

HI PART ONE
THE PARABLES: VOL. 1 NO. 3

Written by

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Based on Good and Plenty of Ghost Stories

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EXT. HIGHWAY I-40W OUTSKIRTS OF GREENSBORO, NORTH CAROLINA,
MORNING OF GOOD, 2028.

Audience's point of view zooms in from low planetary orbit down toward what appears to be cloud cover. The theme song for Forrest Gump plays, but is abruptly interrupted when what was seemingly clouds suddenly is revealed to be white exhaust from a MACK truck and a floating feather the audience was observing whimsically float down smashes against the windshield as it loudly honks its horn. The truck's windshield wiper brushes it off the truck, the audience's perspective following it to reveal traffic driving westbound on I-40 just outside Greensboro, North Carolina the same morning as Good, 2028. The camera departs the feather as it reaches a late model Jeep Grand Wagoneer and peers inside.

INT. JEEP GRAND WAGONEER.

Jim (early 30s, white or mixed, charming, affable, protective, e.g. Joseph Gordon-Levitt or Taso Mikroulis) is driving alone with 'Islands in the Stream' playing on the speakers when an incoming call reading "WIFE" appears on the counsel. He answers it.

JIM

Hi! Checking in on me?

GRACE

Hi back! And noooo. Maybeee. Just wanted to see if you were close to Ft. Bragg. Liberty. Bragg?

JIM

Bragg again. New Bragg. Liberated Bragg. Braggadotious. I'm gonna stop now. Almost to the turn to
42/1

Behind Jim's car on the horizon a small bright white light flashes and ripples across the sky. Grace screams. In the background Jim can hear the sound for the Emergency Broadcast System.

JIM (CONT'D)

Grace! Honey what's wrong? What happened?? Gra/ce

GRACE

Jim the TV is saying a nuclear bomb just detonated in Omaha, Nebraska.

Ahead of Jim a car swerves across two lanes to exit. A number of other cars wobble.

JIM

A what? A nu- Hon- Are we at war?

On the eastbound lanes two cars collide trying to exit at the same time. Overhead a pair of F-35s scream by.

GRACE

Jim what the hell was that - are you still on the highway? ARE YOU STILL HEADING TO YOUR MEETING??

JIM

Yeah. I mean this just - yeah
Grace, I

Ahead a semi-truck honks and slams on the breaks as three cars merge onto the highway, cutting it off while a bus careens in front of them to exit. Three helicopters fly in formation towards the base overhead.

GRACE

JIM! Are you OK? Get off the highway right. NOW. Turn around!

JIM

You think I should cancel? Honey it's a huge contract with the bigge/st

GRACE

The BIGGEST military base in THE WORLD Jim finish that thought turn around right now and come ho- Oh my god the president is on the television.

JIM

I thought she was still Emily in Parising with her BFF.

GRACE

You are only saying that because he's gay now can you not be MAGA right now and shut up I want to hear this.

In the background Jim can hear on the television President Moore advising the public that FEMA is AI controlled and consolidating and coordinating all civilian and military response and that Americans have nothing to worry about.

JIM

SHIT!

Jim slams on the breaks as the car in front of him is hit by another car trying to make the exit and the two cars collide into the guardrail. He swerves out of the way, just missing the crash but causing a bus to swerve into the center divider. A truck hits the bus and bursts into flames.

GRACE

JIM! JIM WHAT JUST HAPPENED! JIM!!!

JIM

I'm. I'm OK! I. I just had a close call bu/t

GRACE

James Ted Astalos get off of that highway RIGHT. NOW. Do you hear me. NOW!!

JIM

Yes boss.

Jim lurches the SUV onto the exit ramp and exits the highway just as a string of Teslas collide on the eastbound lanes while 5 F-18s scream overhead.

DISSOLVE TO:

FOUR HOURS LATER. MOUNTAIN ROAD NORTHEAST OF ASHEVILLE, NORTH CAROLINA.

Jim's Grand Wagoneer speeds along the windy, evergreen-lined road while the audience hears the radio discussing a virulent outbreak of Covid in Scottsdale, Arizona, that FEMA AI identified as a bioattack by China and despite all human efforts to intervene, bombed Shanghai in response.

CUT TO:

INT. GRAND WAGONEER

Jim has his sleeves rolled up and is chewing on a bamboo straw, still talking to Grace.

GRACE

Where are you now.

Jim glances at the GPS.

JIM

I'll be home in 5 minutes. What the hell is happening Grace.

GRACE

This fucking FEMA AI has gone crazy. I think we're at war with China. I can't get in touch with my mom. I

The phone cuts out and the counsel monitor goes blank.

JIM

Grace. GRACE! What the fuck is

A massive white light fills the sky on the other side of the mountain. All sound goes silent. The light subsides and is replaced by an approaching darkness. The ground begins to rumble. Jim speeds up the Wagoneer.

JIM (CONT'D)

No. No no no no no no.

WIDE SHOT OF THE WAGONEER DRIVING ON MOUNTAIN ROAD AS NUCLEAR BLAST APPROACHES MOUNTAIN FROM OPPOSITE DIRECTION. THE SHOCKWAVE HITS THE MOUNTAIN AND RICOCHETS OVER AND AROUND IT, MISSING THE DRIVING VEHICLE BUT REEKING DESTRUCTION EVERYWHERE ELSE.

JIM (CONT'D)

HOLY SHIT. HOLY SHIT! HOLYYYY
SHIIIIITTT!!!!!!!

The shaking and destruction ends just as Jim reaches a long driveway. He flies up the narrow lane and slams on the break as he arrives to a 50,000 sq stone French Provencial mansion nestled into the mountain, only slightly damaged by the shaking caused by the blast. The most visible damage seems to have occurred to the stone entrance, where the estate's name, 'Greystone,' now only reads 'Greys.'

Jim stops the car at the entrance, turns it off, and runs the rest of the way to the front door.

JIM (CONT'D)

Grace! GRACE!!
GRAAAAAACCEEEEE!!!!!!!

FADE TO BLACK.

OPENING CREDITS OF HI PART ONE

FADE IN:

2007. BROOKLYN HOSPITAL. NURSING WARD.

Two nurses place a freshly-washed newborn into an incubator labeled "female" "Name: Unassigned."

NURSE 1

She's just about perfect, isn't she?

NURSE 2

I can't believe what just happened with the intended paren/ts

NURSE 1

TO the attended parents. You didn't hear? The breaks were cut. They never stood a chance.

NURSE 2

MURDER?! On the way to get their baby?? Who wou-

(O.C.)LILY

WHAT DO YOU MEAN THEY AREN'T COMING?!?

NURSE 2

Oh lord, we better handle this, right now.

The two nurses rush out of the ward, darting down the hallway toward maternity, neither looking back to see fur ensconced Luella (European, 60s, wise and treacherous, e.g. Jessica Lange or Susan Sarandon) slip in before the doors shut and automatically lock. She approaches the baby just placed and cradles her.

LUELLA

My sweet child. By the grace of God you have been brought to me. Sh sh sh. Come now, let's take you home.

Luella takes one quick glance towards the Maternity Ward, then confidently strides out of the room and towards the exit sign.

CUT TO:

EXT. BROOKLYN HOSPITAL ENTRANCE

Luella strides out of the hospital, baby in hand and effortlessly enters the open door of a waiting Maybach idling at the curb being held by a very at-attention driver.

JUMP CUT TO:

INT. MAYBACH

Luella hands the baby to a waiting private nurse and turns to speak to her husband, Monte (White, slightly Southern, affable, quiet, e.g. Ed O'Neil).

LUELLA

Meet your great-granddaughter,
Grace.

MONTE

Grace. I like it. I take it no
trouble.

Luella grins and looks out the window.

LUELLA

I decide when there's trouble.

Luella knocks on the divider.

LUELLA (CONT'D)

Greystone. Go.

The Maybach pulls away just as faint alarm sirens can be heard ringing in the hospital.

FADE TO BLACK.

EXT. GREYSTONE. 2007.

Rain pelts the Maybach as it pulls up to the sandstone-colored gravel circular driveway and the columned entrance of Greystone. Staff stand at attention flanking the steps to the front door holding black umbrellas waiting for the car's arrival. Upon stopping, the two staff members closest to the vehicle approach the passenger door as the driver holds a golf-sized umbrella over the exit space as Luella exits first, followed by the nurse holding Grace, followed by Monte.

The driver leads, holding the largest umbrella for Luella, while the two awaiting staff members follow, holding their umbrellas for the nurse and Grace, then Monte. The group enter Greystone.

CUT TO:

INT. GREYSTONE ENTRY HALL

A house manager awaits the group's arrival with a large silver tray. Luella enters first, silently shrugs off her fur to reveal a bright burgundy cashmere dress with persimmon patent leather belt with matching high heels and a diamond pendant necklace. A staff member catches the fur and rushes it away, Luella seamlessly whisking a gargantuan glass filled with Pinot Noir and gliding into the parlor. The nurse quickly follows and mouths "thank you" to the manager while plucking the moist towelettes from the tray and begins rising the giant switchback grand staircase to the second floor. Lastly, Monte strides in, smiles and nods at the manager, and grasps the sifter full of bourbon from the now empty tray and follows the wake of his wife further into the manse.

PRIVATE NURSE

FANTASMA!!!

VOICE

Go!

The giant cherry front doors slam shut from the difference in barometric pressure from the storm as the staff were guiding them shut, followed by a massive shattering noise as the two-story oval mirror on the staircase landing facing the front door explodes, shooting giant shards of glass towards the nurse and Grace. The nurse turns to protect Grace, falls to her knees, and crumples to the floor, revealing a huge triangle shard protruding from the back of her head.

The house manager rushes into the room. The chef screams.

CHEF

She's dead!

HOUSE MANAGER

Call 911!

LUELLA (O.C.)

STOP!

Everyone turns to see Luella calmly emerging from the dark, still holding her wine.

LUELLA (CONT'D)
And get. My. Granddaughter.

MATCH CUT TO:

EXT. GREYSTONE ENTRANCE

Police cars and a coroner van flood the driveway, the red, white and blue lights creating a Fourth of July light show on the façade of Greystone. The rain has stopped, and as officers and medical personnel stream in and out of the entrance, Luella talks closely to a late-20s deputy sheriff.

LUELLA
Well it was clear the girl was unwell from the start. I was just on my way to call the agency for a replacement when I heard the commotion. She clearly was delusional, thought she saw a ghost, smashed the mirror, screamed for everyone to go, then took her own life.

DEPUTY
Yes, Ms. Good. But, forgive me. On the back of her own head? Why wou- How co/uld

LUELLA
To protect the baby, of course. She was still a NURSE, deputy. No/w

DEPUTY
Yes, and, again, forgive me Ms. Good. But I received statements that the front door slammed just before the, er, incident, and could it be possible another party entered the h/ome

LUELLA
(Wryly smiling) Devon. You've lived here your whole life. Has anyone ever dared enter these doors uninvited?

The deputy points to various cameras surrounding the home.

DEPUTY
Would it be possible to review your security footage just to be cert/ain

LUELLA

It would only cause undue delay and we really want to move on after a very long day bringing our granddaughter home and you already have all the information you need.

DEPUTY

Yes of course, bu/t

Luella takes the deputy's hand and places her other hand over it, a \$5,000-thick brown paper bag tightly pressed in between.

LUELLA

And we SO do appreciate you coming personally at such short notice, deputy. You have always been so good to our family.

Devon blushes and clears his throat.

DEPUTY

Uh, eh hem, yes ma'am. Just doin' my job. About your, uhm, granddaughter? I hate to ask, but the staff report you just arrived from New York and there is an Amber Alert for an infant taken from a Brooklyn hospital. Can you please get her parent on the line or a copy of your guardianship papers? A dozen other law enforcement personnel are aware of the situation, I have no choice.

Luella's face does not flinch. She smiles warmly.

LUELLA

Of course you don't. I understand completely. Are you going by Vital Records on your way back?

DEPUTYK

Vital Records? On my

LUELLA

Good. Do you mind stopping by for me?

DEPUTY

Oh! For the papers?

A staff member has already handed Luella a gift basket of olive oil, artisanal bread, wine, and a brown paper bag twice as large as Devon's with the name "Karen" written on it.

LUELLA

Could you be a dear and drop this off for me? I'll have those papers to you by tomorrow.

FADE TO BLACK.

2017. NILE.COM REGIONAL HEADQUARTERS. SUBURBAN OMAHA NEBRASKA.

Eva Renasci (Early 30s, Good casting) and Lily Bloom (Late 20s, Good casting) enter the loading dock in mid conversation.

LILY

..and, again, I cannot thank you enough for saving me here. The universe has NOT been the kindest and you are really doing me a sol/id

EVA

(Placing a hand gently on Lily's shoulder) Girl! You are doing me a favor, honest. We need the help, I could use some more estrogen around here for my own sanity (chuckles), and Robert's a dear friend who spoke the world of you.

LILY

(Almost to herself) Well that makes twice Uncle Rob saved my life then. Do you mind if I text him really quick?

EVA

Take your time! Shift doesn't start for another 40 minutes and I still need to file all your paperwork. See you out here in a few.

Eva jogs into the break room, leaving Lily alone in the loading dock. As Lily looks back down at her phone, she momentarily glimpses the image of a woman resembling an older Eva on the phone before disappearing. Lily pauses, then begins texting 'Uncle Rob' on her phone.

LILY
 (Texting) Uncle Rob. My savior.
 Honest, you are the be-

A clanking sound 100 yards in the distance in the supposedly-empty loading dock startles Lily, who jumps and looks around. When she looks back down at her phone the text reads:

TEXT
 Your daughter is still alive.

LILY
 (Gasping) Whaaaaaaaattt?

TEXT
 And I know where she is.

Lily drops the phone and lets out a shriek. Eva runs out from the break room.

EVA
 Lily! Girl, what is it? Did a coyote get in here?

LILY
 Hi! I

Lily looks back down at her phone to see the original text to Uncle Rob.

LILY (CONT'D)
 Yeah, I don't know what I saw.
 Something clattered over there in the corner.

EVA
 Ya see why I need you here? This place is creepy as fuck! (Laughs).
 Come on, I'll get you set up.

Eva puts her arm around Lily and leads her to the break room, just as Leo (early 40s, Good casting) exits the elevator with another employee.

EVA (CONT'D)
 Hi Leo! How's it going Abe.
 Settling in alright Leo?

LEO
 Hey Eva. Yeah, Abe here was just showing me how to submit requisitions in the rare case the system goes down.

EVA

System goes down! Not likely Leo.
Leo, this is our new hire Lily, who
is going to keep me sane down here.
Lily, this is Leo, our very own MIT
genius who will NEVER let our
systems crash (laughs).

Lily and Leo shake hands. Leo blushes.

LEO

Michigan Tech. Actually. I got IN
to MIT, but my brother Amaan quit
his job unexpectedly and we
couldn't afford it. So.

Awkward silence.

ABE

So about those requisition forms.

EVA AND LEO

Yes!

Leo claps his hands and all four enter the break room.

FADE TO:

INT. GREYSTONE ENTRANCE. 2017.

