

ALL GOD'S CHILDREN

Written by

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INT. HALLWAY

CHARLES

We keep him in here. Just be careful.  
He's not used to strangers and is  
very protective of his environment.

Latches, locks. Something slides open.

We hear a gurgling, sinister low hissing (but unlike  
anything we've heard before).

MICHAEL

(nervous laughter)

I don't think he likes me.

CHARLES

Well, he just has to get used to you.

More hissing.

CHARLES (cont'd)

Here. Give him this. Keep your hand  
low and let him come to you.

Sounds.

CHARLES (cont'd)

He's just figuring you out.

Sounds.

Then, a baby's toy rattler.

CHARLES (cont'd)

Here. He likes this.

Sound of baby toy (musical) begins. The hissing stops.

Relief.

TRANSITION MUSIC

INT. STUDIO

MICHAEL

From QRX you're listening to The Big  
Loop. I'm Michael Kim. Today's  
episode, "All God's Children." We  
begin with part one.

MUSIC

INT. ROOM

CHARLES

I was twenty. In my third year of at Laval. The summer going into my senior year. Commerce. And it was at this church retreat. My friend invited me and I met this girl. And, you know how it goes. You fall in love with someone, you fall for everything they love. And she loved pizza, Mariah Carey, and Jesus. So, hey, who doesn't love pizza and Mariah Carey? And Jesus. Well, I fell for him too. And...I fell hard. You know?

MICHAEL

(in background)

For the girl or Jesus?

CHARLES

Both. But, the girl got tired of me a few months later. But, I stayed with Jesus. I guess you would have called me a New Evangelical Catholic. They exist. Read my bible every night before bed. You know, that kind of thing.

MICHAEL

(in background)

How long did you stay evangelical?

CHARLES

Oh...maybe...five years? Yeah, around five. Then, I mellowed out. Still faithful, you know, but, not spending so much time getting into other people's business. More like...my faith became personal. It's like, it's not *your* business. It's about *my* relationship with God. You have your own. And I got mine. You know. Who knows the mind of God? That kind of thing.

MICHAEL

(in background)

And Claire?

CHARLES

Claire. Um...I guess I was at my firm for...three...four years. And Claire worked for a client we were courting. And I, uh, well, I ended up courting both.

Laughter.

MICHAEL

(in background)

You got both?

CHARLES

I got both!

Laughter.

TRANSITION MUSIC

INT. ROOM

CHARLES

When did I know? I guess....you know, it's one of those things where it was more like an accumulation of things. Right? Like, one thing here, another thing there. And next thing you know.... There was one time we were at a Friday night bible study. And it was boring as hell. And this person who'll go unnamed--he's one of those guys who likes to pray big.

MICHAEL

(interrupting,  
laughing)

Pray big?

CHARLES

Yeah. You know. (imitating) "Oh Lord, my savior, my creator of all things from the heavens to...my shoelaces."

Laughter.

CHARLES (cont'd)

He's *praying big*, right? And everyone's eyes are closed, and I'm thinking, okay, I know I'm a Christian but if God is watching this, even he's like, "Dude, relax.

(MORE)

CHARLES (cont'd)  
It's not a contest." Imagine being  
God and having to hear guys like this  
constantly. I can't imagine that  
level of eye-rolling.

Laughter.

CHARLES (cont'd)  
So, I'm thinking that, and I open my  
eyes just to look. Because I wanted  
to see if he had his arms  
outstretched over his head to the  
heavens. And there's Claire on the  
other side of the circle. And she's  
got her head bent down, but I see her  
looking around to see if anyone finds  
this ridiculous. And we lock eyes.  
And, darn it, it took everything for  
us not to break out in hysterics  
right there in the middle of that  
guy's prayer. And...that's when I  
knew. One of the times...I knew.

