

ORBS

By

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FADE IN

1 EXT. UNDERWATER - DAY

As we move forward in the darkness filtered through a dimlight, we can see in front of us schools of small fish which, as we get closer, scatter in every direction. As we slowly resurface, the dim light gets stronger.

We surface the water and the glaring sun blinds us. Skimming along the surface, we can see in the distance the coast of an island and waves breaking against some rocks which rise in front of a beach and some barely distinguishable houses.

We move slowly forward, listening to the wind blow when, suddenly, an unidentifiable mass falls from the sky and violently hits the water surface. The waves from the impact wash towards us.

We move up a few meters, and we can see a body in the water, washed by the waves, which appears like a black mass.

We move down and we can see that it is a human body. The skin on the face is badly burned and we can see a bullet hole in the forehead. It is wearing a police uniform and the name tag on the chest says: L. SERRINI.

We can hear another splash near us. A third. A fourth. Now three other corpses are floating near that of the policeman.

In the meantime we can see a white dot which is traveling from the island's coastline towards us. As it slowly gets closer, we can see that it is a boat.

FADE TO BLACK TO:

2 INT. ROOM WITH WHITE WALLS

We are watching a video made with a surveillance camera, placed high in a corner. The quality of the video is very poor.

In the lower right-hand corner we can see the time. 11.34 AM. On the left-hand side is written: ROOM 201.

In front of us is a room with white walls, with no furnishings or windows. There is only a bed placed up against one of the walls.

(CONTINUED)

A man is seated on the bed. We cannot clearly see his face because he is leaning forwards, elbows on knees, his hands covering his face. We can see his pants are ripped from the knee down, revealing part of his leg which is covered with an indefinable black substance.

Suddenly he moves. He rises slowly from the bed, goes to the center of the room and stops. He is staring at the floor as if he were in a trance.

The video fast forwards while the man is always in the same position. The video returns to normal running speed to the time 11:55. We can hear the noise of a door opening and a few seconds later two male voices.

The man raises his head and looks towards the wall which is out of our field of vision.

MAN VOICE #1

We found him wondering in the woods.

MAN VOICE #2

(with a strong American accent)

Are you sure he's the only survivor, sergeant?

MAN VOICE #1

I'm sure, sir.

Some seconds of silent go by.

MAN VOICE #2

He is the first to survive an Orb's attack.

MAN VOICE #1

Right. What are you going to do with him?

Below us we see a hand move out, armed with a pistol, and...

BANG! As the shot rings out, we see the man fall to the ground and blood spraying out onto one of the walls.

The hand pulls back and disappears from our field of vision.

MAN VOICE #2

Get rid of the body together with the others. Got it, sergeant?

MAN VOICE #1

Yes, sir.

MAN VOICE #2

We can't let anyone find out about
this.

MAN VOICE #1

Yes, sir.

While a pool of blood spreads out under the man's body, we hear the noise of a door closing.

FADE TO BLACK:

On the screen we can see written: TWENTY HOURS LATER.

FADE TO BLACK

MOVE TO:

3 EXT. LAKE - DAY

Surrounded by trees, a still lake with sun rays sparkling on it. From somewhere we can hear the sound of moving water. We move out to see that a small stream is running into the lake.

Along the banks of the lake there is a fawn drinking. The black eyes of the animal are moving while its tongue laps underwater.

We move our attention towards the trees, which are right behind the animal. We can see a surveillance camera positioned on the trunk of one of the trees.

FROM SURVEILLANCE CAMERA'S P.O.V.

In the lower right-hand corner we can see the time ticking. 4:27 PM. On the lower left-hand side is written: LAKE.

In front of us we see the view of the entire lake. The fawn is still drinking, then it quickly lifts its head up and stares in front of it.

Suddenly the lake surface begins to shine brightly, in an unnatural way. The brightness gets stronger. Now it is much brighter than the sun's rays.

Something is coming out...

(CONTINUED)

The fawn stays still. Suddenly it streaks off, weaving through the trees. For an instant we are surrounded by the immense brightness which is emanating from the lake's surface, then the brightness diminishes... until it disappears. Now everything has returned to normal.

Whatever it was has gone away... for now.

LAP DISSOLVE TO:

4 EXT. ABOVE THE WOODS - DAY

We slowly move above the tops of an expanse of pine trees. In the distance, a small town can be seen surrounded by bright green hills. Above them we can see a section of sky, streaked with clouds.

We move down to the trees' level and we weave through them very quickly. The branches seem to hit us. We pass a river and as the trees slowly become fewer we see a clearing covered with tall grass. We stop. A bit further on is a farm.

5 EXT. BARN - DAY

Rays of light try to enter the two cobweb-choked windows, creating a mottled view of the run-down place.

From the ceiling's beams wires hang down which pass by close to the stone walls and brush against the farm equipment below. Along the side of the space there are horse stalls: only one is open.

6 INT. OPEN STALL

A hand is caressing a light grey surface. Slowly we can make out a back, part of a mane, and finally the face of a colt. It is drinking from a bucket filled with water. At its side, a man is lightly stroking its coat, and looking at it with a worried air.

HEIMBRECHT KUNTZ, a 50ish German. A tough man with his own country's flag tattooed on one arm and the Italian flag on the other. His face shows the signs of hard work and a lonely life.

He draws a deep sigh and stretches his hand out towards a rope wound around a nail.

7 EXT. BARN - DAY

Heimbrecht bolts the door and turns to look at the animal. He pulls out a half-smoked cigar from his shirt pocket. He lights it and draws the smoke in deeply, then walks slowly pulling the colt behind him by its halter.

He stops by a fence which separates the property from the clearing. He ties one end of the rope to a fence rail, then ties the other end to the colt's halter and checks that the animal can't free itself.

Heimbrecht draws deeply on the cigar, and shoots a threatening look beyond the clearing.

HEIMBRECHT

Komm shon, verdammt...

(Come on, you bastards)

He turns to the colt and caresses its muzzle. On his face we can see worry mixed with anger. Then he turns to walk towards a rustic wooden building, near the barn.

The exterior walls are weather-beaten and a crumbling chimney pokes out from the roof, at a slight angle. The lens of a professional telescope is pointing out from an open window, directed to the sky.

Heimbrecht walks to the entrance. He throws the cigar to the ground, crushes it with his foot, then reaches his hand out to the doorknob.

8 INT. FARMHOUSE, KITCHEN - DAY

The last of the sun's rays enter the room's only window and are reflected along the floor, reaching the cooking area; the sink is filled with pans and dishes. A swarm of flies is buzzing around.

The room is empty of furniture: only a chipped table in the center. On it there is an open newspaper, a glass, a half-empty bottle of scotch and a hunting rifle.

The banging of a door breaks the silence. Then the squeaking of floor boards. Heimbrecht comes into the kitchen and goes to the table. He grabs the bottle of scotch and with eyes closed, he downs it in a few mouthfuls.

He gets his breath back, sets the bottle down and goes to the rifle. He checks that it is loaded, then he goes toward the window, pulling a chair behind him.

(CONTINUED)

Heimbrecht's hand reaches out to a radio on a shelf and searches for a radio station. As the notes of a jazz piece fill the room, he settles himself in his chair in front of the window, and points his rifle in front of him...

LAP DISSOLVE TO:

9 EXT. FARMHOUSE - NIGHT (SOME HOURS LATER...)

A bank of clouds is slowly passing under the brightness of a waning moon.

Near the fence we can see the colt slightly moving its head to the right and left. Its sides move slowly up and down with each breath.

From the home the black outline of Heimbrecht is silhouetted against the light from the interior; he is motionless at the window with the rifle pointing out into the dark, towards us.

10 INT. FARMHOUSE, KITCHEN - NIGHT (CONTINUOUS)

VOICE ON RADIO

Well, everyone, once again we've reached the end of our programming. Before keeping you company with music until dawn, we leave you with one last news item...

Sitting completely still on the chair, with a challenging expression on his face, Heimbrecht keeps one finger ready on the trigger, with one eye closed and the other trained on the sights.

FROM HEIMBRECHT'S P.O.V.

Through the window, we can barely make out the shape of the colt. Beyond, a wall of darkness.

BACK TO SCENE

We move away from Heimbrecht. We move towards the table in the middle of the room. We move in on the newspaper and zoom in on the front page article.

The disturbing photo of a brutally mutilated horse's body can be seen accompanied by an article. Next to the horse we can see Heimbrecht and a policeman (this is Luca Serrini, whom we haven't met yet).

(CONTINUED)

On the screen appears the writing: YET ANOTHER MYSTERIOUS DEATH AT THE KUNTZ FARM. The owner Heimbrecht Kuntz wants to find and punish those responsible for these acts of butchery.

VOICE ON RADIO

...after the numerous thefts occurring over just a few weeks' time, owners of businesses in the area of the Foresta Nera have appealed to the police, asking them to increase their patrols....According to some sources, those responsible are the members of a gang which is operating in the suburbs....

We move toward the window, passing by Heimbrecht and we leave the building. As we slowly rise towards the sky we turn to see the Kuntz farm receding into the distance.

Now the stars appear to be at our same height. We begin to move slowly ahead, then, at great speed, we streak towards the horizon.

As clearings and stands of trees pass by below us, ahead we can see scattered points of light. As we get closer the lights take on the shapes of houses.

Now we are above the center of a small city. Shooting down we barely miss a church tower's lightning rod and we slide down the church's walls. We reach the sidewalk and we continue our way alongside some cars.

We go past a green traffic light. We turn and go up a ramp which leads to a highway and an immense traffic jam of honking cars.

We continue. In the distance, the lights of an ambulance intermittently light up a powerful motorcycle crumpled up against a guardrail and a car with a bent hood and shattered windshield.

We leave the accident behind us and we continue. As the line of cars continues endlessly, we slow down and leave at the first possible exit ramp.

FEMALE VOICE (O.S.)

Dispatch to squad car Beta 6...
Dispatch to squad car Beta 6...
Probable breaking and entering at shopping center on Main Street.
Over and out.

(CONTINUED)

We follow the curve of the exit ramp. We pull onto a side road. In front of us appear several hotels with lights on in the upper floors.

We pass by the hotels. We slow down upon seeing the headlights of a police cruiser pulling into the deserted parking lot of a shopping center and stopping in the shadows.

11 INT. CRUISER - NIGHT

A hand reaches out to the transmitter and carries it to the mouth of:

LUCA SERRINI, a 40-year-old whose bald head is as shiny as a crystal ball. His yellowed teeth and wrinkled skin on his face give him a neglected look.

LUCA
Dispatch. Beta 6 here. We've just
arrived on site.

Luca attaches the transmitter to his belt and exchanges a look with the person seated at his side:

SIMONE VALLI, much younger than Luca, with long hair which gives him a wild look, and a tough-guy expression on his face.

SIMONE
And our beer?

LUCA
Postponed to later. Come on, let's
go take a look.

SIMONE
Yes, sir.

The two men get out of the car. Luca puts a cigarette in his mouth, lights it, draws in, then offers it to Simone.

SIMONE
Oh, no, sir... thanks.

LUCA
Christ! Stop calling me SIR!

SIMONE
Of course, sorry.

Luca nods at him.

(CONTINUED)

LUCA

Now this is what we'll do: i'll
check out the west side, you the
east.

SIMONE

All right.

LUCA

And try not to screw it up. If you
see someone let me know
immediately, got it?

Simone nods timidly.

12 EXT. SHOPPING CENTER, EAST SIDE - NIGHT

The shop windows of the high-tech building are lit up by the
beam of light from a flashlight. Simone moves ahead
cautiously, gun in hand.

As he passes by, the flashlight lets us see, behind the
windows, a row of mannequins dressed in glittering clothes.

Simone slows down. He turns and flashes his beam on the way
he has just come. He draws a deep breath and puts his hand
in a back pocket.

SIMONE

(imitating Luca's voice; in a
singsong)

Try not to screw it up...

(now is normal voice)

... Bald-headed bastard.

13 EXT. SHOPPING CENTER, WEST SIDE - NIGHT

We go down the last flight of stairs of a fire escape and we
see Luca coming ahead with the lit cigarette between his
lips.

He stops and turns his flashlight on the staircase.

FROM LUCA'S P.O.V.

As the metallic surface of the stairs shines under the
flashlight's glare, we see at the top a black mass which
takes up the last stairwell.

BACK TO SCENE Luca throws his butt on the ground and blows
the smoke out through his nose. He moves towards the steps
of the stairs with his gun pointed in front of him.

14 EXT. SHOPPING CENTER, EAST SIDE - NIGHT

Simone opens a plastic bag and spreads a white substance on the back of his hand. He quickly sniffs it and raises his head to the sky, eyes closed.

He puts the bag back in his back pocket and picks up the flashlight and gun from the ground. He squeezes his eyes and continues his patrol.

15 EXT. SHOPPING CENTER, WEST SIDE - NIGHT

Luca's feet reach the last step of the stairs. He leans forward and is surprised to see that the black mass proves to be a pile of blankets. Around it, bottles of whisky can be seen; some empty, others half full.

16 EXT. SHOPPING CENTER, EAST SIDE - NIGHT

Simone goes slowly towards the corner of the building on slightly unsteady feet and seems a bit stoned. He stops and takes a deep breath. He brushes his hand across his forehead.

The transmitter crackles. Simone takes it out from his belt.

CROSS CUT WITH LUCA

LUCA

Ehi there, rookie... you hear me?

SIMONE

Loud and clear.

LUCA

There must be a homeless guy around here somewhere... maybe he's the perp.

SIMONE

What do you want me to do?

LUCA

Absolutely nothing! If you see him, let me know immediately... he's gotta be stone drunk.

SIMONE

Yes, sir... Oh, sorry.

END OF CROSS CUT

(CONTINUED)

BACK TO SCENE

Simone replaces the transmitter to his belt and goes on, squeezing his eyes. A few meters from the corner he starts to hear some banging sounds.

He continues with the gun held in both hands while the banging sounds get closer and louder. Now he has arrived at the corner. He stops, takes a second and then springs forward.

SIMONE

Police!

In front of him a bearded man, dressed in rags, is beating the side of a shop window with his fists. From the corner of his mouth a trickle of blood flows, and his face shows the signs of a fight; he stops a moment to look at Simone, then continues on his quest to break the glass.

