

ADAM AND EVEOLUTION

By

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FADE IN:

EXT. BOSTON - DAY

On a clear day viewing from the sky coming into Boston from the north is the Zakim Bunker Hill Memorial Bridge with its large white cables and two massive towers. Getting closer, past the bridge is the TD Boston Garden on the right and a brick apartment building to the left in the foreground.

Centering in on a window in the brick building from the outside, as we come closer we can finally make out a man in the window, from the waist up wearing a pink dress shirt sipping a cup of coffee, admiring the view of Boston. It is DAVID KALVIN, a good looking man with dark hair in his late 30's.

INT. KITCHEN - DAY

In the kitchen of their Boston loft, a spacious condo in downtown Boston in an old brick building renovated into expensive condos, is ANNA MCNEIL, an attractive woman in her early 30's with shoulder length brown hair pulled back in a pony tail in her underwear wearing an old, thin gray sweatshirt cut off at the armpits. Anna is standing at the counter pouring coffee as David stands at the window, coffee in hand.

ANNA

Morning hon.

DAVID

Morning babe.

ANNA

You're up early. You don't have to talk to the class until later this afternoon. I thought you were gonna take the morning off.

DAVID

Yea. I was. But I'm just still bugged by this DNA sequence we've identified at the lab which doesn't make much sense. I wanna get back and do a little more analysis on it before I come over to your class for my talk. It's only a ten minute ride on the T.

Anna moves closer to David and puts her arm around his neck and moves her crotch close to his body and raises her leg up rubbing it up and down on David's ass.

ANNA

I know, but I was just thinking...

DAVID

Anna, not this morning.

ANNA

O.K. Doctor. You don't know what you're missing.

DAVID

(smiling at Anna)

Yea, I do.

David kisses Anna and reaches around and squeezes her ass. He walks to the kitchen table and sits down with his coffee. The Boston Herald is open on the table, and on top of one of the pages of the newspaper is a yellow scrap paper that David stares at.

The yellow paper has a manually drawn DNA double helix drawn with a sequence of nucleotides written down: "AAGGTCTAGTA."

David's stare is deep and he bites the corner of his lower lip and frowns in bewilderment.

ANNA

Are you still with us?

DAVID

What?

ANNA

I said, are you still there?

David slips the yellow paper under the newspaper and looks up at Anna.

DAVID

Oh, yea. Sorry. So what's going on with your class.

ANNA

Well, besides you as our distinguished guest speaker today on the evolution of man and the...um...the...

DAVID

The genetic bottleneck from the Toba eruption?

ANNA

Yea. That's it. I can never remember that. Anyway, besides that I'm going over our next dig. It's gonna be at the Tikal ruins in Guatemala.

DAVID

Wow. That's cool. How'd you get that site again. I thought you teachers kind of got different sites so you didn't hog up all the good ones?

ANNA

Yea, but I got connections. My friend Felipe. He runs the dig down there and I pulled a few strings. The kids don't know it yet. I'm telling them today.

DAVID

Well I'm sure they're gonna love it. Maybe you can get some more bones for me like last time you were there. So what did they find down there?

Anna glances at her crotch.

ANNA

Oh...um, a jack hammer, a couple of baseballs, Michael Jackson's missing glove...Oh, you mean down at the ruins!

DAVID

(shaking his head)

I truly am marrying a sick woman. But that's why I love you.

ANNA

Felipe says that they're digging at a new site that some of the elders in the town say was forbidden ground. That no one would go near for some reason. Some ancient superstitions or something.

DAVID

Neat. Should be fun. Anyway, I'll see you later today after I finish my stuff up at the lab. Don't forget to shut off the coffee pot.

David kisses Anna and leaves.

Anna sits down at the kitchen table to drink her coffee. She glances at the paper and notices the piece of yellow scrap paper with some scribbling on it slightly underneath the newspaper. She slides it out, turns it around. She looks at the paper to see what David wrote. She scrunches her eyebrows, shakes her head, and takes the paper and throws it in the barrel. She shuts off the coffee pot.

ANNA

Off, off, off, off, off . . .

Anna takes one last glance at the coffee pot after shutting it off making sure it really is off as she retreats into the bathroom to get ready for work.

EXT. CAMBRIDGE, MA - OUTSIDE DAVID'S COMPANY - DAY

On a sunny day, people in white lab coats are coming and going from the building, some are sitting on the wall eating breakfast sandwiches and chatting. The modern glass building sits on the banks of the Charles River and we close in on the name on the top of the Building: "ADNAT"

INT. DAVID'S OFFICE - DAY

Walking down the office hallway there are open cubicles and various people working in the inner area of the floor, David's office is one of the actual offices on the perimeter of the floor. David approaches his office but sees JULIE, a young blond secretary, in the cubicle outside his office.

DAVID

Hey Julie, what's up?

JULIE

(looking at her watch)
Rob is waiting for you.

DAVID

I know.

INT. LAB - ONE FLOOR DOWN FROM DAVID'S OFFICE - DAY

David enters the lab and his technician, ROB, a young assistant, is typing away at a computer. The computer screen shows a DNA helix circulating, and as Rob manipulates the mouse it changes with several clicks, showing portions of the helix being removed.

DAVID
Watch ya got?

ROB
Well, you remember the sample you got from Anna last year, and the portion that we extracted and have been working on?

DAVID
Yea.

ROB
Well, I've found something weird. You remember what you were focusing on when you were comparing Anna's sample with the Neanderthal, and then with the other tissue samples we have on file.

DAVID
Yea.

ROB
Well, there's two patterns that don't make sense.

DAVID
I think I know where you're going with this. Is it this sequencing...

David reaches in his pocket for a paper. He's written down the sequencing that he been laboring over for weeks.

ROB
Yea. This sequence. It's showing up in Anna's sample from the dig and on a couple of other samples we had, but not in the Neanderthal sample and not in some of the other DNA samples we have.

DAVID

And it's in an area where we would suspect that it would be the same in all samples. It's like randomly there or not there. But once we found it it should be there for all the samples, except the Neanderthals since they are actually a different species.

ROB

Right. It doesn't make any sense. All humans should have this sequence. Not just random samples.

David and Rob look at each other. David shakes his head and starts flipping through his notebook.

Time passes as David and Rob are doing various testing procedures.

David looks at his watch.

DAVID

Shit. I've gotta fly. Anna will kill me if I'm late.

ROB

Yes she will.

EXT. BOSTON - DAY

View from the sky traveling down Commonwealth Avenue toward Boston University on the banks of the Charles River. Cars on the Green Line are traveling toward Boston University. Close in on a window from the outside of the subway car, sitting inside is David, riding the T toward Anna's class.

EXT. BOSTON UNIVERSITY - STEPS GOING TO SCHOOL - DAY

Students carrying books are walking up concrete stairs into one of the school buildings on a warm September day, chatting with each other. Others are leaving school.

INT. BOSTON UNIVERSITY CLASSROOM - DAY

Students are taking their seats, chatting as they assume their usual seats in the Archeology class now two weeks into the quarter.

Anna is dressed in a knee-length blue skirt, tight around her ass, with a white blouse. She nervously looks at her watch as David enters the room from the front where Anna is.

ANNA

About fucking time.

DAVID

Hey, I'm early.

Anna smacks David across the back for his wise ass remark.

Anna walks to the podium with a notebook computer on it.

Anna gets to the podium and has a USB memory stick in her hand that she places in the computer and presses some buttons.

Up on the large white screen at the front of the class appears a title page on the Power Point presentation. It reads: "The Mitochondrial Genetic Bottleneck - Was Man on the Brink of Extinction? by Dr. David Calvin"

ANNA

Good morning everyone.

CLASS

Good morning.

ANNA

Before I introduce our guest speaker today, I just want to get some housekeeping things out of the way. At our first class, I told you that we'd be scheduling a dig at one of the sites on the paper that I handed out, and I just got word yesterday that the site we're going to be digging at is the site at Tikal, in Guatemala. One of the ancient Mayan ruins.

Oohs and aahs from the class. Several of the students applaud.

ANNA

I feel the same. I've been there before, and your all gonna love it. I'll talk more about it at our next class. They've apparently found some interesting stuff at the site. (Beat) Today, however, we are lucky to have Dr. David Calvin, whom I spoke about last week. He's gonna talk about some really interesting stuff regarding our species, and when you all get further in your studies, and you graduate, and start on your careers as full fledged archeologists, I think you'll more fully appreciate the things you may find, particularly if they are human remains; especially after hearing Dr. Calvin. So, I'll shut up now, and let Dr. Calvin take over. Enjoy.

Applause from the class.

David walks over to the podium where Anna is standing. She hands him the laser pointer/screen advancer as she introduces him.

ANNA

Class...

As Anna is introducing David while they are standing behind the podium, David reaches down to her ass and gives it a little squeeze.

Anna cups her hand over the microphone..

ANNA

(angrily, and quietly while trying not to let her lips move,)

Cut the shit. They'll see that. Wait till I see you tonight.(As if to say he's in trouble)

DAVID

(quietly, not moving his lips)
I can't wait.

ANNA

(into the microphone, as she
bats his hand off her ass)
Class, this is Dr. David Kalvin
from the Massachusetts Institute of
Technology DNA testing facility and
Co-Founder of ADNAT Corporation.

Applause from the class again. Anna walks to the seats and
sits in a front row seat.

DAVID

Good morning. I'm David Kalvin,
you can all call me David. I don't
take too well to the Doctor
thing. It's just a Ph.D.

Laughter from the class.

DAVID

Anyway, just briefly about me and
my company. I've been doing DNA
testing for 15 years now. I
started at MIT and later co-founded
a company that focuses on ancient
human DNA testing. ADNAT, my
company, stands for Advanced DNA
Testing. We've patented a new
process where we can analyze DNA
more precisely and with extremely
small samples, more precise than
any other method, or any other
company.

David clicks the laser pointer and the Power Point screen
advances, showing a picture of the inside of his lab with
some lab technicians performing work.

DAVID

Our focus recently has been on
Neanderthal bones and some bones
that we have from one of Anna's
previous digs in Guatemala. When
we're testing ancient bones, we're
not testing for what most people
think of when they talk about
DNA. What we focus on is
mitochondrial DNA.

David advances the screen again and it shows an animated DNA
helix and a mitochondrion.

DAVID

The interesting thing about mitochondrial DNA is that it's not only more abundant than nuclear DNA, but it is transmitted only by the mother. Changes in mito DNA over time occur only from mutation, and the mutation rate is a known constant, so we can look at samples of mitochondrial DNA from people alive now and can accurately predict how long ago they all had a common ancestor. This has been done by scientists, and based on those calculations it is estimated that we were down to as little as a few thousand humans around 75,000 years ago, but some scientists believe that number could be as few as 30 or 40 child bearing women.

David advances the screen again. This picture shows a massive volcanic explosion with a massive plume of ash rising high in the air.

DAVID

This coincides with the massive super volcano eruption of Mt. Toba, in Sumatra, about 75,000 years ago.

David advances the screen to show computer generated images of dinosaurs and actual T-Rex skeleton.

DAVID

And there but for the grace of God go we. We actually almost went extinct around 75,000 years ago and are lucky to still be around.

David advances the screen to show a computer generated image of a Neanderthal man's head on one side of the split screen with an actual photo of a newly found Neanderthal skull on the other side of the screen.

DAVID

And that leads us to the question of the DNA from these interesting fellows ...

FADE TO:

BLACK SCREEN

SUPER: "MARCH 28, 2010: Mission Control, Jet Propulsion Lab"

FADE UP

INT. MISSION CONTROL - JET PROPULSION LABORATORY - DAY

Inside Mission Control there is a skeleton crew monitoring the video screens which are currently showing nothing but static. A few people are walking around with only a couple of people at the consoles. There is a man at the center console with headphones and talking on the speaker in the room.

MAN ON SPEAKER

This is mission control confirming that this is day six with no signals coming from the Mars rover, Spirit. We will continue to monitor for signals as instructed.

INT. - JPL - SMALLER ROOM OFF MAIN CONTROL ROOM -DAY

In the room are 3 CIA agents, and the director of the CIA, WILLIAM GANNON, a rugged looking man in his late 50s with gray hair.

In the room there is a smaller control panel similar to the one in the main control room. At it sits GARY MACINTYRE, director of the Jet Propulsion Laboratory command center. In front of him on the computer terminal screen is the Mars landscape.

MACINTYRE

O.K. sir, everything is all set. The signals to the main control room have been off for six days now, and we are finally ready with the live feed from the Spirit to be recorded here. We are secure. As far as the main control personnel and the public are concerned, the Spirit is now dead and has completed its mission, but we still have transmission here.

GANNON

O.K. Now lets see what the fuck is up there that that device recovered from the Roswell crash in '47 was showing us.

MacIntyre presses some buttons and the Mars rover, Spirit, begins to move forward scanning the Mars landscape. It

slowly advances and pans the surrounding Mars surface. It moves forward. It is a fairly flat surface but in the distance is what appears to be the lip of a pit or large crevasse of some sort.

As it maneuvers forward there is something odd in the distance. It doesn't look like rocks or anything natural. Closer. Closer. It begins too look more recognizable. Approaching... it is... A DEAD BODY, face down. It's suit bloodied. Next to it is a smaller object that can't quite be made out.

GANNON
 (pointing at the object on the
 screen)
 There!

CUT TO:

INT. BOSTON UNIVERSITY CLASSROOM - DAY (PRESENT)

DAVID
 (continuing with the
 Neanderthal slides)
 Now if you look at the skull and
 the artists rendering of what the
 man would look like, I think most
 of you know what this is. Anybody?

STUDENT #1
 (yelling from the back of the
 room)
 That's my father!

Laughter from the entire class.

DAVID
 Yes it is. And I put a quarter in
 his cup while he was sitting
 outside on the sidewalk this
 morning.

Louder laughter from the class.

Anna frowns at David and in an angry voice from her seat yells at him.

ANNA
 David!

DAVID

You're right though, if you meant that it's a Neanderthal.

DAVID

But the fascinating thing with the Neanderthal is the mitochondrial DNA variations that we found. Neanderthals diverged from the modern human line over 500,000 years ago, and the Neanderthals became extinct without contributing mitochondrial DNA to modern humans. This means that the Neanderthals were an entirely different species from modern man. They were a failure in the evolutionary process. We homo sapiens evolved to fully modern man, alone, and as explained earlier, we are lucky to be here after almost going extinct.

INT. ANNA AND DAVID'S APARTMENT - NIGHT - SAME DAY

David looks out the large window into the evening admiring the Boston lights and all the traffic. Anna comes downstairs and enters the kitchen area in her pajamas.

ANNA

So why didn't you tell them about your stupid theory.

DAVID

Just for that reason - because you think it's stupid.

ANNA

It is stupid.

DAVID

It's no stupider than your theory of life.

ANNA

Did you just say "stupider?" You didn't do that on purpose, did you. (laughing)

DAVID

Yes I did.

ANNA

No you didn't. I can't believe the intelligent doctor used the word stupider.

DAVID

Whatever.

ANNA

Do you really believe that stuff. That aliens were part of our past.

DAVID

I do. And I'm working on some stuff at my lab. I'm working on some of the bones you got me from your last dig at the Mayan ruins.

ANNA

Oh yea. And what do you expect to find? Little green DNA.

DAVID

Listen, I've already isolated some DNA markers that are quite different in the bones you gave me from some bones from modern man, but similar to other bones. I can't quite figure it out, but it's like there's a genetic line out there that's unique among some of us, but I can't figure out why or, more importantly, where it comes from.

ANNA

Well that doesn't explain your theory.

DAVID

So you really think it was God. That God intervened and created man? You don't actually believe that shit. Do you?

ANNA

Of course I do. How in the world could we have just evolved from algae and one celled organisms into the intelligent beings that we are, and then finally into someone as smart as you?

Anna leans over and kissed David on the cheek.

ANNA (CONT'D)

How is it that we're the only mammals on earth that can do what we do? And what about Jesus?

DAVID

Now that's what I'm talking about. All this religious shit. You think Jesus was just a man? Do you know how much shit is in the bible about machines with wheels coming from the sky making loud noise, and references to children of the heaven, which are obviously aliens, coming down to earth to take wives and have children with them?

ANNA

(indignantly)

That's not in there.

DAVID

Oh, little holy one. I guess ye haven't really read the bible.

ANNA

Not all of it. But that's not in there.

DAVID

Well then explain this.

David goes over to the book shelf and takes out a soft cover Bible. He pretends to blow dust off it. Anna gives him an irritated smirk. He also pulls out another book. The book title reads: "Books the Church Didn't Want Revealed." David opens to a page he has tabbed in the second book.

DAVID

This is from The Book of Enoch. It was found with the Dead Sea Scrolls around 1947 and it was a big part of the Hebrew religious texts. Chapter 6. (Reading) "And it came to pass when the children of men had multiplied that in those days were born unto them beautiful and comely daughters. And the angels, the children of the heaven, saw and lusted after them, and said

(MORE)

DAVID (cont'd)
 to one another: 'Come, let us
 choose us wives from among the
 children of men and beget us
 children.' "

David glances up from the page and raises his eyebrows as he looks at Anna and then quickly retreats back to the text.

DAVID
 And now Chapter 7. "And all the
 others together with them took unto
 themselves wives, and each chose
 for himself one, and they began to
 go in unto them and to defile
 themselves with them."

David now opens to the tab in the Bible.

ANNA
 So. That's old shit probably some
 old fart wrote when he was drunk on
 some wine. It's not actually the
 Bible.

DAVID
 No, but it's referenced in the
 Bible itself. This is Genesis
 6:4. (Reading) "And it came to
 pass, when men began to multiply on
 the face of the earth, and
 daughters were born to them, that
 the sons of God saw the daughters
 of men that they were fair; and
 they took them wives of all whom
 they chose...when the sons of God
 came in to the daughters of men,
 and they bore children to them."

David tosses the Bible and the other book on the coffee table and they make a loud bang.