The morning sun pours into a more brightly-decorated
Greystone, with lighter carpet lining the grand staircase
highlighting the colors of the newly-hung two-story portrait
of Luella, Monte and ten-year old Grace. A red four-square
ball playfully bounces down from the second story, followed
by a joyous Grace, giggling as she lightly dances in her
chase.

GRACE

(Giggling) Come back!

Grace reaches out to grab the ball, which slips from her
fingers and tumbles to the first floor. Grace lunges forward,
loses her footing, and falls after it, nearly hitting her
head on the marble floor before being caught by Monte, who
let's out a grunt as he picks her up.

MONTE

Eaaaasy there trigger. Not the
head. We don't got another one of
those.

LUELLA

You have no idea what we spent to
get this one.

Luella is standing behind Monte, wearing a dark oatmeal Diane Von Ferstenberg wrap dress and raw ruby pendant necklace with matching ruby kitten heels, holding a cordial glass filled with brandy. A voice is heard from the living room television.

LIVING ROOM TV

She knows.

LUELLA

Monte did you leave the television
on again?

MONTE

I haven't been watching television,
I keep telling you.

LUELLA

I swear you are starting to go
senile.

Luella dramatically turns and glides toward the living room.
Monte turns to Grace.

MONTE

How about we take this outside,
what do you say?

Grace smiles broadly and nods her head.

MONTE (CONT'D)

Grabbin' us some coats then.

Monte turns and almost runs into a staff member holding an empty tray. They both laugh. The staff member turns back around and almost steps on Grace kneeling down to pick up her ball and lets out a shout, dropping the tray. Grace looks at the tray to see the vague shape of a woman screaming the word "GRACE!"

GRACE

PAPA!!!

CUT TO:

NILE.COM REGIONAL HEADQUARTERS, LOADING DOCK.

Eva waves off Lily, who enters the elevator, then dials Robert Lyons (White, late 40s, cool, quiet, steely calm (eg Michael Fassbender)).

EVA

Hey Robert! Is now a good time?

ROBERT

(On phone) Always. How is her first day going?

EVA

Besides being spooked by a coyote, she's acclimating pretty well I'd say.

ROBERT

(On phone) I'm sorry, a coyote? Where the hell did I send her?

EVA

Even Manhattan gets coyotes once in awhile, big shot. Been in Paris too long, Premier Monsier?

Robert laughs softly.

ROBERT

(On phone) So long as she's with you, she's safe.

EVA

I had no idea you two had grown so close after you saved her - she has you in her phone as "Uncle Rob!"

ROBERT

(On phone) That's because I am.

EVA

Wait, WHAT?!

ROBERT

(On phone) I'm Lily's uncle.

Eva's stops in her tracks.

EVA

OK Imma gonna need some help here with this plot twist babe.

ROBERT

(On phone) I discovered, shortly after meeting with Max's widow, that he raped my sister Elizabeth, and she gave birth to Lily.

EVA

Are you SHITTING ME?

ROBERT

(On phone) I wish I was. My Disney villain of a mother, rather than have a scandal, institutionalized my sister, and placed Lily in a home.

EVA

I'm sorry. She did WHAT to her grandchild?

ROBERT

(On phone) Elizabeth was 16 at the time and my mother was too old to pass it off as her own.

EVA

OH MY FUCKING GOD.

ROBERT

(On phone) Somehow, Lily learned about Max being her real father when she was 10 and coincidentally the power went out at the place she was living at that same day, and, well, she escaped and we know the rest.

EVA

But, but she was saved by the people in the cab! They petitioned for guardianship!

ROBERT

(On phone) Guess who they were. Heading to the one place they suspected she would go.

EVA

N0000000.

ROBERT

(On phone) And they got it. Easy as pie. Delivered in a brown paper bag.

EVA

Robert. Do you ever wonder? I mean,
Lily's daughter. You don't think

ROBERT

(On phone) Greystone has jammers a
mile out and state of the art
security the same distance. But
I've never stopped monitoring.

EVA

Wow. Just wow. I was expecting to
hear "it's an endearing nickname."

ROBERT

(On phone) Well it is endearing.

Both chuckle.

CUT TO:

INT. LEO'S OFFICE.

Leo is typing at his computer, an automated requisition
program open. The phone rings. Leo answers.

LEO

Leonardo Serenitas speaking.

He hears static.

LEO (CONT'D)

Hello? Is someone there?

Through the static Leo can make out a faint, raspy voice.

VOICE

Buy it.

The line goes dead.

LEO

He- Hello?

Leo looks at the receiver.

LEO (CONT'D)

The fuck was tha-

He glances at the computer to see an email advertising cost-
saving, environmentally-friendly in-house water filtration as
an alternative to bottled water subscriptions.

Factory installation and activated charcoal delivery included. Leo pauses for a second, shrugs, and clicks on the link.

CUT TO:

GREYSTONE ENTRANCE. 2022.

Checkpoints are being dismantled at the entrance to Greystone. Staff are removing their masks in celebration. 15 year-old Grace is hugging departing teaching staff as staff help load their luggage. She waves as the cars pull away, then jumps and lets out a small yelp before running into the entry doors.

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

Monte is exiting the entry hall as Grace comes in. She joins him as they walk towards the parlor.

GRACE

Grandpa! They've all left! Covid's officially over! I'm an actual TEENAGER now!

MONTE

(Chuckles) Little lady, you've been a teenager for quite some time now, and let's not throw caution to the wind QUITE yet, shall we?

The pair enter the parlor, a walnut-lined teleportation into an English hunting lodge. Grace rolls her eyes.

GRACE

Yes, obviously grandpa. But you KNOW what I mean.

MONTE

I underst-

A loud crash coming from the parlor washroom stops Monte mid-sentence.

GRACE

Grandpa what was th/at

MONTE

Stay here.

Monte slowly approaches the slightly-ajar bathroom door and slowly opens it. He sees the medicine cabinet inside has fallen to the floor. He steps in. Immediately the door slams behind him, the lights turn off, and an amorphous face in the cabinet mirror shouts.

AMORPHOUS FIGURE

SAVE HER!!

Immediately a smaller face mirror hanging on the wall to Monte's left screams in a different, distorted voice.

FACE MIRROR

SHUT UP!!!

The mirror flies off the wall and strikes Monte directly on his left temple, shattering. Monte falls to floor.

GRACE (O.C.)

GRANDPA!!!

Grace can be heard banging on the bathroom door.

FADE TO:

PARLOR ROOM 20 MINUTES LATER

Paramedics are tending to Monte in the bathroom and Grace on the couch while taking a statement from Luella, wearing a short-sleeved black cashmere polo, a deer skin couture Oscar de La Renta skirt with red belt, dark brown leather flats and an Hermès scarf around her neck with a diamond tennis bracelet on her right arm holding an oversized red wine glass being filled with seasonal lambrusca by the house manager. As the house manager begins to withdraw the bottle she gently holds it in place three seconds longer with two fingers.

LUELLA

Well it's been an ordeal, really, for all of us. I really don't know how much longer we can endure these accidents and visions of his. A more, structured environment really might be the best solution for him really. For all of us.

PARAMEDIC

So you didn't see the accident, ma'am?

LUELLA
Accident. It's an omen, really. A
harbinger. I really call it a
bless/ing

GRACE
No. She did not.

Luella's head swivels in place like lighting.

LUELLA
GRACE! Do NOT interrupt when adults
are speaking, have I taught you
ANYTHING!

VOICE
BITCH

Just as everyone looks toward the source of that comment, the
glass in Luella's hand shatters, sending glass shards and
lambrusca everywhere and slicing Luella's hand. She gasps.
Grace screams.

FADE TO:

INT. GREYSTONE ENTRANCE.

An older paramedic is tending to Grace as other paramedics
attend to the paramedic that interviewed Luella while another
to Luella's hand.

GRACE
I really cannot tell you what is
going on right now. Things are
flying at my grandpa's face. Things
are exploding in my grandma's hand

LUELLA (O.C.)
Do NOT call me that!

GRACE
Now the house is calling her a
bitch? Do we need an exorcism or
something?

OLDER PARAMEDIC
And one more deep breath. Thank you
so much. We're all done here.

The paramedic walks away, leaving Grace perplexed and
dissatisfied. As she walks toward Luella and her paramedic,
the camera catches two figures in the mirror on the stairs
leading up to the second floor fighting.

GRACE
Is your hand OK?

LUELLA
Just PAY ATTENTION! Make sure no
one is stealing anything.

CUT TO BLACK.

NILE.COM REGIONAL HEADQUARTERS. 2022. EXECUTIVE CONFERENCE
ROOM.

Leo is setting up the conference room for a video
presentation when AJ (Good Casting) walks in, on the phone.

AJ
...I'm telling you I have a bad
feeling with having all of these
Cleo speakers being installed
everywhere. Every office Dan, I
saw the memo. I guarantee sh-

CLEO
I'm sorry, I didn't catch that.

Leo swings around to look at the just-installed Cleo speaker.
AJ yelps and physically jumps.

AJ
JESUS CHRIST! Dan the speaker just
asked me to repeat that last part.
NO I AM NOT JOKING. I gotta go.

AJ hangs up, takes a breath, and notices Leo.

AJ (CONT'D)
Oh hey there Leonard.

LEO
Leo's good.

AJ
Great. So, uhm. Are you still going
to be setting up the meetings or is
uh

AJ points at Cleo

LEO
I will.

AJ
Oh thank god. OK great, because
this is with the New York office
and I really don't want it to fuck
up.

LEO
I get it.

AJ immediately starts leaving.

AJ
Amazing. I'll be back in 30. Really
appreciate it. LEO.

As soon as AJ closes the door, the lights in the conference
room go out, the projector turns on, and "Empire State of
Mind (Part II)" starts playing. The screen starts playing
areal footage of Manhattan.

LEO
Cleo, pause presentation.

The presentation continues, the shot focusing in on Midtown.

LEO (CONT'D)
Cleo, stop!

The camera is now at MOMA. Leo walks over to the wall and
unplugs Cleo. He looks over to the screen to see the camera
entering MOMA for one second longer (he quickly checks the
plug in his hand) before turning off. The lights turn back
on. Leo is breathing heavily, and looks around before opening
the conference room door and leaving.

FADE TO:

NILE.COM LOADING DOCK BREAK ROOM

A shift is leaving the room, leaving Abe at one table, and
Lily and Eva at another sitting down and taking off their
jackets.

EVA
Girl, give me strength on this one.

LILY
Nigeria. He couldn't pick a less
stressful beach location? Oahu?

EVA

Not sure international aid organizations go there, but I like where your thinking's at.

LILY

How long?

EVA

Monte SAYS a year, just like everyone else just out of college, but I don't know...he admires Robert so much.

LILY

The bio-dad? Is he hoping to find his own future President of France over there? Isn't it enough Uncle Rob suggested your boy's name

EVA

I like it!

LILY

I didn't even know they were in TOUCH girl.

Eva laughs.

EVA

First of all, Lily, Robert's parents are from Morocco. And I more meant Robert's time in Nigeria with the Peace Corps.

LILY

The ICE QUEEN was in the Peace Corps?!

Both laugh.

EVA

I can't believe the French press gave him that ni-

Leo busts into the break room, looks around quickly, spots Eva and Lily startled and looking back at him, and rushes over to them.

LEO

Eva. Lily. Hi. I need to ask you. Have you been noticing problems with your company equipment today or recently?

LILY

Wow this place has some great IT service.

EVA

No. Leo what is this about?

LEO

Good. No that's good. It's probably nothing. Maybe. I don't know. Cleo.

LILY

The creepy speaker?

LEO

Yes. Wait. You think she's creepy?

EVA AND LILY

YES.

EVA

She asked me to repeat myself this morning when I was on the phone with my son.

LILY

She keeps giving me driving instructions to Asheville, North Carolina and the weather report there.

LEO

Asheville?

EVA

Have you been asking it questions about North Carolina?

LILY

I haven't been to Asheville since I was a kid.

EVA

You are a kid.

Lily rolls her eyes.

LILY

A literal kid. I ran away from there as a teenager.

Eva's eyes go wide.

EVA

Wait. Greystone is in Asheville??

LEO

Greystone? Like in He-Man?

EVA AND LILY

That's Greyskull.

LILY

And yes. Just outside Asheville in the mountains. Grandpa Monte and Lue-

EVA

GRANDPA MONTE?? Robert's father's name's Monte?!

LEO

Who's Grandpa Monte? Who's Robert?

LILY

You didn't know?

EVA

I didn't even know he was your actual UNCLE!

LEO

No way. For real? Bob's your uncle?

EVA

Not now, Leo.

LEO

OK, but seriously. You haven't been looking it up lately or been talking to you your grandpare/nts

EVA

Why are you asking Leo? You looked nervous coming in here.

LEO

Well this is going to sound crazy, but

Leo is interrupted by the sound of a baby crying coming from under the table. All three freeze, then slowly start to look for the source. Lily reaches into her back, pulls out her phone, which is ringing. When she looks at the caller ID, it reads "DNA."

LEO (CONT'D)
DNA? Is that some fertil/ity

Lily has gone white and is deadly serious.

LILY
It means "Do Not Answer."

EVA
Who's number is it?

Lily looks at Eva with a mixture of fear and confusion.

LILY
Luella.

Lily reaches for the phone and the call disappears. All three look at each other.

FADE TO BLACK.

GREYSTONE. 2026.

Nurses are assisting Monte exit an executive van while staff load luggage into Greystone. A 19 year-old Grace runs out of the entrance to greet Monte with a big hug.

GRACE
Welcome HOME Grandpa!

MONTE
Good to BE HOME, little darlin'

GRACE
Are these your new, er, helpers?

MONTE
'Round the clock. Happy to have them, if it means I get to stay here.

GRACE
Well let's get you inside then!

Grace takes Monte's arm and walks him into Greystone.

JUMP CUT TO:

INT. GREYSTONE ENTRANCE

Luella is supervising movers scrambling to finish preparing a small room down a corridor off to the left of the entrance.

She is wearing a pink cashmere short sleeve sweater, purple velvet pants, mustard belt, mustard leather kitten heels, and a pink diamond ring, holding a glass of red zinfandel. Her hair is tied up in a bun. Grace notices the move.

GRACE

(To Luella) Hiii... Grandpa's ho-
where are you putting him?

LUELLA

(Still looking in the direction of
the move) He needs to be on the
first floor.

MONTE

Hi Honey.

GRACE

Does he need to be in the laundry
room?

Luella finally looks in their direction, frowning.

LUELLA

It is a converted OFFICE. With a
full bathroom ADJACENT. Near the
ENTRANCE. (Softer) The laundry room
is the next room.

MONTE

Happy to BE home.

Luella glances at Monte without moving her head.

LUELLA

Yes, welcome back. Your things are
there.

Monte smiles warmly and walks toward his new accommodations.
Grace glares at Luella.

GRACE

Didn't feel like apologizing for
the last two years?

LUELLA

For what? He was fed there. So he's
well enough to be home, he's ho/me

GRACE

There was nothing wrong with him!

LUELLA

WATCH your tone. You're not an adult YET. You know nothing of ADULT. MATTERS.

Luella turns dramatically, miraculously without spilling a drop, and walks towards the parlor in the opposite wing. As she does, the portrait family slowly give her the middle finger, then turn their faces into a frown, then ghoulish, then protrude out of the frame after her, reaching toward her as she leaves. Something drops from the picture and clatters.