SIMONE

Freeze!

Keeping him under cover, Simone moves closer and notices that the shop sells plastic guns and other types of children's toys.

SIMONE

Hands up! Now!

The man stops, and turning towards Simone with an aggrieved air, points towards one of the guns in the window.

VAGRANT

(slurring his voice)

I want my gun back!

SIMONE

What?

VAGRANT

My gun... stolen... want my gun
back!

SIMONE

I want you to get your hands up on
the wall! Now!

VAGRANT

But... my gun... stolen... STOLEN!

(CONTINUED)

SIMONE

Do what I tell you to do!

The homeless man gives him a murderous look. Simone isn't swayed, he stays still, with his finger on the trigger. At the end the man obeys and puts his hands against the wall.

SIMONE

There you go. Stay there... I'm coming to you.

Simone cautiously gets closer while pulling out his transmitter.

SIMONE

Sir...

Simone can't manage to avoid the vagrant's right hook which throws him to the ground with a bloodied nose. He reaches out his hand to grab his billy club but the vagrant is already on him, striking him with a torrent of punches to his face.

FROM SIMONE'S P.O.V.

Before us, the quick punches of the vagrant are jabbing back and forth.

BACK TO SCENE

Under the force of the punches, Simone's head jerks back and forth while drops of blood stain his uniform.

Out of nowhere a figure throws itself against the homeless man. They roll on the ground together next to Simone, who, shaken and gasping, sits up. He sits a moment, stunned, then turns his head to see...

Luca! He throws a punch to the man's face, then he kneels on top of him and immobilizes him. He grabs his handcuffs and snaps them on.

Simone gets up with difficulty. With a handkerchief he cleans his face of blood, then approaches his colleague with an embarrassed air.

SIMONE

(wth shaking voice)

Thanks... I was calling you... he got me off guard.

Luca makes sure that the man can't move, then he gets up on his feet and looks Simone over compassionately.

(CONTINUED)

LUCA

You rookies! The day when I see one of you leave the academy and know how to do your job well, will be the day that I change wife!

He shakes his head and leans forward. He roughly turns the vagrant over onto his back, then lights a cigarette and looks him in the eye.

LUCA

Why did you attack my partner?

VEGRANT

I no want hurt... only want my gun back.

LUCA

(to Simone)

His breath stinks like he drank a whole barrel of whisky... look at those bruises, someone really got him good...

(to the man)

What's your name? Can you tell me your name?

VAGRANT

(pointing towards the shop window)

Want my gun back!

SIMONE

Let's let him sleep it off on a cell.

LUCA

You're joking, I hope!

SIMONE

But he attacked me... attacking a police officer.

LUCA

Listen, I'm not going all the way back to the station only because some drunk bum beat you up!

(eyeing Simone to his face; in a mocking way)

Sooner or later everyone gets beaten up. Let's get him in the car and call an ambulance... That's if your broken nose has nothing to say about it?

(CONTINUED)

SIMONE

No, no... like you say.

The two of them manage to make him get up without too much trouble. As they head towards the cruiser, the homeless man starts shaking his head and protesting.

VAGRANT

Stole gun... Bad boy stole my gun!
Stole my *BOOM!*

At the same time, we rise up through the branches of the trees which surround the parking lot and we pass by them.

Before us we can see the houses of the neighborhood. In the background we can see the tight cluster of cars on the highway. We follow a deserted road, dimly lit by the lampposts.

Along the sidewalk a short distance ahead, a figure is walking briskly. We catch up to him quickly and land behind him.

17 EXT. ROAD - NIGHT (CONTINUED)

Two hands, stained with congealed blood, pull down the hood of:

CHAVEZ REINALDO, a 25-year-old Venezuelan. A short man with a shifty look and an upside down cross tattooed on his neck. Someone you wouldn't dare mess with.

Chavez stops and leans his back against the wall which runs along the sidewalk. He passes a hand over his sweaty forehead and closes his eyes.

He puts his hand in his jacket pocket and pulls out a gun. Along the barrel is crudely scratched the word: BOOM. He moves it from one hand to other, looking at it with hesitation.

MAN VOICE (O.S.; IN HIS HEAD)

We've all done it... it's the
initiation, Chavez. Remember, the
gang before everything!

Chavez pulls his hood back over his head and starts walking.

CUT TO:

18 EXT. SHOPPING CENTER - NIGHT

The lights of an ambulance light up the parking. Simone is stiffly seated in the back while a paramedic is applying stitches to his forehead.

FROM SIMONE'S P.O.V.

A serious and professional expression is on the middle-aged woman's face. Occasionally her eyes meet ours while her hand is working just above us.

BACK TO SCENE

Simone jumps as the woman's hand applies an alcohol-soaked swab on the wound.

PARAMEDIC
I've finished, officer.

SIMONE
I feel much better.
(with provocative eyes)
Miss...

PARAMEDIC
... Amanda.

As Simone shoots her a dazzling smile, we see Luca appear with a cigarette between his lips. As soon as he sees him Simone becomes serious and gets up.

The paramedic shoots a meaningful glance at Simone, then passes by the two men and exits the scene. Luca puts a hand on his colleague's shoulder, smiling.

LUCA
Back in the day I also never missed
a chance to get lucky.

SIMONE
I'm sure of it, sir.

LUCA
Come on, let's go and have our
beer.

While the two head towards the cruiser, we can see a second paramedic to the side of the ambulance who is medicating the tramp, seated on a stretcher.

Luca and Simone get into the cruiser. The engine turns over, the headlights pierce the darkness and the cruiser moves slowly towards the exit of the shopping center.

19 INT. CRUISER - NIGHT (CONTINUED)

Through the windshield we can see cars moving along the road. While waiting to pull out, Luca takes the transmitter in his hand.

LUCA
 (winking at Simone)
 Dispatch, here Beta 6... Nothing to report at the shopping center. Must have been a false alarm, over...

The transmitter crackles.

FEMALE VOICE
 Received, Beta 6: must have been a false alarm.

Luca replaces the transmitter and sits back in his seat.

SIMONE
 You lied. Why?

LUCA
 Sometimes you can decide stuff on your own, know what I mean?

SIMONE
 Sure.

LUCA
 (looking beyond the windshield)
 Christ, no one is letting us out!

Among the cars which are passing by, a bright red one stands out and grabs Luca and Simone's attention; we can see a female figure at the wheel.

SIMONE
 Did you check her out, sir?

LUCA
 What now, you want to hit on her too?

Simone cracks a smile.

SIMONE
 No, sir.

Luca pulls a face.

(CONTINUED)

LUCA

Boy, I wish I was your age
again!... I really need an ice-cold
beer!

20 EXT. CRUISER - NIGHT (CONTINUED)

Finally the cruiser manages to pull out onto the road, and while it continues down the lane, we take the opposite way. We rise up some meters and travel above the moving cars.

We approach the red car which we have just seen. We pass it and turn to observe the driver who we can just see behind the windshield.

21 INT. CAR - NIGHT

In the rear-view mirror we can see the light blue eyes and beautiful features which make up the face of:

TANIA MANDELLI, a flashy woman around 30 years old, heavily made up from tip to toe. Dressed in designer clothes and a hairstyle reminiscent of Marilyn Monroe.

FROM TANIA'S P.O.V.

Through the windshield we can see a multitude of taillights lighting up. The cars get bottled up and in a few seconds a traffic jam is formed.

BACK TO SCENE

Tania steps on the clutch and gears down with the stick shift, then she stops. With a sigh she rests her head on the headrest and observes the scene, impatiently.

She reaches out her hand to the passenger seat and while she grabs her cell phone, we see near it a small package in gift wrap, together with a letter on which we can see written: A SMALL BUT SWEET GIFT FROM YOUR...

Tania brushes her finger along the phone's keyboard, noticing that the phone is barely charged. On the screen is written SISTER, but as soon as the call starts dialing, the phone turns off.

She roughly throws the phone onto the passenger seat. She sighs, then turns on the radio and lowers the window a crack. She closes her eyes and brushes her hand over her forehead.

(CONTINUED)

VOICE ON RADIO

... the accident between a powerful motorcycle and a car with a mother and her two children, which happened an hour ago on the highway in the direction of the Foresta Nera is causing delays along the entire section...the exits are practically blocked and the authorities are not sure when the situation will be resolved...

Tania looks toward the radio while anger crosses her face. She turns it off, then she looks through the rearview mirror.

22 EXT. CAR - NIGHT (CONTINUED)

A line of red taillights reaches before us, leading to the ramp which goes to a highway. We can see that even here the traffic is blocked.

Below us Tania's car, in the last row, is starting to move. She manages to back up and turn around, then pulls into the opposite lane and drives off into the dark at a steady speed.

CUT TO:

23 EXT. FARM - NIGHT

Moving at the height of Heimbrecht's farmhouse roof, we can see the colt fixing its gaze beyond the fence railing, in the direction of the clearing. It stands there alertly, staring into the dark.

FROM ANIMAL'S P.O.V.

In the distance a slight light is slowly weaving through the trees which surround the clearing, lighting up the trunks and branches.

BACK TO SCENE

The colt starts backing up but the rope which ties it to the railing stops it. Trails of dust billow up from beneath its agitated hooves.

The figure of Heimbrecht is still visible at the window.

24 INT. FARMHOUSE, KITCHEN - NIGHT

Heimbrecht's head lolls forward while he drools slightly from the side of his mouth. He is breathing slowly, deeply, then starts to snore lightly.

The gun is no longer firmly in his hand. It is pointed outside but is directed downwards, with the porch's floor in its sights.

We start to hear the neighing of the colt.

CUT TO:

25 EXT. ROAD - NIGHT

From up high we see Tania's car pass through a roundabout, lit up by the lamppost's glare. She turns left and continues along a deserted road.

As we see the car heading off, we can see a figure appearing behind the corner of a road. Chavez. He crosses the road and reaches the opposite sidewalk, continuing in the same direction as Tania.

26 INT. CAR - NIGHT

Tania steers slightly to the right and the car stops in a space reserved for bus stops, where a lighted pharmacy sign marks the time of 11.44 pm.

She picks up the cell phone and tries to turn it on, but the screen stays black. She looks out through the windshield and looks around with a worried expression.

With a sigh she starts driving again.

27 EXT. TOBACCONIST SHOP - NIGHT

From the window of the tobacconist's shop emits a ray of light, which spreads out into the deserted parking lot. Through the window we can see a figure which is moving its hands on the counter.

We move towards the entrance to the parking lot and we can see the headlights of Tania's car cut through the night. The car moves ahead slowly and stops in front of the tobacconist's entrance.

28 INT. TOBACCONIST SHOP - NIGHT

Moving through the semi-darkness between shelves full of candy packages, chips and other snacks, we can keep the store entrance in view. Through the store window we can see Tania's car headlights turn off.

MALE VOICE (O.S.)
(barely audible)
Ten, then twenty...

Going down the aisle between the shelves, we move towards the store entrance. We veer off at the last moment and in front of us we can see a man behind the counter.

A heavy-set man of middle age, with a little hair left on the sides and eyes circled by bags. He is counting the money in the cashier's drawer.

STOREKEEPER
Thirty-five, forty...

The storekeeper stops counting and looks in front of him, then moves closer to the window and peeks out. Suddenly the front door opens.

Tania enters and smiles at the storekeeper, who looks her up and down with a lustful look.

TANIA
Good evening, sorry about the time,
but I could use your help.

STOREKEEPER
Good evening to yoi... no problem
at all. What do you need?

TANIA
I need to get to the Foresta Nera,
but it's just that there's been an
accident on the highway. I was
wondering if there was another way
to get there...

The storekeeper rubs his hands on his neck.

STOREKEEPER
Well, yes, there is one... it's a
bit long, though.

TANIA
Oh, it doesn't matter.

(CONTINUED)

STOREKEEPER

Oh...well...

(pointing with a finger at the window)

Keep on the main road until the next roundabout. Keep right and after a block you'll go by a police station. There's a second roundabout, and you'll see there a sign for Foresta Nera.

TANIA

How long would take that?

The shopkeeper raises an eyebrow.

STOREKEEPER

An hour... an hour and half.

TANIA

All right. Thank you.

STOREKEEPER

Can you tell me what brings a beautiful woman like yourself to a place like Foresta Nera?

TANIA

My sister. It's her birthday.

STOREKEEPER

Oh, I see.

TANIA

Listen, could I ask you another favor?

STOREKEEPER

Of course.

TANIA

My cell phone is out of battery and I need to let my sister know I'm running late. Could you lend me yours?

He nods. He fumbles in his pants pocket, pulls out his cell phone and hands it to her.

TANIA

Thanks a lot.

(CONTINUED)

STOREKEEPER

Not at all.

Tania quickly dials a number and after starting her call, moves away. The storekeeper's eyes remain glued to her behind until Tania disappears behind the shelves.

TANIA

Come on, answer...

Suddenly the front door opens brusquely and a threatening voice breaks the silence.

MALE VOICE (O.S.)

Keep still, granpa!

Tania slowly leans her head from behind the shelves until she manages to see... Chavez! The thug is holding a gun pointed at the storekeeper.

We pass by Tania and we come out from behind the shelf. As we move closer to the storekeeper, we turn around and can see the enraged expression on Chavez's face.

CHAVEZ

Get out the money! Quick!

STOREKEEPER

What are you trying to do, boy?!

CHAVEZ

Give me the money, I said! Or do you want a bullet in your brain??

STOREKEEPER

Keep calm!

The storekeeper pulls out the money he had been counting and hands it to Chavez. The other man pulls a face and shakes his head.

CHAVEZ

Do you think I'm stupid, grandpa?!
I want it all! From the register
too!

The storekeeper stares for a moment into the gun which is a few centimeters from his face. With his hand he gestures to Chavez to calm down, then opens the register and takes the money out.

Behind Chavez we can see Tania stick her head out from behind the shelf. She pulls it back in again and stays completely still, terrified.

(CONTINUED)

She stares with teary eyes at the cell phone in her hand, then leans forward and takes her high heels off, leaves them there and tiptoes off between the racks.

CHAVEZ (O.S.)

You wanna get a move on?!

STOREKEEPER (O.S.)

I'm almost done...

