

PROLOGUE

A backroad near Edina, NY

(trooper driving patrol car)

TROOPER JOHN PEKARSKY (on cell phone): What was it? ... What's that mean? ... yeah, I can hear her crying... Try that little rock-twist thing I do. That usually soothes her... It worked? Look at that... (notices a boy walking on the side of the road) ... Uh, sweetheart, I have to go... Yeah. Give here a kiss for me, would you? ... Okay, bye.

(stops car near the boy)

TROOPER JOHN PEKARSKY: Hey there. Where you headed? What you doing out here all by yourself? What about your parents? Do they know you're out here?

TEDDY FALLS: No, sir.

TROOPER JOHN PEKARSKY: What's your name, son?

TEDDY FALLS: Teddy.

TROOPER JOHN PEKARSKY: Why don't you hop in, teddy?

(Teddy sits in the back of the patrol car)

TROOPER JOHN PEKARSKY: So you were running away?

TEDDY FALLS: Yeah.

TROOPER JOHN PEKARSKY: Well, I took off a few times when I was your age. But I bet there's people out there worried, looking for you. And you know what? It doesn't matter what happened. I'm sure as soon as they see you...

(Pekarsky looks in the mirror and sees the difformed face of the boy. He applies the brakes violently)

TROOPER JOHN PEKARSKY: Oh, my god!

State troopers office

TROOPER CASEY: Oh, god, if I wasn't looking at him myself, I wouldn't believe we caught one.

TROOPER MADISON: I always thought they were nut jobs. The people who told those stories... Seeing is believing.

TROOPER CASEY: Where'd he pick him up?

TROOPER JOHN PEKARSKY: Just off of 940. A quarter mile down the road from Edina. Teddy, I'm gonna take your picture. Can you put your juice down and sit up for me?

TROOPER CASEY: I think we should call the papers, Johnny.

TROOPER JOHN PEKARSKY: He's just a kid.

TROOPER MADISON: He's one of them. I don't care how old he is, people have a right to know.

TROOPER JOHN PEKARSKY: We're not calling anyone until this thing goes through proper channels.

TROOPER MADISON: How much you want to bet somebody in the proper channels leaks it to...

(two men with shotguns burst into the room and shoot the three troopers)

TEDDY FALLS (to Pekarsky wounded on the floor): I'm sorry.

(one of the two men shoots Pekarsky again)

ACT I

Supermarket parking lot

PETER (standing outside, to Walter sitting in the car): Walter, come on. Let's go.

WALTER: Why do I have to go in there?

PETER: Because we're out of milk. And because you haven't left the house in over a week, and you can't just stay inside watching old movies all the time.

WALTER: Look at all those people, Peter. What if I get lost again? What if he's in there?

PETER: Walter... He's not in there. And I promise you I will never let you get kidnapped again. Okay?

(Peter opens the car door but Walter closes it immediately)

WALTER: No. No. I'm learning to appreciate cowardice. The lion had a point.

PETER: The lion?

WALTER: The cowardly lion.

PETER: But again, that was just a movie. And there's no flying monkeys inside the grocery store.

[cell phone rings]

PETER (on phone to Olivia): Hey.

OLIVIA: Hey, can you be ready to go in half an hour?

PETER: Why? What's up?

OLIVIA: Three dead cops and a missing kid.

PETER: Doesn't really sound like our kind of case.

OLIVIA: Yeah, well, wait till you hear about the kid.

Crime scene - State troopers office

BROYLES: John Pekarsky was the senior trooper on duty last night. He uploaded his report to the state police database sometime after 9:00. According to the coroner, Pekarsky and the other two troopers on duty were dead within the hour.

PETER: And the kid? He was gone.

BROYLES: I think whoever did this was coming for him.

OLIVIA: They didn't leave any kind of trail.

BROYLES: We haven't found a single print or shell casing. And they took the surveillance hard drive.

