same.

GABE
Huh. Weird.

The Small One, Elliot, and Gabe walk back to the apartment in
silence.

ACT V

INT. ELLIOT'S BEDROOM - NIGHT

Gabe's snoring can be heard from the living room. The Small One enters Elliot's bedroom and approaches the open drawer. They take out a couple of the photographs. All of the photos have a young girl in them who looks very similar to Elliot.

Elliot enters the bedroom and the Small One turns around.

SMALL ONE

Oh, I'm sorry. I shouldn't have-

ELLIOT

It's alright.

SMALL ONE

Who is this?

ELLIOT

Who is it? Well, it's me. At least, it was me. In a way.

SMALL ONE

In what way?

ELLIOT

Well, this is what I was trying to tell you before. Why I'm not the best person to ask about what it means to be a girl. Because... I was one. Or, I thought I was.

SMALL ONE

And you're not anymore?

ELLIOT

No, I'm not. That I am sure of.

SMALL ONE

But you weren't sure before?

ELLIOT

Well, yeah, because that's just how I was born. But it never really felt right, I guess.

SMALL ONE

And it does now?

ELLIOT

Yeah. I mean, it feels better. A lot better. But sometimes it can feel like I don't really belong anywhere. Like what I was keeps me from completely being what I am. If that makes sense.

The Small One stares at Elliot for a moment.

SMALL ONE

On my home planet, we aren't 'born', like you humans are on Earth. We're created, by the Old One, the first One to ever exist. They decide when to make another One, nobody else. Every One comes from them, and that is how it has always been.

ELLIOT

So your guardian creates all of your people?

SMALL ONE

No. No, my guardian is not the Old One. We call my guardian the Tall One.

ELLIOT

But you said he created you?

SMALL ONE

They did. Even though it was against the rules.

ELLIOT

Why?

SMALL ONE

There was an accident. A long time ago. The Tall One lost their closest companion, and was overcome with grief. So, in order to cope with the loss of one life, they created another.

ELLIOT

You?

The Small One nods.

SMALL ONE

Although, I'm not sure it was much
(MORE)

SMALL ONE (CONT'D)

help.

ELLIOT

What do you mean?

CUT TO:

EXT. THE BIG APPLE - SAME

The Small One's dialogue plays over a shot of the Tall One walking through the streets of Manhattan, a piece of paper in their hand containing several dates on it, some of which are crossed out.

SMALL ONE (V.O.)

The Tall One still mourns the loss of their companion. That is why they wanted to come here. The Bright One was fascinated by any planet that could sustain complex life. They collected artifacts from these planets, and the ones from Earth were always their favorite. They died before they could come here though, on another research mission...

BACK TO:

INT. ELLIOT'S BEDROOM

Elliot continues to gaze at the Small One as they speak.

SMALL ONE

... but my existence cannot make up for their absence. I know that the Tall One does not consider me to be a proper surrogate. And, because the nature of my creation did not align with tradition, I have no official title on my planet. I am referred to as the Small One, but I am merely an extension of my guardian. All that is to say, I understand how it feels not to belong.

A moment, then Elliot takes the Small One's hand in his. The Small One stares at him.

BACK TO:

EXT. THE BIG APPLE

The Tall One stops and looks at their list. The only thing that isn't crossed out are the words "Humanity's Last Day" at the top. The last date they wrote was 01/04/2143, which is now crossed out.

The Tall One writes "01/05/2143" below the last date. The world around them begins to spin.

EXT. THE BIG APPLE - 01/05/2143

When the world comes back into focus, the Tall One is in the year 2143. New York is somehow dirtier and even more crowded. It's also warm... in January.

The Tall One looks around, watching everyone around them go about their day. Eventually, they duck into an alley and cross out the last date. They write "01/06/2143" beneath it, and exhale sharply. Once again, the world begins to spin.

EXT. THE BIG APPLE - 01/06/2143

This time, the world around the Tall One is dark. Ash falls from the sky and screaming can be heard in the distance.