TRANSITION MUSIC

CHARLES (cont'd)  
She always wanted a baby. Talked  
about it all the time after our  
wedding. And I never thought of it.  
It's like, most guys don't think  
about *becoming* a father. It's like,  
it's just something that *happens* to  
you. My grandfather had my father.  
And my father had me and my brother.  
And it's not like I can read minds or  
anything, but by all accounts, none  
of them were ready to be fathers. You  
know? Like, Dad left me in a shopping  
cart once and didn't realize it until  
he got halfway home. Luckily, some  
stranger stayed with me until he  
returned. But that's a guy who wasn't  
ready to be a father and I turned out  
alright. My brother, he turned out  
alright.

TRANSITION MUSIC

INT. ROOM

CHARLES

You know, you go through adolescence thinking that if you have sex with a girl, she's going to get pregnant. That's always the fear, right? I'd messed around in high school, but this was the first time doing it, you know, naturally. So it's a bit of a shock when you realize how hard it is to actually get pregnant. I have friends who got pregnant on their honeymoon. Yeah. We weren't like that.

TRANSITION MUSIC

CHARLES (cont'd)

You want something all your life, and you see your future stretching out ahead of you and it suddenly takes a detour. I could see it getting to her. She refused to believe it was part of God's plan for us. I didn't know what to think. I just knew I had to be there for her. It was...yeah. It was an emotional time for sure.

TRANSITION MUSIC

CHARLES (cont'd)

The treatments were expensive. And it wasn't taking. We thought we had something the second time, but... yeah. That was tough on her. So when the clinic offered us the new trial drugs, we were thinking, you know, what do we have to lose?

TRANSITION MUSIC - LONGER

CHARLES (cont'd)

Her first ultrasound was in October.  
(sighs. Pause.)  
Yeah. That was...  
(long pause)

MICHAEL

(far away from mic)  
Do you want to stop?

CHARLES  
(further away from  
mic than usual, as  
if gathering himself)  
Yeah. Can we?

Charles mumbles in French to Michael.

TRANSITION MUSIC

INT. ROOM

CHARLES  
You know what I said about how no  
one's ready to be a father? Well, let  
me tell you: even more so, no one's  
ready to be a father to a sick baby.  
No one.

CHARLES (cont'd)  
Remember, our beliefs meant trusting  
God in all situations. And if he  
gives us something...hard...or  
difficult...it doesn't mean  
impossible. That thing of...when God  
closes a door he opens a window. We  
prayed for a child. Now God was  
giving us one. We didn't pray for a  
perfect child, or even healthy child.  
In hindsight, it's kind of like those  
jokes where a guy finds a lamp and  
rubs it and a genie pops out and  
grants the guy one wish. And the guy  
makes a simple wish, like, "I never  
want to work another day in my life."  
And the genie takes away his arms.  
You know. Something ironic. If I'm to  
be honest, yeah, that's what it kind  
of felt like for me. At times. Yeah.

MICHAEL  
And Claire?

CHARLES  
Claire? Yeah. She...she always had  
more faith than me. Everything was  
God's will. So...yeah.

MICHAEL  
Did abortion ever come up?

Pause.

CHARLES

In my head, yeah. But...I pushed those thoughts out of my mind every time they popped up. Because God was pretty clear that every life--EVERY LIFE--is precious. So if he decides to give us...this challenge, who are we to say we know God's will and change his plan for us?

MICHAEL

What if abortion was part of God's plan for you?

CHARLES

Then you're no longer talking about faith. You're talking about...you're talking about a way of life where God doesn't walk beside you. In front of you. Behind you. That's a walk through the valley of death on your own. And that's not how we viewed life. Not our lives.