PETER: But there was a picture of the kid?

BROYLES: Pekarsky uploaded it along with his report.

WALTER: I saw a boy who looked like this once. He was young, like this child, and he played the banjo, I think. It was a haunting melody.

(Walter singing melody to dueling banjos)

(Peter continuing melody after him)

WALTER: Yes. You saw it too.

PETER: Yes, I did. It's a movie, Walter. It's called Deliverance. We saw it together.

WALTER: Probably not the same boy.

OLIVIA: According to his report, this kid looked completely normal when Pekarsky picked him up.

AGENT FRUG: Agent Broyles, we found something yYou might want to take a look at.

(moving to another room)

AGENT FRUG: We found it in their files. There are 30 or 40 reports in there. Strange stories about these deformed people.

OLIVIA: Well, some of these are 30 years old. "I saw him change in front of me. Suddenly he was hideous."

BROYLES: Like trooper pekarsky reported. "Misshapen and deformed. It looked like a cousin of bigfoot."

WALTER: That's clearly wrong. This boy bears no resemblance at all to a sasquatch. Or a yeti, for that matter.

AGENT FRUG: Well, you don't... You don't believe in those creatures?

WALTER: Why shouldn't I? Just because no one has documented flying monkeys or talking lions yet hardly means they don't exist.

AGENT FRUG: Agent Frug, my father's a bit of a shock-doc. Don't let him alarm you.

OLIVIA: All of these reports were dismissed. There was no cooperation and no hard evidence. But the vast majority of them occurred in the same area. Just outside Edina.

AGENT FRUG: That's where the boy was picked up, walking out of Edina.

OLIVIA: I guess that's where we start looking.

BROYLES: Dunham... whatever these things are, it seems like they've managed to hide themselves for a while. And from the looks of things, they'll do just about anything to keep it that way. Keep it in mind.

OLIVIA: Yes, sir.

ACT II

Welcome to Edina

(on the street of Edina)

WALTER: I don't think this is a good idea.

PETER: It's okay, we're just gonna ask a couple of questions.

WALTER: There may be werewolves in these hills.

OLIVIA: Werewolves? Mm.

WALTER: That trooper reported that the boy changed in front of his eyes. So yes, I believe we may be looking for some kind of therianthrope.

PETER: It's greek. Refers to a creature that has a metamorphic ability to shift between being a man

an a beast. It's mythological, of course.

WALTER: I saw one once when I was a young man studying in London. I was under the influence of a fairly potent blend of hashish..

OLIVIA: Guys, hang on a second. (low hum) Do you hear that? That buzz?

WALTER (humming Prelude from Carmen) : ¶ hard artichokes rarely keep ¶ ¶ norwegian elephants ¶ ¶ singapore sleep ¶

PETER: Hey, what-- what are you singing?

WALTER: I have no idea. It just popped into my head. It must be that... that buzzing. I...I can't stop it. (continues humming)

SHERIFF VELCHIK: Agent Dunham?

OLIVIA: Sheriff Velchik. Hi. Thank you for meeting us on such short notice.

SHERIFF VELCHIK: Oh, of course. I couldn't help but notice that you've gotten acquainted with the Edina hum.

PETER: Yeah, what is that?

SHERIFF VELCHIK: Military base, about five miles down the road. They have a bunch of big turbine generators that get pretty loud from time to time.

OLIVIA: Well, that's one mystery solved.

SHERIFF VELCHIK: Why don't we have some coffee. Maybe I can help you with the other.

At the café

OLIVIA: So I take it you've heard about what happened last night to the three troopers in Jonestown.

SHERIFF VELCHIK: I understand that the perpetrators took a kid.

OLIVIA: Yeah.

(Olivia shows a picture of the kid)

SHERIFF VELCHIK: My god.

PETER: You've never seen anything like that before?

SHERIFF VELCHIK: No. I've never seen a photograph of...one of them.

