

Senior Project

written by

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INT. BAR - NIGHT

Light Jazz music plays over the sound of an advertisement. A bar counter. The sound of a bottle being shaken. A shot glass slides onto the counter. The tip of a bottle lowers onto the glass and raises up as a bright purple liquid streams out from it. A customer slurs his word.

CUSTOMER

Thhhanks.

A hand picks up the glass and puts it back down empty. A hand from the behind the counter picks it up.

RAY

One more and you're done.

The customer's hand rests on the counter where the glass stood, his fingers bending inward in unison.

CUSTOMER

Bring it o-

The customer hiccups.

RAY

Nevermind.

The bartender walks down the counter, away from this customer. He enters a back room, where a brawny middle-aged man sits at a desk. The bartender takes off an apron and folds it up.

RAY (CONT'D)

I'm off. Don't give anything to the blonde guy out there.

MANAGER

A-ffirmative. Thanks Ray.

Ray puts on a jacket and leaves the room.

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EXT. NIOPOLIS STREETS - NIGHT

RAY (25) walks down a sidewalk, his hands in the jacket pockets. Bright neon signs and screens for different businesses line every meter of the building he is walking along. One shop has a woman with gold skin and shiny hair standing in front. She runs a hand through her hair as Ray walks past.

GOLD WOMAN

Ray continues walking and enters a small convenience store.

3 INT. CONVENIENCE STORE - NIGHT

He snatches items off several shelves, barely slowing his walk as he does so. He dumps it all onto the front counter, where a man frantically scans all the items.

STEVE

\$152.38 this time.

Ray waves a smartphone in front of a small black box. A green light sweeps a line into the shape of a dollar sign on top of the box, and it makes a small dinging noise.

RAY

Thanks Steve. See ya.

Ray picks up the plastic bag with everything in it and walks away.

STEVE

Thank YOU, Ray. See ya.

4 INT. APARTMENT - NIGHT

On the handle of a door, a red light switches to the color green, and it slides open, revealing Ray.

RAY

I'm home.

He steps into the apartment and looks at ANDY standing in the corner of a kitchen, looking out a window. Ray talks quietly.

RAY (CONT'D)

You put June to bed?

ANDY

Not long ago. She might still be awake.

Ray tosses his grocery bag onto the kitchen counter and takes off his jacket, walking towards a short hallway. He carefully slides open a door and peeks inside, looking at JUNE (14) lying in bed, sleeping soundly.

RAY

Sweet dreams. I love you.

Ray steps back out into the kitchen and Andy is putting the various items of the bag into different cabinets.

RAY (CONT'D)

You can rest, Andy.

Andy closes a cabinet she had just put something into and turns towards Ray.

ANDY

Please, it's the least I can do.

RAY

Thank you. You'll want to see that part, though.

Ray points to a packaged chip labeled 2PB

5 INT. APARTMENT BEDROOM - NIGHT

Andy sits on a chair and Ray stands behind her. He carefully holds the chip with a pair of tweezers. He places it into the back of Andy's skull, where a small patch of hair has been lifted to expose an array of card slots.

RAY

This should be the last time we need to ever do this.

ANDY

Oh you never had to do this in the first place. Don't worry about me so much.

Ray slides Andy's hair back into place and lightly scratches her scalp.

RAY

You put yourself down too much.

Ray walks over to the bed in the room and lies down.

RAY (CONT'D)

How was June today?

Andy walks over to the bed and sits beside Ray. She chuckles.

ANDY

She was adorable as always. She comes up with so much to do while school's not going.

Ray leans into Andy and puts his head on her lap.

RAY

Like what?

ANDY

She came up with some new game where you have to come up with a two superpowers and argue which one wins a fight. It's challenging for me. She's so creative.

RAY

Much thanks to you.

ANDY

Did you drink tonight?

RAY

Pfft, come on.

Ray lifts his head from Andy's lap.

RAY (CONT'D)

Let's try it! Super speed against invisibility.

ANDY

Hmm. Super speed gets touched once and knows where the invisible one is, so it's not that useful against them.

Ray thinks for a moment.

RAY

Maybe they can get them in a chokehold. Would already be in winning position before the speedster notices.

ANDY

Fair point... but they can scratch at the arm super fast...

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INT. APARTMENT - MORNING

Ray walks out into the kitchen and the television is playing the news, talking about a popular summer vacation spot. June sits at a table eating a plate of breakfast with eggs, sausage, and bacon. Andy is washing a pot.

RAY

Morning.

June swaps her gaze from the television to Ray.

JUNE

Hi Ray! Do you work again today?

RAY

Yeah, it'll be you and Andy again tonight.

June lets out a disappointed whimper.

RAY (CONT'D)

Buuut, we can go see a movie today.

JUNE

Oh, yay! I want to pick which one!

Ray sits down at the table next to June.

RAY

Let's see...

The newscast on the television cuts to the footage of a riot. Small fires burn past a crowd of people running down a street, ransacking everything. A headline appears, showing the text "VIOLENT SIM RIOT FILLS STREETS"

NARRATOR

Hundreds of Sims have gathered in the streets of Niopolis, Karrington smashing up cars and starting physical altercations.

Ray looks at the television and watches the footage.

RAY

Those sims are crazy.

JUNE

Andy, when you take over humanity just make sure to keep us alive.

RAY
(jokingly)
You're not planning to kill us, are you?

ANDY
Never. You don't live very long anyways, you've never hurt me--can you please change the channel?

June pouts and taps a small remote next to her plate and the television zaps to a cartoon depicting kindergarten children.

JUNE
Just like mom all the time. The fighting isn't that bad.

Andy puts away the pan she was cleaning and walks towards the table with a plate for Ray.

ANDY
It's not that. They make all of us look bad. It's easy for the police to get rid of us, and don't compare me to your mother. We're different.

JUNE
Close enough.

RAY
Dad was the one that didn't like fighting. He never let me watch wrestling.

JUNE
Eh, wrestling is stupid, anyways.

June stands up and moves closer to the television. Ray sighs and starts eating his bacon.

RAY
Maybe you need to discipline her more while I'm gone.

ANDY
I don't want to make her sad...
What if they take me away?

RAY
Oh you're fine. Just don't kill.

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INT. BAR - NIGHT

CUSTOMER 1

They're already starting to replace us! The cops need to be quick.

CUSTOMER 2

I paid good money for my [REDACTED]
They're gonna have to fight me for her. That bill they're talking about is ridiculous.

Ray wipes down the inside of a glass as the customers argue behind him. A television plays a news channel talking about the simulant riots happening.

CUSTOMER 1

Once it passes, you'll be sorry you died trying.

Ray turns around and puts his hands down on the table. He looks up to a TV in the corner of the lobby area.

CUSTOMER 2

Those dirty cops will [REDACTED]
[REDACTED]

RAY

Why would cops take your [REDACTED] Have they been in the riots?

