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an original screenplay by

<William Brackoneski>

Copyright: PAu3-438-777 WGAe <William Brackoneski> <46 Laurel Road> <Windsor Locks, CT 06096> <860-752-2653 or 860 758-4168> <Billybracl@aol.com> FADE IN:

SUPER: 8 JULY 1947

We are flying over the desert as a storm approaches off in the distance. Slowly we descend as a large military installation comes into view.

EXT. JUST OUTSIDE MILITARY BASE PERIMETER - DAY

We silently glide: just above ground level passing the sign that reads (ROSWELL ARMY AIR FIELD HOME OF THE 509th BOMBER GROUP) past the smartly dressed armed military police guarding the main gate.

EXT. MAIN THOROUGHFARE ROSWELL ARMY AIR FIELD - DAY

Down the main thoroughfare of this cold war era military base.

EXT. BASE HEADQUARTERS - DAY

We slow to a stop in front of the headquarters building. We are watching a group of six or seven Privates and Corporals going about their mundane routine of raking, sweeping, and washing windows.

PRIVATE ONE (19) tall white lanky southern boy is startled by a THUNDER CLAP.

PRIVATE ONE Ouwee, that was close.

PRIVATE TWO (19) stout freckled face midwestern farm boy.

PRIVATE TWO What are you, some kind of scaredy cat?

PRIVATE ONE No, I'm just not use to it, that's all. Besides if ah storm is cummin', shouldn't we pack up and get inside.

SERGEANT (30) white impeccably dressed hands on his hips straight up career soldier.

SERGEANT Weee'll pack up Private, when I tell you to pack up.

PRIVATE ONE

Yes sir.

The Sergeant quick steps towards the First Private and stands right in his face.

SERGEANT I'm not your Sir. When I give you an order you answer yes Sergeant. Jee-sus, where do they get these guys.

PRIVATE ONE I'm sorry Si um, sorry Sergeant.

SERGEANT Get back to work.

The Sergeant walks away.

PRIVATE ONE

Yes Sergeant.

Private Two is POINTING with his mouth wide open looking up in the air. He's watching a FLYING SAUCER HOVERING 100ft or so above the nuclear bomb storage facility.

PRIVATE TWO What the hell, is that?

FIRST CORPORAL (22) white New York City hip, longer hair comb in back pocket looks in the direction of where the Second Private is POINTING.

> FIRST CORPORAL Holy crap, it's a Flying Disc.

Now everyone within earshot is looking up creating quite a commotion.

COLONEL WILLIAM H. (BUTCH) BLANCHARD, (32) tall white and very rugged John Wayne personified the Base Commander rushes outside with his aide CAPTAIN JENNINGS (28) white medium height glasses administrative type.

The Colonel watches along with everyone else at this strange object when it DARTS AWAY at breakneck speeds. As they try to watch the spacecraft flying away it's suddenly struck by lightning. The craft nose DIVES and DISAPPEARS over the horizon; seconds later a THUNDEROUS BOOM is heard, followed by a large FIREBALL.

The Colonel hurries back inside barking orders to his aide.

BLANCHARD

(speaking and walking quickly) Get Major Marcel, Major Easley, and Captain Cavitt here on the double. Sound general alarm; muster the troops and form a convoy in this order; MP's then ambulances, then troop trucks, and last the flatbeds. Load the flatbeds with a generator, spotlights, a bulldozer, and a crane. Make sure there are plenty of tarps, crates, and body bags. Got it.

JENNINGS

Yes sir.

JENNINGS RUNS AHEAD of the Colonel, entering the headquarters building first.

INT. MAIN HALLWAY HEADQUARTERS - DAY

Jennings PUSHES through the main doors and QUICK STEPS it down the hallway to his office.

INT. JENNING'S OFFICE - DAY

Jennings RUSHES to his desk, grabs the microphone as he slides into his chair issuing an order.

JENNINGS (CONTINUED) Major Marcel, Major Easley, and Captain Cavitt; report to Colonel Blanchard's office on the double.

Jennings ROTATES in his chair and sounds the alarm. SIRENS start blasting throughout the entire base.

EXT. BASE BARRACKS - DAY

SOLDIERS (mixed ages) come pouring out of the barracks lining up and coming to attention under the direction of the PLATOON LEADERS (mixed ages).

PLATOON LEADERS Let's go, let's go, move it, move it, on the double.

EXT. HEADQUARTERS - DAY

Jennings is giving MASTER SERGEANT O'BRIEN (35) white, over weight, a little sloppy and sweaty orders when suddenly a jeep comes to screeching halt next to the two.

Officers MAJOR MARCEL, (40) tall and skinny and CAPTAIN CAVITT (38) average height, average weight, and good looking JUMP from the jeep and RUSH inside. Seconds later a Military Police Jeep also comes to a flying stop in front of the headquarters building MAJOR EASLEY (40) white studious type seems out of character for being head of security RUSHES inside.

CUT TO:

INT. HEADQUARTERS HALLWAY - DAY

Jennings KNOCKS three times on Colonel Blanchard's door.

BLANCHARD (V.O.)

Enter!

INT. BLANCHARD'S OFFICE - DAY

Jennings enters the office, Blanchard is sitting behind his desk talking to Marcel and Cavitt; Major Easley is standing in front of the desk listening.

BLANCHARD How's everything going out there?

JENNINGS We'll be ready to move out in twenty, sir.

BLANCHARD Good; get me the Pentagon, General McMullen.

JENNINGS

Yes Sir.

Jennings exits the office.

Blanchard is INTERRUPTED by the phone RINGING.

Blanchard looks out his window to see that the sun is SHINING.

BLANCHARD It looks like the storm is moving off.

Blanchard picks up the phone.

BLANCHARD (CONT'D) General McMullen? It's Colonel Blanchard, sir. We have a situation down here. We have a downed (MORE) (beat) flying disc, that's right sir. No sir, I don't believe it has anything to do with the Russian's sir. Yes sir, yes sir, we're ready to move out now sir.

Blanchard hangs up the phone.

BLANCHARD (CONT'D)

Let's go.

Blanchard puts on his hat and walks out of his office door.

INT. HEADQUARTERS HALLWAY - DAY

Blanchard followed by Marcel, Easley, and Cavitt walk down the hall each step taken in unison, the SOUND of their footsteps ECHO through the hallway as they march towards the exit.

Blanchard passes Jennings standing in his office doorway.

BLANCHARD Jennings, you're in charge.

Jennings SNAPS to attention and SALUTES.

JENNINGS

Yes sir.

The Colonel PUSHES his way through the double-hung doors, the TWO GUARDS (20) stationed there come to attention.

EXT. HEADQUARTERS - DAY

Marcel and Cavitt JUMP into their jeep. Marcel starts the jeep and makes a wide U-Turn in order to join the convoy.

CAVITT

Stop!

Marcel SCREECHES the jeep to a stop.

MARCEL What's the matter?

Cavitt looks at a group of curious onlookers. Standing in front of the rest is a pretty nurse. (25) tall tanned athletic blonde.

CAVITT You there, front and center. FIRST LIEUTENANT NURSE ANGELA LARUE points to her chest and walks towards the jeep.

LARUE

Me sir?

CAVITT Yes you, get in.

LaRue gets into the back of the jeep, Marcel guns it to line up behind the Colonel.

CAVITT (CONT'D) We may need her for any injured personnel.

Blanchard walks briskly past the line of military vehicles all running and ready to move out. He jumps into his jeep at the head of the convoy and shouts.

BLANCHARD

Convoy Ho!

EXT. MAIN GATE - DAY

Blanchard and the convoy drive through the main gate, the red and white barrier lifted by the MP's allowing truck after truck to travel past, heading out into the open desert.

EXT. OPEN DESERT - DAY

As the convoy moves further into the desert, MACK BRAZEL (50) a longtime weathered cowboy is KICKING up a TRAIL OF DUST as he rides his horse hard towards the convoy. He takes off his hat and WAVES IT trying to get the attention of the oncoming military column.

Blanchard leans towards his driver, and gives SERGEANT DAVIS (28) black, tall and thin an order.

BLANCHARD

Slow the convoy to a stop.

The convoy comes to a complete stop as Brazel slows his galloping horse to a walk, and then STOPS by the Colonel's jeep. Brazel has trouble controlling his jittery horse as he tries to speak to the Colonel.

BRAZEL

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Sir,
(beat)
just over the next ridge.
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Brazel POINTS nervously in the direction of the crash site.

BLANCHARD Well, what is it man? Spit it out.

BRAZEL Just over the next ridge, a ship of some kind, there's bodies and debris everywhere, (beat) and sir, they are not human.

BLANCHARD What do you mean, not human?

BRAZEL

You'll see.

BLANCHARD

(speaking sternly and quickly) I want you to go home! Do not mention

what you saw to anyone, you hear me? If you do, we'll throw you in a hole so deep they'll never find your bones. You got that?

BRAZEL

Yes sir, you won't have to worry about me sir, not a word. . . .

Blanchard with the rancher still in mid sentence, orders the convoy to move out.

EXT. CRASH SITE - DAY

Heading due west Blanchard orders the convoy to stop as it crests the ridge approaching the crash site.

BLANCHARD Sergeant, get Major Easley up here right away.

Sergeant Davis exits the jeep and runs down the convoy line out of sight.

Blanchard stands. Using his binoculars he looks towards the GLOWING craft half-embedded into the ridge.

Major Easley runs up to the Colonel's side.

EASLEY

You called for me sir?

Blanchard still standing and looking through the binoculars POINTS to one edge of the ridge and SWEEPS with his pointed finger to the other end of the ridge.

EASLEY

Yes sir, understood.

The convoy drives west towards the craft, a hundred yards or so before reaching the craft, they turn south. Once the convoy reaches the south end edge of the ridge, the convoy reverses direction heading north, appearing like a giant serpent slithering across the desert floor. As they drive past the craft Blanchard, Marcel, Cavitt, and LaRue all look at the spaceship in disbelief. Once the Colonel is satisfied with their position, he orders his driver to stop. Blanchard stands, and turns toward the vehicle behind him and DRAWS HIS HAND across his throat; one by one the engines go silent.

Blanchard, Marcel, and Cavitt JUMP from their jeeps.

Easley and his hand-picked highly trained security team RUN between the side of the convoy and the craft, forming a primary tighter security defense line.

Once Easley and his men are in position they turn and POINT their rifles at the alien ship, their backs facing the troop trucks. Simultaneously, they pull their rifle bolts back to chamber a round. (Note: a LOUD double click is HEARD Tsh, Tsh).

Blanchard followed by Marcel and Cavitt cautiously walk down the security line towards the disc.

Blanchard draws his sidearm and POINTS it straight ahead ready to shoot at anything that moves.

Marcel and Cavitt turn and look at each other, and then draw their weapons.

Blanchard approaches the craft with his outstretched hand. He cautiously and gently TOUCHES the exterior with the tips of his fingers. He retracts his hand and holsters his weapon as he looks around at all the burnt, damaged, debris scattered about.

He spots the THREE DEAD ALIEN BODIES the rancher had told him about all gathered together amongst the scrub brush. Blanchard RUSHES over and stands above the mortally wounded small grey aliens. He is captivated by their appearance as he looks down at their pear shaped heads, large almond eyes, and their spindly appendages with suction cups at the end of their fingers and toes. Blanchard stares blankly at the aliens until his head is cleared by Marcel SHOUTING.

MARCEL Colonel, over here sir!

Blanchard walks back to the disc and BENDS DOWN next to Marcel who is PEERING through a large gaping hole in the side of the craft. Inside the craft, lit by the still GLOWING interior lights, is an ALIEN LIFE FORM STILL STRAPPED to it's seat. Similar to the others except this one is alive.

Marcel stands and MOTIONS Cavitt over.

MARCEL (CONT'D) Go get that nurse.

Cavitt JOGS back to his jeep. As he gets closer, almost out of breath, he calls out.

CAVITT Nurse, come with me.

LaRue gets out of the jeep.

Cavitt and LaRue start walking swiftly back to the crash site. He looks at her as she turns to look at him.

CAVITT (CONT'D) Nurse, what is your name?

LARUE Angela LaRue sir.

CAVITT

Well Angela, you are about to see something that you've never seen before. I want you to stay calm and simply access the condition of the pilot inside the aircraft.

LARUE Yes sir, but before the war, back in Chicago, I was an emergency room nurse at Cook County. I've seen it all, sir.

CAVITT I assure you nurse, you have never seen anything like this.

Cavitt and LaRue reach the craft, she stops to look at it, Cavitt gives her a brief moment to catch her breath and then SUMMONS her to look inside. LaRue CRAWLS half way inside the craft, her professionalism kicks in right away as she starts her examination. She places her hand GENTLY on the alien creature and then turns to look at the officers.

LARUE Captain, the being is trying to communicate with me.

CAVITT What do you mean? I didn't hear anything.

LARUE

I am seeing pictures inside my head.

Cavitt turns away from the craft and consults with Blanchard and Marcel.

CAVITT Colonel, the nurse says that the alien is communicating with her, sir.

BLANCHARD

What!

Cavitt SHRUGS his shoulders.

CAVITT That's what she says.

BLANCHARD

Okay, let's get this thing out of there. You and the Nurse get it to the Base Hospital. I'll radio ahead and let them know you're coming.

CAVITT

Yes sir.

EXT. CRASH SITE - NIGHT

Blanchard shouts.

BLANCHARD Medics on the double!

Immediately two ambulances start their engines, and turn their HEADLIGHTS ON. They break away from the convoy driving VERY SLOWLY towards the Colonel.

INT. AMBULANCE CAB - NIGHT

We watch MEDICS ONE AND TWO (24) looking at the Colonel and Marcel through the windshield of their vehicle.

EXT. CRASH SITE - NIGHT

The driver stops the ambulance, the medics open the doors, and JUMP OUT.

Blanchard gives an order.

BLANCHARD You two, bring stretchers and body bags for three critically injured personnel. Major Marcel will direct you.

Blanchard walks to the second ambulance finding both medics outside waiting for their instructions.

BLANCHARD (CONT'D) You two, grab a stretcher and assist Captain Cavitt over there at the bottom of the ridge.

Blanchard POINTS toward the craft.

MEDICS THREE AND FOUR (24) run to the back of the ambulance, they GRAB a stretcher and start RUNNING towards the ridge.

Marcel and Medics One and Two are standing among the scrub brush looking down at the three dead aliens.

MARCEL Okay men, take a deep breath, and try to relax. (beat) Are you alright now?

MEDICS ONE AND TWO Yes, sir.

MARCEL Good, put on your gloves and bag up the bodies.

MEDICS ONE AND TWO

Yes, sir.

Medics One and Two UNROLL the body bags, UNZIP them, and then one by one LIFT each body into a bag and ZIP it back up.

