

THEY LIVE AMONG US

EPISODES ONE - THREE

"Another Piece of My Heart"

"Fall From Grace"

"Let's Do Lunch"

Written by

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1 EXT. LOS ANGELES - ESTABLISHING SHOT - DAY FADE IN: 1

A panoramic view of the City of Angels.

INSERT TITLE CARD - ANOTHER PIECE OF MY HEART

2 EXT. APT BUILDING - LATE AFTERNOON 2

CRAIG, 30s, stands in front of his (former) apt. He's a little ruffled; his hair - and his clothes - look as if he's slept in them. He clutches a BOX OF PERSONAL ITEMS.

A GIRL leans her head out of a window.

GIRL
Hey, Craig! Hey, dickwad!

He turns towards her.

GIRL (CONT'D)
You forgot your porn!

She hurls a BAG at him. It hits the ground.

ON THE GROUND

One DVD has fallen out. On it, a girl dressed as a sexy sheperdess - and a TITLE:

LITTLE BEAU'S SHEEP

3 EXT. STREET - A FEW MOMENTS LATER CUT TO: 3

Craig drags the bag towards a CAR.

AT THE CAR

He places the box on top of its roof and fumbles with his keys. He drops them on the ground, then picks them up. The reality of his situation washes over him in a tsunami of emotion. He begins to kick and flail.

CRAIG
Fuck! Fuck! Fuck!

4 INT. PARADISE BAR - A LITTLE LATER 4

A shabby wood-paneled joint.

Like many of these establishments, Paradise has seen better days. Black and white photos of faded stars pepper the walls.

CLOSE ON

A MAN at the end of the bar. He sips a glass of whiskey.

Across the joint, two customers are seated in a booth.
A TELEVISION blares in the background.

JIMMY, early 30s, sits behind the bar. He writes in a journal.

The man drains his glass, then motions at Jimmy for another. Jimmy does not respond. The man looks at him and notices that he is staring across the room. The man turns to see...

ACROSS THE BAR

BETH, 20s, the waitress lean into the booth. Her round ass sways back and forth. She's quite a dish - dark curly hair, blue eyes, curves.

ON JIMMY

As he turns back to his journal. He looks up again.

ON BETH

As she straightens and catches Jimmy staring. She smiles seductively and walks towards the bar.

The man gives up. He grabs his FEDORA and leaves.

AT THE BAR

Beth throws down her pad.

BETH

One Grappa, one Irish whiskey.

Jimmy nods and pours the drinks.

BETH (CONT'D)

(looks at his journal)

What're you working on?

JIMMY

(takes the journal from her)

None of your business.

He pushes the drinks towards her and smiles. She takes the drinks to the booth; as she does she blows a kiss over her shoulder.

Jimmy laughs and goes back to his journal as...

ON THE DOOR

Craig steps through the front door. Although it is night outside, he wear his sunglasses.

He slides into a chair.

CRAIG

Scotch.

Jimmy pours a glass; Craig holds up two fingers. Jimmy pours more.

CUT TO:

5 THE BOOTH

5

The two men are engaged in conversation. One is FATHER MICHAEL BUER, 60s. An elegant man in his 60s, he is energetic, animated. He wears the CLERICAL COLLAR of a priest.

Across from him is CAIM, 30s - 40s. Brooding and intense, a certain amount of anguish seems to simmer just below his surface. He has piercing eyes.

CAIM

It has been written...

BUER

Nothing is written! I do not accept that.

Caim smiles and drinks his grappa.

BUER (CONT'D)

There is hope for everyone. We are all of us God's creatures. All of us. Even you.

CUT TO:

6 THE BAR

6

Craig drinks. He gestures to Jimmy for another.

JIMMY

(pours drink)
Bad day?

CRAIG

This town'll eat you alive.

LILLITH (O.C.)
You can say that again.

The camera pulls back to reveal LILLITH at the other end of the bar. In her 20s, she is fresh, wholesome and very pretty. Craig turns towards her; he eyes her up and down.

CRAIG
Oh yeah?

Lillith shrugs.

JIMMY
(to Lillith)
Can I get you something?

LILLITH
Umm, wine. Red, please.

She reaches out her hand to Craig.

LILLITH (CONT'D)
I'm Lillith.

CRAIG
(shakes her hand)
Craig.

Jimmy puts a glass in front of her.

