

THE END OF AN AGE

Written by

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FADE IN:

EXT. CITY STREET - NIGHT

Stars illuminate a massive black sky. The distant suns move slowly and peacefully as the Earth rotates. A HUMAN FIGURE surrounded in darkness watches them.

Suddenly, a slew of comets breaks the balanced starlight. SQUEALING TIRES lead to METAL CRUNCHING. Red and blue lights flash, drawing the attention of the dark figure.

People crowd around a police car and yellow perimeter tape.

The dark figure steps up to the crowd and moves through it until he reaches the perimeter tape. At the perimeter tape the figure is revealed as CALDER O'BRIEN, sixties.

He has a thick head of hair and fine wrinkles giving him a much younger appearance on the outside, but his eyes reveal his worn down and haunted mind.

A truck's engine smokes as it rests pinned within a brick wall.

Next to the truck lays a dead and bleeding EVE WATERS. She's mid thirties, wearing a beanie and a snowboarding hoodie.

Calder studies the dead woman in recognition.

CALDER
No! No, no, no...

LAURA (V.O.)
Calder!

FADE TO BLACK

INT. BEACH HOUSE: BEDROOM - NIGHT

Calder wakes up to bright light and a blurry image of a woman, LAURA. He holds his hand over his eyes, shielding his eyes from the light.

LAURA
You okay, Calder?

Calder slowly lowers his hand as his eyes adjust. He sees Laura clearly for the first time.

CALDER
What?

LAURA
Are you okay?

Calder looks around the room in confusion.

CALDER
I'm fine. Why did you wake me?

LAURA
You were yelling.

CALDER
I was?

LAURA
Yes.

Calder takes a moment to think, and then lays back down.

LAURA (CONT'D)
Did you take your pill?

CALDER
Yes. Can you shut off the light?

Laura hesitates for a second, then stands and walks over to the light switch, immediately flipping it off. The room darkens but remains slightly lit by moonlight seeping through a window.

LAURA
Can I get you anything?

CALDER
I just want to go back to sleep.

LAURA
Okay. Goodnight.

Laura steps toward the hallway door.

CALDER
Laura.

Laura stops halfway in the hallway and looks back at Calder.

LAURA
Yes?

CALDER
If I yell again. Just let me sleep.

LAURA
Okay.

Laura disappears into the hallway. Calder closes his eyes.

The moon and its light moves across the window slowly. Once the moonlight is gone, a dreary Calder rises from his bed. He pulls his comforter with him and steps up to a sliding door. Opening the door, he steps outside onto a deck.

EXT. BEACH HOUSE: DECK - MORNING

The stars fade as the sun slowly creeps above the horizon. Waves crash against the shore ahead.

Calder sits alone on a bench, watching the sun rise, wrapped in a blanket. A photo album rests in his lap as his eyes navigate the ocean waves - both haunted and appeased by them.

A youthful thirty-year-old Calder, otherwise known as CAL, appears, sitting on a chair next to the bench.

CALDER

I'm forgetting her.

CAL

I know.

CALDER

We used to be able to close our eyes and see her; smell her. See her ocean-filled eyes.

CAL

I know.

Moment of silence.

CAL (CONT'D)

You think it was worth it? Had we kept traveling, we might've found it. Instead, we froze up when we lost her.

CALDER

20 years we searched and found nothing. Another 20 wouldn't have made a difference. We were chasing a ghost. A flaw in our character.

CAL

I know you don't believe that because I'm you. It's out there, somewhere.

CALDER
 Perhaps; perhaps not. Doesn't
 matter anymore though, does it?
 We're broken now. No time left.

Calder stands and retreats back into the house - leaving Cal
 to watch the sunrise by himself.

CAL
 Maybe.

INT. BEACH HOUSE: SHOWER - MORNING

Warm water crashes against Calder's face as Calder embraces
 it with his eyes closed.

LAURA (O.S.)
 Calder!

CALDER
 Yes?!

LAURA (O.S.)
 I'm going to run to the store to
 fill your prescription. I'll be
 back in 30 minutes. Breakfast is on
 the table. Make sure you eat all of
 it. Especially the greens.

Calder stands in silence, focusing on the shower.

LAURA (O.S.) (CONT'D)
 Did you hear me?

Calder opens his eyes.

CALDER
 Yes. Breakfast is on the table;
 you're running to the store.