GRACE

Hello?

Grace approaches the landing slowly, and sees a small round object wrapped in paper on the floor. She picks it up and unwraps it. Inside is a miniature snow globe of a figure skater on a pond with the letter "L" underneath. She opens the paper to see a "Sorry We Missed You" package slip from Nile.com with the words "Call your mother" written on it with a number written below having an Omaha, Nebraska area code.

LUELLA

What is that?

Grace jumps, then quickly stuffs the paper in her pocket as she turns to Luella.

GRACE

I heard something drop on the floor
a/nd

LUELLA

So did I

GRACE

Yeah, and I came up here and found this. What is it?

Grace hands Luella the snow globe. Luella's eyes go wide upon seeing it and her hands begin to tremble. She quickly puts the snow globe in her pocket.

LUELLA

It. It belonged to your mother, Elizabeth. I lost it. Shortly before she died. How it ended up here I have NO IDEA, but I thank you for finding it and returning it to me it means a great deal to /me

GRACE

But it had the letter "L" on it.

Luella looks stumped for half a second before continuing.

LUELLA
Liz. We called her Liz. Sometimes.
Again. Thank you.

Luella very awkwardly kisses Grace on the forehead.

LUELLA (CONT'D)
Now go off and play. Or whatever
else you do now.

With that, Luella descends the stairs quickly and exits the entrance hall. Grace looks in Luella's direction with confusion a few more seconds before pulling out the paper in her pocket, looking at it a second more, and ascending the stairs to the second floor.

FADE TO BLACK.

2027. INT. EVA'S HOME

Monte is hugging Eva goodbye and enters the waiting car to take him to the airport. Eva is wiping away tears while Lily is waiting on the couch holding up a box of tissues for her.

LILY
Well that was a nice visit.

EVA
I can't believe he's going to do
ANOTHER tour.

LILY
At least it sounds like he's made
good friends there. Maybe even a
boyfriend from what he was saying?

EVA
I just don't know what he's trying
to

Lily's phone starts to ring; she looks down - it has an Asheville, North Carolina area code.

EVA (CONT'D)
Get that. I'm going to order us
some food. Pizza?

Lily is staring at the phone.

LILY
Yeah yeah, sure.

Lily answers.

LILY (CONT'D)

Hello?

GRACE

Is. Is this Elizabeth Bloom?

Lily stands up.

LILY

No this is her daughter may I ask
who is calling?

Grace gasps.

GRACE

Are you? Are you my sister?

Lily yelps and nearly drops the phone. Eva runs in from the
kitchen. Tears start to well in Lily's eyes.

LILY

What is your name sweetie?

GRACE

Grace?

Tears begin flowing down Lily's face.

LILY

Hi Grace. Did Luella tell you
Elizabeth was your mom?

GRACE

You know my grandma? Although she
doesn't let me call her that.

Lily scoff/laughs.

LILY

Of course she wouldn't, the
narcissistic bitch. Grace honey,
are you at Greystone right now?

Grace yelps.

GRACE

You know Greystone! Your ARE my
sister!

LILY

No, sweetie, (cries). But I'm old
enough to be (laughs).

EVA'S PHONE

So that's a medium veggie lover's pizza, is that right? Ma'am? MA'AM?

EVA

SHUT UP! This is really good.

LILY

Grace honey, your 18 now?

GRACE

Nineteen. Twenty soon.

LILY

Right. Nineteen. OK good. Let me tell you a story sweetie. It's a little scary, about a sixteen year-old girl who ran away to New York City, and made some very bad choices, with one beautiful outcome. Then I need to tell you about your great uncle, who saved my life, more than once.

GRACE

I have a great uncle?!

LILY

The greatest.

FADE TO BLACK.

EXT. ÉLYSÉE PALACE, FRANCE

Camera swoops down from cloud altitude and gives a 360 degree view of the palace.

CUT TO:

INT. ÉLYSÉE PALACE, PRESIDENTIAL QUARTERS

Robèrt is leaving with his presidential detail, having just said goodbye to Robert, who is being attended to getting dressed. He is wearing a crisp white Chanel button down shirt, Yves Saint Laurent summer weight grey pants, Hermès dark red leather belt, brick red Prada loafers and a Panther Cartier watch.

ROBERT

À quelle heure attendons-nous le sénateur Moore?

The attendant clears her throat and takes a takes a breath.

ATTENDANT

Em, a Senator Moore? She will
arrive tomorrow morning.

Robert gives a single nod in approval.

ROBERT

I seem to be a magnet for senators,
d'accord?

The attendants giggle. Robert's phone rings; an attendant
brings it to him. He recognizes the number.

ROBERT (CONT'D)

Eva. Is everything /OK

EVA

There's someone who wants to talk
to you.

A very long second goes by.

ROBERT

Hello?

LILY

Uncle Rob?

Robert freezes and does not say a word for another second.

ROBERT

Lily. Are you alright my dear.

LILY

I just spoke to my daughter.

Robert briskly walks away from the attendants.

ROBERT

You're SURE? It was her?

LILY

It was her. She was in Greystone.
Luella's been telling her my mother
is her mom and I never existed and
she is her grandmother

ROBERT

Yes it's her. Luella would never
countenance being a great
grandmother. So she is at
Greystone.

LILY

You suspected she might be?

ROBERT

Always, but could never be sure.
Your grandmother has kept very
tight electrical def/enses

VOICE

SOOOOOOOON

Robert recoils from the phone and looks at the screen, which briefly shows the landing of the Greystone Entry Hall staircase with the portrait torn to pieces and a dead body face down before disappearing to simply read "Cheers."

LILY

Uncle Rob?

ROBERT

Yes I heard it too. Listen, do you
have any vacation days saved up?

LILY

A few, why? And what the hell was
that?? Did that say cheers?

EVA

Say what?

ROBERT

I think so. Look. I am traveling
to the States for the UN General
Assembly in a couple of weeks and
to check in on our son, James. Can
I interest you in joining me in New
York?

LILY

Uhm, yeah. You know what, I could
use some better memories there, so
yes. Definitely. Yes you can.

ROBERT

A very nice young lady will get on
the phone to make arrangements and
Lily. It was very nice talking to
you. See you soon.

JUMP CUT TO:

INT. EVA'S HOME

Lily is finishing the call with the French attendant.

LILY

Thank- Merci? Or- Goodbye.

Grace hangs up.

EVA

How did that go? And did I hear you
toasting?

LILY

Not sure. For a second both our
phones felt possessed or something.

EVA

Like hacked? He is a politi/cian's

LILY

Kinda? But like, by demons? Or
something?

Eva stops what she's doing.

EVA

Okaaaay... not sure there's a
Genius Bar option for that...
Otherwise, how did the call go?

LILY

You're right, it's nuts. Who cares
about that. EVA. He's coming to New
York and is flying me there to meet
him. I think he's coming up with a
plan to get my daughter back.

EVA

If anyone can he can. When do you
leave?

LILY

In a few weeks, during the UN
Gen/eral

The phone rings. Eva holds up a finger while she grabs it,
looks at the number, and lights up.

EVA

(Whispering) It's Monte!

LILY

(Whispering back) Take it! Take it!

Eva answers the phone.

EVA
Hi honey! Did you forget something?
Miss mom already? (Chuckles)

Eva stands up, paces leisurely, nodding, a bright look on her face.

EVA (CONT'D)
Well that sounds very exciting! I'm
so happy for y- You are? Are. Are
you sure? YES! Yes I'm happy!
Best news I've heard all week!

Eva laughs and makes a little jump.

EVA (CONT'D)
OK. You stay careful out there.
Good luck on your project. Thank
you so much for calling. Love you.
Bye.

Eva let's out a yelp.

LILY
Oh my god what did he say?

EVA
He said that he was just given a
very rare opportunity to work with
a global organization using next
generation technology to conduct
international human interest work
and he sounded super excited so I'm
excited for him. But that's not
even the best part. He said this is
his LAST TOUR! He's coming home
after this Lily!

Lily clapped her hands.

LILY
Amazing!

They both laugh with joy.

FADE OUT.

AERIAL VIEW OF THE UNITED NATIONS, NEW YORK

FADE IN:

INT. UNITED NATIONS ENTRY HALL

Lily is sitting on a couch people watching, when she spots Robert and Jim walking down the hallway towards her. She takes in Jim approvingly.

ROBERT

Lily. I hope you haven't been waiting long.

LILY

Uhm. I think I've seen three world leaders, four monks and at least six nuns walk by. I'm good.

Jim laughs. Lily smiles at him.

ROBERT

Forgive me. Allow me to introduce my son, Jame/s

JIM

Jim, please.

ROBERT

(Clears throat) Yes, he is finishing a UN Next Generation Fellowship focused on sustainable development. James, this is my niece, Lily.

They shake hands. Robert is looking at his phone and slightly frowns.

ROBERT (CONT'D)

And if you will forgive me again Lily, I need to peel off for a press availability. James, will you walk her to our lunch, I'll meet you both there?

JIM

Sure Dad.

ROBERT

See you in a few.

With that, Robert gives a wave and power walks down the hall, attendants joining him. Jim turns to Lily.

JIM

Can I interest you in a walk?

Both get up and start walking toward the exit.

LILY
Sure. Cou-sin?

JIM
Ew. Please no. I am so adopted.
Didn't you know?

LILY
Sort of? But I thought you'd be
much, much younger?

Jim laughs heartily.

JIM
Ouuuuchhh. They didn't tell you
they saved me from foster care?

LILY
We didn't keep in touch very often.

JIM
Well we will have to correct that
error, won't we?

They both smile.

In the glass behind Jim and Lily as they approach the exit,
the shape of a woman's face can be seen looking approvingly,
as the menacing face of a man can be seen approaching it;
they exit.

CUT TO BLACK.

AERIAL VIEW HUDSON YARDS.

EXT. ROBERT LYONS NEW YORK APARTMENT

Camera gives a 360 degree shot of a penthouse apartment on
top of 30 Hudson Yards, zooming in on the west-facing side.
Robert is staring out the living room window facing south
with his arms folded. He reaches down and picks up a glass
of Lambrusco, smells it, takes a sip, and puts it down. He
wearing an Yves Saint Laurent grey sweater, matching pants,
and black Prada boots. He turns as he hears his guests enter
the room and shuts off the television.

FADE TO:

INT. ROBERT LYONS NEW YORK APARTMENT

LILY

Wow. Just. Wow.

ROBERT

Well. It's, not home. (Looks around) But. It's as close as I've ever had to a space that's truly mine.

The television turns back on. Robert laughs softly.

ROBERT (CONT'D)

The appliances seem to disagree with that last part.

Robert turns off the television again.

ROBERT (CONT'D)

Now tell me. How was the rest of your day.

LILY

Well I think I had lunch within earshot of half the diplomatic core of the pla

The television turns on again.

ROBERT

OK now I'm insulted. This cannot be the moment I no longer understand how to operat/e

JIM

It could just need new batteries and has a weak signal I can replace them one sec.

Jim quickly retrieves the remote and disappears in the kitchen.

ROBERT

And on cue my son becomes IT. I might as well pick out slippers.

JIM (O.C.)

You already have them they cost more than my wardrobe!

Robert clears his throat.

ROBERT

Yes. Well. Back to your lunch - do
you know that room

JIM

Fixed it!

Jim triumphantly bounds back in the room with the remote held
above his head, aims it confidently at the television, and
turns it off.

JIM (CONT'D)

There. You should be good now for
at least a few

The television turns back on, this time showing an empty
metal table in a subterranean room. Everyone freezes. Slowly,
Jim walks over to Robert, never taking his eyes off the
screen.

JIM (CONT'D)

(Through gritted teeth) Broke your
firewall?

ROBERT

(Also through gritted teeth) It was
installed by a team headed by a
lieutenant general. I highly dou/bt

LILY

OH MY GOD YOU GUYS

Grace walks over and unplugs the television. The men gasp.

ROBERT AND JIM

(Whisper yelling) GRACE!

JIM

Grace why did you do that??

LILY

To turn. Off. The. Television?

ROBERT

(Exhales) It will make tracking the
person responsible for making the
television do that more difficult.

Grace's expression changes to shock.

LILY

Wait, you don't think this is a
glitch? TVs are like toasters now.

JIM
No, this pattern had
intentionality.

ROBERT
Quite right son. That TV meant to
turn back on. Finding out why is
going to be more difficult now that
it's been disconn

The television turns back on, showing an individual wearing a
Guy Fowkes mask sitting at the table. All three scream.

GUY FOWKES
Sorry for the intrusion miss.
Gentlemen. But I'm afraid it is
imperative that we speak.

The masked figure leans in, but before the trio can respond
the television explodes.

CUT TO BLACK.

INT. ROBERT LYONS NEW YORK APARTMENT 30 MINUTES LATER

French Intelligence Officers mill about with an alphabet soup
of agencies from New York City, New York State, the US
Justice Department, the US State Department, US Cyber
Command, and Verizon Fios. Robert, Jim and Grace stare at the
badge convention from the kitchen.

JIM
And aren't YOU glad I signed you up
for Autopay. You don't get this
service with One-Time.

LILY
Can any of them even see the
television at this point?

ROBERT
The gentlemen from the cable
company in the ill-fitting
petroleum pants seem to have taken
up the prime real estate in their
quest to (air quotes) Reboot The
Router, because obviously
unplugging it didn't do the trick.
We will be asked to blow on a
cartridge soon.

JIM AND LILY
That's Nintendo.

FIOS ENGINEER
Maybe the problem's with the TV?

Robert urgently snaps at the nearest DGSE agent.

ROBERT
Excusez-moi, agent ! Take THIS one.
He figured it out in under an hour.
(Turning to the engineer) Excuse
me? Excuse me, C L A Y? (Smiles)
Would you be so kind as to show
this officer where the connection
to your company is from here?

FIOS ENGINEER
The. The Optical Network Termi/nal?

ROBERT
The OPTICAL NETWORK TERMINAL yes
absolutely thank you she would very
much like to see that right now
thank you so much.

Robert air pushes them in a general away direction. He then
turns to another Verizon employee.

ROBERT (CONT'D)
And you make an excellent follow up
suggestion, Noah

Three other people in the room turn. One raises his hand.

ROBERT (CONT'D)
(Under his breath) People really
did just give up after Covid,
didn't they (full voice) NOPE!
Found the right one! Yes you, Noah.
Taking down the TV would be the
best way to preserve evidence, wow,
did you have some Academy training?

Verizon Noah gives a lorazepam smile.

VERIZON NOAH
I saw all three Police Academies
for class once.

ROBERT
And it SHOWS, Noah. (Looks at
another DGSE officer talking to an
American wearing a t-shirt that
just reads "STATE") Officier!
(MORE)

ROBERT (CONT'D)

Would you and the non-descript member of the State Department mind letting Noah here show you how to safely dismount this television and remove it to perhaps a more secure location while the very important and fascinating jurisdictional conversations continue? Would you like that Noah? He would, let's start that.

Robert arm guides the three toward the television like an airport ground crew member.

LILY

(Whispering to Jim) What is happening.