Men, you are not to speak about what you saw here tonight to anyone, not even with each other, Not now not ever, if you do, I assure you the consequences will be severe. Understood?

MEDICS ONE AND TWO Yes, sir.

MARCEL Okay then, load them up.

MEDICS ONE AND TWO

Yes, sir.

Medics One and Two are standing over one of the body bags, one at one end one at the other. BENDING DOWN in unison they GRAB the handles, straighten back up, and walk off carrying it to the ambulance.

Medics Three and Four are carrying the live alien on a stretcher followed by Cavitt and LaRue. Once they reach the ambulance with its rear doors left open, they load up the alien. Cavitt and LaRue JUMP in after it. Once everyone is inside the doors are closed.

INT. AMBULANCE CAB - NIGHT

Medics Three and Four get back inside the ambulance sitting perfectly still, eyes forward, speechless.

EXT. CRASH SITE - NIGHT

Blanchard seeing that the aliens have been loaded and ready to go walks up to the MP security line and gives an order to Easley.

BLANCHARD

Major, you and your team escort the ambulances back to base. Take the live one directly to the hospital, the bodies take to Hangar Fifty-One.

EASLEY

Yes, sir.

Blanchard watches as they FADE OUT of sight and then turns to Marcel.

BLANCHARD Jesse, line the men up shoulder to shoulder, stretch them out as far as (MORE)

MARCEL

Yes, sir.

Marcel turns away.

BLANCHARD

Jesse wait, after you've finished with that have the combat engineers light up the disc area and get it loaded onto the flatbed. Have the radiation unit suit up and crate everything in the primary area. When you're sure it's all up make a sweep of it, remember we were never here.

MARCEL

Yes, sir.

EXT. WELL LIT CRASH SITE - NIGHT

MEN IN RADIATION SUITS are picking up items and placing them in wooden crates marked "Top Secret". We see that they are picking up computer chips, computer screens, bundles of fiber optic wires, and tiny beams with strange markings.

Marcel CLIMBS the small ridge where the craft is DANGLING from crane cables and being guided by MEN FROM THE ENGINEER CORP onto the flatbed. Once the cables are removed the Engineers cover it and tie it down. The major is also watching the progress of the men that are off in the distance walking shoulder to shoulder towards the east. Hundreds of flashlights are SHINING back and forth across the ground, every so often we see one of the men BEND DOWN to pick up something and put it into his duffel bag.

EXT. CRASH SITE - DAY

Marcel approaches Blanchard leaning against the ridge with ONE LEG UP, smoking a cigarette.

MARCEL (speaks softly) Colonel?

BLANCHARD Are we done here, Jesse? MARCEL Yes sir, all loaded and ready to go.

BLANCHARD Well then, let's mount up.

Blanchard pushes off with his foot and FLICKS his cigarette.

INT. COLONEL BLANCHARD'S JEEP - DAY

Blanchard and Marcel on opposite sides of the jeep JUMP IN. As their asses hit the seat, the jeep followed by the military convoy moves out heading home.

CUT TO:

INT. HALLWAY BASE HOSPITAL - DAY

HOSPITAL PERSONNEL (mixed ages) are RUNNING up and down the hallway. The entire hospital is a Beehive of activity.

MP's line the hallway standing AT ATTENTION.

OFFICERS (mixed ages) and MEN IN BLACK (mixed ages) are also walking up and down the hallway, and in and out of closed doors.

MP's ONE and TWO (twenties) PUSH through the double-entry doors of the main hospital corridor.

Medics Three and Four follow the MP's carrying the live alien.

INT. HOSPITAL ROOM - DAY

LEAD MAN IN BLACK (35) directs the detail handling the alien to a prepared stark windowless room. The room is BRIGHTLY LIT with a couple of cushioned metal chairs and a gurney. The alien is placed onto the gurney and STRAPPED DOWN by two MALE NURSES (28).

> LEAD MAN IN BLACK Make sure it's good and tight without harming it. We don't want it to get loose.

Male Nurse checks to make sure the alien is secured.

LEAD MAN IN BLACK (CONT'D) Okay everyone, scram.

Everyone leaves the room.

LEAD MAN IN BLACK (CONT'D) Stand guard.

MP

Yes, sir.

INT CONFERENCE ROOM - DAY

The stark SMOKEY room filled with HIGH RANKING MILITARY OFFICERS (mixed ages) and INTELLIGENCE PERSONNEL (mixed ages) are gathered around the table, some seated, others are standing. The room is BUZZING and VERY LOUD.

Blanchard enters the conference room obviously tired and need of a shave and a shower. His uniform is dirty and wrinkled.

BLANCHARD

Settle down everyone.

Everyone starts to quiet down and focus their attention towards the Colonel.

BLANCHARD (CONT'D) As you all know, at approximately twenty hundred hours, eight July we captured an alien craft with occupants, three dead, one alive.

PUBLIC RELATIONS OFFICER WALTER HAUT (35) is taking notes as the Colonel speaks.

GENERAL RAMEY (55) head of the Eighth Army Air Force followed by his adjutant COLONEL DUBOSE (49) enter the room.

GUARD AT THE DOOR (hollers) Aaa ten hut.

Everyone in the room comes to attention.

GENERAL RAMEY Take a seat everyone.

Everyone of importance sits, AIDES (mixed ages) remain standing in the b.g. as General Ramey takes his seat at the head of the table.

> GENERAL RAMEY (CONT'D) Colonel Blanchard?

Blanchard stands.

BLANCHARD

Yes, sir?

GENERAL RAMEY Well done man, well done. Thank you sir.

GENERAL RAMEY So, where are we so far?

Lead Man in Black seated at the middle of the table opposite the entry door opens his file in order to brief the General.

> LEAD MAN IN BLACK Sir, as you know we have recovered a crashed flying disc of unknown origin, three dead bodies, and a lot of debris. However, as the recovery process progressed we discovered something that we couldn't have imagined, sir.

Lead Man in Black pauses as he glances around the room with a look of embarrassment knowing what he is about to say next.

> GENERAL RAMEY Go on, what did you find?

LEAD MAN IN BLACK One of the beings survived, we have it detained just down the hall.

General Ramey JUMPS UP to leave.

LEAD MAN IN BLACK (CONT'D) But wait sir, there's more: we have a nurse, First Lieutenant Angela LaRue. Apparently, she has been able to communicate with the alien. Well sort of communicates.

GENERAL RAMEY What do you mean, sort of communicates?

LEAD MAN IN BLACK Apparently the alien can send telepathic images to the nurse.

GENERAL RAMEY Wait just a minute, you're telling me that we have a little green man who speaks to a nurse but doesn't really speak.

LEAD MAN IN BLACK Actually the nurse says that the being is feminine and that she is an officer and a pilot.

GENERAL RAMEY (flustered) Jeeeze Us Christ; what the hell am I going to tell the President? And how the hell are we going to deal with aliens from outer space?

LEAD MAN IN BLACK Well sir, for the security of our nation this should not be discussed with anyone except for those of the highest military security levels, and even then on a need-to-know basis only. Including the President.

General Ramey GLARES at the Lead Man in Black as he STARES back at the General. The tension is unbearable until the General agrees by silently nodding his head.

> GENERAL RAMEY Show me this goddamn alien. (shouts) Now!

Lead Man in Black quickly stands and heads to the door followed by General Ramey. The Guard opens the door. As the door is closing, we CAN HEAR the chatter and commotion resuming inside the Conference Room.

INT. HOSPITAL ROOM - DAY

General Ramey along with the Lead Man in Black enter the alien's room and stand at the foot of the bed.

GENERAL RAMEY My name is General Roger Goodwin Ramey. Can you tell me your name?

Alien does not respond.

GENERAL RAMEY (CONT'D) I want you to know that we are not going to harm you. I just want to ask you a few questions.

Alien does not reply of move.

GENERAL RAMEY (CONT'D) Why are you here?

Alien lies perfectly still.

General Ramey turns silently, followed by the Lead Man in Black to leave the room.

GENERAL RAMEY Well, where do we go from here?

LEAD MAN IN BLACK We are about to move the alien into a makeshift Interrogation Room equipped with cameras, a tape recorder, and a communications system. A gallery has been set up behind oneway glass so that whatever goes on in that room will be observed, and recorded. We have the nurse sequestered while personnel in the Conference Room are preparing a list of questions.

GENERAL RAMEY Fine, take me to see the craft.

LEAD MAN IN BLACK

Yes, sir.

Lead Man in Black and General Ramey exit the Base Hospital.

EXT. BASE HOSPITAL - DAY

General Ramey and Lead Man in Black are met by Dubose just outside the Base Hospital doors.

INT. GENERAL RAMEY'S 1947 ARMY STAFF CAR - DAY

Once the four men are inside the staff car the driver starts the vehicle and drives the short distance to Hanger 51.

EXT. HANGER 51 - DAY

General Ramey's car comes to a stop. The men exit the vehicle and walk together towards the hanger doors.

GENERAL RAMEY Marcel, wait here.

DUBOSE

Yes, sir.

The TWO MP's (twenties) block the hanger doors and challenge the General.

MP GUARDING HANGER DOOR I'm sorry General we have our orders. No one gets in, sir.

GENERAL RAMEY Get out of my way son or you'll be guarding penguins at the North Pole by the end of the week.

The MP's SNAP to attention and then open the door.

INT. HANGER 51 - DAY

General Ramey and Lead Man in Black walk together in unison, the SOUND of their patent leather shoes hitting the polished concrete floor ECHO'S LOUDLY through the cavernous hanger.

They walk past the laid out body bags walking closer to the truck. The Lead Man in Black speeds ahead of the General JUMPING onto the flatbed and partially REMOVING the tarp showing the General the prize.

General Ramey STARES in amazement.

GENERAL RAMEY

Okay, I'm relying on you to get this done. Pack all of it up including the bodies onto a C-Forty Six and get it up to Wright-Patterson tonight. My people will be waiting.

General Ramey turns to leave, then stops and turns back toward the Lead Man in Black.

GENERAL RAMEY (CONT'D) Oh, and this, all of this, never happened.

General Ramey points and waves his hand across the gathered material.

GENERAL RAMEY (CONT'D) No flight log entries, no notes, no reports of any kind. If this ever gets out, we're all in a world of shit.

LEAD MAN IN BLACK But sir, a report has gone out, a wire was sent to the local newspaper and the editor printed up a special edition.

GENERAL RAMEY Jeesus Christ man; who's responsible for that? LEAD MAN IN BLACK The Public Relations Officer Walter Haut, sir.

General Ramey pauses.

GENERAL RAMEY As soon as you're finished with this get down there and have him print a retraction. Say it was weather balloon debris. If he gives you any crap, lean on him tell him if he wants to keep his shitty little paper he'll cooperate. Also get that Conference Room emptied. I want only above Top Secret personnel working on this. Brief the ones you weed out and close this thing down. Remember plausible denial, nothing out of the ordinary happened here; got it?

LEAD MAN IN BLACK Yes sir, don't worry, I'll take care of it.

General Ramey leaves the Lead Man in Black. Walking towards the exit, we HEAR the fading sound of his footsteps until he passes through the door.

CUT TO:

EXT. NURSE LARUE'S QUARTERS - DAY

Blanchard stands at the door and KNOCKS.

NURSE LARUE (V.O.) (nervously) Come in.

Blanchard turns to the MP's.

BLANCHARD

Wait here.

INT. NURSE LARUE'S QUARTERS - DAY

Blanchard enters her quarters to find Nurse LaRue refreshed wearing her Class A Uniform and sitting erect on the edge of her neatly made bed. Her legs are tightly closed, her hands on top of her thighs, palms down.

> BLANCHARD Nurse, come with me please.

INT. HOSPITAL HALLWAY - DAY

She stands and leaves with the Colonel followed by MP's One and Two.

INT. CONFERENCE ROOM - DAY

Blanchard and Nurse LaRue enter the Conference Room.

Nurse LaRue notices that there are fewer people and the commotion and chatter has all died down.

Nurse LaRue has the look of surprise when she sees who is in the room with her.

BLANCHARD Lieutenant I would like to introduce you to Army Air Force SECRETARY SYMINGTON, GENERAL DOOLITTLE, GENERAL VANDENBERG, and GENERAL TWINING.

Nurse LaRue makes eye contact.

NURSE LARUE It's an honor to meet all of you.

Nurse LaRue puts her hands by her side and waits silently.

SECRETARY SYMINGTON Lieutenant, it is of the utmost importance that we determine the exact nature of the alien threat against us.

NURSE LARUE I don't think she is a threat at all sir. She's very gentle.

SECRETARY SYMINGTON Well, we don't know that for sure, and we can't take any chances. What we need from you is to get it to answer these questions we prepared.

Blanchard holds out his hand as the MAN IN BLACK TWO (28) gives the Colonel the typed questionnaire. In turn, the Colonel gives it to Nurse LaRue.

NURSE LARUE

I don't know sir. For one thing, I wouldn't even know how to go about asking her any questions. You see I can receive images from her, but I have no way of communicating back to her. Secretary Symington turns toward the Colonel.

SECRETARY SYMINGTON

(tersely) You told me she could communicate with the alien?

BLANCHARD That's what she told us in the field.

Secretary Symington SNATCHES the questionnaire from the Nurse and SLAMS it down on the Board Room table in ANGER.

> SECRETARY SYMINGTON Damn it! Don't you people understand the danger we're facing. Hundreds of those little green bastards could be on their way here right now capable of doing God knows what to us.

Secretary Symington WAVES his hand imperiously, motioning the VIP's out the door.

SECRETARY SYMINGTON (CONT'D) Gentlemen, please.

Once the VIP's are in the hallway Secretary Symington gives Blanchard an order.

SECRETARY SYMINGTON (CONT'D) You get those so-called intelligence personnel back in here and get me some goddamn answers.

Secretary Symington exits the room.

BLANCHARD

Yes, sir.

Blanchard turns towards the Man in Black Two.

BLANCHARD (CONT'D)

Go!

The Man in Black Two without a word HURRIES out the door.

Blanchard with a look of disgust, turns away from Nurse LaRue and gives an order to the MP's One and Two at the still opened door.

> BLANCHARD (CONT'D) Return her to her quarters.

> > MP'S

Yes, sir.

Once they leave, Blanchard plunks down in a chair and SIGHS while swiping his hand down his face.

Six to seven Intelligence Personnel enter the room and take their seats around the Conference table.

Blanchard stands and begins to speak.

BLANCHARD

Gentlemen, we have been given a task of such enormity that the entire human race is riding on what we do here. We need to know exactly what we're dealing with here. We have to get that Son of a Bitch down the hall to answer these questions.

Blanchard with increasing anger TAPS on the papers.

BLANCHARD (CONT'D) I have just been informed that the communication between the alien and the Nurse is one sided, she can't talk to the thing at all.

Blanchard sits down.