CUSTOMER 2

It's that bill! Congress is banning them.

CUSTOMER 1

Finally a good decision. Gets people like you [REDACTED] [REDACTED] and doing something for real people.

Customer 2 turns and grabs Customer 1 by the collar. Ray leans back from them.

CUSTOMER 2

Shutcha [REDACTED] is worth more than your bloodline. I earned her.

CUSTOMER 1

Ain't that pathetic.

1 spits on 2's face and gets shoved to the ground. Ray leans over the counter then makes his way down to an open end.

1 shuffles onto his feet and lunges at 2, knocking him off his stool.

RAY
Hey! Stop!

Ray pulls 1 back and pushes him away from 2.

RAY (CONT'D)
Drop it.

Ray's manager comes out from the back room with a frantic expression.

MANAGER
Ray! What's going on?

Ray takes a step back from 1 and helps 2 up off the floor.

RAY
Emotions are high tonight.

Ray looks at the television and it shows a man and a woman debating over video call.

TV WOMAN
It can't be a coincidence every
type of sim is doing this.

8 INT. APARTMENT BEDROOM - NIGHT

Ray sits on the side of June's bed. Andy watches them from the doorway.

RAY
He wasn't really strong. I stopped
the fight quick.

JUNE
Every sim is stronger than us.
Maybe they want to prove it. I
heard that one singer got killed by
her sim partner.

RAY
Please stop watching the news.

JUNE
I wasn't! Just heard online.

Ray leans down and kisses June on the forehead.

RAY
Okay, goodnight. I love you.

JUNE
Love you too. Night.

Ray stands up and walks towards the door.

JUNE (CONT'D)
Goodnight Andy. Love you.

ANDY
Good night.

The door closes behind both of them and Ray walks towards the kitchen. He sits down on the sofa and turns on the television, on the news channel. Andy stands in the back of the room.

RAY
Do you know anything?

ANDY
I... I don't. I'm not acquainted with any sims.

RAY
I heard they're passing a bill to have all of you taken away.

ANDY
What? June needs me. What if something bad happens to her while you're at work?

RAY
I don't KNOW. Have you ever thought of getting rid of us?

ANDY
No. No. I love you two. You're scaring me. I just want us to keep living together.

Andy moves closer to the couch and sits next to Ray. The television starts playing a commercial for a passenger drone.

RAY
I want that too.

He leans into Andy and they hold hands.

RAY (CONT'D)

We love you too. That's why it
scares me.

9 EXT. NIOPOLIS STREETS - NIGHT

Ray walks down the sidewalk of a street with minimal traffic. Flashing red and blue lights emanate from an alley he's approaching. He crosses the opening of the alley, noticing a lot of bits of metal and wiring at his feet. He moves his gaze down the alley and sees two policemen standing between a car and the body of a sim.

A great chunk of the body's head is gone, evidently the bits of technology Ray is standing over. A spherical drone suddenly whizzes over to Ray and strobes a green light onto him for a second. The strobing stops, keeping a green light on Ray. It lets out a low pitched *BEEEP*.

Ray looks at the drone then to the policemen, confused. One of them sees his expression.

POLICEMAN

It just checks if you're a sim!
Move along!

Ray looks back down at the annihilated head of the body next to him. He begins to walk and glances back at it. He refixes his gaze in front of him and lets out a nervous exhale.

10 INT. BAR - NIGHT

Ray shakes a metal bottle, mixing a drink. He looks at a television as he shakes and sees the headline. "SIM EXTERMINATION UNDERWAY"

Ray stops shaking the bottle and focuses on the narrator.

REPORTER 1

...by the end of next month.

REPORTER 2

Yes, the N.P.D. is going through
with the extermination very
swiftly. Police are currently
focusing on sims in the streets and
will soon move on to the rest.

Ray's eyes widen, he puts down the bottle and speed walks around the counter, rushing into the bar's restroom.

He pulls out a smartphone and sends a text message to a contact labeled "Andy"

RAY (TEXT)
I think the bill passed. We need to
leave the country.

A small speech bubble with three dots appears on the screen, soon replaced by a message.

ANDY (TEXT)
How soon? I can look at some
resources. What about June?

RAY (TEXT)
ASAP. She just graduated, so she
can go to a new school anyways.

RAY (TEXT) (CONT'D)
The timing's good, actually.

ANDY (TEXT)
Okay, I'll tell June.

RAY (TEXT)
I'll come home early. I'll knock 2
times.

Ray steps in front of the restroom's sink and turns the left nozzle, letting it run. He lets it run for a bit and steam begins to rise from the sink. He puts his hand under it a few times then splashes it into himself, lathering the hot water all over his face.

Ray steps out of the restroom, face red, he puts one hand on the side of his head like he's holding it up. He drags his feet and stumbles into the back room, where the manager is sitting.

CUSTOMER (O.S.)
Where's my drink man!

11 INT. BAR OFFICE

MANAGER
What's up Ray? ... You good?

Ray slowly shakes his head, still holding it in his hand.

RAY
I-I just v-vomited in the restroom.

MANAGER

Lord kid, did you make a mess?

Ray shakes his head

RAY

Cleaned it. C-Can I go?

MANAGER

Sure. Take some pills and bring some extra next time.

RAY

Thank you.

Ray walks past the counter and makes his way out.

CUSTOMER

Hey! Come on, dude!

12 INT. CONVENIENCE STORE - NIGHT

Ray grabs a few things off shelves and brings them to the front counter.

RAY

Steve out today?

The cashier starts slowly scanning Ray's items.

CASHIER

Cops shot him. He's a sim.

Ray leans back in surprise.

RAY

Wait what? Did he join the riots?

CASHIER

Nah, the cops came by this morning and dragged him outside. One of those drones just showed up out of nowhere and started blaring when it scanned him.

RAY

Oh God. That's insane. He was totally fine!

The cashier scans the last item and tosses it into a bag.

CASHIER

It is what it is. This'll be \$18.30

Ray gives the cashier a slightly disgusted look and holds his card up to the reader. He snatches the bag and walks out.

13 INT. APARTMENT - EVENING

THUD THUD. June and Andy both gasp to the sound.

RAY
(muffled)
It's me.

The door slides open and Ray steps into the apartment. He tosses the grocery bag onto the kitchen counter and puts his hands on Andy's shoulders.

RAY (CONT'D)
Good to see you. We need to figure out a way to hide you.

ANDY
Okay.

Ray leads Andy to his bedroom. June follows behind them, eyes wide.

JUNE
What will they do to her?

RAY
I don't know. They won't do anything if she doesn't get caught.

Ray rolls onto the floor and pulls himself under the bed. He gets out his phone and uses the flashlight to look at the underside of the bed. He slides wood planks under the bed to make space.

RAY (CONT'D)
June, grab the big knife from the kitchen.

June leaves the room and Andy's gaze follows her.

ANDY
Anything I should get?

RAY
Can you come hold the light for me?