Tania gets past the last shelf and comes to the back of the store, and sees that a little further on is a door marked PRIVATE. She moves with soft steps and puts her hand out towards the handle.

29 INT. STOREROOM - NIGHT (CONTINUED)

Tania enters a small room of just a few square meters, jammed with cleaning equipment and a small old wardrobe covered with children's scribbles.

She pulls her hair behind her ears, then shakily presses out the emergency number 113 on the cell phone.

From the cell phone:

FEMALE VOICE

Police, what's your emergency?

TANIA

There's a robbery going on here!
You have to come immediately!

FEMALE VOICE

You have to calm down, ma'am. Tell me where you are.

TANIA

I don't know exactly... in a tobacco shop just before the highway for Foresta Nera!

A moment of silence, in which we can hear the woman speaking with someone.

FEMALE VOICE

Do you mean the Tobacconist Manni?

TANIA

I think so... I don't know!

(CONTINUED)

FEMALE VOICE

Tell me your name, ma'am.

TANIA

Tania. Tania Mandelli. HURRY UP!

FEMALE VOICE

We're sending someone immediately.
Just stay calm and do nothing.

CUT TO:

30 EXT. CRUISER - NIGHT

Entering a large square surrounded by flower beds, we see a police cruiser parked on our right, near other cars.

31 INT. CRUISER - NIGHT (CONTINUED)

The car is empty. We can see through the windshield two people who are happily walking towards the entrance of a small building which is a short distance ahead. A lighted sign above the door says: Tony's Pub.

The radio transmitter crackles.

FEMALE VOICE

Dispatch to Beta 6. Dispatch to
Beta 6.

Some seconds of silence go by.

FEMALE VOICE

Dispatch to Beta 6, answer, over.

We move slowly through the passenger's side window, which is slightly lowered, and we reach the two people, who are now close to the entrance door of the pub.

They open the door and as they enter we pass by them.

32 INT. PUB - NIGHT

Moving around a crowd of people, we arrive close to a group of loudmouths sitting at the bar, who are shouting foul words at a stripper.

Our attention is captured by a hand which is working behind them. We move back until we clearly see a stunning waitress who is arranging two beer mugs on a tray.

(CONTINUED)

She moves away from the bar, grabs the tray and winds her way through the crowd. We follow her. We pass under the stage, reserved for the stripper, and we see the waitress enter a small room with a glass wall, which is half-empty.

Beyond the glass wall we recognise Luca and Simone, seated on two stools and watching the stripper from behind the glass,

33 INT. ROOM - NIGHT (CONTINUED)

The waitress's hands place the two beers in front of the satisfied faces of Luca and Simone.

Luca hands a bill to the waitress.

LUCA
Keep the change.

WAITRESS
Thanks a lot, appreciate it.

Luca and Simone watch her as she leaves the room.

SIMONE
Now who's hitting on who, right?

Luca shoots him a serious look.

LUCA
Don't get too familiar with me,
boy.

While we see Luca clapping a hand on Simone's shoulder, we rise up to the window and from there we can catch a glimpse of the parked cruiser.

34 INT. CRUISER - NIGHT (CONTINUED)

From the radio transmitter:

FEMALE VOICE
Dispatch to Beta 6, where are
you?...Urgent call for assistance
at Manni Tobacconist's!!

FLASH CUT TO:

35 INT. STOREROOM - NIGHT

Tania leans her back against the wall, trying to hold her tears in.

STORE KEEPER (O.S.)
This is all I've got, buddy!

CHAVEZ (O.S.)
Good job, granpa! Now give me your car keys!

STORE KEEPER (O.S.)
What car?

CHAVEZ (O.S.)
Are you kidding me? That one parked outside!

A short moment of silence.

CHAVEZ (O.S.)
Wait a minute... is there someone else in here?!

STORE KEEPER (O.S.)
No, no, nobody. That car is mine!
But I have to look for the keys.

CHAVEZ (O.S.)
You fucking liar!

36 INT. TOBACCONIST'S - NIGHT (CONTINUED)

Keeping the gun aimed at the storekeeper, Chavez looks beyond the shelves. He moves slowly.

STOREKEEPER
I told you I'm alone.

CHAVEZ
You wanna shut that mouth?!
(peering around the shelves)
Whoever's there, come out right now!

37 INT. STOREROOM - NIGHT (CONTINUED)

Tania breathes in deeply, listening. She brings her hand up to her mouth while a tear runs down her cheek.

CHAVEZ (O.S.)
 If you don't come out right now I'm
 sending this old guy to the beyond!
 I'm not kidding!

38 INT. TOBACCONIST'S SHOP - NIGHT (CONTINUED)

Chavez turns towards the storekeeper and comes closer to him with a diabolical smile. He presses his gun against his forehead, then turns to look behind him.

CHAVEZ
 I'm going to count to three, then
 I'm pulling the trigger!

STOREKEEPER
 Please, don't do it... I've got a
 family.

CHAVEZ
 One.

STOREKEEPER
 Please!

CHAVEZ
 Two.

STOREKEEPER
 No! No!

CHAVEZ
 Three!

TANIA (O.S.)
 Wait!

Chavez turns around, surprised. He waits a minute, looking Tania over from head to foot, then he takes the pistol away from the storekeeper's forehead and takes a few steps towards her.

Tania stares at him with terrified eyes. She keeps her hands hidden behind her back.

(CONTINUED)

CHAVEZ

Well, well, what a sweat angel.

She stays in silence.

CHAVEZ

Cat got your tongue, honey?

No answer. Chavez moves closer to her, confidently, but in a split second Tania pulls her hand out from behind her back and strikes him in the face with one of her high heeled shoes.

TANIA

BASTARD!!!

Chavez loses his balance but immediately strikes back; with both hands he forcefully pushes Tania, who falls back against a shelf and slides to the floor. The storekeeper leans over the counter.

STOREKEEPER

Leave her alone! Take me!

CHAVEZ

You shut up!

Chavez runs his hand over the bruise over his cheekbone with a grimace. He slowly points his gun towards Tania, who is still on the floor.

CHAVEZ

Get up, bitch! Move it!

TANIA

Please, don't hurt me!

CHAVEZ

You just blew the only chance you had of living, you know?!

TANIA

Let me go! I won't tell anyone!

CHAVEZ

(imitating Tania's voice)

I won't tell anyone...

(now is own voice)

Who do you think you're dealing with? A dummy?

Tania shakes her head.

(CONTINUED)

CHAVEZ
I didn't hear your answer... DO YOU
THINK I'M DUMB?!

TANIA
NO! NO!

CHAVEZ
Come on, get up!

Tania gets up with difficulty, massaging her neck with a hand.

CHAVEZ
There you go. Now hand over the car
keys.

TANIA
The car keys?

CHAVEZ
YEAH, WHAT, ARE YOU DEAF?!

Tania motions with her hand that he should calm down, and with the other fumbles in a pocket, takes out a bunch of keys and holds them out to him. Chavez smiles at her.

CHAVEZ
I'll bet you're great in bed,
right, sweetheart?

He moves closer to her, takes the keys and with a swift movement of his head licks her cheek. Tania flinches back in disgust. Chavez smiles at her again, smugly, then turns towards the storekeeper.

CHAVEZ
Before the grand final, let's get
the money in order.

Chavez looks around and his eyes stop at the side of the counter, where there is a pile of folded bags.

He points his gun at the storekeeper and jerks his head at him.

CHAVEZ
Go on, fill it up!

The storekeeper nods, grabs a bag and begins filling it up with banknotes. Chavez watches him closely, smiling.

STOREKEEPER
(handing him the bag)
There you are.

CHAVEZ
Good job, grandpa.

STOREKEEPER
Now get out of here. Leave us
alone!

Chavez smiles in an amused way, then turns toward Tania, who is frozen near the turned-over shelf.

CHAVEZ
(to Tania)
Our friend is in a hurry.
(turning towards the
storekeeper)
Unfortunately you're my test, old
friend. My homework assignment. And
you see, if I fail the members of
my gang will think I can't do it...
I'M NOT PLANNING ON GETTING A
FAILING GRADE!

BANG! The shopkeeper falls backwards with a hole in his chest. He slides slowly to the floor, leaving a streak of blood down the wall.

Tania starts to scream, backing away. Chavez reaches her and points the gun to her temple.

CHAVEZ
Your turn, sweetheart.

Tania falls to her knees, and starts to cry.

TANIA
P-please... Don't do it!

CHAVEZ
Don't try it honey. It doesn't work
with me.

TANIA
I'm begging you... don't hurt me.

Chavez's finger brushes the trigger while on his face we see indecision. He closes his eyes and breathes in deeply, then lowers the gun.

(CONTINUED)

CHAVEZ

That means you're going to be my driver!

(grabbing her by the arm)
Come on, let's go!

39 INT. TANIA'S CAR - NIGHT

Through the slightly foggy windshield we can see Chavez leaving the tobacco shop, pulling Tania with him. In a few seconds they have arrived and the driver's door opens.

Chavez pushes Tania inside.

CHAVEZ

Get in, move it!

TANIA

You're hurting me!

Chavez violently closes the door. He goes around the car and gets in. He places the money bag on the back seat, then points the gun at Tania's temple.

CHAVEZ

Start the car!

Tears are running down Tania's cheeks, and she answers him with difficulty.

TANIA

Let me go, please!

CHAVEZ

Do you want to drive or end up like the old man?

Tania shakes her head, without answering.

CHAVEZ

DO YOU WANT TO DRIVE OR END UP LIKE THE OLD MAN?!

TANIA

Drive! DRIVE!

CHAVEZ

Well then, move it before I lose my patience!

CUT TO:

40 EXT. PUB - NIGHT

The pub's door opens wide and the sound of rock music breaks into the outside silence. Luca and Simone come out, smiling. They walk towards the cruiser

SIMONE

How old do you think that waitress is, sir?

LUCA

Too old for you, buddy! And stop calling me sir!

SIMONE

About fourthy?

Luca gives him a dirty look.

SIMONE

Ok, got it...

Right as they get into the cruiser the radio transmitter crackles. We see Luca put out his hand.

41 INT. CRUISER - NIGHT (CONTINUED)

From the trasmitter:

LUCA

Yes, dispatch? This is Beta 6...

FEMAILE VOICE

Beta 6, where did you two get to?!

LUCA

(glancing at Simone with a look of understanding)
We were dealing with a fight... what's the problem? Over.

FEMAILE VOICE

You have to go to the Manni Tobacconist on the double! Probable robbery under way!!

LUCA

Copy: robbery under way at Manni Tobacco. We're on it! Over and out.

Luca drops the transmitter near the hand brake and quickly starts the car. He lights a cigarette, and looks at Simone.

(CONTINUED)

LUCA
The siren! Hurry up!

42 EXT. CRUISER - NIGHT (CONTINUED)

From above we can see the cruiser backing up while the siren breaks the silence. They leave the pub's parking lot and speed off down the street.

CUT TO:

43 EXT. FARM - NIGHT

We move through the trees which surround the clearing, and can glimpse in the distance some light emanating from Heimbrecht's house.

Suddenly the vegetation at our sides is lit up by a diffused light. Its strength intensifies, and we also begin to hear a slight humming.

We can barely hear some neighing.

44 INT. FARMHOUSE, KITCHEN - NIGHT

While the neighing increases in intensity, Heimbrecht raises his head and rubs his eyes. He wipes his hand over his face, yawning. He sits for a moment, vacantly looking out of the window.

FROM HEIMBRECHT'S P.O.V.

The colt is struggling and the rails of the fence to which he is tied are bending towards him. A light ball the size of a basketball, floating in the air, is slowly moving above the clearing.

BACK TO SCENE

Heimbrecht leaps to his feet and the chair falls over onto the floor. He raises his rifle, takes aim, but he lowers it immediately.

From the window we can see that the light ball has vanished.

45 EXT. FARMHOUSE - NIGHT

The front door bursts open and Heimbrecht rushes onto the porch, armed with his gun and with an expression of shock on his face. He goes down the stairs and he rushes to the colt's side.

The colt's hooves are thrashing out and he is throwing his head around. Heimbrecht gets closer to try to calm him down, but in that moment the colt lurches against the fence, throwing it down.

HEIMBRECHT

NICK!!!

The animal wildly races into the clearing, trailing behind him the rope which is still tied to a rail. We can see him for a few seconds, then he disappears into the night.

Furious, Heimbrecht grits his teeth and slaps his hand against his thigh. He is about to step through the gap in the destroyed fence when a humming sound captures his attention.

He turns his head and slowly raises his eyes above towards...

The Sphere! Suspended in the air a few meters above the farmhouse roof. It moves slowly up and down and occasionally its light increases in intensity.

Heimbrecht swings his gun up and fires. While the sound of the shot echoes around, the Sphere streaks off, rising up into the sky.

We see it spiraling in the sky before settling itself and setting off at great speed in the direction taken by the colt.

Suddenly it drops straight down and a few seconds later we can hear loud neighing in the distance. Heimbrecht quickly turns towards his house and enters inside, disappearing from our view.

Slowly the porch is lit by a dim light. Heimbrecht reappears holding a flashlight. He rushes toward the fence, goes over it, and into the clearing.

FROM HEIMBRECHT'S P.O.V.

The beam of the flashlight lights up the blades of grass which brush against his knees. We pass by small rocks, then we enter a grassless stretch of dirt.

BACK TO SCENE

46 EXT. ABOVE THE CLEARING - NIGHT

From a higher standpoint we see the flashlight's beam moving in a semicircular arc. It suddenly stops.

We move down until we are a few meters from the ground and we see Heimbrecht kneeling, intently examining with the flashlight something on the ground...

He impulsively covers his mouth and jerks his head back. He spits several times, then slowly rises up. He stays there looking in front of him, opening his mouth a little.

Between the trees beyond the clearing we can see streaks of light cutting through the darkness. Heimbrecht goes towards them quickly with a purposeful look.

As he goes off into the distance, we lower ourselves to the ground to see what appears to be a part of a muscle still attached to a strip of brown fur and a clump of intestines from which some steam is rising.

FLASH CUT TO:

47 EXT. STREET - NIGHT

The police cruiser speeds by under us breaking the silence with the sound of the siren. It slows down as it approaches a roundabout and continues straight on.