LILLITH
(indicates chair next to
Craig)
Do you...

CRAIG
No. Please. Sit. So, what's a girl
like you... you know...

LILLITH
...doing in a place like this?

CRAIG
(laughs)
Yeah.

LILLITH
I used to hang out in a place
called Paradise. Back home.

CRAIG
Oh yeah? Where's that?

She sips her drink.

LILLITH
Wisconsin.

CRAIG
Ah.
(raises his glass)
Welcome to Hollywood.

LILLITH
(toasting)
Thanks.

7 IN THE BACKGROUND 7

Caim and Buer rise. Caim tosses a few bills on the table; the two leave.

Lillith's eyes follow Fr. Buer. At the door, he hesitates, and glances her way.

She looks away. Craig notices.

CRAIG
Priests bother you?

She shrugs.

CRAIG (CONT'D)
What are you, Catholic?

She laughs.

LILLITH
No.

8 EXT. PARADISE BAR - CONTINUOUS 8

Buer and Caim shake hands and part their ways.

9 INT. PARADISE BAR - LATER 9

The camera pans through the bar. Lillith and Craig are laughing.

CRAIG
Awww... man... I couldn't believe
it you know?

He glances back at Lillith; she has a beautiful smile.

CRAIG
(indicates her glass)
So, you... want another?

LILLITH
I'm good.

CRAIG
You, uh... You wanna get out of
here?

LILLITH
Yeah?

CRAIG
Yeah.

She considers.

LILLITH
Sure.

She reaches in her purse. Craig stops her.

CRAIG
Please. Allow me.

He throws cash on the bar; the two leave.

10

EXT. HILLS ABOVE LAKE HOLLYWOOD - NIGHT

10

A CAR pulls up to a park and rolls towards a scenic lookout. Craig and Lillith step out; he's got a six pack. He's a little loaded. He gestures for her to sit on the hood.

CRAIG
Wisconsin, huh?

LILLITH
Mmm-hmm.

He pops open two beers and leans against the car. They stare at the view. Silence.

CRAIG
You sure are pretty.

Lillith catches his eyes; she smiles shyly.

LILLITH
Thank you.

He leans into her...

CRAIG
Can I... would...

...and kisses her.

He pushes her hair back from her face.

CRAIG (CONT'D)
So pretty.

Kisses her again. And again.

She accepts his kisses; she leans back on the hood.
The kiss becomes more intense...

SFX: THE SOUND OF A BEATING HEART

...and grows. Lillith arches her back; she tugs at Craig's clothes.

CRAIG (CONT'D) LILLITH
No... Yes...

CRAIG (CONT'D)
Not here...

He tries to pull away, but Lillith won't let him. She becomes fierce, almost predatory. Craig's uncertain, now. She clutches him and pulls him to her.

SFX: THE HEART BEAT GROWS LOUDER

Lillith's hand begins to glow. She moves it towards Craig's chest...

CRAIG (CONT'D)
(notices)
What the...

A LIGHT shoots from her hand and into Craig's chest. He gasps in pain...

ON CRAIG'S CHEST

As it glows. The shape of his BEATING HEART appears. The light pierces it...

SFX: THE BEATING SLOWS

ON LILLITH'S FACE

As she is overcome with ecstasy.

SFX: THE BEATING STOPS

...and the light fades.

Lillith opens her eyes to see
CRAIG

Drained of life, his body is shriveled, mummified. It FALLS
to the ground.

LILLITH
Oh no. Oh no.

She holds up her hand and looks at it. She's devastated.

LILLITH (CONT'D)
Not again. Oh, God. Not again. Not
again...

She scrambles off of the car and runs into the night.

ON THE LIGHTS OF HOLLYWOOD

As night moves into sunrise.

CUT TO:

11 EXT. HILLS ABOVE LAKE HOLLYWOOD - MORNING

11

A TRUCK winds up the road. It slows as it approaches Craig's
car.

TED, 30s steps out. He wears a park ranger's uniform; he has
a sweet and thoughtful face.

He walks towards Craig's car and looks around.

TED
Hello?

He crosses around the car and discovers...

TED (CONT'D)
Holy moly...

CRAIG'S BODY

Shriveled on the ground.

NARRATOR
There are four million stories in
the naked city. Some of them are
not about humans.

Act 1 Scene 11 9.