Andy gets on the floor beside Ray. June comes back into the room, holding a large kitchen knife. She hands it down to Ray, and he carefully flips his grip from tip to handle. June sits down next to them.

RAY (CONT'D)

I'm gonna cut a hole out the bottom. You can climb up and hide inside if they show up. Okay?

Ray stabs the knife into the bottom of the mattress and starts cutting into it. Andy takes the light and follows his hand with it. The mattress is tough, making his cutting jagged and sporadic.

ANDY

I can cut it if you'd like.

RAY

I... want to do it.

Ray continues cutting a line up the mattress, exerting more with each motion. His exertions sound frustrated. After cutting across a few feet, he pulls the knife out and catches his breath. Andy looks at him with slight concern.

ANDY

Are you scared of me?

Ray turns his head to look at Andy. His eyes get watery.

RAY

I... don't know... What if they're right?

Andy moves her finger up to the cut and slides her finger further down the line. It starts to tear along her finger. She moves it along a few inches then stops.

ANDY

You don't have to protect me. I'm not a person.

June leans in towards them.

JUNE

Andy! You're a person. Please don't let them take you!

Andy moves her hand out and puts it on June's leg. She starts to caress it.

ANDY

I don't know why so many of us killed people like you, but what if that happens to me? I don't want to hurt you.

JUNE

And you're not! You're like mom now.

ANDY

I don't know if I am... but I'd like to be.

RAY

You are like her. We need you. I can only do so much. Can you cut this?

Ray drops the knife and pulls himself out from under the bed.

ANDY

Yes, I would love to.

Andy picks up the knife and starts cutting a body-sized hole into the bottom of the mattress.

RAY

You know, mom used to build forts with me and we would lay down under the super big bed she had.

Andy burns up bits of debris with her hot finger and pulls herself up into the hole.

RAY (CONT'D)

Dad would play with us, too. He acted like a customer and mom would help me sell the house to him.

JUNE

Haha, did he complain that it was too expensive?

Ray chuckles. He goes from a grin to a tight-lipped frown.

RAY

Of course... He wanted me to unplug him early because it was expensive. He was so bitter about it.

Andy slides out from under the bed and holds the knife out to Ray, handle towards him.

ANDY

I fit. You'll have to get something to cover the bottom, though.

Ray takes the knife and grabs June's arm, shaking her teasingly as he gets on his feet.

RAY
Thank you, Andy.

ANDY
Thank YOU. It'll work

JUNE
Now you have your own room, heehee.

RAY
PFF, this is her room already.
Anyways, there's a few more things
I have to take care of.

Ray puts the kitchen knife back into the knife block slot it fits into and opens up a laptop on a couch next to the kitchen. Andy and June sit on each side of him.

A browser window opens, mouse to the search bar. "Sim legality map" types into the box. The web page refreshes and shows a search engine with a list of sites and several images of a map. A large, singular landmass with dozens of territories in different colors appears.

Ray looks at the screen eagerly, fidgeting with his fingers.

RAY (CONT'D)
Nova Elton. We can go there. June,
you're switching schools anyways,
it'll work out perfectly!

June leans in towards the screen.

JUNE
Yeah! What's Nova Elton like?

RAY
Let's see...

Ray slides his finger on the laptop's mousepad and clicks a few times.

ANDY
It's another big city. Bigger than
Niopolis. Sims can even get jobs
there, but it's really expensive
because of that.

RAY
Okay. I'll figure out how we can
get there. June, you should get
ready for bed, it's getting late.

JUNE

Ugh, but I'm not tired. Let me help!

ANDY

Let Ray work. He's right. I'll tell you a story.

Andy gets up and stands next to June. She puts her hand out, inviting June to hold it so she can be led away. June grabs her hand in reply and smiles.

JUNE

What story?

ANDY

Come on.

The two girls leave the room and continue talking.

JUNE (O.S.)

Oh! Remember the one about the ugly and pretty people?

Ray turns his head to look out the window next to the couch. The sky is a dark purple. A massive storm cloud approaches the city, looming over the array of lit skyscrapers and the headlights of cars sliding along the ground.

14 INT. APARTMENT - MORNING

Raindrops spatter onto the window. The sky is blanketed by gray clouds. Andy sits on the couch, Ray sleeping with his head on her lap. A message tone rings off, lighting up the laptop sitting on the coffee table. Ray jolts awake and Andy lightly rubs the back of his head.

ANDY

It's from him.

Ray yawns, slowly sits up, and moves the laptop onto his lap. He taps the laptop touchpad a few times and looks at the screen.

An email reads: "Yes I can take any cargo. Already delivered three specials since the cops started everything. Bring the fee in cash. Where should we rendezvous?"

Ray looks at Andy and raises his eyebrows.

RAY

Simple as.

Ray gets up and goes into his room. Andy goes up to June's room and peers through the door. June is sleeping peacefully. Ray comes out of his room with a filled bag. He gets next to Andy and looks at June, then to Andy.

RAY (CONT'D)

(whisper)

I'll be back quick. Hopefully
this'll be enough for everything.

Ray lifts up the bag. It's filled with miscellaneous tech parts and trinkets. He walks out of the apartment.

15 INT. PAWN SHOP - DAY

PAWN BROKER

A thousand's the most I can do for
ya.

Ray stands in front of a pawn shop counter with all the contents of his bag laid out across the counter.

RAY

Seriously? You're rounding down.
Gotta be at least 90 more in this.

PAWN BROKER

I'm rounding up, kid. You don't
want lower, do you?

Ray sighs frustratedly.

RAY

I REALLY need it. Just 90.

PAWN BROKER

Ten-fifteen. Final offer.

RAY

Ugh... 30.

The pawn broker gives Ray a tired expression.

PAWN BROKER

Final offer.

RAY

Fine. Deal.

16 EXT. NIOPOLIS STREETS - DAY

Ray walks down a sidewalk with a briefcase in one hand and a phone in the other. He looks at a map application on his phone then looks across the street and focuses on a security camera on the side of a building. He looks back at his phone scribbles a red X onto the spot where the camera is.

Ray turns a corner and looks at another camera. He marks another red X on his phone. He gets to the same alley where he previously saw cops and a dead sim. It's empty now.

Ray looks back at his map and draws a line, twisting through several blocks. He leads his finger to a point that looks like the block he is standing at, and he draws a big circle at the end of the line. He walks away.

17 INT. BAR - NIGHT

Light jazz music plays. One man sits at the counter. Ray pours beer into a large mug, letting the liquid seep out of his glass until it fills the very tip of the mug. He slides the mug to the customer and turns around.

Ray begins to wash the glass he poured out. *BZZZZT BZZZZT BZZZZT*. His phone is ringing. He pulls it out of his pocket and sees the name "JUNE" displayed. He rushes around the counter into the restroom and picks up the call.

RAY

Hey, what's going on?

