

FADE IN:

INT. CAFE - NIGHT

Rustic Western roadside cafe. Doesn't get much business, doesn't want much business. Antlers and animal heads and pelts on the wall, country music on the jukebox.

The door opens, letting in howling snow. And EILEEN. A rough mid-thirties, not dressed properly for the wretched weather. She walks with a limp, carrying two large suitcases.

The locals in the cafe stare at her: a stranger, female, at night, alone, in this weather, with suitcases.

Eileen walks up to sit at the counter and sets her suitcases down, shaking off the snow but keeping her coat snug. A Waitress brings her a menu.

EILEEN
Just coffee. Hot. Very hot.

The Waitress takes away the menu as she goes for the coffee.

EILEEN
And some information. How far am I
from Big Hole Ranch?

Silence that could stab you. Even the jukebox seems quieter. Eileen glances from the frozen staring Waitress to the other staring faces in the room.

The door opens again, letting more white-out snow in. And OSCAR. A slight young man, bland in appearance. Face unlined, unmarked, unemotional. He is lightly dressed for such intense weather.

The customers forget about Eileen as they glare at Oscar. Hands settle on poorly concealed weapons. Reactions totally inappropriate for Oscar's mild demeanor.

Oscar ignores all, staring at Eileen.

OSCAR
Eileen?

Eileen looks around at the others looking at Oscar, taking in their reaction to him. Then she looks to Oscar.

EILEEN
Yes.

OSCAR
I'm Oscar. From Big Hole Ranch.

Oscar walks over to pick up her suitcases. He moves jerkily, as if badly afflicted with arthritis, or the beginning stages of Parkinson's. But he lifts the two suitcases with ease.

Eileen turns toward the Waitress.

EILEEN
Can I have that coffee to go?

The Waitress stares with apprehension several paces distant, shaking her head and waving her off.

The door opens and Oscar disappears into the storm.

Eileen shrugs, then quickly follows, gathering her light jacket tight. While everyone stares.

One person stands and follows them out the door. He is wracked with coughs as he bundles his heavy coat up tight.

INT. LARGE FOUR-WHEELER - NIGHT

Oscar settles in behind the wheel, having put the suitcases in back.

The passenger door opens and Eileen scrambles in.

EILEEN
I hope it's not far.

OSCAR
It's not.

As Eileen closes the passenger door, a flash of light catches her eye. She glances back to see a dark form disappear into the swirling white night as the cafe door closes behind him, to a chorus of ragged coughs.

Oscar starts the four-wheeler as Eileen buckles up.

EILEEN
Do you get this much? In April?

OSCAR
At this elevation in southwestern Montana we get everything in the spring. Snow, rain, hot, cold. It changes daily.

Oscar drives off. There is no traffic on such a night in the small town.

OSCAR
How was your trip?

EILEEN
The flight was okay. But the taxi ride was long. Why couldn't he drive me to the ranch?

OSCAR
The roads are bad in the best of weather. Tonight? No way.

By now they have left the small town and are driving through a wilderness of white. Oscar smiles pleasantly. But his hands jerk on the wheel.

Eileen watches him with concern.

EILEEN
Are you okay?

OSCAR
No.

Eileen forces herself to look away out into the blinding snow. As Oscar's spasms continue.

INT. LARGE FOUR-WHEELER - NIGHT (CONT.)

Oscar drives and Eileen sits quietly beside him, staring out at the snow swirling in the headlight beams.

Until Oscar jerks upright and goes rigid gripping the wheel. And then his eyes close.

EILEEN
Oscar?

Oscar slumps over the wheel.

Eileen screams as the four-wheeler swerves off the road.

It rolls down a bank and crashes into a tree.

EILEEN
Oscar!

Eileen shakes him. No response. She peers into his face. It is lax, with eyes still closed.

Eileen looks all around at the snow storm. She can't even see the road.

Eileen pulls her cell phone from her purse, cuts it on. Nothing. No signal whatsoever.

Eileen picks up the radio mike from the dash and turns it on.

EILEEN

Hello!

RICHARD (O.S.)

Hello yourself.

EILEEN

We've wrecked! We're off the road!

RICHARD (O.S.)

Is this Eileen?

EILEEN

Yes!

RICHARD

Are you injured?

EILEEN

No.

RICHARD (O.S.)

Let me speak to Oscar.

EILEEN

He's unconscious.

RICHARD (O.S.)

Is he injured?

EILEEN

Not that I can see. He passed out at the wheel.

RICHARD (O.S.)

Hold tight. I'll be right there.

EILEEN

How will you find us? In this snow?

RICHARD (O.S.)

GPS. The glass isn't broken out,
is it?

EILEEN

No.

RICHARD

Good. Cut the engine off. Don't
risk carbon monoxide poisoning.
There are blankets in the back
seat. Be sure and wrap Oscar up,
too. I won't be long. You're
already on the Ranch. Be there as
fast as I can.

The radio goes dead. Eileen replaces the mike.

She cuts the engine off, leaving the lights on.

She leans over into the back seat and locates the blankets.

She wraps Oscar up. He doesn't stir.

Eileen bundles up in a blanket, also. Then sits staring out
at the near-blizzard.

A large black bear lumbers up out of the darkness. Eileen
nearly screams, and hops around locking all the doors.

An elk prances out of the dark, also. Eileen settles back to
watch in wonder.

The bear and elk ignore each other as they walk up to the
wrecked four-wheeler on either side, staring in at Eileen.

INT. BIG HOLE RANCH - WOMEN'S CABIN - LIVING ROOM - NIGHT
(LATER)

Dimly-lit small cramped room with sparse furnishings, what
little there is old and worn.

The front door is unlocked and opened. Snow swirls in, along
with Eileen and RICHARD, bearing Eileen's two suitcases. He
carries one in his right hand, the other under his right arm.
His left arm hangs awkwardly at his side.

Richard is late thirties, hard and lean, muscular, weathered,
with sharp penetrating eyes. Always on his toes without
appearing to be, never at ease. He is dressed in heavy coat,
boots, hat, gloves - much better prepared for the weather
than Eileen.

Eileen closes the door as Richard sets her suitcases down.

RICHARD
(quietly)
We need to be quiet. Nancy and
Sarilyn are sleeping.

EILEEN
(quietly)
Where's my room?

RICHARD
You're in it.

Richard opens up the sleeper sofa. Eileen watches with
despair.

Richard glances up at her, shrugs.

RICHARD
It's a two-bedroom cabin. Men's
cabin is the same. Henry got our
living room.

Richard finishes with the bed, straightens.

RICHARD
Bathroom's down the hall. Throw
the bolt behind me.

Richard walks to the front door.

EILEEN
Do you think Oscar's okay?

RICHARD
Yeah. He'll snap out of it.

EILEEN
He needs to see a doctor.

RICHARD
I agree. He's getting worse.
First time it's happened while he
was driving.

Richard grins.

RICHARD
Just wait till you see Seth. The
partner who will interview you
tomorrow. He's sicker than Oscar.

Eileen's despair deepens.

RICHARD
Don't worry, it's nothing
contagious. We hope.

EILEEN
What about the other partner?

Richard's grin dissolves.

RICHARD
Adam's healthy enough. At least
physically.

EILEEN
What have I got myself into?

Richard's grin returns.

RICHARD
A pile of money. If your offer was
anything like mine. It's late. We
both need to get to bed.

Richard opens the door and slips out, closing it quickly.
Eileen locks it.

She looks around at the tight ratty room. What catches her
eye are the paintings that fill the walls. She steps up to
examine them, one by one.

A beautiful waterfall cascading out of the mountains into a
crystal clear pool, the air full of mist, sparkling rocks, a
mountain lion perched at the top.

A hot steaming mineral springs bordered by snow, pale yellows
and greens of bacteria-leeched rocks seen through the
bubbling water. An old falling-down small wooden cabin is in
the background.

A night sky streaked by dozens of bolts of lightning, the open
countryside cowering before the onslaught, one tree struck,
another tree ablaze from having been struck, several more
bolts attacking the ground, blasting dirt up into the air.

A beautiful garden filled with statuary and fountains and
topiary next to a large deep blue lake bounded by waist-high
grasses dancing in the wind, in which bison graze.

A naked man posing nonchalantly with a lopsided grin exposing
bad teeth. Forties, bony, stringy without much muscle,
thinning hair.

The only thing of note is a large patch of twisted discolored skin on his right shoulder. A not very attractive man lovingly rendered.

Eileen turns away from the paintings with a smile. Until one more catches her eye. She walks up to it.

A young man in his twenties. A wicked grin, exposing dangerous teeth. Neon eyes that flash with power. Long lush hair. Strangler's hands open and curled as if caught in the act. A wiry body tense with intent. Clad in stylish evening clothes.

Eileen quickly loses her smile as she turns toward her suitcases.

INT. RANCH - WOMEN'S CABIN - LIVING ROOM - DAY

Eileen sleeps peacefully beneath heavy covers on the opened sofa.

Until there is a loud banging at the door. Eileen opens her eyes, looks around in confusion.

More knocking.

EILEEN

Just a minute.

Eileen crawls out from the covers, in panties and tee shirt. She limps across to the front door, which she stands behind as she opens it and looks out.

A brilliant blinding sunny day. And a shadowy form on the porch.

EILEEN

Yes?

OSCAR

It's time for your interview.

EILEEN

(panicked)

It is?

She searches for a clock, finds one. Ten.

EILEEN

I overslept.

OSCAR

Understandable. You got in late.

Eileen looks back outside. Her eyes have adjusted to the bright sunlight enough for her to recognize Oscar.

EILEEN
Can you give me a minute?

OSCAR
Certainly.

Eileen closes the door and hobbles over to a suitcase open on the floor, which she rummages through.

EILEEN
Are you okay, Oscar?

OSCAR (O.S.)
As okay as I'll ever be.

Eileen takes out a shirt, looks it over, tosses it down, selects another, looks it over.

EILEEN
You gave me a scare last night.

OSCAR (O.S.)
I apologize.

Eileen straightens to slip the shirt on and button it up.

EILEEN
Do you know what happened?

OSCAR (O.S.)
I passed out.

Eileen picks out a pair of jeans, looks them over.

EILEEN
Do you know why?

OSCAR (O.S.)
Yes. I'm dying.

Eileen freezes at this, staring at the door.

OSCAR (O.S.)
Don't worry, nothing communicable.

Eileen sits on the bed and hastily pulls on the jeans.

EILEEN
I'm sorry to hear that.

OSCAR (O.S.)
Not as sorry as I am to say it.

Eileen stands and fastens her jeans, then hobbles to the front door. Which she opens as she tucks her shirttail in. She finds Oscar patiently waiting.

EILEEN
Come in and sit down.

Oscar walks in, but doesn't sit. Eileen limps to her suitcase to dig out a travel kit.

OSCAR
That's a bad limp.

Eileen limps past him toward the hall.

EILEEN
It's worse in the morning. It will
loosen up.

OSCAR
What happened?

Eileen disappears down the hall.

EILEEN (O.S.)
I was thrown from my horse when I
was a kid. Fractured my hip and
broke a leg.

OSCAR
The doctor who worked on you wasn't
very good.

EILEEN (O.S.)
No he wasn't.

The bathroom door closes.

OSCAR
With this job you'll make enough
money to have it fixed right.

Water runs in the sink. Oscar stares placidly into the hallway.

INT. RANCH - LODGE - OFFICE - DAY (LATER)

Eileen, wrinkled clothes neatly arranged and unmanageable hair nearly managed, is escorted in by Oscar. The room is small and unpretentious, with a desk and several chairs.

Seated behind the desk is SETH. He is very ill. Of indeterminate age, ashen, shriveled, nearly hairless, trembling, in obvious pain. He has trouble breathing. He looks her over with weak eyes.

OSCAR
Please be seated.

Eileen sits across the desk from Seth.

OSCAR
Coffee? Juice? Milk?

EILEEN
Just water. Please.

Oscar walks out. Eileen turns her attention to Seth.

EILEEN
I apologize for my appearance.

SETH
And I for mine.

EILEEN
I got in late last night.

SETH
The storm. And Oscar.

Oscar returns with a glass of ice water.

OSCAR
Your appearance doesn't matter.
Your skill and ability does. You
are well qualified and highly
recommended.

SETH
We'll double your current salary.

Eileen freezes upon receiving the glass from Oscar.

OSCAR
And there will be raises as you
take on more responsibilities.

Eileen gulps the water down.

OSCAR

We are turning this ranch into a tourist destination. We have purchased over five thousand acres. You will be responsible for all the animals, wild and domesticated. There is already a sizeable bison herd, and a small herd of cattle. There are horses, wild and tame. You will catalogue the wild animals, learn their migration routes and habitats. There are elk, moose, deer, black bear, fox, coyote, badgers, eagles, hawks, osprey, and grouse. Perhaps mountain lions. In Bright Creek, Grayling, Brook Trout, Cutthroat, Rainbow and Brown Trout are in abundance. As we grow you will take on staff. But for now, it is just you.

SETH

If you accept.

OSCAR

Big Hole Ranch will become a hunter's and fisherman's paradise. And will give easy access to remote reaches of the Bitterroot Mountains and the Beaverhead National Forest. All around us is some of the most pristine beautiful landscapes the lower forty-eight has to offer.

Eileen sets the empty glass down on the desk.

EILEEN

Can I look the place over?

Seth coughs violently. Eileen looks on with concern, but Oscar seems unconcerned.

OSCAR

Of course. But we insist that you stay on the ranch. The boundaries are clearly marked. Some of the owners of the private property that border us are upset with us being here, so it would not be good to wander off onto their land.

EILEEN

I noticed that last night, in town.

OSCAR

They fear such a big development will upset their way of life. But I assure you once we are established the locals will never know we're here.

Oscar picks up a folded map and hands it to Eileen.

OSCAR

So by all means, explore. But there is an urgent need for your reply. We plan to move quickly. If you turn the position down, we need to find another qualified person right away.

SETH

Which won't be easy.

OSCAR

Not someone as qualified as you.

Eileen smiles at this compliment. Then forces a frown.

EILEEN

The living arrangements are tight.

OSCAR

A temporary hardship. More cabins are being constructed. A new much larger and more luxurious lodge is being built. And there will be campgrounds established across the acreage.