PETER: Then you have heard the stories?

SHERIFF VELCHIK:Of course. Telling those stories is a bit of a local pastime. You hear 'em all over this part of the state.

OLIVIA: Well, sheriff, this boy was picked up just outside of your town. And the state police have 30 or 40 unconfirmed eyewitness reports.

SHERIFF VELCHIK: Oh, yeah, we get our fair share of sightings, but I've never been able to confirm them. Nothing like this.

OLIVIA: Well, we'd like to see those reports.

SHERIFF VELCHIK: Of course. Anything I can do.

Falls residence

ROSE FALLS: What is it?

JOSEPH FALLS: It's nothing.

ROSE FALLS: Joseph?

JOSEPH FALLS: Federal agents came into the diner. They had a photograph of Teddy. And they're asking questions about the killings.

ROSE FALLS: I told you that wasn't the answer!

JOSEPH FALLS: What choice did we have?

ROSE FALLS: Well, what are we gonna do?

JOSEPH FALLS: I don't know yet.

Foggy road near Edina

(Peter and Olivia on car phone talking to Broyles, Walter sleeping in the back)

BROYLES: We didn't get anything from the autopsies. Looks like the troopers were killed with 12-gauge shotgun blasts.

OLIVIA: But there's probably a shotgun in every house in this part of the state.

BROYLES: You make a good point. You went through all the sheriff's reports?

PETER: Yeah, they've had similar sightings, but nothing conclusive. Though Sheriff Velchik did mention a military base down the road.

BROYLES: You floating another government conspiracy theory, Mr Bishop?

PETER: You know me, I never miss a chance for a good conspiracy theory.

BROYLES: Okay, I'll look into it.

OLIVIA (to Peter): God, how far away is the hotel? I'm exhausted.

PETER: I don't know. It's only supposed to be a couple more miles. (pointing to Walter) Though somebody's already decided to call it a night.

OLIVIA: Well, he's had a big day. You got him out of the house he's working a case.

(walter snoring softly)

PETER: I understand why he's scared. But it just doesn't seem like he's able to snap out of it this time. It reminds me of how he was when we first got him out of st. Claire's. I'm worried that he's starting to go backwards.

OLIVIA: I think he's starting to appear no less normal than the rest of us. I ran into a guy from high school this morning. You should have seen the look in his eyes when I told him what I did.

PETER: Like chicks with guns turned him on?

OLIVIA: More like I was a freak. Like I had suddenly grown a third eye.

(chuckles)

OLIVIA: You ever get the feeling that doing this job just makes you less and less normal?

PETER: Absolutely.

(a vehicle going in the opposite direction suddenly crosses to their side of the road)

(horn honking)

PETER: Olivia!

(tires screech, engine hissing, car leaves the road and stops in the woods)

PETER: Olivia.

(faint groan, Olivia appears unconscious)

PETER: Olivia!

(walter snoring)

(Peter sees a pickup truck stopping on the road, a man gets out with a shotgun and shoots in the direction of the car. Peter takes Olivia's gun and shoots back.)

WALTER: Are we there yet, Peter?

PETER: Walter, get down!

(the unknown man is now behind Olivia's car and shoots at Peter again. Peter gets out of the car and shoots back. The man leaves in his truck.)

ACT III

Abandoned truck

AGENT FRUG: All pretty quiet in this area. Not much in the way of dead cops and feds being run off the road.

OLIVIA: But you think you shot it?

PETER: Maybe. I don't know. But it was able to drive off.

(cell phone rings)

AGENT FRUG (on phone): Yeah...We'll be right there.

AGENT FRUG: One of our agents just found an abandoned pickup truck on the side of the road about a mile from here. Back towards Edina.

(they drive to where the truck was found)

AGENT FRUG: Is that the vehicle?

OLIVIA: I don't know. It was heading straight for us.