JUNE (PHONE)

Ray! There's police cars outside.
They might come for Andy!

Ray's eyes widen.

RAY

Okay-okay. I'll come home. Is Andy hiding?

JUNE (PHONE)

Yeah, she's right here. What if they come in?

RAY

Don't open the door. Just stay in your room.

JUNE (PHONE)

I'm scared.

June is breathing heavily.

RAY
It'll be okay. I'll stay on the
phone. Give me a second.

Ray presses a button and puts his phone in his pocket. He leaves the restroom and walks by the bar. The beer mug he poured is left on the counter, now empty. There are no customers. Ray steps into the back room and tosses his apron inside.

RAY (CONT'D)
Gotta go, sorry!

MANAGER
Come on Ray! Call out if you can't
work!

Ray pulls his phone back out as he wraps around the counter.

18 EXT. NIOPOLIS STREETS - EVENING

RAY
Okay, I'm here. I just left the
bar.

Ray rushes out of the bar and turns down the sidewalk, walking long and fast.

JUNE (PHONE)
Please hurry.

RAY
I am. Take deep breaths, okay?
Let's do it together. In.

Ray brings in a long exhale. June does the same.

RAY (CONT'D)
Out.

They both let out a long exhale.

JUNE
Ray...

RAY
Again. In.

Long inhale from both of them. Ray is still walking swiftly, having passed multiple blocks already.

RAY (CONT'D)

Out.

They both exhale again.

RAY (CONT'D)

I'm almost there. Just lay in bed.

JUNE (PHONE)

Okay.

June takes another slow, deep breath.

RAY

I'm going to hang up now. See you
in a minute.

June takes another deep breath.

JUNE (PHONE)

See you.

RAY

Love you.

Ray stops the call and turns a corner, he starts jogging towards a building with several police cars parked in front of it, blue and red lights flashing.

19 INT. APARTMENT COMPLEX - EVENING

Ray rushes into the apartment complex and runs up to an elevator. He presses an up arrow button next to it several times and it glows red.

Ray rapidly taps one of his feet until a ding sound plays from the elevator. The elevator door slides open and he steps inside. He presses a button marked "10" and frantically presses a "close door" button below it.

The elevator rattles and a display shows the number 1 begin to count up. Ray catches his breath and starts tapping his foot again. The display suddenly stops at 8. Talking can be heard on the other side of the door.

Ray gasps as the elevator makes a ding noise. The doors slide open to reveal two policemen with a drone floating between them. Ray steps away and presses his back to the wall of the elevator. One of the cops points his rifle at Ray.

POLICEMAN 1

Don't move.

Ray puts his hands in front of him, showing them to the two policemen. He starts to breathe more heavily.

POLICEMAN 1 (CONT'D)
Just wait for it to scan you.
You'll be fine.

The drone floats in front of Ray and repeats what he had seen before. A green light strobes onto him for a second, then lights up green, then a low pitched *BEEEEP* plays.

The policeman lowers his gun and Ray slowly lowers his hands. The two officers step into the elevator with Ray and one of them presses the "9" button.

POLICEMAN 1 (CONT'D)
That was easy now wasn't it?

Ray swallows and nods.

RAY
Mhm.

POLICEMAN 2
Too many people making rash moves today. Don't be one of them, bro.

Ray inhales frustratedly.

RAY
Got it.

The elevator dings and the two cops walk out. Ray stands still as a statue as the door closes and moves up to the next floor. He steps out and walks down the hall until he gets to a certain door. He knocks on it twice.

RAY (CONT'D)
It's me.

20 INT. APARTMENT - EVENING

The door slides open and Ray goes inside. He walks over to June's room.

RAY
I'm here. I'm here.

He goes into her room, where June stands up from her bed. Her face is pink and her eyes are watery. She steps towards Ray and they embrace each other.

Ray holds her face in his chest. *POW!* A muffled gunshot blasts from below. June squeals and more tears come out of her eyes, making Ray's shirt wet. He softly rubs her head and turns towards the door, keeping her at his side.

RAY (CONT'D)

I want to check on Andy. They're not on this floor yet.

June sniffles.

JUNE

Why a-are they shooting?

They walk over to the other bedroom.

RAY

They're scared. We're not scary.

Ray gets on the floor and lies under the bed where Andy's hiding spot is. It is covered by a thin poster paper.

RAY (CONT'D)

Andy?

ANDY

Hi Ray.

RAY

Feeling fine in there?

ANDY

Yes. Tape up the cover so I can hibernate. I'm not sure I'll keep my grip on it. My legs are fine though.

RAY

Alright.

Ray gets up and opens a drawer under a desk in the room. He pulls out a roll of packaging tape and gets back down under the bed. June lies beside them.

JUNE

Tape it really good. They can't find her.

Ray begins taping around the edges of the poster paper.

RAY

Don't worry. This'll work.

Ray tapes all the way around the poster board.

RAY (CONT'D)
Okay, you'll hold?

ANDY
Yes. Just leave me. You'll see me
in a minute, June. I'm proud of
you.

Ray gets up and leads June out of the room. They go back into June's room. Ray sits June on her bed and takes a seat next to her.

RAY
They have a drone. It will flash a
green light on you and then beep.
It's not scary, just let it scan
you.

JUNE
What's it for?

RAY
It checks if you're a sim. You're
not so you're fine. Andy won't get
found by it, so don't worry.

Ray hugs June.

THUD THUD THUD

POLICEMAN 1
N.P.D.! Open up! We have a warrant.

Ray stands up, grabbing June's hand. They leave the room and walk out into the kitchen.

RAY
(whisper)
Stay behind me. It'll be okay.
One second!

Ray opens up the door and the same two policemen from the elevator stand in the doorway. The drone zooms quickly floats in front of Ray and starts its scan.

POLICEMAN 1
You again. Let it scan.

RAY
I know.

The drone beeps and the policemen step through the doorway. Ray steps back, one hand in front of June. The policeman leans to the side to get a better look at June.

POLICEMAN 1
She your kid?

June steps back, more behind Ray. She looks at the floor.

RAY
Sister. Cops killed mom and dad.

The drone floats around Ray and scans June from behind.

POLICEMAN 1
You don't have to worry about us.
We're just trying to protect you.

The drone lets out its beep, then floats around the kitchen, flashing its green light all over the room.

POLICEMAN 2
Anyone else living here?

RAY
Just us. You can leave now.

Policeman 1 walks over to the short hallway that leads to the bedrooms.

POLICEMAN 2
Can't be too careful. Wouldn't want
to hear a sim was hiding in your
vents to kill and rob you. It's
like a virus, got them all.

The drone floats from room to room, scanning each one. June digs her face into Ray's back.

RAY
Stop. You're scaring her. Can you
please leave?

POLICEMAN 2
This is more serious than some
kid's feelings. It's life or DEATH.
Sometimes, you have to kill things
that don't die.