Eileen picks the contract up and looks it over.

EILEEN

There's another partner?

OSCAR

A silent partner. Adam. You won't have to deal with him.

Oscar's head begins to bob. Rhythmically.

Eileen stares at him.

OSCAR

Excuse me.

Oscar stands and walks out, his head still bobbing.

While Seth erupts into a fit of coughing.

Eileen looks from the doorway to Seth. Then frowns as she looks back to the contract.

But as she studies it, the frown grows to an uncontrollable smile.

EXT. RANCH - DAY (LATER)

Eileen walks out of the lodge, a large sprawling two-story log structure with a stone chimney and cedar shingles, with contract in hand and map sticking out of a back pocket.

The sun shines brightly, nearly all the snow from last night's storm has melted off.

Eileen's limp is much improved as she walks toward the large horse barn. Outside the open door stands HANK, who Eileen recognizes as the naked man from the painting. He is intent on a small electrical device in hand, a ragtag assemblage held together by electric tape, wires and solder.

Eileen smiles as she approaches.

EILEEN

Hello.

Glancing up from the device, Hank smiles in return. Until he notices Eileen looking him over. He quickly reddens, as he frowns.

HANK

You've seen it.

Eileen laughs pleasantly, nodding her head yes.

HANK

She promised me she wouldn't display it in public.

EILEEN

Who painted it?

HANK

Nancy.

EILEEN
Did she do all those?

HANK
Yes.

EILEEN
She's very good.

Hank looks away, deathly embarrassed, and resumes studying his device once again.

EILEEN
What are you doing?

Hank looks up to her, still beet red.

HANK
Trying to find out why we have such bad reception here.

EILEEN
My cell phone wouldn't pick up a signal last night. I thought it was the storm.

HANK
It wasn't. We can't pick up any signal at any time. No TV, no radio. Only static.

EILEEN
What's causing it?

HANK
I'll let you know when I find out.

Hank walks away, studying his device.

Eileen walks into the barn.

INT. RANCH - HORSE BARN - DAY (CONT.)

Three horses are in their stalls. They are disturbed by a stranger.

But as Eileen passes each by, looking them over, they grow still, quiet.

Eileen approaches the largest horse, a golden palomino. It docilely ducks its head for her to pet.

The horse remains perfectly still as Eileen adeptly saddles and bridles it.

She leads it out of the barn.

EXT. RANCH - HORSE BARN - DAY (CONT.)

Eileen leads the horse, stroking it and gently talking in its ear. The horse practically purrs.

HANK (O.S.)
You aren't planning on riding that
thing, are you?

Eileen spies Hank, the electronic device still in hand, standing by the fence.

EILEEN
It's a magnificent horse.

Eileen agilely swings up into the saddle. While the horse stands placidly still.

Hank stares in disbelief.

HANK
That thing threw Richard.

Eileen continues to stroke the horse.

EILEEN
Richard must not know what he's
doing.

HANK
It threw Denver, too.

Eileen trots off on the horse. While Hank watches, scratching his head.

EXT. RANCH - DAY (LATER)

Eileen trots up a hill on her horse. Below is a small herd of grazing bison. Beyond, a river winds down out of distant snow-topped mountains. A large lake sparkles in the bright sun, several small ponds dot the open land. Wild hay sways in the breeze.

A buzzing catches Eileen's attention. She spies a large quad bouncing across an open field toward her. Driven by Richard.

He pulls up to her, cuts the engine off. Two rifles are mounted on the back of the vehicle. Without gloves on it can be seen that his left hand is twisted and disfigured.

RICHARD

Didn't anyone warn you about Hell Horse?

EILEEN

If you can't handle horses stay off them.

RICHARD

I can handle horses. That one's a butt biter.

EILEEN

She's as gentle as a baby.

Richard shakes his head, staring in disbelief as Eileen dismounts.

RICHARD

I was ready to put it down.

Eileen laughs, stroking the horse lovingly.

EILEEN

The snow sure melted fast. It was like a blizzard last night. Today it's nearly gone.

RICHARD

You should have seen the rain the day I got here. I thought the road was going to wash away. And when Sarilyn arrived? The wind blew like a tornado. And Hank came in an ice storm.

EILEEN

Sounds like there's a lot of bad weather here in the spring.

RICHARD

Only on days when people arrive. I've never seen lightning like on the day Nancy got here.

EILEEN

I saw a painting of it. Did Nancy do all those?

RICHARD

She's something, isn't she? Claims this place is inspiring. Says she has never painted this well before. And she's not the only one.

EILEEN

Do you paint?

RICHARD

Only the sides of barns. But there are other skills.

Richard climbs out of the quad. Eileen can now see he has a revolver strapped to his hip. He points to a distant rise.

RICHARD

What do you see?

EILEEN

Grass. Or hay.

RICHARD

You don't see that mule deer?

EILEEN

Come on.

Richard takes the binoculars from around his neck and offers them.

Eileen trains them on the distant rise. She sees the deer.

She lowers the binoculars. Nothing to see.

EILEEN

You're telling me you can see that deer with your naked eyes.

RICHARD

You pick out something. With the binoculars.

Eileen raises the binoculars back and looks around. She spies a black bear in some trees at the foothills to the mountains.

EILEEN

Do you see a deer in those trees?

Richard studies where she points.

RICHARD

No. But I see a mama bear and her cub.

Eileen yanks the glasses back to her eyes. This time she sees the bear cub.

Eileen lowers the binoculars and stares at Richard in surprise.

EILEEN

How did you do that?

RICHARD

I don't know. I could never see this good before I came here.

He takes a deep breath, exhales dramatically.

RICHARD

Maybe it's the clean fresh air. I'm from a smoggy Midwestern suburb.

Eileen hands the binoculars back.

EILEEN

I'll figure out how you're tricking me.

Richard laughs.

RICHARD

In the meantime, since you're out for a ride, I'll point out some sights you shouldn't miss.

Richard points off into the distance.

RICHARD

Sky Lake has the cleanest water you've ever seen. But don't try swimming in it. Even in August it's like ice. Denver is fixing up a garden there.

EILEEN

I haven't met him.

RICHARD

He was the first one here. He's the grounds keeper.

As Richard points off in another direction, Eileen pulls out her map and unfolds it.

RICHARD
About half a mile in that direction
you'll find some hot springs.

Richard points away from the mountains, as Eileen locates the hot springs on the map.

EILEEN
There are several hot springs
marked.

Richard looks at the map and points to one in particular.

RICHARD
Yes, but that's the largest.

Richard points off toward where the black bears had been.

RICHARD
At the foot of those mountains is a
spectacular waterfall.

Eileen smiles her appreciation.

EILEEN
Thank you. This map they gave me
isn't very detailed.

RICHARD
If you need additional directions,
check with Denver. He knows where
everything is. He's explored every
inch of this ranch.

Richard climbs back into the quad. Then stops.

RICHARD
I almost forgot what I came up here
to tell you. Seeing you on the
widowmaker distracted me. We've
got a trespasser. He came in last
night during the storm.

EILEEN
How do you know?

RICHARD
My job is knowing. Be on the
lookout for someone lurking. Here.

Richard hops out and hands a walkie-talkie to her.

RICHARD
Do you have a gun?

EILEEN
No.

RICHARD
Would you like a gun?

EILEEN
No.

RICHARD
Can you shoot a gun?

EILEEN
I was born and raised in Arizona.

RICHARD
I'll take that for a yes.

Eileen raises the walkie-talkie.

EILEEN
If I need a gun I'll call you.

Richard climbs back into his quad.

EILEEN
Besides, if I get in trouble I'm
sure you'll be able to see me.
With your fantastic eyesight.

RICHARD
Think about that when you squat
behind a bush.

Richard starts up the quad and rolls away.

Eileen looks back to her horse.

EILEEN
Widowmaker. No way.

Eileen mounts and rides off toward the lake.

EXT. RANCH - SKY LAKE - DAY (LATER)

Eileen approaches a huge twenty-acre lake, fed by the river coming out of the mountains. The calm clear surface reflects the sky like a mirror.

Seeing a parked jeep, Eileen starts toward it.

Until something catches her eye. A man standing in the trees near the jeep. He intently watches something.

Eileen raises the walkie-talkie. Then stops when the man sees her. He smiles brightly, waving her down toward him and pointing at something.

Eileen advances cautiously. Until she can see what he sees.

In the midst of a wildly-blooming garden of flowers and vines and bushes and trees, decorated with statuary and flowing fountains, is a thick bed of lush green grass. Upon which a naked man and woman make love.

Despite herself, Eileen stares. They are a young couple in their twenties, handsome and beautiful.

Finally, Eileen tears her eyes away. To find the other man leering at her. He makes some obscene gestures, referencing the amorous couple.

Eileen raises the walkie-talkie.

The man disappears. Into thin air.

Eileen looks all around. He is nowhere.

She glances back to the couple. They have not noticed her.

Eileen quietly withdraws back to her horse, and quietly leads it away.

EXT. RANCH - WATERFALL - DAY (LATER)

Eileen rides through low hills, very close to the mountains. The roar of the falls can be heard, and the mist from it can be seen rising above the hill she approaches.

Eileen tops the hill. Before her is a high narrow cataract tumbling fifty feet out of the mountains into a large pool, which feeds a stream running down from the hills. Rocks have tumbled over also, piled at the edge of the pool.

Eileen dismounts, staring mesmerized.

She walks to the edge of the pool, peers in. Its clear depths seem bottomless.

Eileen stoops to dip her hand in. She seems pleasantly surprised.

Eileen rises and walks around the pool. She climbs the rocks.

At the edge of the spray she extends her hand into the falling water. And quickly withdraws it, shivering with the cold.

Something catches her eye. She looks to see the same man she had seen by the lake. Staring at her with a wicked grin.

Only now he is close enough to recognize. He is the young man Nancy painted, looking even viler in the flesh.

Eileen scrambles back away from the waterfall, never taking her eyes off him.

Until he disappears. Before her very eyes.

Eileen scrambles over to where he had stood. There is no sign of him. She looks all around. Nothing.

INT. LODGE - OFFICE - DAY (LATER)

Eileen walks into the office, appearing upset. But it is empty. She storms back out.

INT. LODGE - DAY (CONT.)

Eileen walks the hallways, searching. No one is around.

Eileen stops, sniffs. Smiles.

INT. LODGE - KITCHEN - DAY (CONT.)

Eileen follows her nose into a large kitchen. At which she sees NANCY at work. Forties, corpulent on the verge of obese, she frowns with concentration into the large pot she stirs.

EILEEN

Excuse me.

Nancy looks up with a start.

EILEEN
Sorry to startle you.

NANCY
Wait till you've been here a while.
There's plenty to startle you.

EILEEN
Such as people disappearing before
your eyes?

Nancy stares with worry.

EILEEN
I'm Eileen. I arrived late last
night. I was the one asleep on
your couch this morning.

NANCY
The last member of our happy
family. The vet.

EILEEN
I'm a little more qualified than a
veterinarian. I've degrees in
animal husbandry, zoology, wildlife
biology...

NANCY
I'm more qualified than to be
cooking dinner for nine. But the
pay is ridiculous.

EILEEN
Isn't it? And this place is
extraordinary. More beautiful than
anywhere I ever dreamed of working.

Eileen ventures further into the kitchen.

EILEEN
That smells delicious.

NANCY
It should. I've run kitchens in
some of the best establishments in
San Francisco.

EILEEN
Do you paint, also?

NANCY

I dabble.

EILEEN

They're beautiful. Scenes and people from the ranch? You've done all those since you've been here?

Nancy nods affirmatively.

NANCY

I've never painted so well.

EILEEN

The man you painted. The one with clothes on. Who is he?

Nancy smiles for the first time.

NANCY

The one without clothes is Henry. A dear friend.

Her smile fades.

NANCY

The other is Adam. The silent partner. We hardly see him. We hardly see Seth, either, since he's so ill. He's been sickly since I've come here. But he's gotten much worse. We deal mostly with Oscar. He's their secretary.

EILEEN

Adam is the one who does the disappearing trick.

Nancy dismisses Eileen with a wave of her hand.

NANCY

I don't know what you are talking about.

EILEEN

I saw a young couple by Sky Lake.

NANCY

Denver and Sarilyn. He's the grounds keeper, she's the maid. He is creating this gorgeous garden there. She had the day off, so she went to help him.

EILEEN

It certainly was beautiful. I mean the garden.

NANCY

He can make roses bloom out of solid rock. And the other member of our family you've been spending a lot of time with.

EILEEN

Richard?

Nancy smiles.

NANCY

He's in charge of security. Well-qualified, I hear. Former Army Intelligence, served in Iraq and Afghanistan, earned a pile of medals.

EILEEN

I noticed his left hand is injured.

NANCY

We're all guessing war wound.

Nancy's smile grows.

NANCY

Maybe you can find out for us.

Nancy returns her attention to the large pot.

NANCY

Now you must allow me to return to work.

Eileen turns to go, stops at the door.

EILEEN

It was a pleasure meeting you...?

NANCY

Nancy. If you must know.

EILEEN

I suppose I must. Since we'll be living together.

NANCY
I don't spend much time at the
house.

Nancy looks up from the pot.

NANCY
Henry has a bed in his work shed.

Eileen acknowledges the remark, then walks out. Nancy
returns to work.

INT. RANCH - WOMEN'S CABIN - LIVING ROOM - DAY (LATER)

Eileen walks in from the hallway with a towel wrapped around
her, drying her hair with another towel.

She freezes. At the sight of Adam sitting on the couch
watching her.

EILEEN
Can you pop into this cabin, too?

Adam laughs happily.

ADAM
I didn't pop in. You left the door
unlocked.

EILEEN
No I didn't.

ADAM
I knocked, but you were in the
shower.

EILEEN
No you didn't.

ADAM
What does it matter?

EILEEN
It matters because I demand
privacy.

ADAM
Not much of that here.

EILEEN
Will you leave?

ADAM
We haven't had our interview yet.

EILEEN
I interviewed with Seth.

ADAM
He's so sick he doesn't know what's going on.

EILEEN
I'll be happy to talk with you.
Give me fifteen minutes and I'll meet you at the lodge.