DAVID
 Now, ain't saying that some aliens
 came down and fucked some of our
 better looking chicks here on
 earth! And impregnated them.

ANNA
 David! I...I don't think it means
 that.

DAVID

Of course you wouldn't. That's cause you don't think like a scientist when it comes to religion. Well, anyway, my bones tell me that some strange things happened with our DNA, and I do mean my bones, the ones that I tested.

ANNA

(reaching down and grabbing David's crotch)
Well, why don't you let me test one of your bones.

David recoils from Anna's firm grip on his testicles with a painful but enjoyable look on his face.

DAVID

You are a pig.

ANNA

(pulling him by his crotch leading him upstairs)
Let go doctor.

FADE TO:

BLACK SCREEN

SUPER: "2 Million B.C. - East Africa"

FADE UP

EXT. SOMEWHERE IN EAST AFRICA - DAY

It is dusk. A GROUP of about 20 hominids (Homo Habilis) are gathered near the base of the beginning of a mountain range at the edge of the African Rift, where man began. Their body: short with long ape-like arms, but distinguishable from earlier hominids by their bigger skull and smaller teeth. They are eating fruits and nuts that they gathered, but there is also a half carcass of some animal that the hominids scavenged. They are gathered around a fire to keep warm as they eat.

There are woman, children and men. Some of the children are chasing each other as if playing. Some of the men GRUNT at each other and scuffle with each other as they try to get the best piece of meat. The woman are eating and watching the children, PULLING the more rowdy ones closer to them to keep them in line.

EXT. ABOVE EARTH - OUTER SPACE

View of Earth as a dark space ship floats into the scene. Zooming in on the ship we can see through a large observation window and can just make out forms of BEINGS in what appears to be some kind of control room. They seem to be pressing buttons and moving levers on a console.

Suddenly, a large BEAM of blue light emanates from the ship with a SCREECHING sound heading toward Earth, penetrating the atmosphere and traveling to the ground.

EXT. SOMEWHERE IN EAST AFRICA - DAY - CONTINUOUS

It is dusk. A BEAM of blue light comes from the sky, separating into several smaller beams, like spokes on a rake. Each beam delivers a pod gently landing on the ground.

From the pods emerge BEINGS which resemble modern man, but they are not human. They are slightly taller, heads slightly bigger. Human looking, but there is a subtle difference, almost non-detectable from modern man, but clearly different from the early homo habilis present on Earth at this time.

Once out of the pod, they all congregate and communicate in some strange language. Also transported to Earth are futuristic vehicles which can carry a driver and passenger, with an enclosed circular compartment in the back large enough to hold 3 or 4 captives. The vehicle travels by levitation through some kind of sound wave or magnetic levitation mechanism.

EXT. SOMEWHERE IN EAST AFRICA - DAY - MILES FROM THE BLUE LIGHTS - CONTINUOUS

The group of hominids stop eating as they are startled by a strange noise that they have never heard before. They look in the distance and see through the scattered clouds as a big blue light breaks through the upper atmosphere and then separates into several other smaller blue lights raining down to the Earth, about 5 to 10 miles away. They gather the children near, not knowing what just transpired.

EXT. SOMEWHERE IN EAST AFRICA - DAY - CONTINUOUS

ALIEN #1 - 2 MILL. BC
 (spoken in alien language,
 subtitled English)
 Remember, we have only have 10
 hours to gather as many of the
 (MORE)

ALIEN #1 - 2 MILL. BC (cont'd)
specimens as possible. Lets get
moving.

The aliens look at each other and get on the vehicles, two aliens to each vehicle, with the passenger on each vehicle holding a futuristic gun like device. The vehicles travel toward the group of hominids.

EXT. SOMEWHERE IN AFRICA - DAY - CONTINUOUS

As the aliens approach, the hominids start PANICKING and making noises at each other POINTING frantically to the oncoming vehicles. The females gather up the young ones and everyone starts retreating from the flat plains toward the mountains in the background. They are scrambling in a panic and falling down, tripping on each other.

ALIEN #2 - 2 MILL. BC
(spoken in alien language,
subtitled in English)
Round them up. Try not to injure
them. Only the females.

A frenzied and chaotic scene takes place as many vehicles round up the hominid women. An alien activates his hand held device and an electrical charge emanates from the gun-like device incapacitating a FEMALE HOMINID. The vehicle stops and the two aliens get off, pick up the female and press a button on the outside of the enclosed container. The door opens up on the containment part of the vehicle and they toss her in and shut the door. As they are doing this a male hominid comes near to protect the female and the alien kicks the male in the stomach with a karate-like kick and the human falls backward.

This scene is repeated across a large area of Africa with several different groups of alien landings gathering between 25 and 50 hominid women each.

The aliens try not to kill the hominids, but some of the men defending their clan jump in the path of the vehicles getting killed and maimed in the process.

A MALE HOMINID trips and falls on his back as a vehicle approaches. The alien driving the vehicle is looking elsewhere and doesn't notice the hominid lying on the ground.

The hominid, dazed, sits up and...

HOMINID POV - A levitating vehicle rapidly approaches and its front end is just several feet from his face and before he can duck or get out of the way BANG...

Viewing from the side, the hominid's head is smashed from the speeding vehicle with a cracking sound as his head is instantly severed from his body.

As the vehicle passes the headless body, the body is still upright and slowly falls backward, blood GUSHING out from the neck.

ALIEN DRIVING VEHICLE
(spoken in alien language,
subtitled in English)

Oops!

The alien looks back and sees the headless body as it slowly falls backward. He shrugs his shoulders as he looks at the other alien in the passenger seat who is shaking his head.

The aliens start returning to the pods and the vehicles enter the large pod and the blue light again comes down from the sky; this time returning the pods back to the ship with the aliens and captured hominids.

INT. ALIEN SPACE SHIP. - OUTER SPACE

FEMALE HOMINID POV - Peering out from small slits in the pod's carrying chamber, she sees white walls only and the mid torso of an alien on her side of the pod container as he guides the pod container down the hallway. Leaning closer to the slit to get a better look at the alien, she JUMPS back as the alien FACE SUDDENLY appears inches from her face as the alien bends down and looks through the slit at her, the alien EYEBALL (oval shaped, large black pupil, dark brown iris) only a few inches from the hominid's eye.

ALIEN POV - The female Hominid jumps back from looking out through the slit and looks back at the 3 others in the pod with her. All are frightened and cowering.

FEMALE HOMINID POV - Looking out again through the slit after the alien continues to lead the pod down the hall, the hominid sees the end of the wall approaching and the pod emerging from the hall into a huge circular space with a multitude of hallways opening into the area with other pods being led into the space by other aliens.

The area is like an atrium with several circular levels. A hospital type of scene on the upper levels with aliens going in and out of the rooms with equipment and machines in each

room. The hominids are being taken out of the pods and put onto stretcher-like devices being tied down and being injected with some sort of drug.

ALIEN #2 - 2 MILL. BC
 (spoken in alien language,
 subtitled in English)
 Help me with this one.

Pushing the pod to the wall of the circular atrium, there is a stretcher ready and a white elevator-like door next to it which will lead to the upper levels.

ALIEN #3 - 2 MILL. BC
 (spoken in alien language,
 subtitled in English)
 How many?

ALIEN #2 - 2 MILL. BC
 (spoken in alien language,
 subtitled in English)
 Three. This one is a real fighter.

Alien #2 bends down and points through the slit in the pod to the hominid.

ALIEN #2 - 2 MILL. BC (CONT'D)
 (spoken in alien language,
 subtitled in English)
 Has been trying to kick her way out
 since she woke up.

The aliens proceed to extract the hominids out of the pods for preparation to be transported to the upper level procedure rooms.

EXT. OUTER SPACE - VIEW OF SPACECRAFT WITH EARTH IN
 BACKGROUND

View of the spacecraft looking through the window into one of the upper level rooms. Several aliens work on a female hominid, her legs in stirrups, an obvious gynecological procedure taking place.

ALIEN NARRATOR (MALE VOICE)(V.O.)
 Many years have passed since we
 first started visiting your
 planet. We found your life forms
 remarkably similar to ours, so much
 so that we began a series of
 genetic experiments, inserting some
 of our DNA markers into your
 (MORE)

ALIEN NARRATOR (MALE VOICE)(V.O.) (cont'd)
females' eggs to help advance your
species. Now, enough manipulations
and changes have occurred where our
genetic materials are similar
enough that we can actually combine
the male seed of our species
directly with the egg of your
female. This fertilization phase
should more quickly enhance the
brain size and intelligence of your
species.

INT. ALIEN SPACE SHIP - INSIDE OPERATING ROOM

The aliens are preparing the female hominid for egg extraction. She is resisting but an alien takes a needle and syringe and gives her an injection to sedate her so that the alien can extract the eggs for the fertilization process with the sperm from the male alien.

In other rooms embryos that have been growing for several days are being transferred back into the female hominids. Ultrasound guided flexible tubes are transferring the embryos into the uterus as the ultrasound picture on the portable machine reveals two to four embryos per transfer for maximum success rate. This process is occurring in many rooms on the ship.

FADE TO:

BLACK SCREEN

SUPER: "Nevada, Area 51 - Present Day"

FADE UP

EXT. NEVADA - AREA 51 - DAY

A small jet plane arrives on the runway of Area 51. It taxis into a large hanger. The door of the plane opens and the stairs are lowered from the plane to the cold, clean cement floor. Out steps DAN KELLY, the President's National Security Advisor. He is greeted by DR. GEORGE BROWER, a man in his 60's, in charge of the 51AMT (Area 51 Alien Medical Team), and two military personnel with automatic weapons by their side. Dr. Brower and Dan Kelly talk as they walk through the hanger toward a door.

INT. NEVADA - AREA 51 - UNMARKED HANGER - DAY

DR. BROWER
Good morning, Sir.

DAN
Good morning George. How are you?

DR. BROWER
I'm doing well sir. Thank you.

DAN
Good. Now what the hell is going on here. What kind of developments were you talking about when you called this morning? I didn't even finish my donut and you got me on a plane. What the hell's going on?

DR. BROWER
Well, you've got to see it, it's remarkable. It's...

Dr. Brower looks at the military personnel near them and stops talking until they reach the door which opens into a corridor sloping gradually underground. The guards stay outside in the hanger. Dr. Brower and Dan, now alone, are free to talk as they descend into the massive secret underground complex at Area 51.

INT. AREA 51 HANGER - CORRIDOR - DAY

DR. BROWER (CONT'D)
... it's the glass slate that was recovered with the wreckage back in 1947.

DAN
The slate! What's happening with the slate?

DR. BROWER
You've got to see it. It's receiving signals from somewhere. We don't know where or how. And that's not all. (Opening another door for Dan). There are images.

DAN
I don't understand. I thought it stopped transmitting a few days after it was retrieved with the wreckage back in '47?

DR. BROWER

It did. We were lucky enough to get the images of Mars from it on film before it stopped transmitting back then. What we got from it, the detailed maps and images of mars, let us find the body and severed hand up there. We just got the hand back to the lab here a few days ago. But ever since we brought it back, weird things have been happening with it. It first started getting warm.

DAN

The hand?

DR. BROWER

(rolling his eyes)

No! The slate.

DAN

Oh. Sorry.

DR. BROWER

Anyway, when we brought the hand into the lab, after about a half hour or so one of the techs in the room down the hall...

INT. AREA 51 - UNDERGROUND COMPLEX LAB - PREVIOUSLY

As Dr. Brower continues talking to Dan off screen, we see what happened in the lab with the technician a couple of days previous.

That lab has several computers and several storage containers with safety glass doors with locks and several different items from the 1947 Roswell crash site. There is clothing and parts of clothing in one cabinet, strange small devices which could fit in the hand and could be some kind of communication device or weapon in another cabinet, and in one particular smaller cabinet with very thick glass and various locks, much more secure, is a transparent green glass slate.

The green slate is approximately the size of a standard paper, 8&1/2 inches by 11 inches, but about one inch thick. The slate is on a stand slightly at an angle. There is a sign on the outside of the container reading "Authorized Personnel Only."

Dr. Brower explains what happened to Dan:

DR. BROWER (V.O.)

(continued)

...noticed that the slate, which was in a locked glass case in that room, started to, well, kind of glow, slightly, on the edges.

The slate is glowing on the sides in a bright green light around the edges, pulsating, the brightness intensifying, fading, intensifying, fading....

DR. BROWER (V.O.)(CONT'D)

She came in to tell me what was going on, so I went and retrieved it and brought it in here...

BACK TO

INT. AREA 51 UNDERGROUND COMPLEX - CORRIDOR AT DOOR LEADING TO LAB ROOM - DAY

Dr. Brower, as he's explaining what happened a few days earlier to Dan, opens a door leading into the lab where Dr. Brower and Dan enter.

INT. AREA 51 - LAB ROOM - DAY

In the lab are several people in white coats, and three armed FBI agents with semi automatic weapons by their sides standing around a small table about as high as a counter top, and about 3 feet by 3 feet. On top of the table is a safety glass case which you can see through, about the size of a large brief case, with an electronic lock on the outside. Inside the case is the slate. The slate is actively glowing around the edges but we are too far to see anything else.

Next to the table with the case containing the slate is another table with a glass enclosure with a lock, and in it is a glove with part of a hand that was retrieved from Mars, with the tissue and bone visible. In a decomposed state, but visible.

DR. BROWER (CONT'D)

...And when we brought it in the room here, within a minute or so it started to get warm to the touch. Right as I was holding it.

DAN

Really?

DR. BROWER

Yea. And then...well, you just have to see it.

Dr. Brower and Dan are now approaching the table and you can see the massive data scrolling on the slate. You can make out page breaks with different information alternating between text and symbols, and maps. Every so often there is an image of the Earth. As we get closer we can see the slate scrolling information, almost like an ipad scrolling a web page upward, but what is being scrolled, on its own, are a combination of different pages, some with images of land masses and water, clearly map-like, alternating with some kind of alien text.

The images are all transparent, you can see through the slate, and the images are blue/green lines. It is a transparency.

There are wires running from the back of the case holding the slate across the floor to a computer system.

DAN

Holy shit!

DR. BROWER

I know. And, that's when it hit me. I remember when I started with this Roswell stuff when I got out of the military and got the job as chief medical guy here. I started by reviewing all the files from the crash and the pictures, and the video they had made. And as this slate thing started up I almost had a shit. I remembered from the files that the slate started to die down a few days after they removed the body from the same room to put the body on ice in another building. I didn't make any connection back then when I first started because the slate was already working when they retrieved it with the alien. We figured that it just ran out of juice.

DAN

Right. I remember reading that. That the slate just stopped.

DR. BROWER

Then, when this thing started up again after we brought the hand back it hit me like a fucking brick. This thing is tuned into the alien's body! That's what triggers the damn thing to start working.

DAN

My god!

DR. BROWER

Wait till you see this.

Dr. Brower leads Dan over to a clear flat transparent touch screen computer. It is displaying the same information being scrolled on the slate.

DAN

Is that what the slate's doing?

DR. BROWER

Yes.

DAN

How?

DR. BROWER

Pretty simple. The images on the slate are electrically generated, and as it turns out, digital in nature. We've got sensors inside the case and it is capturing the signals and we've been able to just basically play it on the screen here. We of course are recording it. Now come on over here.

Dr. Brower leads Dan to a different computer screen which is a touch screen but is more like a regular computer screen, not transparent.

DR. BROWER

This is a computer analysis of the images. Not the text and symbols, we're still working on that. But this is an analysis of what we believed were maps of different parts of the Earth. Just like back in '47 when Mars appeared and the maps then were of Mars.

Dan lets out a puff of air from his mouth, totally amazed and he shakes his head in disbelief.

DR. BROWER (CONT'D)
Look at this.

On the screen is a map image of North and South America.

DR. BROWER
As the computer was analyzing the slate map based on the Earth's topography database, it came up with this.

Dr. Brower touches one more menu button on the transparent computer screen and the regular computer screen to the right shows the map slowly getting closer and closer to the ground, moving downward and honing in on South America, and closer and closer, and honing in on Guatemala, and finally scanning in with a satellite image of great clarity it reveals a dig site in Tikal, Guatemala, near the Mayan ruins.

DAN
What...where is it?

DR. BROWER
Guatemala. The ruins at Tikal. We think the slate is now directing us there.

DAN
We've got to put a lid on this.

DR. BROWER
I know.

Dan gets on his cell phone.

DAN
(into his cell phone)
Get me the President.

EXT. TIKAL, GUATEMALA - DIG SITE - DAY

Several people are on their knees digging. FELIPE, the 65 year old who is in charge of the dig stands with his hands on his knees, bent over, looking over the shoulder of a young man with a small paint brush in his hand slowly and carefully brushing the dirt from the ground where he is digging.

FELIPE
Be careful!

DIGGER #1
Yes sir.

FELIPE
There! Right there.

Felipe points to what appears to be a sharp edge of a metal object.

DIGGER #1
I see it.

The digger gets on his belly and blows some of the dirt off being careful not to disturb the area too much. As he brushes more dirt, more of the metal object is exposed and you can begin to see a seam in the object. About four inches by six inches has been exposed so far. Several other diggers have stopped and gathered around, all holding their brushes and tools standing around the pit looking in.

FELIPE
Keep digging, but be careful.

Felipe stands up and takes off his hat and wipes his sweating brow with his hankie, not taking his eyes off the object. He bends down again as the digger is slowly exposing more of the object and what is now appearing are 5 small squares about the size of a postage stamp with symbols on each one. They appear to be buttons of some sort built into the metal object.

INT. FLORES, GUATEMALA - POLICE HEADQUARTERS - DAY

An official behind a desk is on the phone. Clearly talking to a superior.

OFFICIAL
(in Spanish, subtitled in English)
Yes. Yes sir. But I don't understand...yes. Alright. I'll go there myself.

He hangs up the phone and shakes his head. Stands up and looks at his subordinate standing in the office.