JIM

My dad does not play administrative games. He does not play bureaucratic games. He does not play jurisdictional games. He advances directly to Go! This is Robert Lyons winning Monopoly by never playing Monopoly.

A booming voice interrupts the instruction.

USA SDNY

With all due respect, Premier Gentleman.

The room's energy changes as everyone realizes the United States Attorney for the Southern District of New York had joined the party.

ROBERT

Mr. US Attorney, Good Evening. Remind me to step up my next State Visit gift, and please tell the President I do appreciate the concern.

USA SDNY

You are a historic and very special VIP to the President, Robert. News traveled fast and so did my detail here, which at 6:23 from Federal Square is God's work.

ROBERT

I appreciate the gesture, Matthew,
I really do. But I have this, I can
collate a few agenc/ies.

USA SDNY

Respectfully, Robert, that is so
outside your mandate you wouldn't
even wave to it.

Robert winces at "wave."

USA SDNY (CONT'D)

You are not an agency head, or a
political appointee. Again,
respectfully, not even in your
adopted country. And you are not in
your adopted country. You are in
New York, in a private residence,
and accordingly state and feder/al

The USA stops speaking at the sight of the smirk on Robert's
face and one index finger slightly raised.

ROBERT

I think now might be a good time to
phone a friend, Matt. See, while
the Southampton estate is indeed a
private New York residence left to
me by a truly selfless woman, these
four walls were purchased by and on
loan to me from the good citizens
of France, and if you didn't notice
the stairs on the way in, you might
have missed the event spaces
downstairs for formal functions,
parties and signings, making this
home an official mission of the
French Fifth Republic; making you
currently on foreign soil and
accordingly, the buck stopped at
the front door. I am, as it
stands, the biggest bitch in the
room.

JIM

Head Bitch In Cha/rge

LILY

(Rushing in) Head Bitch In Charge!

ROBERT

I liked mine better.

USA SDNY

I did too. (Sighs) Fine. Well since
I just parted 10th Avenue like the
Red Sea to be a glorified liaison -

ROBERT

Hey, you could have been that guy.

Robert points to the last remaining Verizon Fios worker by
the cable station, currently holding a router, a cable box,
and 3 remotes.

USA SDNY

(Looks at the Verizon worker and
clears his throat then returns his
attention to Robert) - how can I
help the good people of France,
Premier Gentleman?

ROBERT

Pick one acronym to do the job
you're currently doing and take the
rest of them home with you.
Respectfully, USA Mitchell.

US Attorney Matthew Mitchell pauses, looks at the room a
moment, then down, then speaks to the room loudly.

USA SDNY

OK Listen UP! Everyone not FBI pack
it up and assemble in the lobby for
debriefing in five minutes. (Points
to a very fit, very attractive
agent wearing a "State" t-shirt).
You. Approach.

The "State" agent approaches. USA Mitchell lowers his voice,
but still within earshot of Robert.

USA SDNY (CONT'D)

What's you're name, agent?

AGENT YOUNG

Young, Perran Young.

USA Mitchell hands him an FBI t-shirt.

USA SDNY

Put this on. Welcome to the FBI.
(Points to the FBI Agent in Charge)
Report to her in the kitchen.

Agent Young takes off his "State" t-shirt and puts on the FBI t-shirt. USA Mitchell catches Robert noticing. Agent Young heads to the kitchen.

ROBERT

Subtle. This mission has 9 other rooms that could have provided more privacy for that exchange, Matt.

USA SDNY

I knew it was nothing the HBIC couldn't handle. You don't mind, do you?

ROBERT

A quick wardrobe change during a state-level hacking investigation in my living room?

USA SDNY

That either. Please let me know if my office can be of any further assistance to your country, Premier Gentleman. (To the room) OK time's up! Follow ME!

USA Mitchell and the rest of the alphabet agencies exit the apartment. Jim approaches Robert slowly.

JIM

Dad... Did the. Did the US Attorney for the Southern District of New York just pimp out a CIA agent.

LILY

I'm sorry did who do wh/at

ROBERT

Yes that is exactly what just happened.

JIM

Are you pissed?

ROBERT

Would you be if it were a woman?

Jim thinks a beat, gives Robert the look of "touché," and walks toward the television team.

LILY

Wait, which one of these guys is a prostitute?

CUT TO BLACK.

INT. GREYSTONE PARLOR

Grace is sitting on a couch next to Monte looking at a photo album. A nurse is reading a book in a corner of the room, while a staff member enters carrying a tray of sandwiches, ice tea, an ice bucket and a collins glass full of bamboo straws. The sound of Luella's voice on the phone elsewhere in the manse echos into the room.

LUELLA (O.C.)

...yes, 150-200 expected. No no no. Again. The string quartet WELCOMES the guests. The band ENTERTAINS the guests. And the singer INTRODUCES the guests to the new year perhaps you should use an actual pen rather than use dictation, Jan, your AI assistant doesn't seem to like your voice have you considered paper? Yes. Thank you for retaining information. Your skills at event planning continue to wow. Yes, well let's see if your appreciation for that patience is reflected in your invoice, Jan, good day.

Luella explodes into the room, pauses upon entry, inhales, and realizes she is missing something. She is wearing a Chanel pink short-sleeved cashmere sweater, a black leather knee-high skirt, 4-inch pink suede heels, a Cartier watch and a diamond choker necklace with her hair pulled back in a ponytail. She looks around in disbelief.

LUELLA (CONT'D)

Why don't I have my anti-oxidants?
Where, where - HELLO?

A moment passes with the staff member looking at the nurse with equal measure of confusion.

GRACE

Wine. Red. Stat.

MONTE

Red Zin. Has the most. You have maybe 15 seconds.

The staff member sprints to the bar.

GRACE AND MONTE
Wine room.

STAFF MEMBER
(Under breath) Shit.

Staff member sprints out of the room.

LUELLA
Why don't staff members bother to
learn ANYTHING about service
anymore?

MONTE
They're not here long enough
anymore to learn, honey.

LUELLA
That's just the dementia talking,
dear.

GRACE
He's right, people are too scared
to stay anymore - you can't ignore
what's been going /on

LUELLA
I am not going to indulge this mass
hysteria, Grace. This is a very old
estate. It has been in my family
in generations. It just has...
PERSONALITY. You'll learn to
appreciate it.

GRACE
This house needs professional help.

Staff member speed walks in, breathing rapidly, deftly
balancing a tray with a red wine glass dangerously-full with
red zinfandel. Luella raises an eyebrow.

LUELLA
(To herself) Not without skill.
(Takes the glass with a nod). I
completely agree with you Grace.
The fountain is woefully outdated,
the A/V system must be updated and
the ballroom needs a fresh coat of
laqu- are you. Are you not writing
this down? I literally just gave
you a compliment.

The staff member, just finishing catching her breath, realizes she was dictating to him and scrambles out a pen and pad and starts writing.

STAFF MEMBER

Yes Miss Luella. And what time/line

LUELLA

Do I need to describe the sky you are looking at EVERY time you are outside? NEW YEAR'S EVE WOMAN.

STAFF MEMBER

New Year's Eve. Yes. Of course. Got it.

LUELLA

Then GO! Go! Get it! The party is in two weeks! My god how are you going to get this done sitting here!

The staff member sprints out of the room again. Luella takes a three second draw from her glass.

GRACE

Is a huge party really the best idea with all the uh, PERSONALITY we've been experiencing lately here?

LUELLA

Don't be ridiculous Grace. Don't you see? It is all of this isolation that has been causing the people in this home to be seeing ghosts in the shadows and hearing voices in the wind. A good dose of good ol' fashioned socialization is EXACTLY what the doctor ordered and

Grace's phone starts ringing. It's Lily.

GRACE

You're right Grandm-aster of the MIND thank you for teaching. Me. Gotta grab this good talk will pick it up later bye!

Grace jumps up from the couch and runs out of the room. Luella's expression morphs from bewilderment following Grace out of the room to disappointed resignation upon realizing she is now alone with her beaming husband.

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

Grace rushes in and picks up the phone.

GRACE
Hello?

JUMP CUT TO:

JFK INTERNATIONAL AIRPORT

Lily is at the gate with Jim.

LILY
Grace! Are you alone?

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

GRACE
(Covering phone) Yes, I'm alone.
Are you in New York?

JUMP CUT TO:

JFK INTERNATIONAL AIRPORT

LILY
Yes, and some scary, unexplainable
shit went down here. Are you OK?

JUMP CUT TO:

INT. GREYSTONE ENTRANCE

GRACE
Not really. The staff keep
quitting, and Luella is more than
delusional.
(MORE)

GRACE (CONT'D)
She is insisting on having a huge
New Year's Party and/ no o

JUMP CUT TO:

JFK INTERNATIONAL AIRPORT

LILY
Wait what? Did you say PARTY?

JIM
(Entering camera) Party? Who's
having a party?

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

GRACE
Who's that?

JUMP CUT TO:

JFK INTERNATIONAL AIRPORT

LILY
That. Is your. Kind of. Cousin?

JIM
(Talking over Lily) Robert and
Robért adopted me. It was in People
Magazine. Hi Grace.

LILY
Oh my god yes it /was

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

GRACE
Prince James! Yes! Hi! Oh my god.
HI! We're related?

JUMP CUT TO:

JFK INTERNATIONAL AIRPORT

JIM
Not even a little hey listen, did
you say there's gonna be a party at
Greystone? When?

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

GRACE
New Year's, why?

JUMP CUT TO:

JFK INTERNATIONAL AIRPORT

Jim is whispering indiscernibly to Lily, then replies.

JIM
Change of plans. Hang tight, Grace.
We're coming to you.

CUT TO BLACK.

DECEMBER 27, 2027. GRAND BOHEMIAN LODGE. ASHEVILLE, NORTH
CAROLINA.

Jim and Grace pull up to a 4-story Tudoresque/Gothic-by-way-
of-Argentina building that looks like a Swiss chalet on
steroids. Upon entry, Lily is instantly stopped by the 16-
foot ceilings holding the weight of NINE 36-tip antler
chandeliers, somehow still dimly-lighting a menagerie of
various fully-taxidermied game weighing over 100 pounds
staring at her from mantles throughout the darkly-wooded-
paneled grand entry that managed to fit FOUR walk-in fire
places.

LILY
Cozy.

JIM
It's the best, right?

LILY
Attracts a lot of vegan
conventions, I bet.

JIM
All types of conve- OK you hate it.

LILY
Is it really loveable though?

Jim gives Lily a side-eye "you can't be serious" look and proceeds to registration. Lily pulls out her phone and begins texting.

CUT TO:

INT. MONTE BLOOM'S BEDROOM

A small, modest but clean room is draped in late-afternoon light as a late-adolescent male nurse finishes attending to Monte getting into bed.

GRACE
(To the nurse) Thank you. (To Monte) All comfy?

MONTE
You know, I remember not long ago this was my job for you, young lady?

GRACE
You want me to grab my copy of Good Night, Moon?

MONTE
That one I know by heart.

GRACE
Careful now, starting to sound like a rememberin' man here.

Monte glances out the door and fakes a scared look. They both laugh. Grace's phone vibrates; she glances down to read it.

LILY
(On text) We're here. When can you get here?

Grace glances up. Monte is looking out the window, beginning to doze off.

GRACE
(On text) Soon. Just have to make sure Grandpa is settled in the groun

Grace jumped back.

GRACE (CONT'D)
 What the fuck. I didn't type that.

She deletes the text and starts over.

GRACE (CONT'D)
 (On text) I'm coming over as soon
 as I finish off my grandpa

Grace jumps back and drops the phone. The texting continues.

GRACE (CONT'D)
 (On text) rents they are just in
 the way its mine all mine all all
 minnnneeeeeeee.

Grace grabs the phone and turns it off.

GRACE (CONT'D)
 OK this is crazy Grace. Just keep
 it together. Keep. It. Together.

Grace turns the phone back on and calls Lily.

LILY
 (On text) Grace?

GRACE
 I'm heading to you now. I have to
 get out of this house.

Grace hangs up, gently places a hand on now sleeping Monte,
 and leaves the room.

CUT TO:

INT. GREYSTONE ENTRANCE

Grace tosses a coat and heads for the door. As she grabs the
 handle, a piercingly calm voice radiates throughout the room.

LUELLA
 So I see you've lost all sense of
 decency now.

Grace stands straight up, as the chill shoots right up her
 spine.

GRACE
 Hi. I

LUELLA

Is your grandfather safely settled for the night? Is the household in proper care? Are you going to a safe place or even in the state of mind recommended to be traveling HOW am I to know any of this, Grace, please do tell me as your foot is literally out the door.

Grace takes a deep breath, then turns around.

GRACE

Grandpa is fine. The staff have their instructions. I need to leave

LUELLA

Need to? I think we need to readjust our priorities, young lady. You have choices, but where you are needed is here, where there is much to be done, where you have many responsibilities, and what. Why is your face like that?

Grace had turned sheet white as she stared just beyond where Luella was standing, to the portrait on the wall. In it, a pair of hands had appeared from the dark behind Luella and was vigorously choking her.

LUELLA (CONT'D)

Honestly Grace, I don't think you are in the mental state to be going anywhere

Luella turns to follow her gaze and gasps, dropping her crystal goblet of wine, which shatters on the marble floor. Staff come running into the room.

STAFF MEMBER

Miss Luella! Are you OK? Are you hurt?

LUELLA

The, the painting! It. It was

Luella points back to the painting, which now looks just as it always had before.

LUELLA (CONT'D)

No. NO it looked sinister, it was awful, wasn't it Grace. Grace?

Luella turns to the door to discover that Grace was gone.

FADE OUT.

INT. ENTRANCE GRAND BOHEMIAN LODGE

Jim sits in an overstuffed leather couch while Lily paces in front of him, staring at her phone. A car approaches and Lily freezes. Grace exits; they pause and look at each other.

LILY

Hi.

GRACE

Oh my god. You look like me.

LILY

(Beginning to cry) You look like me.

Grace and Lily rush to each other and hug each other deeply, sobbing.

JIM

Uhm. So. Hi. I'm Jim. Robert's son.
Nice to uhm. I'll wait.

CUT TO:

INT. PRIVATE JET

Robert stares out the window pensively. An attendant approaches.

ATTENDANT

Monsieur le Premier Gentleman, you
have a phone call.

ROBERT

No thank you, not unless it's the
Presi/dent

ATTENDANT

Pardonne-moi, mon patron, Victory
Villroy is calling.

Robert jerks his head immediately. He nods and the attendant hands him the phone.

JUMP CUT TO:

INT. VICTORY VILLROY'S HOME, SOUTHAMPTON NY.

A silhouette of Victory's head facing a brilliant sunset while sitting on an enormous sofa holds a telephone.

VICTORY

Robert.

JUMP CUT TO:

INT. PRIVATE JET

ROBERT

(Softened voice) Victory. My god,
how are you?

JUMP CUT TO:

INT. VICTORY VILLROY'S HOME, SOUTHAMPTON NY.

VICTORY

So happy to hear your voice Robert.
And happy to correct a very long
and very big regret.

JUMP CUT TO:

INT. PRIVATE JET

ROBERT

Regret? Vickie there is nothing you
should regret about me you sav/ed

JUMP CUT TO:

INT. VICTORY VILLROY'S HOME, SOUTHAMPTON NY.