AGENT FRUG: Do we have a preliminary? No plates, no registration. We have a forensic team on the way.

OLIVIA: We should have them run the truck's vin number, see if you can track down an owner.

(Walter walks to the side of the road)

WALTER: Peter. Peter.

PETER: What? What is it?

WALTER (looking at a butterfly): The large blue. Isn't she magnificent! I've never seen one this big on this continent. Look, Olivia. I know a certain lepidopterist who will be simply thrilled. I have to get my kit from the car.

(Walter humming prelude from Carmen as he walks to the car)

OLIVIA: Peter, look.

PETER: It's blood.

(they search in the forest)

AGENT: Agent Frug, over here. We got something.

(they find a body)

WALTER: Careful, Peter.

(Peter turns the body of a man shot in the neck)

AGENT FRUG: You said you shot at the creature, right?

PETER: Yeah...Yeah.

AGENT FRUG: You sure you saw what you think you saw?

WALTER: Agent frug, what happened here is simple. My son shot a beast. We found a man. Obviously the creature transformed in the interim. Peter, do you realize the significance of this? We may have found a creature with metamorphic ability.

WALTER (humming): ¶ hard artichokes rarely keep ¶ ¶ norwegian elephants ¶ ¶ singapore sleep ¶

OLIVIA (to Peter): There was no I.D. On the guy so we're gonna run some prints. You had no choice. First time I killed someone, the guy was a trained killer. If I hadn't pulled the trigger, I'd be dead. I still didn't sleep that night. Or the next. I'm just saying the first time's rough.

Walter's lab

WALTER: Take the ramp down to the left.

(cow moos)

PETER: You're good. Just follow the mooing.

(cell phone rings)

OLIVIA: Dunham.

BROYLES: Everyone okay there?

OLIVIA: More or less. Thanks.

BROYLES: I got a call from our military liaison. There's something to the rumors of military testing at Edina. Turns out the army was there in the late '70s conducting a series of classified experiments.

OLIVIA: Anything to do with metamorphic ability?

BROYLES: Not that I can tell. The Pentagon files have been almost entirely redacted. I put a call into the D.O.D., but in the meantime I'm faxing what we have.

PETER: Right down here. Just put it right here. Perfect. Thanks, fellas.

(Olivia receives fax)

WALTER: Agent farnsworth, help me with my kit. I have to get to work, but there's a wonderful specimen in there for my favorite fan of four-winged fauna. I think you'll be quite tickled.

OLIVIA (showing fax): Peter, look at this. The military experiment they did in Edina was called "Project Elephant".

PETER: Walter's song.

OLIVIA: Walter... Were you involved in any military testing in Edina?

WALTER: Not that I recall. I'm sure I'd remember something as exciting as human metamorphosis. (trying to unzip the body bag) Another one that won't unzip.

ASTRID: Ugh. Walter, it's very sweet of you to remember how much I love butterflies, but you forgot how much I hate moths.

WALTER: What have you done to it?

ASTRID: Excuse me?

WALTER: You saw it, Peter. It...it was an astounding creature! Nothing like this. It's wing is deformed.

ASTRID: Walter, if that's your idea of a joke, it's really not very funny. (she opens the body bag)
Aah!

(face of the dead man now difformed)

WALTER: Oh, my.

ACT IV

Walter's lab - Transformation

WALTER: You'll want to add some wild thyme to the jar, dear. It's possible we could get the moth to transform back. It really was the most beautiful butterfly.

ASTRID: I'll believe that when I see it.

PETER: Walter, I understand what you're saying about the moth and the man transforming in the same way, but I just don't understand how that could be possible.

WALTER: It's likely that both developed the ability in response to the same experimental stimulus. Slide.

(Peter passes a microscope slide to Walter)

PETER: You mean the military testing.

WALTER: Exactly.

PETER: Well, why would the military be testing a butterfly?