LAURA (O.S.)
 And eat your greens. I'll be right
 back.

Calder mocks Laura quietly.

CALDER
 And eat your greens.

He turns back to the shower head and closes his eyes.

INT. BEACH HOUSE: KITCHEN - MORNING

A wet haired, dressed Calder steps up to a kitchen table where a plate rests containing scrambled eggs and chopped potatoes sprinkled over spinach. A glass of orange juice, an apple and a napkin holding five pills stands not too far away.

Calder's face shows signs of questionable disgust before he takes the pills from the napkin and pops them into his mouth - immediately chasing them with orange juice.

He picks up a fork, pokes and scoops one bite of his breakfast salad and shovels it into his mouth - and immediately chases it with orange juice as well.

He then empties the plate into a nearby garbage, grabs the apple from the table, and retreats down a hallway.

INT. BEACH HOUSE: STUDY - EVENING

Fading and colorful light illuminates a messy study filled with architecture tools. Shelves of books, two laptops and a couple of sketching desks fill the room.

Pictures hang on the walls of construction sites, Laura, CAL and a brunette woman named NAIDA. As one steps back, these pictures become a collage of a lifetime of traveling.

WRINKLED HANDS

crack open a prescription pill bottle and toss a single pill into a mouth.

Calder stands over a desk, staring at graphing paper and house blueprints. Earbud headphones blasts "Wild" by Adam Jones into his ears.

Calder rubs his eyes and sweeps back his messy hair while looking over graphing paper on a desk.

ON GRAPHING PAPER

Partial blueprints of an elaborate concrete and glass house.

BACK TO CALDER

Calder begins measuring out a line with a ruler, then steps back, observing the blueprint.

CALDER

Stupid. That's not going to work.

Calder throws the graphing paper to the floor and takes a seat on a nearby stool. He stares through a window into sunlight.

Cal appears in the sunlight.

CAL
If it were the old days we would've finished it by now.

CALDER
Shut up.

CAL
Make me.

Calder looks up at Cal; a staring match commences.

The phone RINGS. Calder turns to face the door in annoyance.

CALDER
Laura?! Can you get that?

The RINGING stops. Calder turns his gaze to Cal.

CALDER (CONT'D)
I'll figure it out.

CAL
Will you?

CALDER
If you can, I can.

Laura KNOCKS as she enters the room.

CALDER (CONT'D)
What?!

LAURA
The phone just rang.

CALDER
It did? Who was it?

Laura hesitates, staring at Calder with concern for a second before brushing it off.

LAURA
The client wants to meet tomorrow.

CALDER
What client?

LAURA

The restaurant you're supposed to be working on.

CALDER

Oh. Right. What day is it?

LAURA

Tuesday, February 2nd.

Calder fumbles through a 2024 calender hanging on the wall and finds February. The 8th is marked.

CALDER

Our contract gives me another week.

LAURA

They know, but they have some new concerns they want to discuss.

Calder stares at his partial blueprints, thinking.

CALDER

Tell'em I'll meet them in two days. No sooner.

LAURA

They won't like that.

CALDER

I don't care. We have a contract.

LAURA

Okay.

Laura leaves Calder to his work. Calder turns up the volume on his iPod.

CAL

You can't ignore me. I'm in your head.

Calder remains silent, trying to focus on the MUSIC. Cal lowers his face in front of Calder's gaze.

CAL (CONT'D)

I'm still here.

Calder's eyes focus on the wall behind Cal where pool water reflections dance.

CALDER

Shut up.

The longer Calder stares, the more the sunlight begins to shift and connect until they form a concrete and glass mansion.

CALDER (CONT'D)

Do you see it?

Cal turns to face the light.

CAL

Of course. It's right there.

Cal points at the vision, and when he does, the vision morphs from a house to blueprints.

CALDER AND CAL

A concrete section could work.

Calder and Cal point to a section of the blueprints - a square room - and the rest of the house FADES AWAY, highlighting the one specific section of the house.

CALDER

The cliff face will cause stability issues.

CAL

Not if we anchor the concrete here.

Anchor points and metal wires appear in the blueprint, then the concrete room becomes submersed below earth on a cliff face with a window protruding from the cliff face, looking out to sea.

CALDER

I need to check the math.

Calder begins typing on a computer.

INT. BEACH HOUSE: KITCHEN - NIGHT

Old hands slide a set of blueprints into a poster tube, then one hand picks up a sandwich; Calder takes a bite out of peanut butter and jelly.