The drone suddenly lets out a different noise, chirping quickly. Policeman 2 raises his rifle to Ray. June lets out a frightened moan.

RAY
Hey! Put the gun down!

He crouches down and hugs June tight as Policeman 1 steps into one of the bedrooms.

POLICEMAN 2
Just don't move.

POLICEMAN 1 (O.S.)
Come out!

Ray holds June close and shushes into her ear.

RAY
Shhhhh. It's okay.

Policeman 2 steps back out into the hall, holding a small device. The drone floats behind him.

POLICEMAN 2
False alarm! Just a radio.

POLICEMAN 1
Haha, Those things have big magnets, you know. Always trips out the drone.

RAY
You can leave now.

The policemen and the drone stroll to the door.

POLICEMAN 1
Lucky you.

They walk out and the door closes behind them. Ray lets go of June and makes sure the door is closed properly.

RAY
Good job June.

June stands before Ray, tears still running down her cheeks. Her lips are tight and trembling. She opens them and starts breathing heavily. Ray walks back over to her and kneels down to her level.

RAY (CONT'D)
Let's wait a little bit for them to go away.

Ray and June walk over to the main bedroom and sit on the floor next to Andy's hiding place. Ray puts an index finger in front his lips and he leans into the wall at the back of the room.

Muffled voices fade in as he presses his ear up to the wall. One of the policemen raises his voice.

POLICEMAN 1
 (muffled)
 Get in the corner! Hands up!

Suddenly, a loud shout comes from the other policeman, then three gunshots. BANG, BANG BANG. Ray jolts and sees June also physically shaken. He scoots over to June, hugging her again.

RAY
 They won't hurt us anymore.

JUNE
 (sobbing)
 I want to talk to Andy.

Ray pulls himself under the bed and slowly pulls the tape off. He moves the poster paper off to reveal Andy lying in a fetal position, eyes closed. Ray puts his hand behind her ear and Andy's eyes open.

RAY
 (whisper)
 Shhh, come out, but be quiet.

Andy lowers herself to the floor and pulls herself out from under the bed. Ray follows after her. She looks at June with a look of concern.

ANDY
 (whisper)
 Oh June, I'm right here.

The three of them hug kneeling on the floor. Another muffled gunshot goes off, further from last time. Ray leans back from the hug in reaction.

RAY
 We can leave in the morning.

Ray gets out his phone and dials a number.

21 INT. APARTMENT - MORNING

Ray's eyes open. Andy lays next to him, eyes closed. He begrudgingly sits up and taps Andy on the shoulder. She opens her eyes and faces him.

RAY
 Dream about anything?

Andy chuckles.

ANDY
Electric sheep. You?

RAY
Cops... Do you want to wake up
June?

ANDY
You can.

Both of them get out of bed and Ray goes into June's room, looking at her sleeping soundly. He opens a small window at the back of her room and kneels next to her bed.

RAY
Hey June.

Ray places a hand on her head, petting June's hair. She groans and rolls over to face him.

JUNE
Hi Ray.

RAY
Andy's making breakfast. You ready?

JUNE
Ready for food.

Ray laughs as June rubs her eyes. He stands up and walks to the kitchen, where Andy is heating eggs and bacon on a pan. She flips it onto a plate and slides it across the counter as Ray sits down.

RAY
Thanks.

Andy quickly tosses more bacon and cracks an egg on the pan.

ANDY
How's June?

RAY
Like any other day. I don't think
she'll miss this place much. I
won't.

ANDY
Well, home isn't a place.

RAY
Woah, philosophical today, huh?

ANDY

I guess I've been thinking a lot...
What if this doesn't work?

Ray takes a moment to reply.

RAY

It will. We need it to.

June enters the room and sits next to Ray. He starts eating his food.

JUNE

Hi Andy... Hey, did you ever leave
Niopolis before?

Andy flips the pan onto a plate and serves it to June, leaning in towards her.

ANDY

Maybe I did, but I don't remember.
I just got turned on when Ray got
me.

June starts eating her food and Ray puts down his fork.

RAY

She's only really been to your
school and the bar a few times.
Once we get to Nova Elton we can go
out everywhere together. There's so
much to see.

Ray eats his bacon and goes back into his room. Andy gets more bacon and eggs ready.

ANDY

Since I can work there we can go to
the movies and go shopping a lot.

JUNE

Yeah! That'll be fun!

Ray comes back into the room holding a small bag, a briefcase, and a jacket on his arm. He looks at June.

RAY

Get ready and we'll go.

JUNE

Okay, thanks Andy.

June stands up and walks to her room. Andy uses her hands to pick up the bacon and eggs off her pan and she eats them.

Ray puts the briefcase on the counter and tosses the jacket to Andy.

RAY

Make sure to wear the hood. I'll go get the elevator.

Andy puts on the jacket and Ray grabs the briefcase and walks out of the apartment. He looks down both sides of the hall then walks towards the elevator.

22 INT. APARTMENT COMPLEX - MORNING

Ray walks up to an elevator and presses the call button. He looks around nervously. The low whirring of the elevator rises up to the floor Ray is on. June and Andy come out from the apartment holding hands and they walk over to Ray. Andy is wearing the jacket with the hood on.

DING. The elevator doors slide open and the three of them step inside.

Ray presses the first floor button and takes his phone out. He pulls up the map he previously drew on as the elevator descends. They stand in silence the whole way down.

They get to the first floor and walk out together. They walk down a short hallway and get outside.

23 EXT. NIOPOLIS STREETS - DAY

Rain pours. The overcast sky sheds a shade of grey over the city, the tops of skyscrapers obscured by clouds. Many cars and people fill the streets, walking past and driving along with Ray, June, and Andy.

RAY

Stay around twenty feet behind me, but follow closely. Hold hands with each other.

JUNE

Okay.

ANDY

Got it.

June and Andy take each other's hands as Ray speeds ahead of them. Ray's phone shows a lot more marks than there were originally.

Andy holds June close to her. She keeps her eyes locked onto Ray as he constantly shifts his attention between the phone and everything around him.

JUNE (CONT'D)

Did he say where we're walking?

ANDY

He just said we're meeting somebody, someone that can take us to Nova Elton.

JUNE

He doesn't have very many friends. How do you think he found the person?

ANDY

It's not hard to find people for service. Everybody's looking for something to do. It's probably the real reason they want to get rid of me. Too many people to work.

Ray turns a corner. Andy and June follow.

JUNE

But Ray works a lot.

ANDY

There's one friend he had, his boss there. His job is very special, too. It's cheaper to pay someone than buy a sim that's a good bartender... not that you can do it anymore, anyways.

JUNE

Did he ever make any drinks for you?

Ray turns another corner, then comes back around it. Facing Andy and June, he points towards the building they're walking along. Andy turns into an alleyway and Ray goes over to them.

RAY

There's a cop car. We'll just wait for it to pass.