VICTORY

It's about Lily, Robert. I wasn't
fully forthcoming with you, that
day.

JUMP CUT TO:

INT. PRIVATE JET

ROBERT
Oh. You knew about Lily's mom?
About what they did to her?

JUMP CUT TO:

INT. VICTORY VILLROY'S HOME, SOUTHAMPTON NY.

VICTORY
I knew Elizabeth was your sister,
yes. I couldn't bring myself to
tell you that I knew, nor that I
knew that she was placed in an
asylum afterward to silence her.

JUMP CUT TO:

INT. PRIVATE JET

Robert takes a deep breath.

ROBERT
Thank you for telling me now. But
it's been so long, honestly, I've
nearly given /up

JUMP CUT TO:

INT. VICTORY VILLROY'S HOME, SOUTHAMPTON NY.

VICTORY
I found her.

JUMP CUT TO:

INT. PRIVATE JET

Robert jumps up in his seat.

ROBERT
Where.

JUMP CUT TO:

INT. VICTORY VILLROY'S HOME, SOUTHAMPTON NY.

VICTORY

I'll do you one better, Robert.
I'll tell you where to pick her up.
I'm getting her released now.

CUT TO BLACK.

DECEMBER 28, 2027. GRAND BOHEMIAN LODGE

Jim, Lily and Grace huddle in a conference room around a laptop as they speak on video to Agent Young.

JIM

Agent. A bit of a change in plans.
We have Grace Bloom with us. She
would like, and Robert has agreed,
for us to retrieve Monte Bloom from
the residence. Also, the estate
seems to be somehow connected to
whatever phenomenon you are
investigating occurred at the
French mission in New York.

JUMP CUT TO:

INT. FBI REGIONAL HEADQUARTERS, NEW YORK CITY

Agent Young sits in a private room, surrounded by screens.

AGENT YOUNG

About that, Mr. Valeur-Lyons,
preliminary findings on the
electronics we inspected on the
premises reveal some sort of
advanced hack with a level of
sophistication we have never seen
before.

JUMP CUT TO:

GRAND BOHEMIAN LODGE

JIM

A hack? Like from a state actor?

LILY

Wait, did you say a hack?

JIM
Yeah, wait hold on Lily. Agent, I was there. I saw the television turn itself on while unplugged. How is that possible?

Lily starts dialing her phone.

JUMP CUT TO:

INT. FBI REGIONAL HEADQUARTERS, NEW YORK CITY

AGENT YOUNG
That's just it. The origin of the hack brought with it some sort of embedded energy capacity that allowed it to temporarily power the television long enough to deliver that message without the need of an external energy supply. We've never encountered this before.

JUMP CUT TO:

GRAND BOHEMIAN LODGE

JIM
All the more reason for you to come to North Carolina. Whatever hacked that television, we believe it's here. Grand Bohemian Lodge in Asheville. Thanks, agent. We'll see you soon.

Jim hangs up.

LILY
Eva! Thank god you picked up. How are you? Have you gotten any more weird things on your phone or anything? Leo has? John is looking into it, who's John?

JUMP CUT TO:

NILE.COM REGIONAL HEADQUARTERS.

Eva is standing next to John Dillinger (Good Casting) in the break room.

EVA

Girl, this is what happens when you take a week off. John is a new hire and will be working with us on the loading dock. He's from Nigeria and is a tech WIZARD. Anyway, Leo apparently had his computer try to convince him to go to New York, and at first he just thought his phone was listening to us talk about you going, but it was kinda creepy personal so John said he would take a look at whatever what is going on? Did you find Grace? Is everything OK?

JUMP CUT TO:

GRAND BOHEMIAN LODGE

LILY

YES! She's beautiful Eva. She's actually here with me now, but girl. There is some fucked up shit going on with that house where my grandfather is still captive and I think it is at least partially connected to this hacking stuff. The FBI is looking into it but they seem to have hit a wall - how much of a wizard is John. Do you think he could help here?

JUMP CUT TO:

NILE.COM REGIONAL HEADQUARTERS.

EVA

John? Do you think finding a superhacker is in your wheelhouse?

JOHN

Yeah. I'm familiar with the territory.

EVA

Well then AJ is going to shit himself because I think John and I are suddenly coming down with something FIERCE. See you soon girl!

CUT TO BLACK.

DECEMBER 30, 2027. GREYSTONE.

Luella is surrounded by three staff members, each holding a tablet scrolling or tapping away as she fires off instructions in no particular direction. She is wearing a blood orange long-sleeve alpaca turtle neck sweater, brown leather three quarter-length skirt, suede burnt orange boots and brown leather cuffs. Her hair is tied in a bun, held together with bronze spikes. She is holding a bronze goblet of sherry.

LUELLA

No, I don't want "approximate" anymore. I want hard numbers. The gala is tomorrow, what is the headcount.

STAFF MEMBER

137, Miss Luella.

LUELLA

That's borderline embarrassing, but it is what it is. Call all the uncommitteds and see if we can bump that up.

A scream is heard down the hallway.

LUELLA (CONT'D)

And see if she is hurt. If not, she does not get tomorrow off. Tomorrow is too important for antics at this point, especially from simple house, settling.

A staff member rushes down the hall. Luella turns to a man wearing a shirt that reads "Security."

LUELLA (CONT'D)

Now, speaking of antics, how secure is the property. Other than Grace, I don't want any unexpected guests tomorrow. How secure is Greystone?

HEAD OF SECURITY

We have motion sensors three hundred yards outside of the perimeter, trigger alarms at the perimeter that will alert us and the local authorities, as well as jammers and third generation firewall up and running on all networks. We will have three teams patrolling the grounds all night.

Luella ponders this information a moment, then nods her approval.

LUELLA

I am to be notified of anything out of the usual, understood.

HEAD OF SECURITY

Understood.

LUELLA

Very good. Now

Another scream is heard down the hall.

LUELLA (CONT'D)

(Sighs) I swear I need to take care of everything myself in this house.

Luella begins marching down the hall with three attendants in tow.

CUT TO:

INT. ROBERT LYONS NEW YORK APARTMENT

Robert is pacing in his living room on the phone. A sunset is beginning to form outside.

ROBERT

Yes. I will be there. And you're sure everything has been taken of? There's nothing else to do?

Behind Robert, the television silently turns on. An image of a man sitting at a desk wearing a Guy Fowkes mask appears again.

ROBERT (CONT'D)

That won't be an issue. So long as she

Robert sees the television image reflection in the window and turns around.

ROBERT (CONT'D)

Yes, thank you that will be all for now; I'll call with any updates.

Robert hangs up.

GUY FOWKES

Is now a good time?

ROBERT

Who are you.

GUY FOWKES

A friend.

ROBERT

Doubt it.

The figure on the television laughs softly.

GUY FOWKES

Never did trust too much after poor Max took that tumble.

ROBERT

WHO. ARE YOU.

GUY FOWKES

That's the wrong question, First Gentleman. What you should be asking, is why am I here?

ROBERT

What do you want. Why are you here. What the hell are you doing in my home?

GUY FOWKES

Home? I thought this was property of the people o/f

ROBERT

Enough of your bullshit - you wanted to speak? SPEAK!

The figure pauses, nods, and takes a breath.

GUY FOWKES

How I know what I am about to tell you is immaterial, but suffice it to say I think you would agree I have access to more things than the average source.

Robert silently gives a single, steely nod.

GUY FOWKES (CONT'D)

Very good. Robert your family is in danger. You should keep them away from Greystone.

ROBERT

They are away from Greystone.

GUY FOWKES

Not for long. A rescue is brewing.

ROBERT

You expect me to go rescue Luella?

GUY FOWKES

It wasn't her rescue I was speaking of.

Robert pauses.

ROBERT

What sort of danger.

GUY FOWKES

The kind you are not prepared for.

ROBERT

WHAT. SORT. OF DANGER?

GUY FOWKES

I suspect you will find out.

The television shuts off. Robert grabs the remote and turns it back on. French news comes on. He turns it off and throws the remote on the couch in frustration. He picks up his phone and dials.

ROBERT

Get the plane ready. We're leaving as soon as possible.

CUT TO BLACK.

GRAND BOHEMIAN LODGE SUITE.

Two banks of three-screen monitor stations and two laptops fill a dining room table. Agent Young is at one station, while Jim is on one laptop and Grace is on another. Lily is looking at the television tuning to the weather.

LILY

Looks like rain tonight. Chance of thunderstorms tomorrow late but otherwise a clear day.

JIM

Gives us a good window to get in and get Monte out, especially with the amount of commercial vehicles coming in and out for that party.

GRACE

I can't believe she's going through with tha/t

EVA

Did someone say a party?

Eva and John enter the suite. Lily runs over and gives her a hug.

LILY

I can't believe you came.

EVA

Now that it's done, me neither girl. Did you know that there are no direct flights from Omaha to Asheville? Of course I came. Shit, my manners EVERYONE, this is JOHN. John, this Jim, Grace, Lily of course, and over there you should meet Agent... YOUNG is it?

AGENT YOUNG

Yes, Ma'am.

JOHN

Nice meeting you all.

Agent Young jumps up and walks over to shake John's hand. They quickly commence in quiet side conversation.

LILY

(Quietly) Girl, he just got up and called in sick and got on a flight with a layover for you?

EVA

(Quietly) Nooooooo, it's not like that! Yes, he's a bit protective. But he hasn't made a single move. He recently just lost his family girl. I honestly think he's looking for a project.

LILY

Well he's found one.

EVA

And a friend it would seem.

Eva points to John and Agent Young, who are deep in discussion hovering over one of the stations.

LILY

Yeah, that was quick. Guess he passed the background check.

EVA

Was it literally just looking behind him? We got here a second ago and they are best friends now.

Both laugh, then look at each other.

LILY

They must have checked before/ you got here.

EVA

They definitely pre-checked his/ background.

LILY

I mean it's like they know each/ other.

EVA

Right?

The two ladies walk toward the kitchen. Jim and Grace are laughing on the couch.

AGENT YOUNG

Get here OK, Mr. Dillinger?

JOHN

If you mean unnoticed, then yes. My supervisor just chalked up my "sick out" as some sort of misogynistic solidarity with Eva in protest of something, which he low-key supported.

Agent Young silently chuckles.

AGENT YOUNG

Fine. So long as she remains protected and you remain uncovered, we're good. What do you make of this?

Agent Young opens up a computer window showing a schematic of Greystone with various heat signatures throughout.

JOHN

That's not HVAC. Electrical?

AGENT YOUNG

My thought at first too. Not sure when the last time the wiring was updated at this place, still waiting for an answer on that. But look at the time lapse.

Agent Young turns a dial on the consul.

JOHN

Whoa.

On the screen the heat signatures move throughout the building.

AGENT YOUNG

Right? Power surges happening everywhere, all at once. These signatures are moving around, almost with a purpose.

JOHN

They're sentient. Are they even electrical?

AGENT YOUNG

What do you mean? We are definitely seeing the same hacking signature that we saw in New York, wh/at else

JOHN
I think there's something else in
that house, Perran.

John and Agent Young both look back at the screens.

FADE TO BLACK.

KINGWOOD PINES HOSPITAL, HOUSTON, TEXAS.

An overcast grey sky relents a light drizzle as Robert waits outside an idling black SUV next to two awaiting nurses. He faces a concrete columned, two-story cigarette-looking building's double-wide sliding glass doors. They open as an orderly pushes a female patient facing down in a wheelchair out of the facility. They arrive to Robert; the patient does not look up.

ORDERLY
She's all yours.

ROBERT
Thank you. For all of your, care.

The orderly chuckles as he walks back into the facility. Robert turns his attention to the patient. He kneels.

ROBERT (CONT'D)
Elizabeth. Liz. Can you hear me?

No answer.

ROBERT (CONT'D)
Liz. It's me. It's Robert.

Elizabeth Bloom's grip on the wheelchair hardens. Her head slightly shakes.

ELIZABETH
(Whispering) Robbie.

Robert jumps back up and turns to the nurses.

ROBERT
Get her in the vehicle. And start
cycling her off whatever toxic SHIT
they have her on as safely and
quickly as possible.

The nurses start gently getting Elizabeth up from the wheelchair. Robert jumps into the SUV.

ROBERT (CONT'D)

(To the driver) Call the plane.
Confirm they are set up to receive
the patient and are ready to be
wheels up in 20 minutes. We're on
our way.

CUT TO:

NILE.COM REGIONAL HEADQUARTERS.

AJ knocks on Leo's office door.

LEO

Come on in.

AJ

Hey, how's it going.

LEO

Not too bad, is there a Covid
outbreak happening downstairs?

AJ

Yeah, that's a conspicuous amount
of concentrated sickness. Lily's
called in sick post-vacay too,
although that could just be to roll-
in to New Year's.

LEO

Even John's gone. Do you think it's
something else?

AJ

They could have caught wind of
upper management's AI-integration
deliberations, but that's pretty
new to have leaked down the ladder
that quickly.

LEO

Ouch, AJ.

AJ

Hey listen, reason I stopped by is
this requisition request from you.
I'm all about saving money by us
filtering our own water Leo, but
man is this a lot of activated
charcoal. We're gonna have to
store all this down by the servers.

LEO

Yeah, I know it's so random. I've been getting a lot of ads lately for wholesale activated charcoal and apparently it doesn't go bad and the savings was just too good to pass up - like 70%.

AJ raises his eyebrows.

AJ

Sevent- yeah, ok. I get your point. Server level it is. Why were you getting targeting with charcoal ads?

LEO

Must have been a bad boy this year.

Both laugh.

FADE TO BLACK.

DECEMBER 31, 2027. GREYSTONE BALLROOM.

Caterers, flower arrangers, furniture movers and staff buzz throughout the room as Luella stands in a corner next to a staff member speed scrolling on a tablet. Luella is wearing a loose, casual alpaca hunter green cardigan sweater over a sea foam green cashmere t-shirt and burnt caramel cashmere pants with red leather moccasins and no jewelry. Her hair is loosely tied up and covered in black cheesecloth; she is on the phone leaving a message.

LUELLA

Grace, if your post-adolescent rebellion finds itself to its stale and long-past overdue conclusion today your presence is sorely needed to help prepare for tonight where your attendance is not only expected it is required as a front-facing member of this family. Please acknowledge receipt of this message by call, text or preferably your face in THIS HOUSE.

Luella hangs up, stares at the phone in lingering anger a moment, then puts it away and turns to her accompanying staff member.

LUELLA (CONT'D)

Have Grace's seat set for her next to me until 8:45, then swap in the mayor if she doesn't show.

STAFF MEMBER

Won't the mayor be insult/ed

Luella laughs.

LUELLA

Insulted. I own such a mortgage on that bitch's life he would dance the Roger Rabbit backwards naked on that dance floor if I asked her to.

The staff member's eyes go wide as she taps the instructions into her tablet. The head of security walks in.

HEAD OF SECURITY

Mrs. Bloom.

LUELLA

Good. Ms. Good. Bloom is my husband's name. I am Luella Good. Greystone, this estate, belongs to the Goods, and has been, for generations. Good.

The head of security stares blankly for a moment.

