



## The Internet Movie Script Database (IMSDb)

### Search IMSDb

 

### Alphabetical

# [A](#) [B](#) [C](#) [D](#) [E](#) [F](#) [G](#) [H](#)  
[I](#) [J](#) [K](#) [L](#) [M](#) [N](#) [O](#) [P](#) [Q](#)  
[R](#) [S](#) [T](#) [U](#) [V](#) [W](#) [X](#) [Y](#) [Z](#)

### Genre

[Action](#) [Adventure](#) [Animation](#)  
[Comedy](#) [Crime](#) [Drama](#)  
[Family](#) [Fantasy](#) [Film-Noir](#)  
[Horror](#) [Musical](#) [Mystery](#)  
[Romance](#) [Sci-Fi](#) [Short](#)  
[Thriller](#) [War](#) [Western](#)

### Sponsor

### TV Transcripts

[Futurama](#)  
[Seinfeld](#)  
[South Park](#)  
[Stargate SG-1](#)  
[Lost](#)  
[The 4400](#)

### International

[French scripts](#)

### Latest Comments

[ALL SCRIPTS](#)

### "WAR OF THE WORLDS"

Screenplay by

Josh Friedman & David Koepp

Submitted by

Tyler

### FINAL MOVIE SCRIPT

\*\* Resized to fit on minimal number of pages\*\*

[Showing Pictures of City Life]

### NARRATOR

No one would have believed in the early years of the 21st century, that our world was being watched by intelligences greater than our own. That as men busied themselves about their various concerns, they observed and studied. Like the way a man with a microscope might scrutinize the creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro about the globe, confident of our empire over this world. Yet, across the gulf of space, intellects, vast and cool and unsympathetic regarded our planet with envious eyes. And slowly and surely, drew their plans against us.

### EXT. DOCK - CARGO BAY - DAWN

Ray (in his 30s, short hair, rough groomed, almost always wears his New York baseball cap, raggedly dressed, looks like he hasn't slept in days) is moving cargo boxes from the ship to ground loading brackets. Shots show him inside the control room operating the levers. As the last car is loaded, he is seen walking down the stairs.

### SAL

Ray!! Ferrier! Whoa!

Ray turns away and laughs because he already knows what he is going to say.

**SAL**

I need you back at 4:00 instead of 12:00  
I got half of Korea coming in.

**RAY**

No, no, no I can't. I'm on a 12 hour  
blow! Call Tadesko.

Camera follows them walking down the street.

**SAL**

Tadesko can't move 40 containers in  
an hour. I need somebody who can do  
double picks.

**RAY**

I wish I could help you Sal. God damn  
union regulations.

**SAL**

(getting angry) Come on, I'm in a position  
here!

**RAY**

Come on, you remember the union regulations,  
Sal.

**SAL**

(angrily) You know what your problem  
is?

Sal stops on one side of the street while Ray continues walking.

**RAY**

(joking) I can think of a couple of  
women who'd be happy to tell you.

**EXT. RAY'S CAR – DRIVEWAY – DAWN**

Ray gets out and takes the last can of trash to the street as  
Tim (in his 30s, wearing expensive clothes, slicked sharp hair,  
extremely well groomed, looks like (and is) rich) and Ray's ex-wife  
Mary Ann (in her 30s, pregnant with maternity clothes on, hair  
hanging loose and rather unkempt) stand at their new car. Robbie  
(15, ragged, tough look, long hair, partially groomed, worn clothes  
(but looks in style), hip side pack with misc. objects in it.)  
and Rachel (10, still dressed in Barbie color scheme clothing,  
long unkempt hair in pigtails) are in the car.

**RAY**

Is it 8:30? We say that?

**MARY ANN**

We said 8:00.

**RAY**

(changing subject) Hey, this is one safe looking vehicle you got yourself here Tim. Congratulations.

**TIM**

Thank You.

**RAY**

8 o'clock huh?

**MARY ANN**

Um-Huh. We'll be back by 9:30 on Sunday, depending on the traffic.

Robbie gets out of the car, carelessly banging the door on the electrical pole. He is listening to his MP3 player at a loud enough volume for the camera (10' away to hear).

**RAY**

There he is! You got a hug?

Robbie ignores him as if he was not there and heads up to the front door of the house.

**RAY**

(continues) Confusing handshake? (joking)  
Kick in the teeth? The door's locked.  
(to Mary Ann): Still working on those manners?

Mary Ann nods "yes" as Rachel gets out of the car.

**RACHEL**

Hello dad.

**RAY**

Hello, Rachel!

Rachel gives him a hug and goes back to the car to retrieve her bag. She struggles and Mary Ann, Tim, and Ray try to help which results in a small bicker argument. (Ray, Tim, and Mary Ann add lib.)

**ROBBIE**

(during bickering, at the front door)  
The door's locked.

**MARY ANN**

(suit case in hand) I'll just get it in the door.

**RACHEL**

It's got rollers, just roll it.

**MARY ANN**

Well we can't roll it up the stairs now can we?

**RAY**

Really, I got it from here, okay?

**INT. RAY'S HOUSE - KITCHEN - DAWN**

Mary Ann, Rachel, Ray, and Tim walk into the kitchen as Robbie heads straight upstairs to his room. Mary Ann sees a car engine next to the kitchen table and looks at Ray in disgust.

**RAY**

(to Tim) It's a 302 V8. It's gonna be out of here next week.

Mary Ann walks over to the refrigerator to check for the basic food supplies. Ray gets frustrated that she is going through HIS stuff.

**RAY**

(trying to get her to leave) You better get going if you want to beat the traffic, don't you think?

Mary Ann ignores his comment as she opens the refrigerator which is almost empty.

**MARY ANN**

You're out of milk. (smells it) And everything else.

Shot of Rachel, intensely listening from the stairs.

**RAY**

(mad) Would you close the door please? Now that that's my refrigerator.

**TIM**

I'm gonna go wait outside. (to Rachel) I love you sweetheart (hugs her) see you in a few days.

**RACHEL**

Bye Tim.

**MARY ANN**

I'd better get this upstairs.

Ray tries to further rid of her but she continues.

**RACHEL**

(trying to get her bag from Mary Ann)  
Mom, Mom!

**RAY**

Mary Ann, let me get this.

**MARY ANN**

I can get it.

**RAY**

(rushes to close his bedroom door, as  
if hiding something) Excuse me.

Ray gets his door closed as Mary Ann goes into Rachel and Robbie's room.

**INT. RAY'S HOUSE - RACHEL AND ROBBIE'S ROOM - DAWN**

Mary Ann and Ray go into the room where Robbie is laying on his bed listening to his MP3 player. Rachel sits down on her bed.

**MARY ANN**

A little old to still be sharing aren't they?

**RAY**

I don't hear any complaints.

**MARY ANN**

No, I do.

Mary Ann walks over to Robbie on his bed and grabs his MP3 player. She un-plugs the headphones and the music stops. Ray sits down on a desk chair.

**MARY ANN**

Robbie's got a paper... (looks at Robbie to make sure he's listening) ...on the French occupation of Algeria due Monday which he's yet to begin. It would be nice if he were done by the time we got back so we don't have to keep him up all night on Sunday.

Mary Ann looks at Robbie who promptly says...

**ROBBIE**

I just got to type it up. (makes typing motion)

**MARY ANN**

No, you just got to start writing it first.

**ROBBIE**

(interrupts her) I love you mom!

Mary Ann kisses him.

**MARY ANN**

I love you. (begins walking over to Rachel) Listen to your father.

Mary Ann hugs Rachel and promptly notices...

**MARY ANN**

Oh, no shoes on the bed.

INT Ray's House - Walking Down Stairs - Dawn

**MARY ANN**

We'll be at my parent's house in Boston but don't call the house line, because you know. Well the point is I've got my cell phone. So if anything comes up, or if you have any questions just call.

**RAY**

Believe it or not, I can handle it.

**MARY ANN**

I'll leave the phone on.

**RAY**

Mary Ann? (beat) It's a good look for you.

Mary Ann opens door and proceeds to walk out the door. She stops to say...

**MARY ANN**

You think?

**RAY**

Yeah.

**MARY ANN**

Take care of our kids.

**RAY**

Mary Ann, you got nothing to worry about.  
Listen, you tell your mother that Ray  
sends his love and kisses.

**MARY ANN**

(laughs) She'll love that.

Mary Ann leaves.

INT Ray's House – Rachel and Robbie's Room – Dawn

Robbie is watching the TV stories about lighting storms in other parts of the world. Channel changes ever few seconds. Ray turns off the TV and throws Robbie's baseball mitt at him. He catches it and says...

**ROBBIE**

Baseball season's over.

**RAY**

Five minutes. It's not going to kill  
you.

EXT. RAY'S HOUSE – BACKYARD – DAWN

**RAY**

There he is. (Robbie puts on his new  
cap) Boston? (hesitating) That's how  
it is? (no response from Robbie) That's  
how it's gonna be?

Robbie throws ball at Ray unexpectedly who catches it just barely  
and comments...

**RAY**

Careful with that throw.

**ROBBIE**

Whatever Ray!

**RAY**

Your mom says you've got a report due  
on Monday, so you are going to work  
on that when you're done here.

During next lines (until noted) they throw the ball back and  
fourth.

**ROBBIE**

Yeah, I'm almost finished, I just got to type it up.

**RAY**

Yeah, bullshit!

**ROBBIE**

Yeah, and what do you know Ray?

**RAY**

Everything. Haven't you heard? Between me and my brother, we know everything.

**RACHEL**

What's the capital of Australia?

**RAY**

That's one my brother knows.

**ROBBIE**

Is it okay with you if I just laugh the first 500 times you tell that one.

**RAY**

Just do your report. We don't send you to school so you can flunk out.

**ROBBIE**

You don't pay for it, Tim does.

Ray throws the ball at Robbie hard enough to knock dust off his mitt. Robbie shakes his hand in his mitt and grits his teeth in pain.

**RAY**

That's half of what I've got.

**ROBBIE**

You're an asshole. I hate coming here.

**RAY**

That why you act like such a dick?

Ray throws the ball and Robbie purposely misses, shattering a window behind him. Robbie turns his hat backwards and walks up



the stairs back into the house. Ray stares at Rachel who stares back.

**RAY**

What?

**RACHEL**

That's not how you're going to get through to him. You want him to listen to you...

**RAY**

(interrupts her) What are you? Your mother or mine?

**RACHEL**

Where are you going?

**RAY**

To sleep. I work for a living.

**RACHEL**

What are we supposed to eat?

**RAY**

You know, order.

**INT. RAY'S HOUSE - RAY'S ROOM - DAWN**

Ray takes off his shirt, seems to loose his cap with it, and takes off his boots as he gets in his bed and goes to sleep.

INT Ray's House - Living room - Day

Rachel is flipping TV channels as Ray walks down the hall after his nap. He sits down and sees Rachel picking at a splinter. Rachel has his hard hat on.

**RAY**

What's the matter?

**RACHEL**

I got a splinter.

**RAY**

Where'd you get it. Come here.

**RACHEL**

On your porch railing.

**RAY**

What, you want me to... (beat) You want me to take that out for you?

**RACHEL**

Absolutely not!

**RAY**

Well, come here let me see it.

Rachel shows him but doesn't let him touch it for fear he may pull it out. Rachel and Ray ad lib as she stops moving it and he looks at it.

**RAY**

It's gonna get infected.

**RACHEL**

No it wont.

**RAY**

Yes, it's gonna get infected.

**RACHEL**

No, it won't. When it's ready, my body will just push it out.

**RAY**

Push it out?

**RACHEL**

I read that. (as she sits back down)  
You should get TiVo. Tim got it for my room. It's awesome. I can watch all my shows after homework.

**RAY**

Yeah, I'll just put that on my platinum card. Robbie? (no response) Robbie?

Ray takes a bite of the food sitting on the coffee table in front of him, having no idea what it is.

**RAY**

(with the disgusting food in his mouth)  
What is that?

**RACHEL**

Hummus.

**RAY**

Hummus?

**RACHEL**

From the health food place. I kept one of their menus last time we were here.

Ray gives Rachel a "this is gross" look and she gawks at him.

**RACHEL**

Uh, you said order!

**RAY**

(laughs) I meant order food! Where is Robbie?