48 INT. CRUISER - NIGHT

Intent on driving, Luca brings his hand to his mouth and takes away the cigarette he holds between his lips, throwing it out through the half-lowered window.

LUCA

We should be almost there.

49 EXT. STREET - NIGHT

From above we see the cruiser slowing down as it approaches a line of cars at a red traffic light. It passes them and turns right on screeching tires.

We see it moving down a straight road and disappear in the distance.

LAP DISSOLVE TO:

50 EXT. TOBACCONIST'S - NIGHT

Tania's car starts with a roar of its engine and the headlights light up the parking lot. We see it slowly backing up.

CHAVEZ (O.S.)
Are you trying to make me lose
time? MOVE IT!

TANIA (O.S.)
(crying)
Sorry...

The car starts off in first gear until it reaches the exit lane of the parking lot. There it stops.

TANIA (O.S.)
Where do you want me to go?

CHAVEZ (O.S.)
You just go and shut your mouth!
You don't have to think, got it?!

Suddenly, the police cruiser appears in front of them, siren off, and with squealing tires enters the parking lot, passing closely by Tania's car.

SIMONE (O.S.)
That's the car of the girl from
before!

51 INT. CRUISER - NIGHT (CONTINUED)

Luca stops the car and turns to watch Tania's car leave and race off quickly. He looks at the tobacco shop and then at Simone.

LUCA
Shit!

He races backwards and with a risky move returns to the entrance of the parking lot. With screeching tires he turns on to the road and races after Tania's car.

52 INT. TANIA'S CAR - NIGHT

Through the rear view mirror we can see the reflection of the tears which are running down Tania's cheeks and Chavez's hand which is holding the gun against her temple.

CHAVEZ

Faster!

Tania's foot is pressed hard on the accelerator.

FROM TANIA'S P.O.V.

The houses and sidewalks are racing by on the sides. In the distance she sees a traffic light at an intersection. From yellow it turns to red.

BACK TO SCENE

CHAVEZ

Don't stop!

TANIA

We're going to kill ourselves!

Chavez jabs the gun against her temple.

CHAVEZ

You're gonna die anyway!

53 EXT. TANIA'S CAR - NIGHT (CONTINUED)

Below us we can see Tania's car racing towards the intersection. There, on a collision course with her vehicle, a motorcycle is approaching.

54 INT. TANIA'S CAR - NIGHT (CONTINUED)

Tania's hand puts the car into fourth gear, then she closes her eyes, squeezing the steering wheel with both her hands.

From the windshield we can see the motorcycle slamming on its brakes in the middle of the roundabout... We pass by it, barely missing it and as we drive off we can hear a horn honking.

Tania opens her eyes and breathes in deeply. Chavez twists around to look out through the back window. We can see the police cruiser as it approaches the roundabout, now far away.

(CONTINUED)

CHAVEZ

Take the next right.

TANIA

Can I know where you want to go?!

CHAVEZ

Shut up and drive!

(smiling)

We're gonna lose those bastards on
the old mining road.

55 INT. CRUISER - NIGHT

Simone picks up the transmitter, stuck between the hand
brake and the seat. He looks at Luca with a hesitant look
but his partner doesn't even bother to look at him.

SIMONE

Can I really do it, sir?

LUCA

Move it, idiot!

Simone brings the transmitter up to his mouth.

SIMONE

Dispatch, this is Beta 6. We're
following the robbery suspect from
the Manni Tobacconist. We need back
up, repeat, we need back up. We're
going towards the old mining road.
Over...

FEMALE VOICE

Copy, Beta 6, we'll send someone
immediately.

Simone looks at Luca.

LUCA

Good work, boy.

Through the window shield we can see Tania's car in the
distance. It abruptly turns to the right and then disappears
from our view.

Luca bangs his hand on the steering wheel.

LUCA

I'm right on your ass, you jerk!

56 EXT. CRUISER - NIGHT (CONTINUED)

As the cruiser increases its speed, we stop and we can see it turning in the same direction as the one taken by Tania's car.

We move slowly and we can observe the few houses on the sides of the street. Beyond them we can see a stretch of trees which run up the side of a mountain.

LAP DISSOLVE TO:

57 EXT. WOODS - NIGHT

Two lights appear in the distance and as they get closer they light up the branches of the trees which hang over the sides of a dirt road. In a few seconds we begin to hear the sound of tires on a gravelly surface.

We recognize Tania's car which passes us, blinding us. We remain still, now completely surrounded by darkness, and we hear the sound of the engine getting fainter.

58 INT. TANIA'S CAR - NIGHT

Chavez leans back into the seat. He leaves the gun between his legs and he gazes out of the window. Tania watches him out of the corner of her eye.

TANIA

I don't think they are following us anymore.

Chavez says nothing.

TANIA

Why don't you get out now and make a run for it?

CHAVEZ

SHUT THAT FUCKING MOUTH!... I need to think.

Tania flinches at his answer. She concentrates on driving and her eyes move back and forth looking at the deep undergrowth at the sides of the road which is lit up by the car's headlights.

LAP DISSOLVE TO:

59 EXT. DIRT ROAD - NIGHT

Tania's car continues on the neglected dirt road. The trees slowly get fewer and far between, leaving space for a slope which heads down from one side of the road.

60 INT. TANIA'S CAR - NIGHT

Tania moves her gaze towards Chavez, who has his wallet open on his leg and is holding a photograph in his hand which he is staring at.

In it we can see the portrait of a young girl with an innocent face.

TANIA

Is that your girlfriend?

Chavez breathes in deeply. He puts his hand on his forehead and keeps on staring at the photo.

CHAVEZ

Her name's Liza. She's my sister...

TANIA

Oh.

CHAVEZ

She would hate me if she knew what I've become...

TANIA

What do you mean?

CHAVEZ

She died three years ago, right before I moved here to Italy. She was my world... I'm the only one left in my family...

(shaking his head)

And now I find myself a part of a gang...

TANIA

It's never too late to change.

Chavez nervously shakes his head. He replaces the photo in his wallet, picks up the pistol and places it against Tania's temple.

(CONTINUED)

CHAVEZ

Don't tell me what I've got to do!
Got it?!

TANIA

Sorry! I didn't mean anything by
it!

CHAVEZ

You just think about driving!

Tania stiffens in her seat and keeps her frightened eyes in front of her.

FROM TANIA'S P.O.V.

A line of pine trees begins to appear alongside the dirt road. Suddenly we can see falling from above a shapeless mass which crashes down a few meters before us.

BACK TO SCENE

Tania lets out a scream and slams on the brakes.

61 EXT. DIRT ROAD - NIGHT (CONTINUED)

From up high we can see Tania's car spin around and crash up against a pine tree on the side of the road.

LAP DISSOLVE TO:

62 EXT. TANIA'S CAR - NIGHT

We slowly approach Tania's car and we can see a plume of smoke rising up from the hood, which is completely crumpled up backwards and has punctured the smashed windshield. Through the side window we can see Tania leaning forward, her head on the steering wheel. Her arms are hanging loosely at her sides.

63 INT. TANIA'S CAR - NIGHT (CONTINUED)

We rise up through Chavez's legs, as he is slumped up against the passenger door, with his forehead against the side window. A streak of blood mars the glass and is slowly dripping down.

(CONTINUED)

We can hear a moan, we turn and we can see Tania moving her head slightly. An expression of pain crosses her face and she brings a hand to her forehead. She raises her head, closes her eyes and massages a shoulder. She is motionless, breathing deeply, then she moves her gaze towards Chavez.

Her eyes fall to where the gun is lying at his feet. Tania leans forward, moaning a little, and manages to pick it up.

She moves back to lean against her seat, checks to see that the gun is loaded, then reaches out her hand to open the door. As she gets out we can see the dirt road lit up by a bluish light.

64 EXT. DIRT ROAD - NIGHT (CONTINUED)

Tania gets out of the car with difficulty. She manages to get her balance and with her hand shields her eyes from the blue light. She stands, looking in front of her with a dazed look.

We move back to observe the police cruiser which is blocking the road. The loud siren is blaring annoyingly. Both doors are open. Behind one is Luca, behind the other is Simone, both with their guns pointing in front of them.

LUCA

Throw the gun down! Now!

Tania lets the gun drop and raises her hands behind her head. While Luca moves towards her slowly, keeping her under cover, she shakes her head.

TANIA

I'm innocent! He made me drive!

LUCA

Right, it's easy to say that, isn't it?

TANIA

I had nothing to do with it! He had the gun against my head!

Luca looks past Tania's shoulders and stares at Chavez, who is still unconscious inside the car. He turns towards Simone and motions to him with his head to go and investigate.

Simone moves past Luca and Tania. He moves around the car with his gun in front of him. He gets closer to the passenger's door and looks at the blood-streaked glass.

(CONTINUED)

LUCA (O.S.)
What's your name?

TANIA (O.S.)
Tania Mandelli.

LUCA (O.S.)
Tell me what happened.

Simone reaches out his hand towards the car door. He opens it. Chavez's head leans forward with eyes closed. Slowly, we see them opening...

Chavez's hands form into two fists and he leaps out of the car, shoving Simone, who falls to the ground while his gun falls out of his hand.

Luca and Tania turn to see Chavez run away into the darkness. Luca mumbles something which we can't understand and runs after Chavez.

He moves past Simone, who gets up, retrieves his gun from the ground and turns towards Tania. He motions to her to stay still, then goes to Luca's aid.

We can see Chavez running at breakneck speed. From time to time he turns his head back, and we can see his frightened expression, while behind us we can hear Luca's feet pounding on the ground.

LUCA (O.S.)
Stop, you bastard!

Suddenly we see Chavez hit against something along the path and tumble down to the ground. Luca immediately jumps on him and roughly jabs his gun against his head.

LUCA
I would really love to kill you,
black bastard, you know?!

Chavez furiously looks at Luca with disgust. Luca moves the gun away from his head and breathes deeply. In the meantime we can hear footsteps getting closer. Luca makes Chavez get up, handcuffs him, then he turns and smiles, shaking his head.

LUCA
You can't get even one right
tonight, eh, boy?

We move to see Simone, standing still with his mouth open and his eyes low. Luca and Chavez lower their eyes too.

CUT TO:

65 EXT. WOODS - NIGHT

In the darkness surrounding us a beam of light is slowly piercing the dark in every direction, lighting up the tree trunks.

We can hear the sound of bushes being trampled. A figure is moving purposefully towards us. It stops and we recognize the worried face of Heimbrecht.

He looks around him, breathing deeply, then he moves and disappears from our view. We go in his direction. We see him clearing the brush around him with his rifle.

Suddenly we begin to hear voices from far away. Heimbrecht stops, remains still a moment to listen, then starts walking again.

CUT TO:

66 EXT. DIRT ROAD - NIGHT

Luca, Simone and Chavez are completely still, looking at the ground. Luca kneels down, his brow furrowed.

FROM LUCA'S P.O.V.

We look closely at what seems to be a piece of wood, to which a rope is attached. We follow the rope and at the other end we can see a colt's head...

The eyes are vacant and part of its jaw is gone. We can see the jaw bone and a row of teeth. The body is cut into two. The broken ribs are sticking out while the burnt blood surrounding the body has formed a black scab.

BACK TO SCENE

SIMONE

What happened to it?

Luca gets up. He shakes his head.

LUCA

Wolves, probably.

We move to see Tania coming towards us. Luca looks at her, then motions with his head to Simone.

(CONTINUED)

LUCA
Let's get out of here.
(to Chavez)
Move it, bastard!

CHAVEZ
CABRONES!

He yanks Chavez and the three move away from the colt's body. As soon as she sees them moving in her direction, Tania stops in her tracks. Simone comes closer to her with a smile.

SIMONE
Feeling better now?

Suddenly a voice makes everyone freeze.

MALE VOICE (O.S.)
NICK!!!

We move and from behind Luca and Chavez we can see the colt's body being lit up by a beam of light. The light is coming from the trees which border the road.

Heimbrecht runs quickly to the road and rushes towards the colt's body. He drops the rifle at his feet, kneels down and starts to whimper.

Luca turns and looks at Simone and Tania.

LUCA
(to Simone)
Take this idiot to the car. Wait there.

Simone puts a hand on Chavez's shoulder and pushes him forward, toward the cruiser. Tania stays still, curious, and watches Luca going towards Heimbrecht.

CHAVEZ (O.S.)
Take your hands off me, asshole!

SIMONE (O.S.)
Shut it and move it!

We move to ground height, and now we can see part of the mutilated colt's body and Heimbrecht's hand which is caressing its fur. We can see Luca approaching them.

Luca stops a few meters before Heimbrecht with his hand resting on his gun holster. The cries of the German break the silence.

(CONTINUED)

LUCA

Sir?

Heimbrecht closes his eyes and his whimpers fade away. He draws a deep sigh and lowers his gaze. He moves his hand out to his rifle, grabs it and quickly turns.

Luca impulsively pulls his gun out of its holster and points it towards Heimbrecht's face. They stare into each other's eyes while their weapons are quivering in the hands of both of them.

HEIMBRECHT

What did you do to my horse?!

LUCA

We didn't...hum... I know you.

Heimbrecht carefully looks at his face.

LUCA

Yeah, you're the owner of that farm. Kuntz, I think... I came to you some months ago about that mutilated horse.

HEIMBRECHT

Oh, you're that dumbass policeman who wasn't able to do anything! Yes, I remember!

67 INT. CRUISER - NIGHT

Chavez is pushed onto the back seat by Simone, who slams the door shut. From the windshield we can see Tania and Simone go towards Luca and Heimbrecht, who are barely visible one in front of the other.

68 EXT. DIRT ROAD - NIGHT

Luca lowers his gun and puts his hand out towards Heimbrecht's rifle, but he quickly jumps aside, continuing to keep Luca in his gun's sights.

LUCA

Please lower your rifle and we can talk about it.

HEIMBRECHT

I'm not talking to you!

(CONTINUED)

SIMONE (O.S.)

Lower your gun immediately!

Heimbrecht's gaze goes beyond Luca and stops on Simone's tense face, standing still next to Tania, with his gun pointed in front of him.

HEIMBRECHT

What did you do to my horse?!

LUCA

We did absolutely nothing!

