

UNFORESEEN ENCOUNTERS

Written by

Ben (Behnam) Gilani

Address: No. 7, Goudarzi Allee, Pour Ebtehaj St., Bahonar St.,  
Kashanak, Niavaran, Tehran, Iran  
Phone Number: 0098 912 498 3115 - 0098 21 26113463  
Ben@bengilani.com - bengilanio@gmail.com

FADE IN:

EXT. HIGHWAY - DAY (ESTABLISHING)

Alfalfa, wheat, sorghum, and cotton farmlands. Cattle grazing on a hillside nearby and a TRACTOR parked by a decaying FARMHOUSE. The lush countryside extends for miles.

Below, a RED colored CAR travels on a two-lane, completely desolate road.

A faint OLD SONG FADES IN as we slowly descend and approach the vehicle. It is a brand new CONVERTABLE GRANCABRIO MASERATI. The car's roof is retracted, and all four side windows are down.

I/E. THE MASERATI CAR - DAY (MOVING)

Behind the wheel sits 35-year-old handsome ALEX BENNET. A medium-built man with deep and sad eyes. His suit makes him look charming. Alex drives slowly and steadily. He doesn't seem to be in a hurry wherever he is headed.

Strikingly gorgeous 26-year-old EMMA SCOTT is next to Alex in the passenger seat. She is dressed in a WHITE TOP and a RED AND WHITE CHECKERED SKIRT and is guarded by stylish SPECS. Laid-back in the car seat, she gazes at the farmlands. Emma's specs make her look more sexy than intelligent or academic as she would like to be perceived. Emma, too, seems to be having a lot on her mind.

Laid on the back seat is TODD BENNET. An intelligent, cute, and bright-eyed 9-year-old boy. He is in JEANS shorts and a WHITE SCIENCE PLANET T-SHIRT. Todd is 9 going on 19. His eyes are shut, his hands are under his head, and his PSP and IPAD are safely on his chest.

A new song starts on the car radio, CAN'T TAKE MY EYES OFF YOU by Frankie Valli, and The 4 Seasons and Alex increases the volume just a little bit.

Trying to get her attention, Alex sings along with the song quietly and makes sheep's eyes at Emma.

ALEX

You're just too good to be true  
Can't take my eyes off of you  
You'd be like heaven to touch  
I wanna hold you so much...

Alex tries to express his feelings for Emma by establishing eye contact with her while singing. Alex is besotted with Emma.

Emma knows what Alex is trying to do. But she's apathetic and halfhearted, or at least acts as if she is not interested. Emma shakes her head and peeks outside the car window.

With a "whatever face", Emma lowers the volume.

EMMA

You will wake him up.

But Alex does not retreat. He keeps on singing while staring at her.

EMMA (CONT'D)

What are you doing?

Alex brings the volume back up again. He really Can't take his eyes off Emma.

EMMA (CONT'D)

(rolls her eyes)

Watch the road.

TODD

(with his eyes closed)

You know my dad has a crush on you  
Emma! Don't you?

Emma looks embarrassed. She doesn't know how to react or respond to what Todd just said!

Alex stops singing, lifts his eyebrows, and looks into the rear-view mirror.

ALEX

Hey buddy. Feeling ok?

Todd opens his eyes and sits up.

TODD

Actually, I don't mind calling you  
mom, Emma. I don't ...

But before Todd can finish his sentence, suddenly SWOOOOOSH HHHH TUCA TICA TUCA TICA TUCA TICA. A LOUD BLACK HELICOPTER low passes and overtakes Alex's car. The helicopter stops further down the road, turns its head towards Alex's car, and hovers above the ground two hundred yards ahead. It flies so close to the vehicle that everyone cowers in their seats.

Alex almost loses control of his vehicle.

Two futuristic-looking black ARMORED S.W.A.T vans also appear in the opposite direction, and block the road stopping below the helicopter.

ARMED S.W.A.T team members, all in futuristic HELMETS, MASKS, and GLOVES rush out of the vans and take position behind their armored vehicles and their S.W.A.T SHIELDS. They point their WEAPONS at Alex's car.

Emma holds tight to her seat belt.

EMMA  
(yells)  
What is happening?

Todd has a strange look on his face! He does not seem to be scared or worried. He appears to have expected what unfolds!

TODD  
Stop the car, dad!

Alex is now on high alert. He and Emma look confused and scared.

ALEX  
I know buddy. Just err...

Hearing Police Sirens, Alex glances at his side and rear-view mirrors.

Two Police Vehicles are escorting him, one on the rear left and the other on the rear right side of his car. Alex looks into his rear-view mirror again. An UNMARKED POLICE VEHICLE, with its blue and red emergency flashing light too, is on his tale.

EXT. THE ROAD - CONTINUOUS

Alex slows down and stops the car.

The Three police vehicles chasing him stop, too, and armed Policemen, also in masks and gloves, rush out, take position behind their cars, and point their weapons at Alex's car.

AERIAL SHOT

Alex's car is surrounded by helicopter and S.W.A.T vehicles on the front, police cars on both sides, an ambulance and an unmarked police vehicle behind his car. All the policemen have their weapons drawn and pointed at Alex's car.

I/E. UNMARKED POLICE VEHICLE - CONTINUOUS

Officer KHAN, a 28-year-old woman in mask and gloves, is in the driver's seat. OFFICER REYNOLDS, a bald and masked 52-year-old chubby man, is on the passenger side.

Officer Reynolds steps out of the vehicle and holds a WALKIE-TALKIE over his mouth. He has a MEGAPHONE in his other hand.

OFFICER REYNOLDS  
 (into the walkie talkie)  
 Do not take any action unless I say  
 so. And again, maintain your  
 distance. I repeat, maintain your  
 distance.

Officer Reynolds switches the megaphone on and holds it over his mouth. A few BROKEN STATIC SOUNDS can be heard.

OFFICER REYNOLDS (CONT'D)  
 (filtered)  
 Switch off your vehicle and step  
 out slowly. All of you.

The helicopter is still hovering above the ground further down the road.

I/E. ALEX'S CAR - CONTINUOUS

Thinking Todd needs mental support and distraction, Emma turns toward the back seat. She is worried for Todd.

Todd is blank. His face has become oddly expressionless, gazing at the armed S.W.A.T team ahead.

EMMA  
 (to Todd)  
 Look at me. Where's your ORB.

Todd is unresponsive. Emma shakes Todd twice.

EMMA (CONT'D)  
 (Louder)  
 Don't look at them. Look at me.  
 Where's your orb? Show me the orb.

Alex and Emma look at each other.

Todd reaches for his trousers pocket slowly and takes an object out. It is a strange-looking METAL BALL. The ORB is as big as a Ping Pong ball. It does not look like any ball or metal we have ever seen. There is an indentation line in the middle of the orb, just like the earth's equator.

There are also Three small dots lined up on it, just above the indentation. The middle dot on the orb is slightly bigger. This is not a shiny metal. There's a strange alien texture to it. It certainly looks like it is from a different planet.

Alex turns back and faces Todd, too. He holds Todd's hand and squeezes it a bit.

ALEX

(to Todd)

It's going to be fine buddy. Just hold on to your orb and listen to what Emma says.

Todd looks at Emma. She holds Todd's other hand.

EMMA

Look at your orb and take a deep breath. Everything is going to be fine.

INT. THE HELICOPTER - CONTINUOUS

AGENT HARRIS, an experienced, 44-year-old man, masculine and tall with grey hair and DARK BLUE SUITE, is in the cockpit, next to an African American PILOT in his early 30s. Officer GILDOR, a uniformed man in his late 20s, with his FLYING HELMET loosely on his head, is at the back cabin behind a mounted big and scary machine gun with the barrel pointing outside through a window. Everybody is in masks and gloves.

AGENT HARRIS'S POV

As seen through the helicopter's windshield - Alex's car surrounded by armored vehicles, marked and unmarked police cars and armed S.W.A.T teams.

EXT. THE ROAD - CONTINUOUS

The helicopter lands.

Agent Harris opens the door, steps down the helicopter, and takes a few steps toward Alex's car. He avoids getting too close to Alex's car, though, for some reason.

Sliding door on the side of the helicopter opens now.

Officer Gildor has taken position behind the machine gun, its barrel pointed at Alex's car and ready to fire.

Fixing his gloves, Gildor acts as if he's the hero of an action movie, and the road is the filming location.

Alex, too, opens the car door, exits his vehicle slowly, holds his hands up, and takes a few steps toward agent Harris. He then stops and points his finger back at his car.

ALEX  
(yells)  
We have a kid in the car.

Agent Harris does not seem to have heard him. He continues walking toward Alex.

Emma and Todd open the door and step out of the car too.

Todd breaths heavily.

Emma is glaring at Agent Harris.

Emma holds Todd's hand, bends, and talks into his ear.

EMMA  
It's ok, stay close to me.

Emma and Todd, too, take a few steps toward Agent Harris.

Agent Harris and Alex reach each other. Emma and Todd stop walking a few steps behind Alex. Alex points his finger towards Todd again.

ALEX  
(loud ad angry)  
We have my son with us. What is all these about? Who the hell are you?

Agent Harris reaches for his BELT, takes his BADGE out, and holds it toward Alex.

AGENT HARRIS  
Jimmy Harris, US Government,  
(looks at Todd)  
And this isn't your son.

ALEX  
(in disbelief)  
What? What did you...

Alex does not complete his sentence. He looks back at Emma. Alex's eyes switch between Todd and Agent Harris a few times while shaking his head. Alex appears susceptible to believing Agent Harris's claim. His mind is processing what he just heard.

Todd hides behind Emma.

Emma looks at Alex in disbelief while holding Todd behind her. Why does Alex seem like he doubts whether Todd is really his son?

Alex is not acting like any other parent would and should act in such situations.

Alex looks at Emma.

Emma glares at Alex for why he might even entertain such a notion and be prone to accept such a possibility!

Alex looks at Agent Harris.

AGENT HARRIS

That's not your son and you know it.

EMMA

(furious)

This is outrageous. How can you say such a thing?

Alex suddenly protests Agent Harris's allegation.

ALEX

Are you out of your mind?  
What are you even talking  
abo...

AGENT HARRIS

You know damn well what I'm  
talking about. He needs to  
come with us. We need to talk  
to him.

TODD

Dad!

Their argument is heating up, and Todd is ignored.

ALEX

He's not going anywhere with you.

AGENT HARRIS

Yes he is. All of you are.

(pauses)

We have reasons to believe he is  
connected or has some sort of  
knowledge about the recent  
supernatural events.

Like a suspect who knows he's guilty, Alex seems to believe what Agent Harris says. But it is also his duty as a father to protect and defend his son and claim his innocence.

The argument heats up rapidly.



Todd's heavy breathing continues.

TODD

Dad!

Todd is ignored, again.

EMMA

He's just a kid and you cannot.

AGENT HARRIS

Then explain what happened at the playground. Let him explain the stunt he pulled!

(looks at Todd's hand)

Let him show me what he's holding.

(to Todd)

How ya doing, kid? What ya holding there?

Alex and Emma hold Todd behind them. They don't know what to say. They have no answer for Agent Harris. So, They go quiet for a moment.

Agent Harris seems to know about Todd's orb. He keeps on staring at Todd's hand.

AGENT HARRIS (CONT'D)

I know that you know, what I'm talking about here.

(to Todd)

Let me see that thing.

Agent Harris steps towards Todd and leans forward.

Alex blocks his way.

Sound of rifles UNCOCKING and LOADING.

ALEX

Hey. Hey. Hey. Don't get any closer to him.

TODD

Dad!

Todd is ignored again.

AGENT HARRIS

Look! You're coming with us one way or another. I can send a signal and get the whole army here if I have to.

ALEX  
You cannot force us to..

AGENT HARRIS (CONT'D)  
Look around you. Listen Mr.  
Bennett. Please cooperate.  
(Points at Todd)  
This boy-looking creature is  
not your son and you know it.

ALEX (CONT'D)  
How do you know my name?

TODD  
Dad!

Todd is ignored.

EMMA  
Who are you? Why are you  
doing ...?

AGENT HARRIS  
Look lady. I work for the  
government and my mission is  
to take him to my superiors,  
and I'm not planning to fail  
completing my mission.  
(to Todd)  
Show me the damn thing kid.

Agent Harris takes one more step forward.

Todd tries to put the orb in his pocket. But his hand is  
shaky, and he drops it.

The orb rolls down on the asphalt.

Agent Harris takes a quick step toward it and bends to pick  
it up.

TODD  
(yells)  
No.

And suddenly, SCREECH

All vehicles are suddenly pushed back by something like a  
soundless blast wave, sliding on the ground backwards for  
about a yard or two.

A force yanks all weapons off policemen and S.W.A.T team's  
hands. Weapons levitate IN the air, with their barrels  
pointed up and spinning around their axis.

Everybody freezes after what they see. S.W.A.T team members  
stare at each other in confusion, fear and disbelief.

Agent Harris steps back.

Everything happens in a matter of seconds. Alex and Emma gape at what is happening. Everyone is now in absolute disbelief.

Todd is making a strange HUMMING sound. His fists are pointed at the ground. He is facing the sky with his eyes rolled black. It's obvious Todd is the cause and the force behind what's happening.

Agent Harris is shaken to his core.

Todd returns to normal. He looks like he has no more energy left in him.

TODD (CONT'D)  
(weak)  
Dad!

Todd is not ignored anymore. Alex, Agent Harris, and Emma look at him with hesitation and fear. They are speechless.

TODD (CONT'D)  
We must go with him.

Todd passes out and hits the ground the moment he finishes his sentence. All the weapons fall down on the ground simultaneously.

JUMP CUT TO:

INT. THE RESEARCH FACILITY - DAY

THE INTERVIEW ROOM:

Absolute Silence. A medium-size room with light blue walls, beige WOODEN CHAIRS, AND TABLE. There's a POSTER of our galaxy on the wall, a beige WOODEN DOOR on the left, Two VENTILATION VALVES, and two round speakers over on the ceiling.

Alex is staring at the ceiling. The GENTLE BLOWING sound of an AC fades in.

Alex is alone. He's seated at the right side of the table alone. There's an EMPTY CHAIR across the table.

This room resembles a police interrogation room. But no. It looks friendlier for sure.

## THE MEDICAL ROOM - CONTINUOUS

A white hall with a hospital BED and High-tech MEDICAL EQUIPMENT all around.

This place looks a lot like an operating theatre of an advanced hospital. But much bigger and FUTURISTIC-LOOKING.

There are four armed men, all in KHAKI HAZMAT SUITS, MASKS and GLOVES, guarding the place.

Todd is asleep on the bed with an IV attached to his arm. Todd's hands are CUFFED to the bed.

A man and two women, also in White Hazmat Suits, masks and gloves, are examining Todd.

## THE WAITING ROOM - CONTINUOUS

Emma is alone in a room with SIENNA BROWN BRICK WALLS AND GUARDED WINDOWS. A KHAKI SOFA SET and a COFFEE TABLE are in the middle of the room with a TV on the wall, showing music videos. A FAINT MUSIC can be heard.

Emma has a COLA in her hand. She's seated on the couch, anxious and impatient, holding her cola with both hands and staring at it.

## THE IT DEPARTMENT - CONTINUOUS

A spacious DARK BLUE VELVET hall, twelve widescreen TV/MONITORS on the wall, and HI-TECH ELECTRONIC EQUIPMENT on a LONG TABLE below them. Each wall-mounted monitor displays different footage.

Rows of DESKS equipped with COMPUTERS and MONITORS. Technicians can be seen working on them.

A SLIDING DOOR in the IT department opens to the observation room, which is mainly kept open for immediate communication purposes. The meeting room can be seen from the IT department too. There is a WIDE GLASS WALL between the IT department and the meeting room.

Agent BIANKA TOMEI, A nerd-looking 20-something-year-old girl, and Agent GLENN MILLER, also in his 20s, are heads of the IT department. They're seated behind the computers and the electronic equipment, monitoring the entire facility from the big TV/Monitors on the wall.

## THE MEETING ROOM - CONTINUOUS

A big room with BEIGE WALLS, a BIG OVAL SHAPED TABLE, and BLACK CHAIRS all around it. There's a PROJECTOR attached to the ceiling, CONFERENCE CALLING DEVICES on the table, a WHITE ROLLING SCREEN across the table on the wall, TWO NATURAL PLANTS on each side of the screen, and a sliding glass door that opens to the observation room.

## THE OBSERVATION ROOM - CONTINUOUS

There are Two rows of CHAIRS arranged neatly facing the observation window. The meeting room is separated from the observation room, only by a glass sliding door.

COMMANDER IN CHIEF HENRY ADAMS, 63, rough, with short grey hair, thick eyebrows, and a few small scars on his face and in his ARMY UNIFORM, is standing next to The research facility director, GENERAL EDMOND SHAUN, 53, tall, with grey hair and BLACK SUIT. They're looking at Alex through the observation window.

On the row behind them stand Special Agents NATHAN JOHNSON, in his late 30s, from Homeland Security & 46-year-old IAN ROSS, CIA's special cases, both in their SUITS. Everyone seems to be high-ranking US government officials.

COMMANDER-IN-CHIEF ADAMS  
(losing patience)  
Where is this woman?

## THE IT DEPARTMENT - CONTINUOUS

Agent Tomei looks into the live footage of the security camera on one of the monitors. She can see a helicopter approaching. She immediately gets up and goes to the observation room.

AGENT TOMEI  
(to Genera Shaun)  
Sir.

Genera Shaun can see the same monitor and the HELICOPTER footage from his seat. He looks at Agent Tomei. He notices the helicopter too.

GENERAL SHAUN  
Yeah I saw it.  
(to Johnson & Ross)  
She's here. Lets go guys.

## EXT. THE RESEARCH FACILITY - DAY

The government research facility is a massive black rectangular-shaped building located in the middle of dry land that resembles area 51. The entire building is surrounded by a single row of trees.

The facility consists of a residential side, an administrative side, the maintenance side, and the security side as two pairs of parallel, congruent buildings. There's a large courtyard at the center of the building, with a helipad in the middle.

## AERIAL SHOT

A white helicopter reaches the research facility and lands on the helipad.

## THE YARD AND HELIPAD - CONTINUOUS

General Shaun walks towards the helicopter fast, accompanied by special agents JOHNSON & ROSS.

The helicopter's door opens, and Agent TERESA REED, director of operations, a sharp-looking brunet woman in her 40s, steps out. She's greeted by General Shaun, Agents ROSS, and JOHNSON.

GENERAL SHAUN

(Shouts)

Welcome to our facility.

Agent Reed takes off her mask. She looks very serious. She nods and walks toward the building, followed by General Shaun, agent Johnson, and Agent Ross.

AGENT REED

(Shouts)

Anything new happened? Did you check if they are infected?