BLANCHARD (CONT'D) So what have you got? Any suggestions, anything at all?

The room gets loud discussing what would be the best course of action.

JOHN KNEUBUHL a World War II Japanese code breaker speaks slowly.

JOHN KNEUBUHL Wait-a-minute!

The room goes quiet.

JOHN KNEUBUHL (CONT'D) It seems to me that we are left with two options, we must either teach the Nurse how to communicate more effectively with the alien, or teach the alien how to understand English. Since the first option would be highly impractical we should be focusing our attention on the latter.

INTELLIGENCE OFFICER

That's brilliant, a being that has traveled great distances inside of a ship that is clearly more advanced than anything we could create can surely learn our language. We could start off using children's books .

BLANCHARD

That'll take years.

JOHN KNEUBUHL It is not a child sir. I believe the process would be incredibly fast.

Blanchard LEAPS from his chair and walks over to the telephone on the wall.

BLANCHARD

Get me Captain Jennings! Jennings, send someone into town, have them gather up all the children's books they can get their hands on and get them back to me right away.

Blanchard hangs up the phone and looks at his watch.

BLANCHARD (CONT'D) Gentlemen, you're dismissed.

Everyone starts filing out the door.

BLANCHARD (CONT'D) John, wait. Why don't you take a break, get something to eat, and meet me back here at fifteen hundred hours.

JOHN KNEUBUHL Sure, that sounds good.

John Kneubuhl leaves the room.

Man in Black Two is standing in the back of the Conference Room smoking a cigarette.

> BLANCHARD Retrieve the Nurse after lunch.

Man in Black Two, without a word, exits the room.

Blanchard, all alone and exhausted, pulls out one of his *Lucky Strikes*. Once lit, he SNAPS his *Zippo* lighter closed, looks up toward the ceiling and EXHALES his smoke.

CUT TO:

INT. MOM AND POP BOOKSTORE - DAY

MP's THREE and FOUR enter the bookstore. MOM (65) and POP (65) are standing behind the counter unnerved by the sudden burst through the door by the armed Military Police.

MP THREE Where's your children's books?

POP

In the back.

The MP's go the rear of the store and grab all the books they can carry. With their arms full, they walk past the stunned Mom and Pop and start heading out the door.

> POP (CONT'D) Hey, wait just a doggone minute; who's going to pay for all of that?

> MP ONE Contact Captain Jennings up at the Base. He'll see that you get paid.

> > CUT TO:

INT. CONFERENCE ROOM - DAY

Blanchard and John Kneubuhl are sitting at the Conference table. Between them is a large stack of children's books. Nurse LaRue sitting at the other end looks attentively at the two men.

BLANCHARD

Lieutenant, we have come up with an idea that may help us break this damn language barrier. We're going to have you read to the alien and see if it will respond.

JOHN KNEUBUHL Yes, read like you're reading to a five-year old child and show it the pictures.

Blanchard stands and GRABS five or six books handing them to Nurse LaRue as she stands.

Blanchard, followed by Nurse LaRue exits the Conference Room.

INT. INTERROGATION ROOM - DAY

Nurse LaRue finds the alien sitting propped up on the gurney without restraints.

Nurse LaRue sits.

NURSE LARUE I have some books that will help you understand our language. Is it alright if I read them to you?

No response from the alien.

Nurse LaRue begins to read. (Note Series of shots of Nurse reading slowly and showing the alien pictures). Nurse LaRue has been at it for hours. She's exhausted when the door finally opens. (Note time elapsed by the movement of the clock on the wall)

Blanchard enters the room.

BLANCHARD Lieutenant, well done. We'll continue tomorrow.

Nurse LaRue stands and places the book on the edge of the bed as the Colonel and the Nurse exit the room. With their backs turned the book levitates, opens, and moves through the air towards the alien.

INT. INTERROGATION ROOM - DAY

Nurse LaRue enters the Interrogation Room alone. She sits looking at the alien.

NURSE LARUE Shall we continue?

Nurse LaRue picks up a more advanced literary book from the library cart. The day passes. (Note time elapse is shown by the clock movement on the wall as we listen to small vignettes of more and more advanced books being read aloud to the creature).

INT. INTERROGATION ROOM - NIGHT

MP's One and Two take Nurse LaRue from the room.

NURSE LARUE I will be back in the morning.

INT. INTERROGATION ROOM - DAY

Nurse LaRue enters the Interrogation Room only to find the alien with hundreds of books around her reading on her own. The alien is flipping page after page and digesting book after book at an unbelievable pace. Nurse LaRue is sitting across from her, when suddenly the alien stops. The alien turns the last page of the last book and slowly puts it down.

The alien telepathically begins to communicate with the Nurse in English.

Nurse LaRue smiles with excitement.

NURSE LARUE You can understand me?

ALIEN

Yes. (English subtitles)

NURSE LARUE Please excuse me just one minute.

Nurse LaRue stands and walks to the door. She KNOCKS. The door opens. She exits into the hallway.

INT. HALLWAY BASE HOSPITAL - DAY

BLANCHARD

Well?

Nurse LaRue is smiling from ear to ear.

NURSE LARUE We've done it, sir. She can communicate in English.

Blanchard turns to the Man in Black Two.

BLANCHARD Go get the stenographer.

Man in Black turns and leaves.

Blanchard hands the Nurse the questionnaire.

BLANCHARD (CONT'D) Go back inside, I'll send in the stenographer as soon as she gets here. Yes, sir.

Nurse turns as MP Two opens the door allowing her to enter.

BLANCHARD

Lieutenant?

NURSE LARUE

Yes, sir?

BLANCHARD

Well done.

NURSE LARUE

Thank you, sir.

Nurse LaRue turns and enters the room.

INT. INTERROGATION ROOM - DAY

Nurse LaRue sits down.

NURSE LARUE They're sending in someone who will record our conversation for posterity.

MISS PEABODY (23) enters the room with her equipment. As soon as she sees the alien she GASPS and DROPS her steno machine.

Nurse LaRue RUNS to her and puts her arm around the SHAKING Miss Peabody, trying to calm her down.

NURSE LARUE (CONT'D) Its perfectly fine, she will not harm you. Now come, we have a job to do.

Miss Peabody nods her head in agreement, BENDS DOWN and picks up her steno machine.

Nurse LaRue takes her hands and places them on Miss Peabody's upper arms and walks backwards guiding her to her seat.

NURSE LARUE (CONT'D) Just look at me.

Miss Peabody keeps her head down, setting up her equipment.

Nurse LaRue, sitting in her chair, watches the stenographer.

NURSE LARUE (CONT'D) Are you ready?

Yes.

NURSE LARUE I'm sorry for the delay. I would like to ask you a few questions; if that's okay.

ALIEN

Yes.

(English subtitles)

(Note from the wall mounted cloth-covered speaker encased in a plain wooden box comes the voice).

VOICE (V.O.)

Please begin.

NURSE LARUE Do you or your ship carry any material that would be harmful to humans?

ALIEN

No.

(English subtitles)

NURSE LARUE How powerful is your military strength?

ALIEN Destructive beyond human comprehension. (English subtitles)

NURSE LARUE What have you learned since you've been here?

ALIEN Inhabitants danger to earth. (English subtitles)

NURSE LARUE Why are you here?

ALIEN To investigate radioactive explosions. (English subtitles)

NURSE LARUE Why haven't your people made any attempt to contact us? ALIEN Prime directive, observe and report (English subtitles)

NURSE LARUE Where do you come from?

ALIEN Home millions of light years away. (English subtitles)

NURSE LARUE Have you visited Earth in the past?

ALIEN

Yes. (English subtitles)

NURSE LARUE What are your intentions concerning Earth?

ALIEN Protect our property. (English subtitles)

VOICE (V.O.) Please repeat the response to the last question.

NURSE LARUE She says they are here to protect their possession, Earth.

INT. OBSERVATION ROOM - DAY

The Secretary and Generals are flabbergasted. They look at each other with complete dismay of what they are hearing from the alien.

INT. INTERROGATION ROOM - DAY

NURSE LARUE Are there other intelligent life forms?

ALIEN Yes, some very dangerous. (English subtitles)

Nurse LaRue sees that there are no more questions, she turns and looks at the mirror.

The alien sends a thought to Nurse LaRue.

Nurse LaRue looks directly into the eyes of the alien.

Blanchard and MP One and MP Two enter the room.

BLANCHARD Guards, take the Lieutenant and Miss Peabody to the Chow Hall. When they're finished, return them back to their quarters.

Blanchard exits the Interrogation Room followed by Nurse LaRue, Miss Peabody, and the two MP's.

INT. HALLWAY BASE HOSPITAL - DAY

NURSE LARUE

Colonel.

BLANCHARD What is it Lieutenant?

NURSE LARUE She has a message for you and the others; she said she will no longer answer any of your questions.

BLANCHARD We'll just see about that.

Blanchard turns to the right and walks down the hall to the Conference Room. Nurse LaRue, Miss Peabody, and the two MP's turn left and walk out of sight.

INT. INTERROGATION ROOM - MORNING

Nurse LaRue sits down and looks toward the alien.

NURSE LARUE

Good morning.

ALIEN

I would like to continue, I want to give you certain information that will benefit the plant Earth. (English subtitles)

NURSE LARUE Aren't we all business this morning.

ALIEN Time is short, very important to continue. (English subtitles) NURSE LARUE Then continue we shall.

ALIEN

My name is Alir. I come from a highly advanced society billions of years old. We are all connected to the Source. Your bodies merely vessels of the true self. (English subtitles)

Nurse LaRue tilts her head looking confused.

ALIR I can see that you are confused by this. I will demonstrate. (English subtitles)

Alir commands Nurse LaRue's spirit.

ALIR (CONT'D) Be outside your vessel. (English subtitles)

Nurse LaRue is sitting in her chair. Instantaneously and simultaneously her astral body ia floating at the top of the ceiling looking down on her own physical body.

INT. OBSERVATION ROOM - DAY

Blanchard and the VIP's are all looking up like they have just seen a ghost as they watch Nurse LaRue FLOATING in midair.

INT. INTERROGATION ROOM - DAY

Alir commands Nurse LaRue's FLOATING spirit back into her physical body.

ALIR Return to your vessel. (English subtitles)

Nurse LaRue's Spiritual body and her physical body are back as one.

INT. OBSERVATION ROOM - DAY

Blanchard and the VIP's GASP.

SECRETARY SYMINGTON What the hell just happened?

INT. INTERROGATION ROOM - DAY

Nurse LaRue holds up her finger GESTURING to Alir to wait a minute as she SHAKES her head in shock.

NURSE LARUE Alir, can you aahhh (beat) excuse me for just one minute.

Nurse LaRue gets up from her chair, walks to the door and KNOCKS rapidly. The door opens and she exits into the hallway.

INT. HALLWAY BASE HOSPITAL - DAY

Blanchard and the VIP's are waiting in the hall.

BLANCHARD What the hell is going on?

NURSE LARUE

I don't know sir; some sort of experiment I guess? It was wonderful, though, an indescribable experience that I shall never forget. It was if I was made of pure light. Imagine floating above your body while it's just sitting there.

BLANCHARD Well you better forget it!

Blanchard leans into her face and BARKS.

BLANCHARD (CONT'D) Because that never happened; got it?

Nurse LaRue's spirit is broken. She speaks quietly.

NURSE LARUE

Yes, sir.

SECRETARY SYMINGTON Let's get that stenographer back in here.

Blanchard merely looks at the Man in Black Two.

Man in Black leaves the Group.

BLANCHARD We have prepared another questionnaire for you. Blanchard hands her another manila envelope.

NURSE LARUE Okay, but she insists she will not answer any more questions.

BLANCHARD Well, get it to change its mind.

Nurse LaRue shrugs her shoulders.

NURSE LARUE

I'll try.

Nurse LaRue turns to go back inside.

Blanchard and the VIP's are gathered in the hallway all smiles, discussing their success. (Note inaudible chatter).

Man in Black Two returns with Miss Peabody.

The Colonel is standing very erect, arms crossed. He GESTURES with his head for the stenographer to go inside.

Miss Peabody starts WHIMPERING.

MISS PEABODY Please don't send me back in there, I can't do it.

BLANCHARD

It will be okay, just focus on the Lieutenant and keep your mind on the job. We really need you on this thing.

Miss Peabody SNIFFLES.

MISS PEABODY Okay, I'll do my best not to let you down.

Blanchard PATS Miss Peabody on the shoulder as she heads to the door to go inside.

BLANCHARD

That a girl.

INT. INTERROGATION ROOM - DAY

Nurse LaRue and Miss Peabody sit down in their chairs.

NURSE LARUE Thank you for waiting Alir, I just wanted to make sure all of this gets recorded.

Alir speaks telepathically to Nurse LaRue.

ALIR I am ready to resume. (English subtitles)

NURSE LARUE Thank you Alir, just one minute, please.

Nurse LaRue looks at the stenographer with a questioning nod to see if she's ready to begin.

MISS PEABODY

I'm ready.

NURSE LARUE Here we go then. Alir, my superiors are requesting that you answer just a few more of their questions.

Nurse LaRue looks at the stenographer, nods her head, and begins to translate Alir's words.

ALIR I will repeat, no questions; I will communicate. (English subtitles)

CUT TO:

INT. SPACESHIP OBSERVATION DECK - NIGHT

We watch as Nurse LaRue and Alir are inside one of the mother ships standing on what appears to be a SHINY liquid metallic surface in front of large glass-like windows with no metal form, a real feel of no boundaries whatsoever. Alir and Nurse LaRue are looking down on a magnificent city. Nothing like any city of Earth.

(Note Alir is now able to speak in English).

ALIR This is my home.

NURSE LARUE Alir, how are you able to speak?
Off-planet there are no restrictions, merely speak it and it is so.

We watch with Nurse LaRue and Alir from the Observation Deck as the spaceship turns slowly away from the view of the city. The ship accelerates past beautiful galaxies and solar systems, and in a few moments the spaceship slows as it enters the Milky Way Galaxy, past Pluto, Neptune, Jupiter, Saturn, then Mars, slower now, stopping above the planet Earth.

> ALIR (CONT'D) We possess a great portion of the entire physical universe including the Galaxy you call the Milky Way.

We watch with Nurse LaRue and Alir as we look down from the craft at the planet Earth's northwestern hemisphere. A nuclear bomb EXPLODES in the New Mexico Desert, a dull faint thud, a BRIGHT LIGHT, and then the MUSHROOM CLOUD.

ALIR (CONT'D) It is the directive to observe and not to interfere with other beings. However with the use of your atomic weapons it has become imperative for us to intervene.