WALTER: A butterfly has two stages of life. It's one of the few creatures with a demonstrated ability to abruptly change its body structure. That makes it a wonderful alpha test subject. (looks at specimen on slide) That's odd.

PETER: What?

WALTER: There's no sign of histolysis or histogenesis. Nothing to suggest a metamorphic ability. I just don't understand how he can possibly have transformed himself.

OLIVIA: So we didn't get a match on the fingerprints, but we did get a hit with the truck's vin number. It was registered to Joe Falls. But the address on the registration was old. The house had been torn down years ago.

PETER: But he was from edina?

OLIVIA: Yeah.

Edina café - Meeting the Sheriff

SHERIFF VELCHIK: Joe falls? He worked at the mill. Still does odd jobs now and then. You think that that thing that tried to run you off the road-- you think that could be him?

OLIVIA: It's possible. There was no photograph on his file, so we haven't been able to make a positive I.D. Do you have any idea where he's been living recently?

SHERIFF VELCHIK: The last I heard, he'd moved to the outskirts of town. But I couldn't say

where. I mean, I'm happy to ask around for you.

OLIVIA: We'd also like to have a look at the town records. See if we can find a last known address or a photo so that we can I.D.

SHERIFF VELCHIK: Sure. I'll take you over to town hall.

Walter's lab - Known mutation

ASTRID: Did you finish the analysis on the blood sample from the moth?

WALTER: Yes, I did. It had some sort of genetic disorder. Ah, germline mutation. Just as I thought. This man has the exact same disorder.

ASTRID: Is that what you think let's them...Transform?

WALTER: No, the mutation is what makes them deformed. I have no idea what makes them transform.

ASTRID: Walter?

WALTER: It's curious. I have this strange feeling that I've seen this mutation before.

(Walter humming prelude from carmen)

ASTRID: Please, not that song again. It's giving me a headache.

WALTER: Ah, yes... ¶ hard artichokes rarely keep ¶ ¶ norwegian elephants ¶ ¶ singapore sleep ¶
The testing at Edina... Project Elephant. I think that's where I've seen this mutation before. Maybe I did work on Project Elephant, like Agent Dunham said. Hmm. So why did I put them into a song?

ASTRID: Mmm. Wait a second. Walter, what are the words again?

WALTER: ¶ hard artichokes rarely keep ¶ ¶ norwegian elephants ¶ ¶ singapore sleep ¶ singapore sleep.

ASTRID: Does "harkness" mean anything to you?

WALTER: Harkness is a library at the law school... The song is a mnemonic, yes?

ASTRID: You must have done it on purpose, walter.

WALTER: Yes.

ASTRID: So what's at the law school library?

WALTER: Come along, astrid. Let's find out.

Edina town hall

PETER: There's nothing in the housing records on a Joe Falls.

OLIVIA: There's nothing in the tax records either. In fact, the whole "f" section is gone. Anyone whose last name starts with "f."

PETER: You can't just walk in and check these records out.

OLIVIA: No, but you can steal them. Let's check the federal records If you lived here, you must be on the census.

Harkness law school library

WALTER: This is it. I remember now.

ASTRID: Walter... what happened to you in Edina? You're like a different person since you got

back.

WALTER: I've always found work to be restorative. When peter was sick, it was the only thing that kept me going. Amazing how it heals the soul.

(Walter removes a plate below a library shelf)

WALTER: Oh, look. (he takes out a box) Devil dogs. I loved these.

ASTRID: Walter, we can get you a fresh one.

(he takes out another box containing files with photographs of difformed people)

WALTER: Oh, my, oh...

ASTRID: They're deformed. Just like that man in the lab.

WALTER: I understand now.

Census records

OLIVIA: There's nothing on joe falls in 1990. Anything in 2000?

PETER: Uh-uh. Anything in there on the current population of Edina?

OLIVIA: Uh, 1,943. It was on the sign. Why?