ADAM
I don't spend much time at the lodge.

EILEEN
I need to get dressed.

ADAM
Go right ahead.

Sighing with disgust, Eileen goes to her suitcase on the floor. She carefully stoops before it, trying to keep herself covered with the towel. Adam watches with interest.

ADAM
Jeans and the green paisley print blouse would be nice. Dinner is not formal.

Eileen glares at him.

EILEEN
You've been through my suitcase?

ADAM
That's a good camera you have. Are you a professional photographer?

Eileen turns back toward the suitcase to pick out jeans and a blouse (NOT the paisley print).

ADAM
I could show you some fascinating places on the ranch to photograph.

Eileen straightens with her clothes.

EILEEN
Can I trust you to stay in here
while I go get dressed?

ADAM
You can trust me totally, Eileen.

Eileen walks to the doorway to the hall, then stops.

EILEEN
How do you do that? Disappear?

ADAM
I'm brilliant. I'm sure Seth told
you that.

EILEEN
Seth didn't say much about you.

ADAM
He should have. I'm the reason
we're all here.

Eileen stares, her anger losing out to her curiosity. While Adam smiles winningly.

INT. LODGE - DINING ROOM - NIGHT (LATER)

Eileen walks into a large room in which one of a dozen tables is set. Seated at it are Richard, Hank and Denver.

RICHARD
Good to see you're still alive.

Eileen joins them at the table set for six.

EILEEN
Why do you say that?

HANK
After a day of riding Hell Horse.

Denver looks with surprise from Richard to Hank.

DENVER
She rode Hell Horse?

EILEEN
You people don't know what a real
wild horse is. Are there assigned
seats?

Sarilyn walks in bearing a dish.

SARILYN

Yes. Don't get between me and Denver or between Hank and Nancy.

RICHARD

That leaves me.

Eileen sits beside Richard.

RICHARD

Did you find Sky Lake and the waterfall?

Sarilyn looks up with concern as she places the dish.

SARILYN

You were at Sky Lake today?

EILEEN

Briefly. I found the waterfall more interesting. Why is the water in the pool so warm, while the water falling into it is ice cold?

DENVER

There must be a hot spring at the bottom feeding into it.

Sarilyn walks out to the kitchen.

DENVER

What time were you at the lake?

EILEEN

Didn't notice the time.

RICHARD

That is some garden, isn't it?

EILEEN

I didn't see it. It's a big lake.

Denver sighs with relief. While Richard smirks.

EILEEN

What do you think about Adam?

RICHARD

I've hardly seen him.

EILEEN

I've seen him a lot. Sky Lake, the waterfall, my living room, which is my bedroom, when I got out of the shower this afternoon.

RICHARD

Sounds like he's seeing a lot of you, too.

EILEEN

I was wrapped up in a towel. I went to get dressed. When I came back he was gone.

Sarilyn re-enters with another dish, followed by Nancy bearing a dish.

NANCY

Tell them about him disappearing.

Four pairs of eyes look questioningly.

EILEEN

He disappears.

HANK

How do you mean that?

NANCY

Into thin air. Before her very eyes. Like that.

DENVER

Like a magician?

EILEEN

Could be. But I don't get his trick.

RICHARD

If he's good you won't.

EILEEN

Hank?

NANCY

He prefers Henry.

HANK

You prefer Henry. I answer to Hank.

EILEEN

How is your project coming?

HANK

I've started receiving a weak signal. Mostly static.

SARILYN

You mean we might get TV?

HANK

Doubt it. Radio, maybe.

DENVER

How about cell phones?

HANK

I'm working on it. There is a lot of interference.

RICHARD

Where's it coming from?

HANK

All around.

Everyone falls silent as Oscar walks into the room. The entire left side of his face spasms.

NANCY

Is Seth too sick to dine with us again?

OSCAR

Y-Y-Yes.

Nancy walks back into the kitchen.

RICHARD

What's wrong with your face, Oscar?

Oscar looks questioningly at Richard. Then feels his face.

OSCAR

I s-s-seem to b-be twitching-ching.

Nancy re-enters with a tray of food.

NANCY

There's enough for Seth and you. Since you don't seem to be feeling very well, either.

Oscar takes the tray with a weak smile, then walks out.

SARILYN
Are our jobs in jeopardy?

NANCY
They could be. Seth and Oscar seem
to be getting worse.

All eyes turn toward Eileen.

HANK
How is Adam doing?

EILEEN
Other than his vanishings? He
seems to be a total jerk. But a
healthy one.

Nancy sits, and they all begin eating.

EXT. RANCH - NIGHT (LATER)

Eileen and Richard walk from the lodge toward the women's
cabin.

EILEEN
Everyone seems to be coupled up.

RICHARD
Except for you and me.

EILEEN
Do you think we're intended to be?

RICHARD
Let fate take it's course.

EILEEN
I think fate is getting a lot of
help here.

Richard sighs, frowns.

RICHARD
I agree.

EILEEN
Six employees. Three women, three
men.

(MORE)

EILEEN(cont'd)

One couple in their twenties, one couple in their forties, and us. This arrangement took a lot of planning.

RICHARD

This is a major endeavor. I'm sure they did thorough background checks on all of us.

As they near the women's cabin, female singing can be heard coming from within. Beautiful singing.

RICHARD

That's Sarilyn.

Eileen makes a doubting face, then listens closely. Sarilyn sings beautifully, without accompaniment.

EILEEN

That's beautiful. If she can sing like that, why is she a maid?

RICHARD

Maybe she couldn't sing like that before she came here.

EILEEN

Like your eyesight.

RICHARD

And Nancy's painting. And Denver's landscaping. And Hank's tinkering.

EILEEN

Hank's tinkering?

RICHARD

He had an appliance repair business in Baltimore. That failed. He seemed bitter about it, too. But now he works on everything, happy as a lark.

EILEEN

So what is there about this place?

RICHARD

Don't know. But that really is a wild animal you're riding. Have animals always taken to you like that?

EILEEN
I've spent my entire adult life
around animals, wild and tame.

RICHARD
So you should be very happy here.

EILEEN
I'm hoping.

Richard peers longingly at Eileen. She smiles.

EILEEN
It's been a long day.

RICHARD
At least twenty-four hours.

Richard backs off.

EILEEN
Did you find your trespasser?

RICHARD
Not yet. But I will. Good-night,
Eileen.

As he walks away, Richard begins singing.

RICHARD
Good-night, Eileen, good-night,
Eileen, I'll see you in my dreams.

EILEEN
You're no Sarilyn.

RICHARD
Sarilyn is no Sarilyn.

Eileen opens the door and walks in.

INT. RANCH - WOMEN'S CABIN - NIGHT (CONT.)

Eileen enters, with Sarilyn's singing much louder now, to
find Nancy on the couch engrossed with a large sketch pad.

EILEEN
Does Sarilyn always sing like this?

Nancy looks up, frowning.

NANCY
Does her singing bother you?

EILEEN
No. It's wonderful.

Nancy smiles, returning to the sketch pad.

NANCY
I think so, too.

EILEEN
Working on a new painting?

NANCY
Sketching one out.

EILEEN
Can I see?

Nancy looks up hesitantly. Then shrugs.

Eileen walks over to look. She sees a pencil sketch of herself wrapped in a towel, standing before Adam seated on the couch staring raptly up at her.

EXT. RANCH - DAY (MORNING)

Eileen rides her horse in the mountains. She approaches a sign posted on a tree.

APPROACHING BOUNDARY OF BIG HOLE RANCH. TURN BACK.

Eileen peers beyond. There is a heavy fog in the trees.

A large moose emerges from the fog. It stares at her.

Eileen carefully takes out her camera, focusses, shoots, again and again.

The moose disappears back into the fog.

DENVER (O.S.)
It's lost.

Eileen jerks around, to find Denver standing on a rock above her.

EILEEN
Why do you say that?

DENVER
It's easy to get lost here.

Denver scrambles down to the ground, while Eileen puts her camera away.

DENVER
Get some good shots?

EILEEN
I hope so.

DENVER
Get some good ones yesterday? Of me and Sarilyn?

EILEEN
Of course not.

DENVER
You saw us.

EILEEN
I wasn't the only one.

Denver looks at her questioningly.

EILEEN
Adam was watching.

DENVER
He's a creep.

EILEEN
I agree. I left as soon as I realized what was going on. Almost. As soon.

Denver smiles, preening.

EILEEN
What are you doing up here?

DENVER
Exploring. It's my day off.

EILEEN
Isn't that dangerous to do alone?

DENVER
I've done it all my life. I can find my way anywhere.

Denver peers into the fog.

DENVER
This is the only place I've ever
got lost.

Eileen looks off toward the sign.

EILEEN
What's over there?

DENVER
Map shows Beaverhead National
Forest. If you can find it.

EILEEN
National forests are usually pretty
big. Why couldn't I find it?

Denver sweeps his arm off in the direction of the sign.

DENVER
Be my guest.

Denver scrambles up over the rock and is out of sight.

Eileen nudges her horse toward the sign. And past it.

The horse becomes nervous as they enter the fog. It grows
thicker, swirls around them. Visibility is reduced to arm's
length.

The horse stops. Eileen forces her onward.

The fog becomes thinner.

Eileen emerges from the fog into trees.

DENVER (O.S.)
Find the Forest?

Eileen halts, looking in disbelief at Denver perched atop a
large rock.

EILEEN
I'm still on the ranch?

Eileen looks behind her. Sees the sign.

DENVER
That fog's disorienting.

EILEEN
I could swear I went straight.

DENVER
Swear all you want. You're still
on the ranch.

Denver jumps down out of sight.

Eileen pulls out her map and studies it.

EXT. RANCH - HOT SPRINGS - DAY (LATER)

Eileen rides towards a small dilapidated shack beside a large steaming hot spring in an open pasture.

She dismounts and walks towards the hot springs.

TRESPASSER (O.S.)
Are you the veterinarian?

Eileen spins around to find the TRESPASSER in the open doorway of the shack. He is middle-age, ragged and dirty, appearing very weak and sick. He supports himself by holding onto the door frame with one hand and leaning heavily against it. In the other hand he holds an exotic sleek handgun, lowered to the ground.

EILEEN
Yes.

The two study each other intently.

EILEEN
I saw you in town the night I
arrived. In the cafe. That was
some storm.

TRESPASSER
Opening the gate disturbs the
atmosphere.

The Trespasser forces himself off the door frame and staggers toward Eileen.

EILEEN
What's wrong with you?

TRESPASSER
Traveler Sickness.

He stops several paces away.

TRESPASSER

Ubik is darkly scanned by Palmer Eldritch.

Eileen is stunned. She collapses.

The Trespasser starts toward her.

Eileen's horse charges.

The Trespasser turns toward it and raises his gun, but not quickly enough. He is trampled.

He attempts to rise, but the horse raises on its hind legs and stomps the Trespasser, again and again.

Eileen rouses. Seeing what is happening, she calls out to the horse.

The horse drops down to all fours, but remains nervously alert, ready to attack again.

Eileen walks over to the unmoving mangled body. She quickly ascertains he is dead.

Eileen goes to her horse to calm it. And to get the walkie-talkie.

EILEEN

Richard? I think I found your trespasser.

RICHARD (O.S.)

Are you okay?

EILEEN

Yes. But he's not. You better come see. I'm at one of the hot springs, there's a shack...

RICHARD (O.S.)

I can locate your walkie-talkie. I'll be right there.

Eileen stares at the trampled body.

Then she glances at the weird sleek hand gun. She picks it up.

The weapon glows, hums, vibrates. Eileen quickly drops it and jumps back.

The gun becomes inert.

EXT. RANCH - HOT SPRINGS - DAY (LATER)

Eileen kneels beside the hot spring, staring into it, as Richard rides up on his quad. The body and gun are as they were, the horse grazes in the grass.

Richard cuts off the quad and climbs out, rifle in his good hand.

RICHARD
What happened?

Eileen raises from the hot springs and turns toward him.

EILEEN
He pulled a gun on me. The horse
didn't like it.

Richard examines the body.

RICHARD
We all warned you the horse was
wild.

EILEEN
I won't put him down. He was
protecting me. Besides, the guy
looked pretty sick to start with.

RICHARD
Can't tell now, with these hoof
prints all over him.

EILEEN
He looked like Seth. Same
symptoms. He called it Traveler
Sickness.

Richard leans over for the gun.

EILEEN
Be careful.

Richard pauses, looking at her.

EILEEN
Something happened when I picked it
up.

Richard picks it up. Nothing.

RICHARD

Like what?

Eileen holds out her hand for the gun. Richard gives it to her.

Once again it glows, hums, vibrates. But this time she doesn't drop it.

EILEEN

Like that.

Richard studies the gun.

RICHARD

What do you think it can do?

Eileen shrugs as she lays it down. It grows still.

EILEEN

I don't want to find out.

Richard turns his attention to the shack.

RICHARD

Did you look inside? See if he had anything else?

EILEEN

No. You're security. Go do your thing.

Richard starts toward the shed.

EILEEN

Richard?

Richard stops to look back.

EILEEN

Ubik is darkly scanned by Palmer Eldritch.

There is no reaction. Other than the incredulous look Richard gives her.

RICHARD

Hey, I like Dick as much as the next guy, but are you sure that horse didn't get you in the head, too?

Eileen shrugs, turns back toward the hot springs.

Richard studies her a moment longer. Then continues into the shack.

EXT. RANCH - LODGE - DAY (LATER)

Eileen rides on her horse toward the lodge. She sees Richard's quad parked in front of it.

Eileen dismounts and walks inside.

INT. RANCH - LODGE - LOBBY - DAY (CONT.)

Eileen walks in to find Sarilyn seated, in tears.

EILEEN
Sarilyn? What's wrong?

NANCY (O.S.)
Seth died.

Eileen looks to see Nancy standing quietly in a corner.

EILEEN
That makes two dead. Have the police been notified?

NANCY
Oscar says he'll take care of it.

EILEEN
Oscar's not too well himself.

SARILYN
Has anyone seen Denver?

EILEEN
I saw him this morning. He's rock climbing in the mountains.

HANK (O.S.)
That's his story. He's really trying to find a way off the ranch.

The three women look toward the hall, from where Hank has just emerged.