Laura sets down a plate of spinach salad containing chopped carrots, cucumber and tomatoes.

Calder looks at the plate.

LAURA

What? You didn't think I would notice the trash?

Laura holds out a fork.

LAURA (CONT'D)
I'm not leaving until you eat all
of it.

CALDER
Fine.

Calder takes the fork but as he does a silhouette of a woman in darkness grabs Calder's attention; he lowers his sandwich and the fork as he looks toward a dark area of the room.

LAURA
Is something wrong?

A woman moves toward the light; she is a young dark-haired beauty named NAIDA RIVERA.

LAURA (CONT'D)
Calder.

Calder ignores Laura and focuses on Naida.

NAIDA
Hi, Calder.

NAIDA'S DEEP-BLUE EYES

contain silvery rings that churn like two solar eclipses within moving tides.

CALDER
Naida?

Laura looks concerned.

LAURA
Calder?!

Naida points to the floor and a thin and tall, metal cylinder appears - a dark energy battery.

Calder moves his eyes down to the battery, then to a young woman in a white lab coat and loose beanie, Eve Waters, as she walks into the room.

Calder stares at Eve's face; he watches it shutter between a living face and a dead face. Suddenly, Calder collapses to the ground with a THUD and begins convulsing.

Naida, Eve and the battery DISSOLVE as Laura comes rushing into the room.

LAURA (CONT'D)

Shit!

Laura grabs a phone and lifts it to her ear as she cradles Calder's head.

LAURA (CONT'D)

Hang in there Calder.

INT. BEACH HOUSE: CALDER'S BEDROOM - DAY

Darkness gives way to blurry lights as eyelids flutter. The bedroom becomes clear. Sunlight flickers through swaying blinds. Calder lays in bed with an IV stuck in his arm and a heart monitor machine standing next to him.

Calder tries to raise his right arm but can't. He reaches over with his left arm and picks up his right arm. The right arm drops to the bed.

CALDER

Laura!

Laura enters the room.

LAURA

How are you feeling?

CALDER

What's wrong with my arm?

LAURA

You had another stroke.

CALDER

Another? When?

LAURA

About a month ago.

Calder takes a moment to think.

CALDER

I've been out for a month?

LAURA

You've been in and out of it. This is the first coherent conversation we've had since before the stroke.

Calder stares up at the ceiling. An ancient-looking man named ASHEN SMITH steps into the room with a leashed Big Horned Sheep.

ASHEN
You're lucky to still be alive.

The ram sniffs Calder's leg.

CALDER
Is that a goat in my house?

Ashen pulls the ram away.

ASHEN
A sheep actually. Sorry, I couldn't
find someone to watch him last
minute.

CALDER
Who are you?

LAURA
Your doctor.

ASHEN
You don't remember me?

Calder studies Ashen's face.

CALDER
No.

Ashen looks at Laura.

CALDER (CONT'D)
Is he cheap? Did we get him at a
discount?

LAURA
He is a top specialist in his
field, Calder. You chose him.

CALDER
Seriously? What is his specialty?
Goat herding?

ASHEN
It's neurology actually. I'm sorry
about the sheep. If I leave it at
home alone - it gets into things.

LAURA
Forget about the sheep, Calder. You
need to understand what we did.

Calder glances at Laura, then at Ashen.

CALDER
What do you mean?

ASHEN
Your brain damage was significant this time and the Alzheimer's continues to progress at a rapid pace. With you unable to make a decision yourself, Laura opted for an experimental treatment.

CALDER
What kind of treatment?

Ashen holds out his hand, revealing a single clear pill.

ASHEN
Because you couldn't swallow, we injected it directly into your blood stream. It's function is to repair old neurotransmitters and grow new ones, bringing back life to your brain.

CALDER
So I could get better?

ASHEN
No. The medical trials have shown the pill to work temporarily; eventually your brain will...

CALDER
Die.

ASHEN
Well, yes. Your brain is damaged and the treatment will eventually overload it.

CALDER
Are there any other side effects?

ASHEN
The occasional memory might manifest as an hallucination - like you're reliving it.

Calder studies Ashen's face, then turns back to Laura.

LAURA
It's the best option I had, Calder. You wanted your memories back and since you were already dying.

CALDER
You did fine, Laura. You made the
right choice by me.