AGENT ROSS

(Shouts)

No ma'am. Nothing new happened. And yes. We checked them. No virus in any of them.

AGENT REED

(Shouts)

Good. This damn virus is killing more and more people. 600 deaths today, before I come here.

(MORE)

AGENT REED (CONT'D)  
 (shakes her head)  
 Is Commander-in-chief ADAMS here  
 already?

AGENT JOHNSON  
 (Shouts)  
 Yes ma'am. In the observation room.

INT. THE RESEARCH FACILITY - CONTINUOUS

ADMINISTRATIVE BUILDING:

Agent Reed, General Shaun, Agent Johnson, and Agent Ross enter the building. Agent Reed is immediately checked for fever the moment she steps inside the facility.

They walk very fast in the corridor. Agent Reed and General Shaun lead the way.

A young man in his 20s approaches Agent Reed, holding a YELLOW FOLDER and a STARBUCKS COFFEE CUP.

GENERAL SHAUN	AGENT REED
Everything is in the folder. Their life history, their...	I've studied everything. But thanks.

Agent Reed is lead to the heavily guarded interview room.

General Shaun, agents Johnson and Ross stop outside the room. Agent Reed enters the interview room.

THE INTERVIEW ROOM - CONTINUOUS

Alex rolls his shirt's sleeves up. He looks tired and nervous. The door opens and Agent Reed enters the room.

Agent Reed places the cup in front of Alex as soon as she enters.

AGENT REED (CONT'D)  
 I thought you might need some  
 coffee.

ALEX  
 (curious)  
 Oh. Thanks.

Agent Reed talks as she takes her JACKET off and hangs it on the back of her chair.

AGENT REED

My name is Special Agent Teresa REED and I work for the United States government. I've been chosen by my superiors to conduct this interview. As a matter of fact, my boss is observing this interview right now.

(sits)

You, Alex Bennett, the boy known as Todd Bennett and Miss Scott

(opens the folder)

Miss Emma Scott, are in a secret government research facility somewhere within the country.

ALEX

Why are we here? What's going on?

AGENT REED

You know why you are here, Mr. Bennett. We believe Todd is somehow connected to the recent events.

(sighs)

You should understand. For us, This is the matter of national security.

(leans forward)

Look Mr. Bennett. The information you provide us with, may help save our planet. And I don't mean from the virus only. You do care something terrible happens to the human race. Don't you?

ALEX

(frowns)

Save the planet? Then from who? From what?

Agent Reed lays back on the chair, staring at Alex.

Alex can see Agent Reed is quite serious.

AGENT REED

You have lots of explanation to do, about yourself and Todd. We don't have much time Mr. Bennett. Tell us everything.

Alex stares back at Agent Reed inquisitively. Both Alex and Agent Reed are quiet for a moment.

Alex suddenly realizes what Agent Reed said!



ALEX  
 (confused)  
 Wait a minute! What do you even  
 mean we don't have much time?

Agent Reed doubts if Alex has really no clue about what's  
 happening!

AGENT REED  
 I'll tell you when the time comes.  
 I promise I tell you all I know  
 after you tell me all you do. Deal?

Alex is quiet for a moment, pondering. He nods.

AGENT REED (CONT'D)  
 Before you start though, do you  
 have any questions? Is there  
 anything you need?

ALEX  
 No thanks. I'm good. Just. Can I  
 see my son? and Emma?

AGENT REED		ALEX (CONT'D)
Not until you have told me	Alex.	
everything Mr. Bennett. How		
soon ...		

AGENT REED (CONT'D)		ALEX (CONT'D)
What is that?	You can call me Alex.	

AGENT REED (CONT'D)  
 Ok Alex. How soon you can see them  
 actually depends on you. I can only  
 assure you they're safe.

Alex gazes at his cup of coffee for a moment.

Agent Reed is waiting for Alex to talk. She does not want him  
 to feel any pressure.

ALEX  
 (serious)  
 I'm going to tell you a story. An  
 unbelievable and weird, but a true  
 story. I'm going to tell you all  
 that happened. Everything I know.  
 But I guarantee you, at the end of  
 my story you'll have more questions  
 than answers. Just like I do.

AGENT REED  
 Ok.

ALEX

You should also know that this is not the first time I'm being interrogated in regards to whatever you guys think Todd is... Err..

(pauses)

Actually, you'll know the when and how after I'm done telling you my story.

AGENT REED

(satisfied)

Ok. Just tell me everything, Alex. Please. Don't leave anything out. Do not omit any details.

Alex takes a sip of his coffee. He's quiet for a moment, pondering. A mild smile forms on his lips as he remembers.

ALEX

Anna, my late wife and I met at my office. I knew she was the one the moment I laid my eyes on her. She was the most beautiful woman I'd ever met. Anna had come to my office for a job interview and my HR hired her after her second interview. She started working as a marketing research specialist. I asked her one month later. We dated for a few weeks. She moved in Three months later. And then, eight months later, I proposed and she said yes. We got married on a rainy Sunday.

BEGIN FLASHBACK:

INT. WEDDING HALL - DAY

A dream wedding hall. Everything is pink and white, FLOWERS, SEAT COVERS, BRIDE'S MAIDS DRESSES. Flowers can be seen everywhere. Rows and rows of guests are seated. Drops of rainwater stream down the hall's windows.

A younger version of Alex, now 24, is wearing a TUXEDO, standing in front of the priest waiting for his bride. There are five young men, more or less the same age as Alex, standing behind him in a row, all with MATCHING SUITS.

The wedding banquet's BIG WOODEN DOOR opens, and ANNA MURPHY, a 20-year-old angle, an innocent-looking elegant young woman, and her father enter.

Anna is in a lovely WEDDING GOWN and holds a PINK AND WHITE BOUQUET. Anna's father, 52-year-old ALFRED MURPHY, is in a formal NAVY BLUE SUIT and escorts his daughter in the aisle. The pianist plays the usual WEDDING MUSIC on the PIANO.

Almost all guests turn their heads to take a look as soon as the door opens.

Wow. She looks stunning.

MONTAGE:

- A. ALFRED GIVES ANNA AWAY.
- B. ALEX AND ANNA STANDING OPPOSITE EACH OTHER.
- C. THE PRIEST IS MAKING THE OPENING REMARKS.
- D. ALEX AND ANNA ARE EXCHANGING VOWS.
- E. ALEX TAKES THE RING FROM THE RING BEARER.
- F. ALEX AND ANNA PLACE THE RING ON EACH OTHER'S FINGERS.
- G. THE PRIEST OPENS HIS ARMS

THE PRIEST  
(overly excited)  
I now pronounce you man and wife.  
You may now kiss the bride.

Sound of the audience APPLAUDING. Alex and Anna kiss.

DISSOLVE TO:

INT. WEDDING TENT - NIGHT

A huge WHITE TENT. White and pink TABLE AND CHAIR covers. A BOUQUET OF FLOWER on each table. The DISCO MUSIC is loud. It's Raining, and water drops from pelmets all around the tent. The tent is crowded. Guests are having lots of fun.

MONTAGE:

- A. Guests are eating and drinking

- B. People are on the dance floor dancing
- C. Only Anna and Alfred dancing
- D. Anna & Alex cut the cake.
- E. Anna & Alex slow dance.
- F. Anna throws her bouquet to her back and girls try to catch it
- G. Anna & Alex get inside a white BMW and drive away while guests cheer.

SHOT ON THE CAR'S REAR WINDSHIELD AS IT DRIVES AWAY: JUST MARRIED

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Tears form in Alex's eyes.

ALEX

Oh. God. Sorry!

(rubs his eyes)

Its just. I... I miss her so much.

(pauses)

Almost Ten years now and still feels like it was yesterday.

(reflects)

Anna and I were the happiest couple in the planet. I never forget the day we discovered we were pregnant.

(smiles)

We were over the moon.

BEGIN FLASHBACK:

EXT. ALEX AND ANNA'S PENTHOUSE - DAY

A modern and classy swimming pool with luxury POOL SOFA SET and POOL BEDS around it. There are thick glass parapets around the swimming pool and the balcony area. That's why New York city's skyline is visible from Alex's swimming pool. Beautiful apartment PLANTS surround the pool. Alex, now 24, laid on a PURPLE POOL FLOAT. He has his SUNGLASSES on and is listening to an INSTRUMENTAL CLASSICAL GUITAR being played on the POOL SPEAKERS.

ALEX

(loud)

Babe! What is taking you so long?

ANNA (O.C.)

I'll be right there, honey. Give me  
a second!

Birds CHIRPING. ALEX seems happy and relaxed.

Anna has a sexy BIKINI on. She's carrying Two GLASSES. A  
GLASS of MARGARITA and A GLASS of ORANGE JUICE.

She carefully steps down the pool stairs and walks towards  
Alex.

Anna stands next to Alex's pool float and hands the margarita  
glass over to him. They kiss. Anna seems happy, but at the  
same time, she looks nervous.

Alex and Anna raise their glasses up at the same. They look  
into each other's eyes for a moment.

ALEX

You are killing me babe. Tell me.  
What is the big news?

ANNA

Have patience. I'll tell you when  
the time is right.

ALEX

Oh dear God. Ok. Cheers.

ANNA

Cheers.

CLINK. Anna and Alex take a sip.

Alex is trying to find out what Anna's big news might be,  
though. He seems curious.

ALEX

Are your parents going to visit?

Anna shakes her head. No. She is now getting more nervous.

Alex suddenly notices the glass Anna is holding.

Anna's glass does not contain margarita like Alex's.

Alex's eyes switch between Anna's eyes and her glass. Alex is  
curiously pondering.

ALEX (CONT'D)  
(stops smiling)  
Wait a second! You're not drinking  
alcohol.

ANNA  
(shakes her head)  
No Sir. I'm not.

Alex's facial expression change.

Alex's eyes suddenly bulge out. He smiles excitedly and looks into Anna's eyes for a moment. Alex is in disbelief.

ALEX  
(loud)  
No way! Are you...

Anna nods innocently.

ALEX (CONT'D)  
You mean we are...

ANNA  
Yup. Pregnant.

Alex is so excited and happy that he forgets, for a moment, that he's on a pool float. He tries to hug Anna when he submerges underwater while still holding his margarita glass.

Anna bursts into laughter. Alex manages to stand up. He's funny, still holding his margarita glass, which is filled with pool water, now. They hug, and tears of joy roll down Alex's cheeks.

Anna holds Alex's head to her chest. She's no longer nervous.

Alex and Anna express their happiness for a moment.

ANNA (CONT'D)  
Phew. I was so nervous.

ALEX  
What? Nervous? Why?

ANNA  
I don't know! You told me you were  
not ready for kids when we were  
dating.

Alex holds Anna tight.

ALEX

Honey!!! Nothing else, not even billions of dollars could make me happier than I am right now. I don't know why I said that then. But right now, I'm more happy and excited than I have ever been in my life.

(yells excitedly)

We're going to have a baby. We're going to be parents. Oh, I love you so very much.

Alex gazes into Anna's eyes.

ALEX (CONT'D)

You are going to be a great mother. And I'm going to be a proud father.

(Yells)

Hey neighbors. We are going to have a baby. I'm going to be a father.

Anna seems relieved. She covers Alex's mouth.

ANNA

(laughing)

Shhh. Stop it. Stop yelling.

They both laugh and the sound of their laughter ECHOES and FADES OUT.

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Alex wipes his tears off his face. He lays back on his seat and quietly gazes at the corner of the room.

Agent Reed decides to remain quiet and wait for Alex to continue whenever he's ready.

Alex takes a deep breath and continues.

ALEX

(Nods)

I had everything. A successful business, a house in Manhattan, a cabin in upstate New York, I had savings, a beautiful wife whom I loved more than anything in this world, and a baby on the way.

(MORE)

ALEX (CONT'D)

Anna and I were so excited to know  
our baby's gender.

BEGIN FLASHBACK:

INT. DOCTOR'S OFFICE - ULTRASOUND ROOM - DAY

Anna and Alex are in a white room with a huge window, the ULTRASOUND EQUIPMENT, and a MONITOR on the corner. Anna is on the EXAMINATION TABLE next to the ultrasound equipment. She has pulled her shirt up, and her belly is exposed.

Alex looks nervous yet excited. He wants this done as quickly as possible so he would know their baby's gender.

Dr. Alice MORGAN is a blond and tall lady with her scrub on. Dr. Morgan enters the room smiling, takes a seat between Anna and the ultrasound equipment, and picks up the ultrasound gel from the equipment compartment.

DR. MORGAN

Ok. Lets see. This is going to feel  
a bit cold.

Anna nods and Alex holds her hand. Dr. Morgan squeezes the TUBE of ultrasound GEL on Anna's belly, runs the TRANSDUCER over her stomach and something appears on the monitor.

Dr. Morgan examines Anna carefully. She smiles.

DR. MORGAN (CONT'D)

That's the heartbeat? Do you hear  
that?

Dr. Morgan increases the volume, and a repeated THUMPING SOUND can be heard.

Anna looks at Alex, who is getting emotional. They hold hands.

DR. MORGAN (CONT'D)

So, you wanna know the gender.  
Right?

Anna and Alex glance at each other, smile, and both nod. Yes.

DR. MORGAN (CONT'D)

(Smiles)

Well. Congratulations. You are  
going to have a baby girl.

Alex and Emma are super excited. They hi-five each other and laugh delightedly.



Dr. Morgan takes a PRINT OUT of the ultrasound and hands it over to Alex while Anna is fixing her shirt and getting ready to leave.

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Agent Reed has a dazed look of bewilderment. Her head tilts to the left, frowns, and peers at Alex incredulously. She definitely seems confused.

AGENT REED

(skeptic)

Wait! Wait. Wait a minute. You are talking about Anna, who gave birth to Todd! While she was pregnant with Todd! Right?

ALEX

(assures)

Yes. Correct.

AGENT REED

(utterly amazed)

Then! I don't understand. But Todd is a boy! Then how...

ALEX (CONT'D)

I told you in the beginning, that you were going to have more questions than answers when I told you the story. That you'll be left with speculations. Just like I am. Those speculations are as close to the truth as we can get.

Agent Reed is quiet. She seems doubtful. This story is getting more and more bizarre.

AGENT REED (CONT'D)

(doubtful)

But ...

ALEX (CONT'D)

You think I'm kidding? I have a copy of the ultrasound print. I even posted it on my Facebook the same day. I can show it to you if you want.

AGENT REED (CONT'D)

You mean the doctor gave you a proof that your baby was going to be a baby GIRL and then Anna gave birth to a baby BOY!

ALEX

Yup. That's what happened.

AGENT REED

(Sighs)

Wow! Don't know what to...

Before Agent Reed finish saying what she wants to say, a TEXT MESSAGE NOTIFICATION SOUND distracts her. She takes her phone out of her pocket and glances at it.

CLOSE UP SHOT

Agent Reed's cell phone screen - a text message that reads: "let him continue. He's not living. we just checked"

Alex is quiet. He's staring at his cup.

Agent Reed takes a stealthy look towards the observation window and frowns questionably. She knows people observing the interview have everything they need to scrutinize Alex and whether his story checks out.

AGENT REED (CONT'D)

(clears her throat)

Never mind! Please continue.

ALEX

(grins)

If you think that was strange, wait till you hear the rest.

Alex alters his sitting posture and gets to a more comfortable position.

ALEX (CONT'D)

It was around Anna's mid-pregnancy when things began to change.

Strangest things began to happen.

(ponders)

We used to spend many of the weekends in our cabin. Anna loved the tranquility and solace of nature. So, despite being pregnant, she didn't mind the 2-3 hour-long drive to our place in upstate New York almost every weekend.

(pauses)

This particular weekend, we arrived at the cabin early in the evening. We relaxed for a while, she cooked, we ate and watched TV for a while.

(MORE)

ALEX (CONT'D)

I had a few, well, more than a few drinks after dinner. Everything was perfectly normal. We talked about baby names, made jokes, laughed and then I don't remember anything else, until...

BEGIN FLASHBACK:

INT. ALEX AND ANNA'S CABIN - NIGHT

THE LIVING ROOM - FIRST FLOOR:

The spacious living room is dimly lit by the moonlight that shines through huge window glasses. The outline of EXPENSIVE FURNITURE can be vaguely seen.

A faint strange HIGH-FREQUENCY NOISE can be heard.

Alex wakes up in the middle of the night. He notices he is on the couch with a BLANKET covering his body. Alex sits up and turns his head to his left and right in confusion, trying to remember why he is on the couch in the living room.

Alex yawns. He is still sleepy. So, he does not pay much attention to the strange high-frequency noise he hears. He picks up his iPhone from the top of THE SIDE TABLE and presses the home button.

CU ON ALEX'S PHONE SCREEN THAT SHOES THE TIME: 02:22 AM

Alex stands up, throws the blanket on his shoulder, and walks towards the stairs. He takes the stairs up. The WOODEN STAIRS SQUEAK.

SECOND FLOOR - LANDING - CONTINUOUS

As Alex reaches the second floor, the sound of the high-frequency noise gets louder. He seems closer to the source producing it.

Alex is about to turn right and enter his bedroom when he notices the balcony door at the end of the corridor on the right is open. He feels too sleepy and lazy to go and close the balcony door. He decides to head towards the bedroom.

## THE BEDROOM - SECOND FLOOR - CONTINUOUS

The bedroom, too, is dimly lit by the moonlight. Outline of a KING-SIZE BED, a makeup CHAIR and TABLE, a few BOOKS on the NIGHTSTANDS AND bits and pieces of FURNITURE can be seen.

Alex enters the bedroom quietly. He's careful not to wake Anna. Alex gets closer to the bed and realizes Anna is not on the bed. He looks around, pondering. Why is the bed empty? Where's Anna?

## ALEX'S POV

The bed looks like it has been slept in. It looks unmade.

Alex remembers the balcony door. He connects the dots.

## SECOND FLOOR - CORRIDOR - CONTINUOUS

Alex gets out of the bedroom and walks toward the balcony. The high-frequency noise increases slightly.

## SECOND FLOOR - BALCONY - CONTINUOUS

The moonlight shines on the balcony. The strange unfitting high-frequency noise can be heard, clearer than earlier. The source of the high-frequency noise is still unknown.

Alex appears on the balcony's door frame and sees his four and a half months pregnant wife standing on the edge of the balcony.

Anna seems to be in some sort of trance. Her head is tilted back.

Alex tiptoes toward Anna slowly and carefully. He is extra cautious not to startle her. She might fall off the balcony if she gets startled. Alex looks scared. He reaches Anna and stands near her.

## ALEX'S POV

Anna's head is tilted back, her eyes are unusually open and rolled back. She has no expression on her face. Anna's pendant and chain are gravitated upwards, towards the sky.