The Tall One emerges from the alley to find people running through the streets in a panic. They pass a news stand and grab a newspaper off of the abandoned counter, reading the headline in horror.

Suddenly, a nearby explosion knocks the Tall One off their feet. A ringing noise that eventually fades into silence is the only thing that can be heard as the Tall One, now covered in rubble and dust, gets back on their feet and looks around.

"The Colour in Anything" by James Blake begins to play as the Tall One observes the desolation that surrounds them.

CUT TO:

INT. ELLIOT'S BEDROOM - SAME

The music continues as Elliot and the Small One face each other.

BACK TO:

EXT. THE BIG APPLE - 01/06/2143

The Tall One sees a young man lying on the ground, fresh

blood on his forehead. The Tall One turns to find a mother sitting on the pavement, hugging her child tightly.

The mother is looking at the horizon. The Tall One follows her gaze.

The sky is red, and a large mushroom cloud can be seen making it's way closer and closer to them.

BACK TO:

INT. ELLIOT'S BEDROOM

Elliot and the Small One slowly move in towards each other. They kiss.

BACK TO:

EXT. THE BIG APPLE - 01/06/2143

Close up on the Tall One's face as the mushroom cloud approaches. A bright light can be seen in the reflection of the Tall One's eyes.

Suddenly, the world begins to spin.

EXT. THE BIG APPLE - CONTINUOUS

The Tall One is back in 2035, standing in the middle of the street, alone. Shakily, they take their list out from their pocket and circle the date at the bottom. January 6th, 2143: Humanity's Last Day.

INT. ELLIOT'S BEDROOM - LATER

Elliot and the Small One pull apart.

SMALL ONE

Does it always feel like that?

Elliot shakes his head.

ELLIOT

Definitely not.

SMALL ONE

Oh. I'm sorry.

ELLIOT

No, Ettie, I mean that in a good way.

Or, would you rather I called you

(MORE)

ELLIOT (CONT'D)
'Small One'?

SMALL ONE
No. I don't want to be the Small One
anymore. I want to be Ettie.

Elliot nods.

ELLIOT
I want you to be Ettie too.

The two kiss again.

INT. ELLIOT'S BEDROOM - DAY

It is morning the next day. Ettie wakes up in Elliot's bed,
alone. They get up and enter the kitchen.

Elliot is making breakfast. Gabe is, once again, playing
video games on the couch.

ELLIOT
Good morning. Here.

Elliot slides a plate of food across the counter for Ettie.

ETTIE
Has Mr. Johnson been back yet?

ELLIOT
I haven't seen him.

GABE
Me neither, not since last night when
he tried to suck out my soul with his
eyes.

ELLIOT
What?

ETTIE
He said he'd be back before the sun
came up. I should go look for him.

ELLIOT
Hold on, you said he was perfectly
capable of taking care of himself.
Besides, he could be anywhere in New
York by now, the chances of you
finding him on your own aren't exactly
(MORE)

ELLIOT (CONT'D)
promising.

ETTIE
Then come with me.

ELLIOT
I-I don't know, Ettie. I don't think
that I-

ETTIE
Please? I'm worried about him.

Elliot thinks for a moment, before nodding. Ettie and Elliot
leave.

GABE
Yeah, okay, bye you guys! I'd go too,
but that guy scares the crap out of
me.

EXT. THE BIG APPLE - LATER

Elliot and Ettie make their way through the crowded streets.

ELLIOT
Let's go back down fifth avenue again,
I have a good feeling he'll be there
this time.

Ettie stops walking.

ETTIE
What's the use? You said yourself that
we wouldn't find him. He could've
walked right by us and we would've
never known.

Elliot looks around. They are close to the Plaza Hotel.

ELLIOT
Come with me.

Elliot takes Ettie's hand and crosses the street to the
Plaza. They go inside.

ELLIOT
Keep your head down.

They sneak onto an elevator and Elliot presses the button for
one of the top floors. They go up and look out the hallway

window towards Central Park.