HEAD OF SECURITY

Ms. Good, we've discovered a possible mole in your network.

LUELLA

I'm sorry, a mole? Do I need to call animal contro/l?

HEAD OF SECURITY

Forgive me. Not an actual creature, ma'am. An active virus or bot or something roaming in your system now that is somehow evading your firewalls and anti-virus and ant-hacking software.

LUELLA

Well isn't that why I pay a pretty penny to have the BEST firewalls? The best anti-everything? Isn't that why YOU are here? So that THIS doesn't happen?

HEAD OF SECURITY
Yes ma'/am.

LUELLA
Then WHY IS IT happening?

HEAD OF SECURITY
We are investigating r/ight

LUELLA
AND HOW are you going to fix it?

HEAD OF SECURITY
Well, we could shut down the system
and re/boot

LUELLA
Then WHY ARE YOU HERE and not DOING
THAT?

HEAD OF SECURITY
It COULD cause a securi/ty la

LUELLA
G000000000000000000

HEAD OF SECURITY
Yes ma'am.

The head of security lowers his head turns and leaves the
room as quickly as possible.

DISSOLVE TO:

GRAND BOHEMIAN LODGE SUITE.

Jim and Grace are having a playful debate in the kitchen,
while Agent Young is stretching on the couch and John and Eva
are at the computer station while Lily is en route with
coffees.

LILY
Coffees?

EVA
Ohmygod yes, THANK YOU.

JOHN
Thanks, Lily.

LILY
You two figure it all out yet?

EVA

Well, John was just showing me how much his skills are being wasted in logistics. He knows he STUFF man.

JOHN

Hasn't gotten us any closer to breaking through to Greystone's systems, though.

LILY

What's the wall your hitting?

JOHN

Their wall. They have counter-intelligence-level defenses running over there. Getting through is going to take time. If only we had some of my hardware from back home. I could force it offline, even for a moment; just long enough for us to get into their systems. Once in, hiding our presence is a piece of cake.

Jim and Grace jog over to the table, still giggling.

JIM

Did someone say cake?

GRACE

Hmmm, I prefer pie.

JIM

Who prefers p/ie?

GRACE

Mmmmmnn mmm. You are seriously losing focus, Jim.

LILY

Thank god.

GRACE

What we needed y'all's opinion about

LILY

(Under her breath) y'alls?

GRACE

Is whether the beautiful chandeliers in the entrance are 12 point or 15 point

EVA
Font?

LILY
Pointing where

JOHN
36.

JIM
Told ya wait what?

EVA
Size 15?

LILY
36 what?

GRACE
Damn that's big. Well they sure are
beautiful.

LILY
Wait, what's beautiful.

EVA
36 is big in chandelier?

JIM
HUGE.

LILY
The taxidermy candlesticks?

JOHN
36 points on the antlers.

AGENT YOUNG
IT'S OFF!!!!!!

Everyone jumps and looks at Agent Young, who is wide-eyed and pointing at the computer station screens facing him, which state in bold letters "SYSTEM OFFLINE"

JIM
HOLY FUCK

JOHN
Oh shit.

AGENT YOUNG
They must be rebooting the system,
quick! We only have one shot.

Everyone scrambles to re-shift position around the table. Agent Young jumps in front of the empty computer station, Jim and Grace stand behind him, while Lily joins Eva behind John.

JOHN
How long has it been off?

AGENT YOUNG
I saw it happen. 10 seconds ago.

JIM
OK so allowing for the power to
cycle out they sh/ould

Monitors flash from "SYSTEM OFFLINE" to "INITIALIZING."

AGENT YOUNG
NOW JOHN. Systems are booting up,
we have seconds before their
security software fires up - GET IN
THERE.

John leans into the desk, keyboard strokes increasing in cadence; an intense focus in his face and eyes as he stares at his laptop. No one makes a sound. On the monitors, "TROJAN PONY EXPRESS" flashes with a progress bar slowly increasing from 15% to 35%, then 57%.

GRACE
Oh shit. Is that bad?

Grace points to the Greystone system monitor showing many initializing program prompts, with one bright red prompt titled "SENTINEL INITIALIZING, SCAN IDENTIFIED SUSPICIOUS UNIDENTIFIED PROGRAM"

AGENT YOUNG
JOHN....

JOHN
I got it...

John pauses what he is doing, drags another icon forward on his laptop, and launches it. On the monitor, "BAMBOO BOX INITIALIZING" quickly pops up. An image of bamboo covering the Sentinel program appears.

EVA
Oh my god! John! You stopped the
security program from launching!!

JOHN
I bought us maybe 30 seconds.

On the monitor the bamboo box is already shown to be shaking.

AGENT YOUNG

Do what you're going to do,
Dillinger.

John's focus returns his focus on the laptop, typing rapid fire while scanning the code on his screen. On the monitor, the progress bar moves forward 66%, 74% then 81%. On the other monitor, the bamboo box is bouncing and starting to fray.

GRACE

God, this reminds me of my
childhood.

Everyone but John gives Grace a sideways glance.

GRACE (CONT'D)

No really. Well, kind of. For some reason, we only use bamboo straws in the house - some facial nod to the environment or whatever. So we have tons of them, they're everywhere. Anyhow, whenever I wanted to sneak out of the house I would slide a bamboo straw in between the motion sensors of the window and tape it there and the bamboo would absorb and I guess diffuse the laser or whatever just enough not to set off the alarm? Anyhow, this made me think of that.

Everyone pauses for a moment and starts to turn back, except for Lily.

LILY

Are you telling me, this whole
time, you

JIM

Oh my god it's almost

EVA

Are we gonna make it?

On the monitor, the "TROJAN PONY EXPRESS" progress bar shows 92%, 96% then 99%. The bamboo box is imitating popping popcorn and light is bursting out of it. Suddenly, one monitor shows "TROJAN PONY EXPRESS INITIALIZING" at the same time as the bamboo box explodes and disintegrates.

"SENTINEL INITIALIZING" appears a moment later, then "FOREIGN UNIDENTIFIED PROGRAM IDENTIFIED," then "TARGETING FOREIGN UNIDENTIFIED PROGRAM FOR DESTRUCTION." Just as suddenly, on the other monitor, "TROJAN PONY EXPRESS RUNNING" shows, then disappears, followed on the other screen with "SYSTEM SCAN COMPLETE, ALL CLEAR."

The group gives a collective exhale with scattered chuckles and high-fives.

AGENT YOUNG
OK, what are we looking at.

JOHN
Outer perimeter sensors, four security teams, motion sensor triggers on all windows and doors and two security checkpoints for guests entering tonight.

JIM
Is that all?

LILY
Probably a pretty harsh dress code.

GRACE
It is.

The rest of the group turns to see Grace had left the room and returned wearing a black Oscar de la Renta Circle Jacquard Midi dress with black Christian Louboutin Mary Janes and a diamond choker necklace. The rest of the group's jaws are all open.

LILY
I'm sorry hon, did you have the entire cast of Cinderella back there this whole time?

Grace grins.

GRACE
I figured this was likely going to be our way in and made a call a couple of days ago. Luella has a service

LILY
Of course she does.

GRACE

Shoppers in Atlanta source her whatever she wants and it's here same day. Overnight, tops. And of course SHE can't be bothered to make the orders and STAFF can't be truste/d

EVA

You do the shopping. You have the contacts.

GRACE

I have options for both of you, and tuxes for the men in the other room. Luella said her daughter used to do this for her, I thought you'd remember how it was done?

Silence. Everyone senses the mood change and pauses.

LILY

Well first of all, I ran away from Greystone fairly young, Grace. But more importantly, sweetheart, my mother, your real grandmother, Elizabeth, died at childbirth.

JIM

Oh fuck.

Everyone turns and looks at Jim.

EVA

What's wrong?

JOHN

Prince man. They are having a moment. What is it?

JIM

Did Luella? Tell you? Elizabeth died?

The blood leaves Lily's face as her eyes go wide and she opens her mouth. Jim's phone buzzes.

LILY

James....

Jim's face lights up initially, then turns slightly to dread as it faces Lily.

JIM
They're here.

CUT TO BLACK.

INT. GREYSTONE HALLWAY.

Luella is reviewing a tablet while walking, then swapping the tablet for the tablet being held by the staff member walking next to her. She breezes by a small room with light coming out of the door before stopping, holding a finger up, and speaking to the staff member.

LUELLA
Which. Room did we just pass?

The staff member takes half a beat to consider whether this is a trick question.

STAFF MEMBER
Your. Husband's?

The building shudders and the lights momentarily go dim. The staff member inhales sharply and grabs ahold of the wall with one hand. Luella pretends not to notice.

STAFF MEMBER (CONT'D)
Miss Luella? Do the guests tonight
kno/w

Luella swiftly turns to the staff member and bears her gaze fully upon her.

LUELLA
Know? KNOW WHAT EXACTLY.

The staff member cringes and hard swallows. When she answers she does not look Luella in the face.

STAFF MEMBER
Know the full, uhm. Itinerary for
the night?

Luella's face softens to placid indifference as she straightens up.

LUELLA
What, the fireworks? So they're
surprised, who cares, stop
interrupting me.

Luella brushes the staff member aside, walks back a few steps, and opens the door to Monte's room.

JUMP CUT TO:

INT. MONTE BLOOM'S BEDROOM

The nurse and attendant are helping Monte into his tuxedo jacket. Luella slides in, and closes the door in the staff member's face back in the hall. Luella looks perplexed.

LUELLA
Helloooo...?

MONTE
Hey honey! Not too shabby for an
old man sent out to pasture, huh?

Luella's face contorts a smile. She fakes a chuckle.

LUELLA
Aaand these lovely people thought
it a good idea to put this on, did
they?

Luella's eyes bore deep into the supporting staff member in the room. She reflexively looks down, the nurse the first to speak.

NURSE
He has been looking forward to
toni/ght

LUELLA
How, did he know about ton/ight

MONTE
It's been on the calendar!

Monte points to a digital calendar on the wall on the other side of the television, conspicuously the same color as the wall, such that only the numbers of the date and the month are visible, and nearly impossible to see from the hallway. Luella looks at it with seething admiration.

LUELLA
What a convenient and discreetly
installed memory aide, how nice for
you.

(MORE)

LUELLA (CONT'D)

But tell me nurse, how could it be possible for my husband to be ready for something as MONUMENTALLY challenging as tonight when his basic daily treatment is being ignored?

The nurse looks down momentarily with a lost look on her face.

MONTE

Sweetie, I've been breathing fine,
I swe/ar

LUELLA

Even HE REMEMBERS nurse!

A look of realization rushes over the nurses face as she raises her hand.

NURSE

His oxygen treatment, yes, I checked his levels, and they

LUELLA

You CHECKED his levels, nurse?
Isn't the point of his treatment that his levels are to be MONITORED throughout receipt? Especially prior to an activity this rigorous?

NURSE

Considering his progress and ability to recall I just assum/ed

LUELLA

I'm. I'm sorry. You did what? Are you a doctor? Do you have the training, expertise, or, more to the point, PERMISSION, to be making judgment calls at your whim about MY HUSBAND'S MEDICAL CARE?

Both the nurse and attendant take a step back.

ATTENDANT

Miss Luella, he does seem to be doing be/tter

Luella whips her head in the attendant's direction.

LUELLA

When it says "AT WILL EMPLOYMENT"
on your contract, who's will do you
really think that is referring to?

The attendant looks back down.

ATTENDANT

If there is nothing else you
require of me, I think I will join
the/

LUELLA

Why don't you join the rest of the
staff in the ballroom yes good
idea.

The attendant quickly slips out of the room.

MONTE

Honey, if you think I need my
oxygen treat/ment

LUELLA

What I think, husband, is that it
is beyond incompetent that this so
called nurse did not. ALMOST as if
you were not expected to stay at
high altitude long.

NURSE

Miss Lue/lla

LUELLA

YOU can gather your things and show
yourself out it is obvious the only
person that can be trusted with my
husband's care is HIS WIFE.

Luella turns on the oxygen regulator, which automatically
calibrates to the optimal distribution level. She then grabs
the nurse's bag and shoves it at her.

LUELLA (CONT'D)

See the house manager for your
final wages on your way out.

NURSE

But his oxygen lev/els

Luella whips around and punches in the optimal distribution
level into the machine.

LUELLA

There, you see? It's entered before your eyes. Your presence is no longer needed.

Luella turns to Monte.

LUELLA (CONT'D)

OK, now, back to bed for you. No need to change. Once this is finished you can just join the party.

Luella presses "enter" on the machine and her calibration adds to the default calibration, thereby doubling the amount of oxygen distribution. Monte settles on the bed and Luella places the oxygen mask on him. She then places straps over his body and legs and secures him.

LUELLA (CONT'D)

OK. Now you won't roll off in case you dose off. All set. Someone will come check on you. Get some rest.

Luella pats Monte on the chest and strides out of the room, locking it on her way out.

CUT TO:

EXT. GRAND BOHEMIAN LODGE ENTRANCE

A black stretched Maybach with French flags, followed by a black Escalade and black windowless van pull up to the Grand Bohemian Lodge Entrance. The camera pulls up to show six very well-dressed figures enter the first two vehicles, and two tactically-dressed figures enter the last. All three vehicles drive away.

DISSOLVE TO:

INT. GREYSTONE BALLROOM.

Staff members are finishing setting the tables and arranging the flowers while the musicians are taking their places and beginning to practice when the lights suddenly dim and the building lets out a groan and slightly shudder. The staff look up and at each other with fear.

LUELLA

Technical difficulties.

The room turns to notice Luella has entered. She is wearing an Auraelis blood-red couture high neck single sleeve evening gown with matching red heels and diamond tiara.

LUELLA (CONT'D)

IT is working on it currently.
Carry on with your work.

Luella finds the house manager.

LUELLA (CONT'D)

(Lowered voice) Tell me they have isolated this menace.

HOUSE MANAGER

They have identified some foreign code in the system, yes, but it is FAST, Miss Luella. It is aware it is being hunted and it keeps eva/ding

LUELLA

I was ASSURED there was NOTHING faster than what I paid for. Remind them of that and tell them I want this irritant squashed be/fore

STAFF MEMBER

First guests have arrived, Miss Luella.

Luella's eyes go wide. She turns back to the house manager momentarily.

LUELLA

Tell them that they are already LATE!

Luella turns her face into pleasant charm and begins strolling toward the entry hall. As she walks down the hallway, an image in the mirrors looking back at her becomes increasingly visible of a woman saying something, until Luella glances once, then makes a double take just in time for the image in the mirror to say

IMAGE

Behind you!

Luella shrieks and stumbles backwards, hitting her head against the door behind her and nearly losing her tiara. Two staff members come running from the entry hall.

STAFF MEMBER 1

Miss Luella! Are you alright?

STAFF MEMBER 2

We heard a scream.

Luella quickly straightens up and fixes her tiara.

LUELLA

Yes! Yes I'm fine. I must have gotten caught up for a moment in all of the hysteria enveloping the staff today is all. Did any of our guests hear?

STAFF MEMBER 1

No Miss Luella, they are still just arriving and getting their coats taken care of.

LUELLA

Oh thank god.

STAFF MEMBER 2

Is there banging coming from behind that door?