Calder turns back to Ashen.

CALDER (CONT'D)
Well, write me a prescription or
whatever it is you need to do.

ASHEN
It's already been taken care of.
You've been on treatment for the
past week. It's what woke you up.

Calder takes the pill from Ashen's hand and pops it into his
mouth, immediately swallowing.

ASHEN (CONT'D)
Don't!

CALDER
For an extra boost.

ASHEN
I should have expected that from
you.

CALDER
Yeah. You should have. Is it going
to kill me?

ASHEN
We'll find out. I'll stay a bit
longer to monitor you. Get rest.

Calder lays back down as Ashen and Laura leave the room. The
lights shut off. Calder closes his eyes.

EXT. A BLACK OCEAN - NIGHT (DREAM)

CRASHING WAVES.

Huge stars rotate and churn in the heavens as the lantern
room of a lighthouse floats in the air, sucking in and
releasing light in bursts.

The outline of a concrete structure looms below the lantern
room, hidden in darkness.

Naida appears out of the darkness, holding a lantern while
leading a group of shadows toward Calder.

NAIDA AND GROUP

Take it.

Calder takes the lantern and suddenly grimaces in pain. He drops the lantern to the ground. Glass SHATTERS as hammers CLINK.

QUICK FLASHES

1. An old man in a white lab coat, DR. TEAGUE, stands in front of a Dark Energy Machine.

2. A metal tube with black glass is set down on a table. Through the dark glass you can see a floating sphere of light. It's a dark energy battery.

INT. RESEARCH LAB: DARK MATTER ROOM - SUNSET

A room of giant machines and lab testing equipment rests in DARKNESS.

In a corner window, reflections of Calder and Naida suddenly appear. Calder studies himself, then his surroundings.

CALDER

Where am I?

NAIDA

A memory.

The lights kick on, illuminating the lab. Calder looks into the lab.

Eve Waters flips through a snowboarding magazine as she sits in front of a computer screen. She wears hipster glasses and a loose beanie paired with a white overcoat.

CALDER

Who is she?

NAIDA

That is important.

CALDER

Well, who is she then?

NAIDA

That's what you need to remember.

ON COMPUTER

Graphing metrics fluctuate.

BACK TO EVE

Eve glances over at a large machine. The computer BEEPS. She looks back to the computer.

ON COMPUTER

Stabilized metrics blink.

BACK TO EVE

EVE
It can't be.

Eve rushes over to the machine, double checking the readings manually.

EVE (CONT'D)
I found it!

She rushes over to a phone and lifts it to her ear.

EVE (CONT'D)
I need to speak with Dr. Teague.
Tell him it's urgent.

Suddenly, the entire facility turns to BLACKNESS. Only the corner window remains lighted, showing Calder and Naida.

Calder turns to Naida and watches as she too fades to the DARKNESS.

With Naida gone, the darkness turns upon Calder - consuming his right arm. Calder SCREAMS in pain as his right arm is engulfed by the black substance.

INT. BEACH HOUSE: BEDROOM - NIGHT (PRESENT DAY)

Calder awakens to moonlight. He sits up, gripping his forehead with his left hand. His right arm remains limp.

Calder breathes deeply and fast as he hesitantly lays back down.

CALDER
Uh. Fuck that is some powerful
stuff.

Calder looks down at his limp right arm. He picks it up with his left and drops it; it remains dead.

Leaning his head back against his pillow, Calder stares up at the ceiling.

CALDER (CONT'D)
Not powerful enough though.

INT. BEACH HOUSE: BEDROOM - MORNING

Calder lays awake in bed - flipping through a photo album. Pictures of Calder and Naida fill the many pages. Bags under Calder's eyes give away the truth behind his lack of sleep.

Laura enters the room with Ashen. Laura immediately notices the bags under his eyes.

LAURA
Are you okay? You look like you haven't slept.

CALDER
I haven't.

Calder looks to Ashen.

CALDER (CONT'D)
The treatment is working.

ASHEN
Really?

CALDER
Yes.

ASHEN
That's a good sign.

Calder turns back to the photo album and flips a page - an old photograph falls into Calder's lap.

CALDER
I know.

Calder stares at the faded Polaroid of a giant, rectangular, concrete and glass house with a connected lighthouse tower protruding from the southwest corner. The house looks almost identical to the house Calder was designing before his stroke.

CALDER (CONT'D)
I was designing something that already existed? Did you know?