ETTIE

I appreciate you doing this, Elliot,
but maybe the Tall One doesn't want to
be found. His life would be better
without me in it anyway.

ELLIOT

Don't say that. Hey, he could be back
at the apartment by now. I'll call
Gabe and ask him.

Elliot tries to get his phone, but Ettie stops him.

ETTIE

No. I mean it. Whether he knows it or
not, everything would be much easier
for him if I were gone. I only remind
him of pain, and he doesn't deserve
that. Not after everything he's done
for me. Let's just go.

Elliot looks at Ettie before giving them a hug.

ELLIOT

Okay.

EXT. CENTRAL PARK - LATER

Elliot and Ettie walk hand and hand through Central Park.

TALL ONE

Ettie Johnson.

They turn around. The Tall One is standing behind them.

TALL ONE

Get away from him.

ETTIE

Mr. Johnson, wh-

TALL ONE

You have no idea how dangerous he is.
Get away from him. Now.

ELLIOT

What are you talking about?

ETTIE

Elliot's not dangerous. Mr. Johnson,
what ha-

Ettie lets go of Elliot's hand.

ELLIOT

Ettie, wait!

The Tall One grabs Ettie and the two of them disappear.

EXT. THE RUINS - CONTINUOUS - 2145

The Tall One and Ettie have jumped to the year 2145. Central Park is unrecognizable. Rubble, covered in overgrowth, surrounds them. The sky is a dark grey and the horizon line is marked with the jagged outline of fallen buildings.

ETTIE

Tall One, what is this?

TALL ONE

This? This is what humans do. This is what they left in their wake. Planet 3824: ravaged, tarnished, and defiled by it's ungrateful former inhabitants.

ETTIE

No, Tall One, they didn't mean to-

TALL ONE

Didn't mean to? It was all they meant to do! They sought to destroy each other, and, in the process, they took the entire planet with them.

ETTIE

You're wrong. Humans are good. They wouldn't-

Tall One tosses the newspaper from 2143 at Ettie's feet. The headline 'The End Times: Nuclear Warheads Aimed At Major U.S. Cities' is displayed in bold lettering.

TALL ONE

And it wasn't just at the end. Even on this island alone, their history is marked with endless destruction. I've seen battles and plagues, riots and fires. Countless humans being oppressed and enslaved, buildings

(MORE)

TALL ONE (CONT'D)
falling from the sky-

ETTIE
Stop, I don't want to hear anymore-

TALL ONE
And at the root of every atrocity, is
an invention of the humans own design.
Weapons that fire small pellets that
kill, large machines that crash and
murder hundreds, and the giant
projectiles used to wipe out the
entire planet and everything in it.

ETTIE
No, no...

TALL ONE
All humans do is destroy. That is why
we have to leave. The vessel is
scheduled to enter the atmosphere on
the night of August 25th, 2035, on the
docks by the large green woman with
the crown. We can go now, just come
with me.

ETTIE
No. I'm staying.

TALL ONE
What?

ETTIE
I won't leave Elliot. He cares about
me. I'm going to stay here on Earth
with him.

TALL ONE
That human? Did you hear a word of
what I just said? You can't trust
them. If this is what they do to their
own kind, just imagine what they'd do
if they found out what we are?

ETTIE
Elliot knows. He knows we're not from
Earth.

TALL ONE
How-

ETTIE

But he doesn't care! He's kind and sweet and-

TALL ONE

And has already lived an entire life without you! Or have you forgotten? His existence precedes our coming here. If you do this, if you stay with him, you are disrupting his life's natural course. You don't belong with him, Small One, this entire planet is a thing of the past.

ETTIE

I have felt more belonging here on Earth than I ever have on our home planet with you.

TALL ONE

You don't mean that.

ETTIE

I do. And I'm not sure why you're surprised. I know you'd love nothing more than to no longer have me burdening your existence.

TALL ONE

What are you talking about?

ETTIE

I know every time you look at me, all you see is the Bright One. Well, you won't have to be reminded of them anymore.