NANCY
What are you talking about?

HANK
We're prisoners here.

EILEEN

I got lost in the fog this morning.

HANK

You'll always get lost in the fog.
Every time.

SARILYN

You mean we can't just drive away?
On the road?

Everyone grows silent as Richard enters, supporting a very shaky Oscar.

RICHARD

Oscar says Seth left a DVD for us.
To be watched upon his death.

NANCY

Are you serious? Watch a movie?
What about the police?

RICHARD

We can't reach the police.

Richard glances toward Oscar.

RICHARD

The conference room?

Oscar nods, erratically.

Richard looks around to everyone else.

RICHARD

Shall we?

Everyone starts toward the hall.

SARILYN

What about Denver?

RICHARD

I radioed him. He's on his way in.

Richard hands Oscar off to Hank, then turns toward Eileen.

RICHARD

Are you okay?

EILEEN

Define okay. I just watched a man
be trampled to death by a horse,
just found out I'm being held
prisoner...

Richard puts his arm around her.

RICHARD

You sound okay. Let's go see what
Seth has to say.

Richard leads Eileen out to the hall.

INT. RANCH - LODGE - CONFERENCE ROOM - DAY (CONT.)

As Richard enters with Eileen, Hank takes a DVD from Oscar.
Who collapses into a seat.

As Hank inserts the DVD into the player, Sarilyn and Nancy
sit.

Richard and Eileen sit, as does Hank with the remote.

Denver rushes in.

DENVER

Did I miss anything?

EILEEN

Seth is dead. We've got a movie to
watch.

Dumbfounded, Denver looks around. Until Sarilyn catches his
eye. He sits beside her.

Hank begins the DVD.

ON THE SCREEN

Adam appears, with a wicked smile. He stands before the
waterfall.

ADAM

I know you were expecting Seth.
But he's dead. I'm not. So what I
have to say is more important.

Eileen glances to Oscar, as everyone else does. He sits
stoically, not reacting at all.

ADAM

As I'm sure you have all figured out by now, this ranch is NOT going to be a tourist destination. The only tourists who will ever come here are already here. Except for the occasional trespasser. More about them later. Now, let's talk about me.

Adam strides about the pool, energized.

ADAM

I am a physics graduate student at MIT. Or was, until kidnapped by Seth and Oscar. They brought me here. Then, one by one, you arrived. And now Seth is dead, or you wouldn't be watching this. And Oscar is not far behind. So there are to be only the seven of us.

Adam starts toward the waterfall. Then disappears.

EILEEN

That's the vanishing I was talking about.

HANK

Special effects.

EILEEN

Very special.

The garden by Sky Lake appears. As a moment later does Adam.

ADAM

We are prisoners. As I'm sure you have realized by now. But what a prison. The larders are well-stocked, we can live for years on what has been stored away for us. Also, there is a herd of cattle, bison, game animals. Also, fruit orchards, every kind of seed to grow produce this climate will support. Many wells, springs, abundant water.

Adam starts toward the lake. Then disappears.

NANCY

I wish he'd quit doing that.

HANK
He's showing off.

The conference room of the lodge appears. Everyone looks around wildly for Adam. He appears on screen, laughing.

ADAM
Gotcha. I'm not here now, I filmed this earlier.

SARILYN
Bastard!

Adam strides through the empty room as if they are present, which now they are, and addresses the empty seats as if they are occupied, which now they are.

ADAM
But most importantly, you are here. What good would this elaborate set-up be if there weren't people qualified to manage it. We have Richard, adept at tracking and hunting and shooting, to take advantage of the plentiful game. Denver, to raise the produce. Eileen, to manage the livestock. Nancy, who not only is a master chef but can also butcher. Hank, a handy-dandy fix-it man to keep the place running. And Sarilyn, who not only makes a mean bed but can provide entertainment. Such a beautiful voice. But what can be the purpose of such an elaborate arrangement?

Adam walks into the flat screen at the front of the room. And disappears.

The hot springs with the falling-down shack appears. Adam emerges from the steam of the hot spring.

ADAM
Me. Why? I haven't a clue. They didn't tell me. But it's obvious they were to be the wardens, you were to be the guards, and I was to be the prisoner. But now the wardens are dead. Leaving the guards and the prisoner to work out a new relationship.

(MORE)

ADAM(cont'd)

Oh, yes, we can't forget who you refer to as the trespasser.

Adam strides toward the shack.

ADAM

People can get in here. With weapons. To what purpose? To kill. Me? You? Who knows? But you can bet he won't be the last. We must defend ourselves. I propose we work together. Not only to that purpose, but to find a way out of here. If people can come in, then people can get out. But how can I trust you? I'm not sure what lies Seth and Oscar have told you about me. And there are six of you and only one of me. So you need a liaison. Eileen. I will deal only with her. I'll feel much safer dealing one to one with her.

Adam walks into the shack.

The mountains appear, with a boundary sign displayed on a tree and the wall of fog in the trees beyond. Adam steps out from behind a tree.

ADAM

In the meantime, explore. Enjoy. Settle in for a long stay. I'll be getting in touch with Eileen.

Adam walks into the fog and disappears.

The screen goes blank.

Richard rises and walks to Oscar. Eyes open but glazed, rigidly upright, not breathing.

HANK

Is he dead?

Richard examines him.

RICHARD

He appears to be.

NANCY

He's gone into a coma before. Let's not pronounce him dead yet.

Richard nods in concurrence as he rises to look at Eileen.

RICHARD
Why you?

EILEEN
I have no idea.

Sarilyn is nearly hysterical.

SARILYN
Aren't we even going to try to
leave?!

DENVER
We have tried, honey. We can't.

SARILYN
So we just give up and LIVE here?!

She motions toward the blank screen.

SARILYN
With him?!

HANK
No. I'm working on it. If there
is a gate here, I'll find it.

NANCY
What about her?

Nancy motions toward Eileen.

NANCY
I definitely don't trust Adam.
Should I trust her?

EILEEN
I want out of here as badly as you
do.

RICHARD
This could be exactly the reason
Adam selected Eileen.

All eyes turn toward him.

RICHARD
To sow distrust and discord. If we
are at each other's throats, then
we are not at his. We are dealing
with a very clever man. A
physicist from MIT.

HANK

He claims.

RICHARD

So let's deal with what we know to be true. We have two bodies to bury. Oscar we'll keep an eye on for now. Denver, will you help me?

DENVER

Sure.

HANK

I can help, too.

RICHARD

I want you to examine the gun. See what makes it tick.

NANCY

What about her?

Nancy once again motions at Eileen.

RICHARD

Eileen stays with me. If Adam tries to contact her, I want to be there. Sarilyn?

She looks to Richard, extremely upset.

RICHARD

Are you okay?

NANCY

She'll be okay.

Nancy goes to sit on her other side.

RICHARD

If you are, I want you to search the lodge for Seth's movie. This obviously was something Adam substituted for one Seth intended for us to see. If it's hidden here, you'll be the one to find it. You know this lodge better than any of us.

NANCY

I'll help her look.

RICHARD

No. I'd like you to keep an eye on Oscar. In case he comes to.

NANCY

So I get the death watch.

RICHARD

Are you up to it?

NANCY

Certainly.

RICHARD

Then let's get busy. Denver? What about your garden at Sky Lake? Good place to start a cemetery?

Denver nods as he rises. Sarilyn hops up to hug and kiss him.

Nancy walks over to do the same with Hank.

Richard smiles, looking at Eileen.

RICHARD

Do I get one?

EILEEN

Not from me.

Eileen stands and stomps out.

EXT. RANCH - SKY LAKE - GARDEN - DAY (LATER)

Richard drives the quad into the garden. He, Denver and Eileen climb out. The wrapped bodies of Seth and the Trespasser are strapped to the back.

Eileen watches as Richard and Denver pull out shovels and picks.

RICHARD

What do you think, Denver?

DENVER

Over here.

Denver walks deeper into the garden. Richard glances back at Eileen.

EILEEN

I'll stay with the bodies.

Richard stares at her a moment longer. Then follows Denver.

Eileen looks out over the lake.

She spies Adam a hundred yards away. He motions her closer.

Eileen glances over her shoulder. Richard and Denver are out of sight. She walks toward Adam.

ADAM

It's reassuring to know people are as stupid as ever. They thought to build a prison for me. Instead they built me a fortress. This ranch is nearly impregnable. I'm safe here.

EILEEN

Safe from what?

ADAM

He was a hit man. Sent to assassinate me.

EILEEN

If they meant to kill you, why didn't Seth or Oscar do it?

ADAM

They have become more desperate. They see their plan falling apart.

Adam laughs happily.

EILEEN

He said something strange to me before he died.

Adam stops laughing, grows serious.

ADAM

I'd love to hear it.

EILEEN

Ubik darkly scans Palmer Eldritch.

ADAM

Philip K. Dick. Other than that, I haven't a clue.

Adam looks beyond Eileen toward the garden.

ADAM

I need to inform you of an important point I failed to mention in my movie. We can't kill each other.

EILEEN

I bet my horse could.

ADAM

That was impressive. Something else they didn't think through when designing this place.

EILEEN

My horse?

ADAM

Do you recall your interview? With Seth?

EILEEN

Yes.

ADAM

What did you have to drink?

EILEEN

Water.

ADAM

There was something in the water. I drank it when I first got here. The others have all drank it. We've all been poisoned.

EILEEN

I don't feel poisoned.

ADAM

It's a very sophisticated poison. It will only be activated if one of you were to kill me. As will the poison in me if I were to kill any of you.

EILEEN

Insurance against us killing each other.

ADAM
Exactly. Now I must go. I'll be
talking with you some more.

Adam disappears.

Eileen walks around the area Adam had been standing, peering
all about.

When she turns back toward the garden, she sees Richard
standing at the edge of it staring at her.

EILEEN
Did you see that?

RICHARD
Yes I did. He vanished. Just like
you said.

Richard walks toward her.

RICHARD
I also heard.

EILEEN
Your ears are as sharp as your
eyes?

RICHARD
We've all been poisoned so we won't
kill each other. What if we die by
other means?

Richard arrives before Eileen.

RICHARD
Why does he talk to you?

EILEEN
Perhaps he's lonely for female
companionship.

RICHARD
There are two others.

EILEEN
Taken.

RICHARD
As you were supposed to be. By me.

EILEEN
Seth and Oscar planned this well.

RICHARD
But Adam says their plans are
falling apart.

EILEEN
My, your ears are amazing.

RICHARD
He's right. They're dead.

EILEEN
They knew they were dying.

RICHARD
So they arranged for us to come
here. To take over guarding their
prisoner once they were dead.

EILEEN
What did he do? To deserve such
imprisonment.

RICHARD
And why couldn't they just execute
him? If he is so dangerous?

DENVER (O.S.)
HEY!!

Richard and Eileen look toward the garden. A weary and dirty
Denver leans heavily on a shovel.

DENVER
SOME HELP HERE?!!

Richard starts toward the garden.

RICHARD
Come supervise.

Eileen falls into step with him.

EILEEN
I can dig.

RICHARD
You've got a bad leg.

EILEEN
It's a bad hip. My right hip. I
can dig with my left leg.

RICHARD
Did you get back on that horse?

EILEEN
Of course.

Eileen and Richard join Denver. They walk toward a half-dug grave.

INT. RANCH - HANK'S SHACK - DAY (LATER)

Richard and Eileen, weary and dirty, walk into Hank's shack. He looks up from studying the weapon.

HANK
It doesn't work.

RICHARD
It works. For Eileen.

Both men turn toward her. Eileen walks to the work bench and picks the gun up. It glows, hums, vibrates.

She lays it down. It dies.

HANK
Have you fired it?

EILEEN
No.

RICHARD
How are we going to find out what it can do if you don't fire it?

HANK
And apparently you are the only one who can. It does nothing for me.

RICHARD
Why is that?

HANK
Maybe it's a security protocol. Since she was the first to touch it after its previous owner died, it will now only work for her.

Hank stares at Eileen.

HANK

Did you notice how well the grip
fit your hand?

EILEEN

Not really. I was too worried it
was going to blow up.

Hank glares at Eileen. Until she picks it up. It glows,
hums and vibrates, as before. This time she doesn't drop it.
Instead, she plays with it, testing the feel of it in her
hand.

RICHARD

Why would the Trespasser be
carrying a gun that fits Eileen's
hand?

HANK

I bet he wasn't. I bet it conforms
to its user.

RICHARD

Pretty sophisticated. More
sophisticated than any gun I've
ever encountered.

EILEEN

You've encountered many guns?

RICHARD

Yes. I've been in personal
security since I got out of the
Army.

EILEEN

A bodyguard.

RICHARD

Call me that and I'll call you a
veterinarian.

EILEEN

Security, then.

The door bursts open and Nancy rushes in, distraught. Until
she sees the glowing gun in Eileen's hand. Then she grows
terrified.

NANCY

What is that?!

Eileen lays it down. It dies.

HANK
What's wrong?

Nancy stares at the inert gun a moment longer, then looks to the trio.

NANCY
Oscar's gone.

RICHARD
You were supposed...

NANCY
I watched him for an hour. He never budged. So I went to help Sarilyn look for the other movie. When I checked back on him he was gone.

EILEEN
So he woke up and walked off. He can't go far.

RICHARD
Can't go far?! This ranch is over five thousand acres!

HANK
We'll find him.

Hank stands and goes to Nancy. She collapses in his arms.

Richard sighs.

RICHARD
I guess that means Sarilyn hasn't found the movie yet.

EILEEN
I'll help her look.

RICHARD
While we search for Oscar. Hank?

Hank ignores Richard, peering into Nancy's face. She wipes away a tear.

NANCY
Go on. I'll start supper.

HANK
You're still cooking?

NANCY

We have to eat. No matter what.

Nancy breaks away and walks out. Hank glares at Richard.

HANK

I'd be careful how I speak to the woman who cooks my food.

RICHARD

Why? I've already been poisoned.

Hank looks curiously at him.

RICHARD

I'll tell you about it while we search.

Richard glances back at Eileen.

RICHARD

Coming?

Eileen starts toward the door.

EILEEN

Shouldn't I give Denver a chance to finish his shower before I start prowling through the lodge?