OFFICIAL (CONT'D)
(in Spanish, subtitled in English)
(MORE)

OFFICIAL (CONT'D) (cont'd)
Come on. We have to shut down the
Tikal site.

The Official and his subordinate leave the office and jump into a jeep for the 64km mile trip from Flores to Tikal.

EXT. TIKAL, GUATEMALA - DIG SITE - DAY

More of the metal object is exposed as more of the diggers surround Felipe and the digger. It is becoming clear that the object is some kind of metal container and that the seam is a door seam.

DIGGER #1
This is crazy. What the hell is
this.

The digger goes to press one of the buttons...

FELIPE
No! Don't touch that! Get out of
there now, let me down there.

DIGGER #1
OK boss.

The digger climbs out of the three foot deep pit surrounding the metal object and Felipe jumps down. He examines the object more closely taking his handkerchief and wiping off the dirt from the key pads. The symbols are clearly not any kind of known language. He presses one of the buttons and it illuminates in light blue and makes a single clicking sound.

DIGGER #1
Boss. I thought you said not to
touch that.

FELIPE
I know. I know.

Felipe's hand is poised over the second button. He moves his hand back, not sure if he should press the button.

DIGGER #2
Felipe! Felipe! Look.

Digger #2 points in the distance to 3 vehicles rapidly approaching. They look like military vehicles. Felipe climbs out of the hole and looks through his binoculars at the vehicles approaching.

FELIPE

(to the diggers)

Go to our tent and gather up all our papers. I don't want them taking anything. Go! All of you. Secure our papers in the tent.

After a few minutes the vehicles approach Felipe and the diggers. Felipe walks in the direction of the vehicles. The front jeep comes to a skidding halt in the dirt surrounding the dig site. Out steps the Official, spying Felipe as the one clearly in charge. He signals for Felipe to come to the vehicle. Felipe approaches the vehicles.

OFFICIAL

(in English)

You are Felipe? The one running this dig?

FELIPE

Yes.

OFFICIAL

I'm sorry sir. But you will have to pack up your stuff and you and your people will have to leave this area immediately... on governmental orders.

FELIPE

What do you mean on orders of the government? Who's orders?

OFFICIAL

I'm sorry sir. I haven't been told much of anything, I just have my orders, and I was told to secure this site. So you'll have to leave immediately.

FELIPE

I don't understand. Why....

OFFICIAL

Sir. I don't know either. I just have my orders.

The official turns to the men with the weapons and they raise their weapons to their hips, pointing them at Felipe and the diggers.

OFFICIAL (CONT'D)

I'm sorry sir. Please. I'm sure we'll find out more later. Please gather your things.

Felipe nods his head and motions to his diggers and they begin to gather things up to leave the site. The official walks toward the tent. Felipe looks into the hole.

The dirt thinly covers the metal object. Underneath the thin layer of dirt you can see the buttons on the metal object begin to light up around the edges with a light blue light fading in and out.

Felipe turns and follows the official to the tent as the police prepare to secure the site.

INT. WASHINGTON D.C. - THE WHITE HOUSE - OVAL OFFICE - DAY

A few hours after the dig site was secured.

DAN

Mr. President, everything is in place.

THE PRESIDENT

Is the site secure?

DAN

Yes sir, and we have a team headed there now, sir.

THE PRESIDENT

Good. How long before they retrieve whatever is there?

DAN

A few hours, sir.

THE PRESIDENT

Any word on what it is yet?

DAN

Not yet sir.

THE PRESIDENT

Will we have any problems?

DAN

I don't think so, Mr. President. We've got the regional authorities covered. Nothing a few

(MORE)

DAN (cont'd)
 hundred thousand dollars won't do
 to help turn a blind eye for a few
 hours and keep people away.

THE PRESIDENT
 Good. Well let me know as soon as
 it's back. We've got to find out
 what's going on. Have you
 assembled everyone?

DAN
 They're waiting for us now, Mr.
 President.

THE PRESIDENT
 Let's get to it then. Bring them
 in.

INT. WASHINGTON D.C. - OVAL OFFICE - SECRETARY AREA - DAY

DAN
 (to the secretary)
 The President's ready.

SECRETARY
 (picking up the phone and
 speaking into it)
 The President is ready. Bring them
 in.

INT. WASHINGTON D.C. - OVAL OFFICE - DAY

The President is sitting at a chair in the oval office in the center of the room in front of his desk. He's holding a folder in his hand, flipping through the documents inside the folder. To the left and the right of his chair but a little in front of the President are two small couches, and opposite the President's chair is another chair.

A knock at the door. The door opens. Dan opens the door and ushers everyone in.

THE PRESIDENT
 Everyone have a seat.

Dan sits at the chair opposite the President. On the couches sit the Vice President; the Secretary of Defense; the Secretary of Homeland Security, GAIL HENDERSON; the Chairman of the Joint Chief's of Staff; the head of the CIA, WILLIAM GANNON; and the head of the FBI, FRANK COSMIN.

THE PRESIDENT (CONT'D)

Good morning everyone. What I have in my hand is something that the world has been wondering about for many years. We are on the brink of something remarkable, potentially wonderful, but also potentially horrific. This could be either the dawn of a new world, or the end of our world as we know it.

Everyone, except Dan, are transfixed on the President and each one has a look of utter dismay or total amazement, both a look of horror and excitement in the same face.

THE PRESIDENT (CONT'D)

What I'm about to tell you only Dan, myself, the former Presidents and Vice Presidents, and a select few at a lab in Nevada, know about. (Motioning to Dan). Dan.

Dan speaks as he gets up and walks around the room handing out a white, bound packet to everyone in the room marked "Top Secret."

DAN

Mr. President. Folks. Every president since Harry Truman has had knowledge of this. Since Harry Truman, within each President's circle only a handful of advisers have been privy to it, and, of course, the line of people in command at Area 51 since 1947 and each director of the CIA since 1947. As you know, or you should know anyway, the CIA was established with the passage of the National Security Act in July of 1947. That was just one month after what everyone refers to as "The Roswell Incident." Well, the CIA was established because of the Roswell Incident in June of 1947. There was a crash of a spacecraft from another world.

Everyone looks at each other, stunned.

FRANK

Mr. President, why in the world would the FBI not have been part of this. I mean...

THE PRESIDENT

Frank. Now's not the time for feeling inadequate or slighted. Don't worry, you're gonna be knee deep in this shit in a short period of time. You have no idea.

FRANK

I'm sorry Mr. President. I just...

THE PRESIDENT

Don't worry about it. Dan.

Dan looks at Frank with a little irritation and continues.

DAN

Anyway, President Truman signed the National Security Act on July 26, 1947, just one month after Roswell, and only two years after we had our first test detonation of the atomic bomb in New Mexico on July 16, 1945. Everything in the packet you have we believe is a direct result of our bombs at New Mexico and the two detonations in Japan. We believe that those detonations triggered the arrival of the craft, although we also think it didn't intend on landing here, but that something malfunctioned causing it to crash.

Dan sits down in the chair opposite the President and opens his packet.

DAN

If you open the packet I just gave you, you can skip the first part with the narrative. Go to the second tab with the pictures. And I want to remind you that this craft was not from Earth.

Everyone opens the packet at the same time. Zoom in on the packet from over the shoulder of Frank. He opens the packet at the second tab.

FRANK

Holy shit!

It is a black and white picture of what appears to be a disk shaped craft which has clearly crashed in the desert. It clearly looks like something from another world, not ours, and in the center of the picture is what appears to be a man who is wearing some kind of space suit and who is being helped by U.S. soldiers. Two soldiers are on each side of the man as they assist him up. You can see a large wound on the side of the head of the man with blood dripping down his face. Although he appears to be a man, there is something about him that is not ordinary. His skull is a little bit misshapen and he is taller than an average man, but he looks human.

THE PRESIDENT

This thing lived for approximately two days. We tried, but we couldn't save it.

GAIL

Mr. President. As Secretary of Homeland Security I think that we...

THE PRESIDENT

Gail!

GAIL

Sorry.

THE PRESIDENT

Listen, I know you're all on an adrenalin high right now, but you haven't even been told a tenth of what's going on. So just relax, be quiet for a little while longer, and then we can open up the dialog and figure out what the hell we're gonna do. You still have no idea.

They all nod their heads as if they've just been scolded by a teacher.

THE PRESIDENT (CONT'D)

We couldn't save him. Now look at the next page.

They all turn the page and what appears on another black and white picture is a picture of the alien on an operating table with several people around it. There are 4 doctors working on him and 3 armed military personnel in the back of the room.

THE PRESIDENT (CONT'D)

Dan. The DVD.

The President pulls out a sleeve with a DVD from his packet and gives it to Dan, who walks over to a TV with a DVD player attached which has been in the corner of the room on a stand.

THE PRESIDENT (CONT'D)

We had real to real video of this from 1947 and we've put it on DVD.

The TV goes on and a blank screen appears. Then, on the TV in white letters on a black background appears: "Nevada. 13:45, 15 June 1947. Roswell, New Mexico. Crash Victim. Origin: Unknown."

Abruptly appearing is the grainy black and white video, with sound, of the alien already on the operating table with the people around him similar to what was in the picture.

DOCTOR #1

(from video)

There's got to be some massive bleeding in the brain. I can't make out what he's saying. Come on, stop that bleeding.

DOCTOR #2

Quiet! He's trying to say something.

Doctor #1 leans in putting his ear near the alien's mouth to hear him better.

ALIEN ON TABLE

(uttering something unintelligible)

CUT TO:

INT. 1947 -SOMEWHERE IN NEW MEXICO- ALIEN EXAM ROOM-DAY

Examination room where the alien is on the table. Scene goes from the DVD where you can not make out what the alien was saying to the actual time and place.

DOCTOR #2

Quiet! He's trying to say something.

Doctor #1 leans in putting his ear near the alien's mouth to hear him better [same scene as was just seen in DVD].

ALIEN ON TABLE

(the alien speaks but only
Doctor #1 can hear him)

The Earth will be destroyed not too
long from now. You are not who you
think you are. You are us. We
made you. From our own DNA.

Doctor #1 reels back with a look of shock on his face.

DOCTOR #2

(from the foot of the table)

What did he say? (then to the
alien) Where are you from?

No answer. The alien struggles to speak but blood is coming
from his mouth. He tries to talk but there is a gurgling
sound as the blood fills his throat.

DOCTOR #2

He's losing too much blood, he
needs a blood transfusion.

DOCTOR #1

How the hell do we know what kind
of blood. He looks like us, but
how do we know what kind, or even
if our blood will work. It might
even kill it.

BACK TO PRESENT

INT. WASHINGTON D.C., THE WHITE HOUSE - OVAL OFFICE - DAY

Back to the viewing of the DVD of the alien on the table.

The alien suddenly reaches up with his hand to grab the
collar of Doctor#1 to the right of the alien. He pulls the
doctor close to him with the doctor trying to pull away but
then the doctor realizes the alien wants to tell him
something more. The alien whispers something in the doctor's
ear. Then the alien makes a gurgling sound and takes his
last breath.

DOCTOR #2

What did he say?

DOCTOR #1

(looking into video camera)

Shut that fucking thing off!

The video goes dead.

THE PRESIDENT

Well?

The President looks at everyone. All are silent and dumbfounded.

GAIL

Well. What the hell did he say?

DAN

We don't know. The doctor was asked and he never said anything. They couldn't get a word out of him. He left the lab, went home to his wife, sat at the kitchen table with her, poured a couple of glasses of wine, and then shot her in the head and then shot himself.

THE PRESIDENT

Well, that's not all there is to it. Dan. (Handing a second DVD to Dan) Explain about the slate and the hand.

Dan changes the DVD to a second one. This DVD is made from the 1947 real to real of the slate.

DAN

This slate was with the alien in 1947, and it was transmitting several images. It was transmitting an image of Mars and what appeared to be a Map of the Mars landscape. And we went there.

The DVD starts to show the dead body on Mars and the recovery of the hand as Dan begins to explain the retrieval of the hand.

INT. LAB - ONE FLOOR DOWN FROM DAVID'S OFFICE - DAY

David sits in his lab at a computer analyzing the readout from the testing. There are two screens. He looks at both screens.

DAVID

(to Rob)

Look at this.

ROB

What do you you have?

DAVID

O.K. I just can't figure this out. There is something strange about these readings. These markers should be present for everyone, but they're not. It's like there are two separate species. I expect this with the Neanderthal DNA, because they were a separate species, but not the modern man bones.

LAB TECH 1

Yea. That's fucked up.

David's cell phone rings. He looks at it and it is Anna.

DAVID

(into cell phone)

Hi. Anna, your not going to believe...

ANNA (V.O.)(FROM PHONE)

(interrupting)

I am so fucking pissed. I can't believe this. Do you know what they...

DAVID

Anna. Hold on a minute. I need to tell you what I'm seeing with the samples...

INT. ANNA AND DAVID'S APARTMENT - DAY - CONTINUOUS

ANNA

(into phone)(not letting David interrupt)

...They shut the fucking site down. I got a call from Felipe. They just came in yesterday and told him to shut it down. They had military people there. But that's not all. He said there was some kind of metal enclosure there, and he was able to get something out of it when the workers were clearing out when the officials were arriving. He said

(MORE)

ANNA (cont'd)
 he put it in his knap sack and was able to take it out without them knowing. And that there was this guy with a half a hand telling him something about some device he has and...

INT. DAVID'S LAB - DAY

DAVID
 Anna. What the fuck are you talking about?

ANNA (V.O.) (FROM PHONE)
 I just told you they shut the site down.

DAVID
 I know, but your rambling on about Felipe and some guy with a half a hand and crap. What in the world are you talking about.

INT. ANNA AND DAVID'S APARTMENT - DAY

ANNA
 (into phone)
 OK. I'll slow down. I got a call from Felipe...

CUT TO:

EXT. GUATEMALA - DIG SITE - 1 DAY BEFORE - DAY

At the dig site, the roar of the governmental vehicles and the dust from their tires are seen in the distance.

FELIPE
 Everyone out of the site. Something is going on. Get to the main tent and make sure you secure all our findings and papers. I don't want them taking any papers. Go now! Everyone. Secure our papers. Quickly!

Everyone leaves the site. Felipe, now alone, hurriedly jumps in the hole with his small brown knap sack. In the

dig pit a small door is exposed and Felipe pries the door open with one of his tools and opens it and jumps back. The inside is a small space ship-like pod, with many computers and buttons and screens, with strange symbols or text, not familiar to Felipe, and not looking like any language he knows or has seen.

There is a spacesuit on the floor in the corner and it is bloodied, and Felipe notices that the hand portion of the sleeve on the right side is partially missing and is covered with dried blood.

There is a single seat for one person with all kinds of panels and buttons and lights. It is apparently a vehicle for some kind of travel. On the dashboard in front of the seat is an opaque green glass slate, the same type as the one at Area 51. Felipe grabs the slate and closes the door to the pod and pushes dirt over it to cover it up as best he can and climbs out of the hole, putting the slate in his sack, looking around as the police and military personnel are arriving.

BACK TO PRESENT

INT. DAVID'S LAB - DAY - CONTINUOUS

DAVID
(into phone)
No shit?

INT. ANNA AND DAVID'S APARTMENT - DAY

ANNA
(into phone)
I'm going to the airport. Felipe is heading up here now. They wanted him to go to talk to them at the police station, and he thinks he is in danger so he's coming here.

INT. DAVID'S LAB - DAY

DAVID
Here? Here where. Like the U.S. Like, Boston. I mean you don't mean here like you're gonna put him up in our place, do you?

ANNA (V.O.)
Of course I do. He has no where to go.

DAVID
No way!

INT. ANNA AND DAVID'S APARTMENT - DAY - CONTINUOUS

ANNA
(into phone)
David. He's my friend, and he needs to stay somewhere. It's not forever. It's just till we can figure out what's going on.

DAVID (V.O.)(FROM PHONE)
I suppose it's ok, just for now. Do you want me to meet you at the airport?

ANNA
No. I'll just meet you at home later. I've got to go.

INT. DAVID'S LAB - DAY

DAVID
(into phone)
O.K. Bye.

LAB TECH #1
What's going on?

DAVID
I have no fucking idea. Sometimes I think I'm marrying a crazy woman. One of her archeology friends is coming up from Guatemala unexpectedly and is going to stay with us. She was ranting and raving about something going on down there. They shut the site down. Somethings going on. I guess we'll find out soon.

FADE TO:

BLACK SCREEN

SUPER: "750,000 B.C."

FADE UP

EXT. SOMEWHERE IN AFRICA - DAY

An alien spaceship is back to gather more hominids, and the blue lights once again illuminate down to Earth with the delivery of the aliens to collect the human specimens who are now significantly different from the previous hominids taken long ago. A chaotic scene where the aliens are once again gathering the earthlings and bring them to the ship. This time males are also gathered and brought to the mother ship.

INT. ALIEN SPACE SHIP. - OUTER SPACE

Several different containers holding the newly gathered hominids are being led to the circular atrium inside the ship and are being led to the elevators along the circular wall for transport to the upper level medical examination/operation rooms.

A more recent hominid, homo erectus, is being extracted from the container against his will, but four aliens control him and place him on a stretcher and strap his hands, feet, chest and head. An injection is given to him and he slowly calms down.

The hominid is paralyzed from the injection, but awake and alert. They wheel him into a room where an alien is waiting for him. They transfer the hominid from the stretcher to an operating table. An intravenous solution is started in the hominid.

One particular alien seems to be in charge and is wearing an outfit different from the aliens who captured the hominid and brought him into the room. That alien seems to be like a doctor, and is standing near medical equipment, including a hand tool with a circular blade used to open skulls.

Close-up on the skull cutting tool on the table. On a counter top in the background is a large glass jar containing what appears to be a head. Closer on the jar, it contains a hominid head which has been preserved in the sealed jar in some kind of liquid.