This scene is definitely communicating a supernatural event.

ALEX  
(whispers)  
Honey!

Anna does not respond. The high-frequency noise stops as soon as Alex calls Anna's name.

ALEX'S POV

Anna's PENDANT and CHAIN fall back on her chests. The sound of CRICKETS CHIRPING, the WIND rubbing the tree LEAVES ON EACH OTHER, and occasional hooting of an owl can again be heard.

Alex holds Anna's hand slowly and pulls her away from the balcony's edge.

While escorting Anna back into the cabin, Alex looks around and in the trees. He looks left, right, up, and down. Alex feels someone or something is out there watching them. He thinks he might be able to see it.

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Alex has his head in his hands. His bare arms prickle with goosebumps as he remembers what he has gone through.

Agent Reed is quite eager to hear the rest of the story. She can see emotions running through Alex's body when he tells his story, and that is another confirmation to her that Alex is telling her the truth.

ALEX  
I can swear there was something or  
someone out there in the woods. I  
had this eerie bizarre feeling I  
just can't describe.

THE OBSERVATION ROOM - CONTINUOUS

Absolute silence. Commander in Chief Adams, General Shaun, Agents Johnson, and Ross are all looking at Alex fixedly, listening to the weird story he's telling.

THE INTERVIEW ROOM - CONTINUOUS

Agent Reed squints at Alex and shakes her head.

AGENT REED

Did she say why she was standing there on the edge of the balcony?

ALEX

(blurts)

She didn't even remember a thing. I told her what I saw. She had no clue what I was talking about! Her behavior began to change after that night. She was no longer that funny happy hyper-active Anna I knew. She became quiet. I thought everything was because of her pregnancy. After the balcony incident, I knew I had to sleep with one eye open. I knew I had to stay alert to prevent things from happening to her and the baby.

Agent Reed nods. Alex takes a sip of his coffee.

ALEX (CONT'D)

Weekend was over and we drove back to Manhattan. We arrived in the evening. So we dined out, got home and went to bed. She slept the whole night without an incident. She made me breakfast in the morning, I had my breakfast, kissed her goodbye and left the house for work.

BEGIN FLASHBACK:

INT. ALEX'S ADVERTIZING AGENCY - DAY

ALEX'S OFFICE

A classy office with an expensive MAHOGANY DESK and a TWELVE SEATER CONFERENCE TABLE. New York skyline through an outspread GLASS WINDOWS in the background. ABSTRACT PAINTINGS on the walls and a MAHOGANY DRINK TABLE at the corner. A Six seater SOFA SET at the right end of the office. There's background office HUM. PHONE RINGING, PEOPLE TALKING, PRINTING MACHINE.

Deep into his thoughts, Alex is facing the glass windows, looking out at the New York skyline. Alex's BROWN LEATHER BUSINESS SUITCASE is on his desk. He has just arrived. His COMPUTER is still off.

IDA, Alex's 22-year-old female secretary, a thin, trig blond young woman, enters the room holding a cup of coffee. She places the cup on Alex's desk.

IDA  
(playful)  
Here's your coffee, Mr. Bennet. And how was your weekend?

ALEX  
(turns)  
It was actually er...  
(pauses remembering)  
It was fine. Thank you for the coffee. What do I have today?

IDA  
Staff meeting at 10 and lunch with CHRISTOPHERSON AND SONS AT 01:00PM. That I'll remind you at 12.

Ida's desk phone rings. She exits Alex's office to answer it.

Alex switches his computer on. He is about to open his suitcase when Ida opens the door and slides her head in.

<p>IDA (CONT'D) (confused) It's your wife. Err.. She sounds...</p>	<p>ALEX (worried) What? (nods) Ok thanks.</p>
--	---

THE CORRIDOR - CONTINUOUS

A neat, clean, and carpeted corridor with white walls and blue partitions. Framed advertisement artworks are on the walls. A secretary desk outside of Alex's office. Ida's desk is covered with OFFICE STATIONERY, COMPUTER, PRINTER/SCANNER, DESK PHONE, her CELL PHONE, and TRAYS containing different DOCUMENTS.

Ida is behind her desk arranging some folders.

Panicky, hurried, and nervous, Alex exits his office carrying his suitcase. Ida glances at him and stands up. She gets worried.

IDA  
Is she okay? What's wrong?

ALEX  
(Gibbers)  
I... I don't know!  
(MORE)

ALEX (CONT'D)

She said she wanted us to go back to the cabin. She suddenly stopped talking. I called her back, but her cell phone is off and she doesn't answer the house phone. I feel there's something wrong.

Ida is quiet. She stares at Alex, who is rushing towards the exit. Alex slows down and turns his head toward Ida.

ALEX (CONT'D)

(walking backward)

Ask John to call me in an hour or Two. Staff meeting happens without me. Cancel my lunch.

Alex dashes out of the office.

JUMP CUT TO:

INT. ALEX AND ANNA'S PENTHOUSE - MOMENTS LATER

Alex opens the door and rushes into the house. He's soaked in his sweat and is breathing heavily. Evidently, he has been running.

ALEX

(yells)

Baby! Hun!

Suddenly, Alex sees Anna in the corner of the living room.

ALEX'S POV

Anna is faced down with her legs exceedingly open.

Alex's suitcase falls off his hand. He runs toward Anna, turns her body, and makes her face up.

This is certainly a bizarre position to see a pregnant woman in. What Alex sees terrifies him. Anna's unusual laying position puts her and their baby in danger.

Alex tries to wake Anna by shaking her.

ALEX (CONT'D)

(panicked)

Baby! Hun. Baby answer me.

(shouts)

Anna wake up.

Anna is not responsive. Alex reaches for his cell phone.



INSERT

ALEX'S CELL PHONE SCREEN. HE DIALS 911.

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Alex puts his hands behind his head, pushes himself back on the chair, and looks up at the ceiling for a moment.

ALEX

And now she had begun having seizures I thought. I was lucky our residence building was just a walking distance from my office.

(pause)

She came to, before EMT arrived. They checked her and said there was nothing wrong with her. Anna insisted she was fine. They said it was a seizure and common in pregnant women. She was still determined to go back to the cabin and stay there till her due date.

AGENT REED

Why do you think she wanted to go back to the cabin? Did you ask why?

ALEX

Actually, I did! She said she could not stand the city anymore. I guess something was pulling her back though! My assistant John, he called a few minutes later and I told him I was going to take care of things from the cabin for a while or drive back and forth if I really had to. We drove back to the cabin the same afternoon. She was really happy.

Alex takes another sip of his coffee. He's quiet for a moment pondering. He shakes his head.

ALEX (CONT'D)

I thought her sleepwalking episode was a one time thing. I was wrong.

(MORE)

ALEX (CONT'D)

It wasn't long before I realized she had seizures only when we were in Manhattan and her sleepwalking episodes in upstate New York.

AGENT REED

But what did doctors say? You did take her to a professional.

ALEX

(sneers)

Of course I did. I took her to the best doctors in the country. They couldn't find a thing wrong with her.

(pauses)

I found her on the balcony a few more times. Again, she woke up at midnight, sleepwalked to the balcony and did what I called stargazing. Then again, she didn't remember anything after that.

Alex reaches for his jacket's pocket and takes out a PACK OF MARLBORO CIGARETTES and a lighter.

ALEX (CONT'D)

Sorry. I need a smoke. I hope it's ok.

Agent Reed nods with hesitation. Alex finds his LIGHTER. He offers Agent Reed a cigarette. She shakes her head "no".

Alex lights a cigarette and pulls his empty coffee cup closer so he would use it as an ashtray.

ALEX (CONT'D)

(Puffs)

The sleepwalkings got worse. Sometimes you see things happening, you encounter something that you never thought you would. Encounters that would shake you to your core. Things you have no explanation for.

BEGIN FLASHBACK:

INT. ALEX AND ANNA'S CABIN - NIGHT

## THE BEDROOM

A dark bedroom with a wide glass window. The window is open, and a cool breeze waves the SILKY CURTAINS every now and then. The same high-frequency noise we heard the first time we saw Anna on the balcony can now be heard again.

Alex is asleep in his underwear when a SLEEP TWITCH makes him open his eyes. He yawns and rubs his face. Alex suddenly notices a COLORFUL AND STRANGE BEAM OF LIGHT shining into his bedroom, casting shadows on the walls. The light color changes from orange to blue and green.

Alex is curious. But before he looks for the light source, he notices Anna is not in bed next to him. He jumps off the bed.

## THE CORRIDOR - SECOND FLOOR - CONTINUOUS

Alex exits his bedroom. He goes from room to room, searching for Anna. But Anna cannot be seen in any of the rooms. Alex runs towards the balcony and does not see Anna there either. He looks out the window. But he cannot see Anna anywhere outside.

The light orb hovers over the ground and changes its position slightly behind the trees.

The strange colorful light orb is about a hundred yards away from the cabin.

## EXT. ALEX AND ANNA'S CABIN - CONTINUOUS

Now in his pajamas, Alex exits the cabin and races towards the light source. As if he knows that he will find Anna near the shining orb.

He is fifty yards from the light orbs and still cannot figure out what they are. There are too many trees in between.

Alex can only see the orb hovering, and it is not on the ground. He sees Anna in a trance, standing motionless around twenty yards from the light, looking up at it. Anna is in the same position as Alex saw her on the balcony before, looking up at the stars.

The high-frequency noise and the strange light suddenly disappear.

Alex finds himself in absolute darkness. But then he sees Anna's white sleeping gown under the moonlight.

Alex approaches Anna. She snaps out of her trance and realizes where she is. He holds her hand and escorts her back to the cabin.

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - DAY

THE INTERVIEW ROOM

Alex drops his cigarette butt into the empty coffee cup. He has goosebumps all over.

Agent Reed is still staring at Alex despite him being finished speaking. She's amazed at what she is hearing.

THE OBSERVATION ROOM - CONTINUOUS

People in the observation room are now seated on the chairs. They are quiet and very carefully focused on Alex's revelations. Everybody is moved by the story they hear. They are more than eager to listen to the rest.

THE WAITING ROOM - CONTINUOUS

Emma is seated on the floor opposite the tv set. She looks at the television, but it is apparent her mind is elsewhere.

THE INTERVIEW ROOM - CONTINUOUS

Alex crouches on his seat and stretches his back muscles.

Agent Reed notices tears in Alex's eyes when he gets up. She looks away for a moment, thinking about all she has heard.

AGENT REED

Are you okay? Do you want us to  
take a break?

Alex shakes his head. No.

ALEX

I thought everything was going to  
go back to normal after she gave  
birth. Her seizures and  
sleepwalking would stop, everything  
will go back to the way it was.

(MORE)

ALEX (CONT'D)

I thought she'll become the happy noisy playful Anna after she gave birth.

Alex gets nervously fluttered for a moment. He gazes at the wall.

Alex's facial expression changes as he remembers.

BEGIN FLASHBACK:

I/E. ALEX'S CAR - DAY (MOVING)

Alex is driving like crazy. He is in panic mode. Alex's face has turned red, and he is soaked in his sweat.

Anna twists and turns in pain in the back seat. She might go to labor any moment. Anna takes continuous long and deep breaths and blows the air out of her lungs.

EXT. THE ROAD - CONTINUOUS

There's no traffic. The wooded roads Alex's WHITE BMW is on are not as busy as city roads are. Alex's car scoots on a country road.

I/E. ALEX'S CAR - CONTINUOUS

Alex is quite anxious. He keeps on turning his head back to check on Anna.

ALEX

(Pleads)

Err.. Baby! Honey! You err... okay?

ANNA

(loud)

Stop asking me that stupid question and get me to the damn hospital!

ALEX

(panicked)

Yeah.. Er... yeah! Ok! I'll er...

There's a T-junction ahead. The junction takes Alex and Anna out of the wooded area and leads them to a highway. Alex reduces speed. But apparently not enough.

EXT. THE HIGHWAY - CONTINUOUS

Alex's white BMW drifts, making the right turn on the junction, and almost hit another vehicle on the highway.

I/E. ALEX'S CAR - CONTINUOUS

Alex glances at his rearview mirror to see whether Anna is mad at him for his reckless and inconsiderate driving. Anna is panting. She has laid on her back, is looking up and blowing out.

ALEX  
Honey! Are you o...

ANNA  
(Shouts)  
Oh shut up already. I swear to god Alex! One more word! Just one more word!

ALEX (CONT'D)  
(distressed)  
Ehh... You... Umm.. actually. Yeah.  
Ok!

SHOT ON A TRAFFIC SIGN: UPSTATE NY HOSPITAL - 3 MILES.

Alex's car is on a 4-lane-highway now. The vehicle takes off and goes faster and faster.

INTERCUT BETWEEN I/E. ALEX'S CAR AND EXT. THE HIGHWAY

ON THE HIGHWAY

An 18-WHEELER TRUCK, overloaded with heavy-duty industrial tractor RIM TYRES, is on the road. The truck moves very fast in the same direction as Alex's car. The truck is around 200 yards ahead of Alex's car, with a few vehicles in between.

There are several vehicles on both sides of the highway.

Rim tires are secured with SAFETY RACKS AND SAFETY NETS on the back of the truck.

One of the safety racks ON the back of the truck is hit by a fast blue strange light and breaks.

Other racks, too, break one by one without the truck driver noticing what's happening at the back.

The safety net alone is unable to hold the load. Rim tires would pour down the truck any moment now.

INSIDE ALEX'S CAR - CONTINUOUS

Anna's water break. A super strange METALLIC OLIVE jelly-like substance pours out of her.

Alex hears Anna scream. He turns his head to see what is happening to her.

ALEX  
(anxious)  
What happened hun? You okay?  
(notices the jelly  
substance)  
What is that?

Alex stares at the substance in disbelief.

ON THE HIGHWAY - CONTINUOUS

Safety racks start breaking one by one. All the heavy duty industrial rim tires fall off the 18-wheeler truck.

INSIDE ALEX'S CAR - CONTINUOUS

Anna is in pain. Alex and Anna hold hands while Alex has turned back.

ANNA  
(breathing heavily)  
I don't know. Nothing! Nothing  
baby! My water broke!  
(moaning)  
Watch the road baby.

Alex turns his head back at the road and BOOM.

A large tractor Rim tire hits a vehicle just a few yards away from Alex's car and crashes it into pieces.

ON THE HIGHWAY - CONTINUOUS

A SUPER COOL CRASH SCENE. VFX. AN EPIC PILE UP.

Rim Tires fall off the truck, bounce on the road, crash into several vehicles, and create a disastrous pile-up. Rim tires hit a bus on the same side and another 18-wheeler truck on the other side of the highway.

INSIDE ALEX'S CAR - CONTINUOUS

The SCREECHING sound of vehicles stopping can be heard. Alex maneuvers to the left and right to avoid getting hit by a rim tire or other car.

ON THE HIGHWAY - CONTINUOUS

Cars spin, roll over and crash into each other. Rim tires crash into vehicles. A few cars get engulfed in fire. This is hell on the highway.

In a split second, a rim tire heads towards Alex's car. It hits the ground first and bounces off towards Alex's car like a coin flipping in the air. It happens in a split second.

INSIDE ALEX'S CAR - CONTINUOUS

Alex sees the rim tire a bit late.

He covers his face, crouches, and steps on the car brake spontaneously.

ALEX'S POV

As seen through his vehicle's windshield - a rim tire hits his car's windshield.

FADE TO BLACK.

OVER BLACK SCREEN:

BANG BOOM CRASH SMASH sounds FADE OUT. ABSOLUTE SILENCE.

The LOUD YELLING and SHOUTING sound of confused and busy paramedics, MOANING, and CRYING sound of accident victims FADE IN.

EXT. THE HIGHWAY - MOMENTS LATER

AERIAL SHOT

The accident scene - Several ambulances, police vehicles, and firefighter trucks are parked on the side of the highway. Accident victims, pedestrians, and paramedics are busy, all moving on the scene.

Camera crawls within the crash scene.



Smoke, crushed vehicles, fire, ambulances, medics running around, people moaning and limping from side to side aimlessly.

INSERT

A CRASHED WHITE VEHICLE.

This is Alex's unrecognizable white BMW. The rim tire has ripped the roof off of Alex's car.

Still unconscious in his car, Alex's nose is broken. There's a bloodstream from his nostrils going all the way down to his chest. Alex's Grey t-shirt is partially bloody red around his collar.

Alex slips in and out of consciousness. A male and female paramedics take him out of the wrecked car and put him on a stretcher. The paramedics act strangely. They seem hesitant to touch Alex.

Alex gains consciousness for a moment. He has tinnitus ringing in his ears while he grabs the male paramedic's sleeve.

<p>ALEX (Mumbles) Anna. Hmm. My... Pregnant...</p>	<p>THE FEMALE EMT She's right there. Don't worry. We have our colleagues attending to her.</p>
--	--

THE MALE EMT  
She's in labor.

Despite feeling dizzy and weak, Alex tries to sit up the moment he hears the term labor, but the male and the female paramedic push him back down on the stretcher.

<p>ALEX (insists) I must.. See her... NOW! I...</p>	<p>THE FEMALE EMT Ok. Ok. Lay down Sir. We'll take you to her. I promise.</p>
---	---

PRE-LAP: The sound of men a women SCREAMING.

I/E. THE AMBULANCE (PARKED) - MOMENTS LATER

Anna is laid on the back of an ambulance, soaked in a strange METALLIC OLIVE SUBSTANCE. She's in labor. Two female and one male paramedic are attending to her.

Anna is wounded. There's no blood on her, though. Not on her body nor her wounds.

Instead, the same metallic olive liquid can be seen in her cuts and scratches. Anna's injuries do not seem fatal.

At least a dozen people, mainly paramedics, are standing at the back of the ambulance by the door. They chatter and whisper into each other's ears, talking about Anna and what they saw.

A MALE PARAMEDIC (O.C.)

(whispering)

Jesus! Green blood? Is there another sickness we paramedics should know about?

A FEMALE PARAMEDIC

(jokes)

I don't know.

(scary voice)

She's an alien.

Some of the paramedics try to peek inside the ambulance. They seem pretty amazed at what they've seen.

EXT. THE HIGHWAY - CONTINUOUS

The male and female paramedics are taking Alex to Anna. They help him stand up when they reach the ambulance Anna is in and push people away so he can get inside and see his wife.

Alex enters the ambulance while a midwife and her assistant are preparing Anna for delivery. The paramedic couple closes the door behind Alex.

I/E. THE AMBULANCE (PARKED) - CONTINUOUS

Alex holds Anna's hand. He kisses her and tries to be mental and emotional support during his wife's delivery process.

ALEX

(to paramedics)

Why are we not going to the hospital?

THE MIDWIFE

Because the road is blocked. Besides, the hospital is full of infected people. You are safer right here. Trust me.