Ettie disappears.

TALL ONE

Small One!

The Tall One tries to reach for them, but it's too late. They stumble forward and fall to the ground.

EXT. CENTRAL PARK - CONTINUOUS - 2048

In their haste to get away from the Tall One, Ettie accidentally time jumps to the year 2048.

They look around, confused at the slight change of scenery,

and still trying to forget what the Tall One had said about humans. A young woman walks by them.

ETTIE

Excuse me, but, what year is it?

The young woman gives them a look.

YOUNG WOMAN

2048, last time I checked.

ETTIE

Right. Thank you.

The young woman walks away. Ettie thinks.

ETTIE

Elliot. I have to find Elliot.

INT. ELLIOT'S APARTMENT - LATER - 2048

Ettie arrives back at Elliot's apartment building. They knock on his door. An old lady answers it.

OLD LADY

Can I help you?

ETTIE

Oh, I'm sorry, I was just looking for Elliot. This is his place, right?

OLD LADY

If you mean the young man who lived here before me, I'm afraid not. He moved out a few years ago.

ETTIE

Oh.

The Old Lady sees Ettie's disheartened expression.

OLD LADY

But-but, I think he gave me his information when I first moved in. Very kind, that one. Just a minute, let me see if I can find it.

The Old Lady goes to look for Elliot's address.

EXT. ELLIOT'S APARTMENT - CONTINUOUS - 2048

Ettie leaves Elliot's apartment with a piece of paper, containing Elliot's new address, in their hand. They begin walking down the street.

An instrumental version of "The Light in the Piazza" by Mairi Dorman-Phaneuf plays through the rest of the scene.

Ettie watches their surroundings change from tall, silver skyscrapers to bright, brick townhomes as they venture farther away from the city. They admire the houses, and check the paper in their hands frequently.

Finally, Ettie arrives in front of a redbrick townhome with a large bay window. Ettie sees Elliot, older now, sitting in the window, reading a book.

Ettie smiles and starts up the sidewalk toward the front door. They are about to knock when they look and see Elliot put the book down to pick up a small child.

Ettie's eyebrows furrow as they watch Elliot hold the child, smiling. Then, another child, a few years older, appears. The child wraps its arms around Elliot's leg. He laughs.

A woman enters. She smiles at Elliot before leaning in and kissing him.

Ettie stumbles, as if they've been pushed backward. They move away from the door and back towards the street, their eyes welling up with tears. They watch Elliot and his family as they talk and laugh. This is his life.

The piece of paper falls to the ground as Ettie turns and walks back in the direction that they came.

ACT VI

INT. ELLIOT'S APARTMENT - LATER

Elliot returns to his apartment. Gabe is in the kitchen.

GABE

What up, man? Where's the girl? Did you end up finding her dad?

ELLIOT

Sort of. Now I'm not sure where either of them are. Or when they are.

GABE

Not following.

ELLIOT

It doesn't matter, they're probably long gone by now anyway.

GABE

Damn, I was just starting to like that girl too. She was crazy good at 2k.

ELLIOT

Yeah.

Gabe watches Elliot sullenly walk into his room. He follows Elliot and stands in the doorway. On his desk, Elliot sees Ettie's iPod. He picks it up and sits on his bed as he looks through the song library. He smiles.

GABE

Damn.

Elliot looks up.

GABE

You really like this girl, huh?

Elliot nods.

GABE

Even if she is an alien?

ELLIOT

Even if she's an alien.

Just then, the door to the apartment opens. Ettie rushes inside, looking dejected. They enter Elliot's bedroom. Elliot

stands.

ELLIOT

Ettie.

Ettie and Elliot look at each other. Gabe looks back and forth between the two of them.

GABE

I'm just gonna... I think I should...
I'll be over- uh... yeah.

Gabe leaves. Elliot moves towards Ettie.

ELLIOT

Are you okay? What happened?

ETTIE

I'm fine. I just came to-

ELLIOT

When he took you away I thought I'd never see you again.