It was a male. The skull has been removed from about the middle of the forehead up, exposing brain but leaving it in tact. You can still see the face, distorted and somewhat shriveled from the chemical preservative. The hominid head in the jar looks smaller than the head of the hominid lying on the table now.

ALIEN #1 - 750K BC
 (spoken in alien language,
 subtitled in English)
 Remove his hair.

Alien #1 gestures to an aid in the room who begins to shave the head of the awake but incapacitated hominid who is moving his eyes back and forth but who is clearly paralyzed.

ALIEN #1 - 750K BC (CONT'D)
 (alien language, subtitled in English, THEN close-up on alien mouth for transition to English for audience)
 Their brain size is clearly much larger than before we started the direct combination of our material with theirs. [Transition to English] Look at this specimen. (grabbing the jar with the head in it)

He pulls the jar closer to the edge of the counter. Alien #1 is talking to ALIEN #2, another "doctor" in the room. The homo habilis head in the jar is clearly distinguishable from the homo erectus man on the operating table. The forehead is clearly more pronounced in the man about to have his skull cut open.

ALIEN #1 - 750K BC (CONT'D)
 (hand on the jar of the homo habilis head)
 This brain was about 650cc, which is close to the average for all that were tested from that time period. Now look at this one. (Gesturing at the hominid on the table)
 I would venture to guess that his brain size is upwards of 1000cc. We've come a long way with this species. (Tapping his fingers on the jar containing the old hominid head)
 Well, lets get to it.

Alien #1 takes a scalpel and carefully cuts into the skin of the human's forehead and methodically removes the skin from the skull. Blood runs down the side of the head of the hominid and he can hear the DRIPPING of the blood into a metal container below.

The hominid on the table is awake but unaware of exactly what's happening to his head. But then, the hominid sees his REFLECTION in one of the stainless steel lights illuminating the room and sees the skin being cut from his head. His eyes widen and you can see panic in his eyes as they move left to right and up and down, trying to see what the aliens are doing around him.

The alien then takes the hand held tool to open the skull and brings it close to the exposed skull bone. He turns it on. BUZZING, the high pitch noise intensifies and the hominid's eyes are rapidly looking around in a panic, unable to move his body but obviously able to hear the noise. The alien places the blade to the forehead and begins to cut the skull all around to expose the brain. The noise is like a tile cutter, and you can see the dust from the skull filling the area around the hominid's head. The hominid looks at his reflection again and sees his skull being cut open.

The operation continues and most of the skull is removed, leaving a bit of skull on the back bottom, and up the back of the head a bit to support the exposed brain so that it doesn't fall out. They begin a series of tests on the different parts of the brain to test motor function and sight. They are using a computer screen to display what is being "seen" by the hominid when they probe the visual portions of the brain.

As they probe, the aliens see on the computer screen what the human is seeing with his eyes: the mirror-like reflection in the stainless steel light of his skull cut open and brain being probed. TERROR in his eyes.

ALIEN #1 - 750K BC
(coldly)
I wonder if that bothers him?

The aliens in the room kind of smile and one laughs quietly.

Following the testing of the live but paralyzed hominid, they remove the brain for preservation, and as they SEVER the brain from the spinal column with the SLICE of a scalpel, the life in the eyes of the hominid disappears and he dies. The image on the computer screen showing what he was seeing goes dark. The skull is weighed.

ALIEN #1 - 750K BC
1053cc. Marvelous.

INT. THE WHITE HOUSE - OVAL OFFICE - PRESENT - DAY

The President is at his desk. In walks Dan.

DAN
Mr. President?

THE PRESIDENT
Yes Dan. What is it?

DAN
We've got a problem. We got to the site and we recovered a pod. The same kind that was inside the space ship that crashed in Roswell. There was no slate, and there was no body.

THE PRESIDENT
Who was doing the digging?

DAN
It was a local archeologist named Felipe. He has been digging in that area for over 25 years. He's well respected and well known.

THE PRESIDENT
Where is he now. I want him questioned.

DAN
We're trying to locate him, sir. It seems as though he has vanished.

INT. LOGAN AIRPORT - DAY

Anna walks briskly through the terminal at Gate C and approaches the seating area to wait for Felipe.

EXT. AIR SPACE OVER LOGAN AIRPORT - DAY

An airplane just outside of Boston approaching Logan Airport.

INT. AIRPLANE - DAY

Felipe is sitting in a isle seat, and he is holding his knap sack close to his chest. He looks nervous. He is a bit disheveled but still a distinguishing looking older man with slightly long gray hair. He is about one day unshaven. He pokes his head into the isle and looks up and down, assuring himself that there is no one after him. He unzips his knap sack and looks in briefly.

A passenger next to him, an obnoxious looking middle aged man who still has his drink leans over as if to peek in the knap sack.

MAN ON PLANE

Got anything good?

Felipe looks at the man and quickly zips up the sack and pulls it closer to his chest.

FELIPE

Nothing that would interest you.

The man leans back and finishes his drink. Felipe sticks his head in the isle and looks up and down again.

INT. LOGAN AIRPORT - DAY

Anna stands up as she sees the plane approaching the terminal and the ramp being extended to Felipe's plane.

People begin to arrive into the terminal from the plane. Anna anxiously awaits Felipe. She sees Felipe several people back. He is still clutching his knap sack in front of him.

ANNA

Felipe!

Felipe hears Anna, looks around a bit, then eyes her.

FELIPE

Anna!

They meet and hug each other.

ANNA

Felipe, what the hell is going on? Why did they shut you down, what did you find?

FELIPE

We can't talk here. I just want to get out of here in case someone knows I came here. Let's get out of here.

ANNA

What about your bags.

FELIPE

Anna. I didn't bring any bags. I just had to get out of there. This is all I have.

ANNA

We can go shopping and get you some clothes and stuff later. Lets get back to my place.

FELIPE

Yes.

EXT. LOGAN AIRPORT - PARKING LOT - DAY

Felipe and Anna approach Anna's vehicle and as they are walking toward it Felipe keeps looking behind him. He nervously watches as a man in a dark suit walks behind him. The man has his eyes focused on Anna and Felipe. The man walks faster toward them. Felipe keeps looking back at the man and grabs Anna's arm and pulls her along faster.

FELIPE

Hurry.

Anna looks back and sees the man approaching faster. He reaches into his suit coat to pull something out. Anna and Felipe reach Anna's vehicle and the man yells out.

MAN IN LOGAN AIRPORT PARKING LOT

Hey! Wait a minute.

Anna and Felipe turn around and fall back against the side of her car as the man is reaching in and pulling something out of his suit coat. Knowing it's got to be a weapon, they freeze against Anna's car.

MAN IN LOGAN AIRPORT PARKING LOT

Hey, lady. You dropped this in the terminal.

The man pulls out the parking lot validation ticket.

MAN IN LOGAN AIRPORT PARKING LOT
I didn't want you to get charged
for a full day if you just got
here. Here ya go.

The man hands the ticket to a frightened looking Anna and an
equally frazzled Felipe.

MAN IN LOGAN AIRPORT PARKING LOT
You folks ok?

ANNA
Oh. Yes. Sorry. We just didn't
know why you were approaching
us. I guess we're just kind of
jumpy. You know, this being a big
city and all. Thank you.

MAN IN LOGAN AIRPORT PARKING LOT
Oh, yea. Sorry. I should have
yelled to you and let you know what
I had. Sorry I scared you. I
haven't killed that many people in
my lifetime, so you don't have to
worry.

They all smile at each other.

ANNA
Thanks again.

The man nods at them and continues walking in the parking
lot. As Anna and Felipe get into the car, the man turns
around and looks at Anna's vehicle for an inordinate length
of time, as if he knows something.

As the man gets to his vehicle, he takes off his suit coat
to put in the back seat. He's wearing a holster with a gun
in it. He gets into his vehicle and before starting his car
he starts to make a phone call.

INT. ANNA'S CAR - LOGAN AIRPORT PARKING LOT - DAY

ANNA
Jesus Christ. You've got me all
paranoid now. What the hell is
going on Felipe?

FELIPE
Anna. Your not going to believe
this.

ANNA

Try me.

Felipe looks out the windows again to make sure no one is watching. Anna slaps him across the shoulder.

ANNA

Will you cut that shit out. No one's watching us. What the hell do you have?

FELIPE

I'll show you.

Felipe opens his precious knap sack. He pulls out the green glass slate.

FELIPE

Here.

He hands the slate to Anna. Anna looks unimpressed at the slate as she takes it in her hands.

ANNA

It's heavy. So, what's so special about this. It's glass. What's the big deal? Is this what all the fuss is about down there?

FELIPE

No. They don't know about this.

ANNA

So what's the big deal?

FELIPE

It's where it was located.

ANNA

And?

FELIPE

It was in a space ship of some kind, buried where we were digging.

ANNA

A space ship? What do you mean a space ship?

FELIPE

Well, it wasn't a big ship. It was a small thing, about the size of a Volkswagen. It was made of metal,

(MORE)

FELIPE (cont'd)
and inside were all kinds of buttons and levers, and lights, and monitors, and there was some kind of writing near the different buttons and levers, writing that I didn't recognize. Then there, in the middle of the thing, right in front of the single seat that was in the thing, was this...this, glass thing mounted on some kind of stand. And there was a space suit with part of the hand area cut off and bloodied.

ANNA

So?

FELIPE

So there is this old guy in our town. He been there since the 1940's. I was only around 12 years old when he arrived. No one knew where he came from. He was all cut up around his face. He was unconscious for a couple of days. People thought he was going to die. He also had a bandage on his right hand and half of his hand was gone. The same hand as the suit.

ANNA

Yea, but that doesn't prove that he was the guy from the ship.

FELIPE

No, but this does.

Felipe reaches into his pocket and he pulls out a paper. It has strange symbols written on it.

ANNA

Where did you get this? And what is it?

FELIPE

When I got home from the dig site after they closed it...after I took the glass thing, about a half hour after I got home the old man came to my house. He has kept to himself ever since he came

(MORE)

FELIPE (cont'd)

here. He's harmless, a nice enough old man, but people thought he was crazy because of all his talk years ago, so they locked him up in a crazy house for years, till he stopped talking about it. Then they let him out.

ANNA

Talking about what?

FELIPE

About the end of the world, and Jesus coming again, and Jesus not being human but from his kind, and massive explosions that are going to happen on earth soon, and that we won't survive on earth, and that many of us, but not all of us, will be taken up to be saved, up into many ships from another planet.

ANNA

That's crazy.

FELIPE

Exactly. That's why he was locked up. But these are the same symbols that were on the ship. The old man gave it to me when he came to my house and he said "this is the key to the tablet. Use it to show the world what will happen." I said to him "what do you mean?" And he said that the Mayan calendar was fairly accurate, and so was the one they called Nostradamus from many centuries ago. That they were given the "knowledge."

ANNA

What knowledge? This is too weird. Let's get back to the apartment and talk to David.

INT. FLORES, GUATEMALA - POLICE HEADQUARTERS - DAY

Inside the small police headquarters in Flores, Guatemala, the police captain questions the OLD MAN, who wears ragged clothes; but there is something distinguishing about him. He is tall and has distinguished facial features. You can tell he was handsome when young. He looks un-intimidated and calm.

FLORES POLICE CAPTAIN

Old man. What were you doing at Felipe's house? What did he say to you?

The old man just looks at the Captain.

FLORES POLICE DEPUTY

Captain. This crazy old man is not going to talk. He never does. Just says "hi" and asks what he wants when shopping. Never a conversation. Although I hear he never shut up when he first got here.

The deputy snickers as he makes his comment, and the old man just turns to him, looks up at him as he sits in the chair, and smiles.

FLORES POLICE CAPTAIN

Sir. Please tell us what you know.

THE OLD MAN

What I know if I were to tell you would change you forever and would tear at the very fabric of your inner soul and your beliefs and would destroy the foundations of your sense of being.

FLORES POLICE DEPUTY

I told you he was crazy.

FLORES POLICE CAPTAIN

Old man. I have your file from the hospital from many years ago. I'm not talking about the stuff you were talking about back then. I just want to know what you know about the whereabouts of Felipe. You do know Felipe?

THE OLD MAN

Yes, we live in the same area, not too far from each other.

FLORES POLICE CAPTAIN

What were you doing at his house when the police got there? You don't normally visit people. What were you doing there?

THE OLD MAN

Giving knowledge to him.

FLORES POLICE CAPTAIN

You mean knowledge like the kind you spoke of back many years ago?

THE OLD MAN

Yes.

FLORES POLICE CAPTAIN

Great. So you are still crazy? I mean, I'm sorry, I mean, you still believe all that stuff you were saying years ago?

The old man just shrugs his shoulders, tipping his head to the side.

The captain looks at him and shakes his head.

FLORES POLICE CAPTAIN

(to the deputy)

Get him out of here.

CAPTAIN'S POV - Close in on the right half of a hand of the old man.

FLORES POLICE CAPTAIN (CONT'D)

Hey, how'd you loose your hand, anyway.

THE OLD MAN

It's a long story. I don't think you would believe it.

The old man is led out of the police station and the Captain just shakes his head, scratching it.

The old man pauses, leans against a parked car outside the police station, and looks up at the sky, remembering.

FLASHBACK

SUPER: "Mars - 1947"

EXT. MARS

From above Mars we can see a space ship on the surface.

INT. SPACE SHIP ON MARS - DAY

The Old Man, in his younger days, stands inside a small space ship with another ALIEN, looking out the window at their comrade outside, lying face down on the surface of Mars, DEAD.

The younger version of the Old Man holds his half-severed right hand above his chest to slow the bleeding as the other alien cauterizes the blood vessels with a laser tool and then begins to wrap it. He sees his severed hand on the surface and shakes his head.

OTHER ALIEN (MARS, 1947)

You had to do it. He was going to call the mother ship and tell them we were preparing to reveal our existence to the people of Earth. He would have killed you.

THE OLD MAN (YOUNGER)

Lets get this thing to Earth. If it can still make it. They need to know the truth.

FADE TO:

BLACK SCREEN

SUPER: "1 B.C."

INT. ALIEN SPACE SHIP. - OUTER SPACE

An alien sits at a console with several glass computer touch screens.

In the foreground is a very large semi-circular screen, several feet tall, with several sections with different aliens in each screen, apparently in video conference with the alien sitting at the console.

ALIEN AT CONSOLE

We have selected the female for the embryo transfer. It is a woman

(MORE)

ALIEN AT CONSOLE (cont'd)
called Mary. Her mate is a man
called Joseph. We have transported
both of them and they are
here. They have been incapacitated
so that they are not aware of their
surroundings.

ALIEN IN CENTER VIDEO SCREEN
Good. This is our first transfer
of an embryo with the egg and seed
of our own species to be carried by
a specimen from Earth. How are you
going to handle the male, the one
they call Joseph, with this
pregnancy. This pregnancy has to
be from what they call the Holy
Spirit, so that the child can
ascend to greatness on Earth and
prepare them for their salvation
years from now, prior to the
devastation of Earth. He must be
seen as the son of the God that we
have been foretelling them about
during their past generations.

ALIEN AT CONSOLE
We have that taken care of. As we
speak, we are implanting memories
in the male. We are imprinting a
pre-recorded message from what he
will remember as an angel appearing
to him in a dream. The implanted
memory will be enough.

INT. ALIEN SPACE SHIP - OUTER SPACE - ROOM WITH JOSEPH

Joseph is lying on an operating table covered with his head
exposed and strapped to the table with his head tilted
backward. An alien doctor is guiding a probe into his brain
through his nasal cavity into the memory center of his
brain.

A live MRI or CT scan type of video shows the self guiding
probe winding its way carefully through the different
crevasses of the brain toward the hippocampus, the memory
creating portion of the brain.

The probe reaches the hippocampus and stops.

ALIEN DOCTOR - 1 BC
The probe is in place. Plant the
memory.

JOSEPH'S POV - A dreamlike state. Psychedelic visual images
appear. An angel like figure is in the image, somewhat
transparent and is "talking" to Joseph.

SUPER: "Matthew 1:20-21"

ANGEL (IMPLANTED IMAGE)
("speaking" to Joseph)
Joseph, son of David, do not be
afraid to take to you Mary, your
wife, for that which is conceived
in her is of the Holy Spirit. She
will give birth to a son, and you
are to give him the name Jesus
because he will save his people
from their sins.

This "memory" is repeated, and as it is, the aliens in the
operating room watch over Joseph as some of them monitor his
vitals and others are typing on a computer attached to the
probe.

ALIEN DOCTOR - 1 BC
This implant should only take a few
minutes.

INT. ALIEN SPACE SHIP - OUTER SPACE

ALIEN AT CONSOLE (CONT'D)
This implant will cause him to see
this woman as a conduit for the
birth of their savior, as foretold
by their elders. She is being
implanted with memories too. Her
memories will be of a visit from an
angel announcing to her the virgin
birth of her son.

INT. ALIEN SPACE SHIP - OUTER SPACE - ROOM WITH MARY

A probe is inside Mary's brain through her nasal passage and
the aliens are imprinting the memory into her.

SUPER: "Luke 1:28-37"

MARY'S POV - A psychedelic image with an ANGEL GABRIEL
appearing

ANGEL GABRIEL(IMPLANT)

Hail, thou that are highly
favoured, the Lord is with
thee: Blessed are thou among
women...Fair not, Mary: for thou
hast found favor with God. And
behold, thou shalt conceive in the
womb, and bring forth a son, and
shalt call his name Jesus...

MARY (VIA IMPLANTED MEMORY)

How shall this be, seeing that I am
a virgin.

ANGEL GABRIEL(IMPLANT)

The Holy Ghost shall come upon
thee, the the power of the Highest
shall overshadow thee.... And
behold, thy cousin Elisabeth, she
hath also conceived a son in her
old age, and this is the sixth
month with her, who was called
barren, for with God, nothing is
impossible.