ALEX  
But how can you..

THE MIDWIFE (CONT'D)  
Sir! I'll help her deliver  
the baby. We're fully  
equipped and I know what I'm  
doing. Just trust me.

Anna keeps on pushing and blowing the air out of her lungs.

Weak and disoriented, Anna tries to reach for Alex's hand and pulls him toward herself. She mumbles something Alex cannot make out and passes out.

THE MIDWIFE (CONT'D)  
She's hallucinating. Delirium.

The medical machines begin BEEPING Unexpectedly and making ALERT SOUNDS. The midwife notices Anna has no vital signs.

They order Alex out of the ambulance while they hurriedly attend to Anna.

Alex is hesitant to leave Anna. But they force him out of the ambulance.

EXT. THE HIGHWAY - CONTINUOUS

Alex is unsettled and dismayed now. His nose starts bleeding again. A few paramedics, who are standing outside the ambulance, help him lay down on his stretcher.

Alex is too worried for his wife and their baby. He inquires from any paramedic he sees around about his wife's condition.

The Ambulance door opens moments later, and the midwife assistant gets out carrying a baby. She takes the baby to the next ambulance quickly.

Looking exhausted and defeated, The midwife steps out of the ambulance next. She approaches Alex. Alex can say there's something wrong.

THE MIDWIFE  
I'm so very sorry Sir. She didn't  
make it.

As if the whole world collapses on Alex. Paramedics try to calm him down.

THE MIDWIFE (CONT'D)  
Your son is fine. You have a baby  
boy.

ALEX

(yells Crying)

But you said you knew what you were doing.

THE MIDWIFE

I do! But your wife is the most unusual case I had to deal with during my entire carrier. She had a big strange cyst in her amniotic sac. It came out of her just after your baby boy. Your baby was next to the cyst all the time growing in your wife's belly.

Alex is grieving out of control and is in terrible shape. Paramedics give him a sedative injection.

Getting calm, Alex begins thinking. He knows better than anyone else about the odd things the midwife talked about, the metallic olive green blood, the Jelly substance, and now the ball of fat and flesh.

ALEX

(crying)

Can I see her?

The midwife escorts Alex back to the ambulance. Alex is weeping and can barely walk straight. The paramedics open the door for him, and Alex enters.

I/E. THE AMBULANCE (PARKED) - CONTINUOUS

Alex sits next to Anna's body.

ALEX

(tearful)

I want to be alone with her.  
Please.

The midwife nods, exits the ambulance and closes the door, leaving Alex inside with Anna's body. Anna's body is wrapped in a WHITE SHEET. Alex stares at her motionless body for a moment crying. He pulls the sheet away from her face, kisses her forehead, and holds her hand.

Alex lowers his head and notices the cyst.

ALEX'S POV

A basketball size green BALL of FAT and FLESH. The cyst has a strange alien TEXTURE to it and is soaked in the same olive green LIQUID/JELLY SUBSTANCE .

Alex knows he is looking at the cyst. He remains next to Anna for a moment, murmuring something inaudible into her ears.

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Agent Reed is gazing into Alex's eyes. She seems saddened and sympathizes with Alex deep inside.

AGENT REED	ALEX
What did you whisper into her ears? What did you tell...	I said goodbye and sang her a lullaby. She had asked me many times to sing her a lullaby. I thought I would make a fool out of myself if I did. So, I never sang her one. She wanted to make sure I knew how to sing a lullaby and put our baby to sleep.

Agent Reed looks away. She has a hint of a frown between her eyes. She realizes what a sensitive and emotional man Alex is! A few moments go by in silence until Alex breaks the silence.

ALEX (CONT'D)

All of the injured were then transferred to a hospital. The midwife, her assistants, myself and whomever involved in Anna's delivery were transferred to a police station and then to another building by a few police officers. I was told Anna's body was taken to the coroner. I never saw her body again. Baby Todd was also taken to the hospital so he would be under supervision and professional care.  
(takes a deep breath)  
We were interrogated for a few hours, just like what's happening here right now. That's why I told you I was interrogated before.

Alex seems thirsty. He keeps on wetting his lips with his tongue.

ALEX (CONT'D)

Can I bother you with a glass of water, please? And probably another cup of coffee?

AGENT REED

Oh sure.

(As she stands)

Your story is so intriguing that I forgot to ask you if you needed anything to drink.

Agent Reed stands up, goes to the door and opens it.

Alex can hear her.

AGENT REED (CONT'D)

(demanding)

A bottle of water, and Two cups of coffee, please.

Agent Reed stands by the door waiting.

Alex stands up, too. He bends down and up a few times to stretch his legs.

Someone hands Agent Reed TWO BOTTLES OF WATER and TWO CUPS OF COFFEE. She places them on the table. She takes her KEYCHAIN out of her pocket and throws it on the table.

AGENT REED (CONT'D)

(to the keychain)

You won't bother me anymore.

Agent Reed places a METAL PEN on the table, next to the yellow folder. She smiles and sits back on her chair. Alex is still standing.

AGENT REED (CONT'D)

You said you never saw Anna again!  
So, no funeral?

Alex takes a sip of his coffee.

ALEX

About a month later, Three special agents brought Anna's remains. They said they had to cremate her.

Alex sits on his chair, picks a bottle and, quaffs all the water in it.

ALEX (CONT'D)

Yup. I became a single parent and now I had to manage both my business and raise my son. But it was very difficult. Imagine, I had to take baby Todd to work for almost Two years. Because he wouldn't stay with anyone else. I knew I needed help.

(sighs)

Then one day, my secretary Ida suggested a live-in nanny. She suggested her good friend Emma. She knew Emma since kindergarten. Emma lost her parents in an accident, so she was not stranger to the concept of death and loss of family. That's why I agreed to give it a try. Then I met Emma after a few days, she moved in the following week and started helping.

AGENT REED

I'm sorry to interrupt. But when was that?

ALEX

(ponders)

Around Six and half, Seven years ago.

(Scratches his head)

Yeah. Emma was like 19/20 and Todd was only around 2.

AGENT REED

I'm sorry. Carry on.

ALEX

(smiling)

I bugged the entire house before Emma moved in. I checked everything she did while she was left alone with Todd, her every single moment with Todd. She genuinely had no idea I was monitoring her. Never, not even once I caught her abuse Todd, treat him badly or being mean to him.

(mild smile)

Todd started loving Emma. And she knew how to be a mom substitute. It didn't take long for Todd and Emma to form a very very strong bond.

(MORE)

ALEX (CONT'D)

Then I knew I had the right help in my house. Todd and Emma absolutely love each other.

AGENT REED

Are you in love with her?

Alex avoids eye contact with Agent Reed. He seems hesitant to respond and gets uneasy a bit.

ALEX

(nonchalant)

Why do you ask? Can we not talk about this?

AGENT REED

I'm sorry Alex. But we must. Believe me. I would have asked you this question at some point.

Alex lays back in his chair as he clasps his hands behind his head with his elbows spread out.

ALEX

(looks away)

I guess I ... I am. I just. Yes I am. But then I'm 9 years her senior.

Agent Reed nods.

AGENT REED

Ok.  
(smiles)  
So, your houses is still bugged? Like hidden camera and everything?

ALEX (CONT'D)

(Laughs)  
Oh not anymore. Not for a very long time. Something went wrong with my spying equipments later and I did not bother to fix them anymore. I had found out what I needed to anyways.

Alex takes another sip of his coffee.

ALEX (CONT'D)

Growing up, Todd was like any other happy little child. He started talking earlier than he could walk. He began saying small words and making some other strange sounds with his tongue. I did not pay much attention to those sounds he made. I figured all babies did the same!

(MORE)



ALEX (CONT'D)

Todd said more and more words, but did not stop making those creepy sounds.

AGENT REED

(inquires)

Creepy!

ALEX

Yes creepy. Those sounds gave me chills. You must hear them to understand what I mean.

(pauses pondering)

Todd was Three...

BEGIN FLASHBACK:

INT. ALEX'S PENTHOUSE - NIGHT

THE DINING ROOM

Alex, now 31, Emma, 22, and 3-year-old-Todd are at a DARK BROWN DINING TABLE in the dining room of the penthouse. New York's night skyline is in the background. Building lights flicker in the distance. A piece of RELAXING PIANO MUSIC is playing. Everybody just finished having dinner. Alex and Emma are seated opposite each other, and Todd is closer to Emma than to Alex. The room is lit by a BIG CHANDELIER above the dining table.

Emma stands up and begins cleaning up the table.

ALEX

No. No. No. Leave it as it is. I'll take care of it. Go and study. You have exam tomorrow.

EMMA

(Relieved)

Are you sure? Oh, Thank you. I hate this subject!

(kisses Todd's head)

See you in a bit tiger.

Emma walks upstairs to her room. Emma, Todd, and a guest room are on both sides and at the end of the upstairs wide corridor. The dining area, living room, the kitchen, Alex's room, office, and the laundry room are downstairs.

TODD

I wanna study with Emma.

ALEX

(smiling)

Yeah? But you can't buddy! You are going to paint dad. Remember? Emma will join us later and she'll see your painting.

Alex escorts Todd to the staircase landing. Todd enters his room. Alex gets back downstairs and starts cleaning the table.

THE KITCHEN - CONTINUOUS

Alex takes the DISHES to the kitchen. All POTS and PANS are hung on the ceiling, just above the kitchen island. CABINETS, sink, the island, and the kitchen walls are all WHITE. Alex does the dishes, goes to the living room, sits in front of the TV, and changes the channel to Animal Planet. All these take a good 10 to 15 minutes.

THE LIVING ROOM - CONTINUOUS

Alex watches TV for a while, has a few DRINKS, and his phone rings. It's a late business call. Alex lower's TV volume and takes the call. When his phone conversation ends, Alex is about to turn the volume back up when he hears Todd making STRANGE ALIEN-LIKE SOUNDS again.

Alex's facial expression changes. Intrusive and slightly fearful, he walks below the staircase and listens curiously.

ALEX (CONT'D)

(murmurs)

What is this sound you've been making?

SECOND FLOOR - CORRIDOR - CONTINUOUS

Alex tiptoes upstairs. The door to Todd's room is open, and a BLINDING BRIGHTNESS shines out the room. Alex hears Todd making the same sounds with his mouth and now wants to get to the bottom of it.

TODD'S ROOM - CONTINUOUS

Todd is seated behind his LITTLE DESK and is drawing a face that is supposed to be his dad's. He is humming a song. But he stops every few seconds, looks to his right, and makes strange sounds. These are not sounds that any Larynx can produce.

## SECOND FLOOR - THE CORRIDOR - CONTINUOUS

Alex stands outside Todd's room for a while. He eavesdrops and listens to the strange sounds Todd is making.

The blinding light goes away. Alex slinks into Todd's room without creating any noise.

## TODD'S ROOM - CONTINUOUS

Todd cannot see Alex because he is at his little desk facing the wall. Todd looks to his right and makes a few more sounds.

TODD

(without looking behind  
him)

Dad! I'm not finished yet. Please  
go away. I'll call you when I'm  
done.

Alex is shocked. He knows he was mindful not to make any noise entering Todd's room. But how did Todd find out his father was in his room and standing behind him?

ALEX

I know buddy. But that's not why  
I'm here. I was hoping we could  
talk.

Todd turns his chair toward Alex.

Alex sits on the edge of Todd's bed and starts talking.

ALEX (CONT'D)

But before that. How did you know I  
was standing behind you?

Todd hesitates to respond to that question, and Alex realizes this immediately. Alex does not want to give Todd an uneasy feeling or a hard time. He needs to extract as much information from Todd as possible by making him feel comfortable.

ALEX (CONT'D)

Never mind sport. Ok. I wanted to  
ask you about the sounds you make  
with your tongue sometimes. I've  
heard it for a long time, but never  
thought of asking you. Why do you  
make those sounds buddy?



ALEX (CONT'D)

But this is only a little boy's  
imaginary story.

(smirks)

My boy and his wild imagination!

AGENT REED

Did you ever seek professional help  
for Todd? I mean! Just to make sure  
everything was ok with him.

ALEX

Of course I did. I took him to  
quite a few doctors. Several tests  
were done on him. But they all said  
Todd was a highly intelligent boy  
with a wild imagination.

(ridicules)

Heh! Then one of the doctor asked  
for my consent to do some  
experiments on him. That's when I  
stopped taking him to doctors. I  
didn't want my little boy to become  
a lab rat, to be used as subject of  
a weird doctor's experimentations.

AGENT REED

And what was Emma's reaction to all  
these? She knew everything of  
course! Didn't she?

ALEX

Of course she did. We've been  
living together since Todd was Two.  
She's family now. She knew stuff  
were happening. But the major  
incidents happened only when I was  
around.

(pauses)

Emma was not at home all the time.  
She had school, she had other  
things to do, she had to be with  
her boyfriend and classmates and  
what not. I mean she wasn't at home  
with us 24/7. She had her own  
experiences with Todd though. I  
have always had a feeling that Emma  
knew more than I did though. Even  
now I think she knows more than I  
think she does. Maybe because she's  
the one who spends most time with  
Todd!

AGENT REED

So you believe he had an imaginary friend?

ALEX

I don't believe he had, I believe he still does have a friend. I'm beginning to think he maybe contacted by something or someone from a different dimension, a different realm.

AGENT REED

Like ghosts!

Alex lifts his shoulders, takes a sip and holds the cup of coffee between his hands.

Agent Reed's cell phone makes a NOTIFICATION sound. She glances at her cell phone's screen.

INSERT

AGENT REED'S CELL PHONE SCREEN. TEXT MESSAGE READS: "GET TO THE ORB. CRUCIAL."

ALEX

One day I arrived home and I did not see anyone downstairs in the living room. I called out Todd's name. He didn't respond. I knew Emma was not home. I saw the bottle of milk and cereal pack on the kitchen counter. So I knew Todd was in his room and couldn't hear me. I headed upstairs and entered his room.

(pauses)

I saw a bowl of cereal floating on the air right in front of Todd's face. The cereal bowl fell on the floor as soon as I entered the room.

AGENT REED

And what was Todd doing?

ALEX

Nothing. Todd was facing the TV with the spoon in his hand. He seemed like in some sort of a trance or something.

(MORE)

ALEX (CONT'D)  
(shakes his head)  
But I know what I saw.

AGENT REED  
Did you ask Todd to explain what  
was going on?

ALEX  
Yes I did. But he didn't remember a  
thing. Since that night, Todd has  
these trance like episodes he gets  
into sometimes. He suddenly stops  
doing whatever he is doing and  
freezes in whatever position he is  
in. That's when we expect something  
weird to happen.

Alex lays back on his chair. He's now showing signs of  
nervousness as he keeps shaking his left leg.

ALEX (CONT'D)  
At this point both Emma and I are  
thinking the damn house is haunted.  
I have seen maybe hundreds of  
haunted house documentaries. They  
used to fascinate me. What was  
happening in my house, everything  
happened with Todd, had a  
paranormal angle to it. I even  
thought Todd was possessed.

AGENT REED  
What else happened in your house  
that made you think your house was  
haunted?

ALEX  
I mean, the older Todd grew, more  
strange things happened in the  
apartment. Todd's room always had  
some sort of strangeness, eeriness  
to it. There were times that I  
would stand outside Todd's room and  
would hear weird noises. Some noise  
between a radio tuning noise and a  
white noise  
(insists)  
I swear I could hear it as clear as  
daylight. Then the moment I entered  
the room, the noise stopped. One  
particular evening, I arrived home  
a bit earlier. It was Emma's  
birthday.

(MORE)

## ALEX (CONT'D)

I had thrown Emma a surprise party at a high-class club. She thought we were going to a restaurant though. I had to tell Todd about the surprise party because I needed his help and to make him promise me not to do anything supernatural at the club! Emma was out with a bunch of friends. Todd and I were just waiting for her to arrive, so we would leave for  
 (crosses his fingers)  
 the restaurant. That night...

Alex shuts down. He's pondering .

BEGIN FLASHBACK:

INT. ALEX'S PENTHOESE - DUSK

ALEX'S BEDROOM

The BED is made, but the room needs a proper cleaning. An expensive-looking DARK-BLUE JACKET, Alex's cell phone, and a GIFT WRAPPED BOX are laid on the bed. The CLOSET door is open, and CLOTHES can be seen hanging in it. The CLOCK on the wall shows 07:23 PM.

The door opens, and Alex exits the shower. He only has a TOWEL wrapped around his waist. Alex takes the BLOW DRYER off the bathroom wall, switches it on, and holds it toward the bathroom mirror to defog it.

Alex's cell phone rings. Alex picks up his phone and answers.

ALEX

Alex Bennett.

(beat)

Oh hi Penelope. I'm fine thanks.

Are you here already?

(beat)

Yeah! Ok! But I want the house cleaned before we are back. We're leaving in about 30 minutes, and I guess we'll be back like 11:00 to 11:30.

(beat)

Yup. Will leave the key and your money on the kitchen counter. Bye.



## TODD'S ROOM - CONTINUOUS

Todd's closet door is open, and he is standing in front of his closet. He looks confused and does not know what to wear.

TODD  
(yells)  
Dad! Daaaaad!

ALEX (O.S.)  
(yells)  
Yeah! What is it?

TODD  
Don't know what to wear!

ALEX (O.S.)  
(yells)  
What?

TODD  
(yells)  
What should I wear?

ALEX (O.S.)  
(loud)  
Ehhh! Well! Wait for Emma.

Todd hears the sound of the entrance door OPEN and SHUT.

EMMA (O.S.)  
(loud)  
Hello! I'm home.

TODD  
(loud)  
Emma, I don't know what to wear!

EMMA (O.S.)  
(loud)  
I know! I'm coming my lord.

## THE LIVING ROOM - CONTINUOUS

The living room is not tidy. A few PLATES are on the COFFEE TABLE in front of the TV, a few EMPTY BEER BOTTLES under the table and a SET OF KNIVES and FORKS are on the SIDE TABLES.

Looking dapper, handsome, and sharp, Alex enters the living room. He can hear Emma and Todd talking about clothes and what Todd should wear. Alex is holding his dark-blue jacket, laid on his arm.

Alex lays the jacket on a CHAIR and sits in front of the TV. He switches the TV on and watches.

In Alex's background, we see Emma exiting Todd's room and entering the neighboring room, which is her own room.

EMMA

Guys! I'll take a quick shower, get dressed and we're good to go.

Alex can hear the SOUND OF MUSIC coming from Todd's room. Todd seems to be speaking with someone. Alex ignores it. This isn't the first time he hears it.

Alex stands up and goes to the kitchen. He opens the fridge and takes a bottle of beer out. He uncaps the beer and is about to drink a sip when he hears Todd laughing loudly, and suddenly a loud BANG comes from Emma's room, followed by Emma's BLOOD-CURLING SCREAM.