**RACHEL**

He went out.

**RAY**

Out where?

**RACHEL**

I don't know. He just took your car and left.

EXT Ray's House - Front Driveway - Day

He glances at his open garage door with the car that should have been in it. He runs across the street to search for his car. As he sees everyone else looking at the sky, he looks himself to find a large black cloud with a white hole in the middle of it. The cloud is swirling as if it was being artificially turned.

**FRIEND 1**

You ever see something like that?

**RAY**

(scratching his chin) In the springtime maybe. Not this time of year. Come on, we can see better from the back yard.

(continuous) EXT Ray's House - Back Yard - Day

Ray runs by the fence to his back yard. As he runs, the wind starts to pick up. 30-40 mph.

**RAY**

That is so weird.

**FRIEND 2**

What?

**RAY**

The wind is blowing toward the storm.

**FRIEND 2**

That is weird.

Winds pick up faster. 40-50 mph.

**RAY**

Rachel, wanna see something cool?

Rachel rushes down the stairs to his side and hugs him in fear. Pan up to view the 'storm' that appears to be lighting up with multiple colored lights. Wide angle shot of clothes blowing in the wind. Suddenly the wind dies down to nothing. Lightning hits the pavement about 300 feet away.

**RAY**

It's okay.

**RACHEL**

I want to go inside.

**RAY**

It's okay.

**RACHEL**

I want to go inside.

**RAY**

Okay, you go ahead.

The friend's baby starts to cry...

**FRIEND 2**

That's enough weather for me. (begins walking inside)

**RACHEL**

I don't want to go by myself.

BAM!! BAM!! BAM!!! LIGHTNING hits the ground more rapidly and louder now. Rachel and Ray run towards the eaves of the house.

BAM! The lighting continues. BAM!

**RAY**

Kind of fun, ain't it?

**RACHEL**

No.

**RAY**

Oh, Come on. It's like the fourth of July.

**RACHEL**

No it's not.

Ray begins singing as... BAM!! The LIGHTNING gets even louder and scares the both of them enough to hightail it for the house. BAM!!! Half the car alarms go off in a 10 block radius. BAM!! Another few car alarms go off. BAM!!! Louder and louder the LIGHTNING continues.

INT Ray's House – Kitchen – Day

Ray and Rachel are running as fast as they can up the stairs into the kitchen. BAM!! The lighting continues again and makes Rachel scream.

**RAY**

It's okay. You're fine.

**RACHEL**

It hit right behind our house.

**RAY**

Yeah, well it's not gonna hit there again because lighting doesn't strike twice in the same place.

BAM!! It hits again and makes Ray jump.

**RAY**

Oh, SHIT!

They both get under the table for safety as the LIGHTNING continues. They both begin panicking. BAM!! BAM!! BAM!! The LIGHTNING goes on with no apparent end. Ray and Rachel both scurry on the floor under the table as the lighting goes on.

**RACHEL**

Where's Robbie?

**RAY**

I don't know.

**RACHEL**

Is Robbie okay? (no response) Are you okay?

BAM! The lighting continues.

**RAY**

Where's the thunder?

**RACHEL**

Why won't it stop?

Pan out from under the table as the lightning subsides and all is silent.

**RACHEL**

(with hesitation) Is it over?

Ray remains speechless as he is fixated on the area where the lightening came from. Ray climbs out from under the table to get an idea of what just happened.

**RACHEL**

Where are you going?

**RAY**

Just checking things out. Just wait, wait there.

**RACHEL**

Are we going to be okay?

**RAY**

I don't know.

**RACHEL**

You don't know.

**RAY**

No. I meant... Rachel, please, just stop asking so many questions. Just wait here.

Ray walks around to various parts of the kitchen to see if everything is okay. The power is off. After saying "just wait here" he then walks into the living room. Nothing in the living room has power. He checks his phone which doesn't work. He tries his cell phone which also appears to not work at all. He sees his watch which has also stopped working.

**EXT. RAY'S HOUSE - BACK YARD AREA - EVENING**

Pan left to see the storm cloud still lighting up in some spots.

**EXT. RAY'S HOUSE - FRONT STREET - EVENING**

Ray walks down the stairs to see that nobody else has power and for some reason all the cars seem to have just stopped working. By now we get the picture (EMP). He walks out onto the sidewalk where he is joined by his friend.

**FRIEND 2**

You believe this Ray? Every single car.

Ray walks past her onto the street where he sees ROBBIE walking up the street towards him. Ray begins running towards him.

**RAY**

(worried) Oh, Jesus. Oh, Jesus.

**ROBBIE**

The car just stopped and...

**RAY**

(interrupts him) You're okay? Are you okay?

**ROBBIE**

... and the lighting started hitting about a block away over and over again. And me and this other guy we...

**RAY**

(getting angry) Where the hell'd you go?

**ROBBIE**

Over on Lincoln Avenue. (break) ... by the church.

**RAY**

Did you see it? Did you... Were you near it?

**ROBBIE**

Yeah. 26 times we counted! Over and over the lighting started hitting. It opened up this hole or something...

**RAY**

26 times?

**ROBBIE**

Yeah.

**RAY**

Okay, well, you're okay?

**ROBBIE**

Yeah.

**RAY**

Good, because your sister is in the house, I want you to go in that house and I want you to stay with her. Okay? (break, as he starts running down the street) And the next time you take my car with no driver's license and no permission, I call the cops. You better be there when I get back.

Robbie doesn't move in fear. Ray gets angry that he is not going.

**RAY**

Robbie. (snaps his hands together)

Ray begins walking down the street to the auto shop a few yards away.

**RAY**

Manny! Manny! Hey Manny. What is it, dead?

**MANNY**

All of them, everything, look at this... (taps the starter motor) starter's fried.

**RAY**

Lightning hit it?

**MANNY**

Not even close. I thought if I changed it... you got any idea what's going on?

**RAY**

I'm on my way to find out. Try umm... try changing the solenoids.

**MANNY**



Right, (to accompanying mechanic) Right  
see, I told you that, the solenoids.

Everyone who's car is fried is checking their car to see what  
went wrong. Ray joins about 30 people walking down to where the  
lightning started hitting. Ray's friends join him. Cops walk  
by.

**COP 1**

Let us through. Let us through here.

**FRIEND 3**

Hey, what up, Ray?

**RAY**

(joking) I should of known you two were  
behind this.

**FRIEND 3**

Hey, god's pissed off at the Neibor  
hood

**RAY**

Can you blame him?

**FRIEND 4**

You see it?

**RAY**

Yep, you got power where you are?

**FRIEND 3**

Nope, nothing.

**RAY**

It's the cars though. That's the thing.

**FRIEND 4**

Solar Flare, that's what this guy told  
me.

**RAY**

A solar flare?

**FRIEND 4**

Yeah, the sun shoots off blobs of plasma,  
they turn into solar flare flashes.

It's the only thing that can kill all  
of the electronic stuff.

**FRIEND 3**

Can I say something?

**FRIEND 4**

What bro?

**FRIEND 3**

The sun does not cause lightning, okay?

**FRIEND 4**

Bro, I'm just telling you what that  
guy said he heard.

**FRIEND 3**

I know but it just sounds dumb saying  
that...

Ray and his friends walk up to this hole in the ground where  
everyone else is gathered around.

**COP 1**

I never seen anything like this before.  
That many strikes of lighting in one  
spot.

The cops start ushering people to stay back away from the hole.

**RAY**

Is this the only place?

Ray picks up a stone that is white next to all the black asphalt  
crumbs. He switches it from hand to hand because it is too cold  
to hold in one hand.

**FRIEND 4**

Is it hot?

**RAY**

No. It's freezing.

The police officers and the other people gathered around feel  
a vibration under their feet.

**COP 2**

What is that?

**RAY**

You feel that?

**FRIEND 3**

Yeah, I feel that.

**FRIEND 4**

What is it the subway?

**COP 1**

There's no subway here.

**FRIEND 4**

PATH Train maybe?

**COP 1**

That can't be the water main.

**COP 2**

There's nothing else down there.

**COP 1**

The water main doesn't run through here.

**COP 2**

Well, there's something down there and  
it's moving.

The pavement starts to crack into a wider circle. People start running away from the crack as it gets bigger and bigger. Windows start to crack under pressure as the pavement separates even more. Entire sheets of road split into pieces causing everyone on the road to lose their balance. Shots of more shattering windows. Busting pipes. The church starts cracking apart and moving with a GIANT CIRCLE of pavement that moves. The pavement lurches up and then caves down. A few cars go tumbling in. Something throws the last car that tumbled in back out flying through the air as a leg of the robot makes a lurch out of the hole. The police continue trying to move people away. The engines of the ship start coming out as they power up. The entire ship comes out and begins dusting itself off. Ray and his friends hide behind a building.

**FRIEND 4**

Oh my god.

Ray begins walking out from behind the building.

**FRIEND 4**

Ray, no, stay man.

The machine makes a large vibrating noise as if calling out to other robots. It arms its disintegrator beams and opens fire.

People can be seen to disintegrate as they are struck with the beam. The beams, when fired make a zap sound. People start exploding into dust and their clothes are blown away. Ray misses numerous beams by a foot or two as he goes into a convenience store. Again Ray runs out the back door and misses another beam by inches. He runs his ass off trying to escape the robot. Disintegrator beams strike off rooftops to clear a walking path. Ray hides behind a building as the machine walks by.

**EXT. RAY'S HOUSE - PORCH - EVENING**

Ray walks into the house where he is met by Rachel's gawking eyes out the window. Robbie stands in the background looking at the doorway. Ray walks past Rachel then Robbie toward the kitchen. Rachel and Robbie follow him into the kitchen. With anxious eyes, Robbie begins to say...

**ROBBIE**

What happened?

Ray sits down against the wall of the island countertop in the kitchen, not responding.

**RACHEL**

What's going on?

Robbie squats down next to Ray as Rachel rests her elbows on the stool at the island.

**RACHEL**

Dad, what's the matter?

**ROBBIE**

What's all that stuff all over you?

Ray seems to be delirious as he slurs his head towards Robbie.

Rachel reaches through a leg of the island to pull at Ray's hood on his shirt. BAM! Ray jumps and jerks his head toward Rachel fast enough to make some of the white powder poof off as if jerked back into reality. Robbie jumps as well in fright.

**RACHEL**

What's all the stuff?

**ROBBIE**

Hello? Ray?

Ray looks at his arms which are coated in the white powder. He gets up and begins heading for the bathroom. Still unresponsive to the questions he was just asked. He looks in the mirror to see that he is covered in the white powder (human ash). He quickly does his best to wash it off realizing what it is. After washing it off, he begins mentally planning what to do.

Walking back into the kitchen...

**RAY**

We're leaving this house in 60 seconds.

Ray grabs an old Penzoil box and dumps the tools out of it. He shoves the box into Robbie who grasps it as to not fall over at the force Ray used.

**ROBBIE**

(questioning) What? Wait. I have no idea what's going on...

**RAY**

(while Robbie asks) ... all the food from the refrigerator and the cupboard, put it in here.

**ROBBIE**

I think we are having a bit of a shock here...what's going on, just tell me...

**RAY**

Just do it.

Ray runs toward the table, grabs a flashlight and begins to try to get it to work.

**RAY**

Rachel, sweetheart...

**RACHEL**

Dad, you're really scaring me.

**RAY**

I need you to get your suitcase...

**RACHEL**

Dad. (break) Dad!

**RAY**

The one that you brought, bring it to me, okay?

Ray shoves cereal boxes aside to get to the cabinet over the refrigerator for batteries. Hastily grabbing the package, he realizes they are probably dead due to the EMP.

**RAY**

Can you do that for me, darling?

**INT. RAY'S HOUSE - RAY'S ROOM - EVENING**

Ray runs into his room while Rachel and Robbie are downstairs. He hastily enters the combination to a metal box that contains a hand gun. He tucks the gun into his belt on his back and folds his shirts over it.

Street Sidewalk - Evening

Ray, Rachel, and Robbie are walking at a very fast pace down the sidewalk with about 20 other people around them. Rachel is clutching Ray's hand and Robbie is carrying the box of food.

**ROBBIE**

What's happening?