TRANSITION MUSIC

INT. ROOM

CHARLES

She broke down. And...it's different for a woman. Cuz she's carrying the baby. She feels that life inside her. I don't. I don't have to feel anything except for what I feel for her. It's not the same. Not even close. So what do you do in that situation? Except pray? But...you know how you see Christians talk about God answering prayers? I used to talk like that too. But, during that time I realized, God might answer your prayer in action, and you might *hear him*, not literally, but in the results of prayer...but you never really hear a voice. Not his voice. Sure, you hear the voices of other Christians interpreting God for you. Telling you what God intends for you, for the baby. But it's not like God goes, "Charles, this is God. The reason I'm giving you this child is because it's a test of your faith."

(MORE)



CHARLES (cont'd)

It's never a voice. We just say it is to fill the silence. Because the truth is, God doesn't speak that way. Not in a way that you can hear Him. So you go looking for His will, for His purpose. And I searched the web for anything, any possible way to give our baby a chance at a normal life. And that's how I found Devon Mann.

TRANSITION

INT. OFFICE

DEVON MANN

I'd read their story in the Times. One of our technologists forwarded it to me with the subject line, "We can help them." And, the timing was extraordinary. This was just after our bionics division merged with our electroceutical division. And we had developed neural prosthetics that could be paired with various neurostimulants. We're talking a wide range from transcranial magnetics and electronics to other neuromodulations. So, if a man lost an arm while serving in the military, we had a fully functioning prosthetic arm that could be completely controlled by the soldier's mind, using a non-invasive series of neurotransmitters the size of dust particles.

MICHAEL

So, to someone like me who has no idea what many of those terms mean... are we talking cyborgs?

DEVON MANN

Well, the Martels had a baby with no body. And, two months after its birth, the only reason it was still alive was because the machine hooked up to the child was from Mann Technologies.

MICHAEL

One of yours.

DEVON MANN

Exactly. So, you think about a parent, a mother who carries a baby to full term. And to lose that baby? Can you comprehend the grief a parent must go through? I can't. Personally. And, I don't want to. I'd rather take action and help if I can. So, we had a kit in development.

MICHAEL

And this kit...it's comprised of...

DEVON MANN

Well, the Martel's baby...was only a head. Its organs squeezed into this mass at the bottom of the neck. We had a body. A full body neural prosthetic. With clothes, it looked like a normal, healthy baby.

MICHAEL

When did the problems start showing up?

DEVON MANN

We had anticipated the growth rate of the child and began customizing the kits so that every three months we could "size up." The problem...the issue...is that a baby with a real body...at every waking moment, that baby is learning how to manipulate its own body. Degrees of force, balance, tactile behaviours. You get the picture. But a prosthetic body? It doesn't respond to that level of learning. These neurostimulants respond to adult thinking patterns. A baby's thoughts don't really translate that well to a fully body neural prosthetic.

INT. ROOM

CHARLES

We went through seven cribs in the first month. Like, Jesus. Why they made his body so strong is beyond me. Babies shouldn't be able to tear a crib apart or kick through plywood. That's insane.

(MORE)

CHARLES (cont'd)

You know, we appreciated what Devon Mann was trying to do, but you know, in hindsight, a part of me thinks he was doing this to show off. You know, like, marketing. He was using Thomas to start rolling this off the assembly line.

INT. OFFICE

DEVON MANN

That's what I meant by degrees of force. It's all a learning process. For all of us, even here in our labs. We never had a baby like...the Martels'. How were we ever going to test it until this situation arose the way it did? And we never charged them for anything. We truly wanted to help that couple out. That is all. But the press made it out to be a Dr. Frankenstein type of scenario. When, here, the Martels have a baby with no body. And we made a body for that baby.

(laughs incredulously)

Most people would be grateful.

Pause as he gathers himself.

DEVON MANN (cont'd)

But I suspect it had to do with other issues.

MICHAEL

Like what?

DEVON MANN

Them. The Martels. And...when Thomas rejected the prosthetics.

INT. ROOM [MUSIC THROUGHOUT THIS SCENE]

CHARLES

We named him after her grandfather. Thomas. His organs were still there, but...pushed up into that large stub under his head where a...where a torso would be.