Alex sprints up towards Emma's room.

ALEX

(Alarmed yelling)  
Emma! Emma!

SECOND FLOOR - CORRIDOR - CONTINUOUS

Alex knocks on Emma's door, opens the door slightly and enters.

EMMA'S ROOM - CONTINUOUS

Emma is naked. She's wet, and water drips off her hair. She covers herself with a towel immediately and jumps into Alex's arms. Emma is crying and looks terrified.

Alex has no time to look away and avoid seeing Emma naked. He's caught off guard.

Alex holds Emma and rubs her back innocently.

ALEX

Shhh. Its ok. I'm here. Tell me what happened?

EMMA

(crying)  
I was in the bathroom and the door shut by itself! As if someone shut it. Where's Todd?

ALEX  
 Todd's in his room. No one  
 entered your...

EMMA (CONT'D)  
 (terrified)  
 Who was in...? I'm scared! I  
 feel someone is watching me.

ALEX (CONT'D)  
 (calmly)  
 Maybe the wind. Sometimes the  
 ...

EMMA (CONT'D)  
 (agitated)  
 It wasn't the damn wind!

ALEX (CONT'D)  
 (petting Emma)  
 Shhh. Ok. I'm sure there's a  
 logical explanation for it.  
 (Looks into Emma's eyes)  
 I'll stand here till you dress up.  
 I'll look away. Go on. Get ready  
 birthday girl.

Emma smiles. She is still shaken. But tries to remain calm.  
 Because Alex is there with her.

Emma dresses up.

SECOND FLOOR - CORRIDOR - CONTINUOUS

Alex is escorting her out of her room when the music volume  
 in Todd's room lowers.

TODD (O.S.)  
 (in a funny way)  
 Did someone scream?

Emma and Alex burst into laughter.

Alex and Emma are in the middle of the corridor when Emma  
 stops.

EMMA  
 Damn! I forgot my camera.

Emma pulls Alex along towards her room. She's scared to go  
 back alone.

Todd opens his door and runs downstairs.

Alex and Emma do not pay any attention to him. They return to  
 Emma's room, take her CAMERA and walk back outside.

Alex and Emma are taking the stairs down when Alex freezes  
 after witnessing something. Alex is looking at Todd who is  
 now downstairs near the kitchen. Emma, too, looks at Todd.

## THE LIVING ROOM - CONTINUOUS

Todd has taken a BOTTLE OF JUICE from the fridge. He's going towards the door when he decides he needs some CHOCOLATE BARS, too. So, he stops midway and walks back towards the kitchen.

Without Todd paying any attention and noticing, every metal object in the room gravitates toward Todd in any direction he walks. CHANDELIERS, SAUCEPAN, POTS, FRYING PANS hanging from the kitchen's ceiling, Alex's LIGHTER, SPOON AND FORKS on the coffee table and in the kitchen, and everything that has metal in it. Every object that contains any kind of metal gravitates toward Todd and follows the direction he is moving in!

Alex and Emma's jaws are dropped. They can't believe their eyes.

Todd goes to the door and wears his SHOES as if nothing strange is happening. Alex and Emma do the same. Everyone exits the penthouse without saying anything about what just happened.

END FLASHBACK.

BACK TO:

## INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Agent Reed is in disbelief. She looks like what she's hearing is beyond understandable.

AGENT REED

(Looks away)

Why was everything gravitating towards him?

ALEX

(insists)

I don't know really.

Alex lights another CIGARETTE. He takes the last sip of his coffee and puffs on his cigarette.

ALEX (CONT'D)

That night we had so much fun. I didn't drink much. But the party was fantastic. Everything went according to the plan. Emma got really surprised and was appreciative of what Todd and I had done.

(MORE)

ALEX (CONT'D)

It was around 01:15 AM when we arrived back home. We had temporarily forgotten about Emma's bathroom door shutting by itself and metal objects gravitating toward Todd, thanks to so many drinks we had.

Alex puffs at his cigarette.

ALEX (CONT'D)

We entered...

AGENT REED

I'm sorry Alex. I need to use the bathroom before you continue. Do you want to use the bathroom?

ALEX (CONT'D)

No thanks. Go ahead.

Agent Reed exits the room.

Alex stands up and stretches his legs. He lays his back on the wall and puffs his cigarette.

DISSOLVE TO:

BEGIN FLASHBACK:

INT. ALEX'S PENTHOESE - NIGHT

THE LIVING ROOM

The sound of a KEY TURNING INSIDE THE LOCK. The door opens, and Todd enters. He leaves the entrance door open, and we hear his FOOTSTEPS running up the stairs.

Alex and Emma appear at the door next. They're laughing and talking. Emma, a bit drunk, is carrying a few of her birthday GIFTS, and Alex has the CAKE BOX in his hand.

THE KITCHEN - CONTINUOUS

The entire house is now clean and tidy. Alex enters the kitchen and pushes the cake box into the fridge.

Alex is pouring himself a SHOT OF WHISKY when he hears a piece of soft music. He glances at the living room to see whether it was Emma who played the music. Alex continues pouring himself the drink when he sees an ENVELOPE on the counter. He picks up the envelope curiously and turns it to the other side.

INSERT

THE TEXT ON THE BACK OF THE ENVELOPE READS: "MR. ALEX, THIS ENVELOPE WAS STICKED UNDER THE BED, YOUR LATE WIFE'S SIDE. PENELOPE".

Under the influence of alcohol a bit, Alex pushes the envelope into his pocket. Emma is standing in the living room.

THE LIVING ROOM - CONTINUOUS

Alex enters the living room. He takes a LITTLE GIFT-WRAPPED BOX out of his pocket and holds it towards Emma.

Emma is dancing alone.

ALEX

Happy birthday. I figured It was best if I gave it to you at home.

EMMA

Oh Alex! You shouldn't have....

ALEX (CONT'D)

What? Don't be ridiculous. I wanted to. You gonna open it?

Emma opens the gift wrap, and A BROWN WOODEN BOX appears. She is examining the box when it makes a CLICK SOUND and opens. Emma's eyes bulge out, locked on the content. She does not look sad or happy. She appears surprised and confused but tries hard to act normal and seem happy.

EMMA (CONT'D)

It is a RING.

ALEX

We can change it... If... Err.. I have the receipt.

EMMA (CONT'D)

What? Are you crazy? I love it. Here! Help me wear it?

CLOSE SHOT

Alex and emma's hands - Alex pushes A very beautiful ring on emma's finger.

The ring is a WHITE GOLD RING with three STONES on it.

Emma is staring at Alex while he helps her wear it. What does Alex mean by giving her a ring? Emma has the ring on her finger now. She hugs and kisses Alex on the cheek. She dances away, staring at the ring.

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Alex stares at the observation window curiously.

Alex drops his cigarette butt in the empty coffee cup, sits on the floor, and lays his back on the wall while waiting for Agent Reed to return.

THE CORRIDOR - OUTSIDE THE WAITING ROOM - CONTINUOUS

Emma can be seen through the waiting room's transom, shouting and banging on the door. We can't hear what she's saying. But we can read her lips.

The Two guards, standing outside the waiting room, don't even make a move or mind Emma.

EMMA

Open the door. Hey!

THE WAITING ROOM - CONTINUOUS

Emma is banging on the door.

EMMA

Somebody open this damn door. I  
wanna get out of here  
(shouts)  
now!

Guards can be seen outside the waiting room. One of them has a WALKIE-TALKIE over his mouth and talks to it. It's inaudible what he's saying.

Emma tries to get the attention of the guards. But they seem ordered to ignore Emma, no matter what she does.

The door opens, and a lady in her 50s, wearing an ARMY UNIFORM and holding a burger pack, appears. Emma steps back from the door and gives way to the lady so she would enter.

EMMA (CONT'D)

(pissed)  
What the hell!

The lady sits on the COUCHE, places the BURGER PACK on the table, looks at Emma calmly, and points at the couch opposite her. The lady acts firm and formal.

She acts like a high-ranking army officer for sure!

EMMA (CONT'D)

Whatever!

Emma sits opposite the lady.

EMMA (CONT'D)

I'm tired of waiting. I want to go home. With Todd and Alex.

(pauses)

Excuse me who are you again?

THE LADY IN ARMY UNIFORM

(formal)

You can call me OLIVIA. I'm a friend. Believe me, you and I, are both on the same side. You'll be soon directed to our residential wing

(point out the window)

where you can rest, watch TV, listen to music and do what you please while waiting for them.

EMMA

Where are Alex and Todd...

OLIVIA

They are here, in different rooms. And I know your next question. Yes! They are both fine and cooperative and you can only see them when I issue the permission. I assure you young lady, its not gonna happen unless you behave and decide to cooperate. Now, I wanna know everything about that kid.

EMMA (CONT'D)

Todd.

OLIVIA (CONT'D)

Excuse me!

EMMA (CONT'D)

He has a name. His name's Todd.

OLIVIA

Fine. I wanna know everything about Todd.

(looks at the burger box)

You must be starving.

(MORE)



OLIVIA (CONT'D)  
 Have your burger and I'll be back  
 in a few minutes.

Olivia leaves the room.

Emma is starving. She grabs her burger and starts eating.

MEDICAL ROOM - SAME TIME

Todd is awake. He's seated on his bed and is looking around. Todd's left hand is only cuffed to the bed now. He notices something on the side table and a NOTE on it.

INSERT

THE BURGER PACK AND A NOTE ON IT. THE NOTE READS: EAT ME, I'M DELICIOUS.

Todd seems a bit confused. There's no sign of the man and the two ladies in hazmat suits.

Todd is starving. He opens the pack and starts eating the big burger.

Todd remembers something. He immediately inserts his right hand into his trousers pocket to see whether his orb is still there. What a relief. Todd takes the orb out and looks at it for a moment.

A man and one of the two ladies open a WHITE DOOR at the end of the hall and join Todd.

Todd puts his orb back into his pocket quickly.

The man and woman are Dr. CHARLOTTE EDDEN and Dr. KITH MORRIS, the head and the assistant in charge of the facility's medical wing.

Charlotte is a 46-year-old blond lady with a few extra pounds, and Dr. Morris is a tall, firm, and white-haired man in his 70s. Dr. Morris whispers something into Charlotte's ear as they get closer to Todd.

CHARLOTTE	TODD
(friendly)	(serious)
Hi Todd. My name's Charlotte.	Where's my dad and Emma?
Are you feeling ok? Are you	
hungry or thirsty. Do you...	

DR. MORRIS  
 (friendly)  
 They're fine. They are both here in  
 the same building.

TODD  
 I want to see them.

CHARLOTTE  
 You will. I promise. But we need to  
 talk about somethings first.

THE MEETING ROOM - SAME TIME

Agent Reed, Commander-in-chief Adams, General Shaun, Special Agents Johnson and Ross, Agent Tomei, and Agent Miller, plus a few extras from the IT department, are taking their seats around the oval-shaped table.

Several burger boxes are on the table. They look like the same boxes we saw Todd and Emma had earlier.

Everyone takes their seats.

COMMANDER-IN-CHIEF ADAMS  
 I told you. Its only the boy. The  
 father has no clue whats going on.

GENERAL SHAUN  
 I agree. The poor guy is telling  
 the truth. He doesn't really seem  
 to be hiding anything.  
 (To Special agents Johnson  
 and Ross)  
 What do you guys think?

Special Agent Ross and Special Agent Johnson nod, look, and smile at each other.

SPECIAL AGENT ROSS  
 (to General Shaun)  
 We believe the same...

AGENT REED  
 (nods)  
 I guess you are right.

COMMANDER-IN-CHIEF ADAMS  
 (to Agent Reed)  
 I want you to wrap this up, agent.  
 You know we're running out of time.

Agent Reed smiles, nods, picks TWO BURGER PACKS, Two SODAS, Two BOTTLES OF WATER, and is leaving the observation room.

AGENT REED

Do you know how many got infected today so far?

COMMANDER-IN-CHIEF ADAMS

We have people working on the virus and its casualties. You don't worry about that now.

Agent Reed exits the Room.

THE INTERVIEW ROOM - CONTINUOUS

Alex is still on the floor. He is hitting the back of his head to the wall softly and repeatedly.

Agent reed enters the room. She is surprised to see Alex on the floor. She places the burgers, water bottles, and sodas on the table and sits.

Alex stands up and sits at the table, too.

AGENT REED

Don't know about you, but I'm starving. We can continue after eating if you are not ok with talking and eating at the same time.

ALEX

No its ok. We can eat and talk.

Agent Reed and Alex start eating.

AGENT REED

Carry on. Then what happened?

BEGIN FLASHBACK:

INT. ALEX'S PENTHOUSE - DAWN

ALEX'S BEDROOM

Alex is on the bed when he is suddenly startled awake by a loud BANG.

Alex sits up in a panic. The sound came from the laundry room.

ALEX

Who's there?

TODD (O.C.)  
Dad its me! Sorry!

ALEX  
Goddamnit Todd. What the hell are you doing this early? Get over here and answer me.

TODD (O.C.)  
I said I was sorry.

Todd opens the door.

ALEX'S POV

Todd eyes are glowing in the darkness of the room.

Alex gets scared and switches the light on immediately.

Todd is shaking. He has a winter jacket on.

ALEX  
What are you doing this early in the morning, dude? You woke us...  
(looks at Todd from top to bottom)  
Why are you dressed for winter? Its middle of the summer for gods sake!

TODD  
(trembling)  
I'm scared! Something keeps on moving inside my belly. My room is very cold. Can I sleep with you tonight?

Alex sits on the edge of his bed and looks at Todd curiously.

ALEX  
Yeah buddy. Just for tonight.

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Alex's burger is still untouched. Agent Reed has her burger in her hand, staring at Alex.

Alex takes a big bite of his burger.

Agent Reed smiles.

ALEX	AGENT REED
I checked his eyes in the morning and there was nothing wrong with his eyes.	But it didn't!

(Chews)

Emma and I, were worried Todd might do something supernatural in his school. Neighbors had started to treat him like he was a weirdo already. So, we decided he'll be home-schooled. Hoping his episodes would stop when he grows older. But..

Alex shakes his head. No. Alex looks desperate.

Agent Reed looks sympathetic and compassionate at this point.

ALEX (CONT'D)

(swallows)

Time passed, Todd got older and we heard less and less of his imaginary friends and stories, but the supernatural events never stopped. I had begun to think his strange episodes had something to do with my house. Because you see, Todd didn't get into any kind of trance, there were no odd episode with him and his imaginary friend Ert-e-le didn't show up when we were outside the house. That's why, I decided to take a long break and change Todd's environment for sometime hoping the weirdness would stop. I was mentally tired also. So, I rented a house in California.

AGENT REED

Where in California?

ALEX

Santa Monica, by the beach.

Agent Reed smiles.

ALEX (CONT'D)

I did my planning quickly. I took care of whatever I needed to take care of before leaving Manhattan.

(MORE)

ALEX (CONT'D)

(takes another bite)

Like who will be in charge of my business, who'll take care of my house while I am away and things like that. Then we packed and left Manhattan one morning. We had programmed our journey to reach Santa Monica the day after tomorrow in the afternoon or in the evening tops. I wanted Todd to be in a new environment for his 10th birthday.

AGENT REED

(curious)

When is Todd's 10th birthday?

ALEX

After Three days exactly. So in Two days we would have reached Santa Monica and Todd could open his eyes in a whole new environment on the Third day, the day of his 10th birthday. If our road trip was not interrupted of course.

(another bite)

Before driving out of Manhattan though

AGENT REED

(surprised)

Wait a second. Driving?

ALEX

Yup. The Three of us, Todd, Emma and I agreed to drive cross country, going to California. We thought it would be more fun.

Agent Reed takes a sip of her soda and clears her throat.

She nods. Alex continues.

ALEX (CONT'D)

Everyone had packed and ready to leave. That morning, before driving out of Manhattan though, I asked Emma to go to the store nearby, withdraw some cash, buy some snacks, buy a car charger and some other things I thought we might need for the road. So, She left for the hypermarket.

(MORE)

## ALEX (CONT'D)

I had to meet John, my assistant,  
to give him some last minute work  
related instructions too. John and  
I had to meet at a coffee shop,  
which is part of the same  
hypermarket Emma was headed. Todd  
and I loaded all luggages in the  
trunk and left the apartment for  
the hypermarket a few minutes  
later.

(Shakes his head)

I wish we drove out of the city  
without stopping

BEGIN FLASHBACK:

EXT. HYPERMARKET'S PARKING LOT - DAY

A huge shopping mall with Giant BRAND LOGOS on its exterior. A big supermarket and a resting area are situated below the building on the ground floor, all with access to the parking lot and the shopping mall's walkway. People are all in masks and gloves. Sick people are laying on the mall's exterior walls. Dedicated KIOSKS distributing medical KITS. A BIG SIGN above the supermarket's entrance reads: Round the clock hypermarket.

Cars enter and exit the mall's parking lot.

A few vehicles are filling their tanks at the petrol pump on the left side of the mall.

The sound of children playing, SHOUTING and LAUGHING can be faintly heard. The sound comes from the children's playground, located on the right side of the mall. Several colorfully painted cement BENCHES and TABLES can be seen all over the park, where children leave their PHONES, BACKPACKS, BOOKS, CLOTHES on. SWINGS, ROUNDABOUTS, GLIDER SWING, INFLATABLE CASTLES, and SLIDES are crowded with playing children.

A NEWS VAN is parked between the playground and the hypermarket. A sexy blond young woman in DARK BLUE SKIRT, gloves, mask and WHITE TOP is holding a MICROPHONE in front of her face, and a heavy-built man points a BIG VIDEO CAMERA at her. The young woman and the man seem to be recording a news report about the virus and sickly homeless people. The lady reporter points at the sick people by the wall in her background. A paramedics man is next to the paramedics lady, waiting to be interviewed.

Alex's red convertible Maserati pulls into the parking outside the hypermarket. Alex parks close to the children's playground, opposite the hypermarket's coffee shop.

I/E. ALEX'S CAR (PARKED) - CONTINUOUS

Alex turns the ignition off. Todd is in the back seat, his eyes searching for Emma around the Mall's entrance. Alex wears his mask and gloves.

EXT. HYPERMARKET'S PARKING LOT - DAY

Alex exits the vehicle and walks towards the mall entrance. He enters the mall and then the resting area via the mall's walkway entrance.

I/E. ALEX'S CAR (PARKED) - CONTINUOUS

Through the car's windshield, Todd can see through the resting area's window - He sees his dad walking towards his assistant, they shake hands and sit.

John is a sharp 29-year-old man, he's also masked, wearing gloves and a LIGHT BLUE SHIRT, a VEST, JEANS, and an ARTISTIC HAT.