**RAY**

Shh, Shh, I can't tell you now. We...  
We've only got about another minute.

Ray sees the car that Manny was working on just as Manny's Apprentice closes the hood. Ray mutters...

**RAY**

Please, Please, Please.

People are seen rushing down the street in the intersecting direction. Ray, Robbie and Rachel approach the car.

**RAY**

Just keep it down.

**ROBBIE**

Ray, I'm standing right beside you.  
Can you please answer me?

Ray does not respond as he looks in the ignition and finds keys.

**RAY**

Just get in the front seat Robbie.

Ray loads Rachel in the middle row of seats as Robbie gets in the passenger seat.

**RACHEL**

Who's car is this?

**RAY**

Just get in.

**RACHEL**

Who's car is this?

Ray throws Rachel's bag in the row of seats behind her, slams the door and starts walking to the driver side of the car. He is caught by Manny walking.

**MANNY**

Hey, Hey, Ray! You were absolutely right.  
I had to change the sole... Ray?

Manny sees Ray has loaded his whole family into the car.

**MANNY**

Hey Ray? Ray? What?

Manny walks over to the passenger side as Ray and Robbie watch him.

**MANNY**

Ray. Open up.

Ray, who did no such thing sits there. Robbie looks at ray wondering what he's going to do.

**MANNY**

Open the door, come on! OPEN THE DOOR  
**RAY!**

Ray reaches over Robbie and opens the door.

**MANNY**

What are you...

**RAY**

(interrupts him) Get in.

**MANNY**

That's funny, you gotta get out of the car. You can't take it.

Ray tries to get Manny to calm down from the panic he is in...

**MANNY**

It's not my car. It's not your car.  
Where you going? Daddy's acting crazy  
kids. Guy's gonna come back...

**RAY**

(interrupts him) I don't have time to  
expl....

**MANNY**

(interrupts him) You're busting my chops.  
I got a shop to run. You know how many  
people...

**RAY**

(interrupts him) Get in!

**MANNY**

No, RAY GET OUT OF THE...

**RAY**

**GET IN MANNY OR YOU'RE GONNA DIE!**

Rachel begins crying as she says...

**RACHEL**

What do you mean?

A dead silent pause falls on everyone. Robbie stares at Ray in  
fright as Ray and Manny stare at each other.

**MANNY**

All right, get out of the truck! I'm  
not kidding now. GET OUT OF THE CAR  
**RAY!**

Rachel cries more as a view of an approaching robot shoots flame  
at a nearby tree. Ray and Manny continue as Rachel looks at the  
flaming tree.

**MANNY**

I'm not fooling around, I got a busy  
day ahead of me...

**RAY**

(to Robbie) Close the door! CLOSE IT!

Ray helps Robbie close the door on Manny as they begin speeding  
away.

**MANNY**

**RAY! BRING THE CAR BACK RAY! IT'S NOT  
MY CAR!**



Manny just finishes his line as he is zapped by a disintegrator beam. Camera shows the auto shop zapped by the beam and exploding to smithereens.

**INT. CAR – DUSK**

Trying to outrun the beams...

**RAY**

**GET DOWN! GET DOWN! GET DOWN!**

**RACHEL**

Is this the terrorists?!?!

**RAY**

**JUST GET DOWN. GET DOWN!**

Ray grabs Robbie's collar of his jacket and shoves him toward the floor.

**RAY**

**GET DOWN!**

**ROBBIE**

**HOLY SHIT!**

High shot shows the bridge behind Ray's house being blasted away. The expressway gets hit by the beams and overturns into the houses below. One of them Ray's. An explosion is seen as a fuel tanker falls on Ray's house that obliterates 4 houses. Flaming debris flies all over behind the van.

The van has now made it on to the freeway where hundreds of cars are scattered all over the road broken down. The van speeds by them honking the horn every few cars.

**ROBBIE**

Where are we going?!?!?!?

**RAY**

We gotta go! We got to be the only working car around here. I'm not stopping until we are clear.

**ROBBIE**

**CLEAR OF WHAT?!?!?**

**RAY**

We gotta go.

**ROBBIE**

**WHAT THE HELL IS GOING ON?!?!?!?**

**RAY**

**YOU SAW! WE'RE UNDER ATTACK!!**

Rachel begins frantically crying. After a few seconds, she begins hyperventilating.

**ROBBIE**

**BY WHO? WHO IS ATTACKING US?!?!**

**RAY**

Rachel... Rachel you've got to keep it down Rachel!

After honking his horn a few more times, she has only gotten worse.

**RAY**

Rachel! SHUT UP RACHEL! I CAN'T THINK!

**ROBBIE**

(with a vein driven face) YOU ARE FREAKING  
**HER OUT!!**

**RAY**

**WELL, LOOK, I'M DRIVING, DO SOMETHING!!!**

Robbie turns to the back seat as an attempt to calm Rachel. He thinks of an old technique he was taught.

**ROBBIE**

Okay, (slapping his arms together on top of each other, demonstrating) Put em' up Rache.

Rachel makes his demonstrated arm formation.

**ROBBIE**

Make the arms. (he grabs her elbows so she holds the position. He begins to calm her down) This space right here, this is yours.

Robbie stares directly into her eyes. She takes deep breaths to regain control. She is able to open her eyes and stare back into his eyes to maintain contact.

**ROBBIE**

... This belongs to you, right?

**RACHEL**

(panting, but keeping eye contact) Yes...

**ROBBIE**

(reassuring her) You're safe in your space.

**RACHEL**

(keeping eye contact) I'm safe in my space.

**ROBBIE**

(reassuring her) You're safe in your space. Nothing is going to happen to you in your space.

Ray looks back into the back seat in amazement at Robbie able to do what he's doing.

**RACHEL**

I'm really scared.

**ROBBIE**

I'm gonna go to the front seat to talk to dad...

**RACHEL**

No....

**ROBBIE**

(reassuring her) I will be two feet away. Okay.

Rachel breaks eye contact and starts controlling her breathing while Robbie grabs her hand as reassurance.

**ROBBIE**

Will you hold my hand?

**RACHEL**

Yes.

**ROBBIE**

Are you gonna be okay?

**RACHEL**

(relatively calm) Yes.

Robbie grabs her hand and they both lean forward toward the front.

**ROBBIE**

(taking a breath to calm himself) I  
want to know everything you know.

Ray looks into Robbie's eyes who is looking straight forward  
on the road.

**RAY**

This thing, this machine, it crawled  
out of the ground and started torching  
everything, just killing everybody.

**ROBBIE**

What is it? (break) Is it terrorists?

**RAY**

No, this came from some place else.

**ROBBIE**

You mean like Europe?

**RAY**

**NO ROBBIE!! NOT LIKE EUROPE!!!**

Ray swerves to miss a car as the camera cranes around to the  
driver's side.

**RAY**

That machine, it was already buried.

Ray looks into the sky. What for is unknown.

**RAY**

Maybe it came down in the lightning  
storm.

**ROBBIE**

Wait a minute... you just said it was  
buried.

**RAY**

No, the machine I'm talking about was  
buried. But, what came down in the lightning  
storm, what operates it. That's the...  
that's the.... You know. The....

Robbie jumps back into the passenger's seat as Rachel scoots

forward in the back seat. Robbie is looking toward the sky.

**RACHEL**

The what?

**ROBBIE**

Why aren't there any helicopters or airplanes?

**RAY**

Hey Rache. How you doing there girl?  
(to Robbie) How she doing?

**ROBBIE**

How you doing?

**RACHEL**

I'm fine.

**ROBBIE**

(to Ray) She's good.

**RAY**

Good. Hey, what was that thing you did with her?

**ROBBIE**

Works sometimes. She gets claustrophobic.

**RAY**

Hey Rachel

**RACHEL**

I want mom.

**RAY**

I know. You feel better?

**RACHEL**

I want mom.

**RAY**

Yeah, tell me about it, you know?

**RACHEL**

Take me to Mom's!

**RAY**

Listen, I just need you to hold it together  
for me, okay?

**RACHEL**

**I WANT MOM!!!**

**RAY**

When you start screaming like that,  
you know, I can't really...

**RACHEL**

**TAKE ME TO MOM!!!**

Robbie gets back into the back seat to repeat the "arms" process  
with her to calm her again.

**RAY**

I know...

**RACHEL**

**TAKE ME TO MOM'S!!!**

**RAY**

That's where we're going right now.

**RACHEL**

**TAKE ME TO MOM'S!!!**

**RAY**

**I KNOW!!**

**EXT. MARY ANN'S HOUSE – DUSK**

Still in the car...

**RACHEL**

Come on, hurry up Dad...

As soon as the van stops, Robbie gets out and opens the door  
for Rachel.

**RACHEL**

Robbie, get the door.... (she knocks  
on it)

Robbie grabs the keys off his belt loop as Rachel begins running  
up to the front door.

**RACHEL**

(begins, and continues once in the house)  
**MOM! TIM!!**

**ROBBIE**

(begins, and continues once in the house)  
**MOM!! TIM!!**

Ray remains in the car realizing how unimportant he really is  
(kids are shouting for Tim).

**INT. MARY ANN'S HOUSE - ENTRY - DUSK**

Rachel and Robbie are shouting for "mom" and "Tim" as Ray walks  
through the door. Rachel and Robbie meet Ray in the entry from  
different parts of the house in their search.

**ROBBIE**

They're gone.

**RACHEL**

Is she dead??

**RAY**

She's not dead. All right? She's just  
no here. Okay? They're never here.

**ROBBIE**

How do you know?

**RAY**

Because they are on their way to Boston....

The camera goes to the phone which is briskly picked up by Robbie.  
Then the camera views into the new family vacation portrait next  
to the phone. It has Ray missing who is replaced by Tim.

**RAY**

... and so they just kept on going,  
they're probably up to your grandma's  
house by now.

**ROBBIE**

(dialing the phone) I'm gonna call her.

**RACHEL**

How come the lights are on here and  
not at your place?

**RAY**

Umm.... Because nothing bad happened here. Okay?

Robbie is having no luck and is only getting error tones out of the phone.

**RAY**

So, were safe here. All Right?

Remembering Robbie's calming "arm" technique...

**RAY**

Okay, Rachel? This is your area. Okay, you are safe in your area...

**RACHEL**

Dad. That's not how it goes.

**RAY**

Okay, well, you hungry, huh? I'll get you some food. I'm gonna feed you. Get something to eat. (digs into the box) What do we have here??

**ROBBIE**

.. Busy signals, one of the fast ones.... You think all the circuits are down?

**RAY**

(continues) Ketchup, Mustard, Ahh, Tabasco, Barbeque Sauce. This is really good Robbie. Vinaigrette. I said pack food. What... What the hell is this?

**ROBBIE**

That's all that was in your kitchen.

**RAY**

Okay. No, it's all right, it's all right.

Robbie takes his hat off and sits down as Ray searches the box for food. He finds peanut butter.

**RAY**

Uh, food... Uh, bread... (getting the bread) okay, we're gonna have... umm.... We'll just get some sandwiches.

Ray takes the twist tie off the bread bag and dumps the whole



loaf on the counter. He taps his hands together to try to calm Rachel and Robbie.

**RAY**

You ever see me deal? Wanna see me deal?  
Okay, there's two for you, two for Robbie,  
two for me, (he has one extra in his  
hand) ...one for the house. (laughs)

Ray opens the peanut butter and grabs a wooden spoon from the cooking utensil holder on the counter.

**RAY**

Maybe after we get done eating, I will  
take you down, teach you how to play  
some poker. A little five card stud...  
a little blackjack...

**RACHEL**

I'm allergic to peanut butter.

**RAY**

(laughs) Since when?

**RACHEL**

(with a snotty look) Birth!

Robbie shakes his head yes to her statement.

**RAY**

Okay, well, umm, here (hands her two  
pieces of bread) You can eat the bread.  
Okay?

**RACHEL**

I'm not hungry.

**RAY**

Okay, well. Robbie and I are going to  
be eating peanut butter sandwiches.  
(to Robbie) You want jelly on this sandwich?

**ROBBIE**

I'm not hungry either.

**RAY**

You're not hungry either? Well, that's  
fine.

Ray picks up the bread pieces and throws them at the sink window.  
One with peanut butter sticks on the window and slowly slides  
off.