CUE MUSIC - ANOTHER PIECE OF MY HEART

FADE TO BLACK.

INSERT TITLE CARD: THEY LIVE AMONG US

FADE OUT.

FADE IN:

12 EXT. HOLLYWOOD - NIGHT

12

CAIM walks through the crowded sidewalks of Hollywood Blvd. He wears black - a black duster, black jeans, black boots.

INSERT TITLE CARD: FALL FROM GRACE

He crosses the street and turns down another sidewalk.

A figure catches his attention.

CAIM POV

Of a young woman, SERAFINA, 20s. A prostitute, she is a kind and gentle soul encased in a tough as nails exterior.

Disbelief washes over Caim's face. He ducks into a darkened doorway as...

ROCCO, 30s, Serafina's pimp and lover approaches. The two speak; the talk becomes an argument. He's visibly angry. He grabs her arm; she shoves him away.

Rocco drags Serafina into an alley.

Caim follows.

13 EXT. ALLEY - NIGHT

13

Rocco presses Serafina against a wall.

SERAFINA

Rocco, you're hurting me...

ROCCO

Yeah? You think this hurts? Huh-uh.
This -

He knocks her head against the wall.

ROCCO (CONT'D)

This hurts.

He holds her face with his hands.

ROCCO

Why'd you do it? Why'd you make me
fucking do it?

SERAFINA

I don't know what you're talkin
bout.

He fingers his hair. He's quiet, almost soft.

ROCCO

No, you don't. You don't know what I'm talking about, do you, babe? You break my heart. Why you have to steal from me? Ah, jeez.

He gazes into her eyes. Then, he explodes.

ROCCO (CONT'D)

Where's the money? Huh? Where's my goddamn money?

SERAFINA

Rocco, I don't got none.

ROCCO

Bullshit, you fucking whore.

He hits her - hard. Again, and again. Then he shoves her to the ground and kicks her.

Caim emerges from the shadows.

CAIM

Leave her alone.

Rocco faces Caim.

ROCCO

Who the fuck are you?

Caim says nothing. He looks down at Serafina. Her face is bloodied. She moans.

ROCCO (CONT'D)

I asked you, who the fuck are you?

No response.

Rocco pulls a gun from his pocket and aims it at Caim.

ROCCO (CONT'D)

Get the fuck out of here.

Caim raises his hand. A BRIGHT LIGHT SHOOTs FORTH FROM HIS PALM. It hits Rocco; Rocco's limbs fly up. His body quivers, paralyzed.

The bright light fades. Caim lowers his hand; as he does, Rocco collapses to the ground, unconscious.

Caim stands over Serafina. He bends towards her and lifts her up...

...as the camera pans to the wall. Caim's shadow is on it; a PAIR OF WINGS unfold from his shoulders. He shoots up into the air.

14 EXT. BLDG - THE FOLLOWING MORNING 14

An decrepit seven-story warehouse.

15 INT. BLDG - SAME 15

Serafina starts awake. She looks around - the room is spare; however, what objects are there are old and ornate. She's wrapped in a great blanket.

She shifts, and winces. She is in her underwear. Her ribs are bandaged.

CAIM (O.C.)
Your ribs have been broken.

Serafina looks up. Caim stands over her, a cup in his hand.

CAIM (CONT'D)
But they will heal. Here. Drink.

She takes the cup from him. He crosses away from her and gazes at her.

SERAFINA
You saved me?

CAIM
Yes.

SERAFINA
Rocco?

CAIM
Alive.

16 EXT. ALLEY - SAME 16 CUT TO:

Rocco wakes; he looks around. Touches his hand to his heart. Scrambles to his feet and staggers home.

17 INT. BLDG - CONTINUOUS 17 CUT TO:

SERAFINA
I guess thank you.

She tries to stand, but the pain is too much.

CAIM
You need rest.

SERAFINA
Rest? Huh-uh. No way. I gotta work.

CAIM
No. I'll take care of you.

SERAFINA
For real.

CAIM
Yes.

SERAFINA
Just like that.

CAIM
Yes.

SERAFINA
And you don't want anything out of
it.

He doesn't understand. She gestures to her body.

SERAFINA (CONT'D)
No taking it out in trade, no tits
for tat.

CAIM
Ah.
(he laughs, rueful)
No. Nothing like that.