Todd takes his CELL PHONE and IPAD out of his SMALL BACKPACK. He puts his HEADPHONES on and starts a computer game on his iPad.

He glances at the mall's entrance a few times as he plays the game, waiting for Emma and Alex to exit.

Todd takes his orb out of his pocket and stares at it for a moment. He gets bored gradually. He can't be seated inside the car any longer.

Todd wears his mask and gloves. He exits the car.

EXT. THE PARKING LOT - CONTINUOUS

Todd closes the car door, walks to the driver side, opens the door, takes the car keys out of the ignition, closes the door and presses the central lock key on the keychain. A BEEP sound - headlights go on and off quickly - doors get locked altogether.

Todd looks at the resting area and waves his hand to get his dad's attention. But Alex is still in conversation and does not notice Todd.



Children's sounds attract Todd to the playground. Todd walks past the news crew and enters the play area.

INT. COFFEE SHOP - CONTINUOUS

Alex and his assistant John finish talking. They stand up and shake hands.

ALEX

You can call me anytime of the day  
you know. But you'll handle  
everything well. I have no doubts  
there!

JOHN

Yeah but you said you'll fly  
in twice a month to check ...

ALEX (CONT'D)

Of course I will. I meant  
while I am away. Come on.  
Lets walk outside.

JOHN (CONT'D)

Oh. I parked underground. I'll have  
to go to the lifts.

INT. SHOPPING MALL'S WALKWAY - CONTINUOUS

Alex and his assistant exit the resting area and walk into the mall's walkway.

Alex and John shake hands and say goodbye. John walks away.

Alex sees Emma carrying a few bags and walking toward him.

Alex approaches Emma, takes TWO BAGS off her hands, and walks outside together.

EMMA

Poor Todd must be very much bored.

ALEX

Its okay. He'll understand.

Alex and Emma exit the Mall.

EXT. HYPERMARKET'S PARKING LOT - CONTINUOUS

Alex and Emma walk towards the car. Emma notices Todd is not in the car.

EMMA

Where is he? He's not in the car.

Alex and Emma look around. But he is nowhere to be seen.

Alex and Emma want to place the bags inside the car. But the doors are locked. They put their bags by the side of the car when they suddenly see everybody screaming terrified, running towards the children's playground.

Alex and Emma look at each other.

	ALEX		EMMA (CONT'D)
(loud)		(loud)	
Todd		Todd	

The news crew's cameraman turns his camera toward people and begins filming their reactions. The blond lady and the cameraman, too, run towards the playground while the cameraman records the scene.

Alex and Emma run towards the playground now. But before they reach the playing area, they witness the strangest scene.

Alex and Emma stop. They are nailed to the edge of the playground after what they see. There's no doubt in their minds that what they see has something to do with Todd.

This is truly a supernatural and scary event they've never seen before.

Everything and everyone in the radius of 40 yards around Todd has levitated.

Children are hanging on the air, all levitated and floating 7-8 feet from the ground. They look terrified and they're all screaming for their parents.

Swings are gravitated upwards towards the sky.

BOOKS, PHONES, BACK PACKS and everything else is floating on the air.

Like balloons, The inflatable castles are floating on the air. They too are levitated. But ropes are preventing them from going up further.

Todd is at the middle of the playground. He is looking down, his fists pointed down, his eyes rolled back and he's in a trance, again.

Emma is scares. She is holding very tight to Alex's arm.

EMMA (CONT'D)  
(perturbed)  
Do something. Please.

But Alex is as shocked as Emma. He's speechless, looking at Todd with his mouth open.

Emma shakes Alex harder.

ALEX  
(as loud as he can be)  
Todd!

Todd gets a jerk and exits his trance.

Every floating object, every levitating kid descend back on their original places. They slowly come toward the ground, and when they are about 20 inches from the ground, they get suddenly dropped.

Todd looks around and runs towards Alex and Emma. He's crying hysterically.

Emma notices the cameraman pans from Todd to Alex and herself.

Emma becomes mad and pushes the camera away.

Todd reaches Alex and Emma and jumps into their arms.

Emma snatches the car keys from Todd's hand and runs toward the car.

Alex and Todd follow Emma immediately.

The lady news reporter runs after Alex and Todd, trying to get a quick comment as to what happened. What they've captured is more than newsworthy.

The lady reporter gets too close to Alex, Emma, and Todd. She's pushy. She holds the microphone towards Todd.

THE LADY REPORTER  
(talking fast)  
How did you do that?  
(runs in front of Alex)  
Are you his father? Why can he do  
that?

The lady reporter and her cameraman follow Alex and Todd to their car.

Emma has turned the car on and is seated in the passenger seat. Todd opens the back door and jumps in. He hides under the back seat.

Alex pushes the cameraman away and gets into his car.

THE TV REPORTER P.O.V

Alex, Todd and Emma drive away as fast as they can.

The cameraman is still filming. He has turned red and is soaked in his sweat. People have now gathered around the reporters.

I/E. ALEX'S CAR (MOVING) - CONTINUOUS

Alex looks into his rearview mirror while speeding away from that location.

ALEX'S P.O.V

As seen through the car's rearview mirror. The cameraman and the lady reporter are still filming them while people point their fingers at their vehicle excitedly and in shock.

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Agent Reed takes a deep breath and lays back on the chair.

AGENT REED

Hmmm.

(pauses)

Then you headed toward LA.

ALEX

Yup. That's pretty much it. We drove away and tried to leave every strange event, every disturbing thought, every weird experience and every question behind.

Agent Reed is looking at Alex, but she seems she's still not completely satisfied.

AGENT REED

(curious)

Alex, now I need to know what happened between the playground incident and the time Agent Harris stopped you on the road.

Alex ponders for a moment.

AGENT REED (CONT'D)

I'm not only talking about supernatural stunts your son pulls. I mean anything else that you remember happened. Every detail counts.

Alex ponders for a moment. He has a feeling that Agent Reed knows about every move they made on their way to California for some reason.

ALEX

Yeah. You mean the motel incident.

(closes his eyes)

Like I said, we had decided to drive cross country going to California.

(opens his eyes)

I have a half sister who lives in Tucumcari New Mexico. She and her husband own a motel, Swan motel and a petrol station next to it. We hadn't seen each other for ages. I figured I would pay her a surprise visit. I wanted Todd to see his cousins too. Tucumcari was just on the way. We arrived Tucumcari before noon. God, she had changed. I mean a lot. Anyways, she was surprised to see me, just like I expected. We were both very excited to see each other.

AGENT REED

And this was when exactly?

ALEX

Yesterday. Around 11:20 AM or something.

Agent Reed nods.

ALEX (CONT'D)

So, she invited us to stay at her house. But the motel has a swimming pool and it was empty because of the pandemic. Todd and his cousins hit it off immediately and wanted to play in the swimming pool. The motel was much safer than Tucumcari. That's why we decided it was best if we stayed at the motel instead.

(remembers)

(MORE)

## ALEX (CONT'D)

Emma and I took a rest for an hour or so. Then we went to the poolside to do barbecue. Nothing crazy happened. We drank and ate and talked and laughed until around 11:00 PM, when my nieces and nephews and Todd felt sleepy. So, my sister and her children drove back to Tucumcari. Todd went to bed. Emma and I stayed by the pool a bit longer.

BEGIN FLASHBACK

EXT. MOTEL'S SWIMMING AREA - NIGHT

Thirty rooms in a single square-shaped building and a petrol pump in the middle of the desert. Two rows of Fifteen rooms are connected back to back. An acoustic door separates all the front and the back motel rooms. There are no other buildings around for miles. Just desert land covered with New Mexico's desert plants.

Alex, Todd, and Emma have two rooms that are back to back, separated only by a door. But they kept the door open, so the three would be in a shared area. Emma settles in the back room, which faces the desert. Alex and Todd have taken the front room, which opens to the parking lot and the swimming pool area. There's a BED, AN AIR CONDITIONER, A SMALL FRIDGE, A SMALL TABLE, TWO CHAIRS, a TV, the bathroom, and a shower in each room.

The petrol pump is next to the motel's parking lot on one side, and there's a fenced swimming area on the other side of the parking lot.

The motel's parking lot and a small part of the road are lit by a big NEON SIGN: SWAN MOTEL, under which there are different smaller signs: Free WIFI, PETROL, Air Conditioned rooms, Cable TV in all rooms.

POOLSIDE CHAIRS, SMALL TABLES, and POOL BEDS can be seen all around the swimming pool. There are LIGHTS both inside and outside the swimming pool. A large size PROJECTOR LIGHT at one corner of the swimming area shines its light over the parking lot and lights the entire swimming area.

Emma and Alex are at the swimming pool. They're both laid on poolside beds. There's a SQUARE-SHAPED POOLSIDE TABLE between their beds, on which we can see CANS OF BEER, A BOTTLE OF Whisky, and a RUM BOTTLE, a few PLASTIC GLASSES, CIGARETTES, LIGHTER and their cell phones.

As we push in and approach, we see Emma laughing while Alex tries to crack jokes and be funny. He talks funny, makes funny faces, and his body language is hilarious. Their voices fade in as we get closer.

EMMA  
 (laughing)  
 Stop it Alex. That's not nice. You are...

ALEX  
 I'm just saying. The guy looks like bugs bunny, talks like sponge bob, and walks like pink panther. Then he claims he was Mr. New Mexico Nineteen-O-Eight?

Alex bursts into laughter himself and makes Emma laugh even louder. Emma's tears stream down her cheeks the more she laughs. Emma wipes her tears of laughter off her face.

She stops laughing and suddenly remembers something. She pulls a FOLDED ENVELOPE out of her jeans pocket.

Alex is looking away.

EMMA (CONT'D)  
 Oh. I almost forgot. I found this in your pocket before we left home.

ALEX  
 (Jokingly)  
 So you are searching my pockets now.

EMMA  
 (laughs)  
 No. I was doing laundry when

ALEX (CONT'D)  
 I'm kidding. Penelope found it sticked to the bottom of my bed.

EMMA (CONT'D)  
 What is it?

ALEX  
 I guess we'll have to open it and find out.

Emma opens the envelope and takes out a piece of paper.

ALEX (CONT'D)  
 What are these?

Alex sits up and turns towards Emma.

EMMA

Its from your... It is from Anna.  
It is an ultrasound printout I  
guess, a birth date is marked on a  
one page calendar.

Tears form in Alex's eyes and Emma notices it.

EMMA (CONT'D)

Are you okay?

ALEX

Yeah. Thinking of Todd and what is  
happening.

Alex fills his glass with Rum and takes a big sip of it. He  
holds his head between his arms. He's about to burst into  
tears.

Emma changes her seat and sits next to Alex. She puts her arm  
around him.

A few moments pass and Emma moves back to her seat.

Alex grabs the Rum bottle and holds it toward Emma.

ALEX (CONT'D)

(Speaking Thickly)

Here. Where's your glass?

EMMA

(Shakes her head)

I'm fine. I think I've had enough  
for tonight.

ALEX

(looks at the bottle)

Oh common. Let's finish this  
bottle. Then we get in.

Emma feels heavy and dizzy. But she manages to stand up.

EMMA

Na. I'm good. You had enough too.  
Come on.

(stretches her hand  
towards Alex)

Get up. Lets get you to bed.

Emma uses all her power to help Alex stand up. They walk  
toward the motel rooms hand in hand. Alex's mood suddenly  
changes after they take a few steps. He's quiet and drunk.  
Alex stops walking. He pulls Emma's hand and prevents her  
from walking any further.



ALEX

Emma.

Emma stops and looks back at Alex. She feels Alex is trying to act as normal and sober as he can.

ALEX (CONT'D)

You know I'm in love with you.  
Don't you?

Emma's eyes spark. She is quiet and looking away. She's about to burst into tears. But she takes her emotions under control.

EMMA

Alex you are drunk. You'll not even remember you said that to me when you wake up in the morning.

ALEX

(Talks drunk)  
No I'm not. I mean it. You are...  
(points at his chest)  
In here. Its love. Real love.

EMMA

(hesitant to talk)  
Ok. We'll talk about it in the morning. Ok? Lets get you to bed...

ALEX (CONT'D)

(very serious)  
Tell me you believe me! Tell me you don't think I say it because I'm drunk. I thought you'd say you love me too.

EMMA (CONT'D)

(louder than before)  
Alex. Please. Stop it.

ALEX

(louder than Emma)  
What is it. Is it my age?  
Because I'm older...?

EMMA (CONT'D)

(Almost shouts)  
How can you love me when you're still living with Anna?

Alex pauses for a few seconds, trying very hard to digest what Emma just said.

ALEX (CONT'D)

(normal tone)  
What are you talking about?

EMMA

(Lower tone)  
You still live with her.  
(MORE)

EMMA (CONT'D)

You still have her voice you listen  
to when you're alone. You still cry  
when someone brings her up.

ALEX

Bullshit. I don't...

EMMA (CONT'D)

Look at the wedding ring  
still on your finger.

Alex lifts his hand up and sees the wedding ring on his  
finger. He doesn't have anything to say. Alex's eyes switch  
between his wedding ring and Emma.

Four seconds later.

EMMA (CONT'D)

(Now crying)

Exactly.

Emma walks towards her motel room quickly without looking  
back. She enters the motel room.

ALEX FOLLOWS EMMA TO HER ROOM. HE NOTICES TODD BEHIND THE  
WINDOW, STARING AT THEM.

Alex turns his head from Todd. He bursts into tears. Alex  
walks back towards the poolside bed he was sitting on a while  
ago.

He pours himself a heavy glass and quaffs everything at once.  
He lays his back on the poolside bed and lights a cigarette.

Todd looks at the sky as though he's waiting for something to  
happen.

INT. EMMA'S MOTEL ROOM - NIGHT

Emma is seated on the edge of the bed. The TV is on, but Emma  
has turned the volume off. She's staring at the TV. She's  
obviously not watching TV, and her thoughts are elsewhere.  
Emma looks angry.

She grabs the TV remote and smashes it into the wall. She is  
furious.

The remote control breaks into pieces. Emma stands up and  
closes the door that connects her room to Alex and Todd's.

EXT. MOTEL'S SWIMMING AREA - NIGHT

Alex stands up and walks to the swimming area fences that face the desert. He throws his empty glass behind the fencing in the desert. Alex is intoxicated.

ALEX

(laughs)

Hey, desert animals. I'm a fucking asshole shit son of a bitch, a mother fucki...

Suddenly GORRORROOMMM. A loud thunderbolt can be heard and then ZZ SHEEEEEWWWWW BOOMMM. A huge BLAST.

Something strange crashes into the swimming pool.

All motel window glasses shatter. All vehicle windows turn into glass powder.

The motel sign falls down on the road.

Debris, particles and shrapnels are shot to different directions, including the petrol pump

And again a second very strong BOOM.

The petrol pump explodes and engulfs into flames. This creates a horrifying scene.

Its a scary scene for sure.

Smoke, foam, debris, particles and some strange substance are scattered all around the crash site.

The strange object is about 16 meters long and 2.7 meters at its widest point. It's as big as a city bus and looks like a pointed and long piece of rock, with the same texture as boulders and rocks. But the material the object seems to be made of is certainly not from this planet. The thing appears to have a metallic texture to it.

Alex's leg is wounded. But it doesn't look that bad.

Despite his mental estate and his being intoxicated, Alex thinks of Todd and Emma immediately. He limps, running toward the motel rooms when he notices a shadow standing by the pool. Alex slows down.

There's smoke everywhere, and Alex cannot see clearly. He cannot identify the person through the smoke. He gets closer. Its Todd. He's facing the crashed object and staring at it.

Todd is amazed looking at the object.

Alex is relieved. He goes to Todd and hugs him.

ALEX (CONT'D)  
 (concerned)  
 Son, are you okay? Look at me body.

TODD  
 (points at the object)  
 What is it dad?

Panicked and anxious, Alex stands up and looks at the door to their motel room.

ALEX  
 Emma. Where's Emma?

The window glasses are shattered, and shrapnels have put holes in the walls. Even the door has been damaged. Alex is worried for Emma. He limps toward their room.

ALEX (CONT'D)  
 (yells)  
 Emma. Emma.  
 (to Todd)  
 Stay right here body. I'll go find Emma.

Alex takes a few more steps, and through the smoke and dust, he notices Emma walking on the other side of the object slowly, and is staring at it.

Emma and Alex's eyes lock. Alex looks embarrassed and remorseful.

Emma is curiously gazing at the crashed object.

EMMA'S POV

The surface and texture of the object changes as she walk and the angel of her view changes.

The object looks as if there's a lenticular printing on it.

The object's texture has some sort of an illusion of depth to it. An ability to change from different angles.

END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Alex takes a deep breath.

ALEX

If she had not closed the door between the Two rooms, she would have been injured badly. Thanks god she was fine and the room she was in was perfectly intact. No damages what so ever.

(Sighs)

We left the motel hurriedly and drove away for a mile or two. Then I stopped the car on the side of the road. Emma and I were in shock.

(sighs)

Anyways, I needed to drive back to the motel when day broke to get our stuff from our rooms.

Agent Reed swipes the papers in the yellow folder she has on the table.

Alex is quiet. He ponders for a moment, shakes his head, and gazes at a corner.

BEGIN FLASHBACK:

I/E. ALEX'S CAR (MOVING)- DAY

Alex, Emma, and Todd are in the car. Alex is driving towards the motel.

Alex and Emma seem they've forgotten what happened between them the night before.

Emma's eyes are closed. She is faced up with her head laid back on her seat's head support.

Todd is between the two front seats at the back, looking at the road.

ALEX

I will get in, take our stuff and get out. You guys stay in the car.

Emma opens her eyes, turns her head to her right, looks out the window at the sky.

Emma sees Helicopters that appear to be flying towards the motel.

Alex's car is approaching the motel. The closer Alex's vehicle gets to the motel, the clearer the commotion around the motel becomes.

Police vehicles, fire fighting trucks, ambulances, visitor's sedan, and SUV vehicles all around the motel. There are so many people around, all wearing masks and gloves, looking at the crashed object curiously.

ALEX (CONT'D)  
(shocked)  
Umm.. Ah...err...

Emma lowers her head and looks ahead at the motel.

Alex and Emma look shocked and speechless.

Todd looks excited seeing so many police and firefighters.

Alex's vehicle has almost reached the motel when they are flagged down and slowed by cops.

EMMA  
Forget about our stuff, Alex. Let's  
just get out of here.

ALEX  
Yeah. Let just go.

EXT. SWAN MOTEL - CONTINUOUS

Police vehicles, fire fighting trucks, ambulances, visitor's sedans, SUV vehicles, and many people around the motel. Everybody is wearing masks and gloves.

Many try to take selfies with the object, filming it and getting closer to it to discover more about it.

Police find it difficult to control people and prevent them from getting closer to the object.