The girls stand on the inside of the alley and Ray stands on the outside corner, leaning on the wall. Ray keeps his gaze in the direction of the corner he returned from. A police car rolls up to the intersection and its right turn indicator flashes. Ray turns towards the girls.

RAY (CONT'D)

It's turning this way.

June digs her face into Andy's stomach; Andy wraps her arms around June. They step further into the alley, Andy making sure to face away from the road. June whimpers.

ANDY

Don't worry.

Andy looks down at June, holding her tightly. Behind them, the police car slowly rolls by. It stops right in front of the alley. Ray turns into the alley, looking at his phone. He leans on the wall next to Andy, making a barrier between the car and Andy.

The police car continues driving and leaves view from the alley.

RAY

Let's just go through this way. It should be fine.

Ray heads past June and Andy. The girls follow behind once he gets far enough.

JUNE

That was scary. Do you think they saw you?

ANDY

They didn't.

The three get out of the alley and cross a street with much less people than the previous one. Ray continues to lead them and stops at a dark alleyway. He motions the girls to go over to him and they walk over.

ANDY (CONT'D)

Do you have a plan B, Ray?

RAY

Ray sends out a text message on his phone saying "We're in place." A reply comes quick. "Ok"

Down the alley, a sedan turns around a corner, headlights shining brightly at Ray, June, and Andy. It slowly drives towards them.

RAY (CONT'D)

This is our ride.

The driver's door opens and a middle-aged man steps out.

ROYCE

Hello my passengers! I'm Royce, and I'll be driving you through the path of freedom today.

Ray rolls his eyes.

RAY

Let's just get going.

Ray puts down his bag and puts the briefcase onto the hood of the car. He cracks it open to show the man, who reaches inside and takes out a bundle of twenty dollar bills then tosses it back inside.

ROYCE

This'll do. Allow me to show you my special seating.

Royce walks to the side of the car and waves his hand towards Andy.

ROYCE (CONT'D)

Come on now.

Andy walks over to Royce and he opens the back door. Ray and June look in from behind. Royce leans into the car and pulls a flap off the back of the passenger's seat.

ROYCE (CONT'D)

You should be able to fit your body in there, but your legs...

He leans towards the car's floor and pulls another flap off the bottom of the back seats.

ROYCE (CONT'D)

Will need to go down here.

RAY

Her legs, really?

ANDY

I'll be fine.

Andy gets into the back seat and starts fidgeting with her upper thigh.

RAY

June, get in around the other side.

June goes around the car and Andy pops her leg off. Ray leans in to put it under the back seat while she works on her second leg.

ROYCE
Just like that.

Royce walks around to the driver's seat and Andy's second leg pops off.

ANDY
I'll have these back on in no time.

Ray puts it under the seat for her as she pulls herself into the backside of the passenger seat.

RAY
First class.

ANDY
Sure. Never seen better.

Andy pulls the flap up to cover herself and Ray secures it into place.

ROYCE
Ready?

Ray nods at the Royce.

ROYCE (CONT'D)
Off we go then.

Royce shifts the car into drive and they roll out of the alleyway.

24 INT. CAR - DAY

June sits behind the seat Andy is in and leans into it.

JUNE
Is it comfy in there?

ANDY
It feels like anything else does. I miss my legs, though.

JUNE
How will you run if they catch us?

ANDY
Don't think about that. I'm here, and we're okay.

June sighs, then sits up straight and looks at Royce.

JUNE

How long are we gonna drive?

ROYCE

Ha, not long at all. The highways here are really good! We'll zoom.

RAY

It's not very far. We just couldn't walk all the way with Andy. The few blocks were risky enough.

Royce looks at Ray through the rear-view mirror as the car goes up an on-ramp to a raised highway. The car gradually accelerates to a breakneck pace.

ROYCE

Speaking of, you might want to hibernate her pretty soon, in case we get stopped... But anyways, what's got you all together?

RAY

Me and my sister are orphans. I need Andy to take care of her while I work.

ROYCE

Ah! Has CPS been on you for being a single guardian? Wouldn't want a girl that young to be left alone so much, it's dangerous here.

Ray cringes his brow.

RAY

Yes? That's what she's for... Do you have a sim?

Royce keeps his eyes on the road and tilts his head in reply.

ROYCE

Did. Once the riots started he left one day and never came back. Not sure if he got killed by a sim or a cop.

Ray's phone vibrates on his lap and Ray picks it up to read a message.

ANDY (TEXT)

There are scratch marks in this seat. Like someone was dragged out.

June sits up, looking at Royce curiously.

JUNE

What was his name?

ROYCE

Mark. I did have him insured so I got most of my money back.

Ray slowly looks up from his phone.

RAY

Hey, how many times have you done this?

ROYCE

Oh, just a few times. You're my fourth ride so far. It's been going great. Border patrol's nice to all my riders, so this should go smoothly.

RAY

Have they been using those scanner drones up there?

ROYCE

Yeah, they use them, but they don't get through these compartments-but I've been saying to hibernate just in case.

Ray's phone lights up again.

ANDY (TEXT)

I don't think that's any safer. Remember at the apartment?

Ray types a text back at her.

RAY (TEXT)

Yeah. The component was powerless. Just stay up.

June leans in towards Andy, resting her head on the seat.

JUNE

Andy. What do you think we'll do when we get there?

ANDY

Lots of things. We can go shopping, see an aquarium, a concert.

JUNE

Oooh, I've never been to a
aquarium. Do they have seals there?

ANDY

Maybe. They usually have sharks,
those eat seals.

JUNE

That's bad. Seals are nice.

RAY

They are prey. Sharks eat them
because it's easy sometimes.

JUNE

I just want to see a seal.

RAY

We can find somewhere with them.
We'll need to save up first. And
you're starting middle school there
first.

ROYCE

Nova Elton has got plenty of things
to see. All those sims run the
economy wild.

Ray looks out the window, rain is still pouring. Faded
skyscrapers rush past, fluorescent tones glow through the
rainfall.

RAY

We're really out of Niopolis.

ROYCE

Never left? I'm glad to be leading
you out. I'll make it really worth
the money.

Ray keeps staring out the window.

RAY

It's not about the money.

ROYCE

A new life is worth plenty.

25 BORDER CHECKPOINT - DAY

The car starts to decelerate, and it approaches a line of cars. Royce turns towards the outermost lane on the left side of the highway.

ROYCE

A new life starting real soon.

Royce grins, looking towards a group of guards standing at the end of the lane.

RAY

You should switch lanes, less guards.

ROYCE

It just looks that way. This lane has been doing me wonders.

Ray looks at the seat Andy is in, then June, then the guards ahead. The car moves forward along with the line. Five cars ahead, a drone flashes a fast red, beeping loudly.

The guards surround the perp car, pointing their guns at it. They each shout obscenities and one guard opens the back door of the car. He reaches in and grabs an arm that pulls back against him.

Ray puts his hands to June's sides.

RAY

June. Look at me. Think of a seal. Swimming in a tank.