INT. ALIEN SPACE SHIP - OUTER SPACE - ROOM WITH MARY

Mary is on the table with the probe through her nasal
passage into her brain and MRI/CT images of the probe deep
inside her brain into the hippocampus.

NARRATOR (MALE VOICE)(V.O.)

And indeed, the barren Elisabeth
had been earlier abducted and her
egg fertilized with an alien seed,
and she had been surgically altered
so as to be able to carry the
child. This was to aid in Mary
believing the memory of the
annunciation of her virgin birth
and of God's powers. And Mary was
returned to Earth. And the memory
took. And she believed.

The probe is removed from Mary's nose. An alien wipes a
small trickle of blood that drips from her nostril and down
her cheek as the probe slides out of her nasal passage.

INT. ANNA AND DAVID'S APARTMENT - DAY

Early evening. David is at the kitchen table with a beer. Still in his dress clothes from work. His suit coat draped over the chair.

Anna and Felipe enter the apartment. They walk into the kitchen as David stands up. Felipe clutching the knap sack close to his chest.

ANNA

David, this is Felipe. My friend from Guatemala doing the dig. I told you about him.

DAVID

Hello Felipe. So, I hear you're gonna be our guest for a little bit.

ANNA

David, you've got to hear this. This is incredible. Tell him Felipe.

FELIPE

Hello David.

David nods his head. Waiting for Felipe to continue.

FELIPE (CONT'D)

I hope you don't mind putting me up. I just had no where to go and Anna is the only person I could trust with what I've got.

DAVID

I don't mind. What do you mean with what you've got?

FELIPE

Well, I suppose I should start at the beginning.

DAVID

That's always a good place.

Time passes as Felipe explains. David is on his second beer as Felipe finishes up.

ANNA

Felipe. Show him what you found.

FELIPE

Anyway, David, everyone leaves the site to go to the tent and I pry open the door and this is what's inside.

Felipe opens his knap sack and pulls out the glass slate.

David reaches for the slate.

DAVID

May I?

Felipe nods and hands him the slate. David sits down on the couch and they all take a seat in the living area on the couch near David. David holds the slate and moves it up and down as if weighing it.

DAVID

It's heavy. What is it?

FELIPE

We don't know. But when I grabbed it...

DAVID

Speaking of grabbing it, how the hell did you get this out of there with the police?

FELIPE

I grabbed it before they got to the site. We saw them coming from a distance, and when I saw what was in the metal thing I knew that's why they were coming. So I grabbed this and closed the door and shoved a bunch of dirt over the thing. They didn't even know it was there when they arrived.

Felipe pulls the paper out from his pocket and show it to David. David looks at the strange designs on the paper.

DAVID

Is that the paper Anna told me about? That the old guy with a half a hand gave you.

FELIPE

Yes. He said that this was the key. The key to turn the glass thing on. He said that there were

(MORE)

FELIPE (cont'd)
only two ways to turn it on. One
was with these codes and the other
was by one of them.

DAVID
What do you mean one of "them?"

FELIPE
One of them. The aliens.

DAVID
I knew it. I've always known, or
believed.

Focus in on the slate. Top right corner. A dark
substance. Dried.

DAVID
Hey. What's this?

FELIPE
It's blood. It was all over the
place. It was from the alien. It
was on his space suit where I found
this.

DAVID
Holy shit!

ANNA
What?

DAVID
(looking at the slate)
This is fucking alien blood.

Anna and Felipe look at each other.

DAVID (CONT'D)
We've got to get this to my
lab. I've got to get a sample and
I've got to test this.

CUT TO:

INT. DAVID'S LAB - EVENING

David takes scrapings of the dried blood from the slate and
places the scrapings into a tube with liquid in it. He adds
several drops of another chemical and swirls the test
tube. He places it in a machine and waits.

Soon, a readout on the computer and a printout on the printer.

DAVID
Mother fucker!

ANNA AND FELIPE
(simultaneously)
What?

DAVID
This DNA is almost identical to ours. It has the strange markers that I've been finding in some samples, but it is much stronger.

ANNA
What markers?

DAVID
I'll explain later. Lets get back to the condo and get this sucker up and running.

INT. ANNA AND DAVID'S APARTMENT - NIGHT

The door flies open and David, Anna and Felipe return from David's lab.

DAVID
This is crazy man. O.K. then, turn this god damn thing on and lets see.

FELIPE
I...I don't know how..

DAVID
(holding the paper up that Felipe had given him)
This. You said this was the key. A code. Lets turn it on.

FELIPE
That may be a code, but how the hell do we use it? How do we put it in?

DAVID
(looking like he should have realized it)
Good point.

David scratches his head. Turns the transparent slate around, as if it's going to look different on the other side.

DAVID (CONT'D)

Beats me.

ANNA

Well, there's got to be some kind of method to put it on the glass. Like a stylus or something. Felipe, was there any kind of writing thing near it when you first saw it?

FELIPE

No.

Anna reaches for the slate and takes it from David.

ANNA

Gimme that.

Anna inspects the slate. She rubs her hand over the flat surface. Nothing. She shakes it a little. Nothing. She turns it and looks at the side of the slate. It looks completely void of any marks or grooves. It is pure green glass. She rubs two fingers along the top edge of the glass. Nothing. She slides her fingers down one of the long edges from the top down. As she gets half way down, the slate lights up slightly along the edges. She stops. As she stops the glow goes away. She repeats, sliding her finger down and as she gets half way down the glow starts and she stops to inspect. Again the glow stops.

DAVID

Keep going down. Don't stop.

ANNA

(in a smart ass way)

David! You pig! Not in front of Felipe.

DAVID

Felipe. Did I tell you your friend Anna has a dirty mind?

FELIPE

(smiling)

No. But I can see that she does.

This time Anna slides her finger down the edge of the slate from the top to the bottom and as she gets to the center of the slate it begins to glow around the edges again, and when she gets to the bottom of the slate, this time like magic 4 very thin lines appear on the side of the slate running almost the entire length and height of the side forming a rectangle just inside the view of the entire side of the slate.

In the middle of the rectangle is another small rectangle about a half inch in length. She holds the slate so that they are all looking at the side straight on and they all look at each other.

Felipe reaches in and touches the small rectangle in the middle.

DAVID

Holy shit!

They all reel back while sitting on the couch when Anna almost drops the slate as the large rectangle lines widen slightly and then a drawer opens up the same as a CD player drawer opens up on the side of a notebook computer.

The draw opens and out slowly slides a glass keyboard with many keys on it in some kind of other alphabet with strange characters.

DAVID

Holy shit!

ANNA

You said that already. Can't you say anything else.

FELIPE

Holy shit!

ANNA

O.K. This is fucking cool. Not like my HP that's for sure.

Anna puts it on her lap and rubs her fingers together readying to type.

DAVID

(grabbing Anna's wrist)

What are you doing?

ANNA

I'm sending my mother an email.

Felipe laughs.

DAVID

Well how do you know it won't blow up or something if you play with it?

ANNA

David! Be serious. This is some kind of computer, obviously.

DAVID

Yea. But you don't know what might happen. Maybe there's a self destruct thing if you press the wrong buttons or something.

ANNA

David. You've been watching too many sci-fi movies.

David lets out a nervous sigh and moves a little away from Anna.

Anna presses one of the symbols on the keyboard which are not physical keys but show up as images on the board like a virtual keyboard on an ipad. Nothing.

Anna starts tapping several keys as if she's really typing something.

ANNA

"Dear Mom..."

DAVID

Will you cut that shit out! Let me see that.

David takes the slate from Anna and examines the keys closely. David holds the paper that Felipe had shown him and examines the paper. Close in on the symbols on the paper. Then close in on the keyboard at one of the keys showing the same symbol.

DAVID

O.K. Here it is.

David holds the paper looking at the first symbol and finds that symbol on the keyboard and presses it. The symbol on the keyboard glows for a split second. Then nothing.

David looks at the second symbol on the paper, locates it on the keyboard and presses it. That symbol lights up briefly.

David repeats this for all the symbols and then gets to the last one. As his finger gets near the last one to press - a SCREAM from Anna.

ANNA

"Boom!"

David jumps back scared shitless. Anna and Felipe laughing.

DAVID

Jesus Christ! You scared the shit out of me. Knock it off!

David presses the last symbol. As he does, it glows and stays on as the entire keypad starts to light up as if "turned on" and then a strange noise emanates from the slate and the top 8 1/2" x 11" part of the slate (the screen) starts to glow and a bunch of strange symbols start scrolling on the screen as if booting up.

They all just sit there looking. All of a sudden the drawer closes and David removes his hands quickly so as not to get them pinched as the drawer closes.

On the screen the scrolling symbols get to the top as the last symbol scrolls out of view and the screen is blank and the slate quiet, but still slightly aglow.

ANNA

What did you do?

DAVID

I didn't do anything. Shit. I hope that's not all.

Anna, David and Felipe just look at each other in disappointment. Then a HUM on the slate. It begins to glow. Some kind of image.

FELIPE

What is it?

DAVID

I don't know.

The image takes shape. It is our solar system animated circulating, planets orbiting and spinning. It is seen from the outer regions of our solar system past Uranus. Closing in the image begins to hone in on the inner planets.

ANNA

Wow.

The image continues to hone in on the inner planets with Earth in the center of the screen. It hones in on Earth, and finally, just Earth is on the screen.

Anna, David and Felipe sit dumbfounded.

The slate zooms on on the Earth and the Earth slowly rotates so that North and South America are seen. The rotation stops. The image hones in on North America and keeps honing in like a Google Earth type of program, getting closer and closer it hones in on New England, then Massachusetts, then Boston, then on the area of Boston they are in, then they can see the Zakim Bridge and the TD Boston Garden, then closer, and closer, onto Anna and David's condo building.

ANNA

Holy shit!

DAVID

Hey. I already said that.

Then the image penetrates the outer surface of the building and you can see the top of their roof, then it proceeds through the roof revealing the floor material with the wires and pipes passing through the image, then the top floor of condos going through the condo above Anna and David then through the floor revealing the sprinkler system pipes and wires and insulation then REVEALING the inside of David and Anna's condo and Anna, David and Felipe sitting on the couch.

Their mouths all dropped open. Felipe looks up. Close in on the slate. Felipe looking up into the image.

DAVID

What the fuck. That's us. Now. How the hell...

SCREECHING noise from the slate. David jumps up and drops the slate on the wooden coffee table.

DAVID

Son of a bitch.

David turns his hands palm side up. His hands red as if burned.

DAVID (CONT'D)

I told you the fucking thing could blow up.

They all back up a bit as the noise intensifies, then SHOOTING OUT from the slate a BRIGHT BEAM OF LIGHT shooting up through the ceiling.

EXT. BOSTON - ABOVE BOSTON - DAVID'S CONDO BUILDING -NIGHT

A bright beam of light about one foot in diameter BLASTS through the roof of David and Anna's condo and shoots through the sky upward, through the clouds and into outer space for about 5 seconds.

INT. ANNA AND DAVID'S APARTMENT - NIGHT

The beam of light abruptly stops. The slate goes quiet. Still glowing in a rhythmic pulse. David looks at his hands. Red but not badly burnt. Shaking. He goes toward the slate.

ANNA

Wait a minute. Don't touch it yet. Somethings still going on with it. Look.

They look from a safe distance and the glowing pulse gets more rapid and brighter.

EXT. BOSTON - ABOVE BOSTON - DAVID'S CONDO BUILDING -NIGHT

We see David's condo, then panning back and upward toward the sky and BANG, a sonic boom and the BRIGHT LIGHT reappears this time from the sky downward and onto David's condo then through the building into David and Anna's condo.

INT. ANNA AND DAVID'S APARTMENT - NIGHT

A BANG and the building shakes and the light penetrates the slate for a few seconds then suddenly disappears.

The pulsating glow slows down and now it is just a dull steady glow as before.

An image of the Earth now appears on the screen. David reaches over and touches the slate quickly as it sits on the coffee table to make sure it's not still hot.

DAVID

Look. It's like downloading something.

The entire screen scrolls from left to right leaving the screen a dark green with an alien symbol in the middle of the screen about 3" x 3," just flashing.

FELIPE
Should we touch it.

ANNA
Go ahead, David.

DAVID
You go ahead.

Anna reaches over and touches the symbol in the middle of the screen.

A beam of light comes from the slate and a hologram type of video starts in the middle of the room, about the size of a 72 inch television screen.

The video shows Earth from space. A corresponding image is on the slate, and above the image of Earth on the slate are several small areas to press, and each one is listing a language. The first one says "Francais," the next is "Dutsch," then "Espanol," then "English" and others.

ANNA
There! English.

She presses the "English" spot on the screen.

The holographic image of Earth rotates and disappears and an image of an alien appears. He looks like us but has some subtle facial and skull differences which we now know are alien traits.

The alien in the hologram is standing looking into the screen at us. He is behind a futuristic desk in a futuristic building with an almost entirely glass background, with thin stainless steel like frames holding the glass in.

The background is outside at a dusk-like time but clearly on a different planet. There are futuristic vehicles which hover and move without wheels and float on the air.

There are strange creatures which roam the ground, some on four legs and some on two. Not numerous but clearly in harmony with the human like aliens. Some of the creatures fly like birds, but are larger and like creatures we have never seen before.

The landscape is Earth-like but the trees are not like anything on Earth, and the shrubs are strange also, with edible fruit growing from which the aliens and the animals freely feed.

In the distant background it is beautiful, with low mountains with beautiful waterfalls falling into a calm pool with the aliens wading in and swimming, alien children playing with some strange kind of sphere which they throw but which hovers and makes erratic movements based on a thin watch-like device strapped around the palm of the child's hand.

It is a peaceful and serene image, one of harmony. The sky is a greenish blue, with sparse beautiful fluffy clouds.

There is a beautiful orange sun, similar to ours, and three visible full moons, closer to their planet than our moon. The moons appear about two to three times the size of our moon because of the close proximity to the planet in the hologram.

ALIEN IN HOLOGRAM

You have initiated Transfer Protocol for planet V-157, Earth. You have chosen English as the preferred language for these pre-recorded instructions. The solar system in which planet V-157 lies will be in galactic alignment with the center of its galaxy. This will be at the same time that planet's sun will be at its peak solar activity. This, in combination with the status of the magma chamber under what they call Yellowstone, is the same combination which led to the eradication of all the species on planet J-567 which occurred some 500,000 Earth years ago. The planet was almost identical to Earth, and the volcano was almost identical to that under Yellowstone. We have gone over the calculations time and again and taken frequent readings for the last 7,000 Earth years. We have not altered our prediction of the beginning of the destruction of the Earth and its species, including man, beginning in the middle of the Earth year 2013.

Anna, David and Felipe all look at each other.

DAVID
No fuckin' way.

Anna puts her hand to her mouth in shock. Felipe puts his head in his hands.

ALIEN IN HOLOGRAM (CONT'D)
At that time, the effects of the galactic alignment, the sun's maximum solar activity, and the Yellowstone magma eruption being overdue for its natural cyclical eruption, will result in the eruption between May of 2013 and September of 2013. This calculation is based on our constant monitoring of the magma and earthquake activity under Yellowstone and our models from the various other planets which we have been monitoring for millennia. Please be prepared for further downloaded instructions.

The hologram program stops. The screen goes blank.

EXT. ABOVE EARTH - OUTER SPACE

View of a spacecraft as we close in on the large observation window with several aliens inside.

INT. ALIEN SPACE SHIP - OUTER SPACE

ALIEN #1
(to Alien #2)
The second transponder has been located. It's in what they call Boston. This is quite a distance from where it was last located, in Guatemala.

ALIEN #2
Has there been any communication from our brother?

ALIEN #1
No. But the signal for the transport has been activated.

ALIEN #2

That can't be right. The transport of the people from Earth is not scheduled for several months.

ALIEN #1

Something must be wrong. Get the images on the screen.

Alien #1 motions to another alien at a console and motions her to start the monitor and to get the images from the device on Earth.

An image appears on the screen. It is Earth, and it slowly zooms in on Boston and David's condo and into the condo, showing Felipe, Anna and David.

The aliens look at each other.

ALIEN #1

We've got to intervene. They can't have this. Get those people here and retrieve that device. And find out where our brother is. If he's still alive.

ALIEN #1

Right.

INT. NEVADA - DR. BROWER'S HOME - LIVING ROOM - NIGHT

Dr. Brower sitting in a chair. His wife is watching TV and he is reading a magazine with a glass of wine in his hand.

The phone rings.

Dr. Brower looks over the top of his reading glasses for his wife to get the phone. She gets it.

DR. BROWER'S WIFE

(Into phone)

Hello. Yes. He's right here.

She hands the portable phone to George.

DR. BROWER

This is George.

INT. AREA 51 UNDERGROUND COMPLEX - ROOM WITH SLATE - NIGHT

LAB TECHNICIAN

(on phone)

Dr. Brower. Sir. You've got to see this. This thing is going crazy.

Close on the slate. It is glowing and scrolling some text in alien language and then shows images of Boston then back to text, and repeating this over and over.

INT. NEVADA - DR. BROWER'S HOME - LIVING ROOM - NIGHT

DR. BROWER

What thing? You mean the slate.
What's going on? (long
beat) O.K. Don't touch it,
whatever you do. Call
Gannon. Secure the place. I'm on
my way.

Dr. Brower hangs up the phone.

DR. BROWER

(looking at his wife)

I've got to go.

Dr. Brower's wife nods.

INT. ANNA AND DAVID'S APARTMENT - KITCHEN - DAY

SUPER: "Next Day"

It's early morning. David is holding a cup of coffee standing over the kitchen table looking at the slate that is now sitting on the kitchen table. The slate is quiet.

We hear footsteps coming down the stairs to the second floor of the loft and see Anna come into the kitchen.

ANNA

So. What are we supposed to do with this? We should probably call the FBI or something.

DAVID

Not just yet.

Felipe, standing at the corner of the kitchen wasn't seen by David or Anna.