INT. SPACESHIP OBSERVATION DECK - DAY

We watch with Nurse LaRue and Alir as we continue looking down as the spaceship travels slowly from hovering high above the American Desert to a much lower level over one of Japan's great cities. Suddenly, ROARING right in front of our view is an American B-29 Bomber. The lettering on the side reads: "Enola Gay". The plane DROPS its one bomb load and veers sharply off, and then out of sight. Seconds later the bomb EXPLODES, a DULL FAINT THUD followed by a BRIGHT ORANGE LIGHT and then the MUSHROOM CLOUD. Moments pass and the cloud dissipates, the city is Hiroshima, and it is totally destroyed.

> ALIR Earth is an indispensable part of the Universe. We cannot allow this type of destruction to continue. The inhabitants of Earth must act as responsible custodians and preserve this beautiful blue planet, not destroy it. If you won't then we will protect it all costs.

36.

LaRue confused looks around, she see Alir sitting on the hospital bed. Quizzically LaRue turns towards the stenographer and asks.

LARUE How long have I been gone?

MISS PEABODY Gone? You haven't gone anywhere, you've been here right along.

LARUE

Never Mind.

LaRue turns back to face Alir.

LARUE (CONT'D) How did you do that?

ALIR

Time and space are one, it can be traveled forward or backwards. There is no before or after there just is. (English subtitles)

LARUE This is all so fascinating and bizarre I just don't know what to make of it. Is there more you can show me.

CUT TO:

INT. SPACESHIP OBSERVATION DECK - DAY

ALIR

Twenty-five thousand six hundred and twenty-five years ago, our longtime enemy came to Earth for the purpose of removing its precious resources.

We watch with Nurse LaRue and Alir from inside the low level hovering mother ship as twelve human-looking beings perform mining operations.

A small group of Neanderthals approach them skittishly.

ALIR (CONT'D) While mining for gold and tired of the task, they manipulated the Neanderthal's DNA and made them into their likeness calling them man. We watch thousands of human beings carrying baskets of gold to the twelve crafts.

ALIR (CONT'D) For five thousand, one hundred and twenty-five years, humans worshiped them as gods.

We watch as the twelve alien beings are removing items from their space crafts and discarding them on the ground trying to make room for more gold.

> ALIR (CONT'D) Once the ships were unable to carry anymore gold they left the humans to fend for themselves.

We watch as the ships struggle under the enormous weight to get airborne, but suddenly in a flash they are gone. The humans are STUNNED as they look about with SADNESS. They walk among the items left behind by their gods, some begin to gather them up.

> ALIR (CONT'D) Two of the tribes gather all they can, fighting amongst themselves over the belongings.

We watch as a great city state is being built at a blink of an eye. The city is even more advanced than modern cities of today. We can see personal hovering crafts, fast-moving monorails, hand held communication devices, and much much more.

> ALIR (CONT'D) One tribe became a great Empire calling themselves Lumerians. For five thousand one hundred and twentyfive years the Lumerians thrived as a highly advanced society.

We watch with Nurse LaRue and Alir as they HOVER over a great island and look down upon another great society with similar advances in modern technology.

> ALIR (CONT'D) Another tribe became a great Empire, and they called themselves the Atlantians.

We watch Nurse LaRue and Alir react as a great war unfolds. Missiles are FIRED at each others city states, total destruction followed by clouds of dust and debris rising higher and higher into the upper atmosphere until the planet is grey cold and sunless. The Lumerians and the Atlantians could not co-exist, and war erupted. The results were total destruction for both societies. The debris from the fallout rose high into the upper atmosphere blotting out the sun and plunging Earth into total darkness, creating a great ice age that lasted for five thousand one hundred and twenty-five years.

CUT TO:

INT. INTERROGATION ROOM - DAY

Nurse LaRue looks around the room and SHAKES her head. She finds it hard to distinguish her reality from Alir's reality.

NURSE LARUE Wait a minute Alir; are you saying that these beginnings and ends are predictable? You keep repeating that after a period of five thousand one hundred and twenty-five years, some significant event takes place.

ALIR Yes. The Earth enters into a new universal phase. (English subtitles)

Nurse LaRue grabs a pen and pad and starts doing simple addition calculations trying to follow the cycles time lines. As she finishes we see her final calculation ends with her writing down the year 2012.

> NURSE LARUE Please continue, Alir.

> > CUT TO:

EXT. INHOSPITABLE DESERT - DAY

We watch Nurse LaRue and Alir as a large Group of migrating RAG TAG human beings dressed in animal skins, carrying spears, bows, arrows, and the bare necessities for life stop and look up at them. Alir's mother ship blocks their path and lands.

Inside the ship we can see Nurse LaRue and Alir looking out over the mass of people. Suddenly like magic, a door appears from the side of the ship, and just as suddenly a ramp extends from the door to the ground. We watch as Alir disappears from the window, and then reappears at the door. The humans happily approach the ship believing that their god has returned to save them from their wretched existence. Halfway down the ramp Alir stops as she holds up heroutstretched arms, embracing the humans. They FALL to their knees in reverence and begin to worship Alir as their god.

ALIR

It was decided that each of the twelve tribes would be given a crystal skull. Stored in each skull was information on matters of social well-being, health, culture, art, literature, music, mathematics, architecture, and so much more. By following the directions contained within the crystal skulls, all would live in peace, harmony, and love.

EXT. MOTHER SHIP - DAY

Alir standing just inside the space craft door at the top of the ramp has one hand LIFTED as the ramp and door closes, then disappears. The space ship RISES SLOWLY above them, the legs retract, the ship pauses and then in a split-second it is gone. The twelve tribes all healthy, happy, and well clothed watch as the space ship lifts off. Once the ship is out of sight, they all turn and walk off in different directions, each tribe led by a chieftain holding up his CRYSTAL SKULL in reverence.

> ALIR For five thousand one hundred and twenty-five years, the twelve tribes thrived.

> > CUT TO:

INT. INTERROGATION ROOM - DAY

NURSE LARUE

Oh my God, (excited) And then came the Egyptians.

Nurse LaRue taps her pen on the pad where she was doing her math calculations

ALIR Yes. The Egyptians (English subtitles)

CUT TO:

EXT. GAZA PLATEAU - DAY

We watch with Nurse LaRue and Alir as twelve space ships land simultaneously forming a circle on the flat empty Gaza Plateau. A TALL HUMANOID FIGURE disembarks from one of the ships wearing a falcon-like mask made up of beautifully colored feathers. His chest is bare and covered with gold dust. His torso is wrapped in a WHITE loin cloth, and his feet are protected with leather sandals. The figure approaches the Chieftain holding a Crystal Skull, and after a short discussion the Chieftain THROWS the CRYSTAL SKULL as far as he can.

The crowd awes in sad disappointment, and then became completely silent. The Chieftain and the Alien take each others hands with a show of cooperation as they thrust them HIGH into the air. The crowd goes wild with JUBILATION.

ALIR

On August thirteen three thousand, one hundred, and thirteen years B.C. the off-world leader calling himself Ra, hypnotized the Chieftain with his great oratory skills, and his promise of great wealth and power.

We watch with Nurse LaRue and Alir as tens of thousands of bare chested loin clothed Egyptians workers are going about the business of turning a desert plateau into a spectacular monument to their gods. Massive pyramids, gardens, great statues, towering obelisks and streets paved with gold. FLYING ABOVE, without notice are space ships carrying huge stone blocks like magic just underneath their bellies. When the ship reaches one of the great pyramids it drops the stone in place guided by Egyptian workers.

> ALIR (CONT'D) The pyramids are being built as a great symbol of power (beat)

We watch as Ra stands in front of the unfinished Gaza complex flanked by two Egyptian priests, and King Ramun. (50 formerly the Chieftain) Ra looks out over the crowd of cheering Egyptians, his arms RAISED as his army marches between him and the cheering populace as they head out of the capital to do battle with the Sumerians.

> ALIR (CONT'D) where the gods could be worshiped. All these symbols, along with the use of force, fear, and ignorance keep the population under control. (MORE)

ALIR (CONT'D)

The society was designed so that priests would intercede between the gods and man. High priests and priestesses powerfully ruled over the population including the King by simply threatening eternal spiritual damnation if their wishes were not obeyed.

CUT TO:

EXT. SUMERIA CITY STATE - NIGHT

We watch as the huge Egyptian Army overwhelms the peaceful city state of Sumeria, killing and destroying everything. As they leave the city, a Crystal Skull lies on the ground unscathed FIRE BURNING ALL AROUND IT.

ALIR

These so-called gods ordered the Sumerians to abandon their worship of the Crystal Skull. The Sumerians refused, and so it was everyone and everything was laid to ruins. Master brick layers and the best artisans were enslaved and forced to adorn the Egyptian structures with their beautiful handiwork. While in captivity these talented men created a secret society calling themselves "The Free Masons".

CUT TO:

INT. INTERROGATION ROOM - DAY

NURSE LARUE This is all very interesting but it happened all so long ago. What does it have to do with us now?

We watch as Alir projects terrible scenes of destruction of the future on the Interrogation Room wall, some natural, some manmade. While this is going on, Alir transmits her Voice through the loud speaker on the wall. (Note her Voice is feminine, the words are clear, however it has a mechanical tone to it)

> ALIR On that fateful day, August thirteen three thousand and thirteen B.C. mankind entered into the fourth world cycle.

ALIR (CONT'D)

The peaceful loving spiritual vibrations ended, and a much lower vibrational power replaced it. Mankind's greed for power and control became the norm. Disconnection from the source was increasingly evident. Man's evil destruction became worst and worst over time. Retribution is imminent, warnings are all around you, yet you ignore them.

Alir's demonstration stops. Alir sits across from Nurse LaRue in her hospital bed looking at her with saddened eyes. Alir continues broadcasting her voice through the speaker.

> ALIR (CONT'D) I don't have much time so listen to me carefully. The One followed by the Twelve demonstrated the great power of thirteen and proclaimed that anyone could do the same and so much more. When the Great One died it was recorded that the end was And regardless of a man's near. religion, race, creed, or culture the time would come. That time is December twenty-one, two thousand and twelve the Mayans call it Thirteen. It is a position in space that the Earth will enter. It cannot be stopped no more than the rising of the sun can be stopped. Earth, will be in the age of Aquarius, the Fifth Dimension, a new beginning or a devastating end. It's up to you on which it will be.

NURSE LARUE What do you expect us to do?

Alir continues to speak through the loudspeaker.

ALIR

Nothing. However you do have a choice. Your Earth is ruled by two conflicting cycles. One, the extremely powerful masculine cycle of twelve used by all spiritual, political, and business leaders that keep the population living in fear and cloaked in ignorance. (MORE)

ALIR (CONT'D)

However, I promise that through enlightenment and by raising the vibration of the spirit to the more powerful thirteen cycles the human race will cease to be dominated and controlled, but free to do and have all that is required, living peaceful harmonious lives.

NURSE LARUE (anxiously) Who will show us how?

Alir's voice has stopped being heard over the loudspeaker.

ALIR Don't worry. When the Earth time is right, the teacher will appear. (English subtitles)

INT. OBSERVATION ROOM - DAY

The General's and VIP's seated behind the one-way glass are watching and listening.

Secretary Symington LEAPS from his seat.

SECRETARY SYMINGTON I have had just about enough of this. Order them in. Proceed with Operation Terminate.

INT. INTERROGATION ROOM - DAY

MP's with their Colt-45 service weapons drawn RUSH into the Interrogation Room. TWO HUGE MP's(28) burley football player sized GRAB the alien and PUSH it down onto the gurney, restraining her. MP's One and Two GRAB the girls and PUSH them down into their chairs holding pistols to their heads. The girls are SCREAMING as DOCTOR ONE (50) and DOCTOR TWO (50) enter, one pushing a cart supporting a large wooden box with knobs, switches, and a wire connected to a large set of calipers. Doctor One GRABS the calipers and RUSHES around to the back of the gurney securing it to the alien's head, with the device now in place.

DOCTOR TWO

(shouts) "Clear!"

The Two Huge MP's raise their hands up in the air releasing Alir from their hold. Doctor Two turns one of the dials and flips a switch as Alir has thousands of volts of electricity pulsing through her body as she goes limp. BLACK SCREEN

CUT TO:

SUPER: Farmington, New Mexico July 4, 2011

EXT. BACKYARD - DAY

Family and friends gather for a Fourth of July celebration at the home of Christopher and Keri Anderson. The party is festive, there's MUSIC playing, horseshoes, badminton, and an in-ground pool.

Bill enters the back yard through the side gate.

Keri notices Bill.

KERI (excited) Bill, come over here sweetheart, I want you to meet someone.

Bill walks over to Keri giving her a kiss on the cheek.

BILL Hi Keri, thanks for the invite.

KERI

Oh, you're welcome, hon. Bill, this is Angela, Angela LaRue. I wanted you two to meet because Angela loves the outdoors and that thing you like doing; what is it called again, spel..?

Bill interrupts Keri.

BLANCHARD

Spelunking.

KERI

Yes of course, spelunking, anyway. I thought you two might hit it off.

Bill takes Angela's hand to shake it as they stare into each other's eyes with questioning looks.

KERI (CONT'D) Well, I'll let you two get acquainted.

Angela and Bill continue to look at each other not noticing Keri turning to leave. Keri sees her husband Christopher talking to one of the guests and not paying attention to the SMOKING grill. KERI (CONT'D) Chris, you're not burning those hot dogs, are you?

BILL So you're a spelunker?

ANGELA

Among other things. I just love being outdoors. When I'm not in the caves I'll be camping, or hiking, maybe a little fishing, you name it, I'm up for it.

BILL That's me, just about every weekend me and Drew are out there doing something.

ANGELA Who's Drew, an old college buddy?

BILL No, Drew's my dog.

Angela giggles.

ANGELA

Oh.

BILL Would you like to sit down?

ANGELA

Sure.

Bill and Angel walk together over to one of the picnic tables, Angela sits and Bill stands over her.

> BILL Can I get you something to drink?

ANGELA Just water, please.

Bill walks away and returns with two bottles of water, handing one to Angela as he takes a seat across from her.

> BILL So how do you know Chris and Keri?

Keri? I met her at work. She would stop by my office just to say hello, and chi chat a little.

ANGELA (CONT'D)

She's such a sweetheart. Although lately she's been going on and on about this guy Bill, "you have to meet my Billy, Bill is so sweet, Bill's a perfect gentleman, and what a hunk." So last week she invites me to her Fourth of July party, and I couldn't very well say "no" could I. So, I guess your Bill?

Bill sits bolt up straight.

BILL (drawn out) I'm Bill.

Angela not giving Bill the reaction he expected turns red and puts his head down a little.

> BILL (CONT'D) Well what do you think?

> > ANGELA

About what?

BILL About me silly.

ANGELA

(coy smile) We'll see.

Bill STARES into her eyes, and smiles. (Beat) Angela looks back into Bill's eyes. (Beat) Both Bill and Angela GIGGLE and look down.

BILL

So, if you know Keri from work, that means you're with the Bureau of Land Management. What's that like?