**RAY**

Everybody just relax, okay? Because we are here now and we're safe, and we're gonna stay. And in the morning your mom and Tim are going to be here and everything's gonna be fine. Okay? (no responses) Okay.

**INT. MARY ANN'S HOUSE - BASEMENT - DUSK**

Rachel and Ray are running down the stairs carrying their own pillows and blankets. Robbie follows slightly behind them carrying his own and a few extra pillows and blankets.

**RACHEL**

If everything's fine, why do we have to sleep in the basement. We've got perfectly good beds.

**RAY**

It's like a slumber party.

**ROBBIE**

What are you afraid is gonna happen to us?

**RAY**

(walks over to the weight room corner of the basement) Nice basement.

**RACHEL**

I want to sleep in my bed. I've got back problems.

**RAY**

Okay. You know on the Weather Channel when there's a tornado, and they tell you to go to the basement for safety? It's like that.

**RACHEL**

There's gonna be tornadoes?

**RAY**

Rachel, no more talking.

Robbie puts his hat on Rachel's head and ushers her over to the spot under the stairs where blankets are laid out. Ray walks over to the chair about five feet away from the bed.

**RACHEL**

Could you be a little nicer to me. God!

Rachel and Robbie are heard in the background...

**ROBBIE**

Wanna stay here?

**RACHEL**

Yeah. Good night, love you.

**ROBBIE**

Love you, Rache.

Ray takes out his gun and puts it under a pillow of the sofa as he sits down. So Robbie and Rachel wont notice.

**INT. MARY ANN'S HOUSE – BASEMENT – NIGHT**

Bushes are heard rattling against the window. They become louder and louder against the window. Eventually they become just shy of loud enough to wake Ray up. FLASH! A strike of lighting gets Ray's eyes to roll back around and open. BAM! The second flash is loud enough to get Robbie (who is now in the seat next to Ray) to jump up next to him. A few more flashes and the lightening starts like the first time. BAM! BAM! Every strike of lighting lights up the entire downstairs. Rachel gets up and looks thought the stairs.

A close up shot of Robbie. With every lightening strike, his breathing becomes more erratic.

**RACHEL**

Is the lighting back?

**RAY**

No, this is something else...

Just as ray finishes, an ear piercing noise from a jet engine begins. The howl rattles things off of shelves on the walls. Robbie and Ray wince at the pain in their ears. Rachel runs up to Robbie and hugs him in security. Things fall off of shelves everywhere.

A shot of the incredibly bright window as the noise grows even louder.

**ROBBIE**

(screams) AHHHH... WHAT'S THAT SOUND?

**RAY**

**I NEVER HEARD THAT BEFORE!!!**

**RACHEL**

**IS IT THEM!!! IS IT THEM!!!**

The lighting grows more intense as does the sound.

**RAY**

**WE GOTTA GO!! WHERE DO WE GO??? ROBBIE,  
THIS IS YOUR HOUSE, WHERE DO WE GO??**

Robbie opens the door to the furnace room and shows Rachel down the stairs who runs. Robbie goes back to get Ray.

Ray realizes he has forgotten his gun.

**RAY**

**WAIT!! WAIT!! WAIT!! WAIT!!**

Ray and Robbie run to the door just as a fireball bursts through the windows. Flaming debris follows after. Ray gets the first door closed but the fire blasts through the wooden one. He manages, after a struggle, to get the metal one closed on the inside of the furnace room.

The door closes and the room is completely black. In the dark, you can hear the debris being thrown around everywhere around them.

**RACHEL**

Are we still alive?

**INT. MARY ANN'S HOUSE – FURNACE ROOM – DAWN**

Ray is looking out the window at the top of the room. He is holding on to the metal wire conduit. Seeing hardly anything, he judges it to be safe to go outside the furnace room.

He walks by Rachel who is sleeping in Robbie's arms who is sleeping against some copper piping. Holding his slightly burned arm in pain, Ray exits the room through the charred doors and finds most of the basement in ruins. The ground floor is now the top floor because the second floor was completely torn off.

The camera pans out to find a winding down, burning airplane engine. Panning out further we can see Ray walking through the remains of different sections of an airplane.

**EXT. MARY ANN'S HOUSE – YARD – DAWN**

Ray sees the fuselage with one surviving person hauling a blue cart through the aisle.

**RAY**

Down here!

The man continues hauling the cart.

**RAY**

Were you on this plane? Are you a passenger?

The cart comes flying down the fuselage doorway as the man creeps down the floor to the ground.

**MAX (NEWS CAMERA OPERATOR)**

Hey, how you doing? Wanna help me open this?

The news reporter comes rushing out from the side of the news van in the background.

**RAY**

Are you a passenger?

**NEWS REPORTER**

He's deaf. The shell went off right beside him. The camera on his shoulder saved his life. (to Max) You hear that Max? Your stupid camera saved your stupid life.

They succeed in jimmying open the cart and begin bagging all the water and food they can.

**RAY**

Where were you?

**NEWS REPORTER**

Out there in the pine barrens. We were attached to a National Guard unit, the 83rd Mechanized. They moved to one of those things around midnight. They've got some kind of shield around them. We can't see it, but everything we fire at them detonates too early before we can get close enough to cause any damage. When they flash that thing, everything lights up like Hiroshima.

She begins eating one of the meal packages.

**RAY**

There's more than one?

**REPORTER**

You gotta be kidding me right?

**INT. NEWS CAR – DAWN**

**REPORTER**

We were feeding New York but New York went dark. So we patched over to D.C., they went down, L.A., Chicago, uplink

to London. Even called the affiliates  
to try and get them to catch the feed,  
but nobody answered.

The reporter looks at tapes to find the one she's looking for.  
When she does so, she jams it into the VCR which promptly begins  
playing it.

**REPORTER**

It's the same everywhere. Once the tripods  
start to move, no more news comes out  
of that area.

She shows him a tape of about 30 tripods destroying a city.

**RAY**

Oh, my god!

**REPORTER**

You ain't seen nothing yet.

She wheels her chair around to show him the next piece.

**RAY**

I saw that storm. I was right in the  
middle of one of those.

**REPORTER**

No, you didn't see it like this. Those  
machines come up from under the ground,  
right? That means they must have been  
buried there a long time ago. So who's  
driving the god damn things? (pointing  
to the monitor) Watch the lightning.  
Watch it..... Watch the lightning.....

She slows the footage down so he can get a good look. She advances  
it slowly. She points out an alien capsule like object running  
down the lightning bolt.

**RAY**

What is that?

**REPORTER**

That is them. They come down in capsules,  
riding the lightning into the ground  
into the machines right?

A vibration noise is heard by an approaching robot. They both  
jump at the noise.

**DRIVER**

You hear that? We're getting the hell  
out of here.

The camera man has his hands full of meals as he loads into the van.

**DRIVER**

Come on! Get in! Get in! Get in!

The door almost closes on Ray as she stops and opens it again.

**REPORTER**

Hey. Were you on that plane?

Ray shakes his head no.

**REPORTER**

Oh, that's too bad, it would have been a really great story.

She closes the door on him.

Black blend to:

**INT. MARY ANN'S HOUSE - BASEMENT - DAWN**

Ray is talking to Rachel...

**RAY**

Look at me. Look at me.

Rachel and Ray are putting on their coats.

**RAY**

You keep your eyes only on me, you understand?

Rachel has her big eyes on him as she nods yes.

**RAY**

Don't look down, don't look around me.  
I'm taking you to the car and you're gonna want to look around. But you are not going to, are you?

She shakes her head and whispers "no".

**INT. (BUT DUE TO CRASH IT IS NOW EXT.) MARY ANN'S HOUSE - DEBRIS FIELD - DAWN**

Ray is carrying Rachel to the van. Robbie is walking along behind them looking at the devastation.

**RAY**

You're doing good. You're doing good.  
Keep your eyes on me. We'll go right  
to Boston, and we're gonna see your  
mom.

**RACHEL**

I'm not gonna look, dad.

**RAY**

That's a girl. That's my girl. Okay,  
listen, I want you to close your eyes.  
Got them closed?

**RACHEL**

Um-Huh.

**RAY**

There you go. Keep em' closed for me.

Camera follows Robbie who puts his hands on his head in amassment  
of the devastation. Ray starts the car and turns it around to  
pull out.

**RAY**

Robbie, get in.

Robbie does not react at all. Ray becomes agitated.

**RAY**

**ROBBIE!! GET IN!!!**

**RACHEL**

Why are you yelling?

Ray gives him a mean look as Robbie realizes that they must go.

**RAY**

(to Rachel) It's okay. (to Robbie) Get  
in!

They pull away from the wreckage and continue on their journey.

**EXT. VAN - DAY**

Ray is reading the map while Robbie looks out the window. They  
are taking back roads that have nothing but farmlands on them.

**ROBBIE**



Why the hell aren't we on the turnpike?

**RAY**

Because I don't want everybody to see we've got a working car. (going over the plan) We'll stay along the Hudson until we find an open bridge or ferry, then we're gonna cross the Hudson. Then take the back roads across Connecticut all the way to Boston.

**RACHEL**

Where is everybody?

**RAY**

I don't know. Running, hiding, hiding in their basements.

**ROBBIE**

If we had any balls, we'd go back there and find one of those things and kill it.

**RAY**

Yeah, well, why don't you just let me make the big decisions, okay?

Ray shoves the map on the floorboard as he becomes more angry at Robbie.

**ROBBIE**

Which would be when? Never Ray? Never's about your speed.

**RACHEL**

Okay, enough Robbie!

**RAY**

(angrily) Okay! Enough with the Ray shit!! It's dad, sir, or if you want Mr. Ferrier. That sounds a little weird to me but you decide.

**RACHEL**

Dad?!?!

**RAY**

Yes, Rachel.

**RACHEL**

I have to go to the bathroom.

**RAY**

Really?

Rachel shakes her head "yes" as he pulls the car over.

Ray grabs Robbie by the shirt arm and holds him in the car. He glares at Rachel mean enough to make her freeze in her seat.

**ROBBIE**

Come on. (tugs at his shirt sleeve which Ray has a hold of) I gotta go!

**RAY**

Not so fast, not so fast, all right?  
Now, there are two things we have to  
watch out for, and the second is people  
who might want our car.

**ROBBIE**

There's nobody around!

**RACHEL**

I gotta go.

Robbie breaks free of Ray's grasp on his sleeve. Robbie and Rachel both get out of the car. Ray follows the both of them to supervise the whole event from the van.

**RAY**

(displeased) Rachel! Rachel, that's  
good right there. (points to a spot  
20' away)

**RACHEL**

**I'M NOT GOING IN FRONT OF YOU GUYS!**

**RAY**

All right, then just go where I can  
see you!

**RACHEL**

**ARE YOU CRAZY?? DON'T LOOK!!**

**RAY**

I'm not gonna look! JUST STAY IN SIGHT!!

**RACHEL**

**THAT'S LOOKING!!**

Rachel is about 200 feet away entering a patch of bushes. Robbie has already found a spot about 10' away next to the stream under the road.

**RAY**

Listen. Every time you don't listen to me, I'm telling your mother, okay? I'm making a list. (reinforcing) I'm making a list!

Rachel is entering the wooded area next to the stream looking for a half way decent spot. She sees the river and looks at it in beauty just as she sees a body floating down it. MORE BODIES start coming at a huge rate. 20,30,40,50 bodies floating down the river. Rachel begins to hyperventilate again as Ray comes up from behind her and throws his hands over her eyes and grabs her.

**RAY**

I told you to stay where I could see you!

**RACHEL**

I'm sorry!

Ray grabs her into his arms and begins walking back to the van.

Army trucks can be heard crossing by the van. Robbie, who's only interest is killing one of the robots sees this as an opportunity to do so. Robbie runs toward the trucks and begins shouting....

**ROBBIE**

**STOP!! DO YOU HAVE ROOM??? STOP!!!**

Some trucks pass by as the soldiers in them look at him blankly.

**ROBBIE**

**WAIT, STOP!!! LET ME ON!!! LET ME ON!!!  
GIVE ME A HAND!!!**

Robbie is getting soaked as the tank's tracks roll over the large puddles of water. Robbie is not giving up hope that one may let him on.