Tania lowers her gaze to the colt's body and brings her hand to her mouth. She leans forward, half-closing her eyes, then with a deep breath steps forward.

TANIA

I saw it with my own eyes falling
from the sky. It was already dead.

HEIMBRECHT

Falling from the sky...

Heimbrecht moves his eyes upward to the sky and...the Sphere! It is suspended in the air about above them. It starts spinning slowly and its glow increases.

We move to observe the five people:

Tania, stock still with her mouth half open and an incredulous expression. We can see the Sphere reflected in her eyes. She turns her gaze towards:

Simone, tense, with his gun held in his hand. His eyes popping, he turns his gaze to meet Tania's. They look at each other for a moment, then Simone puts his hand out towards:

Luca, standing a bit ahead of them. He jerks quickly as Simone's hand brushes his arm. The two of them whisper something to each other, then Luca motions with his hand to wait. He turns to observe the Sphere, but his attention is caught by:

Heimbrecht, who while staring at the glowing ball with a menacing look, aims his gun at it. He brings the sight up to his eye, rests his finger on the trigger and then...

HEIMBRECHT

Du beiste mein...
(You're mine)

(CONTINUED)

LUCA (O.S.)

Nooo!!!

Heimbrecht fires and the sound echoes around them. He moves the rifle from his face, grinning. In a split second, his grin disappears giving way to a look of shock.

We move slowly to observe the Sphere, immobile in the same position. It is no longer spinning and its glow has dimmed.

While Luca, Tania and Simone are standing still, Heimbrecht loads his rifle and aims it again at the Sphere. It suddenly moves at a supersonic speed and stops a bit further on, at the same height.

It drops quickly downwards and lands near the colt's body. Its movement makes Luca jump back, bumping into Tania and they both fall to the ground.

69 INT. CRUISER - NIGHT (CONTINUED)

Chavez is leaning forward watching with astonishment the scene through the windshield. We can see Simone helping Tania and Luca to get up, and the Sphere which begins spinning again at a short distance from them, at ground height.

70 EXT. DIRT ROAD - NIGHT (CONTINUED)

The Sphere moves slowly towards the colt's body. It reaches the front hooves, and as soon as it comes into contact with them, increases its brightness and its size.

It continues, devouring the whole body of the animal. Now its size is the double of what it was before. The colt's body has vanished.

Right behind it we can see Heimbrecht who is once again aiming at it with his rifle.

The second shot makes the Sphere shoot up into the air, remaining suspended there for a moment before shooting down towards Heimbrecht. It hits him, making him fall to the ground.

At that moment Luca turns toward Tania and Simone.

LUCA

Get into the car!

(CONTINUED)

SIMONE

But sir...

LUCA

Go!! IT'S AN ORDER!

While Tania and Simone run towards Tania's car and get in, Luca turns to look in front of him:

Heimbrecht is slowly dragging himself towards the side of the road, on his elbows and knees. His pants are bloody at thigh-level.

The Sphere is following him at a height. We can see it revolving and moving in a zigzag motion, keeping the German man in its sights.

Heimbrecht gets to the curb, panting. The ground at that point slopes downward. The German drags himself through the grass, crying out in pain, and stops at the foot of a tree.

Meanwhile, on the dirt road, Luca slowly moves towards Heimbrecht's rifle which is lying on the ground. He picks it up. Now he has his gun in one hand, and the rifle in the other.

Heimbrecht lies down, stomach up, his chest heaving as he gasps for breath. He places his hand on his wounded thigh and grimaces in pain.

His eyes slowly rise upwards.

FROM HEIMBRECHT'S P.O.V.

Just above the branches of the trees, the Sphere is moving in small circles. It continues to move in a circular motion and then gradually it stops, and starts to move slowly down towards us.

BACK TO SCENE

Heimbrecht shakes his head, turns and tries to begin crawling again. He hands grasp at clumps of grass, but as soon as he starts moving forward the grass breaks off under his weight.

Heimbrecht's clothes are lit up by the glow emitted by the Sphere. He is lying still, stomach down, out of strength. He raises his gaze and the sweat on his face is glistening slightly under the glow, which is getting closer and closer.

Now the Sphere is a few meters above him and we begin to hear a slight buzzing sound. Heimbrecht closes his eyes and joins his hands together in prayer when...

(CONTINUED)

LUCA (O.S.)
Ehi, you little shit!

On the dirt road we can see Luca with wide eyes as he is waving the gun in the air. Beyond the roadside we can see the Sphere stop a few centimeters away from Heimbrecht's face.

71 INT. TANIA'S CAR - NIGHT

Sitting in the driver's seat, Tania shakily pulls out her cell phone from her pocket. She is about to dial a number but then she closes her eyes and violently shakes her head.

 TANIA
Dammit! I'm in all this mess
because of a dead phone!

She raises her gaze towards Simone, seated at her side. He is also holding a cell phone. He dials a number, listens for a moment, but a metallic buzzing noise makes him hold the phone away from his ear.

 SIMONE
I don't understand... there seems
to be some kind of interference.

Tania snorts. She leans forward and looks out of the side window. Simone replaces the cell phone into his pants pocket, and also looks out of the window.

 SIMONE
What's he got in mind?

From the windshield we can see Luca stop waving the gun in the air and lowering it. He stays still for a moment, then starts hitting the gun butt on the ground.

 TANIA (O.S.)
We have to help him!

72 EXT. DIRT ROAD - NIGHT (CONTINUED)

Luca continues hitting the gun on the ground, making loud noises. Beyond the roadside we can see the Sphere slowly rising into the air.

It rises above the tree branches and continues for another few feet, then it stops and remains still, eclipsing the moon for a moment. It suddenly begins spinning again, this time more quickly and it moves forward.

(CONTINUED)

As soon as he sees it moving in his direction, Luca stops making noises and remains stock still. He looks quickly around him, but without moving.

Meanwhile Heimbrecht straightens himself up and remains sitting on the ground. He raises his gaze towards the dirt road and stares at the Sphere which is slowly moving towards Luca. He tries to pull himself up to his feet but he falls again, and with a groan of pain he brings his hand to his bloody thigh.

We can see the reflection of the Sphere which is moving towards him in Luca's eyes. He slowly raises his arms, rifle in one hand, gun in the other.

The Sphere is now a few meters away. Its slowness in its movements is maddening. Watching it at such a short distance, we can see a pattern of raised lines along its shining surface.

Heimbrecht has begun dragging himself again and emerges from the grass with difficulty, stopping at the side of the road. There he stops still and stares at the light ball which is spinning very close to Luca's face.

Luca's fingers brush against the two guns' triggers. He is breathing deeply while a trickle of sweat is running down his face. He closes his eyes but right at that moment...

A shot breaks into the silence! The Sphere shoots off upwards with a loud buzzing noise. Luca opens his eyes, confused, and then turns in the direction of the shot.

We can see Simone's arm sticking out from the side window of Tania's car. His hand is holding a gun, pointed at the sky.

The Sphere moves, slowly at first, then it streaks down at a fantastic speed towards Tania's car. Simone quickly throws the gun down, and it falls to the ground close to the police cruiser.

The ball of light shoots extremely quickly to above the roof of Tania's car, then veers off suddenly in the direction of the gun.

SIMONE
(to Simone)
Hurry up!!!

Luca takes his eyes away from the Sphere and he runs towards Heimbrecht. He gets to the side of the road and leans towards the German.

(CONTINUED)

LUCA

Come on!

HEIMBRECHT

That damned thing! It got me!

Luca jams his gun in his pants belt and helps Heimbrecht to get up. He supports him with his arm around him, and they slowly move towards Tania's car.

73 INT. CRUISER - NIGHT (CONTINUED)

From one of the rear windows, Chavez is staring at the Sphere which is spinning around the gun. We can see it brushing up against the weapon and in that instant its glow intensifies.

The Venezuelan now looks beyond the windshield, where Luca and Heimbrecht are visible as they are slowly making their way towards Tania's car.

Suddenly we can see the Sphere stopping its spinning movement around the gun. It stays still for a few seconds, then it slowly moves in the direction of Luca and Heimbrecht.

Chavez notices this. He yanks his arms but the handcuffs are blocking him. He starts smashing his head against the window's glass.

At first the light ball doesn't seem to notice the slight banging sounds, but then we see it stop.

74 EXT. CRUISER - NIGHT (CONTINUED)

On the other side of the window we can see Chavez's head hitting the glass, and the Sphere's reflection above it. It is getting closer!

75 EXT. TANIA'S CAR - NIGHT

Simone opens the back door quickly and gets out. He moves the seat forwards as we see that Luca and Heimbrecht are a few steps away from the car.

At the same time, Tania turns quickly around and looks out of the rear window.

FROM TANIA'S P.O.V.

(CONTINUED)

We can see the Sphere which is spinning very close to the rear window of the police cruiser. Chavez is visible inside, where he has moved to the opposite side of the car.

BACK TO SCENE

TANIA

Hurry up!

Simone wraps his arm around Heimbrecht and with Luca's help manages to lay him down on the back seat of the car. Luca goes in the back with him, leaving the rifle and the gun at his feet.

Quickly Simone moves the seat back, gets in, and slams the door shut. He closes his eyes a moment, breathes in deeply, then turns around.

Heimbrecht, stretched out, is crying out in pain. He puts his hand out towards his legs, which are lying on top of Luca's, and he presses on his bloody thigh.

LUCA

That's a bad wound.

TANIA

I work in a hospital. I'm a nurse assistant. Maybe I can do something.

Luca looks at her a moment, then nods his head. With a swift movement he rips off part of Heimbrecht's pants from the injured leg, and we can see a deep wound, surrounded by heavy bleeding.

Luca's hand brushes against the skin surrounding the injury and Heimbrecht explodes in a scream, bringing his hand up to his eyes. He stays gasping a moment, then turns to look at his leg.

TANIA

We've got to stop the bleeding

Tania looks at Simone.

TANIA

Quick, your belt.

SIMONE

What?

(CONTINUED)

TANIA

Move it!

Simone looks at her in embarrassment, then takes his belt off and hands it to her. Tania puts her hand on the steering wheel and pushes herself backwards.

She winds the belt without tightening it around the German's thigh, completely covering the wound, then she lowers her gaze and stares into his face.

As Simone is watching, his eyes come to rest next to Luca's feet, where we can see the bag full of money. He stares at it a moment, entranced, then a cry from Heimbrecht distracts him.

TANIA

Grit your teeth.

With a quick movement Tania tightens the belt, putting pressure on the injury. A gush of blood spurts out along the thigh and drips onto Luca's shoe.

76 EXT. DIRT ROAD - NIGHT (CONTINUED)

While we can see the Sphere still spinning close to the window of the police cruiser, Heimbrecht's loud scream echoes around us.

The Sphere now starts moving slowly towards Tania's car!

77 INT. TANIA'S CAR - NIGHT (CONTINUED)

Heimbrecht punches the car seat, then closes his eyes and grits his teeth, revealing their discoloration and decay.

Tania leans back in her seat.

TANIA

We have to get him to hospital.
Immediately.

LUCA

Does your car still work?

While Tania repeatedly tries to turn the key in the ignition, we can see through the smashed windshield the tree trunk and the smoke which is still rising from the hood. Tania bangs her hand on the steering wheel.

(CONTINUED)

TANIA
Nothing doing. It's gone.

LUCA
(to Simone)
But didn't we call for backup?
Where the hell are they??

Simone shakes his head.

SIMONE
I don't now, sir.

We can see Tania staring out of the window, then her mouth slowly opens...

TANIA
We've got company...

Everyone looks out of the window. The Sphere is floating slowly forwards, a few meters from the car. It runs along the whole side of the car and stops above the hood. Now we can see it distorted through the smashed windshield.

78 EXT. DIRT ROAD - NIGHT (CONTINUED)

From the windshield we can see the frightened faces of Luca, Simone and Tania, staring in our direction. Suddenly our vision is completely blocked by the Sphere which moves above the roof of the car.

79 INT. TANIA'S CAR - NIGHT (CONTINUED)

Tania and Simone lean forward and raise their eyes to follow the Sphere which disappears above the car roof. Simone turns towards Luca.

SIMONE
What the fuck is that thing?!

LUCA
I don't know!

We can hear a cry from Heimbrecht.

HEIMBRECHT
O... Orbs!

Luca leans towards him.

(CONTINUED)

LUCA
What did you say?

HEIMBRECHT
Or... Orbs!

We can see Heimbrecht reach an arm out to Luca and pull him closer. Now their faces are just a few centimeters apart.

HEIMBRECHT
They... they are smart and... and dangerous!

LUCA
Calm down. Rest a bit.

Luca straightens up, shaking his head.

TANIA
What does that name mean?

LUCA
I don't know and I don't care. I only want to get out of here!

He pulls a cell phone out of his pants pocket, dials a number but a strong buzzing sound makes him furrow his brow.

LUCA
What the...

SIMONE
I already tried to call the station... but there's some kind of interference.

As Luca puts his cell phone back in his pocket, from the rear window we can see the Sphere appear. It moves slowly, moving once again to the side of the car, and begins spinning on itself again.

Luca turns and looks at the police cruiser, then turns to look ahead and he leans forward.

LUCA
I have an idea.

Tania and Simone stare at him.

LUCA
We have to get to the cruiser. It's the only chance we have.

SIMONE

It'll get us! That thing is too fast!

LUCA

I know!... We need a bait.

Luca and Tania both turn to look at Simone.

80 EXT. DIRT ROAD - NIGHT

While the Sphere is slowly hovering above the roof of Tania's car, the back passenger door opens and Simone gets out.

He gives out a great shout and we see him running quickly along the road, then disappearing from our view. We can see the Sphere stop for a moment before immediately heading off in Simone's direction.

The light ball shoots upward and we follow it. Now, from its same height, we can see Simone below us running like a madman in the dark.

Simone stops, and at this moment we quickly descend, stopping in front of his tense face. His eyes are desperately gazing upwards.

We slowly move from his face downwards, until we can see his trembling hands next to his hips. We can see him gripping a cigarette lighter in one.

In the distance, we can barely see Luca get out of Tania's car to race towards the police cruiser.