Ray slides his hands up to June's ears and leans in to rest his forehead on hers. June cringes and closes her eyes.

JUNE

Okay.

RAY

Swimming around, it waves to you.

JUNE

Hi seal.

Ahead, the struggle continues. Another guard still pointing his gun fires into the car, the sound echoes through the whole highway. June flinches to the sound. The arm goes limp.

Ray wraps his arms around June and holds her head into his shoulder.

ROYCE

I hope she's hibernating.

Ray looks up at Royce and scowls.

RAY

We need to change lanes.

ROYCE

We need to not look suspicious.
Just relax.

RAY

Has this really gone smoothly? I
don't want GUNS pointed at my
sister.

A body is dragged out of the car ahead and it drives through
the gate.

ROYCE

Relax. Even if, you'll get through.

June starts crying into Ray's chest. He pets her head.

RAY

June. The drone won't see Andy.

JUNE

But what if it does?

Ray lets her sob into his shirt. The car moves forward as
another car gets through the gate.

RAY

We'll get through.

The three sit in silence as the car moves forward again. Some
of the guards make eye contact with Ray. The drone scans the
front car and flashes green. The car moves forward and they
follow.

The car pulls in between the group of guards, and one leans
into the driver's side window. Royce presses a button to
slide all the windows down and he holds three passports up to
the officer leaning to him. The officer grabs the cards and
examines them.

BORDER OFFICER

Royce Poulson?

ROYCE

That's me.

A drone scans through the window of the car and gives Ray and June the green light.

BORDER OFFICER
(whisper)
Good to see you again.

Ray looks to the officer, who takes a step back from the car, passports still in hand.

BORDER OFFICER (CONT'D)
Step out for a second. All of you.

Royce puts the car in park, opens the door, and stands up. He walks past the officer and gets behind a guard. Ray watches Royce, perplexed. June looks to the open window behind her, her face is red and tear-stained. Ray is stunned and struggles to keep his voice from shaking.

RAY
Huh? How come?

BORDER OFFICER
You know why.

The barrel of a rifle raises up on the passenger side door. June gasps and leans into Ray's chest again, wailing.

JUNE
No... no...

RAY
Hey! The drone scanned us, don't point that at her!

BORDER OFFICER
Step out then. We need to remove the sim safely.

The rest of the guards raise their rifles at Ray and June.

RAY
Stop it! She's just a kid.

Royce still stands past the officer. Facing away from the car. The officer leans in through the open door, holding a pistol towards Ray.

BORDER OFFICER
Just get out of the car. Now.

Ray scowls at the officer, holding June tightly.

RAY

You IDed us and scanned us. Leave us be.

BORDER OFFICER

We did, and you need to step out.

RAY

Just lower the guns, for god's sake!

The border officer sighs and lowers his guard. He waves his pistol in the air, then looks back at Ray.

BORDER OFFICER

Stand down!
Get out.

The guard pointing through the window lowers the gun. Ray lets out a long sigh. He looks around at each of the guards, then to the road ahead.

RAY

June?

Ray unbuckles his seatbelt and puts his mouth up to June's ear. He whisper's something very discreetly to her. He sits up straight and looks into her eyes.

RAY (CONT'D)

Okay?

June shakily nods her head to him and turns towards the door she's next to.

BORDER OFFICER

Don't have all day!

RAY

Coming, coming!

Ray taps June's shoulder, then kicks his legs up between the front seats. He throws himself into the driver's seat. June grabs the back of her neck and crumples onto the floor behind the passenger seat.

BORDER OFFICER

STOP!

The officer points his pistol to Ray and the guard over June thrusts his rifle through the back window, pointing at Ray. Ray shifts the car into drive and stomps on the gas. The car jolts forward.

BANG! Ray screams. Andy's hand rips out from the back of the passenger seat and shoves the rifle barrel into the ceiling. It fires another shot into the ceiling then flies out of the car as it zooms forward.

Ray ducks his head. *THUD!* The checkpoint gate knocks across the windshield. The officer unloads his pistol at the car, shattering the back window. Andy lowers her torso over June as broken glass then rain pours onto them.

Ray groans and lets out a sharp cough. Andy lifts her torso between the front seats. Ray has his left arm wrapped around his torso. His right arm is grasping the steering wheel, a splash of blood covers his wrist. He veers the wheel right and Andy puts her right hand on the wheel to straighten it.

RAY

Andy!

ANDY

Shh. Just step on the gas and breathe.

Andy holds onto the steering wheel and runs her finger down the front of Ray's shirt. The shirt splits open. Ray wails and slouches forward as Andy takes the shirt off. June gets up and looks out the back window, still sobbing.

JUNE

What's happening?

RAY

We're *cough* running.

ANDY

June, I need you to get my legs.

Andy wraps the shirt around Ray's back, making a tourniquet. She leans over Ray to pull the chair's handle. The chair leans back as June pulls one of Andy's legs out from under the backseat.

ANDY (CONT'D)

Roll over, Ray.

Ray grits his teeth and rolls onto his side, keeping his foot hard on the gas. Andy switches hands on the wheel and opens the glovebox. She digs through it for a moment then pulls out a small stack of napkins from a fast-food restaurant. She stuffs them under the tourniquet.

ANDY (CONT'D)

Focus on breathing.

June holds up one of Andy's legs. Tears continue to stream down her face and she whimpers, trying to stay quiet.

ANDY (CONT'D)

Thank you June.

Andy pulls the leg onto the passenger seat and twists it into place on her body. She quickly repeats the action with a her second leg and poises herself onto the space between the front seats.

The car jets down a highway as Andy steers to avoid rear-ending any of them. Some of them honk as they drive by. June keeps sobbing. Ray looks at the ceiling, breathing shakily.

RAY

The cops... Are they coming?

Andy looks around and turns off an exit ramp.

ANDY

Not yet. Off the gas for a second.

Ray lifts his foot and the car decelerates. Andy leans forward to pull a lever under the driver's seat and slides Ray backwards. She moves both her legs under the wheel and brakes the car as they take a sharp right turn.

At the end of the block, Andy turns the car into an open parking garage. She scans the cars, then quickly halts the car.

26 INT. PARKING GARAGE - DAY

Andy gets out of the car and opens the trunk of one of the cars. She moves to the back of their car and opens the trunk. She takes a wad of cash from the briefcase then quickly tosses everything else they brought into the new trunk. She opens the back door of that car then the back door of the old car.

ANDY

You need to help Ray get in.

June snuffles and nods her head. She gets up and gets next to Ray. He sweeps his legs out of the car and plants them on the ground. *SMASH*. Andy shatters the driver's window of the new car and it starts honking. She quickly opens the door and leans in. The car stops honking as June helps Ray stumble towards the open door.

The new car's engine starts up as Ray lies across the back seat. Ray lets out a long groan as he leans back. June sits inside at his legs.