Calder looks to Laura.

LAURA

I thought it would be good to let you dig through your subconscious. That's where you were born. At least, that is what you told me once.

Calder studies the picture. Ashen pulls a flashlight from his pocket and turns it on.

CALDER

Did I tell you about my parents?

LAURA

Only that you grew up in an orphanage.

ASHEN

Look at the light, Calder.

Calder follows the flashlight with his eyes.

ASHEN (CONT'D)

Good.

Ashen switches off the flashlight, then holds up his wrist watch on his left wrist while placing his right hand to Calder's neck. Seconds pass.

ASHEN (CONT'D)

You appear stable. You need more rest though.

Ashen turns to Laura.

ASHEN (CONT'D)

Monitor him as I told you.

LAURA

I will.

ASHEN

Okay. Well I need to get back to the office. I'll check in later, Calder.

LAURA

I'll see you out.

Ashen turns and walks away.

CALDER

Is there a way to remember faster?
A larger dose perhaps?

ASHEN

No more doses. Triggers will help - like photo albums and familiar places, but try to take it easy. You need to let your mind progress at its own pace. If you overload the brain, you'll die before you regain your memories. Understand?

CALDER

I get it.

ASHEN

Good. Get some rest.

LAURA

I'll be right back, Calder.

Calder nods, then turns to the photograph as Laura and Ashen leave the room.

QUICK FLASH

PABLO REYEZ hands the Polaroid to Cal.

BACK TO CALDER

CALDER

Pablo Reyez.

Calder flips over the Polaroid. Two words span the back: Merida, Yucatan.

EXT. BEACH HOUSE: DECK - EVENING

Calder sits in his chair struggling to navigate his iPad with his left hand. The iPad slides down his lap and crashes to the ground.

CALDER

Damn it!

He picks up the iPad with his left arm and adjusts it in his lap before beginning to type.

AN iPad SCREEN

An old index finger types in "Dr. Teague" into a search box, one letter at a time.

Results populate of various Dr. Teagues, none who match the Dr. Teague Calder dreamt.

Calder's finger clears the search box and types in "Pablo Reyez, Merida, Yucatan, Farmer" one letter at a time in a search window.

Results populate.

A finger clicks on a link with the title "Arrow Aloe and Cocoa".

A minimalism website loads, revealing an image of PABLO REYEZ, a middle-age man with sun-beaten skin and a youthful smile, and his wife SASHA, a middle-aged woman, posing in front of a great farm.

EXT. HOUSE OF 12: GREENHOUSE - DAY (FLASHBACK)

A well kept tropical greenhouse. A large pool resides at the end of a corridor. Calder and Pablo stand within the clear path, facing two trees, the Chaca and Chechen.

PABLO

Two great warrior brothers:
The young brother, Kinich, found
strength in kindness and the older
brother, Tizic, drew strength from
anger....

CALDER

Both brothers fell in love with
Nichte-Ha and battled to the death
for her love. They ended up dying
in each other's arms and then
begged god for forgiveness.

PABLO

War is human nature.

CALDER

Not knowing could make all the
difference, though.

PABLO

You could change nothing and
perish.

CALDER

I could change everything.

Pablo looks to Calder and smiles fondly.

PABLO

Your mind is set, isn't it?

CALDER

It is.

PABLO

Okay. Then I'll wish you well on
your travels.

Pablo turns and walks with Calder towards the pool at the end
of the corridor.

EXT. BEACH HOUSE: DECK - EVENING (PRESENT DAY)

Calder stares out at the ocean in a daze. Wind chimes break
his daze. Calder looks up at the bamboo wind chimes, then
turns back to the iPad.

AN iPad SCREEN

The Arrow Aloe and Cocoa website continues to span the
screen.

Calder's finger clicks the contact us tab. A page is loaded
with email and phone number.

BACK TO CALDER

Calder looks up from his iPad and struggles to pull his cell
phone from his pocket while balancing the iPad in his lap. As
he finally frees the phone, the iPad drops to the ground.

CALDER

Fucking piece of shit. God damn it.

Calder takes a seat on the ground, next to the iPad. The iPad
screen still displays the Arrow Aloe and Cocoa website.

He dials the phone number that is on the website. The phone
RINGS.

RECORDING (O.S.)

You've reached Arrow Aloe and
Cocoa. If you're looking to place
an order, please press 1. If you
have a question about an existing
order please press 2. If you.....