(MORE)

CHARLES (cont'd)

One of the great things about the Mann Tech body kit was the waste treatment being built into the body. And we only had to change the bag every two days.

CHARLES (cont'd)

It was such a mess in there, I'd say 90 percent of the time the doctors weren't sure what they were looking at.

TRANSITION MUSIC

INT. ROOM

CHARLES

The second ultrasound is when we knew we had to make a decision. And to Claire's credit, she didn't waver. It wasn't even on the table.

MICHAEL

And you?

CHARLES

(sighs, thinking)

I was hoping, that maybe...let nature take its course. Maybe, like, what are the chances of him surviving the next few months? If you saw it, the ultrasound, you would have thought.... We didn't know what we were really looking at. And it wasn't until maybe...January, that we truly were confronted with what Claire was carrying inside her. And, you know, of course, who wouldn't be completely horrified by that realization? That you're not giving birth to a boy, not really. But just the head.

CHARLES (cont'd)

She screamed, you know? When the doctor explained to us fully what we were looking at. She sank to her knees, sobbing. But she wasn't making any sound, like her voice got stuck in her throat. And when I tried to pick her up, she pushed me away and started screaming. It was like she was going to die.

(MORE)

CHARLES (cont'd)  
A nurse came running in, and the  
doctor waved her away.

TRANSITION MUSIC

INT. ROOM

CHARLES  
Every married couple goes through a  
period where it feels like they're  
being tested. And I don't mean by  
God, but just...like, you find out  
what your partner is made of. Like,  
you *really* find out. And that day,  
and I'm ashamed now to admit it, but  
it's the truth: I was upset that she  
didn't have more strength. That's how  
weak I was. I needed *her*--the person  
carrying our baby--I needed her to be  
strong for me. Because I didn't know  
what to do. I had no idea. What am I  
going to do? Pray? I prayed every  
day, before we found out about  
Thomas's condition. What's step two?

Pause.

CHARLES (cont'd)  
I could tell what she was thinking by  
the way she would reason around it.  
She'd ask if we could afford the  
medical bills, the treatments. What  
if we lost the house because of it?  
What is God's will for bringing  
"this" into the world. She called him  
"this." And the more she did that,  
the more I pushed back. Saying we  
can't know God's will, that we're  
only called to obey, and let his will  
be done. You know, if she'd just come  
out and said, "I want an abortion," I  
think I might have agreed to it. But  
this dancing around it, it was like  
she wanted *me* to make the decision  
for us. And I couldn't do that. I  
just couldn't make that call. Was it  
cowardly? For sure. And what's worse  
is the way I subconsciously resented  
her for not making that call for the  
both of us. I know it sounds  
ridiculous.

(MORE)

CHARLES (cont'd)  
Like, marriage is about intimacy, and  
we weren't honest with each other and  
ourselves at the exact moment we  
really needed that honesty.

TRANSITION MUSIC

INT. LIVING ROOM

Continuing from introductory scene of Charles letting  
Michael see Thomas for the first time.

More hissing.

CHARLES  
Here. Give him this. Keep your hand  
low and let him come to you.

Sounds.

CHARLES (cont'd)  
He's just figuring you out.

Sounds.

Then, a baby's toy rattler.

CHARLES (cont'd)  
Here. He likes this.

Sound of baby toy (musical) begins. The hissing stops.

Relief.

MICHAEL  
How old is he now?

CHARLES  
Almost two.

MICHAEL  
I'm guessing he doesn't play with  
other kids.

CHARLES  
No. That won't be for a while. We  
have to see what Devon Mann comes up  
with.

MICHAEL  
He's making something for Thomas?

CHARLES  
Yeah. He says he is.

INT. OFFICE

DEVON MANN  
We don't know what to do. Every time we develop something in the lab, the boy goes through another change. It's like we're playing catch-up constantly. This is uncharted territory. It takes months to put a new idea into development, to actually build it, and then Charles tells us about another change. So, we're coming up with environmental solutions.