A few army trucks arrive at the same time. Soldiers jump down the army vehicles and join the police force in controlling people.

Alex's car is guided by police to exit the motel premises.

Alex's car leaves the motel area while people, policemen, army soldiers and others are scattered around the crash site.

A few youngsters are running in zigzags to reach the crashed object. People of the working class, witnessing it start cheering for them and encouraging them.

A policeman fires a warning shot to scare off and stop men and women from trying to reach for the object. But the warning shot turns out to be a mistake. Something begins changing in the thing as soon as the policeman fires the warning shot though

CLOSE SHOT ON THE OBJECT

The object's color and texture change.

After the policeman's warning shot, some men from the rural working-class fire at the object using their hunting rifles and guns.

A more courageous man lights a Molotov cocktail and throws it at the object. The bottle hits the object, and it gets on fire for a second. But the fire suddenly stops.

One of the working-class men is a man with old dirty clothing and a red hat.

THE MAN WITH A RED HAT

(angry)

Leave our planet you dirty  
insects. You brought us this  
sickness.

The guy fires a few rounds at the object before a few soldiers and policemen run toward him to stop him.

PEOPLE AROUND

(also shouting)

Yeah. Burn those bastards and their  
viruses.

(whistling)

Make them leave.

Several policemen and soldiers are now only a few feet from the guy with a red hat.

Three legs separate and extend from the wider top sections of the object and hit the ground.

Just like a camera tripod opening. Then a few strange CLICKING sounds can be heard that resemble rifles or guns being loaded. Movements can be seen in the vertical gap created by the three legs. A few ALIEN NOISES can be heard that are very similar to what we hear when a gun is shooting with a silencer. All these happen in a split second.

There's no gunfire, no spark, nothing. Only the alien SILENCER-LIKE SHOT SOUNDS can be heard.

Three little holes suddenly appearing on the man's forehead, and a pile of blood sprays out of his back head.

The same happens to whoever fired at the object and the guy who threw a Molotov cocktail at it.

THIS IS A FUTURISTIC ATTACK THE OBJECT IMPOSES ON ITS ASSAILANTS.

Policemen and army soldiers panic and open fire at the object. The object retaliates and does the same thing to them, too.

Holes appear on different parts of their bodies from the front side. But blood splashes out of their exit wounds in a horrifying way.

Holes appear on different parts of army soldiers bodies from the front side and blood splashes out of their exit wounds in a horrifying way.

A helicopter shoots two rockets at the object.

But rockets explode tens of meters before hitting the object.

There's a scary commotion now. People are screaming, they are terrified and running away.

Armored army vehicles open machine gun fire at the object.

But very powerful bullets hit the object and then fall to the ground. Nothing seems to work.

The commotion increases. The number of bullets being shot at the object increase. That's when the object makes a loud sound and creates a few shockwaves, which destroys many of the army and police equipment right there and then.

The object makes another STRANGE ALIEN SOUND at this point.

EVERY METAL OBJECT AROUND LEVITATE, THEY ROLL UPSIDE DOWN AND **BANG**. THEY ARE ALL SMASHED TO THE GROUND.

This is AN AWESOME SCI-FI WAR.

People can be seen wounded and injured. Soldiers, policemen, and firefighters are badly hurt and scattered around the object.



END FLASHBACK.

BACK TO:

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Agent Reed glances at a page in the yellow folder.

AGENT REED

Didn't you see any strange or behavior from your son on the road. I mean during your journey from New York to New Mexico, or like when you made stops for example?

ALEX

No. Actually we tried not to make any stops in crowded places because of the virus. But no. Nothing that I recall! Why? Did he do something I'm not aware of?

AGENT REED

Well, we'll get to that.

ALEX

(rolls his eyes)  
Can I see them now?

AGENT REED

(reads a note)  
Just a second. Let me. Hmm...  
(turns a few pages)  
Oh! yeah. There's this thing I need you to clarify for me. The orb. Can you tell me more about Todd's little ball you call the orb, which he is so protective of? Why can no one get close to it?

ALEX

Yeah. The orb. It is a metal ball he always carries with him. He has had that for...

But at this point lights begin flickering and this interrupts Alex. He stops talking.

An AUTOMATED LADY'S AI voice can be heard all over the facility. The announcement is automatically played on all facility's speakers.

THE AI FEMALE VOICE (V.O.)  
Activating secondary electric power  
generator. Please wait.  
(static)  
Activating secondary Electric power  
generator. Please wait.

Alex and Agent Reed look at each other, both astonished.

THE OBSERVATION ROOM - CONTINUOUS

The lights are flickering. Commander-in-chief Adams, general Shaun, and others stare at each other. Everyone is bewildered.

COMMANDER-IN-CHIEF ADAMS  
What's going on?

General Shaun, who is closer to the door between the IT department and observation room, pushes himself back on his chair to take a peek and see if lights flicker in the IT department too.

IT DEPARTMENT

Monitors on the wall and on the technicians' desks go off and on, all together, at once. We hear the sound and see ALL COMPUTER SYSTEMS REBOOT.

IT technicians look astonished as they were unprepared for what is happening. They try to figure out what is causing the lights to flicker!

We hear the SOUND OF AN ELECTRIC CHARGE. Lights flicker again.

OUTSIDE THE WAITING ROOM IN THE CORRIDOR - CONTINUOUS

Emma and Olivia, the lady in army uniform, can be seen through the transom window of the waiting room's door. Lights flicker. Emma and Olivia stop talking. They look at the lamp, trying to figure out what's happening.

THE INTERVIEW ROOM

Agent Reed stands up.

AGENT REED  
(dazzled)  
I guess I'll just find out what...

But before Agent Reed can complete her sentence, GROOOOMMMMM. A single powerful jolt shakes everything and everyone in the entire facility. A WEIRD STATIC SOUND can also be heard everywhere in the facility CONSTANTLY.

Agent Reed falls to the ground, and Alex crawls towards her immediately to help her stand up. But again, lights flicker, twice, the PIERCING SOUND stops, and every metal object or anything that contains metal levitates and floats in the air.

AGENT REED'S P.O.V

Pens, keychain, lighter, and everything else made of any metal kind, now levitates on the air.

Alex and Agent Reed can do nothing except observe what's going on in disbelief!

Alex and Agent Reed decide to remain on the floor. Agent Reed is very scared. She holds on to Alex's arm tightly while staring at the objects floating in the air. She is staggered.

WAITING ROOM - SAME TIME

Olivia looks terrified. She can't find an explanation as to what she sees.

OLIVIA'S P.O.V

Every metal object is motionlessly levitated, floating on the air.

Emma, on the other hand, does not seem that confused or dazzled. She can already guess what's happening.

EMMA  
(Whispers)  
It's Todd.

OLIVIA  
(terrified)  
What?

Emma stands up and runs toward the door. She starts banging on the door heavily.

EMMA  
Open the door. I need to see him.  
(to Olivia)  
(MORE)

## EMMA (CONT'D)

Tell them to open this damn door  
before I bring it down. Todd needs  
me.

But Olivia is too shocked to focus on what Emma is asking her. Olivia looks at every object in the air, trembling with fear and wondering why does Emma not seem scared and worried about what might happen next?

Olivia is staring at Emma in disbelief. Emma seems to be used to such incidents.

## IT DEPARTMENT - SAME TIME

As a result of the sharp jolt, one of the wall-mounted monitors is detached from its hook and is suspended from one angle, covering parts of the other monitors below it.

Objects are floating on the air. Punchers, pens, mouses, monitors and any other object that is whether made of or contains any kind of metal is floating.

IT technicians are all gathered in the corner of the department, glaring at the events taking place.

Agent Johnson draws a cross on his chest and blesses himself. He begins praying.

## THE OBSERVATION ROOM - SAME TIME

In disbelief and fear, Commander-in-chief Adams, General Shaun, Special Agents Johnson and Ross, Agent Tomei and Agent Miller, and a cleaning lady are terrified. They are standing now, laying their back to the wall without making any movements or noise.

Everyone is staring at the objects that float.

## THE INTERVIEW ROOM - SAME TIME

Still on the floor, Agent Reed is so scared that her hand searches for Alex's and holds his hand tightly. She looks at Alex and then at floating objects.

## ALEX

It's Todd. Take me to him.  
(pleads)  
Please.

Agent Reed nods.

## OUTSIDE MEDICAL ROOM IN THE CORRIDOR - CONTINUOUS

There are so many objects floating in the air that we are unable to see the medical room's ceiling in its entirety.

Dr. Morris and Charlotte are almost hiding behind the guards outside the medical room. They're horrified.

## DR. MORRIS'S P.O.V

The medical room as seen through the transom - asAlmost everything in there is made of metal or contains some sort of metal in it, one way or another.

Guards cannot do anything about what's happening. They are just staring at the medical room through the door's transom window. They've lost their skin color and look pale. They are holding their rifles in attack position as a natural reaction to the unknown. They are on high alert, soaked in their sweat.

## INSIDE MEDICAL ROOM - CONTINUOUS

Todd is standing near the bed he was on.

## INSERT

TODD'S HANDCUFF THAT IS OPENED, IS NOW GRAVITATED UPWARDS.

Todd is looking up with his eyes rolled back. His fists are pointing to the ground.

He is in the position he was when he passed out on the road before they were transferred to the facility.

Todd's eyes turn into deep cold black and a drop of metallic green liquid rolls down his right nostril.

The liquid is the same as we saw on his mother before she died giving birth to him.

## THE CORRIDOR - CONTINUOUS

Alex and Agent Reed are running toward the medical room. They both arrive at the medical room in distress and glance into the room.

ALEX  
Let me get in there. Open  
this damn..

AGENT REED  
(to Alex)  
Alex... Wait... Please.  
(to Dr. Morris)  
What happened?

DR. MORRIS  
We just wanted to examine the  
metal ball he's keeping, just  
like we were instructed to.  
He woke up and...

AGENT REED (CONT'D)  
(hurried)  
Open this door, now.

Alex looks too worried for his son. But what he witnesses  
scares him at the same time.

ALEX  
(curious)  
Wait a minute. Let him talk.

DR. MORRIS  
(takes a deep breath)  
He refused to let us see the thing.  
Err... The orb. His eyes were  
closed. Charlotte approached him,  
the boy opened his eyes, made a  
crazy sound, lights went off and on  
constantly and then suddenly hell  
broke lose.

ALEX  
Ok open the door and shut it behind  
me.  
(to Agent Reed)  
I'm going in.

CHARLOTTE  
(to Alex)  
But sir. We don't know  
what...

ALEX (CONT'D)  
(louder)  
Open the damn door. He's my  
son. Nothing will ever happen  
to me.

Dr. Morris opens the door hesitantly. Alex enters.

THE MEDICAL ROOM - CONTINUOUS

Alex takes Two steps towards Todd and the door closes behind  
him.

ALEX  
Todd. Buddy, its me. Dad.  
(louder)  
Todd! You must stop this, now.  
Todd!

(MORE)

ALEX (CONT'D)

(shouts)

Todd.

Todd lowers his head and shuts his eyes.

Todd opens his eyes and scans his surroundings. He then looks at his father.

Alex gets really scared seeing Todd having turned into a black-eyed kid.

Todd makes a coughing-like sound and passes out, falling to the floor.

Floating objects fall back on the floor.

Agent Reed, Dr. Morris, and Charlotte now dare to open the door and enter the medical room.

Alex runs to Todd, lifts the boy's head, and looks at Charlotte and Dr. Morris. Tears roll down Alex's cheeks.

ALEX (CONT'D)

(angry)

Well don't just stand there and stare at me! Do something.

Alex lifts Todd's body and puts him back on the bed. He kisses Todd on his forehead. Alex is furious now.

ALEX (CONT'D)

(to Charlotte)

What's wrong with him? This is the second time already today.

(to Agent Reed)

This has never happened before.

(mad)

Who's in charge here anyways? Who do you report to? I wanna know why are we here being interrogated? Where the fuck are we anyways? Where's Emma?

(yells)

I want fucking answers.

Agent Reed tries to calm Alex down.

AGENT REED

Alex! Calm down. I told you I was going to tell you everything as soon as you told...

ALEX (CONT'D)

(shouts)

I have told you everything. Now I wanna know what the fuck is going on!

Dr. Morris administers an injection to Todd.

Everybody is quiet.

Charlotte connects the machine to Todd and takes his vitals.

Dr. Morris shakes his head as he picks bits and pieces of broken equipment from the floor.

FREDDY, a shy uniformed guy in his 20s with a military shaved head, enters the medical room running.

FREDDY  
(panting)  
Agent Reed ma'am. Chief is asking  
for you.

Even Agent Reed seems angry now. She glances at Alex with an apologetic expression on her face. Agent Reed mutters. She curses, murmuring.

AGENT REED	FREDDY (CONT'D)
Ok. Tell him I'm...	He meant all of you, ma'am.

ALEX  
(relieved)  
Who's the chief?

Alex looks at Agent Reed. She nods. Alex realizes the chief is the big boss and head of this entire operation.

ALEX (CONT'D)  
Finally.

CHARLOTTE  
(to Agent Reed)  
Ok. You go. I'll be here with him.  
(looks at Todd)  
He's fine. All his vitals are  
normal. I guess he passes out when  
he is upset or! I don't know.

Alex and now even Agent Reed look relieved.

FREDDY  
Ma'am, you should go too. Chief  
specifically asked for everybody.  
I'll stay here with him. I'll let  
you know when he wakes up.

THE CORRIDOR - CONTINUOUS

Agent Reed leads the way while Alex, Charlotte, and Dr. Morris follow her towards the observation room.



Emma is escorted by Olivia from the opposite side while they, too, are approaching the observation room.

Alex and Emma see each other in the corridor. Emma runs toward Alex and hugs him.

EMMA

Where's Todd?

ALEX

They're keeping him under medical observation. He passed out again.

EMMA

Who are these people? Why are we here?

ALEX

We're going to find out.

Everybody enters the observation room.

#### THE OBSERVATION ROOM - CONTINUOUS

Emma, Olivia, Alex, Agent Reed, Dr. Morris, and Charlotte enter the observation room. Commander-in-chief Adams, General Shaun, Special Agent Johnson, Special Agent Ross, Agent Tomei, and Agent Miller are all in the IT department. Everyone is discussing what has been happening at the crash site.

General Shaun is on the phone, and from his manner of speech, we can say he's talking to a higher figure.

IT technicians are busy tidying up the place, picking up the fallen objects, and re-arranging their computers and other pieces of equipment quietly.

Monitors on the wall show the scene when people fired at and attacked the crashed object and how it responded in retaliation.

Alex can see the interview room through the observation window. He looks around. In the observation room, the room next to it, the IT department. He's amazed at how big the facility is.

Agent Reed stands between the IT department and the observation room sliding door, which is wide open. She announces her presence and Commander-in-chief Adams glances at her.

COMMANDER-IN-CHIEF ADAMS

(to Agent Reed)

Look at what's happening in the country! We have not even started to do anything about the damn virus, and now this.

(looks away)

Fuck. I'll have to report these to the president.

(to Agent Reed)

Where is the father? Get everybody in here.

#### THE IT DEPARTMENT

Agent Reed leads everyone into the IT department.

General Shaun is still on the phone, shaking his head angrily and anxiously.

GENERAL SHAUN

Jesus Christ!

(beat)

Yeah, yeah, we know!

Agent Reed, Alex, Emma, and everyone else's eyes lock on the monitors as soon as they enter the IT department. The video span across the 12 wall-mounted monitors. A combination of 12 monitors displays single footage. Video clips are being played one after another.

Everyone is astonished at what they see on the monitors. These are absolutely mind-blowing scenes. Monitors are displaying different recorded incidents that took place earlier, one after the other.

#### SERIES OF SHOTS - THE SWAN MOTEL INCIDENT

A) Aerial Shot - A row of around 10 AMBULANCES are on the road, heading towards the crash site. There is fire and smoke, the other ambulances, army vehicles, and firefighter trucks that can be seen on both sides of the road.

B) A young lady reporter in her 20s is interviewing an injured man with a bloody head while two other men are carrying him. The man's head is wrapped in gauze rolls, and blood can be seen through the gauze. Ambulances and injured people are on the ground in their background.

C) Several firefighter trucks are trying to suppress army vehicles and buses that are on fire. Hundreds of angry people can be seen in their background.

D) A lady reporter is talking into the camera, with the crashed alien object in her background. A man runs towards the crashed object. The cameraman prefers to change his camera's direction and film the man instead. Army soldiers and the police are trying to stop him. But he makes it through them. The man is about to throw something at the object when it fires three small alien bullets at the man. Three things explode inside the man's body.

E) The petrol pump, next to Swan motel, has burnt into ashes. Firefighter trucks are parked around the place. Firefighters look exhausted. They've taken their uniforms off and are seated under the shadow of their trucks. Workers are picking bits and pieces from the petrol pump's surroundings in their background.

Emma is standing next to Alex. They are watching the occurrences on the monitors. They have turned pale.

Commander-in-chief Adams glances at Olivia and points at the meeting room.

OLIVIA

Ok everyone, enough watching these.  
Follow me please.

Commander-in-chief Adams and General Shaun enter the meeting room. Emma, Alex, Agent Reed, Dr. Morris, Charlotte, special Agents Johnson and Ross, agent Tomei, and agent Miller follow Olivia to the meeting room.

Two guards in army uniforms, heavy, fully armed, and well-prepared, follow them.

Everyone enters the meeting room while the two uniformed big men stand guard outside the room.

THE MEETING ROOM

Everyone is taking their seats.

Alex and Emma seem like they're still in shock. Emma glances at Alex.

EMMA

(whispers)  
Whats going on now?

ALEX

Donne! I guess we're about to find out.

Commander-in-chief Adams and General Shaun take their seats. Each at one end of the oval table.

COMMANDER-IN-CHIEF ADAMS

(to agent Reed)

You wanna take this? Say it all. I guess we all agree that the gentleman and the lady

(looking at Alex and then Emma)

Have no idea what's been happening!

Alex and Emma glance at each other.

Agent Reed, who is still standing goes to the computer and inserts a FLASH MEMORY into the USB port. She picks a SMALL REMOTE from the top of the computer case and walks across the room to the other end of the oval-shaped table.

AGENT REED

(as she walks)

Ok, Alex

(looks at Emma)

And Emma. All the men and women you see in this facility, including myself, work for the US Defense Intelligence Agency. We are all part of AATIP or Advanced Aerospace threat identification program. Our job is to deal with cases involving supernatural, from UFOs to extraterrestrials to sightings, etc. Your case being one of them.