**ROBBIE**

**WAIT!!! STOP!!! GIVE ME A HAND!!! YOU  
HAVE ROOM!!!**

**SOLDIER**

Watch it, kid! YOU'RE GONNA GET YOURSELF  
**RUN OVER!!!**

Ray sees Robbie trying to get on with them. He has had enough of Robbie and goes up to him to tell him....

**RAY**

**WHAT!?!?! ROBBIE, YOU WANT TO GO IN THAT DIRECTION?**

Robbie, who ignores him is still shouting for them to stop.

**RAY**

**THERE'S NOTHING LIVING IN THAT DIRECTION, ROBBIE!!!**

**ROBBIE**

**WHAT DO YOU CARE?!?!? YOU NEVER GAVE A SHIT BEFORE!!! YOU NEVER GAVE A SHIT!!!**

**RAY**

**OKAY, HARD ASS, WHAT'S YOUR PLAN? YOU'RE IN CHARGE NOW, YOU TELL ME WHAT WE'RE DOING!!**

**ROBBIE**

**WE CATCH UP WITH THESE SOLDIERS, WE PICK UP WHOEVER ELSE ISN'T DEAD AND WE GET BACK AT THEM!!! WE GET BACK AT THEM!! THAT'S WHAT WE DO!!!**

**RAY**

**WELL, NOW LET'S TRY ONE THAT DOESN'T INVOLVE YOUR TEN YEAR OLD SISTER JOINING THE ARMY! YOU HAVE ANYTHING LIKE THAT???**

Ray and Robbie are about ready to start throwing punches at each other as the tanks continue rolling by.

**ROBBIE**

**WHY DON'T YOU JUST TELL US THE TRUTH???**

**RAY**

**YOU HAVE ANYTHING LIKE THAT!**

**ROBBIE**

**YOU HAVE NO IDEA WHICH WAY TO GO!!**

**RAY**

**YOU HAVE ANYTHING LIKE THAT?!?!?!?**

**ROBBIE**

**YOU WANNA COME OFF ALL WISE AND SHIT!!  
YOU ONLY CHOSE BOSTON BECAUSE YOU HOPE  
MOM IS THERE AND IF SHE'S THERE, YOU  
CAN DUMP US ON HER!!! YOU CAN DUMP US  
ON HER THEN YOU'LL ONLY HAVE TO CARE  
ABOUT YOURSELF!!! WITCH IS EXACTLY THE  
WAY YOU LIKE IT!!!**

Robbie is shivering in the cold of his wet clothes but his adrenaline keeps him fighting at Ray. They both can be seen with the air from their nostrils flaring like a bull. Rachel rushes in as an attempt to get Robbie to realize what he's doing.

**RACHEL**

**ROBBIE!!! WHERE ARE YOU TRYING TO GO?!?!  
WHAT ARE YOU TRYING TO DO?!?!**

Rachel begins to cry as Robbie looks at her in sorrow.

**RACHEL**

**WHOE'S GONNA TAKE CARE OF ME IF YOU  
GO!!!**

Rachel's last line almost brings Robbie to tears as he picks her up and starts walking over to the van. Ray stands next to the still rolling army vehicles and begins to realize how this brother and sister have come to rely on each other during the divorce of their parents.

**INT. VAN - DAY**

Robbie is staring out the window in the exact opposite direction of Ray. The radio is broadcasting the emergency alert test. Ray turns off the radio and says...

**RAY**

If I close my eyes, why don't you drive for a bit.

**ROBBIE**

I don't have a license.

**RAY**

Since when has that stopped you?

**INT. VAN - DUSK**

Robbie is driving into a city. Ray is sleeping in the passenger seat. The streets are crowded with people walking. Robbie gets worried and gets Ray to drive.

**ROBBIE**

Ray. (no response) Ray. (no response)  
Dad!

Ray wakes up and Robbie tries to get him to take the wheel.

**ROBBIE**

You think you could.... You think you could...

**RAY**

Don't stop... don't take your foot off... Okay. I got it... I got it....

**RACHEL**

Where's everybody going?

**RAY**

I don't know Rach.

**RACHEL**

But we do right?

**RAY**

Yeah, we do.

They continue driving through the crowd as they become more and more mad at Ray for not letting them on. They begin banging on the glass.

**RACHEL**

Why'd he do that?

The man continues hitting the windshield.

**RACHEL**

Why is he doing that?

**RAY**

He wants a ride. Everybody just wants a ride.

**RACHEL**

Can we give him one?

**RAY**

Just sit back and put on your seatbelt. Robbie, put on your seatbelt.

Rachel is busy looking at all the people who are now begging for a ride.

**RAY**

Put on your seatbelt Rachel.

The three of them fasten their seatbelts.

**ROBBIE**

Be careful.

People bang on the windows louder as they shout "give me a ride".

**RAY**

I'm sorry, I can't. Please get away  
from the car.

A police man jumps on the hood and bangs on the window.

**RAY**

**HEY!!**

**POLICE MAN 3**

Stop the car!!

**RAY AND ROBBIE TOGETHER**

**GET OFF THE CAR!!! GET OFF THE CAR!!!**

**POLICE MAN 3**

You could carry 20 people in there!  
**STOP THE CAR!!!**

Rachel is panicking and starts to do the "arms" process to stay  
calm.

**RAY AND ROBBIE TOGETHER**

**GET OFF THE CAR!!! GET OFF THE CAR!!!**

Ray hit's the gas pedal as the police man falls off the side  
of the van. Ray speeds away now and gains some speed just as  
someone throws debris into the windshield which breaks it. Rachel  
screams in panic.

**RACHEL**

(screams) AHHHH!!

**RAY**

Oh hold on!!

Robbie and Ray see a woman standing dead in their way holding  
a baby. They swerve to miss her.

**ROBBIE**

Look out! Look out!

**RAY**

(seeing a telephone pole) Oh, GOD!

The van smashes into the telephone pole and the pole lurches about 20 feet. The transformer on the top of the pole begins to arc and spark. The crowd is now rocking the van from side to side shouting at about a riot level.

**INT. VAN - DUSK**

**RAY**

Are you okay?

Rachel has no time to respond before the back windshield is busted open by a crowd member. The driver and passenger side windows are then promptly busted. Robbie ducks to avoid the flying glass. A man jumps on the hood and starts ripping glass away from the hole in the front windshield. He is so desperate to get in the van he rips his hands to shreds. A crowd member suggests to "push it". He does so and the glass falls through.

The passenger side door is opened and Robbie is pulled out by the rioting crowd.

**ROBBIE**

(screams) AHHHHH!!!! RAY!!!

**RAY**

**ROBBIE?!?! ROBBIE?!?!?**

Ray then screams to the rioting crowd who are now pulling him out of the driver's side window.

**RAY**

**NO, JUST WAIT!!! WAIT!! STOP!!! JUST STOP!!!**

**RACHEL**

**DADDY!!!!**

A man from the crowd runs up to Rachel's window, breaks it, and tries to grab Rachel. Ray pulls the man out and throws him back into the crowd.

**RAY**

Rachel!! (grabs guy) GET OUT OF THERE!!!

Ray is pushed by the man he just threw and hit's the driver's side door. Ray kicks the guy square in the gut which gets him back into the crowd.



**RACHEL**

**DADDY!!!**

Ray wrestles another man trying to grab Rachel. The man gets tossed to the ground. Just as Ray stands up... WHAM!!! Ray is hit in the back of the head by a man with a baseball bat. The blow was not severe enough to cause life threatening damage to Ray.

**RAY**

(grasping his head in pain) AHHH!!!

Another man grabs Ray to try to fight him. Women in the crowd yell to "stop them" but nobody does so. The man who is strangling Ray yells to "get in the car". Robbie fought off the men who pulled him out of the car, comes over to Ray's side, and begins choking the man who is choking Ray. Robbie hit's the man's head against the car. The man releases his grip on Ray, the man and Robbie are drug into the rioting crowd beyond frame view.

A man gets into the driver's seat and tries to start the car.

**RAY**

(through a choking grip) Rachel, get out of the car! GET OUT OF THE CAR RACHEL!!!

Ray just barely finishes as he is drug off into the crowd beyond frame.

**RACHEL**

**DADDY!!!**

Rachel tries to get out, but there is an overflow of people barreling into the car through the windows. She is surrounded by people in the car. Robbie and Ray are getting beat in the crowd.

Ray manages to pull out his gun. He fires off two rounds into the air. The crowd instantly moves away from him. One man yells "take it easy!" No sign of Robbie.

**RAY**

(pointing the gun at the people on the roof of the car) GET OFF THE CAR!! GET OFF!!!

Men start getting off the car to avoid the gun threatening Ray.

**RAY**

(continues) GET OFF THE CAR!! Move!! Move!!

Realizing Robbie is nowhere in sight....

**RAY**

Where's my son?!?!

**RIOT MAN 1**

You don't need that, Man!

**RAY**

**WHERE'S MY SON?!?! ROBBIE!!     ....**  
**ROBBIE!!**

**RIOT MAN 2**

Put the gun down, man. It's not me!

**RAY**

(still determined to find Robbie) **ROBBIE!!!**

Ray is able to pull Robbie out from the crowd. Robbie has a running bloody nose and a badly bruised stomach. He is fighting to catch his breath because he had it knocked out of him.

**RACHEL**

**DAD!!!**

The camera moves from Robbie to Ray, then pivots on his face to reveal a man holding another gun at Ray's head.

**RIOT MAN 3**

Okay, man, now listen. Put down the gun. I'm taking the car.

**RAY**

My daughter's in the car...

**RIOT MAN 3**

(shaking the gun nervously) Put down the gun, I'm taking the car.

**RAY**

All I want is my daughter....

**RIOT MAN 3**

**PUT DOWN THE GOD DAMN GUN!!!**

Ray is scared into dropping his gun on the street. Ray then puts his hands near his head to avoid being shot.

**RAY**

Please, all I want is my daughter.

**RIOT MAN 3**

(surprisingly calm) I'm taking the car.

**RAY**

I just want my daughter. Please just  
let me take my daughter, can I.... All  
I want is my daughter.

**RIOT MAN 3**

Yeah. Okay, go ahead, take her, take  
her, yeah, yeah....

Ray grabs Rachel out of the car as the riot man gets in the driver's  
seat and closes the door.

**RAY**

Robbie!!

Robbie, who has managed to get to his feet, hunched over, walks  
over to Ray. Ray, with Rachel in his arms, and Robbie walk to  
the diner on the street. The man backs up the car just as the  
camera pans down to see a man who sees the gun on the street.  
The man picks up Ray's gun and looks at the man in the van.

**INT. DINER - DUSK**

The three of them are walking to a booth in the diner. Ray, with  
Rachel in his arms, is beginning to bleed from his head wound.  
He walks with a slight limp. Rachel is panic stricken. Robbie  
lets go of his bloody nose and, with both hands, clenches his  
chest in pain. He is still fighting to catch his breath. They  
are all soaked from the rain.

They all sit down at the booth. The power is flickering on and  
off. As they begin to relax from the ordeal they just had, gunshots  
are heard. BAM!! BAM!! Ray jumps and catches his head in his  
hands as it throbs. Robbie jumps and flails his arms in pain  
as the jump tightened muscles in his stomach. Robbie turns around  
to see the man with Ray's gun firing at Riot Man 3. BAM! One  
more gunshot is heard. Rachel scurries over to Robbie who, despite  
his pain, grabs Rachel and they hug each other seeking comfort.  
The van drives away.

Rachel sobs as Ray also starts crying because nobody knows what  
to do from here. Robbie looks at Ray for some comfort. He has  
none.

**Walking Down the Street - Dusk**

They are walking in a crowd of about 300. Some men share their  
stories of assumption. One man says... "Europe's got it the worst...."  
while another man says "We've got it the worst....." while some  
people "don't give a shit who it is....."

**RACHEL**

Looks like the power's still on here.

**RAY**

Yeah, power's still on because nothing bad has come up from under the ground.

A rail road crossing guard stick comes down as the bells and lights start going off. The people stand behind the guard just like cars. They wait.

A train approaches and is blowing off fireballs from an encounter with a robot. The entire train is flaming and burning. The train, as it whisks by is releasing pieces of red hot ash. The bars go up as the train completes it's crossing. The people continue walking.