MICHAEL  
What does that look like?

DEVON MANN  
Maybe a room. Not a bubble because we don't want to isolate him. A room with holographic capabilities, perhaps synthetic play pals that Charles can control depending on the boy's needs. Kind of like how you and I would turn on the TV for children's programming so he can watch a talking train. The boy could interact with robotic characters. But something that gives the boy the experience of social interaction without ever having to interact with other children. For safety reasons.

INT. ROOM

CHARLES  
I guess humor...is something I use a lot. To cope. You know. Like, I used to call Thomas my little bowling ball. Because, you know. You saw him.  
(laughs, sighs)  
Claire didn't like that one. But, if you shaved his head.  
(laughs)  
Which I should probably do. The way his hair grows in clumps like that makes him look freakier than he is.

Pause.

CHARLES (cont'd)

I realize I just called him a freak. But...when you can't even take your son to the supermarket cuz every time you try people lose their minds. It's...yeah. I know he's a freak. But he's my son.

MICHAEL

Given what you've stated about allowing God's will to happen, do you find your stance against abortion at odds with your willingness to use advanced experimental technology to keep Thomas alive?

CHARLES

I believe you're supposed to allow room for God's will to work in your life. But for that to happen, that life has to be allowed to start. So, no, I don't see those things as opposites.

MICHAEL

You said earlier that God doesn't answer prayers in the way you would hope. Then why pray?

CHARLES

It's like when you text a friend. Like, someone you've known all your life. Sometimes they don't get back to you right away. They're busy with work or something. You know, like when life gets in the way. Maybe God has a life and is busy with other things right now. But when he sees my text... maybe he'll answer me then.

MICHAEL

What if he never answers?

CHARLES

Then he's not a very good friend, is he?

TRANSITION MUSIC



INT. ROOM

CHARLES

We lost a lot of friends, yeah. Because it became difficult talking about him. There was this one year, Halloween was coming up. And we'd been drinking wine. I don't usually drink much, but I guess that night I really needed things to feel normal. And we were having a good time with some old friends. And my friend goes, You know what you should dress Thomas as for Halloween? The Headless Horseman. You be the horseman, and carry Thomas around as the head. And, I saw the look on Claire's face. You could see the color drain from it. She was horrified. And hurt. And next thing I knew, I open-hand slapped my friend across the face. I'm a big guy, so I sent a tooth flying out of his mouth. And he's laying there on the ground and I go, "I guess you're going as a hockey player. Trick or treat." We never saw him again.

TRANSITION MUSIC

INT. ROOM

CHARLES

Claire hated when I joked around about it. There was this time where we hadn't yet given up on trying to be normal. You know? Like, just being a regular family. And I hired a local photographer to come take a family portrait. Remember: all specialists were telling us Thomas didn't have long to live, so I knew I'd regret not having a picture of our family. Just one. Well, the girl shows up, and she's horrified. Even though I emailed her a link to an article about Thomas...I guess reading about him and actually seeing him are entirely two different things. I bring him out, and she's speechless. And I see her hands shaking and she's slowly backing away from him.

(MORE)

CHARLES (cont'd)

So I go, "Hey, your website says you specialize in headshots." Well, she goes screaming out the door. And I look over at Thomas, and you know what? He was smiling. I swear: he thought it was funny. You know? Like, he takes after his daddy.

Pause.

CHARLES (cont'd)

Claire never understood that I didn't joke around to be cruel. I wasn't doing it to make fun of my own son. You have to have a sense of humor about it or you'll go insane. You have to be able to laugh at things. Maybe it's mean, but it's better than, you know, having a mental breakdown. I look at Thomas, and I think, "I made him." How do I not laugh at that and stay sane? It's like, you have to have a sense of humor. Like, there's a joke in here somewhere and only God knows what it is. I hear about comedians, how they sometimes get bored and play to the back of the room, for other comedians. Maybe God gets bored. And he makes jokes. And some of those jokes...they're just for him.