They consider one another. Then, Caim walks towards the door,
and points to a room.

CAIM (CONT'D)
I've drawn you a bath. There are
clothes in there that you can wear.
I'll return with a meal.

He leaves.

18 INT. PARADISE BAR - A LITTLE LATER

18

BETH sets down a burger in front of a BIKER.

BETH
Anything else?

BIKER
Yeah, gimme some thighs with that.

She flips him the bird and walks away.

Her phone RINGS.

BETH
Hello?

ALEX (O.S.)
Yeah, Beth, it's me. Alex.

19 INT. DARKENED BOARD ROOM - CONTINUOUS CUT TO: 19

ALEX FARRIS, 30s, speaks into his phone. He's a typical Hollywood suit.

ALEX
Look, I think I got something for you.

BETH (O.S.)
Really?

ALEX
Audition. Small role but important.

BETH (O.S.)
When?

20 INT. PARADISE BAR - CONTINUOUS CUT TO: 20

ALEX (O.S.)
4 pm.

Beth looks at the bar - Jimmy's watching her. She turns her back to him and speaks under her breath.

BETH
I have to work.

ALEX (O.S.)
Dammit Beth, I made this happen for you. Don't go flaky on me.

Beth rolls her eyes.

BETH
Alright.

CUT TO:

21 INT. DARKENED BOARD ROOM - CONTINUOUS

21

ALEX
Alright. I'll text you the
directions. Give them anything they
want.

BETH (O.S.)
Alright.

ALEX
And I mean anything.

He hangs up.

ALEX POV

Of the darkened room. Across from him, a MAN IN SHADOWS.
Standing next to his chair is BELIALA, 40s.

The man's breath is raspy, strange.

BELIALA
(to Alex)
Good dog.

Alex looks grim. He wipes his face.

The man's breathing grows louder and faster. Beliala leans
towards him.

BELIALA (CONT'D)
It's alright. Soon, my darling.
Soon.

22 EXT. SKID ROW - NEAR DUSK

22

FATHER BUER speaks a HOMELESS MAN IN RAGS.

ON CAIM

As he watches.

ON BUER

As he notices Caim. He pats the man on his shoulder, and
walks towards Caim.

BUER
(gestures towards homeless
man)
He is very much as you were when I
found you.

CAIM

Is he?

They walk towards Buer's church.

BUER

Not as strong, though. The fall may have been too far for this one.

CAIM

She has returned again.

Buer stops.

BUER

You are mistaken.

CAIM

No. It is her.

BUER

Someone else.

CAIM

No. Serafina has returned.

BUER

Is her memory intact?

CAIM

No.

BUER

Advice from an old friend. Do not approach her. Stay far away. Do not make contact. It has been written.

CAIM

"Nothing is written."

BUER

You have no right...

CAIM

No! You have no right! You, who've never tasted the love that I have. Do you know what it's like, each and every time, to find her again and again, only to stand helpless as she dies? Do you understand the agony of...?

He stops, unable to articulate his pain.

BUER

(quiet, direct)

This is precisely why you should stay away. Last time, it drove you to the depths of despair. I do not know if I could raise you from there again.

They stand in front of the cathedral.

Caim considers.

BUER (CONT'D)

Would you like to come in? You can, you know.

Caim looks at the top of the spire.

CAIM

No.

He walks away.

Buer looks up. In the shadows, a pair of GLOWING EYES.

Buer walks into the church.

23 EXT. HOLLYWOOD HILLS - NIGHT 23

TED walks his patrol.

SFX: THE FAINT SIGN OF A WOMAN CRYING

He swings his flashlight around.

TED

Hello?

No one is there.

24 INT. BLDG. - SAME 24

Serafina wakes.

In front of her - a SILVER TRAY with a meal.

Across the plate, a ROSE.

Serafina picks it up. She gazes out the window into the night.

25 EXT. LOS ANGELES - NIGHT 25

An aerial shot of the City of Angels.

26 EXT. ROOFTOP - SAME 26

SFX: The sound of wings.

A PAIR OF BOOTS drop onto the rooftop. They stride forward.

ON CAIM

As he stands on top of the building and stares out at the lights.

NARRATOR

There are four million stories in
the naked city. Some of them are
not about humans.

FADE TO BLACK.

27

INSERT TITLE CARD: THEY LIVE AMONG US

27

FADE OUT.