**EXT. FERRY DOCK - DUSK**

Random, pointless music is playing over the PA system as people are being herded by soldiers onto a ferry boat. A blood bank woman says over a megaphone...

**WOMAN**

Unless you are O-positive and Rh negative, thank you but we already have more blood than we can use. Again... (repeats message)

Shots of the herded people boarding the ferry.

Solders are heard and seen saying "this way" and "keep it moving folks".

**HARBOR MASTER**

Please move forward calmly, the boat can make more than one trip. Please move forward calmly, take your time, don't rush. (repeats)

**SHERYL**

Ray! RAY?!?!

**RAY**

Sheryl?

**SHERYL**

Yeah.

Ray and Sheryl hug as they are re-united.

**SHERYL**

Oh, my gosh, are these your kids?

**RAY**

Yes, this is Rachel.

**SHERYL**

Hi, I'm Sheryl, this is my daughter,  
Nora.

Ray, Sheryl, Nora, and Rachel exchange handshakes.

**RAY**

Hi, I've heard about you, Nora.

Rachel looks at sea gulls that are flying rather fast away from  
the boat. Robbie meets Sheryl with Ray.

**RAY**

This is my son, Robbie.

**ROBBIE**

Hi Sheryl.

**SHERYL**

He's just like dad.

Rachel continues watching the gulls.

**SHERYL**

How you doing? You look like shit.

Rachel is now fully into watching the gulls. Ray, Sheryl, and  
Robbie are engaged into small talk. Rachel sees the gulls flying  
around something over the horizon behind the city.

**RACHEL**

(to herself) The trees are funny.

**HARBOR MASTER**

We're gonna move some cars out of the  
way to make more space. Give us a few  
minutes.

Rachel watches the trees begin to be flattened and moved as something  
gets brighter on the horizon. Rachel grabs Ray's finger and he  
realizes that she wants him. Ray turns around to see what Rachel  
wants as he too sees the thing on the horizon. Robbie sees Ray  
looking that way, so he too looks that way. A robot puts it's  
last foot down with a thud and looks at the dock full of people.  
It makes the vibration noise which gets the attention of everybody.  
The crowd begins overrunning the soldiers and cramming onto the  
ship for safety. The captain sees the overflow and prepares the

ship for takeoff to try to stop the overflow.

**CAPTAIN**

**CAST OFF!!! GET THAT RAMP UP!!!**

**HARBOR MASTER**

**CAST OFF NOW!!! GET THAT RAMP UP!!!**  
(to soldiers) No more people! No more people! We're taking the ramp up.

The soldiers create a blockade which holds back the crowd for quite a while. As the crowd starts to collect, the soldiers start to bulge forward from people pushing them. Three robots now switch on their lights to look over the crowd of people. A moving crowd of about 1,000 people is now collecting on the soldiers who so far are withstanding.

Ray, now in the front next to a soldier, tries to get them to let him and his family through. They say there is no more room.

**RAY**

(to Sheryl) You just stay with me! Grab my jacket!

**SHERYL**

I got you Ferrier. (trips) oh, Jesus!

**RAY**

You okay? Come on!

**SHERYL**

Jesus. Oh my god!

**RAY**

Come on.

The harbor master hit's the switch to start the ramp motor to begin folding up the ramp. Soldiers shove empty cars off the ramp.

Sheryl is knocked around by a few people and loses grip of Ray's jacket.

**SHERYL**

Oh, Ray!! RAY!!!

They run faster and Sheryl falls farther behind. Robbie makes a grab for her hand but a soldier stops Sheryl just short.

**SHERYL**

**NO, I CAN GO WITH HIM!!! RAY!!!! NO!!!!**

The ramp begins lifting as a few people make one last jump and latch on to it. Ray looks back for Sheryl.

**RAY**

**SHERYL?!?!? SHERYL!!!!**

**SHERYL**

**RAY!!!!**

**RAY**

There's room on the boat!!!

**SHERYL**

**LET US THROUGH GOD DAMN IT!!!**

**RAY**

**THERE'S STILL ROOM ON THE BOAT!!! THERE'S  
ROOM ON THE BOAT!!! THERE'S ROOM ON  
THE BOAT!!!**

Rachel screams as Ray runs to the bow with Rachel in his arms.  
Robbie is soon to follow...

**RACHEL**

**ROBBIE?!?!?**

**RAY**

Stay with me! Stay with me Robbie!!!

Robbie runs right past them and up to the captain's deck.

**RAY**

**ROBBIE!!!**

Robbie, panting hard, looks at the inclining ramp and sees there are still people hanging on to the back side of the ramp. He starts running to the stern of the ship.

The captain pushes the throttle all the way full. The propellers start so fast they spray water all over the people still at the dock. Pulling away at it's ties to the dock, the ship begins pulling away.

**RACHEL**

(seeing Robbie running to the stern)  
Robbie? Robbie?!?!?

**RAY**

Robbie!!!

**RACHEL**

**ROBBIE!!!**

Robbie ignores them as he jumps onto the grate of the folded up ramp. Climbing to the top, he begins helping those who are hanging on the back side of the ramp.

**ROBBIE**

Here, grab my hand!! Hold on! I got you! HOLD ON!!!

Camera turns on Ray's face. Ray looks at Robbie helping people in admiration and proud ness.

**ROBBIE**

**TAKE MY HAND!! TAKE IT!!!**

**INT. CAPTAIN'S CONTROL ROOM - DUSK**

The captain sees some sort of whirlpool sucking water down into a hole. The ship begins to slowly turn toward the hole, being sucked in.

**CAPTAIN**

Oh, my god!

Passengers rush over to the starboard railing where a robot emerges from the whirlpool. WOOSH!!! Hundreds of gallons of water are tossed up with the robot. The water in the air turns to snow as it falls on the ship. The robot's engines howl in the air.

**RAY**

(fearing danger to his son) **ROBBIE!!!**

The robot's claws begin pushing the ship making it lean to one side and finally tip over on it's side. Robbie is already running towards Ray. At the turn of the ship, the three go into the water. Cars start coming towards them. WOOSH!!! A car comes right for them. SPLASH!!! The car hit's the water where they are, instantly pinning Robbie and Ray to the front of it. Rachel is holding on to Robbie's back, also going down.

The people in the car are screaming as the car fills with water.

As the ship completely capsizes, people are thrown or washed into the water. Cars sink down, people float and the ship bobs in the water. Ray is able to un-pin himself and pulls Robbie out. They all begin swimming to the surface. Rachel lags behind and Robbie grabs her and helps her up. At the surface, they meet. A ship propeller at full power. They begin to swim away from it. Claws from the ship over head are grabbing people and pulling them into the robot's holds.



**EXT. BEACH – DARK**

Ray is heaving Rachel up to shore. Robbie is not far behind. They are all fighting to get their breath after swimming for so long. Ray can no longer haul Rachel up the beach.

**RAY**

Help me. Help me with her.

**ROBBIE**

(gagging) Okay.

Robbie almost slips as he gags, still fighting for breath.

Pulling each other up the hill....

**RAY**

Don't stop. Don't stop.

Alert sirens can be heard coming from the city.

Ray pulls the two of them.

**ROBBIE**

(yells in pain) AHHH.

They all lay on the hillside, gasping for air. In the distance they look... Two robots are still picking people up out of the water. Two more robots have joined and are picking up people off the streets. Many people scream.

With jaws clattering, Rachel looks toward the other hillside on the other side of the river. Shivering Ray and Robbie look there with her.

THREE MORE robots are on the opposite hillside blasting people with their disintegrator beams. Many more people scream. Rachel, in fright, runs towards the bushes behind Ray. Ray sees her, and runs with her. Robbie runs with them. They stop and squat down as they see the top of another robot coming over the hill to join the three.

Robbie, running, with clenched teeth, stops. His jaw drops as we are able to see hundreds of thousands of articles of clothing falling from the sky. They continue running through the woods where clothes fall like snow.

Pasture Fence Line – Dark

Robbie is walking 5' ahead of Ray and Rachel along a fence line of a pasture. Gunfire is seen and heard over the hill about 500 yards away. Robbie, who always wanted to help in the fight, begins walking faster toward the gunfire.

**RACHEL**

Robbie, slow down.

Robbie follows the fence line and walks a little faster.

**RACHEL**

Robbie, slow down!!!

Robbie, who is coming closer to the hill, sees army trucks rolling down the road and up the hill. Seeing this, Robbie walks into a slow run along the fence line. Ray and Rachel try to keep up.

**RACHEL**

Robbie.

**RAY**

Robbie. We got to stay together Robbie.

Robbie, getting closer, runs faster, faster.

**RAY**

Robbie! Stay together! ROBBIE!!!

Ray and Rachel duck as a missile comes EXTREMELY CLOSE to their heads. Jets speed by them overhead. Rachel screams.

**RAY**

**GET BACK HERE!!!**

Robbie, in a full scale run, runs with the army trucks that have now taken to the hills. Ray and Rachel run as fast as they can to try to stay with Robbie.

**RACHEL**

Robbie!! NO!! ROBBIE!!! COME BACK!!!

Robbie runs with the trucks with all his might. Ray and Rachel are now searching for him.

**RAY**

ROBBIE!!! (sets Rachel down next to a tree) NOW DON'T MOVE! FOR GOD'S SAKE, **STAY RIGHT HERE! I'M COMING RIGHT BACK!** (calling out for him) ROBBIE!!!

Ray sees Robbie about 20' ahead of him.

**RAY**

**ROBBIE!!! ROBBIE!!!**

Robbie is held back by two soldiers. Robbie gets thrown back

by them where Ray grabs him and pins him to the ground. Robbie fights to get back up.

**RAY**

**WHY ARE YOU DOING THIS???**

Soldiers are blasting everything they have to something over the hill. Radio people are telling their officers "no effect on target".

Robbie is watching all he is able to see while Ray tries to get his attention on him.

**RAY**

**LISTEN TO ME! TURN AROUND! I WANT YOU  
TO LISTEN TO ME!**

Robbie ignores him and continues watching artillery blast over the hill.

Ray gets fed up with Robbie. He grabs his shoulders and flips him over on to his back. Robbie looks at Ray in fright that he did that. Ray grabs his coat shoulders, and climbs on top of him, pinning him down to the ground.

**RAY**

**LISTEN TO ME!**

Rachel watches helicopters fire missiles simultaneously over the hill.

**RAY**

**DON'T DO THIS! I LOVE YOU!**

**ROBBIE**

**I NEED TO BE HERE! I NEED TO SEE THIS!!**

**RAY**

**I KNOW IT SEEMS LIKE YOU HAVE TO BUT  
YOU DON'T!!!**

**ROBBIE**

**LET ME GO!!!**

**RAY**

**YOU DON'T!!!**

**ROBBIE**

**PLEASE LET ME GO!!!**

Rachel is approached by people. They think she's alone so they try to talk her into coming with them (ad lib).

**RAY**

**I'M NOT LETTING YOU DO THIS!! YOU CAN  
HATE ME.....**

Robbie tries to fight to get up but Ray keeps him pinned to the ground.

**RAY**

**... YOU CAN HATE ME. BUT I LOVE YOU!!**

**ROBBIE**

**LET ME GO PLEASE!!!**

**RAY**

**I'M NOT LETTING YOU DO THIS!!!**

**ROBBIE**

**DAD!!**

Ray sees the couple trying to get Rachel to go with them. For a second, Ray doesn't know what to do.

**RAY**

Just listen to me!

**ROBBIE**

I need to be here! I want to see this!

**RAY**

Wait, stay. Stay for Rachel. Stay for your sister.

**ROBBIE**

Please let me go! You need to let me go.

Ray and Robbie are silent for what seems to them like forever. Ray looks to Rachel who is being carried away by the couple. Robbie manages to turn back over to his stomach. After enough trying, Robbie is able to squirm out of Ray's grasp on his shoulders.

Robbie crawls out of Ray's grasp and stands up. They stare at each other for a while and Robbie begins running over the hill. Ray runs over to Rachel to get her back from the couple.

**RAY**

**GET OFF!!! I'M HER FATHER!!! I'M HER  
FATHER!!!**

**WOMAN**

We thought she was alone... we....

She doesn't finish as she scurries away. Ray looks at the hill where the soldiers were firing at... A FLAMING army truck rolls over the hill.