TRANSITION MUSIC

INT. LIVING ROOM

Papers being moved, searched through.

CHARLES

Here it is. We started a class action suit against the chemical company and federal government. They've been dumping chemicals into Lac St. Charles and that's only because the EPA changed their rules five years ago. We think that maybe they reacted with the fertility treatments. That's what our lawyers are thinking. There are two other couples in this county alone who've had similar experiences.

(MORE)

CHARLES (cont'd)  
 Maybe not to this extent, but their  
 children don't lead normal lives  
 either.

TRANSITION MUSIC

INT. OFFICE

DEVON MANN  
 Environmental factors definitely seem  
 to have had an effect. But...that's  
 not our area of study. At Mann  
 Technologies we focus on solutions,  
 not causes. But, yes, we factored in  
 some of those environmental factors  
 in trying to predict the way he would  
 develop. And we were doing well.  
 Until thirteen months in. We noticed  
 the prosthetics weren't responding as  
 well. We thought it might be a  
 problem with the neurotransmitters.  
 There's a few of them that attach at  
 the...base...of Thomas's head. And...  
 that's how we noticed...the toes.

TRANSITION MUSIC

INT. STUDIO

MICHAEL  
 More about the toes and the  
 conclusion of "All God's Children,"  
 after these messages from our  
 sponsors.

[MIDROLL ADS - INSERT]

TRANSITION MUSIC

INT. ROOM

CHARLES  
 I was giving Thomas a bath. It was  
 soon after his first birthday. I got  
 him a new mobile to hang over his  
 crib. It played music and had all  
 these lights that he loved staring  
 at. So, when he gets a bath, we have  
 to disconnect him from his body kit.  
 (MORE)

CHARLES (cont'd)

And we have this special chair made specifically to hold him in the water without him tipping over. It kind of gently straps him in. Like a specially designed booster seat that I welded together out of pipes. And Thomas just loves the water, right. And he's making all these playing sounds, like his happy gurgling. And, I'm splashing water everywhere over him and he's in heaven. And the phone rings, so I make sure he's strapped in and go to the living room to answer it. I wasn't gone two minutes. And I come back, and I don't see him. Immediately, I panic. And I run up to the tub and...there he is, face up at the bottom on the bathtub. In the water! And his eyes are wide open and there's no bubbles so, you know, I thought the worst. So I grab him and start to panic. He's not making any sounds, and how do you do CPR on a baby with no chest? So I start shaking his head...like, just shaking him. Trying to get the water out of his ears or mouth. And that's when I feel something holding on to my wrist. I stop and look and...there was this...tentacle. Really thin, like a small octopus. And I'm standing there confused for a second, and I notice Thomas is smiling. And I see him blink. Like, he's okay. He's totally awake and fine. And I have him wrapped in a towel, and I sit down at the edge of the tub, holding him. And I just start rocking. Back and forth. Just...I don't remember what I was thinking, or if I was thinking anything at all. Just, holding Thomas, and rocking him back and forth. His...new arm thing... wrapped around my pinky finger.

TRANSITION MUSIC

INT. ROOM

CHARLES

I'm sure I was worried about him. About what kind of future he was going to have. I have this thing where I was teased as a kid. I was one of the skinnier boys until I was about ten. So the guys would call me Chubby Charles. Not too imaginative, but you know. That's how boys are. They'll find an opening and that becomes your name. So when we found out Claire was pregnant, I made sure we had names that couldn't be turned into mean nicknames. If it was a girl, it'd be Wendy. Wendy the Witch is the worst I could come up with. That's not bad at all. And Thomas. Nothing you can't turn into a positive. But, when he was born, I realized he was going to be the *head* boy. You know. "Hi, Mr. Martel. We hear your son is the head boy. We can't wait for the other students to meet him." "Oh, sorry, people call him the head boy because he's, well, see for yourself." That goes through your mind as a father. Now, you're afraid he's going to be called Octopus Boy in the tabloids. The Head Boy sounds so much better now.