PETER: I don't know, there's just something strange about these census numbers. Between the years of 1990 and 2000, 17 people died, 47 people were born. That's the only change in the population.

(cell phone rings)

OLIVIA (on phone): Sheriff. Uh, some of your tax files are missing. Uh, all of the section "f", including Falls.

SHERIFF VELCHIK: I may know who's responsible. The local tax collector said that Falls had moved out to the edge of town. He's living in a trailer with his wife and his son.

OLIVIA: How old is the boy?

SHERIFF VELCHIK: He said he was seven or eight. I've got an address if you want to meet me.

OLIVIA: Yeah. That'd be great. Thanks. We'll see you there.

Outside the town hall

(a crowd has gathered in front of the town hall, waiting for sheriff Velchik)

SHERIFF VELCHIK: They don't know anything. There's nothing to worry about. It's going to be fine.

ROSE FALLS: You're wrong, Paul. They found out.

SHERIFF VELCHIK: Rose, I know you have a special interest in this, but they don't know anything.

ROSE FALLS: They have a photograph. They have proof.

SHERIFF VELCHIK: Others have come before. I'm gonna take care of this. I'll make it all go away.

ACT V

City Limits - Driving Walter

(Astrid drives the Bishop station wagon as they approach the Edina city limit sign)

ASTRID: ...the man and the moth -- didn't transform at all?

WALTER: No, this is something else entirely. In the late '70s, the Army became obsessed with finding a new way to camouflage soldiers. They started experimenting with electromagnetic pulses.

ASTRID: As their camouflage?

WALTER: The eye converts electromagnetic energy into something the brain can understand. That's how vision works. Well, the Army thought that if they could generate a massive electromagnetic pulse, then they could effectively scramble the optic nerve... and at the right frequency, make the soldiers invisible to the naked eye.

ASTRID: And you consulted on this project?

WALTER: Briefly. It was after I left that they realized that prolonged exposure to the pulse has a horrible side effect. An incurable genetic disorder. And this moth and that deformed man are the victims -- or the children of the victims of that experiment.

ASTRID: So how does that explain their ability to change, Walter?

WALTER: Here, stop, stop, stop, stop. Stop here. (she pulls the vehicle over the shoulder, stops, both exit the car and walk forward to the sign) Come. Come. Leave the lights on.

ASTRID: Walter. Walter, what are you doing?

WALTER: Ah... What do you see?

ASTRID: I see the moth.

WALTER: Come here, please. (she steps closer and the moth visibly changes to a butterfly) Now what do you see? A friend of mine once wrote that sufficiently advanced technology is indistinguishable from magic.

ASTRID: How is it doing that?

WALTER: It isn't. The man and the moth don't change at all. What changes is our perception of them.

PETER: (on cell phone speaker, calling from Olivia's car as she drives) Walter -- Walter, slow down. You're saying that this electromagnetic pulse allows us to see these deformed people as if they were normal?

WALTER: (on cell phone with Astrid walking nearby) Yes. Somebody must have perfected the military's camouflage technology to hide the deformities that the first tests created.

PETER: So then so long as we stay within the range of the pulse...

WALTER: ...then these poor souls appear totally normal.

OLIVIA: (on speaker call) So that's the *Edina hum*. That's the sound that the pulse makes.

WALTER: Yes. Yes, I believe so.

OLIVIA: Walter, do you know who could have perfected this technology?

WALTER: No, no. It would be extremely difficult. Apart from Cobb, no one else would have the expertise.

PETER: Cobb? Who's Cobb?

WALTER: Edward Cobb was the scientist who dreamed up *Project Elephant*. He would be the only one with the imagination and the know-how.

PETER: Listen, Walter, I want you and Astrid to head back home.

WALTER: But -- but given my knowledge...

PETER: Walter, listen to me. Somebody obviously has a lot invested in keeping this thing a secret. They've killed three people already -- they tried to kill us. I don't want to have to worry about you.