ANGELA

Oh its great, I absolutely love it. I get to travel all across the region and see all these amazing sights, the mountains, the desert, the incredible wildlife, and of course, the caves. There's so much peaceful beauty out there.

BILL I know. I just love it here. Where are my manners? (MORE) BILL (CONT'D) Let me get you something to eat. Chris makes great hamburgers.

ANGELA I would love something to eat, I'm starving.

BILL (Arnold Schwarzenegger accent) I'll be back.

Bill gets up and heads over to Chris at the grill.

BILL (CONT'D) Chris, how about a couple of those famous burgers of yours.

CHRIS Sure thing, coming right up.

Chris puts two burgers on the grill, while Bill fixes two plates of food.

CHRIS (CONT'D) So Keri said she set you up with her friend Angela.

BILL Come on Chris, we're just talking.

CHRIS I saw the way you two looked at each other.

BILL I know, she's great, and she loves all the things I like doing.

CHRIS Keri has been talking a lot about Angela lately and how you two would be great together.

Keri while talking with her neighbor Sarah (34) typical suburban Mom sees Chris and Bill talking. Keri excuses herself and walks over to them.

KERI Sarah, please excuse me for one minute.

SARAH

48.

Oh, sure.

KERI So Bill, what do you think?

BILL

She's great.

KERI (excited) I just knew you would like her.

BILL Chris, those burgers done yet?

CHRIS Yea yea, let me get 'em for you.

Chris spatula's the burgers onto prepared buns that are on Bills's and Angela's plates.

BILL

Thanks Chris.

Bill balances the plates with his outstretched arms and gives Keri a peck on the cheek.

BILL (CONT'D) Thanks Keri.

Chris and Keri are standing together, pleased as they watch Bill heading back to Angela.

> BILL (CONT'D) Here we go, I think you'll really going to enjoy Chris and Keri's cooking.

Angela takes a bite of the burger.

ANGELA Yum, this is good.

BILL

Chris has some secret recipe that after all these years still won't give to me. I think it's his way of making sure I come by every once in awhile.

Bill and Angela are nearly finished with their meal.

BILL (CONT'D) It will be dark soon. Would you like to go down to the Fair grounds and watch the fireworks display? ANGELA That sounds like fun.

Bill stands and GRABS the dirty empty paper plates they were eating from.

BILL Let's go and say our good-byes.

Bill and Angela get up from the picnic table and walk over to Chris and Keri.

> BILL (CONT'D) We're going to head out. Angela and I are going down to the fairgrounds to watch the fireworks. I just wanted you to know that we had a really great time today. Thanks for everything.

Bill KISSES Keri on the cheek, and then gives Chris a big man HUG.

Angela shakes Chris's hand.

ANGELA I had a really nice time. Thank you.

Angela turns to face Keri and bends closer to her.

ANGELA (CONT'D) (whispers) I'll talk to you Monday.

BILL Would it be okay if we leave Angela's car here for awhile?

CHRIS

Of course.

BILL

Thanks.

He turns and WAVES goodbye.

CHRIS/KERI You two have fun.

BILL/ANGELA

We will.

EXT. CHRIS AND KERI'S FRONT YARD AND STREET - NIGHT

Angela takes Bill's hand as they walk out of the backyard together, and through the front yard towards Bills's jeep parked on the street.

EXT. BILL'S JEEP - NIGHT

Bill walks with Angela still hand in hand towards the passenger door, Bill pushes his remote key lock (Beep Beep goes the alarm) and then reaches over to open the door for Angela.

Angela lets go of Bill's hand and reaches for the door.

ANGELA Just get in on your own side. I'm not that kind of girl.

BILL So what kind of girl are you?

Bill walks around the front of the jeep to get in.

ANGELA The kind of girl that doesn't need a man to do things for her.

INT. BILL'S JEEP - NIGHT

ANGELA So, let me ask you a question.

BILL

Shoot.

Bill starts his jeep and drives down the street.

ANGELA

When Keri first introduced us, you looked at me strangely like we might have met before. I mean, if that's what you were thinking, because that's how I felt. Not like I've seen this guy someplace before but a real case of deja vu, that somehow we knew each other in the past. So what were you thinking?

BILL I thought you were cute that's all, I mean I think you're cute.

Bill turns looking at Angela.

ANGELA Thank you but something's not right. It may take awhile, but I'll figure it out.

BILL (Humphrey Bogart accent) You take all the time you need, sweetheart. Hey look, we're here.

Bill pulls his jeep into the parking lot. Through the windshield we see the carnival. A real nice festival with food booths, rides, and exhibits.

BILL (CONT'D) Good, it doesn't look like the fireworks have started yet.

Bill parks the jeep and they both get out together.

EXT. FAIRGROUND PARKING LOT - NIGHT

Bill and Angela take each other's hands and walk toward the ticket booth.

BILL So, Keri thinks I'm a hunk? What do you think?

Angela, without response, leans toward Bill, and GRABS his upper arm with her free hand and gives him an assuring nuzzle with her head.

EXT. TICKET BOOTH ENTRY TO FAIRGROUNDS - NIGHT

BILL Two tickets please.

ANGELA Oh no you don't, I'll pay for my own ticket thank you.

BILL I guess it'll be one ticket for the lady, and one for myself.

CASHIER (48) overweight female sits inside her booth.

CASHIER That will be twelve dollars each.

Bill and Angela dig for their money, pay the cashier, and receive their tickets.

EXT. TICKET TAKER'S STAND - NIGHT

Bill and Angela hand their tickets to the TICKET TAKER (76). He RIPS the tickets in-half and gives them each their stubs. Bill and Angela hand in hand walk into the fairgrounds amongst the crowd, LIGHTS, displays, and games.

EXT. FAIRGROUND MIDWAY - NIGHT

BILL Have you ever been here before?

ANGELA Back in high school, me and a few of my friends came once.

BILL What was your favorite memory?

ANGELA Riding the Ferris Wheel.

BILL Well then, let's go.

ANGELA

Okay.

EXT. CONCESSION RIDE TICKET BOOTH - NIGHT

Bill and Angela stand together at the booth.

BILL How much is it to ride the Ferris Wheel?

CONCESSION BOOTH OPERATOR (24) gum chewing, tattooed, pierced female.

CONCESSION BOOTH OPERATOR

Two dollars.

Bill takes out four dollars from his pocket and hands it to the cashier.

BILL I know, you're not that kind of girl. Besides, this is nothing.

Bill and Angela turn away from the booth and head toward the Ferris Wheel.

ANGELA Okay, but I buy the ice cream. BILL

Deal.

EXT. FERRIS WHEEL - NIGHT

Bill and Angela wait their turn as the FERRIS WHEEL OPERATOR (58) longhaired shabby male motions them into place, and off they go.

ANGELA

Weeeeeeee.

The Ferris Wheel stops at the very top. Angela leans forward as the car seat tips. Bill looks down GRABBING the safety bar with both hands, obviously, frightened.

> BILL Wow, we're really up there.

ANGELA Are you scared?

BILL

Noooo.

Angela looks out over the desert.

ANGELA Look how beautiful it all is.

Bill looks out, suddenly, the FIREWORKS BEGIN.

BILL Wow, now that's really something!

ANGELA

Oh my God!

Angela turns toward Bill to see his reaction. He stares into her eyes moving closer and giving her a KISS. They slowly pull away from each other as the Ferris Wheel starts back up.

Bill and Angela go round and round. The fireworks display are high in the b.g. Their time is up, the Ferris Wheel stops, and the operator lets Bill and Angela off.

EXT. MIDWAY - NIGHT

Bill and Angela are walking away from the Ferris Wheel when they HEAR the loud succession of the Grand Finale. They turn together and look up IN AWE until it is over and quiet. They both APPLAUD with the other fair-goers in appreciation for a spectacular show, then turn to walk up the Midway. BILL That was awesome!

ANGELA

Incredible!

BILL How about I beat you at a game of water pistol?

ANGELA No way you're beating me, I know my way around a gun.

They take each other's hands and RUN like giddy school kids to the game booth.

EXT. WATER GUN BALLOON HORSE RACING BOOTH - NIGHT

The CARNIVAL BARKER (46) 1960's grey-haired styled do with weathered face.

CARNIVAL BARKER Step right up everyone, a prize in every game.

BILL

Two please.

Carnival Barker takes Bills's five dollar bill and hands him back a one as he continues to drum up more customers.

CARNIVAL BARKER Here we go, step right up, a prize in every game.

A few more people approach and take their places as the barker takes their money. Bill and Angela sit down and ready themselves for the race.

CARNIVAL BARKER (CONT'D) No more bets please, the window is closed.

A LOUD BANG is heard as the game is locked in. Bill and Angela take one more look at each other and get serious as they aim their water pistols at the target.

> CARNIVAL BARKER (CONT'D) On your mark, get seetttt, GO!

The BELL RINGS.

CARNIVAL BARKER (CONT'D) And they're off. Out front is the Number Two followed by the Number Six, and now the Seven Horse moves up, but wait, the One is coming on strong. Its the Number Two, no, its the Number On; who is going to win it all? The winner issss, the Number Two Horse by a nose. What will it be, Little Lady.

ANGELA

I'll have the skunk please.

Angela holding the skunk in her hands JUMPS UP and DOWN with excitement after winning the race.

ANGELA (CONT'D) I told you you wouldn't stand a chance against me.

BILL I came close to winning.

ANGELA Yes, you did. Just not close enough, ha, ha.

Angela GRABS Bill'S upper arm as they turn and continue down the Midway.

ANGELA (CONT'D) I'll buy you that ice cream now, that should cheer you up.

EXT. ICE CREAM STAND - NIGHT

Bill and Angela walk up the ice cream stand.

ANGELA I will have a small Rocky Road, and my friend will have a . . .

Angela turns toward Bill with a hand-gesturing question.

BILL Chocolate chip for me please.

ICE CREAM MAKER (16) cute and bubbly turns and makes up the cones.

Angela HOPS and turns facing Bill.

ANGELA Am I mistaken, or were you a little scared up on the Ferris Wheel?

BILL Well believe it or not, that was my first time.

ANGELA

Really?

BILL

Yep.

ICE CREAM MAKER Here you go, that'll be ten dollars.

The Ice Cream Maker hands the cones to Angela and Bill.

Angela gives the money to the Ice Cream Maker.

ANGELA Here you go; and thank you.

BILL

Yes thank you, and thank you Angela.

Bill and Angela are slowly walking up the Midway toward the exit, happy, GIGGLING, talking, while enjoying their ice cream.

ANGELA What are your plans for next weekend?

BILL

I haven't any.

ANGELA What do you say to some hiking Saturday? I have this great place I'd like to show you.

BILL Great, I'll make sandwiches.

EXT. EXIT FAIRGROUND ARCH - NIGHT

Bill and Angela walk under the arch to exit the fairgrounds.

CUT TO:

EXT. ANGELA'S HOUSE - MORNING

Bill drives slowly down Angela's street looking for her house number.

BILL Forty-eight, fifty, fifty-two, this is it boy. Wow, nice place.

Bill stops the jeep.

EXT. ANGELA'S HOUSE - MORNING

Angela steps from her house and BOUNCES to Bill's jeep. She opens the passenger door to get in.

INT. BILL'S JEEP - MORNING

ANGELA Good morning Bill; and you must be Drew.

The dog Drew turns toward Bill as if he was saying; who the hell is this?

BILL Come on Drew, I told you about Angela. Get in the back now.

Drew again looks at Bill now wait a minute here, I always ride shotgun. Make her get in the back.

Bill pushes Drew into the back seat.

BILL (CONT'D) He'll be okay once he gets to know you.

ANGELA I'm sure he will.

Drew lies on the back seat with his head down looking as if his feelings were hurt even giving out a disapproving GRUNT.

> BILL Where to my lady?

ANGELA Head out on the five-fifty. I'll let you know where to turn off.

BILL Okay, cool let's get going then.

CUT TO:

INT. BILL'S JEEP AT MOUNTAIN TURN-OFF - DAY

ANGELA Here comes the turn-off. Bill abruptly turns onto the DUSTY dirt road.

Angela POINTS.

ANGELA (CONT'D) Park right up there.

Bill pulls to a stop and looks around through the windshield.

BILL Sure is pretty.

ANGELA Oh Bill, you're going to love it.

Drew POPS up bright-eyed and bushy tailed, ready for adventure.

Bill GRABS his backpack as Angela and Drew exit the jeep.

EXT. MOUNTAIN WILDNESS PATH - DAY

ANGELA

Follow me.

BILL I think you mean follow Drew, he always leads.

Angela shrugs her shoulders as they start up the mountain path.

EXT. MOUNTAIN PATH - DAY

ANGELA I just love this place, it's a Sacred Navajo site. I get the goose bumps every time I come here.

BILL I can feel that this place is special. Sort of like the Sedona vortexes.

ANGELA Yea, you're right, that's exactly what it feels like.

EXT. MOUNTAIN TOP - DAY

Angela and Bill have reached the Mountain top and look out over an incredible view of the desert.

BILL Oh my God, Angela, this place is awesome. How did you ever find it? Bill and Angela sit together on a flat-topped rock with Drew at their side staring out over the vast expanses in awe. Angela turns and looks at Bill. ANGELA (CONT'D) Keri said you're a college professor; is that right? BILL That's right, I'm a History professor. ANGELA Cool, I love history, especially the weird stuff. BILL Well there's plenty of that. ANGELA So, how old are you Bill? BILL I'm twenty-six. ANGELA So am I. What's your sign? BILL Aquarius. ANGELA Whoa, me too. When were you born? BILL Is this why you brought me up here for a Q and A?

ANGELA

No, not at all. I really meant it when I said we really know each other somehow and I'm just trying to find out how that could be. So, when were you born?

BILL February thirteen.

ANGELA

Noo way.

BILL

Why?

ANGELA

That's my birthday. I was born at (together in unison) San Juan Regional. Oh my God, oh my God! This is just so freaky. We were probably lying right next to each other in the hospital nursery.

BILL

Wow, that is kind of strange. So let me ask you a few questions; do you have any brothers or sisters?

ANGELA

Nope. I'm an only child.

BILL

Me, too. Are your parents still alive?

ANGELA

I never knew my parents. My father ran off when I was little, and my mother gave me up for adoption. I grew up in a foster home.

BILL

My parents were pretty old when they had me. My father died of cancer, and I guess Mom just died of a broken heart.

ANGELA So, you have no close family members?

BILL That's right, no aunts, no uncles, or cousins either.

ANGELA So we're both alone.

BILL

Not anymore.

Angela smiles.

Drew suddenly starts BARKING at nothing as he looks across the valley.

DREW BARKS insistently.

BILL (CONT'D) What's the matter boy? I've never seen him acting this way.

LARUE

Bill, look?