RAY

June... We're in Nova Elton now. We made it.

Andy steps out of the car and the old car is heard driving away. Ray breathes deeply through gritted teeth.

JUNE

But you're hurt.

RAY

Don't worry about me. Just Andy.

JUNE

Ray... I'm scared.

Ray lets out a pained groan, then Andy gets into the driver's seat of the car. She shifts the car to reverse and pulls out of the parking space, turning out of the lot. Distant police sirens echo.

RAY

It's okay, June.

ANDY

Just stay awake, Ray.

The car turns in front of the garage's exit gate. Andy grabs a ticket from the car's dashboard and inserts it into the kiosk. She shoves some of the cash she grabbed into the machine after, then the gate lifts. The car turns out onto the road.

ANDY (CONT'D)

Just breathe.

Ray's breathing is extremely shaky. He turns his head away from June and coughs more blood into the seat in front of him.

JUNE

Ray! Please don't die.

Ray doesn't respond. He struggles to breath.

ANDY

We won't let him.

After a few blocks, June looks through the back window and sees a police car with its lights flashing turn the corner towards them. She ducks her head as it turns.

JUNE
The police!

ANDY
We're in a different car. They
won't recognize us. Stay down.

The police car turns into the parking garage they had just exited.

ANDY (CONT'D)
Don't worry.

Andy turns into a small strip mall parking lot and leaves the car grabbing the wad of cash. Ray raises a hand to June. She leans closer to his face in reply.

RAY
June... I want to see you smile.

June's eyes are water-soaked. She sniffles.

JUNE
I-I can't.

RAY
Think of a seal. Swimming around.
It waves to you.

June desperately looks into Ray's eyes. Her eyes flutter as tears run down her cheeks.

JUNE
Hi seal.

Ray puts a hand up to June's cheek. He wipes a tear with his thumb. His lips curve into a smile.

RAY
After this is over, we can go see
the seal together.

June smiles.

Andy gets back to the car with a grocery bag in her hand. She takes out a bottle and cracks it open. She takes out a few pills and holds them up to Ray.

ANDY
Swallow these.

Ray opens his bloody mouth, and Andy drops them in. Ray slowly swallows then coughs the pills out.

Andy tears the shirt tourniquet off of him and starts wrapping a white cloth his chest.

ANDY (CONT'D)

Try again.

Andy gets out fresh pills and drops them into Ray's mouth.

JUNE

Please, Ray.

Ray tries to swallow but groans and coughs them up again. Andy cuts off a piece of cloth and gets out more pills. Ray shakes his head.

ANDY

Ray. Stay with us. You should've just let them take me!

RAY

I couldn't... Live. You need to live.

ANDY

I'm not alive.

RAY

You are.

JUNE

Both of you are!

Ray turns to look at June. He smiles.

RAY

I love you both... so much.

JUNE

Ray...

RAY

June. Smile.

Ray's slightly squinted eyes look into June. June slowly bends her lips upward.

RAY (CONT'D)

It'll be okay. I love you.

Ray's squinted eyes relax and go still. His breathing stops.

JUNE

Ray?

Andy stares at Ray. She drops the pill bottle and pills fly out across the floor of the car.

ANDY

Why me?

JUNE

Ray? No. Ray. Please.

June's eyes flood with tears and she starts shaking his shoulders.

JUNE (CONT'D)

Ray. Say something.

Andy leans in towards June and embraces her. She wails and sobs into Andy's shoulder. Andy stares straight and her eyes tear up.

27 EXT. TRAIL - EVENING

Andy stamps down a patch of dirt in front of a small tree. She puts her finger up to the tree's trunk and scorches "RAY" onto it. June stands behind her, staring at the ground.

June places a bundle of flowers at the trunk of the tree. Andy sits up and hugs June. They both embrace in silence.

28 INT. APARTMENT COMPLEX LOBBY - NIGHT

RECEPTIONIST

2501. Thank you for joining us.

Andy holds hands with June. They stand in front of a reception desk. The receptionist slides a card across the desk towards Andy. She grabs it and leads June away from the desk.

29 INT. SHODDY APARTMENT - NIGHT

Andy and June step into a cramped apartment. It just has a kitchenette, a bed, and a bathroom. June tosses her bag of luggage to the side and jumps onto the bed, looking through the blinds of a window behind it.

JUNE

Nova Elton seems nice.

Andy stands still by the front door, holding onto her luggage, including the briefcase.

ANDY

It does. Go take a shower.

June pulls herself away from the window and walks into the bathroom, closing the door behind her. The shower turns on.

Andy's eyes start to fill with tears. She lets go of the luggage and it thuds on the floor. She lowers to her knees and starts to sob.

RAY (V.O.)

You need to live.

Andy gets down on her elbows. Teardrops fall onto the floor.

ANDY

(whisper)

How do I live?

The light around Andy slowly fades and she is left in a pitch black void. Her limbs separate from her torso and float a foot away from her.

ANDY (CONT'D)

I'm not alive.

The sound of the shower fades in. June begins to sing, her voice a distant echo in the void.

JUNE

(singing Apollo by Last
Dinosaurs)

All things in time, will fade away
but I by design, will never stray
from knowing this life... It's not
the one for me.

RAY (V.O.)

There's so much to see... Smile.

Andy is back on the floor of the apartment. She glances up and sees legs standing in front of her. She blinks and looks up to see nobody there.

Andy gets back on her feet and walks over to the window as June sings.

JUNE

(singing)

Oh, I'm ready to be somebody else.

(MORE)

JUNE (CONT'D)

I'll forget how to feel the things
I've felt.

Andy looks out the window and sees a wide city, several buildings, domes, neon signs sprawl across. She smiles under her tears.

ANDY

There's so much to see.

30 INT. AQUARIUM - DAY

Andy and June hold hands. They step in front of a massive water tank. Small groups of fish swim along the glass panel over the girls.

A seal swoops in up to June. It rolls over in front of her and she giggles. It's eyes squint, smiling at June. It flaps one arm around in a wave, then swims away.

JUNE

Bye, seal.

Andy watches the seal in awe. As it swims away, she focuses on the reflection of the glass and sees Ray standing behind them. She turns her head and nobody is there.

31 EXT. TRAIL - DAY

80 YEARS LATER.

Andy walks up to a massive tree, holding an urn. "RAY" is scratched onto the trunk, the letters have been stretched out, but it is recognizable.

Andy opens the urn and spreads ashes around the base of the tree. It sinks into the grass and Andy sits down in front of the tree.

ANDY

Thank you... I love you.

Andy sits. She closes her eyes. The sunlight subsides then returns again, rolling around her face over, and over, and over again.

RAY (V.O.)

Live.

Andy opens her eyes. Ray and June stand behind her, out of focus. They turn around and walk away.

Andy stands up and looks to the sky. Leaves rustle in the wind as birds fly by, chirping to each other.

ANDY

I will.

Andy walks away.

THE END