RICHARD

Why? You've seen him naked before.

HANK

She has? I miss all the good stuff.

Eileen laughs.

EILEEN

Seeing Denver naked sounds good to you?

The three go out the door.

HANK

That's not what I meant!

INT. RANCH - BEDROOM - DAY (LATER)

Eileen searches an empty room. She looks in the closet, opens drawers, lifts the mattress.

Turning around, she sees Adam seated watching her. She nearly screams, then collapses on the edge of the bed.

EILEEN

Don't do that!

ADAM

Did you ever consider that the solution to a problem could be the problem?

EILEEN

What's the solution to you hopping around like you do?

ADAM

Tinkering with the boundary.

EILEEN

What?

ADAM

I thought you were asking how I do it?

EILEEN

I wasn't. But I will.

ADAM

The boundary to the ranch warps space. You walk into the boundary, continue in a straight line, then walk out at the same place you walked in. How is that possible? If you did indeed continue in a straight line? The space you walked through was curved. Like traveling around the world. Continue in a straight line, and you'll eventually arrive back where you started.

EILEEN

If you've figured out the boundary, why haven't you escaped?

ADAM

I've leaned to manipulate the boundary a little, but I still can't pass through it.

EILEEN

How do you manipulate it?

ADAM

Use it to create wormholes. Like secret passageways in an old Gothic house, between rooms which don't appear to be connected.

EILEEN

So you can pass through these secret passageways to anywhere on the ranch.

ADAM

No, only through the passageways. I've established several. I'll build more, in time. Seems like I'll have plenty of time.

EILEEN

Is there a passageway in this room?

Adam smiles pleasantly.

ADAM

No. It's in another part of the lodge.

EILEEN

So what's to stop me from grabbing you and holding you until the others come?

ADAM

To what purpose? Other than it sounds like it might be fun.

EILEEN

What purpose? How about beating some answers out of you.

Adam spreads his arms wide.

ADAM

No need for violence. What do you want to know?

EILEEN

What did you do?

ADAM

Nothing.

EILEEN

Then why did Seth and Oscar go to such lengths to imprison you here?

ADAM

My turn.

EILEEN

What?

ADAM

I answered your question. Now answer mine.

Eileen stares pensively.

ADAM

How old were you when you injured your hip?

EILEEN

Five. Now answer mine.

ADAM

Seth believed I'm going to do something. Do you remember the accident?

EILEEN

Of course. What?

ADAM

I haven't the foggiest. What kind of horse was it?

Eileen grows still.

EILEEN

I don't remember. I was five.

ADAM

Ask me something. So I can ask you if you remember limping before the accident.

EILEEN

Why would I limp before the accident?

ADAM

Maybe falling off the horse wasn't the cause of your injury.

(MORE)

ADAM(cont'd)

Maybe you were just told that. At five you're likely to believe anything.

Eileen jumps up from the bed, paces across the room.

ADAM

Is this upsetting you?

EILEEN

Being trapped here? Of course it's upsetting me.

ADAM

This is a beautiful place. You're surrounded by the love of your life, animals. You have interesting companions. Including me.

EILEEN

A beautiful cage is still a cage.

ADAM

Of course it is. So help me break out. You and me. Forget the others.

Eileen turns to confront Adam. But he is gone.

Eileen lunges across the room out into the hall. It is empty.

Eileen sags against the door frame.

INT. RANCH - LODGE - DINING ROOM - NIGHT (LATER)

The six sit eating, staring glumly into the center of their plates.

Richard looks up, smiles.

RICHARD

This is very good, Nancy.

NANCY

Of course it is.

Richard looks around. Not having sparked any conversation, he resumes eating.

EXT. RANCH - NIGHT (LATER)

Richard and Eileen walk from the lodge toward the women's cabin.

RICHARD
Are you okay staying by yourself?

EILEEN
I'm staying by myself?

RICHARD
Denver and Sarilyn have taken a room in the lodge. Nancy has moved into Hank's shack, with Hank.

EILEEN
So I get a bed tonight.

RICHARD
Want some company?

Eileen glares at him.

RICHARD
It's a two bedroom cabin.

Eileen looks away.

RICHARD
For security reasons. No one should be alone.

EILEEN
I'm looking forward to it. I'm exhausted.

They arrive at the women's cabin. Eileen turns toward Richard.

EILEEN
What are we going to do?

RICHARD
Find a way out. There has to be one. We'll keep searching.

EILEEN
Nancy hates me. And the others don't trust me. Including you.

RICHARD

I trust you. It's Adam I don't trust.

EILEEN

You think I do? He has information we need. He knows more about this ranch than any of us.

RICHARD

So you are pumping him?

EILEEN

Of course.

RICHARD

What have you found out?

Eileen shrugs.

EILEEN

He seems interested in my injured hip.

Richard reacts with surprise.

EILEEN

Don't ask me why. Don't ask me anything, I'm so tired I can't think.

RICHARD

Okay. You've got the walkie-talkie. You'll call if you need anything.

EILEEN

You're still at the men's cabin?

RICHARD

Yes. No one for me to move in with.

Eileen turns and walks to the porch.

EILEEN

No song tonight?

RICHARD

I told you, Sarilyn...

EILEEN

I mean you.

Eileen unlocks the front door.

EILEEN
Good night, Richard.

RICHARD
(singing)
Good night, Eileen, good night
Eileen, I'll see you in my dreams.

Eileen walks inside, closing and locking the door behind her.

INT. RANCH - WOMEN'S CABIN - BEDROOM - NIGHT (CONT.)

Eileen limps into the front bedroom. To discover Adam bare-chested beneath the covers. His clothes are neatly folded on a chair. He smiles idiotically up at her.

EILEEN
Oh God.

Eileen collapses into the chair his clothes are on, destroying the neat pile. Adam frowns at this.

ADAM
I thought we were doing well.

EILEEN
We're not doing this well.

ADAM
Oh. I'm sorry. I'm not very experienced at this.

EILEEN
At what?

ADAM
Courtship. Dating.

EILEEN
We HAVEN'T dated yet, and you are in my bed naked.

ADAM
I've spent my entire life in my books, in labs. I've never been intimate with a woman.

EILEEN
I'm older. By a decade.

ADAM
I prefer an older experienced
woman. The outdoorsy type. Total
opposite of me. In a word, you.
Does that bother you?

Eileen bursts out laughing. Adam stares at her with concern.

EILEEN
There are a multitude of things
bothering me at the moment, but me
being older than you isn't one of
them.

ADAM
I should go.

Adam turns back the sheet.

EILEEN
Wait!

Adam freezes, barely covered.

ADAM
I shouldn't go?

EILEEN
I should go. Then you should go.

Eileen struggles to her feet and limps across the room.

ADAM
Your limp is worse.

EILEEN
When I get tired it gets worse.

ADAM
I've got something that might help
that.

Eileen stares at him, without contempt this time. She stops
at the open door.

EILEEN
Would you like to have a proper
date?

ADAM
I would.

EILEEN

Take me to some interesting places
on the ranch tomorrow. I'll bring
my camera.

Adam smiles happily.

EILEEN

Let's meet somewhere away from
here.

ADAM

Good idea. I upset the others.

EILEEN

I do, too. How about the cemetery?

Adam stares at her questioningly.

EILEEN

Denver's garden at Sky Lake.

ADAM

Nine?

EILEEN

Nine.

Adam hops up and walks naked to the chair. Eileen laughs.

Adam freezes, staring at her in surprise.

EILEEN

I'm not laughing at you, Adam.
Well, actually, I am. But in a
good way. Please don't be
offended.

By the time she gets this all out she is guffawing with
laughter.

Adam grabs his clothes and hurries out.

The front door opens, then closes.

Eileen collapses on the bed, no longer laughing. She stares
up at the ceiling.

EXT. RANCH - SKY LAKE - DENVER'S GARDEN - DAY

Eileen rides into the garden upon her horse. She spies Adam
standing beside the two graves.

Eileen rides up to him, dismounts.

ADAM
He was sick the first time I met
him. He got steadily sicker.

EILEEN
What was wrong with him?

ADAM
Traveler's Sickness.

EILEEN
That's what the Trespasser said he
had. What is it?

ADAM
An extreme case of motion sickness,
I presume.

Adam smiles up at her.

ADAM
On to cheerier things. Your horse
will be okay if you leave it here,
won't it? There's grass, water,
shade.

Eileen strokes her horse.

EILEEN
We're walking?

ADAM
No. Going by wormhole.

Eileen backs up involuntarily. Adam laughs.

ADAM
It's perfectly safe.

He spreads his arms.

ADAM
I've survived.

Adam extends his hand. Eileen shies away.

ADAM
It's really an experience you
shouldn't miss.

Adam leaves his arm extended. Until Eileen finally steps up and takes his hand.

ADAM
Now don't let go. You could get
lost.

Eileen squeezes his hand painfully. Adam laughs.

ADAM
That's it.

Adam leads her away out of the garden toward the lake. They disappear in mid-stride.

INT. RANCH - WORMHOLE - DAY (CONT.)

Adam leads Eileen by the hand through bright white light. She looks all around, while he stares straight ahead.

EXT. RANCH - WATERFALL - DAY (CONT.)

Adam and Eileen appear by the pool below the waterfall. Eileen looks all around in terror. Adam tries to disengage his hand, but Eileen has an iron grip on it.

ADAM
It's okay. We're out.

Eileen is on the verge of collapse.

EILEEN
Where were we?!

Adam takes Eileen in his arms. She is trembling.

ADAM
It's disturbing, at first.

Eileen's legs start to buckle. Adam holds her up, then eases her to the ground. He sits beside her.

EILEEN
I'm never doing that again!

ADAM
Oh, once you're used to it, there's
no other way to travel. Imagine if
you could step into a wormhole in
New York and step out of it a few
seconds later in Tokyo.

(MORE)

ADAM(cont'd)

But don't ever try it without me.
I know the coordinates. If you
ever stumbled into one you would
never emerge, you'd wander around
lost until you died.

Eileen looks at him terror-stricken.

EILEEN

That could happen?

ADAM

Theoretically. But the access
points are exact. It's improbable
to the nth degree.

Eileen hugs Adam, who seems to be enjoying this. Slowly her
breathing settles.

Eileen looks around, realizing at last where she is.

ADAM

You wanted to use your camera.
This is a photogenic locale.

EILEEN

I know. It's lovely here.

Eileen leans away from Adam. Reluctantly, he stands, then
helps her to rise. Adam holds onto her until she is steady.

Eileen smiles her appreciation.

EILEEN

I'm sorry. That really shook me.

Adam smiles in return.

ADAM

The first time I did it I passed
out. You're made of sterner stuff
than I.

Eileen laughs, relieving tension.

EILEEN

You passed out?

ADAM

Yes. And swore never again, like
you. But I'm a scientist. My
curiosity got the better of me.

Eileen takes her camera from the case slung around her neck.

EILEEN

May I?

She focuses it on Adam. Who frowns.

ADAM

There are much prettier sights.

EILEEN

I don't know. You looked pretty last night. In the buff.

Eileen snaps his picture. Then she walks around, snapping the waterfall, the pool, the surrounding mountains. Adam watches her closely, no longer frowning.

Finally, Eileen turns back toward Adam.

EILEEN

Why did they kidnap you?

ADAM

They said they were saving the world.

EILEEN

From you?

ADAM

Apparently.

EILEEN

What have you done?

ADAM

I helped some friends cheat on a science project in seventh grade. Other than that, I don't know.

EILEEN

Did they mistake you for someone else?

ADAM

They seemed sure of what they were doing.

EILEEN

It doesn't make sense.

ADAM

A lot of things on this ranch don't make sense.

EILEEN

Like their technology. I never knew something like the barrier was possible.

ADAM

It's not.

Eileen stares at him mystified. He smiles.

ADAM

Did you get enough shots here?

Eileen scowls.

EILEEN

Are we going back into the wormhole? Already?

ADAM

Would you like to photograph more?

Eileen gazes at the pool.

EILEEN

Maybe go for a swim?

Adam frowns, staring at the pool.

ADAM

This isn't a good place to swim.

EILEEN

Why not? The water is warm.

ADAM

I know a much better place. But first I'd like to show you my home.

Intrigued, Eileen's scowl slowly fades. Adam extends his hand.

Reluctantly, Eileen steps up and takes it. They disappear.

INT. RANCH - CAVERN - DAY (CONT.)

Adam and Eileen, leaning heavily into Adam, appear in the middle of a small cavern. It is well-lit, and filled with tables with scientific apparatus and a computer, and also a narrow bed, refrigerator, microwave, coffee maker.

And one picture hanging on the wall. An oil painting of Eileen standing in the women's cabin wrapped in a towel, while Adam stares up raptly at her from the couch.

EILEEN

I saw Nancy sketching this.

ADAM

She works quickly. I just had to have it. I swiped it after she moved out.

Eileen, with Adam's support, walks over to look at it.

ADAM

It's amazing how well she paints. Since she came here.

Eileen looks curiously at Adam.

EILEEN

What's going on?

ADAM

Stupidity.

EILEEN

Nancy's?

ADAM

No. Theirs.

EILEEN

Seth and Oscar?

ADAM

And the ones who devised this scheme, the ones who bankrolled this project. Monumental stupidity.

EILEEN

But they seemed to have succeeded in what they set out to do.

Adam laughs derisively.

ADAM

But there were unintended consequences. There are always unintended consequences. They may have caused the very problem they set out to solve.

(MORE)

ADAM(cont'd)

And now they are trying to solve the consequences. And causing other consequences. Like Nancy. And perhaps you.

Eileen draws away from Adam, to stare into his face. She is a little unsteady, but catches herself on the edge of a table.

EILEEN

I'm an unintended consequence of Seth's schemes?

ADAM

Maybe. Or maybe you were intended. I haven't decided yet. But either way, you are here, now, and I like you. So if you were intended perhaps I can turn you to unintended.

EILEEN

I'm confused.

ADAM

So what do you think?

Adam sweeps his arm wide, presenting his cavern. Eileen looks all around.

EILEEN

Stark.

ADAM

Functional. I don't require niceties.

Adam strides about, and Eileen's gaze follows him.