ETTIE

Well, I'm here. But I have to-

ELLIOT

Listen, Ettie, what the Tall One said back there. About me being dangerous. I don't know what he was talking about, but you've got to believe me when I say I'm not going to hurt you.

A moment.

ETTIE

I know.

Elliot exhales, relieved.

ELLIOT

Good.

Elliot hugs Ettie. They hug him back. After a moment, they pull away.

ETTIE

But I have to go.

ELLIOT

What?

ETTIE

I have to go, Elliot.

ELLIOT

What do you mean? Why?

ETTIE

Our mission is over. We've done what we came here to do.

ELLIOT

If this is about what the Tall One said-

ETTIE

It doesn't matter what they said. Our ship is arriving at the docks tonight and we leave first thing in the morning. We're out of time.

Elliot laughs.

ELLIOT

Out of- out of time?

Elliot takes Ettie's hand.

ELLIOT

We have nothing but time. We can go anywhere.

ETTIE

I'm sorry, Elliot. I can't.

Ettie lets go.

ELLIOT

I want you to stay.

ETTIE

No, you don't.

ELLIOT

I do.

ETTIE

You have no idea what you'd be giving up.

ELLIOT

What does that mean?

ETTIE

Your future, Elliot. I saw it. I was there.

ELLIOT

What?

ETTIE

And it was beautiful. Your life was beautiful. Your house, your companion, your children, it was all-

ELLIOT

My children? I have children? And-and they're mine?

Ettie nods. Elliot exhales, his eyes shimmering.

ELLIOT

Wow. I have children.

ETTIE

And they have a wonderful father. But only if I leave.

ELLIOT

But what about your future? What happens to you?

ETTIE

On my planet, all that exists is the past. There is no future for us. It's okay, this is how it is supposed to be.

Ettie forces a smile and leaves the bedroom. Elliot watches them go.

Gabe, who has been listening outside the door, tries to look casual. Ettie heads for the front door.

GABE

Hey, you up for a quick game before you leave?

ETTIE

Another time, perhaps.

GABE

Oh, okay. See ya.

Ettie glances back at Elliot before they exit. Gabe looks at Elliot.

GABE

She's not coming back, is she?

Elliot shakes his head.

ELLIOT

No. No, she's not.

Elliot takes the iPod out of his pocket and stares at it.

EXT. THE DOCKS - SAME

The Tall One returns to the docks in preparation for the ship's landing. They look around.

TALL ONE

Small One! Small One!

The Fisherman emerges from his boat, which is docked nearby. He's preparing to leave.

FISHERMAN

You're the fellow from the other day,
aren't you?

The Tall One turns to face the Fisherman.

TALL ONE

Excuse me?

FISHERMAN

Yeah, you had that same look on your
face then too.

TALL ONE

What look?

FISHERMAN

The look of a captain who's suddenly
found himself lost at sea.

TALL ONE

I am not lost. I know precisely where
I am.

FISHERMAN

Maybe where your body's at, but your mind most certainly ain't here.

TALL ONE

That's absurd. My mind is with the rest of me. How could it be somewhere else?

FISHERMAN

Because it's stuck on something, or someone, who's no longer with you.

TALL ONE

How do you-

FISHERMAN

Now, I'm not trying to pry. It's just that, on the water, you get pretty good at being able to tell when a storm is coming.

TALL ONE

I don't understand.

FISHERMAN

Oh, that's right. You're not exactly the figurative type, are you?

The Tall One shakes their head.

FISHERMAN

I'll put it to you this way: whatever it is that's bothering you, sometimes it's easier if you just let it run its course. You know, surrender to it. Let go.

The Tall One doesn't respond.

FISHERMAN

But that's just one old man's opinion, you ain't got to listen to me.

The Fisherman starts to leave.

TALL ONE

What made you decide to help me?

FISHERMAN

I don't know if I'd call this helping,
(MORE)

FISHERMAN (CONT'D)
just a bit of advice-

TALL ONE
I mean before, in the water.