**RAY**

Robbie?!?!

Two more trucks come over the hill ablaze. Suddenly... BOOM!!! A ring of mine charges go off at the peak of the hill. The explosion blast is almost big enough to knock Ray off of his feet.

**RAY**

**ROBBIE!!!**

By now, Robbie has run over the hill and is long out of site. A robot that appears to be on fire comes slowly rising over the hill. Ray makes a run for it down the hill. We can see three robots now rising over the hill. Missiles and bullets are being fired at them as their shields block all the fired artillery.

**EXT. HARLAND'S HOUSE – CELLAR DOOR – NIGHT**

Harland lives in the basement of his house about 300 feet away from the hill that the robots came over. He is holding a rifle as a signal for anybody who can see him.

**HARLAND**

Over here! OVER HERE!!!

Ray and Rachel run towards him.

**HARLAND**

Hurry!!

The three of them scurry into the basement. Ray and Rachel run into the main room while Harland proceeds to close the cellar doors. Gunfire can be heard alongside the screams from people. Lights flash through the cracks in the walls and door.

**INT. HARLAND'S HOUSE – BASEMENT – DUSK – CONTINUOUS**

Harland walks up to the lantern hanging on the wall and looks at Ray and Rachel. His face, half lit looks medieval with the clothes he wears.

Harland grabs the lantern and carries it over to where Ray and Rachel are huddled shivering in their damp clothes.

**HARLAND**

(to Rachel) You all right?

Rachel does not respond most likely due to shock.

**HARLAND**

(to Ray) And what about you?

Ray looks up at him and looks at the lantern. He is still heard muttering "Robbie" very quietly.

Harland moves a wheel barrel as rats are seen scurrying about on the floor. The army platoon has gone far enough over the hill that gunfire can no longer be seen or heard.

**RAY**

(while Harland moves the wheel barrel)  
(to Rachel) There you go. Is that comfortable?  
I need you to close your eyes now, okay?  
You need some sleep.

Rachel's face is pure white with some red around her eyes.

**RACHEL**

Dad?

Ray already knows what she is going to ask.

**RAY**

He's gonna meet us. Hey, Robbie's gonna  
meet us, Rach, In Boston, at your grandma's.

Harland is watching them through fallen out boards in the wall.

**RACHEL**

(about ready to cry) What do you think  
mom's doing right this minute?

Harland sits down on the stairs to listen to their conversation.  
He begins sharpening a shovel with a file.

**RAY**

Mom? She's in Boston. Waiting. And I  
know she's not sleeping 'cause she is  
so worried about you. (trying to comfort  
her) ... And she's in grandma's kitchen,  
and she's making that awful tea that  
she makes. And they're all just... ...  
...there all just counting the minutes  
until they see you again.

Rachel is crying because she misses Robbie and her mom. Ray sees the first place ribbon she keeps carrying around and begins to investigate what it is.

**RAY**

(picking up the ribbon) What is this?  
What... What is this?

**RACHEL**

I won.

**RAY**

You won?

**RACHEL**

The walk, trot, and canter. Third place.

She begins to feel dreary...

**RACHEL**

Sing me "Lullaby and Goodnight"?

**RAY**

(shakes his head in displeasure because  
he can't think of it) I don't remember  
that one.

**RACHEL**

Sing me "Hushabye Mountain"?

**RAY**

I'm sorry Rach, I don't know that one  
either.

Rachel turns over (her back to Ray) because she realizes that  
it is a lost hope to get a song out of him. Ray thinks for a  
moment and remembers an old nursery rhyme he was taught.

**RAY**

(begins to sing) I'm not bragging, baby.  
So don't put me down. Because I've got  
the fastest set of wheels in the town.  
Something comes up to me that don't  
even try....

Rachel turns back over as Ray continues singing...

**RAY**

(continues singing) ... If I had a set  
of wings, man, I know she could fly.  
She's my little deuce coupe. You don't  
know what I've got... just my little  
deuce coupe. (now whispering) You don't  
know what I've got....

Rachel has fallen asleep. Ray kisses her on the forehead. Harland taps two glasses together and says...

**HARLAND**

Peach schnapps.

Ray gets up and begins walking towards him.

**HARLAND**

Disgusting, I know it. I found a whole case of this shit.

Harland hands Ray a glass as they both sit down.

**RAY**

Thank you.

Silence falls over for a period.

**HARLAND**

I'm sorry about your son.

**RAY**

We got separated... he's gonna meet us in umm... in Boston.

Ray drinks the schnapps as he begins to ask...

**RAY**

Did you... (pauses) ... (whispers) Did you lose anybody?

**HARLAND**

All of them.

Another pause.

**HARLAND**

(introduces himself) Harland Ogilvy.

**RAY**

(introduces himself) Ray Ferrier.

They shake hands.

**HARLAND**

I got water... Food.... Enough for weeks. You're welcome to stay, both of yous.



Ray gets up from the conversation.

**RAY**

I'm sorry. I'm gonna get some sleep.

**HARLAND**

(speaks loud enough to get Ray to pause)  
Those machines, those tripods they got...  
They buried them... right under our  
feet. Since before there were even people  
here. They've been planning this for  
a million years. We're beat to shit.

Ray looks at Harland sternly because he is afraid Rachel may hear what he may say next.

**RAY**

Please, my daughter.

**HARLAND**

Think about it. ... They defeated  
the greatest power in the world in a  
couple days. Walked right over us.  
.... And these are only the first,  
they'll keep coming. This is not a war  
any more than there's a war between  
men and maggots. This is an extermination.

Ray walks over to where Rachel is sleeping.

**HARLAND**

(feeling he's not grasping the reality)  
Are you afraid?

**RAY**

Of course I am.

**HARLAND**

(going on) I been around death plenty.  
Drive an ambulance in the city. Well,  
drove and ambulance in the city. That's  
all over now, huh? .... You know  
the people who make it Ray? The ones  
that don't flatline before the hospital?  
It's the ones who keep their eyes open,  
keep looking at you, keep thinking.  
.... There the ones who survive...  
.... We can't lose our heads  
Ray. .... Running, that's what'll  
kill you. .... I'm dead set  
on livin'.

He pauses and begins chuckling at his own joke.

**HARLAND**

Hah. Dead set on Living.

Harland walks back over to the place where the conversation first started.

**RAY**

Thank you for taking us in.

Ray lies down next to Rachel as Harland finishes...

**HARLAND**

We're not going to be exterminated.

The ground starts shaking from robots walking around outside. Ray gets back up just as BOOM!! A small piece of the corner of the basement collapses from all the vibration.

**HARLAND**

(with shotgun at side) It's okay! Come on, I wanna show you something!

They both are waling towards a window.

**HARLAND**

We're gonna fight them Ray. They gotta have a weakness. Come on, take a look.

Ray and Harland see two robots spraying vine like strands out of a hole on the bottom of the ship onto the ground.

**HARLAND**

Somehow they killed a few of these things in Osaka. That's what I heard. You telling me the Japanese can figure it out but we can't?

Ray goes over to Rachel and picks her up to take her somewhere else.

**HARLAND**

We can do it. We can get 'em. We can figure it out.

Ray puts the now wide awake Rachel in a chair.

**RAY**

Stay right there!

Ray opens up a window guard to see two robots skimming the ground almost as if they are tilling up the soil. He now understands

that robots do this on a regular basis.

**RAY**

I have a daughter! Why did you bring us here?

**HARLAND**

To fight 'em together, Ray. ....  
Now we'll be the ones coming up from underground. When the time is right, we'll take 'em by supries, the way they took us. We'll take 'em by surprise.

Ray puts his hands over his face as he realizes he is staying with an insane man.

**HARLAND**

We're right under their feet, Ray. Right here, under their feet.

**INT. HARLAND'S HOUSE - BASEMENT - NEAR DUSK**

Ray looks at the mysterious red plant that is growing wildly. He feels it and then snaps a piece of it off of a pipe. He examines it closely as he walks over to the window where lights are beaming in and out as the robots work. He takes another piece of a wall and studies that one.

Ray hears a hovering craft over his head. A light flows over the roof boards that streams down to the other end of a board hall in the basement. Harland is sitting on the stairs with Rachel.

**HARLAND**

You miss your mommy? I had a little girl nearly your age. You know, if anything happens to your daddy, I'll take care of you.

Ray is very angry that Harland is saying things like that to his daughter.

**RAY**

Rachel!

Rachel runs towards him and he points to stand beside him. They both stare at Harland, on the stairs, in dismay.

**RAY**

(distinctly angry, but not yelling)  
You don't have anything to say to her, do you understand? If you want to talk to somebody, or ask somebody a question, you ask me!

**HARLAND**

(also angry at Ray) What exactly is your plan, Ray? I know what I'm gonna do. How about you? You gonna sit here, wait for them to come get you? Is that your plan?

Harland walks around to different parts of the basement doing miscellaneous things.

**HARLAND**

Maybe you want to get caught. Couple of days hiding in a basement too much for you, I bet. You'll probably turn yourself right in!

The robots outside stop moving. All the rumbling stops.

**RAY**

Listen. It stopped.

**HARLAND**

(paying no attention) Maybe you'll be okay. Maybe you'll get lucky and they'll train you as their pet. You know, train you, feed you, teach you how to do tricks...

**RAY**

(yells) WILL YOU SHUT UP AND LISTEN?!?!?!

Pieces of wood fall from the hole as a robot camera comes floating down into the hole. Ray hides behind the stairs. The camera eye opens and lights turn on for it.

Rachel is hiding as well. The camera looks around the couch. Ray moves as to not be seen by it moving around the couch. It sees a rat and quickly follows it for a few seconds. Ray and Harland exchange looks as Ray runs toward Rachel to hide with her.

The robot continues checking out the basement. Harland grabs an axe to cut off the camera from it's limb. Ray shakes his head no to get him to stop. Ray silently does expressions to convince him not to.

Harland goes towards ray so they can hide together. Harland almost makes it before he thuds against a cabinet full of glass containers which clang together. The robot hears this and turns around toward the noise. They run to a different spot.

Robot gets closer...

Ray puts a mirror in front of the doorway to trick the robot into seeing another robot. The camera looks over the mirror and sees nothing.

It turns around just as... Rachel's boot slides, making a noise. The robot views into the boot that is hanging out. It looks behind the mirror to find just a boot sitting there. Ray, Rachel and

Harland are in the middle of the basement. A sight of relief comes as the robot camera exit's out of the hole.

Now the actual aliens come into the basement. Harland turns the lantern out and runs to hide. The aliens look around the basement. They look at, smell, and touch various different things throughout the basement. Ray, Rachel, and Harland scurry to different parts of the basement.

Harland loads his gun and aims it to fire at one of the aliens but the gun is pulled back by Ray.

**RAY**

(dead silent) Give me that!

Ray and Harland are in a silent fight for the gun. They both have their hands on it. The aliens continue looking around.

Ray and Harland are both sweating bullets fighting for the gun. Still silently. Harland pins Ray against the wall and forces him down to the ground to try and break the gun free of his grasp.

The aliens are seen taking and smelling a photograph from a box.

Ray lets go of the gun and Harland jerks it away from him just as the vibration like noise is heard from the robot. The aliens scurry out through the open hole.

Harland comes down to Ray, now sitting on the floor, and says....

**HARLAND**

You and I... I don't think we are on the same page.

**INT. HARLAND'S HOUSE - BASEMENT - DAY**

The vines ray looked at are growing at a phenomenal rate along the concrete slab under the window. Robots are spraying a red mist out of the back of their ships. Ray holds his hand in the mist that is entering the window. After a moment.... Ray retracts his hand and turns it over to reveal what appears to be blood.

**HARLAND**

**RAY!!! RAY!!!! RAY!!!! RAY!!!!**

**RAY**

**KEEP YOUR VOICE DOWN!!! QUIET!!!**

Harland turns around and his whole face is covered in spots of blood.

They both turn back around then Harland runs. Ray watches a man

being set down, fighting to be let go. A needle like object comes down and stabs the man. It then pumps the blood out of him. Ray has a horrified look on his face.

**HARLAND**

(repeats for about 2 minutes) Not My  
Blood!!!