FELIPE

David. Anna. You can't go to anyone with this. The old man. The alien. In my village. He told me that the government will kill anyone who has this, that it is for the people, not the government. He said that the United States is the most dangerous because they already know about this technology from the 1947 crash at Roswell.

DAVID

I knew it! I always knew there had to be a cover-up with that shit.

INT. CIA SUV DRIVING THROUGH BOSTON - DAY

William Gannon, CIA director, is in the back seat on the phone, holding an ipad type of tablet with a GPS image on it.

GANNON

(into his cell phone)
Are you sure this is accurate.

INT. AREA 51 UNDERGROUND COMPLEX - ROOM WITH SLATE - DAY

DR. BROWER

(into phone)
It's accurate Bill. It's transmitting directly from our slate. It's showing pinpoint where it is. It's right there on Endicot Street. You got the address on your screen? (beat) Good. It's got to be there.

INT. CIA SUV DRIVING THROUGH BOSTON - DAY

GANNON

(into cell phone, looking at screen on device)
Good. We'll get it. It's got to be there.

GANNON

(to the two agents in the front seat)

(MORE)

GANNON (cont'd)
 Lets get moving. Hurry up.

DRIVER IN CIA VEHICLE
 We're almost there sir, about 10
 more minutes.

INT. ANNA AND DAVID'S APARTMENT - DAY

Anna, David and Felipe are sitting at the kitchen table
 looking at the slate.

ANNA
 Well. Lets pack this thing up and
 go get some breakfast and figure
 out what we're gonna do.

DAVID
 Good idea. For some reason I don't
 feel too safe staying here.

David pushes the open keyboard and slides it back into the
 slate. The glow stops and the lines on the side of the
 slate disappear, leaving the slate to its innocuous state.

INT. CIA SUV DRIVING THROUGH BOSTON - DAY

GANNON
 Fuck!

DRIVER IN CIA VEHICLE
 What's the matter sir.

GANNON
 This fucking thing just died. It's
 gone. It just stopped.

The CIA director pulls out his cell phone and dials.

GANNON
 (into phone)
 George. This thing just fucking
 died on me. What's going on.

INT. AREA 51 UNDERGROUND COMPLEX - ROOM WITH SLATE - DAY

DR. BROWER
 I don't know. It just stopped here
 too. It was transmitting and then
 it just stopped.

INT. CIA SUV DRIVING THROUGH BOSTON - DAY

GANNON

(into phone)

Well do what you can to get this
back online. We're almost there.

The director hangs up his phone.

GANNON

(looking at the blank tablet)

Shit.

EXT. BOSTON - NORTH END - OUTSIDE DAVID AND ANNA'S CONDO
-DAY

Exiting the building are Anna, David and Felipe, walking down the sidewalk toward the restaurant down the street. As they get about 40 yards from the building three large black SUVs come roaring down the street screeching their tires as they weave in and out of traffic, almost hitting some pedestrians and other cars.

DAVID

Fucking maniacs. What the hell is
that all about?

David, Anna and Felipe continue walking and gaze back looking at the vehicles as they come to a screeching halt outside their building. Out from the three SUVs come several people in black suits holding short secret service type of short machine guns. They head into Anna and David's building with the CIA director following, holding his tablet, looking at it, shaking his head.

FELIPE

They must be coming for us. We've
got to get out of here.

DAVID

The hell with breakfast. Let's get
to my car. Hurry up.

David, Anna and Felipe all walk briskly around the corner and into the small garage for local residents.

INT. PARKING GARAGE - NORTH END - DAY

David jumps into the drivers seat with Anna getting into the front passenger seat and Felipe into back. The car backs out of the spot and the tires screech as David peels out of the spot and down the ramp to exit the garage.

The get to the bottom and two cars are in front of David's car paying the cashier.

DAVID

Shit.

ANNA

Why didn't you use the monthly pass side you idiot?

DAVID

(pointing to monthly pass side)

Look. "You idiot."

A sign on the monthly pass card slot: "Out of Order. Use Cashier."

ANN

Opps. Sorry.

They wait impatiently.

INT. ANNA AND DAVID'S APARTMENT - HALL OUTSIDE DAVID'S CONDO - DAY

Several CIA agents outside David and Anna's condo with guns drawn and CIA director Gannon in the rear.

GANNON

(to another agent)

It's still off. Go in anyway.

Agents stand outside the door. Two on each side one a few feet back in the middle. The agent on the right counts down with his fingers holding up "three, two, one" and as the last finger comes down the agent in the middle kicks the door in and moves to the side as the other agent goes in at an angle and then the other agents.

They quickly take control of the condo and realize there is no one there.

CIA direct or Gannon looks around. Looks down at the coffee table and sees a square charred outline the size of the slate on the table but no slate.

GANNON

Damn! Lets get out of here. They can't be far. You (pointing at one of the agents), stay here in case they return.

Gannon pulls out a picture from his coat pocket and looks at it. It is Felipe. He shows it to the agent staying back.

GANNON (CONT'D)

This is they guy we're looking for. He's carrying a bag with a glass slate in it. Get the slate, and don't break it.

AGENT

Yes sir.

GANNON

(to the others)

They don't know we're after them. They're not on the run.

AGENT

There's a lot of places to eat breakfast around here, sir. Maybe that's what they're doing. Lets check that out.

GANNON

Good idea. And the parking garages too. In case they're heading somewhere. Lets go!

They all rush out of the condo and down the stairs.

EXT. BOSTON - OUTSIDE DAVID AND ANNA'S CONDO - DAY

The door to David and Anna's condo building flies open and the CIA agents emerge, looking to the left, the right, across the street, not knowing where to proceed.

Gannon emerges, looks around and stops an old lady walking past. She looks scared.

GANNON

(calmly to the old lady)

Excuse me young lady.

OLD LADY

Oh. I haven't been called that in a long time. What can I do for you

(MORE)

OLD LADY (cont'd)
young man? Are you looking for bad
people? I've paid all my parking
tickets. Although, I haven't
driven in years, now that I think
of it.

GANNON
(smiling reassuringly)
No ma'am. But I was wondering if
you could tell me where there are
any parking garages around here,
and any coffee places where someone
might get breakfast.

OLD LADY
(pointing down the street to
the left)
Right down there there's a coffee
shop, and then another a few blocks
after that. And, lets see, parking
garages. Oh, yes, there's a small
one right around the corner there,
mostly for people who live or work
around here, then there's the big
one near the Boston Garden over
that way.

GANNON
(gesturing to his men)
You three check out the garage and
the rest of you check out the
coffee spots. Thank you ma'am,
you've been very helpful.

OLD LADY
Now go shoot some robbers.

GANNON
Oh. I don't like guns ma'am.

The old lady pats Gannon on the shoulder as she starts to
walk off.

OLD LADY
Bull shit!

INT. PARKING GARAGE - DAVID'S CAR - DAY

David is at the cashier and shows his monthly pass. She waives him on and raises the gate.

EXT. BOSTON - FROM ABOVE GARAGE - DAY

Out of the garage, David takes the one way right turn toward the street that his apartment building is on. As he is driving toward his street he sees several agents cross the street in front of him heading toward the coffee shop.

David's car gets to the stop sign at the end of the street.

INT. DAVID'S CAR - DAY

Ready to turn left he looks to the right and sees Gannon.

EXT. BOSTON - ON STREET OUTSIDE DAVID'S CAR - DAY

Gannon looks in the car and sees Felipe in the back seat. He looks at his picture.

Felipe's eyes and Gannon's eyes lock on each other.

INT. DAVID'S CAR - DAY

FELIPE

You better get going David.

EXT. BOSTON - ON STREET OUTSIDE DAVID'S CAR - DAY

GANNON

(to the other agents, pointing
at the car)

That's them!

An agent pulls a gun from his coat and David peels out cutting off a car that slams on its breaks almost hitting David's car as he takes a sharp left. He speeds down the street toward one of the tunnels.

The agents jump in their vehicles and screech their tires making a U-turn and start chase.

INT. CIA SUV - DAY

Director Gannon is in the back seat tapping on his tablet looking to reestablish contact with the device carried by Felipe. No luck.

GANNON

Don't lose them! I can't track them on this thing. Hurry up.

INT. DAVID'S CAR -DAY

Felipe holds on to his knap sack tightly as David weaves in and out of traffic heading into the central artery tunnel, looking back for any vehicles.

FELIPE POV - As the entrance to the tunnel is fading from view a large black SUV comes flying down the ramp leading into the tunnel and swipes another vehicle as it weaves in and out of traffic chasing David's vehicle.

FELIPE

You better move it David. I see them.

DAVID

I'm trying. This shit box isn't exactly running on nitrous oxide.

David weaves in and out of traffic, horns honking, middle fingers coming up from drivers next to David.

David takes one of the exits up onto the surface streets of Boston.

EXT. BOSTON - CENTRAL ARTERY TUNNEL -VIEW FROM STREET - DAY

David's car emerges from a tunnel exit onto the surface street and blasts through a red light cutting off vehicles and takes a sharp right down one of the streets in the China Town part of Boston.

EXT. BOSTON - CENTRAL ARTERY TUNNEL -VIEW FROM STREET -DAY

The CIA Black SUV emerges speeding out of the tunnel.

INT. CIA SUV - DAY

Gannon, leaning over the seat toward the front, spies David's car.

GANNON
(pointing toward the China
Town entrance)
There!

The CIA vehicle speeds off toward Chinatown.

INT. DAVID'S CAR - DAY

Felipe sitting back, holding on to the door handle with one hand, other hand clutching the knap sack.

WINDSHIELD POV - BANG! David's car rear ends a car that stopped at a yellow light ready to turn red.

DAVID
Jesus Christ! What kind of Boston
driver is that. You don't stop at
a fucking yellow light.

David beeps his horn. Backs up a few feet and maneuvers around the vehicle, blasting through a red light and going in and out of streets and finding an entrance to the Mass. Turnpike and flying down the ramp onto the Mass Pike tunnel underneath the Prudential area, heading west toward Route 128.

EXT. BOSTON - NEAR MASS PIKE ENTRANCE - DAY

View from above, the black CIA SUV weaves in and out of traffic just leaving China Town heading toward the Mass Pike tunnel entrance, but the vehicle goes over the pike on the bridge overpass, avoiding the entrance.

INT. CIA SUV -DAY

The director, still leaning over the seat, sees a vehicle that looks like David's car ahead turning right.

GANNON
There he is. Hurry up.

The SUV races and catches up with the vehicle, but it is clear now that it is not David.

GANNON

Son of a Bitch! Get over to the
FBI at the JFK building now.

EXT. BOSTON - FROM ABOVE - MASS PIKE - WEST - DAY

David's car speeds down the Mass Pike toward Rt. 128.

INT. DAVID'S CAR - DAY

ANNA

I think you lost them. You better
slow down before we get pulled
over. What are we gonna do now?

DAVID

I'm heading up to Westford. I'm
gonna go to Harry's, my friend the
lawyer that I went to college
with. He'll know what to do.

EXT. WESTFORD MASSACHUSETTS - DAY

In an expensive Westford neighborhood is a large light beige
house with a large front lawn. On the front lawn is, HARRY,
an athletic man in his late 30's playing catch with his
young son. David's car comes around the corner approaching
the house, and as Harry is looking at David's car Harry's
son STEVEN yells to warn Harry of the incoming baseball.

STEVE

Dad! Look out.

Harry quickly turns his head and sees the baseball quickly
approaching his face and his quick instincts just barely
snare the ball avoiding a smashed eye.

STEVE

Sorry dad.

HARRY

It's ok. My bad. I should have
been watching.

STEVE

Who's that Dad?

HARRY

(squinting as the car
approaches)

(MORE)

HARRY (cont'd)
I don't know.

Harry walks closer to the edge of his lawn carrying the baseball in his glove when he recognizes David. A smile comes over his face.

HARRY
(to Steven)
It's a friend of mine from college.

David's car comes to a quick stop and David gets out of the car in an excited mode.

HARRY
David! How are ya? What are you doing up here? Is that Anna with you?

DAVID
Yea. I'm good.

Anna and Felipe get out of the car. Felipe still clutching his knap sack.

DAVID (CONT'D)
Harry, can we go inside. I've got to show you something unbelievable.

HARRY
Sure. What's going on?

DAVID
I'll explain inside.

HARRY
Steve, this is my friend, David Calvin. We've got to talk inside, why don't you come in and go upstairs and play X-box while I talk to David.

STEVE
O.K. dad. Hi Mr. Calvin.

DAVID
Hi Steve. Boy, last time I saw you you were this big (motioning with his hand near the ground). Boy have you grown.

Steve smiles and takes his father's glove and the ball and runs in the house ahead of everyone, leaving the door open for them.

HARRY

What the hell is going on
David. Are you in some kind of
trouble or something? Cause you
know I don't do criminal law.

DAVID

No, nothing like that. You're not
going to believe this shit. Lets
get inside.

Anna and Felipe catch up with David and Harry.

DAVID (CONT'D)

Harry, you know Anna.

HARRY

Hi Anna.

ANNA

Hi Harry. Harry, this is
Felipe. Felipe, Harry.

HARRY AND FELIPE

(simultaneously)

Hello.

HARRY

Come on in.

INT. WESTFORD, MASSACHUSETTS - HARRY'S HOUSE - KITCHEN -DAY

They all enter Harry's house, entering the kitchen, an
island jutting out in the middle of the floor with black
granite counters and 4 stools. The high tech kitchen is
brightly lit and spacious. Harry gestures to everyone to
have a seat at the island.

HARRY (CONT'D)

Anyone want a coffee, or some soda
or water?

Everyone declines. Felipe puts his knap sack on the
counter. His hand on top of it as if he doesn't want to
open it.

DAVID

(to Felipe)

Take it out Felipe.

HARRY

Watch'ya got?

DAVID

Harry, you're gonna think we're fucking crazy, but you just gotta listen. Felipe's an archeologist in Guatemala. Anna knows him from some digs she went on. He's been doing this for years. Anyway, he was digging in Guatemala near some of the Mayan ruins, and he found something unbelievable. Show him Felipe.

Felipe opens the knap sack and slides out the green glass slate.

DAVID (CONT'D)

I know it just looks like a piece of glass, but wait till you see this.

Harry sips a coffee he made from his Keurig K-Kup coffee maker, but looks unimpressed.

DAVID (CONT'D)

This came from some kind of spacecraft that was buried under some dirt.

HARRY

What? What kind of spacecraft. From where. The U.S.? Russia?

DAVID

No. You don't understand. From somewhere else. Like another planet.

HARRY

(smirking)

Ya. Right.

DAVID

Harry. I'm serious. And the alien who came in the craft lives in Guatemala, in the town Felipe is from.

HARRY
 (laughing)
 O.K. And like he's in trouble
 because he doesn't have a green
 card for "resident aliens."

FELIPE
 Sir. He's not kidding.

Harry stops smiling after being scolded by Felipe.

FELIPE (CONT'D)
 This man came to be in our town
 back when I was a young boy in the
 40's, right around the time of the
 Roswell incident in New Mexico. He
 was talking about all kind of
 strange things, and they locked him
 up for many years. I spoke with
 him after I found this and he told
 me of extraordinary things that are
 going to happen on earth.

HARRY
 (looking around)
 This is too much. What's this all
 about David. Am I being
 pranked. Is there a hidden camera.

Harry pokes at Anna's pocket book trying to peak
 inside. David grabs the pocket book from Harry.

DAVID
 Stop it Harry. We're not
 kidding. Some bad things are gonna
 happen, and someone is after us
 because we turned this thing on.

HARRY
 What do you mean "turned it
 on?" And who's after you?

DAVID
 It's got to be the Feds.

HARRY
 Well they better not fucking come
 here if you're serious. I don't
 want my son or me getting
 involved. What the hell is going
 on.

ANNA

Let me show him Felipe.

Anna reaches over and takes the slate in her hand. She runs her fingers across the top of the slate, then down the side of the slate. It begins to glow, and then, as before, the drawer opens with the virtual keyboard.

Harry looks at the device as Anna places it on the counter.

HARRY

Wow. That was fucking cool. What is it. Like an iPad or something? A computer? What kind of keyboard is that? What language is that?

David and Anna look at each other and then at Felipe.

DAVID

Watch.

David takes out the paper that was given to Felipe by the alien and punches the code into the keyboard. David touches the screen and the hologram appears in the middle of the floor in the kitchen almost right beside Harry.

Harry jumps back.

HARRY

What the fuck.

The hologram begins to explain what it had to David, Anna and Felipe the night before.

INT. BOSTON - J.F.K. BUILDING - FBI HEADQUARTERS -DAY

Frank Cosmin, FBI director, is in Washington, D.C., and is on a speaker phone that sits in the middle of a conference table.

CIA director Gannon and his men, and several FBI agents from the Boston office are on a speaker phone in Boston FBI headquarters.

GANNON

Frank. The tracking device just went dead. We were right there in the North End and it went dead just before we got to the apartment. When we got there they were gone. We saw them after, just

(MORE)

GANNON (cont'd)
 outside, in a car, but they spotted
 us and drove off and we lost them.

FRANK
 (on speaker phone)
 Damn. No sign whatsoever?

GANNON
 No. We set up roadblocks around
 the city and at the train stations
 and airport, but we couldn't find
 them. We're reviewing a bunch of
 city cameras now to see if we can
 spot anything.

FRANK
 (on speaker phone)
 Let me know if you get
 anything. We've got to get this
 thing under wraps.

GANNON
 Will do Frank.

They hang up.

Gannon's tablet device sitting on the table starts to
 vibrate, then turns on, and a GPS signal is re-established
 with the green slate that's now playing in Westford.

GANNON
 (to another agent in the room)
 There. It's back. Where is this.

The agent looks at the image and "pinches" it to zoom in.

CIA AGENT
 It's in Westford,
 Mass. Sir. About 35 or 40 minutes
 away.

GANNON
 Do you have an address?

CIA AGENT
 Yes sir. We do.