Luella turns and realizes who's room that is.

LUELLA

Oh right, he must want to finish his treatment early. No time for that now the guests are here can you both please notify the nurse to retrieve him in half an hour?

STAFF MEMBERS 1 & 2

Yes, Miss Luella.

Luella turns and strolls into the entry hall with her arms open.

LUELLA

WELCOME FRIENDS!

The camera stays on and slowly zooms on the door handle to Monte's room.

CUT TO:

EXT. RIDGELINE FACING GREYSTONE

Dusk reveals gathering clouds approaching toward the mountainside as the camera zooms in toward the same van seen leaving The Grand Bohemian Lodge parked at an overlook.

DISSOLVE TO:

INT. BLACK VAN.

Agent Young and John are dressed in black tactical gear sitting in front of an array of screens.

JOHN
We still good?

AGENT YOUNG
Still connected, still inside the network, still invisible.

JOHN
Found us a way out yet?

AGENT YOUNG
There's a service road off the east wing near the ball room here. Sensors are off for catering at the kitchen entrance here, that's our exit, but check this out. They're running diagnostics over and over again, trying to isolate something.

JOHN
Same something we're dealing with?

AGENT YOUNG
Seems so. Look here.

On the monitor a schematic of the live server network is displayed, showing a scan moving across the network, and presence moving around it and ahead of it constantly.

JOHN
This is what I don't understand. If this hacker is so advanced, that even we do not have the ability to catch him, why can't he hide his code in the system like we do so that it untraceable like /ours

GUY FOWKES
(Through the computer speakers)
BECAUSE I'M NOT SUPPOSED TO BE HERE
JOHN.

Suddenly the van shakes and sparks fly out of the computer equipment before all of the monitors go black. Agent Young tries hitting buttons and banging the equipment but nothing works.

AGENT YOUNG
What the fuck, John, was that it?
Was that what we've been hunting?

JOHN
Sounded like it. No luck with the equipment?

AGENT YOUNG
Nothing. John, if it's aware we're here...

JOHN
It might know company's coming.

AGENT YOUNG
There's flashlights over there.

JOHN
Time for a hike.

CUT TO BLACK.

EXT. GREYSTONE ENTRANCE

Rain pelts the covered entrance of Greystone as the wind has picked up significantly, causing the rain to come in sideways and the entering guests to rush into the entrance. Lighting can be seen in the distance, followed by the sound of thunder.

CUT TO:

INT. GREYSTONE BALLROOM.

Guests are beginning to mingle and mill about the ballroom, sipping champagne and eating hors d'oeuvres, as Luella glides between them welcoming them all.

LUELLA

Thank you, as always Madam Mayor,
for choosing Greystone to ring in
the New Year. We're grateful and
honored to have you.

MAYOR

Kind of you, Luella, though every
year it feels less and less like a
choice.

Luella gently pats her shoulder and smiles broadly.

LUELLA

So, so grateful. Serena!

Luella begins to move on when, suddenly, the building shakes
and lets out a groan while the lights dim and the guests
scream, before stopping and the lights returning to normal.

LUELLA (CONT'D)

Alls well everyone! Everything's
under control!! Just the generators
firing up to ensure NO STORM
interrupts our festivities tonight!
(laughs) Carry on!

Luella shoots the head of security a look before transforming
her face back into a relaxed smile.

LUELLA (CONT'D)

Serena, I am SO happy you could
make it. I understand you already
know Alan here? He's gracious
enough to be celebrating his
promotion to FEMA Administrator
with us tonight. Hopefully we won't
be needing YOUR services this
evening.

All three laugh politely.

ALAN

Sounds like you have everything
under control at the moment,
Luella, as always. Actually Serena
has been enlightening me how her
company's advances in integrative
AI could be a game-changer in major-
disaster response requiring multi-
agency coordination.

SERENA

Absolutely. With our AI imbedded in, and in partnership with federal agencies, disaster response times that were days or even weeks could be reduced to seconds.

Luella then turns slightly, spreads her arms and smiles.

LUELLA

And here we are, our guest of honor: the junior senator of our fine state.

Senator Lisa Moore politely smiles and shakes hands.

LISA

Thank you for the invitation.

Luella looks slyly back.

LUELLA

Maybe not senator for long I hear. Ahhh, why we have these little soirees: to bring the very best people together; who knows how the world will change from here?

Luella claps with delight and marches onward with a determined look on her face.

FADE TO BLACK.

INT. MAYBACH

Robert sits opposite Elizabeth, with the camera facing Robert. He is attempting to text John and Agent Young, but texts are not getting through to either. He gets a notification of a new text from "UNKNOWN."

UNKNOWN

(Text) I'm sorry, John and Perran are unavailable right now. Would you like to leave a message?

Robert's eyes go wide he opens his mouth.

UNKNOWN (CONT'D)

(Text) Careful. You don't want to upset your sister. We know how fragile she is right now.

Robert closes his mouth into a grimace.

ROBERT

(Text) What the hell happened to John and Agent Young?

UNKNOWN

(Text) Worry about what will happen if you attempt to disrupt this event.

ROBERT

(Text) What are you talking about, where are they? What do you mean, disrupt?

UNKNOWN

(Text) You will see your friends all in good time. But this gala
WILL GO AS PLANNED ROBERT.

The phone suddenly goes blank as the car's electronics panel goes blank and the car lurches to a stop. The driver can be heard through a speaker.

DRIVER

Sir, the car has gone dead. We have a spare battery on board. We will swap out and be running again momentarily, please stand by.

Robert turns to Elizabeth, smiles, and gently places his hand on her knee.

ROBERT

Nothing to worry about.

CUT TO:

INT. GREYSTONE PARLOR

Luella marches into the parlor with the head of security, then turns suddenly to face him.

LUELLA

What the HELL am I paying you for?
Why is this event still being...
harassed??

HEAD OF SECURITY

Miss Luella, we believe we have isolated the source of the server infiltration, however it is simply unlikely that the cause of the building anomalies can be electronic alone.

LUELLA

Are you telling me the hacker is PHYSICALLY causing the building to shake and groan? Because I could have told you THAT, GREG.

HEAD OF SECURITY

No, I mean yes. But

LUELLA

Listen to me. I need you. To either give me answers, give me solutions, or give me your RESIGNATION. You underst/and

At that moment all of the framed photos in the room fly off the walls and hit Luella in the head, causing her to fall to the floor. The head of security quickly begins picking the photos off of her and helps her back up, picking up the tiara off the floor and handing it to her.

HEAD OF SECURITY

Miss Lue/

Luella, hair disheveled and cut in several places, quickly holds her hand in front of his mouth to shut him up.

LUELLA

Shht. Just. Clean this up. Right now.

Luella gathers herself, checks her gown, and begins to quickly exit the room, glancing quickly back while leaving.

LUELLA (CONT'D)

Make sure NO ONE sees this!

CUT TO BLACK.

LUELLA RUSHING UP THE STAIRS AND DOWN THE HALLWAY, WITH MIRRORS SHOWING THE GHOSTLY IMAGE OF A WOMAN IN HER SIXTIES SAYING HER NAME OVER AND OVER AGAIN, THE MIRRORS BEGINNING TO BEND TOWARD HER AS SHE PICKS UP THE PACE TOWARD THE MASTER SUITE.

JUMP CUT TO:

INT. GREYSTONE MASTER SUITE

Luella rushes into a vast, palatial room and slams the door shut. The voices stop, causing a jolting silence to fill the room. Luella takes a breath, tries to calm herself, and walks quickly to the bathroom vanity and starts cleaning her wounds and fixing her hair fast.

LUELLA
(whispering to herself) It's fine.
Everything is fine. You have
control.

VOICE
(whispering) Stop.

Luella pretends not to hear, applies make up with shaking hands.

LUELLA
This is going to be a success. It
is always a succ/ess

VOICE
(louder whisper) Stop it.

LUELLA
You are always a success. You

A face seems to strain out of the mirror, screaming at Luella.

VOICE
STOP IT! STOP IT NOW!

Luella shrieks, drops her makeup and stumbles backward. The light flickers in the bedroom suite and then goes back to normal. She steadies herself, pours herself a cognac into a painted gold goblet, and shakes her head while looking down.

LUELLA
Not tonight, demon. Not tonight.

Luella takes a swallow of the cognac, refills her goblet, and exits the suite.

FADE TO:

INT. GREYSTONE ENTRANCE

Jim, Grace, Eva and Lily enter Greystone. Eva and Lily are wearing green and gold couture evening gowns, respectively, while Jim is wearing a midnight blue, slim cut tuxedo with black wing lapels. The staff instantly recognize Grace and rush to meet her.

STAFF MEMBER 1

Miss Grace! Thank God you're OK!

STAFF MEMBER 2

Thank God you're BACK.

STAFF MEMBER 1

The house has gone straight to HELL
Miss Grace.

Grace raises both hands.

GRACE

I understand. I do. Please. Where
is grandfather?

The staff members' eyes go wide as they look at each other
then look at Grace.

CUT TO BLACK.

GREYSTONE SERVICE ROAD

Agent Young and John approach the Greystone East Wing as the storm reaches its zenith. Lightning strikes every few seconds as the wind beats both of them with pelting rain. John motions to Agent Young that he is hearing something over the radio in his ear piece. Agent Young listens to his head piece as well.

ROBERT

(Through the radio) John, John. Can
you hear me?

Robert stops walking and holds his hand to his ear.

JOHN

(Yelling) Yes! Yes Robert, I can
hear you.

JUMP CUT TO:

INT. MAYBACH

ROBERT
We got car trouble and were
delayed; approaching the property
now. Where are you?

JUMP CUT TO:

GREYSTONE SERVICE ROAD

JOHN
You could say the same. Had a visit
by our masked friend. We're
approaching the building on foot.
Almost there.

JUMP CUT TO:

INT. MAYBACH

ROBERT
Same here. Any word from the
others?

JUMP CUT TO:

GREYSTONE SERVICE ROAD

JOHN
None, but our phones have not been
reliable.

JUMP CUT TO:

INT. MAYBACH

ROBERT
OK. Seems like we are facing the
same interference. Stay vigilant,
try to find the others. See you
soon.

JUMP CUT TO:

GREYSTONE SERVICE ROAD

JOHN
Roger that.

John stops holding his ear and motions ahead to Agent Young, who sees catering staff running out of the kitchen exit as a ruckus can be heard from inside. The two nod at each other and proceed toward the exit. John approaches one of the catering boxes and removes a bamboo straw.

DISSOLVE TO:

INT. GREYSTONE BALLROOM.

Serena, Alan and Lisa are seated at a table in deep discussion as guests dance on the dance floor.

LISA
And it's safe?

SERENA
One HUNDRED percent.

LISA
OK I get nervous whenever that is
the answer.

All three chuckle.

ALAN
What are the safeguards?

SERENA
Double, even triple redundancies
requiring human oversight
throughout the decision-making
process.

ALAN
Then how is it more efficient?

SERENA
It's interagency integration cuts
red tape lag instantaneously, but
no final decisions can be made
without human approval.

LISA
And you can guarantee that?

SERENA
Absolutely. My company c/an

The building suddenly shudders and the lights flicker. Gasps are heard throughout the crowd as the music pauses momentarily.

ALAN
Was that the storm?

Lisa checks her phone.

LISA
Do you guys have reception? I can't reach my team.

Serena and Alan check their phones.

ALAN
No, nothing.

SERENA
I can't.

The bandleader comes to the microphone.

BAND LEADER
Everyone! It's that time, get ready for the New Year!! ONE MINUTE UNTIL 2028!

CUT TO:

EXT. GREYSTONE, MONTE'S BEDROOM WINDOW

John and Agent Young are standing outside Monte Bloom's bedroom window, John holding his hand to one ear.

JOHN
Grace! Grace I think we're here!

JUMP CUT TO:

INT. GREYSTONE SECURITY CLOSET

Eva, Lily, Jim and Grace are in the security closet with a staff member in front of a panel of monitors. A wall of keys are behind them.

GRACE
OK John we have had no luck finding the key to Grandpa's room and no one can find Luella. The window's sensor is on the bottom of the pane to YOUR right. Slide the straw one inch THERE.

JUMP CUT TO:

EXT. GREYSTONE, MONTE'S BEDROOM WINDOW

Agent Young holds his flashlight at the window corner as John flattens the bamboo straw at one end and slides it into the corner and affixes it with gum. He takes a breath, and pushes up. The window slides open without an alarm.

JOHN

It worked! It worked Grace! How did you know it would be unlocked??

JUMP CUT TO:

INT. GREYSTONE SECURITY CLOSET

GRACE

I... didn't. Now go! Get in there!! We're heading to you now!

Eva, Lily, Jim and Grace run out of the room.

CUT TO:

EXT. GREYSTONE ENTRANCE

The Maybach pulls up to the entrance and the backs of Robert and Elizabeth are seen exiting the car.

CUT TO:

INT. GREYSTONE UPSTAIRS HALLWAY.

Luella is fast walking towards the landing to head downstairs. Suddenly every hung glass-framed item on the hallway walls starts moving and featuring the same figure from her bedroom, emanating the same voice from before.

VOICE

End this Luella. END THIS!

Electric currents then begin shooting out of the overhead light fixtures and lamps at the glass, causing them to shatter, one-by-one, with a more sinister voice coming from them.

ELECTRIC CURRENTS

SHUT UP, YOU BITCH!

Luella shrieks and begins running down the hallway.

JUMP CUT TO:

INT. GREYSTONE HALLWAY.

Lisa, Alan and Serena are holding their phones while heading toward the Entry Hall while in the background the bandleader's countdown can still be heard. Other patrons have begun to also trickle out of the ballroom, attempting to access their phones as well.

BAND LEADER
Thirty seconds!

LISA
You guys get anything, yet?

ALAN
Not even one bar. Can this still be the storm?

SERENA
I don't think so. We would have picked up SOMETHING by now. It's almost as if we're being jam/med

A high-pitched scream a few yards ahead stops the trio in their tracks.

GRACE
(O.C.) NOOOOOO!!!!
NOOOOOOOOOOOOO!!!!

Grace falls out of the room just ahead, being held up by Jim, followed close by Lily. Agent Young holds the door for Eva, who walks out slower, with her head down.

LISA
EVA!

EVA
LISA!

LISA AND EVA
What are you doing here?

EVA
Oh Lisa, it's so awful, I can't even begi/n

A blood curdling shriek cuts her off coming from the entry hall, causing her and everyone else in the hallway to start rushing in that direction.

BAND LEADER
TEN! NINE! EIGHT!

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

Luella reaches the landing above the entry hall just as guests come flooding into the first floor. She stands above the two-story portrait of her family and in front of a giant mirror. In the distance the band leader can still be heard from the ballroom. Everyone down below is looking up at her.

BAND LEADER
FIVE! FOUR! THREE! TWO! ONE! HAPPY
NEW YEAR!!!

Luella switches her look of shock and dismay back to jovial charm and lifts her gold goblet of cognac. Booms start to be heard as fireworks begin exploding outside, their colors casting ghostly colored shadows throughout the entry hall.

LUELLA
HAPPY NEW YEAR! To a wonderful
2028!

GRACE
MURDERER!

Gasps ring throughout the crowd.