Ray realizes they will have the same fate if he keeps yelling. Then... the robots stop because they hear him. Ray runs to Harland who is digging some sort of hole.

**RAY**

Stop it! Stop it! You gotta stop it!  
You gotta be quiet or they'll hear you!

**HARLAND**

(with an insane expression and tone)  
They drink us!

**RAY**

Please, they'll hear you!

**HARLAND**

Then they spray us, like a fertilizer!

**RAY**

You gotta be quiet!

**HARLAND**

Drink US and....

**RAY**

They're gonna come back down here!

Harland has mentally lost it now.

**HARLAND**

Then they spit us out all over their  
goddamn red weeds!

**RAY**

(no longer whispering) Do you understand  
what I'm gonna have to do? I can't let  
my daughter die because of you.

Harland pays no attention to him.

**HARLAND**

This tunnel will get us to the city.  
We'll have our own tunnels there. Ready  
Made! Subway, see what I'm saying!

**RAY**

Stop it!

**HARLAND**

You can hide a whole army down there!

**RAY**

Stop it!!

**HARLAND**

... We'll go underground!

**RAY**

**STOP IT!!!**

**HARLAND**

Sneak attacks at night!

**RAY**

**YOU STOP IT!!!**

Ray grabs him by the arm just as he hits Ray in the forehead with a shovel. Ray releases his grip and lies on a dirt pile next to Harland.

**HARLAND**

We're the resistance Ray! They can't  
occupy this country! Occupations always  
fail! History's taught us that a thousand  
times. This is our land.

Ray runs up the stairs of the room to Rachel standing calmly in the middle of the basement.

**HARLAND**

(continues) ... We eat it, we breathe  
it, only we can live on it! They can't  
survive here Ray. They weren't built  
for it.

Ray hugs Rachel because he knows what he has to do.

Harland goes on saying odd things as Ray gets Rachel prepared for what he has to do.

Ray puts a black cloth over Rachel's eyes which makes her breathing go erratic.

**RACHEL**

What are you doing?

**RAY**

Whatever you hear... don't take this off.

**RACHEL**

Dad??

**RAY**

Rach?

**RACHEL**

Dad?

**RAY**

What was that song... that lullaby I didn't know?

**RACHEL**

Hushabye Mountains

**RAY**

Yeah. Please, Rach, sing it.

**RACHEL**

(begins to sing) ... A gentle breeze....

**RAY**

Don't stop.

**RACHEL**

... On Hushabye Mountain...

**RAY**

That's my girl.

**RACHEL**

... For far away my baby goes...

Ray kisses her hands and has her put them over her ears. Then walks back to Harland. He is still digging and chanting "not my blood"

**RACHEL**



... it fills the sails ...

Harland stops and sees Ray standing in the doorway.

**RACHEL**

... of boats that are waiting ...

Ray closes the door behind him as he steps in.

**RACHEL**

... Waiting to sail your worries away  
...

Rachel hears screams and grunts as the two men fight behind the door.

**RACHEL**

... So close your eyes. You're on Hushabye  
Mountain ...

Rachel's voice begins trembling as she holds her ears tighter.

**RACHEL**

... Wave goodbye to the cares of the  
day and watch your boat, from Hushabye  
Mountain, sail far away from Lullaby  
Bay.

All is silent for a while. Ray opens the door and walks out.  
Rachel releases her hands and takes off the blindfold. Ray is  
sitting on the stairs.

Rachel sits in his lap and puts his arms around her. They both  
sit there in silence.

**INT. HARLAND'S HOUSE – BASEMENT – DUSK**

Ray and Rachel are sleeping on the couch. As we view down from  
Ray's face we find that Rachel is wide awake for some reason.  
She sits up and....

**RACHEL**

(screams) AHFFF!!

A robot camera is 1' away from her face. Rachel runs to the wall,  
still screaming as Ray hits the camera with his hands. The camera  
hits the ceiling and shakes itself off of debris.

Ray begins blasting the axe he had in hand into the camera attachment  
line. Rachel screams as he hits the line. Over and over and  
over. Rachel runs up the basement stairs. Ray continues hitting  
it and it finally pulls away. The camera, still attached by a  
hair, hits some wood planks and is pulled out of the hole.

**RAY**

Rachel???

No response for a few seconds, then Rachel lets off a gut wrenching scream.

**RAY**

RACHEL!!! (to himself) Oh, my god,  
no!

He runs up the stairs to search for her in the house.

**RAY**

Rachel? Rachel? (looks up the stairs)  
Rachel??

Ray opens the front door to find red vines coated in blood in the doorway. He quickly brushes them down stepping out the door.

**RAY**

(searching) Rachel, make some noise  
baby. Rachel??

He begins walking down a path to look for her farther out.

**RAY**

Rachel? Rachel? Talk to me baby, come  
on!

He gets no response from Rachel. All is dead silent except for him.

**RAY**

Rachel?!? RACHEL?!?!?!?

Ray sees an entire field of blood coated red vines beyond the hill.

**RAY**

**RACHEL!!!! RACHEL!!!**

A robot's lights turn on to him as a food lands close enough to him to blow him back. One of the robot's grabbing claws comes after Ray. He hides in a truck. The claw breaks through the glass, grabs the car, and flips it, causing it to roll about 3 times.

**RAY**

(screams) AHH!

Now in the car, lying upside down, he hears Rachel scream. He

looks and Rachel is standing at the top of a hill.

The robot centers above her and begins to grab her with a claw.  
Ray runs towards her to try and do what he can to stop it.

**RACHEL**

(screams) AHHHHH!!!!

**RAY**

**NO NO NO!!!**

The robot blasts through a building. Ray is right behind the foot. He runs into an army vehicle and finds a belt full of grenades. He takes one off, removes the pin and throws it at the robot.

**RAY**

**HEY!!!**

It hits the robot's shields and the robot turns right around.  
It eyeballs Ray for a moment and picks him up by a grabbing claw.

**RAY**

(screams in pain) AHHH!

He is thrown into a cage with about 30 other people in it as well. The gate closes on the top as he is thrown in. The camera shows he is in one of two cages. People scream and cry in confusion. Ray spots Rachel sitting on the side of the grate.

**RAY**

**RACHEL!!**

He goes towards her just as the door opens, it makes a sound and a grabbing claw comes out of a hole on the robot. Ray falls down (luckily), it grabs another person and sucks him into the ship. The same happens in the other cage.

**RAY**

(reaching Rachel) Rachel. (no response)  
Rachel.

She seems to be frozen.

**RAY**

Rachel.

**RACHEL**

Dad?

Ray goes to speak just as BOOM! The grate shifts, tossing all the people around and the door opens to take another person up.

Ray ducks down with Rachel but this is noticed by the grabbing claw. He is swept up by it. Rachel holds on to his neck to go with him. But then, Ray sees his belt of grenades. He prigs Rachel's hands off of him and grabs the grenades. A soldier sees this and latches onto Ray's arm.

**SOLDIER 2**

Pull me! Pull me!!!

People all start latching on to the soldier and begin heaving him and Ray down. They loose ground until more people join.

**SOLDIER 2**

We got him! Keep pulling! Pull me!

Ray is let loose by the clamp and they all fall back into the cage. Ray spits out two grenade pins out of his mouth. This is seen by the soldier.

**SOLDIER 2**

**EVERYBODY DOWN!!!**

Hardly anybody gets down as the inside of the robot explodes. We can see the robot exploding on the inside. It breaks doors and fluid stars spilling out of it. The robot releases it's cages and they fall into a tree. Splitting open. People promptly climb out.

Once the robot falls to the ground, Rachel looks at Ray in a way that meant how did you do that.

Boston City Limits – Freeway – Day

Ray walks with Rachel down the road as soldiers are ushering them to "keep moving." The crows are now eating the red plant which appears to be dying rapidly. Ray picks up a piece, of dead plant.

**RACHEL**

What happened to it?

Ray crumples the plant in his hand. It turns to dust and blows away.

**RAY**

It's dying.

Watching the dust, they walk along to find a robot lying half struck into a building.

**RAY**

What happened?

**SOLDIER 3**

I don't know, something's happening to them. Please keep moving.

Ray goes up to another soldier for information.

**RAY**

Something's happening to them?

**SOLDIER 4**

Go. Go. Just keep moving, sir.

Ray asks another soldier down the road for information.

**RAY**

Excuse me, excuse me, what happened here? You guys take it down?

**SOLDIER 5**

No sir, it was behaving erratically, walking in circles then it went down on it's own about an hour ago. (to people)  
Now let's keep moving, don't stop do not stop! Keep moving!

Rachel and Ray are walking down the road with soldiers and other people.

**RACHEL**

How is it dead all by it's self?

**RAY**

Rachel, I'm not sure.

Seeing another robot, one soldier motions to get into the water tunnel. Other soldiers make signals to get set up for defense if necessary. Everyone gets into the tunnel. A soldier can be heard telling everyone "calm down and get in the tunnel".

Ray notices that birds are flying over AND LANDING ON the robot. The robot's shields are down. As he goes to tell someone, the robot makes the vibrating sound.

**RAY**

(to a soldier, during the robot noise)  
**LOOK AT THE BIRDS!!!**

**SOLDIER 6**

**I CAN'T HEAR YOU!!!**

**RAY**

**LOOK AT THE BIRDS!!!**

**SOLDIER 6**

**I CAN'T HEAR YOU!!**

**RAY**

(louder) LOOK AT THE GOD DAMN BIRDS!!!

The soldier looks at them and doesn't get what Ray's getting at. He looks back at Ray. The noise continues erratically as if the robot is fighting to stay alive.

**RAY**

**NO SHIELDS!!!**

**SOLDIER 6**

(motions and says) I CAN'T HEAR YOU!!!

**RAY**

(pointing) NO SHIELDS!!!

**SOLDIER 6**

(now getting it) (to the soldiers) THE  
**JAVELIN'S THE KEY! LOAD THE GUSTAV,  
IT'S GONNA BE A TOUGH KILL!!! LET'S  
GO!!!**

Ray gets in the tunnel as all the soldiers come running out.

**RAY**

(to the people in the tunnel and Rachel)  
It's safer in here!

**SOLDIER 6**

**LETS GO!!! BRIGN OUT THE JAVELIN!!!**

Soldiers scurry to get set up and they hurriedly fire missiles at the robot. The first missile hit's the grabbing claws and knocks them off. A few more shots and the robot collapses into a nearby factory. The factory explodes and the robot grinds to a halt on the ground. They check it to be clear as an alien falls out of the door. It quickly dies on site.

**SOLDIER 6**

**IT'S CLEAR!**

We watch the alien turn to stone as it dies.

Boston – Walking Down Street near Mary Ann's Mother's house –  
Day

Mary Ann walks up to the front door and sees Ray walking down the street with Rachel in his arms. She flutters open the doors and she and Rachel run towards each other on the street. Mary Ann begins crying.

**RACHEL**

**MOM!!!**

They hug each other crying.

Mary Ann looks at Ray who is still standing in the middle of the street.

**MARY ANN**

(just barely hearable) Thank you.

Mary Ann's parents come out of the door. The mother has a shocked look on her face. Tim is behind them.

Ray's eyes and face perk up as we see ROBBIE coming down the front steps towards him.

**RACHEL**

Robbie?

Ray and Robbie take a good look at each other and Robbie finally mutters with a dry throat.

**ROBBIE**

Hey dad!

They hug each other in thankfulness for each other's survival.

Screenshot of a germ in a water droplet on a bud on a tree

**NARRATOR**

From the moment the invaders arrived, breathed our air, ate and drank, they were doomed. They were undone, destroyed, after all of man's weapons and devices had failed, by the tiniest creatures that God and his wisdom, put upon this earth. At the toll of a billion deaths, man had earned his immunity, is right to survive among this planet's infinite organisms. And that right is ours against all challenges, for men do not live nor die in vein.

**FADE OUT TO BLACK**

**THE END**

Roll Credits



## War of the Worlds

**Writers :** [Josh Friedman](#) [David Koepp](#)  
**Genres :** [Action](#) [Adventure](#) [Sci-Fi](#) [Thriller](#)

[User Comments](#)



[Index](#) | [Submit](#) | [Link to IMSDb](#) | [Disclaimer](#) | [Privacy\\_policy](#) | [Contact](#)