28

INT. PARADISE BAR - DAY

FADE IN:

28

BETH hangs up her phone.

INSERT TITLE CARD: LET'S DO LUNCH

Jimmy polishes glasses. Beth approaches. He keeps working.

JIMMY
What?

BETH
(coyly)
Jimmy.

JIMMY
Yep.

BETH
Jim-my.

JIMMY
That's me. What do you want?

BETH
I have an audition.

JIMMY
That's gre... When?

He looks at her, suspicious. She tilts her head.

JIMMY (CONT'D)	BETH
Huh-uh. No way. No...	Please...
JIMMY (CONT'D)	BETH
No...	With sugar on top...

JIMMY (CONT'D)
Give me one reason why I should let
you off.

BETH
Oh, Jimmy. You know you love me.

Pause. Jimmy resigns.

JIMMY
Get out of here.

Beth squeals and starts for the door.

BETH
Hey, if you get into trouble, call
me.

JIMMY
Call you?

BETH
Yeah. You know how to call my cell
phone, don't you? You just put your
finger on the button... and give it
a little push.

She blows a kiss over her shoulder and leaves.

Jimmy laughs, and returns to his work. Behind him the
television blares.

NEWS ANCHOR (O.S)
Michael Tran reporting from above
Lake Hollywood. A mummified body
was discovered outside of a car in
the Hollywood Hills this morning.
Police are offering no
information...

29

INT. WAREHOUSE

29

BEGIN DREAM SEQUENCE

SERAFINA wakes.

ACROSS THE ROOM

she sees

CAIM IN SHADOW

Serafina crosses towards him. He turns to her; he takes her
hand and places it on his chest.

SFX: THE SOUND OF A HEART BEAT

He leans in to her...

WINGS UNFOLD FROM CAIM'S BACK

CLOSE ON CAIM AND SERAFINA

As they kiss.

END DREAM SEQUENCE

30 INT. WAREHOUSE - DAY 30

Serafina's EYES FLY OPEN. She sits up with a GASP.

Her eyes scan the room - it's empty.

Serafina pushes herself up, and, gingerly, makes her way out of the building.

31 INT. CAR - ALMOST DUSK 31

Beth's phone RINGS.

BETH

Hello?

ALEX (O.S.)

Hey babe, last minute change. New location. Let me give it to you...

32 EXT. HOLLYWOOD HILLS - EST 32

Sunset over Tinseltown.

33 EXT. WAREHOUSE DISTRICT - A LITTLE LATER 33

Beth pulls up to a decrepit old building. In front of it, a LIMO.

A MAN IN A BLACK SUIT walks towards her car. He opens the door.

BETH

I, um, I'm Beth Short. I have an audition.

MIB #1

(motions to the building)
Inside.

Beth walks into the building. The door closes behind her. The first man and a SECOND flank either side of the door.

34 INT. OLD BUILDING - CONTINUOUS 34

Beth's FOOTSTEPS echo in the empty building.

ON BETH

As she steps into a vast room. She hesitates - it seems empty.

LUCIAN (O.S.)
Over here.

A SEATED FIGURE IN SHADOWS. His breathing is labored; voice raspy. BELIALA stands behind him.

Beth hesitates.

BELIALA
It's alright. He just needs a closer look.

Beth stops in front of the form. The SOUND OF BREATHING continues.

LUCIAN (O.S.)
What is your name, my dear?

BETH
Beth.

LUCIAN (O.S.)
Beth.

A WITHERED, SPOTTED ARM rises out of the shadows. It gestures in a circle.

LUCIAN (O.S.) (CONT'D)
Turn around.

Beth makes a slow circle.

ON BELIALA

As she watches. Her eyes are intense.

ON BETH

As she completes her circle.

ON THE MAN IN THE SHADOWS

LUCIAN (O.S.) (CONT'D)
Yes. Good. Good. And... the dress?

ON BETH

As she glances at BELIALA. Beth's bravado is gone... she seems tentative, perhaps even frightened.

Beliala nods.

ON BETH

As she loosens her straps.

ON BETH'S CALVES

As the dress drops to the ground. She lifts her feet and steps out of it.

OVER BETH'S SHOULDER

As the man in the shadow considers.

LUCIAN (V.O. (CONT'D))
Yes. Come... closer.

Beth steps forward. The breathing grows LOUDER.