GANNON
 Call the locals. Tell them to get
 there and surround the house. Just
 have them secure the site until we
 get there. I don't want them

(MORE)

GANNON (cont'd)
getting their hands on the
thing. Tell them not to engage the
suspects and to wait for
us. Understand?

CIA AGENT
Yes sir.

INT. WESTFORD, MASSACHUSETTS - HARRY'S HOUSE - KITCHEN -DAY

The hologram is just finishing and the image reduces in size
and disappears into the glass slate.

Harry's mouth is open and he is speechless.

DAVID
Un-fucking believable. Huh!

Harry doesn't answer. Just looking dazed. Scared.

DAVID
Harry. Harry!

Harry looks up and over to David. Still saying nothing.

DAVID (CONT'D)
Harry. You need to help me. I've
got the FBI or the CIA, or both,
after me for this thing. We've
been told to reveal this to the
world and not to let the government
get it. That we'll be in danger if
they get to us with this thing. I
don't think they'll let us go if we
turn this over to them. We know too
much. I don't know what to do to
protect us. You're a lawyer, what
should we do?

HARRY
David! I do wills, employment law,
land use, and chase a few
ambulances. How the fuck do I know
what to do with this kind of shit.

DAVID
I just thought...

HARRY
David. You shouldn't have come
here. I've got a family. I love
(MORE)

HARRY (cont'd)
 ya buddy but you gotta get out of here. I've got my family to think of. My boy. I'm sorry man, I can't. This is just too dangerous. Get me out of this thing as quick as you can.

Harry hugs David.

HARRY (CONT'D)
 I'm sorry David.

FELIPE
 David. He's right. We need to leave. I have a bad feeling about this. Lets go.

ANNA
 David. We only have one choice. We've got to take this thing immediately to a news outlet. Like Channel 7. Some TV news program. We've got to get this in the public domain as fast as possible. That's our only protection.

EXT. ABOVE EARTH - OUTER SPACE

A view of an alien ship. Closing in on the observation window in the control room at the front of the ship.

Viewing from outside the ship, three aliens are sitting down at a the controls looking at a monitor.

INT. ALIEN SPACE SHIP - OUTER SPACE

The aliens are viewing the scene of what is going on inside Harry's house.

The aliens all look at each other when Anna says that they have to get it to the press.

ALIEN #1
 Let's get to the transporter. We've got to get them up here and off Earth. We can't allow the world to know what's going on yet.

ALIEN #2

I agree.

The third alien nods his head in agreement and the three of them walk quickly away from the controls and enter an elevator at the back of the room.

INT. ALIEN SPACE SHIP - ROOM BELOW CONTROL ROOM

The transport room is a large round, gray looking room, dark, with gray metal devices like a factory. There are mechanical devices all around and many large video panels near the top of the room circulating around the room. Near the center of the room is a large platform about 50 feet in diameter.

An elevator door on one wall of the room opens, the three aliens emerge. One gestures toward the control room which is behind a large glass window.

ALIEN #1

Go set the coordinates. Let's get them here now.

ALIEN #2

Right.

The alien goes into the control room and sits at the console and begins to press buttons on the video monitor in front of him. Appearing on the monitor is the inside Harry's kitchen with Felipe, Anna and David; no sound. David hugs Harry one more time near the door as David, Anna and Felipe begin to exit.

EXT. WESTFORD MASSACHUSETTS - DAY

David, Anna and Felipe are exiting Harry's house and start across the lawn toward David's car. Harry stands in the doorway.

HARRY

Good luck David. Be safe.

DAVID

(turning to Harry)

Thanks Harry. And I do understand.

Harry nods.

David approaches the driver's side of the car and Felipe approaches the driver's side rear door. Anna is walking in front of the car to get to the passenger's side.

SCREECHING sound of tires from vehicles SCREAMING around the corner from the main street onto Harry's street. It is a parade of police cruisers speeding toward David, Anna and Felipe.

Several cruisers surround the car. Police emerge guns drawn.

POLICE OFFICER #1
Freeze. Right there. Don't move.

Anna continues to walk in front of the car and turns toward the side of the car.

POLICE OFFICER #1
I said freeze lady. Stop right there.

ANNA
O.K., O.K.

Anna freezes in her tracks. Felipe looks at Harry.

POLICE OFFICER #2
What now.

POLICE OFFICER #1
We just wait. We were told not to engage them or take them, to just hold them till the feds get here.

INT. ALIEN SPACE SHIP - OUTER SPACE - TRANSPORT CONTROL ROOM

ALIEN #1
How close are you.

ALIEN #2
Almost ready.

EXT. WESTFORD MASSACHUSETTS - DAY

DAVID
Officer, we need to talk to you. We have very important information that...

POLICE OFFICER #1
Shut up! Just stay right there and be quiet.

INT. CIA SUV -DAY

GANNON
 (to the driver)
 How close are we.

DRIVER
 Next exit sir. Right up there.

EXT. WESTFORD MASSACHUSETTS - DAY

David, Anna and Felipe are standing still. The police have their weapons trained on the three.

INT. HARRY'S HOUSE - LIVING ROOM - DAY

Harry has retreated into his house. He stands near the living room window looking out at what's going on. Harry's son Stephen is behind Harry peering out and Harry has his arm around Stephen making sure his son doesn't stand in front of the window in case a bullet is fired.

STEVE
 What's going on dad?

HARRY
 I don't know son. It's pretty complicated.

EXT. WESTFORD MASSACHUSETTS - DAY

Black CIA SUVs come screeching around the corner. They stop in between the police vehicles and David's vehicle. They exit the vehicle and and gather together in front of the SUV. They take off their sunglasses.

GANNON
 (to David)
 You're a slippery one. David is it?

DAVID
 Yes. And I suppose you know what we have.

GANNON
 Yes we do David. And we want it.

DAVID

We've been told not to turn it over. That everyone should know.

Felipe PULLS the slate out of his knap sack and holds it with two hands and raises it above his head and walks from the grass to the edge of the street.

FELIPE

Put your guns down. I'll break this thing and no one will have it. I mean it.

Felipe raises the slate higher over his head.

FELIPE

I'll break it.

GANNON

(gesturing with his hand to all the officers)

Lower your weapons. David, Felipe. We can work this out. We just want the device. You three can go, we just want the device.

DAVID

Yea. Right. Like you'll let us go with what we know.

POLICE OFFICER #1

(to other police officer)

What are they talking about? What is that thing?

POLICE OFFICER #2

I don't know.

GANNON

David. We need to work this out. Breaking that thing won't help you. It will only make things worse.

One CIA officer is behind the SUV and can't be seen by David, Anna or Felipe. He speaks into his microphone in his wrist area, speaking to Gannon.

CIA AGENT

Sir, I can take him out with one shot to the head and it will knock him backward. The device will fall on the grass and shouldn't

(MORE)

CIA AGENT (cont'd)
break. He's not close enough to
the street. I can take him out.

Gannon can just speak softly and the earpiece/microphone will pick up what he says, even softly.

GANNON
(speaking softly trying not to
move his lips)
Take him out.

The CIA agent behind the vehicle removes his weapon from his holster, undetected by anyone except the police behind him. The police all look at each other and one nudges the other and motions with his head to the other officer to look at the CIA agent. David sees this.

INT. ALIEN SPACE SHIP - OUTER SPACE - TRANSPORT CONTROL ROOM

ALIEN #1
OK. Get them here now.

The alien at the console begins to press some buttons. Lights in the transport room begin to light up. Electric charges go between some of the machines. The noise gets louder. The images on the videos at the top of the room go from static and go in and out between the image of what's happening on the street outside of Harry's house. The images go in and out trying to lock in on the three. The images get stronger.

ALIEN #1
Almost there sir.

EXT. WESTFORD MASSACHUSETTS - DAY

GANNON
(speaking softly to other CIA
agent)
Take him now.

SLOW MOTION the agent pulls his gun from his holster, moves to his left emerging from behind the rear of the vehicle, arm moving upward from his side, gun drawn, moving his free hand toward the gun hand and now grasping the gun with two hands at chest level, still raising his gun...

SLOW MOTION David sees what's going on and you don't hear but can see him screaming toward Felipe, Felipe looking at David...

SLOW MOTION David runs toward Felipe to protect him...

INT. ALIEN SPACE SHIP - OUTER SPACE - TRANSPORT CONTROL ROOM

The buttons have been pressed and the transport begins. Images of the scene on earth in front of Harry's house are appearing in the middle of the transport platform as it begins the transport process.

EXT. WESTFORD MASSACHUSETTS - DAY

NORMAL SPEED, the CIA agent raises his gun and takes aim at Felipe. David SCREAMS.

DAVID

No!

David rushes toward Felipe. The CIA agent pulls the trigger and we hear the BANG of the gun.

CIA AGENT POV - SLOW MOTION, the bullet emerges from the gun. It heads toward Felipe.

INT. ALIEN SPACE SHIP - OUTER SPACE - TRANSPORT CONTROL ROOM

The alien continues to press buttons. A vibration in the transport room begins and becomes violent and loud. Holographic, transparent images of the scene at Harry's house again appear in the middle of the transport platform. The transport is taking place.

EXT. WESTFORD MASSACHUSETTS - DAY

NORMAL SPEED, The CIA agent draws his gun, aims it at Felipe and fires.

All in an instant and right as all this is taking place, as everything is transpiring, there is a high pitched noise, almost too high to hear but it is heard by everyone.

As it all is taking place the air surrounding everyone vibrates and you can visually see the air "bending" and distorting.

VIEW FROM ABOVE - from above the scene a perfect sphere surrounds the entire area with a diameter of 30 or 40 feet, with the vehicles and the people within it.

The entire area is vibrating. There is a distinct blue hue to the area surrounding Felipe and the air surrounding him is distorting much more, and Felipe himself starts to distort. This same thing is happening to David and Anna. They are being transported. Their bodies are beginning to de-materialize and their bodies are coming apart.

Three distinct blue lights now comes from the sky and penetrate the sphere surrounding the area and encompass Felipe, David and Anna.

VIEW FROM WITHIN THE SPHERE - SLOW MOTION, the bullet fired is heading toward Felipe, the bullet reaches Felipe but clearly is not impeded because Felipe's body is now a loosely assembled mass of molecules and you can only barely make out that it is a human.

REGULAR SPEED - VIEW FROM JUST OUTSIDE THE SPHERE, the high pitched noise now changes to a deep sound and then a BANG and the three blue beams of light with Felipe, David and Anna within them are suddenly and with the blink of an eye whisked away upward and disappear into the sky.

The bullet continues and goes into the picture window of Harry's house just barely missing Harry and his son as they are watching from inside the house at the edge of the picture window.

The sphere disappears and the CIA agents are all standing there, dumbfounded and confused.

The agents are all speechless. They stare at each other.

INT. ALIEN SPACE SHIP - OUTER SPACE - TRANSPORT CONTROL ROOM

The transport room vibrates with an increasingly loud noise, and air becomes distorted, beams of blue light come from overhead machines.

Three images begin to appear on the platform. We can slowly make out that the images are taking shape in the form of a person. There is a loud BANG and the images take final shape and Felipe, David and Anna suddenly appear on the platform and seem to be thrust to the floor, almost like a hard landing.

Felipe falls on his side, his knapsack clutched in his arms. David falling on his face. Anna landing hard but falls to her knees but still with her balance.

They are all stunned. They slowly get up.

DAVID

What the fuck was that?

ANNA

Where are we. What's going on?

The door from the control room opens. Three aliens come in.

ALIEN #1

(spoken in alien language,
subtitled in English)

I'm sure they have no idea what
just happened to them. How much do
we tell them?

ALIEN #2

(in alien language, subtitled
in English)

I think we tell them
everything. What harm can that
do. We don't want to send them
back. And if we do send them back,
the more they know the better.

ALIEN #1

(in alien language, subtitled
in English)

I believe you're right.

Felipe, Anna and David look at each other never having heard
any kind of language like this before. They've heard
foreign languages before, but not like this.

ANNA

Where are we? What have you done
to us?

FELIPE

I think I know what they want.

ALIEN #1

(in English)

Your the one they call Felipe.

FELIPE

Yes.

ALIEN #1

Nice bag you're carrying there.

FELIPE

Thanks. It's a Wal-Mart special.

Anna looks at David and David glances back at Anna, both with a "what the hell?" look on their faces.

ALIEN #1

I believe you have one of our devices.

FELIPE

I believe I do.

DAVID

Don't give it to him.

ANNA

David! Like we have any power to negotiate.

FELIPE

She's right David. We're not exactly in the driver's seat here.

DAVID

Yea. I see what you mean. I suppose my karate skills won't help much here.

David looks toward the aliens and around the room.

DAVID

What did you do to us?

ALIEN #1

David, we will explain everything to you. To all of you. Come with us. You will know more than you probably want to know, but we will explain it all to you. Felipe, please give me the device.

David looks at Felipe and nods. Felipe hands over the slate. The alien takes the knap sack and opens it. He removes the slate.

As the alien touches the slate it begins to glow.

ALIEN #1

Come with us.

The aliens lead David, Felipe and Anna through a door into a large round room set up like a small theater with chairs set up in a semi-circular fashion. There is an area to the side with equipment, like a control room type of area.

Alien #1 walks toward the control area with the slate.

ALIEN #1
(to David, Felipe and Anna)
Have a seat.

The alien is at the control area and takes the slate and places it in a small stand which holds the slate.

The slate begins to glow and transparent images appear on the slate and the alien presses the code. The image on the slate begins to change and out of the floor in the center of the room a light emerges and spreads out and a holographic image appears, as the slate begins to transmit its images to the center of the room.

At first, an image of Earth. Then the image closes in on Africa and keeps getting closer and closer to the ground. Suddenly, the image changes and it is a replay of the scene where the Hominids were being gathered up hundreds of thousands of years ago.

ALIEN #1
David, Anna, Felipe. We have been coming to Earth for over a million years. You are who you are because we made you what you are.

DAVID
You're talking about your DNA. Aren't you?

ALIEN #1
Yes.

DAVID
I knew it. I've always thought that there was more to our evolution than just nature. You were involved with manipulating our DNA, weren't you.

ALIEN #1
Yes David.

DAVID
And what about the Neanderthals?

ALIEN #1
We purposely avoided that group from the beginning because they were too different. Not best suited.

ANNA

Oh my God.

ALIEN #1

God has nothing to do with it
Anna. We are God.

ANNA

What. What do you mean? No. That
can't be true.

DAVID

I told you.

ANNA

Shut up David. I don't believe it.

ALIEN #1

Anna. Look at the images.

The alien presses some buttons on the slate and it shows various images of humans being worked on with the gynecological procedures. It shows a collage of images showing the changing images of humans.

ALIEN #1

Look at the difference in skull size from what you have termed Homo Habilis and Homo Erectus. The difference in skull size is because we manipulated your DNA.

ANNA

No.

DAVID

I can see that. Those changes don't occur that fast. That's an amazing development. That couldn't have been natural.

ALIEN #1

It wasn't natural David. We took our DNA and manipulated yours. We knew your species would not thrive or go anywhere without the help. We've been to many planets, but we have found only a handful that have life similar enough to ours to do this. Your planet had one of the best species for us to manipulate. In fact, it was so good, that we actually began to use

(MORE)

ALIEN #1 (cont'd)
your women as surrogates to
actually carry embryos of our own
species. We implanted thousands of
embryos of our male and female
partners into your women to birth
our species onto your planet.

ANNA
I don't believe it.

ALIEN #1
Anna. I can tell you're one of
those "God fearing" people, but you
don't need to fear God. We are
your God.

Anna gets up and walks around waiving her hands, putting her
hands to her head in disbelief. Bending over.

ANNA
How can that be?

ALIEN #1
Anna. Look at your screen. We
want to show you something. We
first did this with your Mary and
Joseph. Your Jesus was actually
our first full fledged in-vitro
child of our species born on your
planet. And we planned his rise to
power and station in life to give
hope to your species. Your species
was headed toward self destruction
because of your genetic history of
coming from animals.

DAVID
So what are you saying? We're all
not humans but aliens.

ALIEN #1
Not exactly. There are probably
not that many pure aliens walking
among your species. We stopped
doing the full embryo transfers
about a hundred years ago.

DAVID
OK, now your getting me
confused. So with everyone on
earth, some have more alien in them
than others, and some have none.

ALIEN #1

That's right. In fact, if the level of our DNA is high enough we can actually detect it with our technology. We can tell who is closest to us.

ANNA

Why would you have to do that? What's the difference. We're basically all the same.

ALIEN #1

Not really. How can you say you're all the same. Some of you humans are kind, compassionate, non-violent, and then there are others who are pure evil. Like your Hitler, Saddam Hussein, your murderers, rapists, child abusers. The evil on your planet is from those without or with very little alien DNA. The less alien DNA the more violent. Our species is so much further developed that we have lost our violent propensities and most of the inner, natural evil tendencies which your species still carries.

ANNA

Are you saying that the bad people on earth are ones that are less alien?

ALIEN #1

Exactly.

The alien leads Felipe, David and Anna through another door and into another room. They walk into the room and their jaws drop open.

Sitting in 6 chairs in the middle of the room dressed in a white, draped cloth, are 6 identical Jesuses. They stand up and turn their palms toward David, Felipe and Anna.

The nail scars are there, right in the middle of the palms of all 6 clones.

ALIEN #1

Um. We actually had to do some surgery on the hands for that

(MORE)

ALIEN #1 (cont'd)
one. We can't do everything with
just genetics.

JESUS #1
And it wasn't that comfortable
after the surgery either.

ANNA
I don't believe this.

ALIEN #1
We are preparing for a return of
your Jesus soon, and we have to do
it in several areas of the world at
the same time. What better way
to do it than with clones. On
earth they will see it as simply
another "miracle."

DAVID
So the Jesus thing was just...

ALIEN #1
Yes. Just an ordinary alien. We
knew...

DAVID
...And what about that thing in the
bible about you guys coming down
from the heavens and banging some
of our women.