Calder angrily throws his phone a few feet into dirt. Cal
appears next to Calder in a chair, tapping his chair with
both hands.

CAL

What's wrong old man?

Calder looks back at Cal, noticing he is tapping his right arm.

CALDER
Get out of my head!

Calder stands and saunters over to his phone, snatching it up.

CAL
Hiding here isn't going to bring back our memories. We should return home.

CALDER
Easier said than done with a crippled body.

CAL
Two legs are all we need. We can choose our own death, Calder. We can remember her like we used to.

CALDER
Or we die in the jungle and remember no more than if we had stayed here.

Calder stands and retreats within the house saying nothing to his mirage.

CAL
You know you don't believe that.

INT. BEACH HOUSE: BEDROOM - NIGHT

Water and light reflections dance on the ceiling of the dark room. Calder lays in bed watching the shifting formations as they create various architectural buildings.

CALDER
What do I do?

The water lines suddenly take the form of Naida.

NAIDA
You know what to do.

The image of Naida comes to life and leaves behind the watery reflection. Naida descends upon Calder's bed, laying down right next to Calder.

CALDER
Am I having a stroke again?

NAIDA
Does it feel like it?

CALDER
No.

NAIDA
You're probably fine then.

Calder turns over on his side and stares into her blue eyes.
Naida lifts her slender hand to Calder's cheek.

NAIDA (CONT'D)
You never used to contemplate a
journey.

CALDER
You changed that.

NAIDA
You need to go.

CALDER
Why?

NAIDA
To remember where you come from.

CALDER
There's no guarantee I'll remember
anything. The only guarantee is
that I will die.

NAIDA
There are no guarantees in life
period - only choices.

Calder sits in silence for a moment, thinking to himself.
Naida smiles, then fades to nothing.

Out of the darkness, Cal appears next to the bed.

CAL
You ready now?

Calder turns to Cal and stares at his youthful self.

EXT. BEACH HOUSE - NIGHT

Calder slips out the front door, carrying a duffel bag over his left shoulder. He pulls the door shut quietly with his left hand and locks it.

LAURA (O.S)
I hope you don't think you're
driving my car.

As Calder turns to face his oversized driveway, Laura is there waiting for him at the Volkswagen, holding out an open hand.

LAURA (CONT'D)
Hand them over.

Calder continues a determined pursuit of the driver's seat.

CALDER
Get out of the way, Laura.

LAURA
I'm not here to stop you. I'm here
to drive you.

Calder hesitates, staring at Laura's stone face.

CALDER
You'd take me where I want to go,
even if it meant my death?

LAURA
Did you forget that I've been
working for you for 15 years? I
knew you when you were happy and
you haven't been happy for a long
time. Have you?

Calder studies Laura's face, swallowing his response.

LAURA (CONT'D)
Don't act so surprised. Your loud
when you talk to yourself. If we
had neighbors the police would
visit us daily.

Calder smirks.

CALDER
I'm not loud.

LAURA

Yeah, you are. You've been a good boss, and an even better friend. I want to help you find some solace. That's why I told Ashen to do what he did.

Calder hands Laura the car keys.

CALDER

Thank you.

Laura nods.

LAURA

Yep. Now get in already.

Calder retreats to the front passenger's seat while Laura climbs into the driver's seat.

INT. AIRPLANE - NIGHT

Calder sits in a window seat, poking at his right arm with his left index finger as Laura sleeps in a seat next to him.

Out of the corner of his eye, he notices a pen atop a crossword puzzle on Laura's table. He glances at Laura, making sure she is asleep and then grabs the pen.

He clicks the pen open and digs it into his right arm until it draws blood. He does not grimace because there is no pain.

Setting the pen back down on Laura's table, he fixates on the small droplet of blood protruding from his skin for seconds.

NAIDA (V.O.)

A defense program.

Calder turns and looks out the window at the dark sky.

Two faint shadows appear out of the darkness, walking towards the plane. As the shadows get closer, they begin to show the features of Eve and Dr. Teague rolling a cart that holds a large metal spherical device.

INT. RESEARCH LAB: DARK MATTER ROOM - DAY

Calder steps before a futuristic-looking large metal globe. Calder studies it, noticing it contains two halves connected to a center ball with ball bearings embedded on its surface, allowing the two half spheres to spin at different variables along the center globe.