FISHERMAN
Oh, I don't know. Ya looked like you
could've used the hand. What kind of
person would I be if I'd just sat by
and watched?

TALL ONE
Well, thank you. You're very kind.

FISHERMAN
Anybody would've done the same. That
doesn't mean I want ya wandering that
far out to sea again, you hear?

TALL ONE
Trust me, it won't happen again.

FISHERMAN
Glad to hear it. You take care now.

The Fisherman grabs his things from his boat and walks back
up the dock towards the city. The Tall One watches as he
goes.

EXT. THE DOCKS - LATER

Ettie wanders through the streets, distraught. They make
their way to the docks. They sit on the edge of the dock and
stare at the water.

Suddenly, there is a low whirring sound. Ettie looks up and
sees their ship descending from the sky. Ettie backs away as
the ship lands at the edge of the dock.

TALL ONE
Small One?

Ettie turns around to find the Tall One behind them.

TALL ONE
Are you alright?

ETTIE
I'm fine.

TALL ONE
I didn't think you'd be coming.

ETTIE
Well, here I am.

Ettie moves toward the ship, but the Tall One stops them.

TALL ONE
What is it? What's wrong?

ETTIE
You were right. About Earth. About
Elliot. Everything. I don't know what
I was thinking.

The Tall One sees the disheartened look on Ettie's face.

TALL ONE
I'm sorry, Small One.

The Tall One hugs Ettie.

ETTIE
It's alright. You tried to warn me. I
should've listened.

TALL ONE
Well, I-

ETTIE
Is the ship ready to go?

TALL ONE
You want to leave now?

ETTIE
We're done, aren't we? The mission is
over, what use would it be to stay?

The Tall One looks at Ettie for a moment.

TALL ONE
Okay. We can go.

They enter the ship. The Tall One begins setting up the controls. Ettie sits in the corner. The Tall One glances at Ettie and frowns.

INT. ELLIOT'S APARTMENT - NIGHT

Elliot is sitting at his computer, Ettie's iPod plugged into the USB port. Gabe enters, rubbing his eyes.

GABE

Dude, what are you doing? Is that an iPod? Where did you even get one of those?

ELLIOT

It's Ettie's.

GABE

They stopped making those like over a decade ago. How does that thing even still work?

ELLIOT

I don't know.

GABE

Well, are you planning on sleeping at all? It's gonna be light out pretty soon.

ELLIOT

What?

Elliot looks out the window. He grabs the iPod and shoves it in his pocket. He turns to go.

GABE

Hey wait, where are you going?

ELLIOT

To find Ettie before her ship leaves the planet!

GABE

Oh hell yeah, that's what I'm talking about! Go get her, man!

Elliot leaves. Gabe shakes his head.

GABE

Oh, my best friend is insane. He's insane.

Elliot exits the apartment, grabs his bike, and sets off toward the docks.

INT. THE SHIP - LATER

Ettie and the Tall One in their ship. The Tall One is preparing the ship for launch. Suddenly, outside the ship, Elliot appears.

TALL ONE

Small One.

Ettie looks up.

ETTIE

What is he doing here?

TALL ONE

Did you tell him where we'd be?

ETTIE

I just said 'by the docks', I didn't know he'd actually come looking for us.

TALL ONE

You have to get him to leave.

ETTIE

I can't!

TALL ONE

We can't just launch with him standing in front of the ship.

ETTIE

No, I mean I can't see him.

The Tall One looks at Ettie, who is on the verge of tears.

TALL ONE

Oh-Okay. Alright, I will speak to him.

EXT. THE DOCKS - CONTINUOUS

The Tall One exits the ship, Elliot doesn't see them.

ELLIOT

Ettie? Ettie?

Elliot turns to face the Tall One.

ELLIOT

Shit! Where did you come from?

TALL ONE
The transport vessel.

ELLIOT
The what?

TALL ONE
The transport vessel that brought us
here. It's invisible to the human eye.

ELLIOT
Oh, right. Duh.

TALL ONE
What do you want?