We watch with Bill and Angela. Off in the distance a small light grows as it comes BARRELING at them. In a split-second a spaceship is HOVERING directly in front of the two, so close they can almost touch it. Their bodies go stiff. Paralyzed by a BEAM OF LIGHT, they are LIFTED to their feet like robots. Once standing their rigid bodies arch backwards and their arms lift up and back like a cross. At that moment, another spaceship appears. The larger of the two crafts emits a BRIGHT LIGHT: So bright it BLOTS OUT everything on the screen. Once the light dissipates, the smaller craft has disappeared and Bill and Angela are standing normally, fixated by the presence of a UFO HOVERING right in front of their eyes. The ship turns slowly and in a blink of an eye it is gone.

BILL

When you told me this place was special you weren't kidding were you? Has this ever happened to you before?

ANGELA Happened before? I don't even know what happened now.

BILL

Come on, let's head back.

Angela walking behind Bill down the mountain path still frightened and shaken.

ANGELA

What was that, Bill?

BILL

I'm not sure, but I doubt it's
anything from around here. By the
time you said look, there was this
 (beat)
this hovering thing right in front
of us, and then I went numb.

ANGELA Me too, I just went blank. BILL The thing is, when I went numb I remember seeing the UFO, but when I came to it was not the same one, it was totally different.

ANGELA

This is so freaky.

Angela and Bill have reached the jeep and get inside along with the dog Drew.

INT. BILL'S JEEP - DAY

BILL From now on we're hitting the caves. They'll never find us down there.

Bill and Angela let out a LAUGH while looking at each other.

ANGELA Are you hungry?

BILL I sure am. I got those sandwiches in my backpack.

Angela reaches in the back to get one, she takes it out of the wrapper and hands it to Bill. Bill begins to eat it as he drives.

> ANGELA No, I meant like going out to dinner.

BILL Sure, let's just stop by my place so I can change. I think I might of had an accident up there.

Angela laughs.

ANGELA

Okay.

EXT. BILL'S APARTMENT - NIGHT

Bill and Angela exit the jeep and come together taking each other's hand and walking to Bill's apartment followed by Drew.

INT. BILL'S LIVING ROOM - NIGHT

BILL Sit, you want something to drink? Angela sits as Bill waits for her reply.

ANGELA No, not right now.

Bill POINTS over his shoulder towards the back room with his thumb.

BILL I'll just be a minute.

Angela looks at Bill wantonly.

ANGELA Bill, why don't we just stay here and order some takeout. After all, its been quite a day.

BILL Okay, sure, sounds good.

Angela stands and approaches Bill up close.

ANGELA You have a shower in this place?

BILL Uuhh, yea, in the back.

INT. BILL'S BEDROOM - NIGHT

Angela continues backing Bill up into his bedroom.

INT. BILL'S MASTER BATH - NIGHT

Angela continues backing Bill into the master bath.

ANGELA I like my showers really hot.

Bill pulls back the shower curtain, and adjusts the shower temperature.

Angela undresses unabashedly.

Bill steps back trying to keep his cool, keeping eye contact with Angela.

Angela puts her hand into the shower stream, and gets inside.

ANGELA (CONT'D) Don't just stand there silly, come on in. The water's fine. Bill can't get his clothes off fast enough.

CUT TO:

INT. BILL'S BEDROOM - NIGHT

Bill already has a fresh pair of jeans on and pulls a fresh tee shirt over his head.

BILL (speaking loudly) How's pizza sound?

Angela is still in the shower as we HEAR the water running.

ANGELA (V.O.) I love pizza.

INT. BILL'S KITCHEN - NIGHT

Bill walks from the bedroom, through the living room, and into the kitchen.

INT. BILL'S MASTER BATH - NIGHT

Angela with the bathroom door slightly open can be HEARD poking around.

ANGELA (V.O.) Bill, where's the towels? Its okay, I found them.

INT. BILL'S KITCHEN - NIGHT

Bill hangs up the wall phone.

BILL What did you say? I was on the phone.

Bill stands quietly listening for a response, hearing nothing he opens the fridge to pull out a beer. He's leaning up against the kitchen counter sipping his beer and STARING OFF into the distance.

INT. BILL'S LIVING ROOM - NIGHT

Angela steps from the bedroom into the living room wearing Bill's robe which is two sizes to big.

Angela stops and is drawn to a large case filled with books.

ANGELA You sure do have a lot of books.

INT. BILL'S KITCHEN - NIGHT

Angela turns away from the book shelf and walks through the living room into the kitchen.

BILL Well I just love studying ancient civilizations, their beliefs, traditions and stuff. Those books represent years of collecting.

Bill is surprised by Angela's entrance. He pulls the beer away from his mouth and raises his empty hand to wipe the spilled beer from his lips.

> BILL (CONT'D) Would you like one?

Angela slowly walks up to Bill, takes the bottle from his hand, then takes a sip. Angela seductively puts her finger up to her mouth wiping the beer from her lips.

> ANGELA I'm still shaken up about what happened today.

BILL I know, you took me by surprise in there.

Angela starts LAUGHING slightly embarrassed.

ANGELA

Not that. I'm talking about what happened on the Mountain Top.

Bill and Angela LAUGH OUT LOUD together as she FALLS into his arms. The doorbell RINGS.

BILL Aaahh, the pizza guy.

Bill looks at Angela, he lets her go, and leaves the kitchen to answer the door.

Bill walks from the kitchen to the front door.

INT. FRONT DOOR - NIGHT

Bill closes the door with the pizza in his hands.

Bill walks from the front door to the kitchen.

Angela is setting the table.

Bill puts the pizza on the counter, cuts it apart and places two slices on each plate.

BILL Angela, please, sit down. I've got this.

Bill puts a plate in front of her, and the other plate at his seat. Bill then goes to the fridge and looks inside.

> BILL (CONT'D) I have coke, diet coke, or beer.

> > ANGELA

Diet, please.

Bill opens and pours two cans of soda.

Bill and Angela eat their pizza.

ANGELA (CONT'D) What do you say to next weekend? We'll do some camping and explore this cave I know about.

BILL

Absolutely.

ANGELA

Great.

Bill and Angela are finished eating.

BILL Angela, would you like to spend the night?

Angela looks into Bill's eyes, (beat) smiles and nods her head.

ANGELA

Yes.

Bill stands and puts his hand out for Angela to take.

Angela takes Bill's hand and stands up.

Bill leads Angela from the kitchen through the living room to the bedroom.

Bill and Angela enter the bedroom. The door shuts.

CUT TO:

EXT. CAVE ENTRANCE - DAY

Bill, Angela, and Drew exit Bill's jeep.

ANGELA Let's set up camp and collect some firewood for later.

Bill and Angela are at the back of the jeep UNLOADING their gear. Bill gives Angela a quick kiss on the lips.

BILL That's a good idea.

Bill and Angela busily set up camp. When they finish they stand back in appreciation.

ANGELA I think it looks good, don't you?

BILL Yea, it looks great, so I guess we're ready.

ANGELA You're going to love this cave.

BILL

I can't wait.

Bill and Angela put their backpacks on, don their LIGHTED hard-hats, and start walking toward the cave entrance followed by Drew.

BILL (CONT'D) Are you sure you know where you're going, I don't see anything?

ANGELA I don't want to spoil the surprise.

Angela follows the ancient Navajo path. They round a corner as the path abruptly ends at a rock wall.

ANGELA (CONT'D) Here we are.

BILL You're telling me there's a cave here? Yep.

Angela takes off her backpack and sets it down on the ground. She pulls her hard-hat off, looks at it, and turns on the HEAD LAMP.

Bill shrugs his shoulders and follows Angela's lead.

Angela puts her HARD-HAT back on, picks up her backpack and holds it as she scootches between a large boulder and the rock wall entering the cave.

Bill and Drew follow.

INT. CAVE - DAY

ANGELA So, what do you think?

BILL

(excited) Unbelievable!

ANGELA

The last time I was here and that was years ago I didn't have any time to do any exploring, it was late and I had no provisions. So this will be a new adventure for the both of us.

BILL How did you ever find this place?

ANGELA

When I first started with the BLM they sent me up to four corners to meet with the Navajo leaders and introduce myself. Well, one thing led to another and they gave me permission to enter this sacred place.

Bill is hardly able to contain his excitement.

BILL Wow this is exactly what I was telling you about. To be in an ancient sacred Navajo cave it's, it's just amazing.

ANGELA

I know Bill.

Angela motions with her hand.

ANGELA (CONT'D) Would you like to do the honors?

Bill looks up and around as he STARES into the deep recesses of the cave. As they begin their adventure, entering deeper and deeper into the cave, native American artifacts begin to APPEAR.

BILL

Angela, look at these.

Bill BENDS DOWN to examine what he has found.

ANGELA Wow, looks like pottery shards, and there's a piece of weave.

Bill picks up one of the pieces of pottery.

ANGELA (CONT'D) The Navajo leaders were very clear about one thing, they told me not to disturb anything that I find.

Bill places the shard exactly where he found it and STANDS back up.

Bill and Angela continue.

ANGELA (CONT'D)

Bill?

Bill, who is looking in a different direction, turns to where Angela is looking.

Angela and Bill STARE at this big boulder covered with a PAINTING of an alien being standing in front of a spaceship. The alien appears to be giving which looks like a skull to a group of twelve figures. After studying the painting, Bill and Angela look at each other.

> ANGELA (CONT'D) Bill, what's going on? Last week we have a close encounter with not one but two UFO's. Now, here we are standing in one of the most sacred and revered places on Earth looking at an ancient painting of a UFO and aliens.

BLANCHARD

I don't know Angela. I have to admit though it sure is strange. Do you want to go on or should we go back? Bill comforts Angela with a HUG. Suddenly out of the darkness and not noticed by the two we watch as a shadow of a figure runs behind them.

BILL

Come on.

Bill and Angela turn to leave.

Bill and Angela walk out of view down the path towards the exit.

EXT. CAMPSITE - NIGHT

BILL I'll get a fire going.

ANGELA Sounds good. I'll get some food from the cooler.

Angela lowers the tailgate and begins to prepare the meal.

Bill, after getting the fire all set, walks over to the jeep and wraps his arms around Angela.

> BILL I'm ready for those steaks.

Angela SPINS in Bills's arms, looking up at him. She buries herself in his arms for comfort.

Bill, after a time, takes Angela by her arms and gently moves her back so he can look at her and speak.

> BILL (CONT'D) Angela, I know. Its been a bit spooky with what's been going on, but its just some natural phenomenon that's all.

ANGELA So, what we saw last week was a phenomenon, and in the cave another phenomenon? Bill I'm telling you something is definitely up.

Bill continues to look at Angela as he still holds her arms.
BILL

(sighs) Let's not get carried away with this. Let's just have a nice dinner and get some sleep.

Bill releases Angela, grabs the plate with the steaks on it along with the open can of beans he heads back to the fire.

> BILL (CONT'D) How do you like your steak?

> > ANGELA

Rare please.

BILL Two rare steaks coming right up.

Bill is cooking the steaks, the beans are on the ground in the fire pit getting warmed.

Angela walks up with two cold beers in her hands.

ANGELA

Here you go.

BILL

Thanks.

Angela sets her beer down by her lawn chair and heads back to the jeep to get the salad, napkins, and cutlery and then returns to the fire.

BILL (CONT'D) Perfect timing.

Angela holds out one plate and then the other.

Bill puts a steak on each, and scoops out some beans from the can and puts some on the plates.

Bill and Angela sit and begin to enjoy their meal.

Drew sits in front of Bill BEGGING.

BILL (CONT'D) I'm sorry boy, I didn't mean to forget you.

Bill gets up, walks to the jeep, and sets his meal down on the tail gate. Bill fills Drew's bowls with food and water and places it on the ground for him.

BILL (CONT'D) There you go boy.

Bill picks up his plate and heads back to his seat.

BILL (CONT'D) How's your steak?

ANGELA Delicious, I was famished, and there's nothing like steak over an open fire.

BILL You got that right.

Bill and Angela are now finished with their meal, each putting their plates on the ground they move closer to the fire. They both sit quietly enjoying the fire for a moment or two then Angela speaks.

ANGELA

Many a night I would look up to the sky and wonder with all of those billions of stars and planets out there, how could we be the only ones? Well, after all that's happened in the past couple of weeks I am fairly certain that we are not alone.

BILL

I was always curious about the past, that's why I became a History teacher. Whenever I got the chance, I would study mysterious past civilizations trying to understand them. Every one of them talks about the same things, cycles, the heavens, space beings, and on and on. All very fascinating. Angela I believe you're right, we're not the only ones.

Both Bill and Angela raise their heads and STARE UP into space.

ANGELA I'm tired. You want to get some sleep.

BILL Yea, I'm tired too.

Bill follows Angela into the tent, a large spaceship passes just above their heads emanating a low WHIRRING sound as it moves off into the distance in near silence.

Drew stops and looks up at the spaceship HOVERING above.

Drew whines.

BILL (CONT'D) Come on boy get in here.

Drew enters the tent.

We HEAR Bill lower the tent zipper.

CUT TO:

SUPER: One Year Later

EXT. ANGELA'S HOUSE - DAY

Drew lies on the front porch.

INT. LIVING ROOM - DAY

We HEAR Angela from upstairs.

ANGELA (V.O.) Bill, where are you?

We hear Bill's voice from the den.

BILL (V.O.) I'm in the den, honey.

INT. STAIRCASE - DAY

Angela BOUNDS down the stairs putting her hand on the yule post and SPINS into the living room.

INT. LIVING ROOM - DAY

Angela walks through the living room and into the den.

INT. DEN - NIGHT

Bill is sitting in his old comfortable chair with a pole lamp shining on the book he is reading. The den is filled with paranormal and ancient civilization books, books on book cases, books on shelves, and even books on the work table next to the computer.

> ANGELA (excited) Bill, I have an idea.

BILL What is it sweetheart?

ANGELA You remember last year when I took you up to the Navajo Cave near the (MORE) ANGELA (CONT'D) Four corners; the one with the painting on the boulder?

BILL How could I ever forget.

ANGELA Well something just hit me. (beat) Why don't we start a sightseeing company?

BILL

A what?

ANGELA

A sightseeing business, we take groups of people out into the caves, something we love doing anyway and charge them a boatload of money.

BILL

Are you sure, it sounds like a lot of work. Besides how much money are we talking here?

ANGELA

Well I ran into my friend, Carol. She's down in Sedona. She does those jeep tours. Carol charges one hundred and seventy-five bucks just to drive them around for a couple of hours.

BILL

A hundred and seventy-five bucks?

ANGELA

Yep, and that's per person. All she does is advertise on the internet. We can create a website, then all we have to do is wait for the reservations to come pouring in.

BILL

Count me in! When do we get started?

ANGELA Just leave it to me, I'll take care of everything.