ALIEN #1
Banging?

DAVID
Mating.

ALIEN #1
Oh. Um. We can talk about that
later. It was a few over zealous
ones that thought it would speed
things up. We curtailed that
quickly. Anyway. We knew that as
your species became more and more
sophisticated we had to be careful
not to reveal our true
identity. Even now, we don't want
to destroy what most on Earth
believe. That belief will be
necessary for an orderly transition
with the mass transport.

FELIPE
Mass transport?

ALIEN #1 (CONT'D)
You see, this is more complicated than you realize, and is much more serious than you can imagine. The Earth as you know it is soon going to change in a very, very dramatic way. Your species is at risk of extinction, and we are here to save as many as we can. But we will be saving only those who are detected as being of alien origin. Most of the others will perish. Your species has only a slim chance of survival after the eruptions.

DAVID
Perish. What are you talking about?

FELIPE
I believe he is talking about the end of the world, and the second coming of Jesus.

ALIEN #1
Felipe is right. Your world is going to end, or at least be uninhabitable for thousands of years, and Jesus is coming.

The alien begins to explain the up-coming sequence of events that will destroy Earth.

ANNA
So what's with the selective saving you're gonna do?

ALIEN #1
We have hundreds of ships to do this, but we can only take about a million people out of all the people on earth, and we're only taking those with the strongest alien DNA signal.

DAVID
How will you do it?

ALIEN #1

Hundreds of ships will do the transport. We will be sending the several Jesuses all over the earth over a period of a month or so to prepare everyone for what your people who know the Bible refer to as the "rapture."

EXT. WESTFORD MASSACHUSETTS - DAY

The CIA agents start wandering around David's car, still groggy and dazed from being within the sphere.

The front door to Harry's house opens and Harry and his son emerge slowly. Walking toward David's car.

GANNON

O.K. O.K. Um... What the fuck just happened.

CIA AGENT

They're gone sir.

GANNON

(irritated)

I know they're fucking gone. I'm not blind god damn it.

Gannon drops his weapon to his side. He pulls out his cell phone and makes a call

GANNON

(into his cell phone)

Sir, this is Gannon. (Beat). Not quite sir. We...well...there's been a...um...I'll call you back sir.

Gannon closes his cell phone and sits down on the front of David's car just shaking his head. The CIA officers all look at each other. Harry and his son continue to walk toward the car slowly, trying to fathom what just happened.

FADE TO:

BLACK SCREEN

SUPER: "6 MONTHS LATER"

FADE UP

INT. ALIEN SPACE SHIP - OUTER SPACE

In a room wearing alien clothing are David, Felipe and Anna. They are sitting at a table with other aliens eating food.

ALIEN #1

You know, it won't be long before many of the people you know will be with you. We don't know who will be chosen. Again, it is only those with the strongest genetic markers that will be detected and transported.

DAVID

So all the others, the billions of people on earth are just out of luck? They're gonna be left there to die?

ALIEN #1

There's nothing we can do. Our machines can only detect those with the strongest genetic markers, and physically we can only transport about a million.

ANNA

Where will we all go?

ALIEN #1

The planet we told you about when you first came is where you will go. There are others, from other planets there too. Remember, this has happened on many planets. Not all are so lucky as your people.

FELIPE

Will we ever be able to return?

ALIEN #1

Not you, but your descendants and the descendants of the people we save may wish to go back some day, but that won't be possible for thousands of years.

ANNA

I just can't believe that there really was no God.

ALIEN #1

It was necessary to prevent your species from killing each other. As it is, it is a very self-destructive species, and would have been much worse if we didn't introduce our genetic material and implant thousands of woman with our kind. Your species may have destroyed the world long ago.

DAVID

You may be right.

ALIEN #1

There's one other thing that we haven't told you.

ANNA

Oh God. What now? Like this isn't enough.

DAVID

I know. Your gonna tell me there's no internet on the new planet.

ANNA

Oh shit. David. You are fucked. What are you gonna do without your Droid!

DAVID

Well, I've been without the internet for 6 months now. Thank god they could rig up a charging device for me. At least I can play my Angry Birds.

FELIPE

Angry birds?

ANNA

Never mind, Felipe.

ALIEN #1

What I am going to tell you won't really affect you. You'll be long dead by then. But when time comes for your species to return, if they so choose, there may have been other aliens arriving. We have been preventing other civilizations from interfering with your planet

(MORE)

ALIEN #1 (cont'd)
for tens of thousands of years. There are other civilizations other than ours that wanted to visit Earth. They were not as advanced as ours, so it was not difficult to prevent them. But we will no longer have any need to monitor Earth. The majority of us believe that your species will adapt well to the new world and will not want to return backward. But some may, as time passes, and as the descendants learn through their education what happened, and when the environment is more suitable for life to thrive. And perhaps thousands will want to return. We will help them return, but we can not protect them if there are other civilizations that arrive or if they are already there when they return.

DAVID
Will you save anything from Earth like books, movies, documents, and stuff like that.

ALIEN #1
Yes. Once the people have been transported, there will be a processing unit that will identify the important people from the various governments, and we will develop committees and groups of people to return to gather the most important things for your culture. Your books, important historical documents, your movies, things of that nature. It will be determined soon after the transport.

ANNA
So what will happen when the rapture occurs. Will people just vanish and be whisked away? What if they are driving or something?

ALIEN #1
Unfortunately, it will not be a pretty site. We have to do it from
(MORE)

ALIEN #1 (cont'd)
 the ships up here, and the people
 are identified, and just
 transported. We can't control
 where they are. There will be
 chaos. That is why we have to send
 the Jesuses back. To persuade
 people that it is a process, and if
 they are not chosen at first not to
 be afraid and not to react
 violently or badly.

DAVID
 But that's not true. You said the
 transport happens basically all at
 once.

ALIEN #1
 That's true. Be we want to prevent
 the world from going crazy after it
 begins. We believe that is the
 best possible way.

Anna, David and Felipe all look at each other, shaking their
 heads.

ALIEN #1
 I'm sorry.

FADE TO:

BLACK

2 Months Later

FADE UP

EXT. ABOVE EARTH - OUTER SPACE - MOTHER SHIP

In the control room there are several aliens at the control
 panel and a big screen with an image of Earth shown from
 space, and there are hundreds of circular images surrounding
 Earth which represent the various ships ready for the
 transportation.

ALIEN #1 - CONTROL ROOM, TRANSPORT DAY
 Is everyone ready? Please identify
 by signing in.

A scrolling of identifying numbers appear on the screen over
 the course of several seconds.

ALIEN #2 - CONTROL ROOM, TRANSPORT DAY
All accounted for. Everyone is
ready.

ALIEN #1 - CONTROL ROOM, TRANSPORT DAY
Everyone begin the transport, on
the countdown.

Two alien symbols appear on the large screen, changing, then down to single alien symbols, counting down, then to the alien zero and all the images representing the ships above the earth on the screen light up at once and...

The RAPTURE begins...

CUT TO:

EXT. SOME CITY IN THE UNITED STATES - NIGHT

A pristine neighborhood, manicured beautiful front lawns, huge homes with expensive cars in the driveway. A clear night, peaceful.

Closing in on a beautiful brick house, closing in on an upper floor window.

We fade through the window into a bedroom. It is dark with the dim glow of a few scented candles to illuminate the room with a romantic glow.

Two bodies are on the bed in a passionate embrace. A gorgeous woman with long black hair lying on top of her man rises with her hands pressed on his chest.

We can see her thick shiny black hair down to the middle of her back and the silhouette of her shapely breasts in the glow of the candle lit room.

As she rises it is obvious that they are making love. She moves back and fourth on top of him as he moans.

MAN IN BED

Oh God! You are unbelievable babe.

WOMAN IN BED

Yes I am.

She takes her right hand and rubs it down his face onto his chest and a little lower. Then BANG.

In the blink of an eye a blue light penetrates the room from the ceiling and a closeup of the woman's face shows a

grotesque distortion to an unrecognizable form and the room violently vibrates and as the man pops up screaming and grabs for his woman but his hands go through air as she is instantly snatched away in the Rapture.

MAN IN BED

(screaming)

Baby! Baby! Where are you. God
no. What the fuck?

The Rapture begins. Havoc all across the country.

Pilots of commercial jets carrying hundreds of passengers are raptured leaving only co-pilots in some planes, but no pilots in others. Those planes crash to the ground and burn. People in the planes are selectively raptured.

Vehicles on highways are crashing as other vehicles lose their drivers to the rapture. Twisted metal and screams and the noise of screeching tires occur all over the world.

Viewing from the sky, thousands of people are being raptured up to the waiting alien ships.

Some are children with their families being raptured up, others are not so lucky.

A mother driving her vehicle is whisked up but her kids in the car are not. They scream with horror as the vehicle goes out of control and crashes.

A mother giving her baby a bath is whisked upward in the violent and sudden event leaving her child in the tub, alone and looking for his mommy.

Doctors are in the middle of operations with the blade slicing an abdomen and the doctor suddenly is raptured as well as a couple of nurses. Everyone else stands there stunned. In some hospitals patients are raptured as the operation is being performed.

INT. ALIEN SPACE SHIP - OUTER SPACE - TRANSPORT CONTROL ROOM

One ship's transport control room shows a man with his abdomen sliced open appearing on the floor as he drops from the blue light which drew him up from Earth. He is now out of anesthesia and blood is rushing from his surgically opened abdomen and he screams in agony.

ALIEN IN CONTROL ROOM

Ouch!

Other people drop into the same area as the patient. Some children, some mothers, a variety of people.

This type of scene occurs in many different ships.

INT. ALIEN SPACE SHIP - OUTER SPACE

Anna, David and Felipe are watching on large screens as the alien sitting next to them tries to reassure them.

ALIEN #1

David, Anna, Felipe. This is the time that your new world begins. After we have everyone, and your historical documents, we will be leaving this solar system and heading to your new planet where you and all the others will continue your species. You should not be sad. If you remained on Earth, you would be dead not too long from now when your world begins its self-destruction or, more accurately, a self-purging. Purging the impurities of man's existence. The Earth will never be the same.

FADE TO:

BLACK SCREEN

SUPER: "Summer 2013"

FADE UP

EXT. YELLOWSTONE NATIONAL PARK - DAY

It is a clear beautiful day. A HUSBAND and WIFE walk in the beautiful Yellowstone with their two young children, a boy and a girl. They approach one of the clear waters of the quiet hot springs. Across the area about 60 yards away is a deer and her fawn. The mother kneels down to her daughter's level to point over to the deer. They both smile. The husband takes a picture of the deer.

NARRATOR (MALE VOICE)(V.O.)

Since the rapture, some countries have failed and governments toppled and pure anarchy has set in to these violent and evil

(MORE)

NARRATOR (MALE VOICE)(V.O.) (cont'd)

societies. Other countries have fared not as bad and have been able to thinly hold it together with hastily formed new governments. They are not prepared for today. Earth's magnetic field has been greatly disrupted by the massive solar flares and resulting solar winds. It has had an effect on Earth's inner core and its stability. The once stable Earth is now a time bomb.

EXT. YELLOWSTONE NATIONAL PARK - DAY - CONTINUOUS

As the Wife is pointing to the deer we pan back and see a cross section of the earth underneath the family as the magma pushes upward toward the surface.

EXT. SKY ABOVE SAN ANDREAS FAULT - DAY

The San Andreas fault begin to rumble and the earth opens up ripping the fault apart with great force and the earth shakes.

EXT. LOS ANGELES - DAY

Buildings begin to rumble and shake as the "Big One" is going to be bigger than they could ever have imagined.

EXT. ATLANTIC OCEAN - MID ATLANTIC RIDGE - DAY

Viewing the Atlantic ocean from above, then penetrating through the surface and transcending deep into the ocean to the floor of the Mid Atlantic Ridge, appears a violent plume of smoke and molten rock emerging as the floor rips open with great fury sending shock waves on both sides of the ridge. One heading eastward toward Europe and the other to the United States.

Panning up through the ocean to the surface, a massive tsunami is beginning to head toward the United States. The ocean is calm but the gentle yet deceptively destructive wave moves hundreds of miles per hour toward the United States. An oil tanker in the ocean gently rises and falls tens of feet as the tsunami wave passes under it.

INT. OIL TAKER CONTROL ROOM - DAY

In the control room the CAPTAIN looks at his crew after feeling the rise and fall of the huge ship.

CAPTAIN IN OIL TANKER
What the fuck was that?

EXT. YELLOWSTONE NATIONAL PARK - DAY - CONTINUOUS

The unsuspecting family looks across the hot springs at the deer. They don't notice the water between them and the deer going from being warm or almost hot to a heavy boil.

As the wife is kneeling down with her daughter pointing toward the deer with the husband taking a photo...BANG....

The earth erupts with great force beneath the family and the ground, rock and debris BLASTS up at the family with a huge rock hitting the mother in the face and pushing her back and away from her child and the rest of the family all of a sudden BLOWN up into the air and immediately scorched to death with the skin burned or melted off their bodies with eyeballs bulging out and hair on fire but quickly burned completely off as their bodies are BLASTED hundreds of feet into the air as the first puncture of the Yellowstone Super Volcano occurs.

The same fate for the deer and her faun.

A second explosion nearby equally violent, about 200 feet in diameter BLASTING Earth's innards upward miles into the atmosphere and destroying anything in proximity. Buildings at Yellowstone blasted to pieces from the force of the eruption and cars and people blown away with the plume of ash and pyroclastic ash -fluidized masses of rock fragments and gases moving rapidly across the area.

This is just the beginning of the cork coming off of the shaken bottle. Hundreds of similar eruptions occur and then the massive EXPLOSION begins. The super volcanic eruption at Yellowstone.

The largest and loudest explosion humans have ever heard since their existence occurs, and with it, poisonous super hot gas spews into the air with fiery ash speeding outward toward the nearby towns, ensuring their total annihilation.

EXT. TOWN OUTSIDE OF YELLOWSTONE -DAY

A FATHER and SON are playing ball in their front yard in a quaint small town. The house is a humble cape with a modest front lawn, nicely maintained. Across the street a NEIGHBOR cuts his lawn.

They all stop as they finally hear the BANG from the massive explosion. Then they see it. Coming in the distance. A massive wall of pyroclastic ash a mile high, traveling at hundreds of miles per hour. The father and son have no time to escape, and the father picks up his boy and turns his back on the rushing cloud of rock and gas. The flow hits them and immediately incinerates them and their neighbor and their homes.

The flow continues.

An old woman and her husband are on a porch enjoying their afternoon cocktail when they see and hear the roar...

They look at each other and reach out to hold each others hand as they know their time is over.

BANG... the flow hits the porch and they are vaporized.

EXT. EAST COAST OF UNITED STATES - CAROLINA - DAY

A massive tsunami arrives and wipes out towns up and down the coast of United States up to 5 miles inland. Total destruction.

Volcanic eruptions in Iceland tear open the Earth and swallows up almost the entire island. Ash shoots miles into the sky.

Toba one again erupts, as do hundreds of other volcanoes. The scenes show the destruction of millions of people.

CUT TO:

EXT. ABOVE EARTH - OUTER SPACE

Our solar system is in the distance. A ship comes into view. Fading through a window into the ship, David, Anna and Felipe sit, watching a large screen showing what is happening on earth. Their hands are in their heads.

The alien in the room looks equally solemn.

FADE TO:

BLACK

SUPER: "3000 Years After Yellowstone"

FADE UP

EXT. EARTH - DAY (ASH BLOCKING OUT SUN)

Volcanic activity is much reduced but continues and the sun is still obscured most of the time. The average temperature has plummeted by many degrees so that only a small segment of earth near the equator is even remotely habitable. Most species of animals and plants are gone. An ice age is back with a vengeance.

There are no longer any signs of the alien space ships. They have long gone.

EXT. SOMEWHERE IN SOUTH AMERICA - NEAR THE EQUATOR - DAY

Snow covers most of the ground. There are only pockets of snow and ice free areas. The area is barren. There is some movement in the distance. It is day but it is dark like dusk because of the sun still being blocked out.

The movement appears to be some figures. People? Closer. They walk. Closer. They are people - Ancestors of survivors from the great Yellowstone event.

Closer still, there are chains around their necks. They are all attached to each other, wearing some plain dark clothing, like rags. They are being led into what appears to be an underground entrance leading into the underworld.

SOMEONE'S POV - Looking at the people in the distance being led into the underworld. Now looking immediately to the right, and there IT is... a GROTESQUE CREATURE clearly not human. It stands 7 or 8 feet tall. Hunched over with a distorted spine and its head disproportionately large for the size of its thin neck.

It breaths through slits in its neck, with some oozing brown mucus coming out of the slits. Its eyes large, oval, black, and mucus oozes out of its eye socket. Its mouth is small but open wide, sharp teeth, and a lizard-like tongue. It looks head on and speaks some clicking language as its lizard tongue darts in and out of its mouth.

Panning back is is clear now that the SOMEONE is also the same type of creature. They point to the humans being led away and speak their clicking language.

GROTESQUE CREATURE #1
(in its native language,
subtitled in English)
This planet doesn't have much food,
but they do breed well. We should
have plenty to eat with these
creatures. This place suits us
well.

GROTESQUE CREATURE #2
Yes. This planet will do just
fine. It's time to bring
everyone.

The grotesque alien is holding something by his side and raises it to his mouth to eat. We now see what it is. It is a bloody, severed human arm with blood vessels and muscle hanging loose that he begins to munch on.

The other creature raises a blood dripping human liver and takes a bite out of the bloody organ, lifts his grotesque head and makes an ungodly noise.

Close in on the humans entering the hole into the ground. A whip hits one on the back as several of the creatures surrounding the humans lead them into the underground habitat.

Ungodly SCREAMS from humans come from deep in the hollowed out earth.

Panning back we see scattered human bones all over the place. Scattered like chicken bones after a feast.

FADE OUT

THE END