WALTER: Oh, well, that's -- that's very sweet of you, son.

PETER: I'll see you back at home (end of cell phone conversation)

ASTRID: What did Peter say?

WALTER: He wants us to head into town to try and find the source of the electromagnetic pulse.

Town Hall - Sheriff's Office

ROSE FALLS: (marches into the office as Velchik and his Deputy are loading their weapons)
There's been too much bloodshed already. It's just making things worse.

PAUL VELCHIK: You got your boy back. Would you rather we'd let them keep him?

ROSE FALLS: You're killing innocent people. It's time to give this up. There are real consequences.

PAUL VELCHIK: Sure. There are real stakes here. That's why you gotta let me do my job and keep this town safe.

ROSE FALLS: And you think that killing those federal officers is the best way to put a stop to this?

PAUL VELCHIK: It did the last time. That Federal Marshal a few years ago-- no one came looking for him, did they? We've all got jobs to do, Rose. Stick to *the machine*. That's your job. (leaves with his Deputy and weapons)

Driving Around - Finding The Generator

ASTRID: (talking as she drives) Walter... what kind of device are we looking for?

WALTER: Any number of things could transmit the pulse. A large capacitor bank. Some form of compression generator.

ASTRID: What about a satellite dish? They have them all over town.

WALTER: ...oh, no. Those are for television, dear. Given how little there is to do here, I imagine they watch a lot of it. What we're looking for is something that could relay the discharge from the microwave conversion of large energy pulses.

ASTRID: What about a -- a big antenna?

WALTER: Yes, yes, that would do, I suppose.

ASTRID: (pointing to the right of the car) Something like that? (stops the vehicle in front of the Falls residence)

WALTER: Well done, Astricks.

Falls Residence - Gaining Access

(standing at the front door, he knocks)

ASTRID: Are you sure we should just knock on the door like this?

WALTER: *Rose*. That was Edward's daughter. He used to carry her around the lab on his shoulders. (to young Teddy, after the boy opens the door) Oh, hello. Is your mother home?

TEDDY FALLS: No.

WALTER: Ah. But your mother is Rose? And your grandfather, his name was Edward Cobb?

TEDDY FALLS: Who are you?

WALTER: I'm Walter Bishop. Your grandfather was a friend of mine. May we come in? (opens the screen door, enters with Astrid and enters the sitting room. eyes an old picture in a frame) Look, look. That's Edward Cobb. ...and, and, and that's Rose.

ASTRID: Mm.

WALTER: (to the boy) Do you have more recent pictures of your mother?

TEDDY FALLS: We don't own a camera.

WALTER: No, of course. Cameras have no optic nerve. The photos would only show their deformities.

TEDDY FALLS: You have to go. I'm not supposed to have strangers in the house.

WALTER: Quite right. But may I use your bathroom?

TEDDY FALLS: You know my mother will be home soon. You should go.

WALTER: We will. First I'll go, and then we'll go. But where's the bathroom?

TEDDY FALLS: Down the hall, second door on the left.

WALTER: Thank you.

ASTRID: (distracting the child with polite conversation) Is that *Operation?* (board game) Oh, I loved this game.

Searching Edina - Olivia Drives

OLIVIA: Joe Falls is in his thirties, so he's too young to be one of the soldiers they tested in that experiment.

PETER: Yeah, it would have had to have been his father.

OLIVIA: I guess folks with that kind of deformity don't tend to leave home. (Peter reviews his charts) You still stuck on that census data?

PETER: There's just something weird about these numbers. I went back thirty years, and it looks like the only time the population goes down is when somebody dies.

OLIVIA: What about when people move? (stops vehicle)

PETER: No, that's just it. They don't. Nobody ever leaves this town.

OLIVIA: Are you saying that you think they're -- that everyone in Edina is one of them?

PETER: (sees an approaching patrol car. the Deputy is hanging out the window with a shotgun pointed at them. to Olivia) Get down!