TRANSITION MUSIC

INT. ROOM

CHARLES

I took him to the specialist, because, you know, the tentacles, yeah, but...he was in that water face up, and he was fine with it. Dr. Gardner had no idea why Thomas was growing these things or even how, but during his inspection, he found why he didn't drown in the tub. Just above his ears, higher up on the head on both sides under his hair.

(sighs, breath)

Two tiny slits. On each side. Gills. My son was...he had gills. Like a fish.

TRANSITION MUSIC

CHARLES (cont'd)

This is around the time he grew a few more tentacles. He had six now. Two of them were really long. Like, almost two and a half feet. And he was learning to stand on them. He'd fall over a lot, but once in a while, he found his balance and could hold himself up in the air, like an octopus standing on tiptoe. Well, not tip toe, but you get what I mean.

TRANSITION MUSIC

CHARLES (cont'd)

He was standing like that. I could tell he was having a lot of fun trying. We were laughing, I was holding a watch to time how long he could hold himself up for. And we were in this room, and that's when Claire came home. She saw Thomas holding himself up in the air and the two of us laughing. And I said something. I think I asked how her day was going. And that's when she just turned and walked out the door. Just...left. That's the last time she's been in this house. We've talked on the phone a few times and met at her lawyer's to sign some papers. I can't blame her. She wants a normal life, and this was breaking her mind. You know. Like, I think every person has a limit to what they can handle, and it's not their fault if they have to make these awful choices.

TRANSITION MUSIC

CHARLES (cont'd)

She lives three hours away. Took up a new job. I hear she's at this really great church where she's getting a ton of support.

TRANSITION MUSIC

CHARLES (cont'd)

No. I stopped going to church a long time ago. I couldn't leave Thomas with the church daycare and he was way too much of a distraction during service. I had to quit my job. Mostly work from home now. Contract work.

TRANSITION MUSIC

CHARLES (cont'd)

I woke up once and the moon light was streaming in through the window. And I could see Thomas's silhouette. I could tell he wanted to be outside. He likes the night, but I tried that once in our back yard and he got away from me. Scared the daylights out of our neighbor when he ran into one of her open windows and jumped on her bed. She said she woke up to Thomas standing over her on his tentacles. She doesn't know that when he wraps one of those things around your neck, it's because he wants a hug. He wasn't trying to hurt her.

TRANSITION MUSIC

CHARLES (cont'd)

Oh. His teeth? Yeah. His baby teeth started falling out around six months ago and these grew in. You want to touch them? He won't bite.

More hissing in background.

CHARLES (cont'd)

Yeah. They're sharp. I don't know why. Sometimes I think...

More hissing.

Shifting in seat.

CHARLES (cont'd)

Okay. He's getting restless. Mind if we continue this at the park?

MICHAEL

Of course.

Sound of packing up, moving.

CHARLES  
I'll drive. It's about...

FADE OUT

EXT. PARK [OCEAN SOUNDS]

MICHAEL  
He likes swimming.

CHARLES  
He's good at it. I just have to make  
sure there's no one else around  
before letting him loose.

MICHAEL  
He goes far out.

CHARLES  
Oh. He's usually out there for an  
hour. Sometimes two.

MICHAEL  
What does he do out there?

CHARLES  
I don't know. But his breath often  
smells like fish. So I think he's  
eating fish. But I can't be sure. But  
he's a fisherman like me. Takes after  
his old man.

Pause.

MICHAEL  
Are you ever afraid he won't come  
back?

Pause.

CHARLES  
No. Because I've learned that  
whatever happens, God is watching  
over us. And I take comfort in that.

MUSIC OUTRO.

CREDITS.