ADAM

I'm totally secure here. There is no passage large enough for a person to travel through connecting this cavern to the surface. The only way in and out is through the wormhole.

EILEEN

Seth let you set all this up here?

Adam laughs happily.

ADAM

Seth and Oscar have been so ill for so long they lost track of what I was doing. I practically had a free hand.

EILEEN

How do you get power down here?

Adam laughs again.

ADAM

I thought you'd never ask. People always take energy for granted. Just plug it in, flip a switch, insert a battery. But where does it come from? It takes a tremendous amount of energy just to power the barrier. Have you seen any power lines?

EILEEN

Perhaps they are buried.

ADAM

Out here in the middle of nowhere? On a five-thousand acre ranch? I don't think so. Then how? Have you seen any solar arrays? Wind turbines? Geothermal wells? How did Seth set up an energy supply?

EILEEN

Nuclear?

ADAM

Nuclear reactors are huge. Have you seen any? I suppose one could be hidden in the mountains. But it takes a long time to build a nuclear reactor. Seth didn't have that much time.

EILEEN

Then where is the energy coming from?

ADAM

Have you seen Avatar?

EILEEN

What?

ADAM
My favorite movie. Just imagine if
that were possible, and there was
such a planet.

Adam joins Eileen at the table, looking her over.

ADAM
Are you okay?

EILEEN
Yes. A little shaky. But not bad.
It wasn't so bad this time.

Adam smiles approvingly at her.

ADAM
My, you're strong.

He leads her away from the table to sit in an office chair at
his desk. She studies his computer.

EILEEN
Do you have Internet access?

ADAM
I wish. There is no access to
anything beyond the boundary.

EILEEN
Hank was picking up a radio
station.

Adam is amazed.

ADAM
Really? How in the world?

EILEEN
Some device he'd made.

ADAM
He's an appliance repairman.

EILEEN
He must be a very good one.

Adam laughs happily.

ADAM
It's the unobtainium.

EILEEN

The what?

ADAM

Let me know if he locates the gate. Between the two of us maybe we can get it open.

EILEEN

So you can go out and destroy the world?

Adam draws back from her, turning serious.

ADAM

Are you taking this prison guard assignment serious?

EILEEN

My assignment was for animal husbandry and wildlife biology.

ADAM

I'm not spending the rest of my life here. I mean to get off this ranch.

EILEEN

Me, too.

ADAM

Over my dead body?

EILEEN

That would be suicide. You said. Have you found out what kind of poison we all drank?

ADAM

I don't care about the poison. I'm not going to kill anybody. Are you?

Eileen stares blankly at him. He smiles.

ADAM

You don't have to answer that. Let's go swimming.

Adam backs away from the desk as Eileen rises.

EILEEN

My I take some pictures first?

ADAM
Certainly. Snap away.

Eileen begins photographing the cavern. While Adam watches with a relaxed smile.

EXT. RANCH - BRIGHT CREEK - DAY (LATER)

A bend in a narrow slow-flowing river. The grass is thick and high, wildflowers abound. The mountains are in the distance, it is a lush meadow here. A large tree provides ample shade.

Adam and Eileen appear. This time she seems to take the trip through the wormhole in stride. Adam examines her, while she looks around.

ADAM
Are you okay?

EILEEN
A little light-headed. That's all.

ADAM
I'm impressed. But then, you're already a seasoned traveler.

EILEEN
I haven't traveled that much.

Eileen takes her camera from its case and begins taking pictures.

EILEEN
Another beautiful place.

ADAM
The bend in the river forms a pool about six feet at its deepest. And we are far enough from the mountains for the water to be sun-warmed to a pleasant degree.

EILEEN
Sounds wonderful.

Eileen cuts her camera off and puts it away, then removes the case from around her neck. She begins undressing.

Adam smiles pleasantly as he undresses, also. Eileen glances at him.

EILEEN
We're just swimming.

ADAM
Of course.

EXT. RANCH - BRIGHT CREEK - DAY (LATER)

Adam and Eileen frolic naked in the water.

EXT. RANCH - BRIGHT CREEK - DAY (LATER)

Eileen and Adam lie naked upon large rocks drying in the sun.

ADAM
Tell me about your childhood.

EILEEN
Tell me about yours.

ADAM
Okay. I studied like hell. Now
you. What were your parents like?

EILEEN
I never knew them. They died in a
car wreck while I was a baby.

ADAM
Who raised you?

EILEEN
People I thought were my parents,
until I turned eighteen. They said
I deserved to know the truth, once
I was of age.

ADAM
Were you shocked?

EILEEN
Surprisingly, no.

Adam smiles grimly.

ADAM
You believe that old fairy tale?

EILEEN
About being of royal lineage and
raised by peasants?

Eileen laughs nervously.

EILEEN
I just didn't seem to fit.

ADAM
Common adolescent story.

EILEEN
More than that. Like my love of
animals. We lived in the city, and
I wasn't even allowed a pet.

ADAM
Compensation?

Eileen shrugs.

EILEEN
Could be.

Eileen sits up.

EILEEN
I'm dry.

Adam sighs as he sits up.

ADAM
Unfortunately, so am I.

They both stand and start dressing.

ADAM
How do you feel about Richard?

EILEEN
He's okay.

ADAM
He was a soldier. Ready to die for
his country. Do you think he still
feels that way?

EILEEN
Yes.

Adam sighs wearily.

ADAM
So do I.

They continue dressing in silence.

EXT. RANCH - SKY LAKE - DAY (LATER)

Adam and Eileen, fully dressed, appear between the lake and the garden. Eileen's horse grazes nearby in the shade.

Adam peers into her face.

ADAM
Didn't even bat an eye that time.

EILEEN
Thank you for a fascinating day.

ADAM
Is it over?

Adam looks all around. The sun is low.

ADAM
I lose track of time so easily.
Are you hungry? We could go back
to the cave to eat.

EILEEN
No, I'll eat at the lodge.

ADAM
Don't blame you. Nancy is a much
better cook than I.

Eileen starts toward her horse.

ADAM
Wait.

Eileen stops, looks back at Adam.

ADAM
Let's try an experiment.

Eileen waits expectantly.

ADAM
Call your horse. Instead of
walking to him. See if he'll come.

Eileen looks to her horse and whistles. The horse trots toward her. She looks back to Adam.

ADAM
See those geese out on the lake?
Call to them.

Eileen looks queerly at him.

ADAM

Try it.

Eileen whistles once again. The geese take wing and fly toward her. She watches, amazed, as they land at her feet.

ADAM

I saw a fox out here earlier. Try calling to him.

Eileen looks all around.

EILEEN

I don't see a fox.

ADAM

See if he'll come anyway, even if you can't see him. Try it.

Eileen whistles once again. Nothing happens.

EILEEN

I guess I'm not as powerful as you thought I was.

ADAM

Wait.

They stand silently for a moment. Until they hear a commotion in the high grass.

A black bear, on all fours, trots into the garden. Surprisingly, the horse and geese remain calm.

But Eileen doesn't. She jumps up on her horse, ready to flee.

EILEEN

Some fox! Jump on behind me!

ADAM

The bear won't hurt you.

Eileen calms, as the bear ambles up to her horse. Amazingly, the horse remains calm, also.

ADAM

I don't think he'll hurt me, either. Unless you want him to.

EILEEN

You think I could do that?

ADAM

Could? Yes. Would? I don't know.

EILEEN

Why would I want to hurt you?

ADAM

Because you were designed to.
Goodbye, Eileen.

Adam disappears.

Eileen looks around at her strange menagerie.

EXT. RANCH - BARN - DAY (LATER)

Eileen walks out of the barn, having put her horse away.

Denver runs up from the corner of the barn and grabs her. He slams her against the side of the barn.

Eileen, stunned and breathless, looks fearfully at him, and Sarilyn standing behind him. Inside the barn, the horses go wild, kicking at their stalls.

Denver waves a gun in her face.

DENVER

Richard told me what happened to
the Trespasser. Hell Horse comes
out here and I shoot it.

Eileen looks from Denver's enraged face to Sarilyn's enraged face.

SARILYN

What were you and Adam doing all
day?!

Eileen struggles to compose herself. Denver slams her against the side of the barn again.

DENVER

Henry and Nancy were murdered.
Beat to death.

SARILYN

By you and Adam!

EILEEN

That's crazy.

SARILYN

No one else is here! It had to
been him! And you were with him
all day!

Denver raises his gun to pistol whip Eileen.

DENVER

Tell us!

A large hawk swoops down and rakes Denver's face with its
talons, nearly taking his eyes out.

Denver screams, dropping his gun and grabbing his bleeding
face with both hands.

Eileen snatches up the gun and trains it on the pair as she
backs away.

Sarilyn takes Denver in her arms as he sobs from pain.

SARILYN

What kind of witch are you?

Sarilyn pulls Denver's hands away to look at the bloody
damage.

RICHARD (O.S.)

The kind you don't want to mess
with.

Eileen and Sarilyn look to see Richard walking toward them.
He holsters the gun he was holding.

RICHARD

Are you going to shoot us now?

EILEEN

I was defending myself!

RICHARD

Why don't you go calm your horse
down.

Eileen's horse is still raising a ruckus in the barn.

Eileen turns to Denver and Sarilyn.

EILEEN
I'm keeping this gun. Don't jump
me like that again.

Eileen walks into the barn.

INT. RANCH - BARN - DAY (CONT.)

Eileen walks back to her horse and soothes it.

A moment later Richard enters.

RICHARD
There's not a rattlesnake in here
that's going to jump up and bite me
is there?

EILEEN
There could be.

RICHARD
Denver's face is a mess.

EILEEN
I didn't do that.

RICHARD
No, the hawk did for you.

EILEEN
I don't know why that happens.

Eileen turns her attention back to her horse.

EILEEN
Henry and Nancy are dead?

RICHARD
Yes. We found them in Henry's
shack. Which was ransacked. The
Trespasser's gun is gone. And the
device Henry was working on to
locate the gate.

EILEEN
Things Adam would be interested in.

RICHARD
Yes.

EILEEN
But Adam was with me all day.

RICHARD

I know you were with him at least part of the day. I saw you swimming in Bright Creek.

Eileen confronts him.

EILEEN

Enjoy the show?

RICHARD

Wasn't much of a show. All you did was swim.

EILEEN

Adam claims we've all got poisons in us that keeps us from killing each other. Is he lying?

RICHARD

We've got some foreign substance in our blood. Hank isolated it and was studying it.

EILEEN

So now he has medical lab skills, too. Some appliance repairman.

RICHARD

He could work on my refrigerator any day of the week. Or could have.

Eileen looks back to her horse.

EILEEN

I'm sorry about him and Nancy. But if Adam has some poison that keeps him from killing us, then how could he murder them?

RICHARD

Maybe you could.

Eileen spins to confront him angrily.

EILEEN

Do I look like someone who could beat two people to death?

RICHARD

You're a dangerous person to be around, that's for sure.

Richard sighs heavily.

RICHARD
But we didn't find any hoof or paw
prints inside the shack.

Eileen smiles weakly.

EILEEN
That's reassuring. What about
Oscar?

RICHARD
Last time I saw Oscar he was nearly
dead.

EILEEN
But he recovered enough to walk
away.

RICHARD
I've looked. Can't find him
anywhere. But I did find something
interesting. Seth's movie. He had
it backed up on a laptop hidden
away.

EILEEN
Can't hide anything from you for
long. Not with your eyes.

RICHARD
I know, we've all turned weird
since we came here.

Richard turns away toward the door.

RICHARD
It's at the Men's cabin.

Eileen falls in step behind him.

EXT. RANCH - BARN - DAY (CONT.)

Richard and Eileen walk out of the barn. No sign of Denver
or Sarilyn.

EILEEN
Are Denver's eyes okay?

DENVER

Yes. He's a hothead. I told him you couldn't have done it.

EILEEN

After what just happened I'm sure he's convinced I did.

Richard looks all around, up to the sky, and raises both arms high.

RICHARD

I'm not touching her. Okay? I'm not hurting her.

Eileen laughs.

RICHARD

You should work on your backstroke more.

EILEEN

You liked that, huh? My backstroke?

They walk toward the Men's cabin.

INT. MEN'S CABIN - KITCHEN - DAY (LATER)

Richard and Eileen sit at the table before a laptop.

CLOSE UP OF LAPTOP SCREEN:

Seth, much healthier than Eileen ever saw him, stands before his desk in his office at the lodge. In a chair seated behind him is Oscar, also much healthier-looking. They both face the screen.

SETH

Hello Richard, Henry, Denver, Nancy, Sarilyn, Eileen. If you are watching this then I am dead. In that event there are things you need to know. Adam is a brilliant unscrupulous young man who will destroy ninety-five per cent of the world's population. The damage he caused has so warped reality that wormholes to the recent past open briefly and unpredictably.

(MORE)

SETH(cont'd)

It is through one of these wormholes that I and Oscar traveled to this time, when Adam was only a young man. We came to prevent Adam from wreaking havoc on our world. We could not execute him, we have outlawed capital punishment. Besides, how could we justify it? He has not done anything at this point in his life to merit death. So a decision was made to isolate him. I and Oscar set up this prison, brought Adam here, then enticed you six here to guard him after we died. We've learned the human body was not designed to travel through time. Learned the hard way. But perhaps our deaths have saved our world from near destruction. If so, then we died honorably. Hopefully, you six will serve as honorably. We have prepared this ranch to make you as comfortable as possible. And you were chosen for your compatibility. Hopefully, you will live long fruitful lives here. The unobtainium that powers the barrier will exhaust itself in a hundred years, long after Adam's death. So your children and grandchildren will be free to go, once Adam has died. But Adam cannot kill you. Upon your arrival you each drank fluids which contained nano-transmitters that will activate a powerful poison in Adam upon your death. The nanotechnology is intelligent enough to determine the cause of death, so only murder by Adam will activate it. This was designed to protect you against Adam, while protecting Adam against your death by accident or disease. I know this must seem a harsh sentence on you, but you are doing vital work. You are saving your world from Armageddon. So guard Adam carefully. He must not be allowed to escape the ranch. For if he does, it will mean the end of the world. Our world. Your world. The end of nearly everything.

The screen goes blank.

Richard and Eileen sit staring at the blank screen.