LUELLA
Who said that?

LILY
You KILLED HIM grandmother.

Luella spots Grace.

LUELLA
Grace, I've told you not to call me
that I am not your grandmother.

LILY
No. You're not.

Luella gasps at the sight of Lily. She takes a gulp from her goblet and tries to compose herself.

LUELLA
I do not take kindly to wild
accusations. Now, what is this all

Agent Young steps out of the crowd.

AGENT YOUNG
Monte Bloom is dead. Oxygen
poisoning.

The crowd gasps again and begins to murmur. Luella is momentarily shaken, then leans forward and gesticulates wildly.

LUELLA
How could this have happened! Where
is his nurse? I demand answers! Who
is responsible??

ATTENDANT
You fired the nurse!

Another wave of gasps in the crowd.

LUELLA
Lies!

LILY
You're the liar, grandmother.

More gasps. Luella's eyes go wider.

LUELLA
I will not hear anything from you!
You abandoned this family!! Not
like your mother! God rest her
soul!

ELIZABETH
Say that to my face, mother.

All eyes whip around to the entrance to see Robert and Elizabeth at the entrance. Robert is wearing a Dior black tuxedo with satin labels and Elizabeth (Late 40s, Latina or mixed, wizened from trauma, (e.g. Mila Kunis)) is wearing a strapless white three-quarter length Chanel dress. Her hair is down and wavy and she is wearing a diamond pendant necklace.

ROBERT
Happy New Year.

ATTENDANT
You set the oxygen levels!

LUELLA
No.

GRACE
You locked the door!

The building begins to shudder. The guests let out sporadic shouts. More guests begin to fill the hall.

LUELLA
It wasn't me. Someone else is responsible.

The lights begin to dim and flicker.

VOICE
(whispering) Luella.

LILY
You caused ALL OF THIS!

GRACE
MURDERER!

LUELLA
Stop! I won't hear it! I demand answers! WHO IS REALLY RESPONSIBLE!!!

VOICE
LUELLA!!

Luella turns to see the same woman from before ethereally emerge from the mirror behind her and rush toward her, before a strong electrical current bolts from the chandelier and strikes the mirror, shattering it into massive glass shards. Luella jolts and freezes, then turns around, revealing a three foot by one foot shard embedded in her chest.

Luella's face is flash frozen in horror as blood begins to trickle out of her dress, deepening the crimson color. She first drops her gold goblet, which tumbles the two floors to the ground, before she flips over the railing and follows. The faces in the family portrait are solemn as they follow her down to her death as the crowd screams.

No one rushes to Luella. Grace bends down and picks up the goblet, which has rested at her feet. She looks at Lily, who looks at Elizabeth, who looks at Robert.

FADE TO BLACK.

EXT. GREYSTONE ENTRANCE

An ambulance and police cars scatter the entrance driveway. The last guests are entering their vehicles, leaving small groups huddled at the entrance having discussions. Lisa is giving Robert a big hug.

LISA

Robert, I am so incredibly sorry I am running into you like THIS. How did I not know Luella Good was your MOTHER?

ROBERT

Don't be. Truly. It was never something I enjoyed sharing. I left when I was very young. Unlike my sister it was voluntary. But my father.

Robert pauses for a moment and looks down. Lisa places her hand on his shoulder.

LISA

You learned a long time ago how many fucks life gives about fairness.

Robert chuckles despite himself and nods. He wipes his eyes and looks up again.

ROBERT

This hack.

ALAN

Yes, about this hack. Please, First Gentlemen Lyons, forgive me. And my sincerest condolences. This may not be the time.

Alan and Serena approach.

LISA

Robert, this is Al/an

Robert raises his hand.

ROBERT

No need. Congratulations, Commissioner. Pleasure to meet you. And you, Miss Pando. I hear you might have the solution for all what occurred tonight.

SERENA

Enough to protect both of your countries from a similar attack, First Gentleman.

ALAN

Well I for one am convinced. After what I've seen tonight and what Serena has promised, I am recommending her AI be fully integrated with the new FEMA.

Robert raises his eyebrows and turns to Serena.

ROBERT

Impressive. Please send me a proposal I can show my husband. With Alan's endorsement we'll gladly take a look. Probably put a bit of a European accent on it, of course.

Alan laughs.

SERENA

Happy to.

Serena and Alan walk away.

ROBERT

What do you make of all that?

LISA

She swears it's safe. I would test the hell out of it before making it live.

ROBERT

At least. Also there's something about this hack that I'm still not sure about.

LISA

How do you mean?

ROBERT

Something still doesn't add up. It was too advanced. Its motive didn't make sense. And how did it manage to gather all of us here? And why?

EVA

Oh my god I was just asking Lily that.

Robert and Lisa turn to see Eva, Lily, Grace, Elizabeth and Jim approaching.

ROBERT
Lisa, you remember my son James.

LISA
Jimmy? Wow, you got huge!

JIM
Sena/tor

Lisa makes a wave away gesture and gives him a hug.

LISA
Enough of that I am still Auntie Lisa.

ROBERT
And this is my sister Elizabeth, niece Lily and grandniece Grace.

Lisa's eyes go wide.

LISA
Grandniece Robert!

ROBERT
Enough.

Lisa chuckles.

LISA
A pleasure meeting you all. And one hundred percent Eva. How is it that some hacker managed to get all of us to, forgive me Grace, the corner of fuck and all North Carolina?

GRACE
Oh no, that's the address.

JIM
I kinda like it.

ROBERT
Shh.

JIM
Where is Agent Young, dad?

ROBERT
Sent. Home. John is taking care of it.

ELIZABETH
Who is Agent Young?

LISA
Yeah who is Agent Young.

ROBERT
No. No this is not getting more off
kilter.

Grace's phone starts ringing.

LILY
Who is calling you?

LISA
(Looking at her phone) We have
reception again?

LILY
No seriously we are literally all
right here.

GRACE
SHHH!

Grace picks up the call.

GRACE (CONT'D)
Hello? Yes, this is she. Ye- how?
How could you know - yes. Yes she
has. Tonight. Yes I am aware. She
reminded me constant - could you
hold one moment?

Grace puts the call on mute.

LILY
Who is it?

GRACE
It's the Goodie family solicitor.
In England.

EVA
Who?

ELIZABETH
Mom's cousins.

JIM
What do they want?

ROBERT
Greystone.

LISA
Are you fucking kidding me? Now?

LILY
DID THE HOUSE THROW UP A BAT SIGNAL
WHEN SHE HIT THE GROUND?

GRACE
I'm putting him on speaker.

Grace unmutes her phone and hits speaker.

GRACE (CONT'D)
Sir, thank you for holding. You're
on speaker with the rest of my
family.

SOLICITOR
(On speaker) Yes, good evening,
Family Bloom, and again, on behalf
of the Goodie Family and Estate, my
deepest condolences. As I was
explaining to Miss Grace, upon the
death of the last remaining Goodie
heir in America, it is the duty of
the house manager to immediately
notify me so as to begin the
transfer of the Greystone estate
back to British family, so as to
ensure the preservation of the
property in its current state for
the next owner.

LILY
Tell them to bring a broom.

SOLICITOR
(On speaker) I'm sorry, I didn't
catch that.

GRACE
Will they be coming soon?

JUMP CUT TO:

INT. CLIVEDON HOUSE, ENGLAND.

Morning light shines through tall windows onto a mahogany
desk and the back of a tall, maroon leather desk chair, with
a male figure on the phone.

EDWARD

As soon as the property is ready to
receive me.

The chair swivels around to reveal Edward Goodie.

JUMP CUT TO:

EXT. GREYSTONE ENTRANCE

GRACE

I'm sorry, who is this?

JUMP CUT TO:

INT. CLIVEDON HOUSE, ENGLAND.

EDWARD

This is Edward Goodie, cousin; your
second cousin, once removed and, as
of today, master of Greystone.

JUMP CUT TO:

EXT. GREYSTONE ENTRANCE

Jim leans over to Lily.

JIM

Did the Brit just declare himself
He-Man.

Lily covers her mouth. Robert flashes a look.

ROBERT

Shh!

GRACE

How can I help you, Edward.

JUMP CUT TO:

INT. CLIVEDON HOUSE, ENGLAND.

EDWARD

For now, please just take care of
yourself and your family.
(MORE)

EDWARD (CONT'D)

The transition can occur all in good time. Can I trust Greystone in your hands until I arrive, Grace?

JUMP CUT TO:

EXT. GREYSTONE ENTRANCE

Grace looks up at the rest of the company with a look of confusion combined with dread.

GRACE

I don't know, Edward, I have been trying to get away

JUMP CUT TO:

INT. CLIVEDON HOUSE, ENGLAND.

EDWARD

I wouldn't be asking you to handle this alone, of course. I can send

JUMP CUT TO:

EXT. GREYSTONE ENTRANCE

ROBERT

This is Robert Lyons. She won't be alone, I'll ensure it.

EDWARD

(On speaker) Messier Premier Gentleman, a pleasure. And yes, I am certain of it. Well, thank you for indulging in this introductory call. Until next time, ta.

The call ends, leaving the group staring at the phone with a tense sense of bewilderment.

ELIZABETH

What the hell was that, Robbie.

LILY

Did that really just happen?

ROBERT

Everyone, keep calm. I will verify this call was legitimate, but assuming it was, we have limited time to conduct a thorough investigation of what happened here tonight before we lose custody of the grounds.

LISA

What kind of investigation? What do you think you might find?

ROBERT

I'm not entirely sure Lisa, but what we saw leading up to tonight just doesn't sit well with me concluding that this all was caused by a simple hack.

Robert turns to Grace.

ROBERT (CONT'D)

Grace, the Goodies have made you temporary custodian of this place during the title transition. Are you comfortable staying here if one of us stays with you? Jim, can you do that for Grace?

Jim steps forward almost too quickly.

JIM

Yup! Yes!! I mean, yes, of course I can.

Robert frowns with confusion at Jim's response, then turns back to Grace.

ROBERT

Is that OK with you Grace?

Grace stops looking down, nods her head, and looks up.

GRACE

I can do it.

LILY AND ELIZABETH

Are you sure?

GRACE

Yes. Yes. It is only temporary, and Jim will be here.

ROBERT

OK. It's settled. I will let everyone know what, if anything, I find. In the meantime, please, take care everyone.

Hugs and goodbyes are shared among the group as the camera slowly pans further up.

FADE TO:

EXT. GREYSTONE ENTRANCE, BEGINNING OF THE MOVIE

Jim runs up the steps and pries open one of the entrance doors, still screaming Grace's name.

CUT TO:

INT. GREYSTONE ENTRANCE

Wooden crates line the walls of the dust-filled entry hall and chunks of masonry litter the floor. Alarm strobe lights flash along the ceiling. Jim carefully shuffles into the hall.

JIM

Grace! GRACE! Grace, can you hear me!!

Noises echo from the parlor and Jim jumps and turns in that direction. Grace coughs and appears from the parlor shadows.

GRACE

Here. (coughs) I'm here. I'm here.

Jim rushes over to Grace and embraces her hard.

JIM

Are you hurt anywhere? Is your head OK?

GRACE

Yeah. Yeah, I think so. Jim. What the hell is happening?

JIM

Honey, I think the wo/rld

The sound of phone ringing fills the hall. The couple look confused and immediately start looking around.

GRACE
Is your phone working?

JIM
No, I left it in the car. Where is
that coming from?

They both start running around the hall, looking on the floor, behind boxes, until the sound brings them to one of the wooden crates. Jim pries it open and removes the stuffing inside until he pulls out a ringing satellite phone. He hands it to Grace, who slowly brings it to her ear and answers.

GRACE
Hello?

JUMP CUT TO:

INT. CLIVEDON BUNKER

EDWARD
Grace, thank god. Are you and Jim
alright?

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

GRACE
Yes, yes we're OK. Are you?

JUMP CUT TO:

INT. CLIVEDON BUNKER

EDWARD
Yes, so far our robot is keeping
yours at bay. Your granduncle's
safeguards seem to be paying off.

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

Grace gives Jim a look.

GRACE

Robot? Edward are you saying AI is causing the bombing?

JUMP CUT TO:

INT. CLIVEDON BUNKER

EDWARD

I'm saying AI IS the bomb, Grace. We were wrong to trust it so much. But all is not lost, Grace. We have our best trying to find out why our AI has not lost it marbles and yours has, and if there is a solution somewhere in the difference to end this madness. Keep the phone close, cousin.

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

GRACE

About that, Edward. How did you know to ship a charged satellite phone in shipping crates that would end up in the entry hall?

JUMP CUT TO:

INT. CLIVEDON BUNKER

EDWARD

It's actually one of the other things we've been studying, Grace. It's going to sound daft, but I was told to do so by woman. A woman who introduced herself to be from inside a mirror.

JUMP CUT TO:

INT. GREYSTONE ENTRY HALL

Jim and Grace look at each other, stunned.

CUT TO BLACK.

TO BE CONTINUED...

CREDITS SCENE

CAMERA SHOT BEGINS AT THE EXTERIOR OF GREYSTONE, AND SLOWLY
ZOOMS OUT AS THE CREDITS ROLL, UNTIL STOPPING AT EARTH ORBIT.

AFTER CREDITS SCENE

CAMERA BEGINS TO ZOOM BACK IN, UNTIL LANDING ON CLIVEDON HOUSE, UNITED KINGDOM.

CUT TO:

INT. CLIVEDON BUNKER

Edward hangs up the phone, gets up and turns around, revealing a much larger space than originally shown. Multiple computer stations give way to scientific lab stations and clean rooms, one of which is occupied by a middle-aged man standing in front of an oval-shaped mercury-looking object. He exits.

EDWARD

Any word from our friend,
professor?

PROFESSOR POLANCO

Nothing today, I'm afraid.

COMPUTER TECHNICIAN

Defenses have taken another hit,
sir! FEMA AI has worn us down to
43%!

EDWARD

We may have to move you soon,
unless our robot gets her footing
soon, Jose.

PROFESSOR POLANCO

I understand. About the other

ASSISTANT

Sir, he's on now.

Edward turns and starts to head in the assistant's direction before turning back.

EDWARD

Professor, come with me. He'll want
to hear what you were going to say.

The two men enter a secure conference room, just as strong shaking hits the building. They steady themselves as light dust falls from the ceiling, then continue to the monitor, where Robert's face is waiting.

EDWARD (CONT'D)
I won't ask what that was.

ROBERT
Better you don't know. Any luck on
your end?

EDWARD
Minimal. I did get through to
Grace. She and Jim are OK so far.

ROBERT
Thank you for that.

EDWARD
Robert, allow me to introduce you
to Professor Jose Luis Polanco. He
has had the most success with the
anomaly we've experienced here that
may be connected to what you saw in
North Carolina.

ROBERT
Pleasure, professor. What can you
tell me?

PROFESSOR POLANCO
I'm afraid nothing about today so
much as about tomorrow.

Robert leans forward.

ROBERT
Go on.

PROFESSOR POLANCO
If what I am understanding from her
is accurate, if we survive this, we
will be able to advance as a
species just as well, if not
better, without the help of AI.

ROBERT
And how is that? Using what
technology?

PROFESSOR POLANCO
Ourselves.

HI PART ONE