Angela turns to leave.

BILL Before you go I want to show you something.

Angela POINTS her thumb over her shoulder wanting to leave.

ANGELA

Well I was going to go upstairs to get started. Besides, this isn't going to freak me out is it?

Bill gets up from his chair and moves over to the desk, CLICKING on the computer.

BILL

Maybe just a little but not in a scary way, more of a Twilight Zone kind of way. Remember when we first met and you told me that you felt that we had known each other.

ANGELA

I still do.

Bill is bringing up a website. We see UFO-type info on the computer screen. As he is doing that, he begins to speak.

BILL

I found this, in nineteen forty-seven a UFO crashed in Roswell, New Mexico and the government has been trying to cover it up ever since. In the last few years a lot of the old eyewitnesses have been coming forward with their stories.

ANGELA

Yea so?

BILL That's what I said, until I dug deeper. Angela, sit down next to me.

Angela pulls the extra office chair in front of the computer next to Bill. Bill BENDS OVER as he TAPS the keys.

BILL (CONT'D) I found this on the official United States Air Force website.

Bill starts reading aloud what's on the screen.

BILL (CONT'D) General William H. Blanchard . . . ANGELA Wait, William Blanchard; is he some kind of relative of yours?

As Bill reads what's on the screen skipping over words in order to find what he's looking for.

BILL

I don't think so, my parents never mentioned him. Let's see, Commander of Strategic Bombing Operations; Vice Chief of Staff of the US Air Force; graduated from the US Military Academy at West Point in nineteen thirty-eight. In nineteen thirtynine selected for duty with the initial B-twenty-nine bomber wing in Salina, Kansas. Here it is. In nineteen forty-four he was named Deputy Commander of the Five Hundred and Ninth Bomber Group and was directed to prepare and supervise the delivery of the first atomic bomb to be dropped on Hiroshima. After the war he was named Commander of the Five Hundred and Ninth Bomber Group stationed at Roswell, New Mexico. . .

ANGELA

I don't get it; what does that have to do with anything?

BILL

Wait.

Bill switches to another website and starts to read.

BILL (CONT'D) Colonel William Blanchard to issue a press release stating "RAAF Captures Flying Saucer on Ranch in Roswell Region."

Angela looks at Bill interested at what he has found.

Bill clicks to another page.

BILL (CONT'D) It gets creepier. Check it out.

Bill turns the screen so Angela can read it on her own.

Angela starts reading.

ANGELA

Angela LaRue, seventy, of Chicago, Illinois, passed away quietly at home surrounded by family and friends February thirteenth, nineteen eightysix. Miss LaRue worked as an Emergency Room Nurse at Chicago County General Hospital before joining the Army Air Corp in nineteen forty-two. After the War she continued her nursing career at the Roswell Army Air Base, Roswell, New Mexico, proudly serving her country until her retirement in nineteen sixty-seven with the rank of Major. . .

Bill turns to look at Angela.

Angela SCREAMS out.

ANGELA (CONT'D) No, no, no! Bill, what the hell is this!

BILL

I know, its weird, and I think its all connected somehow, I mean connected to us.

ANGELA I don't care, I don't want any part of this.

BILL We may not have a choice.

Angela gets up and RUNS from the room. (Note sounds of Angela running through the house, up the stairs, into the bedroom and then the door SLAMS shut).

Bill sits back in his chair, brushing his face downward with his hands as he stares out the window. (Note the same way as he did in the Conference Room at Roswell that day). He sighs.

CUT TO:

INT. TEN PASSENGER TOUR BUS - DAY

Bill is driving the bus as Angela speaks to the Group. The Group is made up of overweight middle-aged couples with their plaid shorts, socks with sneakers and sandals, hats, sunglasses, and tee shirts that read "World's Greatest Grandma" or "Kiss Me I'm Old" etc. ANGELA Good morning everyone.

GROUP

Good morning!

ANGELA My name is Angela.

Angela POINTS to Bill behind the wheel as she stands in the front aisle giving her presentation.

ANGELA (CONT'D) And this is Bill, our driver. We are about to reach our destination. Bill and I usually bring our novice spelunkers here because of its wide opening. This cave is fairly deep, and easily traversed, however, there are a few important points of concern. Safety is always been number one here at A and B Tours so please leave your hats on the seat as you exit. You will be given a lighted hardhat. Please put it on and line up along the bus for a head count. We don't want to lose anyone do we?

Everyone in the Group LAUGHS.

EXT. PARKING SITE - DAY

Bill goes down the line counting as he TOUCHES each and every head.

BILL One, two, three (beat) ten Angela.

ANGELA All present and accounted for. Follow me everyone.

The Group is excited and speaking inaudibly to each other.

Angela leads the Group down the path as Blanchard and Drew follow up the rear. The Group reaches the cave entrance.

EXT. CAVE ENTRANCE - DAY

Angela turns to face the Group.

ANGELA This is it. Lights on everybody. The Group take off their hardhats and struggle looking for the "on switch." As one or two finally find it, they show the others where it is.

> ANGELA (CONT'D) Now, I will lead and each spelunker will distance themselves three feet between each other. Bill will take up the rear. If for any reason you need to stop, simply call out. Ready everyone, here we go.

Angela turns and enters the cave.

INT. CAVE - DAY

We HEAR the Group's vocal tones of excitement.

ANGELA

This one is about a four-hundred footer. We are standing in the open gallery, and as you look around, you will see water sources, and some groups of speleologists. As we enter deeper into the cave it will narrow to a winding passage leading us into the grand gallery. There you will all be in for a treat. The bright mineral deposits will glitter like stars when your headlamps hit them. Let's move on shall we?

The Group moves through the gallery to the passage and into the grand gallery.

We HEAR that the Group is excited putting out sounds of ooohhh's and aaahhh's.

ANGELA (CONT'D) Feel free to move about and enjoy your experience.

Bill steps up to Angela.

BILL I got to hand it to you honey, this really turned out to be a worthwhile venture.

ANGELA (bursting) I know Bill, this is fantastic!

The Group gathers in the middle looking up and down, left, and right.

They even take a few pictures but appear to have seen all that they care to.

ANGELA (CONT'D) Are there any questions anyone?

The Group does not reply.

ANGELA (CONT'D) Okay then, why don't we head back.

EXT. BUS - AFTERNOON

Angela counts heads as each person enters the bus and takes their seat.

ANGELA Eight, nine, and ten. They're all here Bill.

BILL Alright then, let's go.

Angela HOPS on the bus and takes her seat.

Bill gets behind the driver's seat and starts to shut the door.

Drew BARKS.

Drew RUNS towards the bus.

Drew JUMPS on the bus and looks at Bill as if to say, like "what are you doing man, you weren't going to leave me; were you?"

BILL (CONT'D) No boy, I wasn't going to leave you. Now lay down.

Drew lays down on the floor next to Bill.

Bill looks up into the rear-view mirror and shuts the door.

BILL (CONT'D) Everyone ready?

GROUP Yes, yep, thank you.

The Group is getting settled taking their hardhats and putting their own hats back on, checking their cameras, and their belongings.

BILL Who's ready for some country barbecue? The Group looks at each other and smiles in excitement. GROUP (in unison) Yeeeha! CUT TO: INT. ANGELA'S DEN - DAY Bill is sitting in his favorite chair, looking over some papers. Drew is sleeping at Bill's feet. Angela enters the den. ANGELA What are you doing? BILL I'm going over some more of that stuff I found. It's really mind blowing. ANGELA Like what? BILL Really, do you want to see it? Angela is standing upright with arms crossed talking without emotion in her voice. ANGELA Yes Bill. I think you stumbled across something important, and I should be willing to at least listen. BILL Great, now this is really going to sound strange but I think we were reincarnated. ANGELA Reincarnated? I don't believe in that nonsense. BILL Neither did I, until I found this. I went down to the library and pulled

up some old newspaper microfilm.

82.

Bill opens up his manila folder.

BILL (CONT'D) This is a picture of Bill Blanchard.

Angela GASPS and puts her hand to her chest. She takes the picture from Bill for a closer look.

ANGELA He looks just like you.

Bill pulls out another photo.

BILL

This is a photo of Angela LaRue taken from the nineteen forty-seven Roswell Army Air Field Yearbook.

Angela takes the picture that Bill hands her and pulls it up closely to her face and STARES at it as she TOUCHES her own face.

ANGELA

Oh, God, it can't be Bill, it just can't be.

BILL

I know sweetheart, everything has been so bizarre, but it's probably just a coincidence. You have to admit though, it sure is strange. Here are two people that have our names, and our faces who were involved with the most amazing UFO saga in U.S. history. I thought to my myself, the rock painting has to be the key somehow.

ANGELA

Yea, go on.

BILL

I also found this. All of our lives we have been taught that the Number Thirteen was bad luck. Friday the Thirteenth, no Thirteenth floors in buildings, no Thirteenth row on airplanes, just to name a few. I looked up the Number Twelve in the Numerology book and it said that the Number Twelve represents Government and Control. It also said that the real power is in the Number Thirteen. Look at this.

Bill shows Angela pictures cut from books.

BILL (CONT'D)

It isn't the Twelve Apostles, it's the Twelve Apostles and Jesus, Thirteen. Its not the Twelve Knights of the Round Table, it's the Twelve Knights of the Round Table and King Arthur, Thirteen. And it wasn't the Twelve Tribes of Israel, it was the Twelve Tribes and Yaweh, Thirteen. All these examples demonstrate great powers. Powers that could move mountains.

ANGELA What does it all mean, Bill?

BILL

I think there's a puzzle to be solved, so I went back to my studies about the ancient Mayans. They had it right, you know. They followed the powerful Thirteen Cycles of Life, using the Thirteen Lunar Cycles, Thirteen gestation periods, and Thirteen Signs of the Zodiac to guide them.

ANGELA

Thirteen signs of the Zodiac?

BILL

Yep, and you won't find that in any book, it's called Ophiuchus, and here's the kicker, the Mayans predicted that the end of the world as we know it, will end on December twenty-first two thousand and twelve. Guess what they call that date? Thirteen. Why?

ANGELA

That's crazy.

BILL Is it? There were other ancient cultures along with Nostradamus that also agree with that date.

Blanchard pulls out a celestial map and lays it out for LaRue to look at as he speaks.

BILL (CONT'D) Nostradamus explained it like this. When the Winter Solstice is at it's peak in the two thousandth and twelfth year after the death of our savior, the Eight Spoke Wheel will appear. That is when the Celestial Divine Cross will intercept with the Mundane Cross here on Earth. This point can be found by drawing a line between the tip of Sagittarius's arrow, and the tip of Scorpio's tail inside the Thirteenth Zodiac Ophiuchus. This area is called the Dark Rift, and it is a one of a kind of phenomena that only happens every twenty-six thousand years. That's not all Eight, as in the Eight Spoke Wheel represents eternity, the Alpha and the Omega the beginning and the end.

ANGELA

(agitated)

So you're telling me, that the world is going to end in six months?

BILL

Yes, I believe that is what they're trying to show us. I mean you and me. The question is "why."

ANGELA What are we going to do Bill?

BILL What's there to do?

ANGELA Oh God, I wish I never met you. Ever since that day all this bullshit started happening.

Angela is BENT OVER in her chair SOBBING into her hands.

BILL

Don't you see, we were supposed to meet. We are part of this, we are this, whatever the hell this is.

Angela stops crying and LIFTS her head to look at Bill.

Bill stands and steps toward Angela.

Angela stands.

Bill takes Angela into his arms.

BILL (CONT'D) No matter what sweetie, we're together, and we are going to go on living our lives, no matter what happens.

SUPER: December 1, 2012

INT. DEN - DAY

Angela is sitting at the desk checking their website for any reservations that may have come in.

LARUE Bill. (drawn out as Angela is staring at the computer) Bill will you come here, please?

Bill enters the den.

BILL

What is it?

ANGELA

Look at this. We have eleven couples signed up for the December twentyfirst weekend tour, and they're from all over the world. Look-China, Israel, Africa. . .

BILL Wow! What are we going to do?

ANGELA One thing is for sure, we're going to need a bigger bus.

Bill and Angela LAUGH out loud together.

SUPER: 7:00 a.m. Friday, December 21, 2012

INT. HOTEL LOBBY - DAY

Bill and Angela enter the hotel lobby and find that all twentytwo people are ready and waiting.

The ELEVEN COUPLES (26) are all English speaking. They mill about the lobby sipping coffee and enjoying their continental breakfast. Some are watching the news on the hotel lobby television. Others are simply having quiet conversations among themselves. Good morning everyone, my name is Angela and this is Bill; we will be your weekend Tour Directors. So if you are all ready, and it looks as though you are, we will proceed to the bus.

Angela STANDS on her toes lightly CLASPS her hands and turns to go to the bus.

ANGELA (CONT'D) Alrighty then.

The Group is comprised of healthy, tall, good looking young couples. They grab their gear and follow Angela and Bill out of the hotel lobby. As everyone is exiting through the lobby doors, a special news report comes over the television.

NEWSMAN (V.O.) We interrupt this program for an important announcement. A nuclear device has been detonated in New York City. Untold destruction has occurred. Millions of lives are lost. We are standing by for the Pres. . .

EXT BUS - DAY

BILL

Please just leave your gear here on the ground and take your seats.

The Group of twenty-two do not drop their gear and get on the bus. With unspoken cooperation, they pass their gear from one to another as Bill and one of the Group Members SMILES at Bill helping him load the bus together.

Bill SMILES back as they work together. After the last of the gear is loaded, he follows up the end of the line as they get on the bus.

Angela is standing outside counting heads.

ANGELA

Twenty-two.

Angela puts her hand on her head and then on Bill's.

ANGELA (CONT'D) Twenty-three, and twenty-four.

Angela smiling at Bill, gives him a military salute.

ANGELA (CONT'D) All present and accounted for sir.

BILL Aye, aye Captain, after you.

Angela gets on the bus.

BILL You ready boy?

Drew gets on the bus.

Bill steps onto the bus, turns and sadly looks around as if he was seeing it for the very last time.

INT. BUS - MORNING

Bill gets behind the driver's seat, and starts the engine, puts it in gear and drives off. Angela stands in the aisle facing the Group.

ANGELA

Ladies and gentlemen, on behalf of A and B Tours, it gives us great pleasure to guide you on this once in a lifetime adventure. Two years ago while exploring this cave, we came across some unusual artifacts including a strange painting. We were so taken back by it that we had to leave and we haven't been back since. We believe that there is much more to discover and that we are all in for one hell of an adventure.

The Group starts looking around at each other with wide-eyed enthusiasm, excitement, and anticipation.