RICHARD
We're trapped here. With Adam.

EILEEN
Until he figures out a way to
escape.

Richard leans back from the screen and looks to Eileen.

RICHARD
Do you think he can?

EILEEN
He's already created wormholes.

RICHARD
Wormholes? Through time?

EILEEN
Space. That's how he appears and
disappears.

RICHARD
He can't make a wormhole through
the barrier?

EILEEN
Not yet. But it's just a matter of
time.

Eileen stands, paces.

EILEEN
Time travelers. It's too much.

Eileen stops to peer at Richard.

EILEEN
So Adam couldn't have murdered Hank
and Nancy. It would kill him.

RICHARD
I agree. But Seth didn't say
anything about us not being able to
kill Adam. He made that part up to
protect himself.

EILEEN

They won't execute Adam. But they wouldn't mind if we did it for them. Phony liberals.

RICHARD

Do you know anything about unobtanium?

EILEEN

Adam mentioned it, too. Did you see Avatar?

RICHARD

Of course. Unobtanium was an incredible power source found only on the planet Pandora.

EILEEN

Adam said it was his favorite movie. He also keeps saying something else interesting. That people are as stupid as ever.

RICHARD

I'm sure he believes no one is half as intelligent as he is. Not even people from the future.

Richard stands.

RICHARD

Have you eaten?

EILEEN

I'm not hungry.

RICHARD

We've got to keep our strength up. If we're to save the world.

EILEEN

So you are accepting the mission?

RICHARD

I'm a soldier. I was prepared to lay down my life for my country on the battlefield. This isn't so bad.

Richard smiles.

RICHARD
Besides, we get to have children.

Eileen stares at him, without smiling.

RICHARD
Or not. Anyway, I think you should stay here. We're safer together.

EILEEN
Being together didn't help Hank and Nancy.

RICHARD
Hank wasn't a highly trained security specialist.

EILEEN
Who can see for miles and miles.

RICHARD
And Nancy wasn't a beast master. We'll be tougher to kill.

At last, Eileen smiles. Richard goes to the refrigerator.

INT. RANCH - MEN'S CABIN - BEDROOM - NIGHT (LATER)

Richard and Eileen sleep peacefully together.

Outside, Adam stands in the uncurtained window peering in at them. He appears grim.

EXT. RANCH - MEN'S CABIN - BEDROOM - NIGHT (LATER)

A powerful explosion rattles the cabin, lights up the window.

Richard, in undershorts, leaps from the bed to crouch at the window. He gazes upon the fiery remnants of the blasted lodge.

Eileen, in panties and tee shirt, clambers from the bed to join him.

EILEEN
Oh, God. Denver and Sarilyn.

RICHARD
They're okay. Denver told me they were hiding out, they didn't feel safe at the lodge.

EILEEN
Thank God. Where are they?

Richard looks at her suspiciously.

RICHARD
He didn't tell me and I didn't ask.

Richard stands, moving quickly about the room.

RICHARD
Let's go.

Eileen continues to stare at the blaze.

EILEEN
Where?

RICHARD
Somewhere safer than this.

Richard begins dressing. He grabs Eileen's clothes and tosses them to her.

Eileen begins dressing.

EILEEN
It couldn't have been Adam.

RICHARD
Then someone else from the future is here. Another Trespasser.

EILEEN
He was from the future?

RICHARD
Seth said there were other wormholes. And I've never seen a gun like his. And he was dying of time travel, just like Seth and Oscar.

EILEEN
So someone else has come back to kill us?

RICHARD
And break Adam out of prison.

EILEEN
So there are time travelers who want to help Adam?

RICHARD

Could be. Or maybe some people from the future aren't so finicky about executions and have come to kill him. And us. I don't know.

EILEEN

How did he get through the barrier? There were no storms.

Richard and Eileen are fully dressed. He grabs a revolver and a rifle.

RICHARD

I don't have all the answers.

Eileen grabs Denver's gun.

EILEEN

So you trust me now?

RICHARD

No. But I need you.

Richard runs out of the room. Eileen follows.

INT. RANCH - HOT SPRINGS - SHACK - DAY (EARLY MORNING)

Eileen awakens in a sleeping bag on the floor. There is an empty sleeping bag beside her.

Eileen rises, in panties and tee shirt, and limps to the door.

EXT. RANCH - HOT SPRINGS - DAY (CONT.)

Eileen steps outside. She sees Richard, fully dressed, peering off into the distance.

Richard glances back at her.

RICHARD

Someone's coming.

EILEEN

From the north.

She points. Richard is impressed.

RICHARD

How did you...

EILEEN
The geese showed me.

Richard looks up. To see a formation of geese flying in the direction Eileen pointed.

EILEEN
It's not Adam. He would just appear here.

RICHARD
Another Trespasser?

Eileen shrugs, then walks back inside the shack.

EXT. RANCH - HOT SPRINGS - DAY (LATER)

Richard and Eileen, now fully dressed, lie prone atop a ridge staring off, Richard with his bare eyes and Eileen through binoculars.

RICHARD
Oscar.

EILEEN
He looks perfectly healthy, way he's moving.

RICHARD
Adam cured him?

EILEEN
And made him his hit man.

RICHARD
So he could kill us. Without doing it himself.

Richard raises his rifle.

EILEEN
Wait. I've got a better way.

Eileen raises up and whistles.

Richard grabs her and yanks her down.

RICHARD
What are you doing?!

Oscar stops in his tracks and looks toward them. Then he runs toward them.

Richard raises his gun.

EILEEN

Wait. Can't you hear it? I can't,
but you should be able to.

Richard freezes, looking around. He obviously hears something.

A herd of bison charges over a near ridge and stampede toward Oscar.

Oscar turns to face them, but it is too late. They are on top of him.

Oscar disappears under the rampaging bison. Who continue charging up the ridge toward Richard and Eileen.

Richard raises his gun to fire, but Eileen steps in front of him.

The herd of bison parts and runs around Eileen and Richard.

After the last one passes, Richard lowers his rifle. He is shaking.

Eileen, not shaking, smiles back at him. Then runs down the ridge toward Oscar's broken body. Richard trots after.

Eileen stoops beside Oscar. To find wiring and electronics exposed beneath his ripped open skin.

Richard joins Eileen.

RICHARD

An android.

EILEEN

Which couldn't travel through time undamaged, either.

RICHARD

But Adam repaired him. And reprogrammed him.

Eileen picks up the Trespasser's gun, which was laying on the ground beneath Oscar's body. It comes to life in her grasp, as before.

RICHARD

Tough material. The bison didn't even dent it. So why didn't he use it against them?

EILEEN

It's not programmed for him.

Eileen aims it at a nearby tree and fires. An energy beam strikes the tree. The tree explodes.

RICHARD

Impressive.

Eileen lowers the gun.

EILEEN

What if the Trespasser didn't come here to kill us, or Adam? What if he came here to deliver this gun to me? This gun and a message?

RICHARD

The Dick thing? To you? Why?

EILEEN

So I could kill Adam.

Eileen holds the still-glowing gun up, admiring it.

EXT. RANCH - WATERFALL - DAY (LATER)

Richard and Eileen drive up in his quad.

Richard stops, and they climb out. Richard carries the rifle, with a gun holstered on his hip, while Eileen carries the Trespasser's gun. They walk toward the pool.

RICHARD

Why do you think he's here?

EILEEN

I think the unobtanium is here.

Eileen stops at the edge of the pool.

EILEEN

Down there.

Richard peers into the pool.

EILEEN

Look closely, Richard.

Richard studies the water.

RICHARD

I see something glowing at the bottom. How did you know?

EILEEN

The water is warm, when it should be icy. There are no hot springs anywhere near here marked on the map. Adam said this isn't a good place to swim, despite it seeming a perfect place. Perhaps there is radiation in the water? Because the unobtanium needs to be cooled?

Adam steps out from behind the waterfall.

ADAM

Are you really that smart, Eileen? Or has hidden knowledge been awakened in you?

EILEEN

What am I?

ADAM

Everything in a woman I ever dreamed of. Your hair, your smile, your build, your bearing, your voice, your eyes. Your bone structure, for Christ's sake. Your mouth, your nose. An ideal mate. For me.

Richard draws back, looking from Eileen to Adam.

RICHARD

What are you talking about?

ADAM

Eileen was designed for me, Richard. In the future. And sent back as a baby. Apparently babies can make it through a wormhole unharmed.

EILEEN

Except for my hip.

ADAM

Yes. That was damaged.

RICHARD

What do you mean designed? For you?

ADAM

Eileen was conceived in a petri dish. Everything in a woman that appeals to me was designed into her.

EILEEN

So that you would fall for me. Let me get close to you.

ADAM

Close enough to kill me. They designed the perfect assassin, tailored to attract its target. This was their last resort. Once they saw their original plan falling apart. The idiots. Of course it fell apart.

Richard appears stunned.

RICHARD

Eileen is an assassin designed in a lab of the future and sent back through time as a baby, to grow up and kill you.

ADAM

Seth had six names to contact and bring here. Eileen was only one of the six, he had no idea what she was. He believed they were only trying to imprison me, to isolate me from the world.

RICHARD

What did you do?

ADAM

I haven't done it yet, so how would I know?

EILEEN

Why do you believe them to be so stupid?

ADAM

Technological advances make people stupid. How are your math skills?

(MORE)

ADAM(cont'd)

Who cares, you've got a calculator. How good is your spelling? Doesn't matter, you've got a spell checker. How about your sense of direction? Why worry, you've got satellite navigation. And I'm sure it gets much worse in the future, as devices get smarter and people get dumber.

EILEEN

So they didn't plan very well.

ADAM

They sent unobtainium back as the power source for the ranch. Without realizing what it would do to us.

EILEEN

Is that the reason we are like we are?

ADAM

Yes. The people in the future, like Seth, are immune to it. But we have never been exposed to it before.

RICHARD

Is that what enhances our natural abilities?

ADAM

And what is my natural ability?

EILEEN

Your intelligence. So by exposing you to unobtainium...

ADAM

...they raised my intelligence to a level where I could devise a way to destroy the world. Which I never would have been intelligent enough to do if I hadn't been exposed to the unobtainium.

EILEEN

So they brought about the destruction of the world with their plan to prevent it.

RICHARD

But we can still fix things.

Richard raises his rifle, aiming it at Adam. Who merely smiles.

ADAM

Where are Denver and Sarilyn? Have you heard from them today?

RICHARD

What have you done with them?

ADAM

Trapped them in my cavern. Without food or water. Kill me and they will never escape, they'll die a slow agonizing death. There is no way out for them.

EILEEN

You can't kill us. We've destroyed your assassin.

ADAM

Oscar had instructions only to kill Richard. He wouldn't have harmed you, Eileen. By the way, did you notice he was an android? Apparently they hoped one could survive the trip back, but Oscar fared no better than Seth.

Richard lowers his rifle.

RICHARD

So we are at an impasse.

ADAM

Yes. Now we negotiate.

EILEEN

Or not.

Eileen aims the Trespasser's gun at Adam.

EILEEN

What if I decide the death of two people I don't especially like is acceptable? To save the world?

ADAM

But what if they're wrong, Eileen?
They've been wrong about so much.
What if I'm wrong? What if you're
wrong?

EILEEN

How?

ADAM

What if you WERE sent to stop me
from destroying the world. Not by
killing me. By loving me. Would I
destroy a world in which I had a
stake in? Sons and daughters,
grandchildren?

Eileen lowers the gun. Adam approaches her.

RICHARD

Don't let him have the gun.

Eileen backs away, raising the gun at Adam. He halts.

ADAM

Why? It's no use to me.

RICHARD

You broke the security on it so
Oscar could use it to blow up the
lodge.

ADAM

Oscar didn't use the gun. I
examined it after he brought it to
me. But I couldn't change anything
about it. That gun was engineered
to recognize Eileen. It will work
only for her.

EILEEN

Then how did Oscar blow up the
lodge?

ADAM

With a milligram of unobtanium.
Once I located the power source for
the ranch. Down there.

Adam indicates the pool.

ADAM
I swam down and scraped off a
sliver of it. Studied it.

EILEEN
And figured out how to weaponize
it.

ADAM
Yes.

EILEEN
So that's how you do it.

RICHARD
Do what?

EILEEN
Destroy the world. By turning
unobtainium into a weapon.

Adam freezes. He seems spellbound.

ADAM
Do you really think so?

EILEEN
You probably even named it.

ADAM
Could I have?

EILEEN
You said Avatar was your favorite
movie. And Seth called it that on
his dvd. Say you escape from the
ranch with the unobtainium, leaving
us trapped here of course, present
the world with this incredible new
power source, then turn it into a
weapon and unleash it.

Adam laughs hysterically.

ADAM
Of course! It would fit! They are
so stupid! They handed me the
means of their own destruction!

Adam quits laughing, stares longingly at Eileen.

ADAM
Except I would never abandon you.

He extends his hand.

ADAM

Come with me. Your life will be empty without me. As mine will now be without you. We were literally made for each other.

Richard looks to Eileen.

RICHARD

Don't listen to him. He's treacherous.

EILEEN

But he's right. I was made for him.

Eileen lowers the gun and walks toward Adam.

RICHARD

You don't know that! It could all be a pack of lies!

EILEEN

But I do know it.

ADAM

Philip K. Dick told her.

Richard raises his gun at Adam.

RICHARD

I won't let you take her away.

Eileen stands before Adam, between him and Richard.

EILEEN

You'll have to shoot me to stop me, Richard.

Richard's hand wavers as his face collapses.

RICHARD

It wasn't supposed to be like this.

ADAM

Yes, I know, it was supposed to be you and Eileen, and the others, three happy couples...

RICHARD

NO!! That's not what I mean!

Adam takes Eileen's hand.

ADAM
Let's go back to my cavern.

EILEEN
What about Denver and Sarilyn?

ADAM
I'll release them. Come with me
and they'll be free.

Eileen looks back to Richard. He has lowered his rifle.

EILEEN
I'll be okay, Richard. Adam won't
hurt me.

Richard stoically nods yes.

ADAM
My, he's certainly taking this
hard.

Eileen stares at Richard questioningly.

EILEEN
I know.

Adam gives a slight tug on her hand. He takes a step,
pulling her behind him. Then he disappears, as does she.