81 INT. CRUISER - NIGHT (CONTINUED)

Luca lands onto the seat and slams the door shut. He is gasping for breath while trying to turn the key in the ignition, but the engine doesn't start.

He bangs his hands several times on the steering wheel, then his eyes move to the rearview window, where his gaze meets the relaxed one of Chavez, who is lying on the rear seat with his back against a door.

CHAVEZ

It's that thing's fault. It makes everything stop working.

(CONTINUED)

LUCA

And what do you know about it? Eh?!

With a deep, slow sigh, Chavez closes his eyes. Then he turns back to Luca.

CHAVEZ

In my country we call them: *demonio vino del cielo*... the demon from the skies.

82 EXT. DIRT ROAD - NIGHT

The Sphere is moving in the air on a rotating course. Suddenly we see it going down in a spiral.

Simone, stock still with his hypnotized gaze on the glow which is getting closer and closer, raises his arm and throws the lighter as far as he can.

CRACK! The object hits a rock on the side of the road and the sound makes the Sphere change direction, veering off a few meters in front of Simone.

We follow the light ball as it stops in front of the lighter. It moves closer to it, and just as it brushes against it, the lighter catches on fire.

83 INT. CRUSER - NIGHT (CONTINUED)

Luca puts out a hand and grabs the radio transmitter, but there is only a metallic buzzing sound coming from it. He angrily throws it against the windshield.

Beyond the window we can see Simone emerging from the darkness as he runs towards Tania's car. He gets in and closes the door.

In the distance we can see the plume of fire from the lighter slowly dying away. The Sphere is still there, floating around it.

84 INT. TANIA'S CAR - NIGHT

Out of breath, Simone leans over and brings a hand to his face. Tania moves closer to him and strokes his back, then she turns to look at the police cruiser.

(CONTINUED)

TANIA

What is he waiting for?

Suddenly a shout from Heimbrecht makes both of them jump. The German sits up with a grimace of pain and he brings both hands up to his injured thigh.

Tania leans towards him, takes his hands away from his thigh, and sits staring at the wound, appalled. A gash has appeared and is opening up along his leg.

The gash is surrounded by a black outline marked with holes. From them a yellowish, boiling liquid is emerging, which drips down towards his ankle, burning his skin.

Heimbrecht lets out another shout, and starts jumping around on his seat. He is trying to wipe the liquid off with his hand, but as soon as he comes into contact with it he quickly stops.

The German tries desperately to open the door but Simone and Tania grab him by the arms and make him lie down again on the seat.

Tania strokes his sweaty forehead and slowly Heimbrecht stops crying. We move to observe the injury along his leg.

The gash is no longer moving. It starts on the upper part of his thigh and stops before his ankle. Around it we can see a burnt black scab.

TANIA

God...

85 INT. CRUISER - NIGHT

Luca's hand keeps turning the key in the ignition, but the engine does not start. He bangs his fist against the steering wheel and raises his gaze to the windshield.

FROM LUCA'S P.O.V.

We can see in the distance on the road the lighter's flame which slowly gets dimmer until it disappears. The Sphere is coming back towards the two cars!

BACK TO SCENE

Chavez leans forwards and stares open-mouthed at the light ball which is getting closer. His hands struggle to get out of the handcuffs, with no success.

(CONTINUED)

CHAVEZ

Let me free.

LUCA

Shut up and don't piss me off!

Chavez grimaces with anger. In a flash he head butts Luca's neck, who lets out a cry of pain.

Luca stays a moment with his head down, his eyes wide open and looking down at his thighs, while he rubs his neck. Then, in a swift movement, he quickly turns around.

86 EXT. DIRT ROAD - NIGHT

The Sphere is slowly floating in the air between the two cars. It first passes closely by Tania's car, where we can glimpse her and Simone behind the windshield with their eyes glued to the cruiser.

We follow the light ball as it continues towards the police cruiser, and as we get closer to the windshield, we can see Luca inside, punching Chavez's face.

87 INT. CRUISER - NIGHT (CONTINUED)

The Venezuelan falls back onto the seat. He leans his head to one side and spits out some blood, then with a shout he straightens up.

Luca is getting ready to punch him again but Chavez manages to knee him on the chin, making him fall on his back onto the steering wheel.

With the sudden blaring of the horn Chavez changes expression. He drops back until he limply falls back onto the seat. He is staring in a fixed way in front of him.

Luca straightens up, towards Chavez and runs his hand over the trickle of blood coming from his lip. He stays a moment staring at him, with a questioning look, then he follows Chavez's gaze.

The Sphere is right outside the windshield! Its glow is lighting up the entire inside of the car, and Luca covers his eyes with his hand.

We move towards the light ball and for a moment on its surface we can see the outline of two eyes and an evil grin taking shape, which then immediately disappears.

Luca seats himself back down slowly, fear crossing his face.

88 EXT. DIRT ROAD - NIGHT (CONTINUED)

The Sphere slowly moves away from the windshield, then it shoots ahead and crashes violently against the cruiser's hood.

While the car moves slightly backwards, we can see a pattern of cracks spread out across the windshield. Through the cracked windshield we can see the Sphere reflected as it draws back before charging ahead again.

This time the impact pushes the car back several meters while the tires scrape on the ground. Through the passenger window we can see Luca lower his hands. Shortly after they are visible again, holding the gun.

In the meantime the light ball moves to the side of the cruiser.

89 INT. CRUISER - NIGHT (CONTINUED)

Luca follows the movements of the Sphere while training his gun on it. He bares his teeth at it and his fingers tighten on the trigger.

Suddenly the light ball shoots off, disappearing from our view. Luca nervously looks all around him, but there is no sign of it.

Chavez turns towards the back windshield. He looks from left to right but outside he can see only darkness and a bit of starry sky.

Suddenly his eyes rise slowly. The Sphere is descending on them from above! Chavez shakes his head and quickly jumps onto the seat.

CHAVEZ

Get down!!!

90 EXT. DIRT ROAD - NIGHT (CONTINUED)

The Sphere launches itself at top speed towards the cruiser. The impact with the trunk is devastating; the windows all shatter into tiny fragments and the car rises up vertically.

The car stays balanced on its trunk for a few seconds, then with a creaking noise, it falls backward and the roof smashes against the ground.

We move towards Tania's car. Behind the glass of a side window, they are sitting transfixed as they watch the scene, unable to do anything.

91 INT. CRUISER - NIGHT

Luca's bloody hand pushes against the roof and we can see him slowly getting up. He looks around him in a dazed way while a trickle of blood runs down from a gash along his forehead.

Luca sees his gun close by him. He picks it up, then turns around. Chavez, lying stomach down close behind him, slowly opens his eyes. Their eyes meet.

LUCA

Are you hurt?

Chavez squeezes his eyes and sits up a little.

CHAVEZ

My arm. It hurts.

Luca leans forward to peer out of a window, but he can only see part of the ground and glass shards strewn everywhere.

CHAVEZ

We're all gonna die.

LUCA

No. We are gonna get out of here.

Luca takes a bunch of keys hanging from his belt and pulls himself slowly towards Chavez.

LUCA

Come on, turn around.

Chavez turns himself to one side and out of the corner of his eye he watches as Luca unlocks the handcuffs. Chavez brings his hands to his face and stays for a moment, staring at then.

Suddenly, we can see from a back window the ground being lit up by a glare. The Sphere emerges and now from the window it is the only thing we can see.

Luca notices it. He aims his pistol and fires at it, but the light ball does not move at all. Luca turns towards Chavez.

(CONTINUED)

LUCA

Let's get outta here, quick!

Luca crawls towards one of the rear windows. As he is getting out, his pants are ripped by some pieces of glass which still remain in the window frame.

92 EXT. DIRT ROAD - NIGHT (CONTINUED)

Luca stands up and brushes off some glass pieces which are stuck to him. He leans down and helps Chavez to get out.

The Sphere does not notice their escape. It is still rotating near the window. It tries to get in through it, but it can't manage.

Suddenly we can hear a sound, very similar to a siren, coming from afar and which blows three times.

Standing next to one side of the car, Luca and Chavez throw themselves quickly to the ground as they see the Sphere shoot off towards the sky. It moves towards the trees and disappears among them.

Luca is the first to get up. Chavez immediately follows and they look at each other.

CHAVEZ

It's gone!

The sound of a door opening makes them both turn around. We can see Simone and Tania running quickly towards them.

SIMONE

Sir! How are you? Are you hurt?!

Luca just looks at him, expressionless, then with a jerk of his head indicates Tania's car.

LUCA

Let's get in, before it comes back.

Luca goes in front of everyone. Chavez and Tania follow him, while Simone goes to the gun lying on the ground (which he had thrown from the window earlier), picks it up, and replaces it in his holster before joining the others.

The four get into the car. Tania and Luca in front. Chavez and Simone behind, with Heimbrecht's legs lying on top of their thighs.

93 INT. TANIA'S CAR - NIGHT

Luca lights a cigarette and draws in deeply several times, then he turns in order to be able to look at the other three.

LUCA

Are you guys saying that you want to get out of here on foot?!

TANIA

Both cars have had it. What do you suggest?

SIMONE

If we run we can make it. Twenty minutes and we'll be in the city, sir.

LUCA

Nah, too risky.

Some seconds go by, then...

SIMONE

The cellphone.

The others look at him questioningly.

SIMONE

Try to call now. That thing has gone.

Luca runs his hands through both pockets, then he looks out of the window at the police cruiser.

LUCA

Shit! It's in there!

SIMONE

Take mine, sir.

Simone hands it to Luca, who grabs it quickly. He punches in a number. He listens for a moment. Now the metallic buzzing has lessened but it's still there.

LUCA

Nothing doing.

Luca gives Simone the cell phone back. Chavez looks out of the window, thoughtfully.

(CONTINUED)

CHAVEZ

It must still be somewhere around here.

SIMONE

I still think we should run for it, now!

CHAVEZ

Well, I know that hereabouts there's a path that takes you right outside the city. I've taken it a lot.

Luca looks at him suspiciously.

LUCA

And where would this path be?

Chavez shakes his head.

CHAVEZ

Well, I don't remember exactly... but it has to somewhere near.

Luca takes a last long puff on his cigarette, then opens the window and flicks the butt out. He looks at the others one by one.

LUCA

I've got a differen idea.

Luca looks at Heimbrecht, without noticing the change in his leg injury. The German is sleeping with his arm dangling down from the seat...

LUCA

His farm can't be far away.
(pointing his finger out the window)
We saw him coming from over there. I'll bet it takes just a few minutes to get there, get to a phone and call for help.

TANIA

And that thing that's following us?! Have you thought about that?

LUCA

And if that thing follows us while we're running away? Huh? It would catch us anyway...!

(CONTINUED)

(nodding his head towards
Heimbrecht)
And plus he's hurt. He'd just slow
us down!

Some seconds of silence go by, in which everyone looks at
each other.

TANIA
OK... but who's going to try to get
to the farm?

LUCA
I am.

Luca leans down towards the back seats and picks up the
rifle, which was left on the rug. Before getting up, he
stays a moment to look at the bag of money which he can
glimpse under the seat. He notices that Chavez is staring at
him.

Luca shoots a look at the Venezuelan.

LUCA
Don't even think about it.

Luca straightens up and checks that the rifle is loaded,
then from the rearview mirror he catches Chavez's eye.

LUCA
You're coming with me.

SIMONE
But... sir!

LUCA
You stay here with the others and
make sure nothing happens, ok?
(slapping him on the thigh)
When I come back we'll talk about
your promotion.

Simone grins back at him, nodding his head.

SIMONE
Don't you worry.

Luca nods his head at Chavez, then looks at the others.

LUCA
It'll only be some minutes.

Simone hands him a flashlight.

94 EXT. DIRT ROAD - NIGHT

Luca gets out of the car and moves the seat forwards. As soon as Chavez's feet touch the ground, Luca motions him to move forward.

The two continue beyond the car, Chavez in front, Luca behind with the rifle pointed at the Venezuelan's back. They are moving towards the roadside and then enter the trees (where we saw Heimbrecht appear for the first time).

LAP DISSOLVE TO:

95 EXT. WOODS - NIGHT (SHORTLY AFTERWARDS)

Completely surrounded by vegetation, barely lit by the moonlight, we notice something moving up a tree trunk.

That something turns out to be a ferret which is quickly climbing up to the top. It stops suddenly and starts to squeak, looking beyond our point of view.

In the distance, a flashlight's beam is beginning to light up the plants surrounding us. We can make out the figures of Luca and Chavez coming towards us in silence, with only the sound of rustling leaves.

Chavez slows down, looking around with a worried air. Luca pushes the gun to his back and pushes him onwards.

LUCA

Move it.

CHAVEZ

(starting to walk again
normally)

We're going to get lost.

Luca stays silent. The two continue on, brushing by branches which are hanging above their heads. We stop to observe them walking on until they disappear into the darkness.

CUT TO:

96 INT. TANIA'S CAR - NIGHT

Tania's hands are nervously tapping on the steering wheel while she stares blankly out of the windshield. Tania shoots a worried look at Simone.

(CONTINUED)

TANIA

And if the don't come back?

SIMONE

They'll come back, you'll see.

Suddenly a cry from Heimbrecht jolts them into looking around. The German is sitting up on the seat. With an expression of pain he is shaking his head from left to right.

Tania leans back and with her hands tries to calm him down, but Heimbrecht continues to cry out. Tania lowers her eyes to his injured leg and raises her eyebrows...

The German's leg is completely covered by a bluish bruise. On the sides of the wound we can see the veins coming out from the skin, with a dark color. They are spreading out quickly down the entire leg.

Heimbrecht lets out another shout. He rips his shirt, and we can see the blackish veins travelling up to his neck.

Tania sits straight up in her seat with an expression of terror.

SIMONE

What's happening to him?!

Tania doesn't answer. She doesn't take her eyes off Heimbrecht until he falls back on to the seats with a thud. Simone looks at Tania anxiously.

SIMONE

Is he dead?!

Tania reaches her hand out to Heimbrecht. She tests his pulse, stays a moment holding her breath, then lowers her gaze while shaking her head.

TANIA

Yes.

Simone pounds his hand against the door, and runs his hand over his face, gasping. He reaches his hand to the rear pocket of his pants, and pulls out a plastic bag.