LUCIAN (CONT'D)
Closer...

Beth steps forward again.

LUCIAN (CONT'D)
Closer...

Beth hesitates.

BELIALA
It's alright.

Beth steps forward again. The HAND reaches out and fingers her arm.

ON BETH

As she closes her eyes and swallows.

BELIALA (CONT'D)
He won't bite...

The hand retreats into the shadow...

...then FLIES out again, and YANKS Beth towards the form. A sound - TEETH RIPPING INTO FLESH.

35 EXT. OLD BUILDING - SAME 35

Beth's SCREAM pierces the silence.

36 INT. OLD BUILDING - CONTINUOUS 36

ON BELIALA as she watches. Lust washes across her face.

ON THE SHADOWS

As the SOUND OF TEARING FLESH continues.

Beth's BODY is flung to the ground.

The form in the chair RISES. It seems to fill out, grow.

TWO FEET step into frame. Shoes polished... and spattered with blood.

A MAN whips his handkerchief from his pocket and wipes the blood away.

He walks to a table. On it - a pair of SUNGLASSES and an expensive WATCH.

He snaps on the watch, dons the sunglasses and turns to Beliala. Lucian is in his 30s. He's about to become Hollywood's top grossing star - and he's a flesh eating demon. He flashes a mega-watt smile.

LUCIAN

Let's do lunch.

He takes her in his arms and kisses her.

37 EXT. OLD BUILDING - A FEW SECONDS LATER

37

Lucian and Beliala step out of the building.

LUCIAN

(to men in black)

Get rid of it.

They nod and step inside.

Lucian and Beliala step into the limo. It speeds away.

38 EXT. HOLLYWOOD HILLS - NIGHT

38

TED walks his patrol.

An owl hoots.

After a bit, the SOUND OF A WOMAN CRYING.

He looks around - again, no one.

ON HIS FEET

As he steps forward towards

A FOLDED WOMAN'S COAT AND A PURSE

Ted leans down and looks at them. Then, he looks up.

ON THE HOLLYWOOD SIGN

The figure of a WOMAN IN WHITE stands on top of the "H."

Ted grabs the clothes and rushes to the back.

39 EXT. BEHIND HOLLYWOOD SIGN - CONTINUOUS 39

Ted approaches the sign. The woman is still there.

TED

Hey. Hey now. Don't move...

She continues to cry.

Ted climbs the back of the letter...

40 EXT. ATOP LETTER "H" - CONTINUOUS 40

TEARS streak the woman's face. This is PEG. She is in her 20s. Her hair is cut in a short bob. She wears a white satin evening dress.

Ted climbs to the top of the letter. He soothes her with his voice.

TED

(soft)

Hey, it's okay. Okay.

She turns to him. She is beautiful. Luminous.

ON TED

As he reacts.

TED (CONT'D)

(means coat)

Is this yours? Yes?

She nods. He puts it around her shoulders.

TED

Your skin... you're freezing.

PEG

Thank you.

She speaks with a British accent. He stares at her thoughtfully; she's so fragile.

TED
You want to... let's go down, okay?
It's okay.

He leads her to the edge.

TED (CONT'D)
Look, I'll go first.

He steps down and holds his hand up. She takes it and follows.

TED (CONT'D)
There you go...

41 EXT. BEHIND HOLLYWOOD SIGN - A FEW SECONDS LATER

41

TED (O.S.)
Just a little further...

He helps Peg up the hill.

TED (CONT'D)
There you go. Easy as pie, like my
grandma used to say.

The bluff offers a scenic view of Hollywood.

TED (CONT'D)
Why would a beautiful girl like you
try to do something like... you
know?

PEG
Have you ever been wrapped in a
black void? Feeling so alone, that
you couldn't breathe? Do you know
what that is like?

Compassion and understanding wash across his face.

TED
Yes. I do.

A moment passes between them.

TED (CONT'D)
See, you're not alone now. I'm
here. Look, I... My name's Ted. Ted
Harper.

He holds out his hand.

She holds out hers, gloved.

PEG
I'm Peg. Peg Entwistle.

ON TED

As shock washes across his face.

NARRATOR
There are four million stories in
the naked city. Some of them are
not about humans.

FADE TO BLACK.

42

INSERT TITLE CARD: THEY LIVE AMONG US

42

FADE OUT.