INT. RANCH - CAVERN - DAY (CONT.)

Adam and Eileen appear. The cavern is unoccupied.

Eileen looks all around.

EILEEN
Where are they?

ADAM
I have no idea. Somewhere on the
ranch.

EILEEN
Another lie.

ADAM
Another?

EILEEN
Like the poison that would kill us
if we were to kill you.

Adam chuckles.

ADAM
I had to give you pause.

Adam takes Eileen into his arms. But she pulls away.

EILEEN
You lie to me too much.

ADAM
Self-preservation. You are meant
to kill me.

Eileen strolls about the cavern, looking at this and that.
While Adam looks only at her.

ADAM
Richard is in love with you.

EILEEN
We hardly know each other. We just
met this week.

ADAM
I was crazy about you the minute I
saw you.

Eileen turns toward Adam.

EILEEN
But that was designed to happen.

ADAM
A fact you seem to be taking well.
Unless you don't really believe it.

EILEEN
Oh, I believe it. It must be the
effect of the Dick code. Things
have been coming to me in small
doses, in amounts I can handle.

ADAM
To keep you from going into shock,
or becoming suicidal. Clever.

EILEEN
For such stupid people.

ADAM
But don't you agree? Their
plans...

EILEEN
What about me? I'm one of their
plans. Was it stupid?

Adam approaches her.

ADAM
Not if it works. And it can work
by you staying with me.

EILEEN
On the ranch?

ADAM
No. We'll get off this damn ranch.
Maybe blast through the gate with
that gun of yours. Once I locate
the gate with Henry's device.

EILEEN
Does his device work?

ADAM
It will once I finish improving it.

Adam releases her and goes to his work table. The device is
spread out there, in pieces.

EILEEN
You said you had something that
could help my hip? Or was that a
lie, too?

Adam's face lights up.

ADAM
No, I do. Pull your pants down.

Eileen glares at him.

ADAM
I have to get at your hip.

Adam goes to a cabinet and rummages around. While Eileen
pulls her pants off.

Adam walks up to her with a jar of mud.

EILEEN

What is that?

ADAM

Mud from the bottom of the pool. I dug it up when I dove down for the unobtanium.

EILEEN

Why?

ADAM

Because it's had prolonged exposure to intense unobtanium radiation.

Eileen looks at it skeptically.

ADAM

I've studied it for weeks. It has miraculous qualities. Lay down on my bed. On your left side.

Eileen does as instructed, looking back to watch.

Adam kneels beside the bed and pulls her panties down, exposing her upturned right hip. He smears the mud across her hip and rubs it in, thoroughly enjoying the task.

Eileen's eyes grow wide.

ADAM

Give it time to work.

EILEEN

It IS working!

Eileen touches the mud herself, holding up fingers coated with it before her eyes.

EILEEN

Adam! What have you done?!

Eileen clambers to her feet, pulling up her panties as she does. She walks nimbly across the cavern, bounces, jumps.

EILEEN

It feels wonderful!

Smiling brilliantly, Eileen runs up and throws herself on Adam. They topple to the floor, with Eileen on top smothering him with kisses.

EILEEN
Thank you! Thank you! Thank you!

Then she stops, drawing back to stare into his face.

EILEEN
Will it last?

ADAM
I don't know. We'll apply more, if
need be. There's plenty of the
stuff.

Eileen hugs him one final time, then scrambles up.

EILEEN
Let's go tell the others.

Adam's happiness fades.

ADAM
Why?

Eileen grabs her pants and practically jumps into them.

EILEEN
This could be a miracle cure for
who knows what. Now we've got to
get off the ranch and bring this to
the world.

ADAM
Shouldn't we wait and see?

EILEEN
We'll wait, we can't just walk off
the ranch, it will take time to
escape. But don't you see? You'll
be famous. And rich. And
renowned, and loved and admired,
and all that. A Nobel Prize in
medicine. Adam! We'll be so
happy!

Eileen pulls Adam to his feet.

EILEEN
We've got to tell the others!

Adam frowns at her.

ADAM

The last time I saw Richard he was threatening me with a gun.

EILEEN

I won't let him hurt you. Please!

Adam studies her glowing face another moment. Then he smiles.

ADAM

I can't refuse you, Eileen.

She snatches up the jar of mud, then happily grabs his hand.

EILEEN

Lead the way.

Adam smiles faintly as he looks at her beaming face. Then he steps forward, pulling her with him. They disappear.

EXT. RANCH - WATERFALL - DAY (LATER)

Adam and Eileen appear before the waterfall, Eileen holding the jar of mud.

DENVER (O.S.)

They're here!

Adam and Eileen spin, to find Denver aiming a rifle at them. Adam is stunned. While Eileen drops the jar of mud. The lid pops off, and some mud slops out onto the rocks.

ADAM

How did you find your way?

DENVER

Do you really think my passion in life is gardening? I enjoy it, I'm good at it. But my love is exploring.

ADAM

You found a way out with your enhanced exploring skills.

DENVER

Yes.

EILEEN

Out from where? I thought you didn't know where they were?

DENVER

The wormholes. He tricked me and Sarilyn into one, then left us.

Sarilyn walks up alongside Denver with a revolver aimed at them.

SARILYN

Left us there to die.

ADAM

I was coming back for you.

Eileen draws away from Adam.

EILEEN

You lied to me. Again.

ADAM

Eileen, I...

Richard rushes up and grabs Eileen from behind. He drags her away toward the pool.

DENVER

I've got you covered.

Denver turns toward Sarilyn.

DENVER

Shoot him if he moves.

Sarilyn steps up, with her gun aimed at Adam.

SARILYN

Gladly.

ADAM

Eileen! I won't lie to you again!

Richard hustles a stumbling confused Eileen toward the pool. While Denver, with rifle raised, looks all around, turning in circles.

EILEEN

Richard. What are you doing?

RICHARD

Getting us out of here. Take the gun out.

EILEEN

Why?

RICHARD
 Because it only works for you.
 Take it out!

Eileen fumbles with the Trespasser's gun, drops it.

ADAM
 You'll blow us all to hell!

Sarilyn glances doubtfully back at Richard.

SARILYN
 You said it wouldn't.

ADAM
 Ha! One milligram blew up the
 lodge. Imagine what setting off
 the entire deposit will do.

Denver glances questioningly at Richard.

RICHARD
 It hasn't been weaponized. It's
 like unrefined uranium. It won't
 blow up.

Richard snatches up the Trespasser's gun and jams it into Eileen's hands, forcing her finger onto the trigger. The gun hums to life.

EILEEN
 No!

RICHARD
 It's our only chance.

Richard forces Eileen over the pool.

RICHARD
 I see it, Eileen. Sitting on the
 bottom. I'll aim the gun. You
 pull the trigger.

EILEEN
 NO!!

A wolf charges out of the rocks and leaps toward Richard and Eileen. Denver quickly aims, fires.

The wolf is blown back into the rocks, where it crashes and sprawls dying.

Sarilyn watches Denver walk up and kill the wolf with a second shot.

Adam lunges forward while Sarilyn is distracted. She spins back around, firing.

But he has disappeared. The bullet flies through empty air.

RICHARD

Now!

Richard forces the gun down toward the pool. He forces his fingers over her finger on the trigger. He forces Eileen to fire the gun.

A beam shoots down into the pool through the water to the bottom. Then the beam goes out.

Nothing happens.

Richard releases Eileen, steps back and looks all around. Eileen, Denver and Sarilyn all lower their guns and look around.

DENVER

It didn't work.

Eileen stares incredulously at Richard.

EILEEN

Can't you feel it?

Richard looks back to her.

RICHARD

Feel what?

EILEEN

How far can you see?

Richard looks all around, then holds still as if listening. His face is screwed up with intensity.

Then his face relaxes into a smile.

RICHARD

Not beyond the end of my nose.

Denver and Sarilyn scramble down the rocks to join Richard and Eileen by the pool.

DENVER

What's going on?

RICHARD

It worked. Her gun knocked out the unobtanium. Sing us a song, Sarilyn.

Sarilyn stares at him like he is insane.

EILEEN

Please. Sing.

SARILYN

I'm not singing.

RICHARD

Denver, make her sing.

Sarilyn glances to Denver.

EILEEN

Anything, Sarilyn. Just try.

Denver shrugs. Sarilyn sighs. Then takes a deep breath.

As she begins to sing her voice cracks. Sarilyn stops singing and looks around questioningly.

Eileen holds up the Trespasser's gun. It no longer glows or hums.

RICHARD

The gun's dead, too. It must have been powered by the unobtanium.

DENVER

Great. We were going to blast a hole in the barrier with it.

RICHARD

Denver, the barrier was powered by the unobtanium.

Denver's smile grows larger by the second.

DENVER

So the barrier is down?

RICHARD

Let's go find out.

EILEEN

What about Adam?

Richard's happy expression darkens.

RICHARD

I've got a bad feeling about him.

Richard jogs away from the pool up the hillside.

DENVER

You want a gun?

Denver offers his rifle. Richard shakes off his offer as he jumps up onto a large rock. He raises his binoculars and looks off into the distance.

EILEEN

Need your binoculars now, old man?

Richard scans the distance.

Eileen smiles as she turns toward Sarilyn.

EILEEN

Look, Sarilyn.

Eileen dances, moving agilely.

SARILYN

Your limp is gone.

EILEEN

Adam cured me.

Denver looks away from her up to Richard.

DENVER

Do you see him?

Denver jogs over and jumps up onto the rock.

RICHARD

Yes.

Richard hands the binoculars to Denver. As Denver scans the distance, Richard climbs down and walks toward Eileen, his expression solemn.

DENVER

Damn. What happened to him?

RICHARD

The wormholes must have been powered by the unobtanium. Without power, they collapsed.

DENVER
With Adam inside.

RICHARD
Yes.

Richard arrives at Eileen's side, as Sarilyn runs over to scramble up the rock and take the binoculars from Denver.

EILEEN
Adam is dead?

RICHARD
Scattered across the ranch in a million pieces.

EILEEN
Mission accomplished, then.

Eileen walks away. Richard stares after her.

SARILYN
Damn. Is all that Adam?

RICHARD
You're taking this awfully well.

Eileen stoops to retrieve the jar of mud from where she'd dropped it when Richard first grabbed her. She puts the lid back on.

RICHARD
And walking awfully well.

Eileen studies the jar.

EILEEN
How did you know this would work?

Richard walks over to her.

RICHARD
Ubik darkly scans Palmer Eldritch.

Eileen stares in wonder at him.

EILEEN
You're like me?

Richard nods, smiling.

EILEEN
But you didn't react when I said
that to you.

RICHARD
I'm a soldier. I hide my reactions
better.

Eileen glances at his twisted left hand.

EILEEN
So that's not a war wound?

RICHARD
My adoptive parents told me it was
that way first time they saw me, at
three months.

DENVER (O.S.)
What was that? Ubik what?

Eileen and Richard had been so intent on each other they
hadn't noticed Denver joining them.

EILEEN
Ubik darkly...

RICHARD
Never mind! It's just foolishness.

Denver looks questioningly from him to Eileen.

SARILYN
Ewww! I see part of his head!

Denver shrugs, then walks back over to the rock Sarilyn is
still perched on.

DENVER
Haven't you seen enough?

Eileen turns back toward Richard.

EILEEN
Why did you stop me?

RICHARD
What if they're like us? Just
haven't been awakened.

Eileen stares at Denver and Sarilyn in wonder.

EILEEN

You mean all six of us? How would they know we would all live long enough to come here? You fought in two wars.

RICHARD

Maybe they sent back a dozen babies, and we're the survivors. But like you said, mission accomplished. Why complicate their lives? They seem happy together.

Eileen watches Denver help Sarilyn down off the rock.

RICHARD

How about us? Can we ever be happy together?

Eileen turns her attention back to Richard.

RICHARD

We know what we are. Would you want to share that knowledge with anyone else?

EILEEN

I don't know. But you just killed the man I loved.

RICHARD

Was programmed to love.

Eileen considers.

RICHARD

Besides, I didn't murder Adam. It was an accident. If he hadn't run back into his wormhole he'd still be alive.

Eileen turns her attention back to the jar of mud.

EILEEN

I was designed to kill him. Or I was designed to love him. Either way, now that he's dead I no longer feel anything for him. Maybe I wasn't designed to feel anything for anyone else.

RICHARD

We can explore that bleak possibility. What have you got there?

EILEEN

This could do a lot of good. And make us a lot of money.

Denver and Sarilyn walk toward the quad.

DENVER

Let's go!

Richard and Eileen slowly follow.

RICHARD

Did I hear you mention a lot of money?

Eileen holds up the jar of mud and studies it.

EILEEN

But we can't.

RICHARD

Why can't we?

EILEEN

Adam created this. What if this is what destroys the world? There could be some terrible side effects from this stuff. The prediction of Adam destroying the world would still come true.

RICHARD

Then leave it.

EILEEN

But it cured my hip! Look!

Eileen prances before him, without a limp.

EILEEN

It could mend your hand, too. It could be a miracle cure for a lot of incurable conditions. And I know where to get more. The bottom of the pool is filled with mud irradiated by unobtanium.

RICHARD

We'll study it. Ourselves. See what happens to you. And my hand. Without revealing it.

EILEEN

It would be much easier turning it over to a lab for study. After obtaining patents on it, of course.

RICHARD

It would be much easier to kill you.

Eileen freezes, staring at Richard's dark expression.

Which resolves into a smile.

RICHARD

Just kidding.

EILEEN

I don't think you were.

RICHARD

I was designed to protect the world. Whatever it takes.

Eileen studies him darkly, as she withdraws several paces.

EILEEN

I'll keep that in mind.

As they arrive at the quad, Denver picks up a piece of a finger from the hood. Sarilyn makes a face as he flings it away.

The four climb into the quad, Richard behind the wheel and Eileen beside him, Denver and Sarilyn in back. They drive away.

The quad grows smaller and smaller as it bounces into the distance.

A panoramic shot of the ranch, revolving in a circle, as if for one final look.

Until the waterfall is focused on. Zoomed in closer to.

Until the mud on the rocks that slopped out of the jar when Eileen dropped it comes into view.

...fade out.