While he pours some cocaine out onto the back of his hand, Tania is watching him with raised eyebrows.

TANIA

What are you doing?!

(CONTINUED)

Simone pretends to not hear her. He determinedly sniffs in, leans his back onto the seat and while closing his eyes, lifts his head.

TANIA
You're a cop!

Simone slowly opens his eyes and nods his head towards her.

SIMONE
But it helps me to relax.

Tania shakes her head, shocked, and sits back in her seat. Simone snorts a second time, then replaces the bag to his back pocket.

Simone turns towards the back seats. He leans forward and stays a moment staring at the bag of money. He picks it up and straightens up on the seat.

He begins to count the money in the bag. Tania is staring at the money that Simone is running through his hands.

TANIA
That poor storekeeper... I would
have liked to save him.

SIMONE
Look at all this money.

Tania furrows her brow.

SIMONE
Do you have any idea how much blow
I could buy?

TANIA
What kind of talk is that?

Simone sniffs at a banknote and smiles happily.

SIMONE
I could buy the best stuff that's
out there!

TANIA
You've got some problems.

Simone looks at her. He stays a moment staring at her, then snorts and replaces the money in the bag.

From the rear view mirror we can see Heimbrecht who is silently and slowly straightening himself up on the seat. Tania and Simone don't notice.

We move to observe Heimbrecht, with an expressionless face and black eyes. From his nostrils a trickle of a black and sticky substance is running.

Suddenly the German's hands shoot out and grab Tania by the neck. His fingers tighten around her throat as the girl is trying to free herself.

SIMONE

Shit!

Simone grabs his gun from its holster and points it towards Heimbrecht, who with an inhuman look on his face doesn't seem to even notice.

SIMONE

Let her go!

The German's hands let Tania go and she leans forward, drawing in deep breaths.

At the same moment Heimbrecht shouts out and reaches out to grab Simone. He fires his gun but as Heimbrecht jerks his head back the bullet goes on to hit...

TANIA'S HEAD!

While a spurt of blood hits the side window, Tania's head hits against the door. Now she is still, with her eyes blank.

Simone lets the gun drop out of his hand and stares in shock at the girl's body. He puts a hand out and shakes her shoulder; her head falls forward and rests against the steering wheel.

Simone covers his mouth and shakes his head, unbelieving. Then he tries to open the door when Heimbrecht jumps on him and grabs him by the neck..

Simone manages to get free of him and hits him in the head with the gun. Heimbrecht falls back.

97 EXT. DIRT ROAD - NIGHT (CONTINUED)

Simone jumps out of Tania's car and quickly closes the door. The sound of Heimbrecht's hands which are violently banging against the glass make him turn back.

We move to see the German's face, who is licking the glass and is staring outside with an expression of pure rage.

(CONTINUED)

Simone looks around, panting. Slowly we can see a light glow which begins to light up the ground around him.

Simone notices it and quickly raises his head. The Sphere has returned! It is slowly floating in the air a few meters above his head.

While Simone closes his eyes and starts trembling, we move towards Tania's car. Heimbrecht breaks the window's glass.

CUT TO:

98 EXT. WOODS - NIGHT

As we move among the treetops, we can see below us the semi-circle of light created by Luca's flashlight.

We descend and land a few meters before them. For a moment the flashlight blinds us, then the light moves away and Luca and Chavez pass by in front of us.

LUCA

We should be almost there.

Chavez turns his head for a few seconds without stopping to walk, then he stops and drops to his knees. He brings his hand to his shoulder, crying out.

LUCA

What's wrong with you?

CHAVEZ

My shoulder. I must have hurt it when the car turned over.

Luca leans forward and in that moment Chavez punches Luca directly in the face, who falls backwards, letting the rifle drop from his hands.

Chavez jumps to his feet and runs off. We stay there to watch Luca pull himself up, pick up the rifle again and with a snort of rage run after Chavez.

99 EXT. RIVER - NIGHT

Before us the clear water of a river is flowing, with the crescent moon reflected in it. We move to see that the river flows into a small lake, surrounded by trees, a bit further on.

(CONTINUED)

We can hear noises and we see a figure emerging from the trees and stopping on the river side. Chavez. He looks quickly around, then goes toward the river.

His feet entering the water create little waves which make the image of the moon ripple. Chavez reaches the other side of the river and continues along it, towards the lake.

With a jump he quickly climbs up a boulder and lands on the gravelly ground, and starts to run quickly. Suddenly his feet hit a tree root and we can see him tumble face-forwards to the ground, hitting his head against a fallen tree trunk which is blocking the path.

DISSOLVE TO:

100 EXT. RIVER - NIGHT (SHORTLY AFTER)

Chavez slowly opens his eyes and slightly moves his head right and left.

FROM CHAVEZ'S P.O.V.

Everything around us is moving around in a state of confusion, then we slowly begin to focus on things more clearly: the sound of the river, the tops of the trees, the stars above them and... the rifle barrel pointed right at us!

BACK TO SCENE

Luca is standing still in front of Chavez with the rifle pointed at his face. The Venezuelan leans on his elbows and straightens up slightly.

LUCA

Give me one good reason why I
shouldn't shoot you, you bastard.

Chavez grimaces, then his gaze becomes fixed at a point behind Luca, where we can see a slight glimmer which is spreading around us.

CHAVEZ

It's here!!!

The Sphere moves in the air some meters above us. Suddenly we can see a dark mass falling from it which drops down and hits the ground before our eyes.

It's Simone's body, cut in half at waist height. His clothes are all ripped and we can see part of his back, burned completely.

(CONTINUED)

Luca and Chavez remain stock still until they see the light ball lower itself towards Simone's body.

LUCA

Let's go. Slowly.

Chavez stands up while Luca passes by his side and goes towards the trees. The Venezuelan follows him while keeping his gaze fixed on the Sphere, now a short distance away from Simone's body.

The two walk backwards very slowly until they reach the first trees. They pass them by. Luca hides behind a tree trunk and Chavez does the same. They exchange a look, full of anxiety, then turn their heads back to look...

The Sphere is buzzing around Simone's body, losing its glow as it does so. It begins to change shape, continually becoming both higher and wider, then it disappears completely, leaving in its place...

A mysterious figure! About one meter high. From where we are it appears to be a dark color, skeletal, with arms that are out of proportion to its thin body.

Luca and Chavez are panic-stricken as they watch the creature's arm rise and fall extremely quickly to Simone's face.

We can hear the sound of flesh being ripped and bones being broken. The arm of the creature pulls back and for a moment we can recognize something white in its hand; perhaps an ear, or a strip of skin...

The creature begins making some sounds, similar to squeaks, then on all fours it moves away from Simone's body. It moves some meters in our direction, but we can't manage to see it clearly for the darkness.

It suddenly stops. It sits up and now two big yellow eyes are fixed towards us. It lets out another squeak, louder this time, and jumps some meters into the air. As we follow its movement, it disappears and the Sphere of light reappears.

It remains suspended in the air for a moment, immobile, then it begins to come towards us. Luca's eyes widen.

LUCA

Go! Go!

The two start running blindly into the wood. Luca is desperately waving the flashlight from side to side, but in front of them there is only thick undergrowth.

(CONTINUED)

They pass by an ancient tree, whose roots are visible and extend out in all directions for a few meters. On one of its branches we can see a surveillance camera.

FROM SURVEILLANCE CAMERA'S P.O.V.

On the screen on the lower left-hand side we can see the time. 04:23. On the lower right-hand side appears written: WOOD.

We make it just in time to see Luca and Chavez running away and disappear into the darkness. In a few seconds the ground and the surrounding vegetation are lit up by a glare.

BACK TO SCENE

Without stopping Luca looks back and sees Chavez a few meters back. In the distance we can see the Sphere moving forward with a spinning motion.

LUCA

Faster!

Luca looks frontwards again. Now the trees are thinning out. We can see an area where they have been cut. Tree trunks are lying on the ground here and there.

Suddenly we can make out an outline of something among the ground-strewn leaves. A few meters in front of him we can see a hole with some steps which go down a few meters. At the bottom there is a steel door against an underground wall.

Luca stops at the side of the hole, surprised, then turns around.

LUCA

Here! Quick!

Chavez gets to him in a few seconds. Luca moves his gaze to behind the Venezuelan where he can see the Sphere streaking towards them.

Luca motions to Chavez to follow him. The two of them go down the stairs as the light ball is just a few meters away. Luca pushes with all his strength on the door handle...IT OPENS, to his surprise!

Right above them is another surveillance camera.

101 INT. MILITARY FACILITY - NIGHT (CONTINUED)

The two push themselves inside and close the door as quickly as possible. They both lean their backs against the door. They close their eyes. Chavez is the first to open his.

CHAVEZ

What the hell....

Before them a tunnel stretches out, lit by artificial lights which are hanging along the peeling ceiling. Rainwater is dripping down the stone walls and is pooling on the cement floor.

Luca takes a couple steps forwards, his eyes alert and the gun pointed in front of him. He looks down the tunnel but can only see the lights disappearing in the distance into the darkness.

LUCA

It has to be some kind of military facility...but I've never heard anything about it.

CHAVEZ

In the middle of a wood?! And why is it underground?

LUCA

I don't know.

Chavez brushes his hand along his face, then looks around him, anxiously.

CHAVEZ

Now what are we gonna do?

LUCA

Maybe there's someone here who can help us.

The two remain for a minute, looking into each others' eyes. Chavez doesn't seem very convinced.

LUCA

It's always better than going back outside and getting killed by that thing.

Chavez nods his head.

The two walk slowly together side by side while the lighting reflects off their tense and sweaty faces.

(CONTINUED)

CHAVEZ

I don't like this place.

LUCA

Shut up and keep your eyes open.

Luca notices that a few meters ahead, the lights show the sides of an opening on the left wall. Chavez sees it too.

CHAVEZ

There's a door.

Luca motions to the Venezuelan to stop.

LUCA

(whispering)

Stay here.

Luca slowly goes towards the door. He leans his back against the wall and draws a deep breath. Then he jumps in front of the door with the rifle pointing ahead.

After a few seconds he lowers the gun and turns towards Chavez.

LUCA

Nobody.

Chavez reaches him. They stay immobile, looking in front of them confusedly.

102 INT. MILITARY FACILITY, CONFERENCE ROOM - NIGHT

The circular room is lit by panels of artificial light along the ceiling which enter the room from the tunnel. The room is surrounded by stone walls. Along one side there is a row of shelves, filled with books and folders.

In the center of the room there is a conference desk with ten or so chairs scattered around it. At one end of the table a crammed ashtray is still smoking.

Near the ashtray there is a clumsily closed folder. Some papers are hanging halfway out of it.

We move to see Luca and Chavez, who are still standing still and peering into the doorway. Above them we can see another surveillance camera.

FROM SURVEILLANCE CAMERA'S P.O.V.

In the lower left hand there is the time. 05:16. On the lower right hand there is written: CONFERENCE ROOM.

(CONTINUED)

In front of us there is part of the room and half of the table. Luca and Chavez come into our visual and move guardedly towards one head of the table.

BACK TO SCENE

While Chavez looks around him, surprised at seeing the folders of files which fill up the shelves, Luca's hand moves towards the sign on the table. On it there are written two names. Colonel Royce Smitherman and Sergeant Fabio Auri.

CHAVEZ

Where the hell have they gone?

LUCA

Look at this.

Chavez turns around. The folder is now open. Luca is holding some photographs in his hand, looking at them closely. Chavez comes closer and looks at them.

CHAVEZ

What is this stuff?

LUCA

Whatever it's about there's that damned light thing in it too.

We look at the photos:

PHOTO 1. In black and white. There are five Navy torpedo bombers in flight. Around them, visible in the grey sky, we can see two light spheres. On the photo's surface is written: DISAPPEARANCE OF SQUAD 19. BERMUDA TRIANGLE. 1945.

PHOTO 2. This is a more recent color photograph. We can see the Vatican. Above the building in the clear sky we can see a sequence of light balls formed in the shape of a cross.

PHOTO 3. From its quality we can see that this is also a recent photograph. In one corner we can see part of a finger. In another corner some out of focus rectangular shapes which appear to be a helicopter's blades. In the middle we can see a Boeing 747 with Malaysian Airlines written on the side. Next to one wing we can see three light balls. On the photo's surface is written: DISAPPEARANCE OF BOEING OF MALAYSIAN AIRLINES ON KUALA LAMPUR - BEIJING ROUTE. 8 MARCH 2014.

BACK TO SCENE

(CONTINUED)

CHAVEZ
I don't like it.

Luca slowly shakes his head without taking his eyes off the photographs. Something in his expression lets us know that he is remembering something.

LUCA
Squad 19...

CHAVEZ
What?

LUCA
They were five torpedo bombers of the US Navy. They took off for a training exercise above the Sargasso Sea, but they vanished without a trace.

Chavez looks at him without having the slightest idea of what he is talking about. Luca sets the photographs aside on the table and pulls out a paper covered with scribbles and math calculations from the folder.

We look at the paper.

At the center there is a sketch of a light ball. Around it there are some math calculations. One phrase catches our attention: SPACE-TEMPORAL DEFORMATIONS. POSSIBLE STARGATE?

Suddenly the sound of heavy footsteps makes the two of them jerk their heads to the door. Luca lets the papers fall to the table and points the rifle in front of him. Chavez hides himself behind Luca.

The footsteps get closer and closer. Luca's finger is shaking, just a few millimeters from the trigger. We can see and feel the tension in his face.

Suddenly two figures rush through the door. Two steely-eyed men, armed with guns, wearing military uniforms.

SOLDIER #1
Throw the gun down! Now!

Luca hesitates a couple of seconds. Then he lowers the rifle and puts it on the table. While one soldier stays near the door, the other comes towards Luca, keeping him under aim. He moves around him and with a nod of his head tells Chavez to move.

Chavez raises his hands and obeys. He takes a couple steps forward and stands next to Luca with his hands raised.

(CONTINUED)

LUCA

You have to help us. Outside there is a damned light thing which is trying to kill us!

The two soldiers quickly exchange a look. The one closer to Luca and Chavez looks at the open folder on the table. We can see a look of worry on his face.

SOLDIER #2

You have to follow us.

He pushes his rifle barrel against Luca's back. He and Chavez move towards the door.