(as they duck, the front windshield erupts from a shotgun blast)

ACT VI

Edina City - Revealed

(ambushed and running from the Sheriff and his Deputy, a shotgun blasts behind them... they find cover in a nearby barn)

PETER: (running quickly) ...we'll take cover in the barn!

OLIVIA: Go! Go!

(back at the Fall's residence, Walter hears a low hum and follows the sound into the basement of the house)

(in the barn now, Olivia continues to exchange fire with the two Jonestown County officers as she and Peter seek refuge)

ASTRID: (playing Operation with Teddy at the Falls house) Oops. (as the boy fails the game) My turn. I'm going for "The Wishbone. *(Walter kills the generator in the basement and the hum fades. Astrid -holding her tongue- can now see the boy as he truly is... genetically disfigured)*

WALTER: (returning to the sitting room and noticing the uncamouflaged young lad playing with Astrid) Oh, my.

(still avoiding the ambush attack in the barn, Olivia shoots Deputy Bill as he enters, then avoids shotgun blasts as the Sheriff charges into the barn)

PETER: (not wanting to be a shot by a startled Olivia) Easy! Easy! It's just me.

PAUL VELCHIK: (to Olivia) Drop the gun. I said drop the gun.

ROSE: (steps from the shadows and pumps her shotgun) Paul.

PAUL VELCHIK: Go home, Rose. (blasted by Rose)

Falls Residence - Confessions

ROSE: (quietly in her sitting while Teddy sits on the porch with Astrid) The original pulse deformed the whole town. My father couldn't live with himself afterwards. He couldn't leave all those people like that.

OLIVIA: According to our files, your father resigned from his commission in 1979.

ROSE: Yes. He came back to Edina and worked tirelessly on his machine until he perfected it. Then he offered the inhabitants a choice.

PETER: A choice?

ROSE: Live as you are, deformed, but free to roam the world or confine yourself to Edina, where the pulse will allow you to hide in broad daylight.

OLIVIA: And the people voted to stay.

ROSE: They realized the pulse would allow them to look beyond the horror of their deformities and see each other for who they really were. They chose the only normal life they could have.

PETER: And your father? He chose to stay among you.

WALTER: He chose because of you, didn't he, Rose? Last time I saw you, you were a little girl. (looks at picture) A perfectly healthy little girl.

ROSE: My mother and I, we lived in Edina. We were part of the experiment.

OLIVIA: Your father experimented on you?

ROSE: No. The Army never told him they were expanding the scope of the test.

WALTER: Rose, I remember your father fondly. He believed that invisibility would save lives. And he finally solved the problem.

ROSE: My father tried to create a good life for me here -- for all of us-- and he succeeded.

(Walter walks out alone and catches Broyles as he arrives)

BROYLES: (greeting him) Doctor Bishop.

WALTER: You can't make this public, Agent Broyles. We need to let them keep their secret.

BROYLES: Doctor Bishop, three state troopers were killed...

WALTER: ...and those responsible were brought to justice. But the rest of these people... you have no idea what will happen to them.

BROYLES: Doctor Bishop...

WALTER: They will have no choice but to study these people. To examine them, to test them, to humiliate them.

BROYLES: (pausing) Doctor Bishop, did you find the machine? The one that transforms them?

WALTER: Please, Agent Broyles. These people have been harmed enough. We simply can't...

BROYLES: ...Doctor Bishop... I don't think you're understanding me. If you didn't find the machine, there's nothing to report.

WALTER: (growing wiser) Thank you.

(as the Feds drive out of town)

WALTER: remarkable... How Rose was willing to expose her secret to right a wrong. How very brave of her.

PETER: You did something brave too. The way you spoke up for those people -- you didn't have to do that, Walter. I'm proud of you.

WALTER: I'm glad you choose to see me the way you do. (reflective) Very glad indeed.