ANGELA (CONT'D)

You will be well taken care of: we have prepared a campsite with tents for each couple, portable toilets, and heated showers. There are plenty of provisions, a hearty breakfast in camp, bagged lunch, and an evening meal around the fire. The weather is expected to be lovely and the cave is a constant seventy-two degrees Fahrenheit. Does anyone have any questions? GROUP MEMBER ONE I'm so excited. How long before we get there?

ANGELA We should be there soon.

Bill turns off the highway and onto the dirt road. Moments later the bus stops at the site.

ANGELA (CONT'D)

Here we are.

The Group's facial expressions indicate that they're pleased as they look out the windows.

Bill opens the door and exits.

Angela motions to the Group.

ANGELA (CONT'D)

Shall we?

SUPER: 11:30 a.m.

EXT. CAMPSITE - DAY

The Group stands, following Angela off the bus.

Bill is removing the bags from the rear placing them on the ground.

ANGELA Everyone please take your belongings, and stow them away in your tents and make ready for some (beat)

LaRue BENDS DOWN and GRABS her knees with her hands and BOUNCES back upright SQUEALING with excitement.

ANGELA (CONT'D) Spelunking! We will all meet at the fire pit in twenty minutes.

The Group with inaudible excited chatter grab their belongings and head for their tents.

SUPER: 11:50 am.

EXT. FIRE PIT - DAY

The Group forms a semicircle around the fire pit facing Bill and Angela.

ANGELA Before we get started I would like to ask you all a few questions. With a show of hands who has any children back home?

The Group looks at each other no one raises their hands.

ANGELA (CONT'D) Is anyone's parents still alive?

The group again does not answer.

ANGELA (CONT'D) Any Aunts, Uncles, or Cousins?

No answer from the Group.

ANGELA (CONT'D) Just one more question please; who among you was born in the month February?

Everyone in the Group raises their hands.

ANGELA (CONT'D) February thirteenth?

No one in the Group drops their hands.

ANGELA (CONT'D) Thank you everyone, on the table you'll find bottled water and brownbagged lunches. As soon as you're ready, we will head for the cave.

The Group fill their day sack with food and water.

Blanchard whispers to Larue.

BILL What the hell was that all about.

ANGELA Don't you see, they're just like us. They have no family, and they were all born on February thirteenth.

Bill looks up to ponder he looks a little shocked as Angela walks ahead.

BILL

Hugh.

This way everyone.

EXT. NAVAJO TRAIL - DAY

Angela leads the Group down the trail as Bill and Drew bring up the rear.

EXT. CAVE ENTRANCE - DAY

ANGELA Okay, this is it.

The Group looks around at the canyon walls, surprised.

ANGELA (CONT'D) I know, pretty hard to believe, right? I was the same way when I first came here but it was as if a force of some kind had led me here. I really can't explain it. Would the Group like to enjoy their lunch now before we enter?

GROUP MEMBER TWO Hell no, we can always eat later.

GROUP

(chimes in) Let's go now.

ANGELA I guess your minds are made up. First you'll need to remove your backpacks and gear belts.

The Group follows direction and start removing their gear.

ANGELA (CONT'D) Bill, will you go first and stand by for the gear?

Bill walks to the wall, removes his gear, and scooches between the two rock walls out of sight.

BILL (V.O.)

I'm ready.

Angela picks up Bill's gear and hands it to him inside the cave.

The Group sees what's going on and forms a line passing gear from one member to next and then to Angela as she hands it to Bill, until everything is inside. ANGELA That's all of it, Bill.

BILL (V.O.) Okay, come on in.

The Group one by one, scoots between the two rock walls and enters the cave.

Angela looks around, and enters the cave.

INT. CAVE - DAY

ANGELA Bill, is everyone accounted for?

BILL

Yep. Twenty-four humans, one dog.

ANGELA

Good. Bill you lead and I'll cover the rear. Everyone we're going to move out now, hardhats and lamps on, backpacks, and gear belts secured, move out.

Bill, slowly moves down the worn trail.

SUPER: 12:00 noon

INT. CAVE - DAY

Bill calls out.

BILL Angela, here's the painting.

Angela passes the Group to join Bill at the painting.

ANGELA Hey everyone, this is what I wanted to show you.

The Group semicircles around the painting in order to look on.

ANGELA (CONT'D) When I first saw this, I was totally freaked out. It looks like a UFO with an alien standing in front of it presenting a gift of some kind to twelve Native Americans. GROUP MEMBER THREE You're right. It's as clear as day, what do you think it means?

ANGELA Honestly I don't know, but for the past year and a half Bill and I have had a lot of weird experiences that we can't explain.

GROUP MEMBER FOUR

Like what?

Bill looks at Angela and twists his head quickly back and forth, indicating for her not to tell.

BILL Suffice it to say, it's all somehow related to this.

Bill POINTS to the painting, he turns and readies himself to move further into the cave.

BILL (CONT'D) Let's move on shall we?

SUPER: 12:15 p.m.

Bill, Angela, and the Group move on. Bill moves down the path, and not more than fifty feet they come around another large boulder and find themselves standing on the edge of a huge cavern unable to see the bottom, Bill calls out.

> BILL (CONT'D) Angela, can you bring the spotlight up?

Angela approaches Bill and hands him the BRIGHT hand-held spotlight. He shines it down into the gorge.

ANGELA

Oh my God.

GROUP MEMBER FIVE

What?

ANGELA What is it, Bill?

GROUP MEMBER SIX

Holy shit!

The Group gathers behind Bill. The Group, Bill, and Angela STARE blankly at a huge abandoned carved-out sand stone city. A MALE (26) and FEMALE (26) Navajo suddenly appear out of nowhere.

NAVAJO MALE It is the Sacred City of the Crystal Skulls.

BILL Who are you, and where did you come from?

NAVAJO MALE We are one of the Thirteen. Please, follow us.

Quietly mesmerized the group follow the two Navajo natives. Down the cavern path, down the main thoroughfare. Everyone except the Navajo's look around in amazement at how beautiful and ornate the dwellings are, and their remarkable condition.

The pair of Navajo's lead the group through a doorway.

INT. HALL OF SKULLS - DAY

NAVAJO MALE

Wait here!

Navajo female stands quietly with the group behind her as the male Navajo goes around the side walls LIGHTING torches.

BILL

Man!

Bill exclaims as he sees the room in its full glory now that it is well-lit by the torches. It is a huge hall with stonehued tile floors, high ceilings, and cutouts along the wall displaying Crystal Skulls.

The Navajo male stands at the head of the gallery in front of an empty pedestal with out-stretched arms RAISING upward. He turns and walks down the center of the hall heading back to the group.

Bill, taken by the sight walks over to the closest Crystal Skull. Bill sticks his flashlight under his arm POINTING it towards the object, then he reaches for the Skull to TOUCH it. As soon as his hands GRASP it, it emanates a BRIGHT LIGHT.

> BILL (CONT'D) Whoa, Angela look at this.

Angela moves from behind Bill to his side. The Crystal Skull begins to BRIGHTEN from the inside out, but instead of moving away from the Skull in fear, Bill and Angela move closer and GAZE into it. Three dimensional holographic images start appearing in the center of the Skull, a beautiful lush forest, a beautiful modern city, UFO's, and star maps, and our own galaxy. . .

BILL (CONT'D) You know what this is don't you?

ANGELA

No, what?

BILL It's a history record.

ANGELA

What?

BILL Yes, that's what it is. Look.

Bill turns back to the Skull.

BILL (CONT'D) Now I don't know where it begins but wait, here it starts again there's a spaceship, lush forests, beautiful white city, dark foreboding city, and an early star map, now it goes dark. They're trying to show us something.

ANGELA Who's *they*, Bill?

Bill turns to look at Angela and shrugs his shoulders. Bill looks back at the Skull.

BILL But look, after the darkness is our modern day star map, the Grand Pyramids and modern civilization.

ANGELA Bill, I'm getting spooked, if we continue watching we will surely know our fate.

BILL Aren't you curious?

ANGELA No, just scared. Bill is so engrossed by it he can't look away, he turns back to the Crystal Skull.

ANGELA (CONT'D) Come on Bill, leave it alone.

BILL Just one second, I have to know what the message is.

Bill is in shock as he looks upon our Universe with the Sun in the exact center, all the planets are in straight alignment with each other, the Zodiac's are circling the sun in perfect symmetry, the Earth is in Winter Solstice.

> BILL (CONT'D) I got it! It's exactly how Nostradamus had explained it. It's today. It's today they are trying to show us. Angela, what time is it?

ANGELA What time is it? I don't know.

Angela digs into her pocket and pulls out her cell phone, unfolds it and looks at it.

ANGELA (CONT'D) It's one eleven. Didn't you say the Mayan calendar predicted the end of the world would come at eleven eleven today? Well nothing happened just like all the other end of the world doomsday theories.

BILL That's one eleven our time. Back east it's eleven eleven.

Suddenly the SOUND of loud dull thuds can be heard and felt. Dust reins down on the group as they hold their breath straining to HEAR what's going on.

The Male and the Female Navajo turn and face the group as Bill and Angela walk back to join them.

NAVAJO MALE It is the time.

BLANCHARD

What time?

NAVAJO MALE The time that all mankind has been waiting for. The time of the Thirteenth Crystal Skull.

EXT. OUTER SPACE - DAY

Orbiting above Earth we see satellites and space junk CIRCLING the planet, and within that circle of junk and debris are Thirteen Alien Mother ships from Alir's home planet stationed at uniformly spaced intervals around the entire planet. Looking down on Earth we see rockets being launched. Back in space we see space ships by the thousands all approaching Earth from different directions. Suddenly, the Thirteen huge space ships simultaneously turn slowly 180 degrees and stop. In an instant, all thirteen of them FIRE a blinding As the light dissipates, there are no longer WHITE LIGHT. any ships approaching, no space junk debris, or any satellites. The huge space ships turn again slowly 180 degrees facing Earth, and again simultaneously they all fire a bright WHITE LIGHT towards the Earth. When the white light dissipates there are no longer any rockets flying over Earth, and on the dark side there are no city lights to be seen. From the space ship that is hovering over the United States a smaller craft is launched from it's belly heading towards the desert.

INT. CAVE - DAY

GROUP MEMBER ONE What should we do?

BILL

I don't know, if we stay down here
the whole place may come crashing
down on our heads. But if we go
outside, we may be exposed to
radiation fallout.
 (beat)
I say we're better off here for now.

NAVAJO MALE There is nothing to fear, this is the time, this is the place, and we are the chosen. We must go above and receive the gift.

As soon as the Navajo Male finishes his sentence the noise has stopped.

ANGELA Listen, it's quiet.

The Navajo Male and Female, with determination, walk through the center of the group to head out of the great hall. INT. MAIN THOROUGHFARE - DAY

The Entire group hypnotically follow, down the path, and to the exit.

INT. CAVE ENTRANCE - DAY

BILL I'll go first. After all, I'm the leader.

NAVAJO FEMALE There are no more leaders.

Bill looks at her strangely and without a word, he turns and takes his gear off and SLIDES between the rocks to go outside.

ANGELA What do you see, Bill?

BLANCHARD (V.O.) Nothing unusual, except that it's quiet, real quiet. No sounds at all.

ANGELA We're coming out.

EXT. CAVE ENTRANCE - AFTERNOON

The Group one by one, exit the cave leaving their gear behind. They "look around" as if they notice a change of some kind, but they're not sure what it is. Finally, all twenty-six people are outside.

> BILL I guess we can head back to the campsite and decide what we should do next.

EXT. CAMPSITE - AFTERNOON

Bill stops dead in his tracks as they come upon the campsite. He is so frightened that he cannot speak. The Group moves closer to see what the matter is. Where once there was a campsite, there sits a space ship. The Group moves a little closer in wonderment. The space ship opens its door and through it a ramp is engaged to the ground. The Group stands speechless. Angela moves to the front of the Group to Bill's side. Moments pass, and then an alien walks down the ramp. The same alien as in the Roswell crash. The alien reaches the bottom of the ramp, stands on the ground, and looks toward Angela. Angela smiles and is awash with happiness. Angela RUNS to the alien and embraces her.

BILL Angela, what are you doing? Get away from there!

Angela after HUGGING and releasing the alien, turns to face the group.

ANGELA Everyone, I would like you to meet Alir, my friend.

BILL What the hell are you talking about?

ANGELA In nineteen forty-seven, Alir and I met for the very first time.

BILL What do you mean you met in nineteen forty-seven. You weren't even born yet.

Angela looks lovingly at Bill.

ANGELA Oh yes I was born. And you were right, Bill. I remember everything. I am a spiritual being that has lived many lives as have you, and the others.

Angela turns back to Alir.

ANGELA (CONT'D) What has happened this day Alir?

Alir now able to speak, her mouth slightly larger and usable.

ALIR As foretold, planet Earth is anew. We could not let one of our most prized possessions be destroyed, not even at your own will, and your own hands. Therefore, from this day forward, no outside forces shall interfere with Earth and its inhabitants.

Another alien walks down the ramp and hands Alir a Crystal Skull.

ALIR (CONT'D) You, the Thirteen are the Chosen ones. You will never again experience want, nor pain, nor suffering. You are to be rocketed into the Fifth Dimension. You will be as gods. Merely speak it, and it shall be so. I give you The Key, the Thirteenth Crystal Skull, take it to the Hall and place it in honor, then go forth and multiply.

BILL

(speaks angrily) So that's it, that's our instructions. Everything we've ever known is gone; and you're just going to leave us here to fend for ourselves?

ALIR

(smiles) Merely speak it and it shall be so. Now please take the gift to the Hall and all will be revealed.

Bill takes the Skull from Alir. Alir turns and walks into the ship. The ramp retracts inside, and the door closes after it. The space ship rises and in a split-second it is gone. The Group stops looking up as the craft disappears out of sight, they turn to go back to the cave led by Bill holding the Skull. When they reach the cave, a passageway appears. They walk right through it into the cave.

INT. HALL OF SKULLS - DAY

The Group continue their quiet walk back to the Hall. Reaching their destination, the Skull begins to become alive along with the other Skulls. The Hall is now AGLOW with beautiful HUES of lights as they all move closer to the back of the Hall nearing the altar. Once the Skull is placed, the other Skulls transform into BRIGHT WHITE LIGHT merging into the Thirteenth Skull. The Thirteenth Skull becomes BRIGHTER, and BRIGHTER, and BRIGHTER, until (BAM). The light from the Skull strikes the group all at once. Each member of the group is transformed immediately to a GLIMMERING spiritual being cloaked in CRYSTALLIZED WHITE ROBES. Changed from the inside out, they all smile and look at one another They take each others hands and form an unbroken in ecstasy. circle bowing their heads in gratitude. Drew comes RUNNING into the middle of the CIRCLE BARKING. The group breaks their hold and BENDS DOWN to pet and welcome him. Once TOUCHED he also becomes a GLIMMERING SPIRITUAL DOG BEING.

Screen goes dark.

FADE OUT:

THE END