ELLIOT
I need to talk to Ettie.

TALL ONE
I'm afraid you can't do that.

ELLIOT
Why not?

TALL ONE
You simply cannot.

ELLIOT
Come on, man. I know you don't like
me, but you have to let me see them.

TALL ONE
This was not my decision.

ELLIOT
What are you talking about?

TALL ONE
It was the Small One who refused to
see you.

Elliot stares at the Tall One in disbelief.

ELLIOT
Why would they do that?

TALL ONE
They've made their decision. This is
already painful enough for them.

ELLIOT

And what about for me, huh? How do you think I feel?

TALL ONE

You already have a perfectly pleasant life waiting for you-

ELLIOT

I don't care! I don't care about what I have in the future. I care about what I have right now.

TALL ONE

So you would give up your original life just to be with the Small One?

ELLIOT

Yes.

The Tall One stares at Elliot, then chuckles to themselves.

TALL ONE

Humans are unpredictable.

The Tall One approaches Elliot and puts a hand on his shoulder.

TALL ONE

I'm sorry. Truly, I am. I have no doubt they will miss you, but the Small One has made up their mind.

Elliot exhales. The Tall One goes back to the ship.

ELLIOT

Tall One.

The Tall One stops and turns around. Elliot approaches them and holds out the iPod.

ELLIOT

Can you at least return this to Ettie for me, please?

The Tall One takes the iPod, nodding.

TALL ONE

For what it is worth, I do appreciate you looking after them when I could not. Thank you, Elliot.

Elliot nods as the Tall One reenters the ship, vanishing from view. Elliot walks back towards the city.

INT. THE SHIP - CONTINUOUS

The Tall One looks at the iPod in their hands as they enter the ship. Ettie remains huddled in the corner.

TALL ONE

That human really cares for you, you know?

Ettie is silent. The Tall One sits down next to Ettie.

TALL ONE

After the Bright One was killed, I had all of this affection for them and nowhere for it to go. To hold such love for another being and have them all of the sudden be ripped from my existence, I... I didn't know what to do. And finally, when it all simply became too much for my sole form to handle, I removed a piece of myself. I split in two, and I placed all of my love, all my memories of the Bright One, into this second part of me. And that is what you are, Small One, the part of the Bright One that remains with me.

ETTIE

And that is why you find it so torturous to look at me?

TALL ONE

No, that's not the case at all. That's what I am trying to tell you. That, yes, when I look at you, I am reminded of the Bright One, but it is never out of sorrow or anguish. It is out of recognition. You see, not only are you an immortal piece of my lost companion, you are also part of me. And, in being both, you are something entirely your own. You are the most incredible aspect of my entire existence in this universe, and so I made it my responsibility to keep you from ever having to experience pain or suffering of any kind. But I realize

(MORE)

TALL ONE (CONT'D)

that, in doing so, I was keeping you from forging your own path. From making your own decisions. Not merely as an extension of myself, but as something more. Something whole. A truly complete One.

ETTIE

I'm not sure I want to be complete anymore. Not if this is what it feels like.

TALL ONE

That is what I thought as well. And, for a long time, I enjoyed not having to bother with the toll of feeling. But then, as I watched you grow, I began to notice all the things in you that I had given away. The joy, the gratitude, the wonder. And... I began to miss it. Not just the good emotions, but the bad ones too. I often found myself yearning for those feelings of anguish that had once consumed me. The overwhelming sensation of despair. But there was nothing.

A beat.

Until we came here. This strange and twisted planet, it taught me how to feel again. This planet and you.

Ettie looks up at the Tall One. The Tall One hands them the iPod.

TALL ONE

This planet is where you belong. I cannot deny that, and neither can you. If you try to avoid the feeling, it will never really go away. You must surrender to it.

ETTIE

But what about you?

TALL ONE

What about me?

ETTIE
What will you do?

TALL ONE
Don't worry about that. As long as I
know that you're where you're supposed
to be, I will be just fine.

Ettie looks from the Tall One to the iPod and back again.