103 INT. MILITARY FACILITY, TUNNEL - NIGHT

Luca and Chavez are walking through the artificially lit tunnel with their hands raised. The two soldiers are directly behind them, with their guns pointed at their backs.

LUCA

We haven't done anything! Where are we going?!

No answer.

LUCA

I'm a police officer, for Christ's sake! What kind of place is this?!

The two soldiers say nothing. Without stopping, Luca and Chavez look at each other, and we can see the fear on their faces.

A bit further on we can see another steel door. The two soldiers make Luca and Chavez stop in front of it. One of them turns towards them with a look on his face which makes them uneasy.

SOLDIER #1

Stay here where you are.

The same soldier opens the door. The sound of raised voices immediately emerges. Luca and Chavez lean forward to see a dozen people in white shirts sitting in front of computers and monitors.

The screen of one of the monitors is divided into four parts. The images are live. In one we can see leaves and foliage on the ground with trees surrounding the area. In

(CONTINUED)

the second we can see a lake, surrounded by trees (the same one we saw before). The third shows the stairs which descend into the military facility. In the fourth we can see a part of the table in the conference room we were just in.

Among the people present there are two individuals, in military uniform, which turn towards Luca and Chavez. They come forward towards them with inexpressive faces.

The taller one is wearing glasses in a titanium frame. His name tag says: Colonel Royce Smitherman. On the other's name tag: Sergeant Fabio Auri.

One of the two soldiers moves away from Luca and Chavez to address the colonel. He leans his head down and the soldier whispers something in his ear. We can just hear..."They saw it."

The colonel moves his eyes to Luca and Chavez. There is something cold and sinister in his look....

LUCA

Are you in charge here!? Because if
it's you, I want you to tell me
just what the hell is happening?!

The colonel and the sergeant exchange a look. Then...

COL. SMITHERMAN

I'll explain everything.
Follow me.

The colonel and Sergeant Auri walk past Luca and Chavez and leave the room. The light in the tunnel shines off the sharp features of Col. Smitherman's face. Sergeant Auri motions with his head to the two soldiers to stay where they are, then he looks first at Luca, then at Chavez.

SERGEANT AURI

Are you two deaf? Come on.

104 EXT. MILITARY FACILITY - NIGHT

FROM SURVEILLANCE CAMERA'S P.O.V.

The view from the camera is obstructed by several insects which are buzzing around. We can see the stairs which go to the entrance, which is out of our field of vision. Of the sphere we can see nothing.

We start hearing some muffled voices.

(CONTINUED)

LUCA (O.S.)
That thing is going to kill us if
we go out!

Some seconds of silence go by.

LUCA (O.S.)
Is it possible to know just who you
are?!

BACK TO SCENE

The door to the entrance opens. The colonel and the sergeant emerge. They stop and turn to watch Luca and Chavez, who are still standing still at the entrance to the tunnel.

COL. SMITHERMAN
Come on, move it.

Luca and Chavez move slowly forward. As they come out their eyes dart around everywhere. We share their anxiety. They stop in front of the colonel and the sergeant, who are extremely calm.

LUCA
That thing is still around!

COL. SMITHERMAN
Kneel down.

LUCA
What?

COL. SMITHERMAN
(very seriously)
Get down on your knees, I say!

LUCA
I would never put myself in...

Luca is interrupted by the quick movement of the colonel's hand, which pulls a gun out of his belt and unlatches the safety.

COL. SMITHERMAN
Don't make me repeat it.

Chavez moves forward with an enraged look towards the colonel.

CHAVEZ
Listen to me, you piece of shit, I
don't care who you are or what the
(CONTINUED)

(CONTINUED)

CHAVEZ CONTINUED:
fuck you guys are doing here! I
only want to stay inside and not
get caught by that f-ing ball of
light!!

The sergeant punches him. Chavez cannot manage to avoid the hard blow to his nose which leaves him lying on the ground.

The Venezuelan brings both of his hands in front of his face. He sits up a bit. He stays watching the sergeant, who is watching him with a serious air, then he moves his eyes towards Luca, who is kneeling in front of the colonel.

We move to observe the frightened face of Luca, who is staring at the gun which is pointed a few centimeters from his face.

LUCA
I'm a cop! Do you understand?!

BANG! A hole opens up in Luca's forehead as he falls backwards. Now he is motionless, arms askew, his head turned to one side and trickling blood. His dazed eyes are frozen in an expression of terror.

Also Chavez's eyes are dazed. He grabs at the colonel with shaking hands, who is raising his pistol towards him.

The Venezuelan is as fast as a flash; he jumps up to his feet and propels himself towards the trees. The colonel pulls the trigger, but misses his target.

Chavez disappears into the dark.

SERGEANT AURI
I'll take care of it, sir.

COL. SMITHERMAN
No. He won't get far. The Orbs are
still nearby.

The sergeant nods his head.

We can hear a voice coming from inside the facility. The colonel and the sergeant turn towards the entrance.

MALE VOICE (O.S.)
Colonel! Colonel! Hurry, the adult
Orb is coming back!!

(CONTINUED)

COL. SMITHERMAN

(to the sergeant)

Get two men and search around here.
There could be other civilians
around... Kill them.

SERGEANT AURI

And the cop's body?

COL. SMITHERMAN

For the moment just leave it here.

SERGEANT AURI

Of course, sir.

The colonel enters the military facility.

105 INT. MILITARY FACILITY, MONITOR SCREEN ROOM - NIGHT

Two figures dressed in white shirts enter the room followed by the Colonel. They move quickly towards one of the monitors. Around it, other people are talking excitedly between themselves.

The colonel leans his head forward and stares at the monitor screen. His expression of astonishment makes us curious.

On the screen there is the live feed of the lake (which we have already seen). From the surface emerge light rays which cut through the darkness.

106 EXT. WOODS - NIGHT

A figure is running through the trees. Chavez. He looks behind him quickly without pausing. He passes in front of us brushing against some bushes with his arms and then disappears into the dark.

107 EXT. RIVER - NIGHT

We can see silhouetted in front of us some trees which surround one of the river banks. Chavez emerges from them. He runs a few more meters and then stops.

He rests his hands on his knees. He stays leaning forward, catching his breath while his staring eyes are looking up towards the trees.

Suddenly a light glow begins to light up Chavez's body and the surrounding area. The Venezuelan moves his gaze to beyond our vision. An expression of panic is on his face...

(CONTINUED)

We move and before us we can see an enormous Sphere, 10 meters wide, suspended just above the surface of the pond.

Now the glow which comes from it is almost blindingly bright. Chavez protects his eyes with his arm. Suddenly we can hear a sound, similar to a siren, coming from the gigantic Sphere.

Something captures Chavez's attention from above. A few meters above him we can see some smaller Spheres shooting out quickly from all directions.

Now they are coming out from behind the trees as well. The small Spheres travel en masse towards the gigantic Sphere and enter inside it, disappearing from view.

Chavez stays and watches the scene, shocked. Then he turns around...

FROM CHAVEZ'S P.O.V.

We turn in time to see one of the Spheres shoot towards us! It hits us and everything around us turns white!

BLACKHOUT!

CUT TO:

108 EXT. DIRT ROAD - NIGHT

While we can hear in the distance a sound similar to a siren, we slowly lower ourselves towards the roof of Tania's car.

Around us, a multitude of small Spheres are flying towards the trees. We notice that one of them separates from the others and comes closer to Tania's car. It stays floating near one of the front car windows.

109 INT. TANIA'S CAR - NIGHT (CONTINUED)

The blue face of Tania is frightening. Even though she is dead, we can still see the terror reflected in her staring eyes.

CRASH! The sound of glass shattering. Now we can see the Sphere reflected in Tania's eyes. We turn around to see the light ball suspended above the passenger seat.

We can see it approaching Tania. It starts to devour an arm, then it moves slowly upwards towards her shoulder.

CUT TO:

110 EXT. MILITARY FACILITY - NIGHT

We move towards the surveillance camera which is installed above the entrance door.

FROM SURVEILLANCE CAMERA'S P.O.V.

In the lower-right hand side we can see the time: 5.12. In the lower left-hand side is written: WOOD.

We can see the stairs which descend and disappear from our field of vision. We can see a part of Luca's body. His head is turned to one side. His gaping eyes pointed in our direction.

Something moves in the darkness. A bright glow is lighting up the vegetation. A small Sphere appears and moves closer to Luca's body.

It begins to devour him!

Above the tree tops we can see the gigantic Sphere appear and move slowly upwards towards the sky, until it turns into a glowing point of light which mingles with the surrounding stars.

The smaller Sphere shoots off into the sky in the same direction.

Of Luca's body there is no remaining trace.

DISSOLVE TO BLACK

CUT TO:

111 INT. MILITARY FACILITY, COL. SMITHERMAN'S OFFICE

In a bare room, we move to observe Colonel Smitherman sitting at his desk with a worried look on his face.

He holds a smoking cigarette between his fingers while his eyes are staring blankly in front of him. Suddenly....KNOCK, KNOCK. The colonel raises his gaze to the entrance door.

COL. SMITHERMAN

It's open.

Sergeant Auri enters with an expression of alarm on his face.

(CONTINUED)

SERGEANT AURI

We've put the civilian into room 201. We had to work hard to get him. An Orb injured his leg, and the infection has already started the transformation process.

COL. SMITHERMAN

Interesting.

SERGEANT AURI

What in the world will he become?

COL. SMITHERMAN

Well, we'll find out. Now I'd like to be alone for a while, sergeant.

SERGEANT AURI

One more thing, sir.

The colonel nods at him.

SERGEANT AURI

We've received a call from the Minister. It seems that four bodies fell from the sky near Elba Island...One of them was wearing a cop's uniform.

The Colonel stands up. He moves closer to the Sergeant.

COL. SMITHERMAN

The situation?

SERGEANT AURI

We're the first to know. No civilian or authority knows yet.

Without answering, the colonel walks past him and leaves the room. The sergeant follows right behind.

LAP DISSOLVE TO:

112 EXT. SEA - DAY

Below us we can see only water, sparkling with the sun's early morning rays. We can make out four bodies, arranged in a circle, washed by the waves. We lower ourselves and we look at them one by one:

Luca, with a bullet hole in his forehead and the skin on his face almost completely burned. We can clearly see the name tag on his uniform with his name written on it.

(CONTINUED)

Tania, who is floating face-down with her arms stretched out by her sides. Her hair is streaked with blood and we can see a bullet hole in her temple.

Chavez, who is completely nude except for some occasional strips of clothing which are fused to his skin. His face is burned completely to the bone, as if he had been exposed to an extreme heat source.

Simone. His intestines are hanging out of his body, which is cut in half at waist-height; a disgusting sight. On his face as well the skin is completely burnt, making him practically unrecognizable.

We can hear the hum of an engine.

A boat is coming towards us. As it gets closer we can make out the words written on one of its sides: GUARDA COSTIERA, (COAST GUARD). At the stern two figures are standing, completely still.

113 EXT. BOAT - DAY (CONTINUED)

Colonel Smitherman and Sergeant Auri, standing at the stern, are watching the horizon with their hands behind their backs. The spray coming from the waves hitting the boat lightly mists them.

As the boat continues at a steady speed, the four bodies become visible in front of them. The sergeant is the first to notice.

SERGEANT AURI

Here we are, sir.

COL. SMITHERMAN

I don't want any mistakes, sergeant. A clean job.

SERGEANT AURI

Like all the other times, sir.
We'll put the bodies in the usual place.

As the boat gets closer to the four bodies, we raise our gaze slightly towards the sky to see... A SMALL SPHERE SHOOTING TOWARDS THE HORIZON!

FADE TO BLACK TO:

114 INT. MILITARY FACILITY, TUNNEL

The colonel and the sergeant are walking side by side while the artificial lighting on the ceiling lights up their serious and decisive expressions.

They move closer to a door. They open it and enter. From outside we are able to make out...Heimbrecht! He is unmoving at the center of the room, with his gaze fixed on the floor.

The colonel and the sergeant stop a few meters away from him. We enter, we pass by them and we rise to observe a surveillance camera, installed above the door.

115 INT. ROOM WITH WHITE WALLS (CONTINUED)

FROM SURVEILLANCE CAMERA'S P.O.V.

On the lower right-hand side we can see the time. 11.35 AM. To the left we can see written: ROOM 201. In front of us a room with white walls, empty of furniture and windows. There is only a bed placed up against one of the walls.

Heimbrecht is standing in the middle of the room. His fixed gaze on the floor. We can see that his pants are ripped from the knee down, revealing part of his leg which is covered with an indefinable black substance.

Heimbrecht raises his head and looks towards the wall which is out of our field of vision.

SERGEANT AURI (O.S.)

We found him wandering in the woods.

COL. SMITHERMAN (O.S.)

(with a strong American accent) Are you sure he's the only survivor, sergeant?

SERGEANT AURI (O.S.)

I'm sure, sir.

Some seconds of silence go by.

COL. SMITHERMAN (O.S.)

He is the first to survive an Orb's attack.

SERGEANT AURI (O.S.)

Right. What are you going to do with him?

(CONTINUED)

Below us we see a hand move out, armed with a pistol, and...

BANG! As the shot rings out, we see the man fall to the ground and blood squirting out onto one of the walls.

The hand pulls back and disappears from our field of vision.

COL. SMITHERMAN (O.S.)
Get rid of the body together with
the others. Got it, sergeant?

SERGEANT AURI (O.S.)
Yes, sir.

COL. SMITHERMAN (O.S.)
We can't let anyone find out about
this.

SERGEANT AURI (O.S.)
Yes, sir.

While a pool of blood spreads out under the man's body, we hear the noise of a door closing, and of footsteps heading away from the room.

Unexpectedly we see Heimbrecht's legs start moving. He slowly gets himself onto his knees, then gets to his feet.

He turns and slowly moves towards us, slowly disappearing from our field of vision. Now in front of us we can only see the walls of the room, when...

HEIMBRECHT'S FACE APPEARS BEFORE US WITH HIS FACE TWISTED IN HATE!

From both of his eyes a dim light appears which starts intensifying in brightness. It then becomes blindingly bright, as if a light Sphere was contained in his head!

FADE OUT

THE END