EXT. THE DOCKS - DAY

The sun begins to poke out from the horizon as Elliot walks through the city. He hears a low whirring sound in the distance.

Elliot looks up toward the horizon and sees a burst of flame rise up from the docks like a shooting star: the Ones' ship. He turns and continues back down the street.

Back on the docks. Ettie stands at the edge and waves at the ship as it leaves the atmosphere. Then they look down at the iPod in their hand. They start toward city.

INT. THE SHIP - SAME

As the ship exits Earth's atmosphere, the Tall One stares at the control panel. They switch the settings from automatic to manual and begin operating the ship themselves. They pull up a map of the cosmos and zero in on a specific planet: The planet where the Bright One was killed.

TALL ONE
I'll see you soon, my Bright One.

The Tall One sets their course for the planet.

EXT. COFFEE SHOP - DAY - 08/23/2035

For a human, about a year has passed since the One's ship left the atmosphere. Ettie walks along the streets of New York City, smiling at the people they pass.

Ettie is wearing colorful, although slightly mismatched, clothing, and even has a backpack slung comfortably over their shoulder. They look like they've done this before. And they have. A lot.

Ettie enters an old, practically abandoned bookshop and heads straight for the drama section. At the head of the aisle, they close their eyes and drag their finger along the spines

of each book on the shelf, counting as they go.

When they mouth the number "37", they stop and pull out the book they've landed on: *Romeo & Juliet*. They open their eyes and smile before going up to the counter to pay.

Ettie leaves the bookshop, their new book in hand. Without looking, they start across the street just as the walking symbol lights up.

As Ettie approaches a street corner, they tapped on the shoulder of an elderly man in front of them.

ETTIE

You're going to want to take a step back, sir.

ELDERLY MAN

Why is that?

ETTIE

Because of the cyclist.

The Elderly Man looks around.

ELDERLY MAN

I don't see no-

All of the sudden, seemingly out of nowhere, a cyclist comes whipping around the corner, nearly crashing into the Elderly Man.

ELDERLY MAN

How did you-

Ettie turns down the cross street, calling back to the Elderly Man as they go.

ETTIE

Have a nice day! And don't forget to call your grandson, he worries about you!

ELDERLY MAN

Call my- Well, that's not a bad idea.

Ettie sees a coffee shop across the street, the same coffee shop where they first met Elliot, and they catch a glimpse of him in his usual spot by the window.

They smile and head for the shop. They enter, glancing over

at Elliot. Their eyes meet for a moment. Ettie smiles. Elliot smiles too, but there is no recognition behind his eyes.

BARISTA

Can I help you?

Ettie looks over at the Barista. A pause.

SMALL ONE

Yes. Can I get a tall iced caramel
latte, please?

The Barista begins preparing Ettie's order. They look back at Elliot, who has resumed reading. Ettie sits down at a table facing Elliot. They take out their own book and begin reading, stealing glances at Elliot as they do so.

Later, as Ettie prepares to leave, they set the book down on the table and head for the door. They give Elliot one last look before they exit.

Elliot looks up as they leave, and he notices the book is still on the table.

ELLIOT

Hey, wait!

Elliot gets up and grabs the book. He goes out into the street, looking for Ettie. But they've vanished. Elliot looks down at the book in his hands.

INT. ETTIE'S APARTMENT - LATER

Ettie enters their small apartment, the nearly empty coffee cup in their hand. They set the cup and their keys down on the table and go to their bedroom. By the looks of the apartment, Ettie has lived there for some time.

In their room, Ettie takes the iPod off their desk and flops down on their bed. They scroll through the song library and click on a playlist entitled: "For Ettie, From Elliot". Ettie smiles as they look through the playlist.

Ettie finally clicks on "Fable", the final song from The Light in the Piazza. The song begins to play as Ettie lays on their bed.

Close up on a calendar that hangs on the wall. All the other days are blank except for one, which has been circled many times over: August 23rd, 2035.

91.

FADE TO BLACK.