(sighs)

Around 11 years ago, we received a report from National Science Foundation and University of Central Florida about a series of signals Arecibo observatory had detected. Signals that were being sent from outer space and we discovered that they were in fact messages. We focused all our efforts and assets on finding out more about meaning of those messages. We initially had no idea where those signals originated from. Until we received another report, this time from NASA, that an alien object had been observed orbiting the earth. The object soon proved to be an alien spaceship and where the unexplained signals were originated from.

(MORE)

AGENT REED (CONT'D)

The spaceship has appeared and disappeared many times since. It has the ability to become invisible at will. We continued receiving signals. Whether the spaceship was there or not. It didn't take long before we noticed smaller objects detached from the spaceship and headed towards the earth. This is why we called the spaceship, the mother ship.

As Agent Reed talks, commander-in-chief Adams, General Shaun, and others nod to validate her story. What Agent Reed says reminds them of what they've all seen and experienced together.

Alex and Emma's jaws have dropped.

AGENT REED (CONT'D)

Your ex-wife's occurrences coincide with the spaceship's first appearance.

Alex is amazed and is paying an uninterrupted attention.

AGENT REED (CONT'D)

Signals were sent to specific locations on earth. But we could only track the signals in our own country and take action in our own soil. We knew there were signals being transmitted, we knew there was a spaceship and we found out that other vessels detached from it and headed towards earth. We had no idea why they were there or what they wanted? But we were determined to find out. We sent the mothership messages, in many forms, but never received a response. So, we traced the signals and found out they were first sent to your penthouse in New York and then to your cabin in upstate New York. Then their destination changed back and forth between the two locations. But why your penthouse and cabin we thought? We suspected someone in your household might have been contacted. But we had nothing to validate our suspicion.

(MORE)

AGENT REED (CONT'D)

We did not, not in our wildest dreams, imagined your late wife, and then later your kid were the ones contacted.

Alex's eye bulges out after hearing Agent Reed's last sentence. Alex is baffled.

GENERAL SHAUN

(to Alex)

Yeah, we didn't know about your wife's connection with them. Till we saw what happened to her.

COMMANDER-IN-CHIEF ADAMS

(to Alex)

Yup. The day she gave birth. The mysterious incident that caused the accident on the road that day. Thats when we found out that Anna Murphy, your wife then, was contacted.

Alex is staring at Commander-in-chief Adams. Alex is baffled. He turns his head slowly back towards Agent Reed.

ALEX

(to Agent Reed)

Wait a minute. You knew the whole time!

AGENT REED

(guilty)

Yes Alex. We all did!

Alex pauses for a moment pondering. He has his head between his hands. He looks back at Commander-in-chief Adams.

ALEX

(sighs)

What happened to her?

COMMANDER-IN-CHIEF ADAMS

We don't know what happened to her. But I know whatever happened, extraterrestrials were behind it.

GENERAL SHAUN

(calmly)

You know what she gave birth to!

(beat)

Aside from your boy that is. Don't you?

Alex is furious. His eyes jump back and forth, from left to right as he remembers the day he saw Anna's cyst.

A QUICK FLASHBACK

I/E. THE AMBULANCE - DAY (PARKED)

Alex is in the ambulance with Anna's body. A large green ball of fat and flesh, with an alien texture, soaked in an olive green substance. Alex realizes this is the cyst.

End flashback.

BACK TO:

THE MEETING ROOM

Alex lowers his head as Emma rubs his back.

AGENT REED

Yeah. We received a report from the hospital about your wife, the green blood and the other strange things. We deployed an agent who lead a forensic team to the hospital.

Alex shakes his head in disbelief! Emma whispers something inaudible into Alex's ear. She seems pretty pissed.

ALEX

What did you do to her? Why did it take you so long to give me her ashes?

AGENT REED

Alex, you should understa...

COMMANDER-IN-CHIEF ADAMS

(to Alex)

This is not why we are here and we're not gonna discuss it right now.

AGENT REED (CONT'D)

All I can tell you, is that we had difficulty finding out what had happened or what had been done to her. We thought we would stop receiving signals after Anna Murphy died. Signals stopped for a 24 month period. I mean almost 24 months. But then, we began detecting them again.

(MORE)

AGENT REED (CONT'D)

They gradually increased and left us wondering what they meant!

At this point, Agent Reed presses a button on the remote she has in her hand, and the projector turns on. A video plays after she presses another button on the other remote. But Agent Reed presses the pause button before anything is played and continues talking.

AGENT REED (CONT'D)

We've had you, your penthouse, your cabin, your office and generally your household under surveillance since we figured signals were directed to you. And no. It doesn't mean we watched your every move. But we almost listened to all your communications. We had your house's incoming and outgoing communications under surveillance. We couldn't understand the signals or messages. But we needed to record everything that was sent and received from and to your house, hoping we would one day break their code and discover finally what they meant. We began to find out about your son, Todd's connection to the extraterrestrials when we heard his conversation with an entity. Like yourself, Alex, we could hear strange words being exchanged between Todd and whatever it is. But we didn't, and still don't know what they meant. But we can find out through Todd as we are now 100% certain he is in contact with them. Specially after the CCTV footage report we received showing him in the play area. We suspected the aliens visited us because they may want to destroy us and our planet!

(sighs)

We were hoping we were wrong until recently the virus appeared. A virus that we still do not know where it came from and what caused it. But we can guess aliens are trying to wipe out our planet from any life form. That was enough for us to take action and bring you, Emma and your son here. Both for your and the other's safety.



Agent Reed presses the play button on the remote, and the video plays. It is CCTV footage of the playground and what Todd does in it.

ON TV SCREEN

EXT. HYPERMARKET'S PARKING LOT - DAY

CCTV FOOTAGE - BACK ANGLE

A grainy black and white CCTV footage show Todd from behind. He's walking towards the playground. There are Three teenage boys, ages 12-15, definitely older and taller than Todd. They are seated in the playing area facing Todd and the CCTV camera. Todd gets closer to the playground when the tallest and biggest one of the boys stands up and bullies Todd. Todd and the boy are having an inaudible conversation when the other two boys join the conversation. Todd takes two steps back while trying to put something in his trousers pocket. The CCTV camera shows something falling off Todd's hand. The biggest boy picks it. The three bullies run inside the playground, and Todd runs after them.

CCTV FOOTAGE - FRONT ANGLE

The biggest of the three boys is holding something up that seems to be Todd's orb. The boy jumps up and down, throwing the object, and passing it to his friends while Todd runs from one of them to the other, trying to take back his orb.

Todd suddenly stops. He looks down. His body gets stiff as a piece of wood. Suddenly something like a blast wave gets out of Todd, and everyone and everything in the radius of 40 meters levitates in the air.

People are running away. There's no sound, but people, especially women, look terrified.

Agent Reed stops the video after getting a signal from General Shaun, meaning to ask her to continue.

AGENT REED

And of course, what your son did was recorded by the TV crew. We did receive a copy from them. We followed you from that point. We didn't know what other stunts your son was going to pull.

ALEX

But he didn't.

AGENT REED

Well! Strangely, wherever you  
stopped on the road, your son stood  
by the side of the road and did  
something that we're dyeing to know  
the how and why!

Agent Reed plays another video.

ON TV SCREEN

EXT. THE ROAD (LOCATION A) - DAY

AERIAL FOOTAGE FROM A DRONE

Cornfields, as long as eyes can see. Alex stops the car. Todd exits the vehicle, walks down the ravine, and pees on the edge of the field. But before he enters the car, he looks around to reassure no one is watching. Todd takes his orb out of his pocket. Three light balls separate from his metal orb and move over the cornfield. The light orbs hover over the field, spin, and create a massive crop circle. Todd gets back into the car, and the car drives away.

EXT. THE ROAD (LOCATION B) - DAY

AERIAL FOOTAGE FROM A DRONE

Alex's car stops on the side of an alfalfa field. Todd gets out of the car, walks to the road drainage, and pees there. But before entering the car, he looks around to see no one is watching. Todd takes his orb out of his pocket. Three balls of light separate from the orb, hover and spin over the Alfalfa field, and form large crop circles. Todd gets back into the car, and the car drives away.

EXT. THE ROAD (LOCATION C) - DAY

AERIAL FOOTAGE FROM A DRONE

Wheat fields. Car stops by the road. Todd gets out of the car and walks down the road drainage. He pees on the edge of the field, looks around to make sure he's not being watched and takes his orb out of his pocket. Three balls of light separate from Todd's orb, circle over the Wheat field, and form a large crop circles.

Alex and Emma have become quite dumbfounded. They're nailed to their seats, and their eyes would not stop staring at the screen.

EMMA  
 What was he doing? How is  
 this even..

AGENT REED  
 Believe me. We would love to  
 find out, too.

ALEX  
 Its too much to take in. Please  
 stop. I cannot process this  
 anymore.

Everyone gets quiet for a moment. Emma stands up and walks  
 behind Alex.

Commander-in-chief is on his smartphone replying to a  
 message. General Shaun is standing by the glass wall and is  
 looking at the IT department.

COMMANDER-IN-CHIEF ADAMS  
 We want you to help us find out  
 what are those aliens up to. I was  
 told the boy will not wake up for  
 the next 12 hours. But I want you  
 to tell him you know what he has  
 been doing and have him tell us  
 everything when he wakes up.

Alex nods hesitantly.

ALEX  
 (to commander in Chief  
 Adams)  
 We're exhausted. We will all have  
 our answers in a few hours. We need  
 some time to rest.

Commander-in-chief Adams signals at Agent Reed.

AGENT REED  
 Ok. Its getting dark and we are  
 miles away from any civilization.  
 Besides, the boy must remain here  
 until he is awake. You can stay at  
 our guests apartment in our  
 residential wing until he does,  
 I'll take you there. I'll  
 personally inform you when he's up.

ALEX  
 But... Todd is...

AGENT REED  
 Don't worry about him. I'll take a  
 good care of him. I promise.

Agent Reed leads Alex and Emma outside the room.

## SERIES OF SHOTS:

- A) So many sick people on the streets, laid on the walkways.
- B) Todd is in the medical room, cuffed to the bed.
- C) A light on the spaceship is flashing in outer-space.
- D) People are still throwing things at the crashed vessel.
- E) So many sick people are on hospital beds.

## INT. THE RESEARCH FACILITY - GUESTS APARTMENT - NIGHT

An ordinary two-bedroom furnished hotel apartment. The living room walls are covered with light green and light pink wallpaper. There are two big sofas, Two small couches, a coffee table, and a TV set in the living room. A big TV is in front of a king-size bed in one of the bedrooms. A smaller TV in front of a smaller bed in another bedroom. The shower has a glass wall instead of a shower curtain. There's a toilet in the living room and a small open kitchen.

## THE LIVING ROOM

Sad and tired, Alex is seated on a sofa alone, gazing at the wall.

## A SHOT ON THE WALL.

We hear water SPLASHING Sound coming from the bathroom.

## THE BATHROOM

Emma is taking a shower. The mist on the glass wall would only let us see Emma's sexy body blurred.

## THE LIVING ROOM

A knock on the door brings Alex back to himself. Alex opens the door and receives some FOOD.

Emma exits the shower at the same time. She has her robe on with a towel wrapped around her head.

EMMA

Oh thanks god. I'm starving.

## THE MEDICAL ROOM - SAME TIME

Todd gains consciousness. He opens his eyes. Todd's eyes are black again, and there are no scleras in his eyes. Todd sits up in a strange and extraordinary manner.

Freddy, who has been standing watch, is terrified and wants to get out of the medical room after seeing how Todd sits up and notices how Todd looks at him with those cold black eyes.

FREDDY

Ehhh...! What.. the.. FUCK... is happening now? Open up this door now. Let me out.

Todd looks at the cuffs on his hand.

## TODD'S POV ON HIS CUFFS - HANDCUFFS OPEN BY THEMSELVES.

Todd gets off the bed. Guards open the door so Freddy can exit the medical room. No one knows what to do. Everyone inside and outside the medical room is horrified.

Freddy is about to exit the room when Todd takes a few steps toward the door. Guards threaten him to stop by pointing their rifles at him. But Todd releases a blast wave sort of energy. Freddy and the guards lose consciousness and fall to the ground, all at once.

Todd exits the medical room.

## THE RESEARCH FACILITY'S MAIN CORRIDOR - CONTINUOUS

As Todd walks in the facility's main corridor, the EMERGENCY SIREN starts. People exit their departments and run towards the corridor and Todd. But everyone in the radius of 10-15 meters around Todd passes out and collapses on the ground. Todd walks towards the meeting room as if in a trance or sleepwalking.

All the facility lights flicker again.

## THE MEETING ROOM

Agent Reed enters the room. She's scared. Everyone in the meeting room is scared and quiet as they have already seen and experienced what flickering lights mean.

Commander-in-chief Adams is getting agitated.

COMMANDER-IN-CHIEF ADAMS

(angry)

I bet its the boy, again. Lets see what he has planned for us now!

Charlotte stands up.

CHARLOTTE

I will check whats happening.

Lights go off while Charlotte is talking. An AI female voice broadcasts from the facility's ceiling speakers and can be heard in all rooms.

THE AI FEMALE VOICE (V.O.)

Activating secondary generator.

(interrupted)

Unknown error. No power in the facility. No power in..

The AI voice cuts suddenly.

The meeting room is pitch black. The only light source is the screens of three cell phones.

An IT technician switches a powerful flashlight in the IT room, which partially lights the meeting room as well.

But the moment the flashlight goes on, everyone in the meeting room freezes. Everyone sees Todd at the meeting room's door.

Todd walks towards the oval-shaped table in the same eerie manner. Everyone is quiet and scared to say a word.

Commander-in-chief Adams is infuriated to see Todd.

Todd stops by the table without looking at anyone in particular. He tosses a COIN-LOOKING ALIEN OBJECT on the table. The round object rolls on the table and stops on the center of the table without falling on any side.

The coin starts spinning and lighting up and holographic images automatically form all around the surrounding walls and glasses of the meeting room in panorama.

Everyone is quiet, looking around, amazed, and waiting to see what happens next!

Suddenly every sound and noise stops. Everything gets eerily quiet, and Todd starts speaking but with a different voice. Instead of his voice, a STRANGE ALIEN VOICE comes out of him. Like he's possessed or controlled by an unknown entity.

TODD

(With a strange voice)

I assure you, there is no reason for you to be afraid of us. We are not your enemy and we are not here to destroy the earth. But you, the human race, have almost destroyed the earth. Your planet will be soon annihilated. You have polluted the earth, the air and the waters of your planet.

As Todd talks, the holographic images display polluted oceans, space, and forests. Trees are being cut, and smoke billowing out of factory chimneys.

TODD (CONT'D)

Look at the ecocide you have committed. What you did to your space, the ozone layer, your oceans, forests and all other natural gifts you had to live a healthy life. You have made life on the earth not only impossible for your own species, you have also made living next to impossible for other living creatures you share your planet with. We have very recently discovered the strange sickness that is killing humans every day, is caused by the human-made pollutions and it will end it will wipe out all life forms on the planet within the next 50 days.

GENERAL SHAUN

(also agitated)

Then why are you here? Inside this boy? What is that thing killing our people out there?

Without minding General Shaun, Todd continues talking.

TODD

(With a strange voice)

We have been conducting research and experimentations on earth for a very long time, trying to create a new half-human half-alien race we wanted to use for our purposes on the earth. Its only now that you have noticed our presence. We have been here on earth amongst you for a long time.

(MORE)

TODD (CONT'D)

We have been perceived as ghosts, spirits, demons, shadow-men, reptilians, tele-porters, time-travelers and so on, without you knowing that like us, species of other planets visited the earth, too.

The holographic images show abduction scenes. A few men and women, from different locations, and a cow, get levitated and sucked into an invisible alien spaceship.

TODD (CONT'D)

Todd is a second-generation hybrid like many others we have created. This is why we were with Todd since birth. Todd's mother was a first-generation hybrid and not entirely a human. She was pregnant with a baby girl. But we changed the baby's gender as we needed an infant male hybrid.

Agent Reed's mouth is open and her eyes bulge out. She is shocked, frowning as she remembers.

A quick flashback

INT. DOCTOR'S OFFICE - ULTRASOUND ROOM - DAY

DR. MORGAN

So, you wanna know the gender.  
Right?

Anna and Alex glance at each other, smile, and both nod. Yes.

DR. MORGAN (CONT'D)

(Smiles)

Well. Congratulations. You are going to have a baby girl.

End flashback

BACK TO:

THE RESEARCH FACILITY - THE MEETING ROOM - CONTINUOUS

TODD

As Todd grew up, we realized he had differences from other second-generation hybrids.

(MORE)



TODD (CONT'D)

We noticed he possessed amazing super-human powers. We never gave him such powers and his abilities have nothing to do with us. He just had them since birth. Also, we noticed Todd's presence can cure the sickness of people around him. His presence can boost the human immune systems dramatically. Where he is present, sick people begin to recover and we want to find out what causes this. We have seen symptoms of this sickness in some of our second-generation hybrids who were on missions on the earth, too. We will take Todd with us to cure our infected hybrids.

COMMANDER-IN-CHIEF ADAMS

(mumbles)

Over my dead body.

Todd does not mind Commander in Chief Adams. He continues.

TODD

(With a strange voice)

We will transfer Todd along with 199 other hybrid boys and girls who want to be saved from the sickness your pollution ignited.

The panoramic-holographic images show several children, each individually, from a different race and a different part of the world. Each child is in a trance, just like when Todd gets into a trance.

TODD (CONT'D)

And what you call the thing that is killing your people, is one of the vessels we have deployed to earth to transfer Todd and the other new hybrids to the mother ship.

The panoramic-holographic images show the crashed object or the vessel in different locations around the globe.

SERIES OF SHOTS:

- THE SAME VESSEL - EIFFEL TOWER IS VERY FAR AT THE BACKGROUND

- THE SAME VESSEL - ITS AT THE MIDDLE OF A MIDDLE-EASTERN DESERT WITH DUBAI'S BURJ KHALIFA IN THE BACKGROUND.

- THE SAME VESSEL - CRASHED IN AFRICA WITH ELEPHANTS IN THE BACKGROUND

- THE SAME VESSEL - CRASHED IN JAPAN WITH A FEW PEOPLE WITH JAPANESE OUTFITS IN THE BACKGROUND.

TODD (CONT'D)

(With a strange voice)

And for your information, our vessels are not designed for war. They are non-combat aircrafts, but have the capability to defend themselves when required. Look at what your people did and what our vessel had to respond.

Swan Motel

- A man throws a grenade at the crashed object. It shows people running towards the crashed vessel angrily with a pickaxe.

- Police and the army have difficulty controlling people and taking the situation under control.

- The vessel responds. It attacks back, and we have a gruesome war scene.

GENERAL SHAUN

What are the crop circles the boy creates using his orb?

TODD

(With The strange voice)

We have been and will be mining organic minerals scarce in our planet from the earth, with or without humans. Each of those crop circles, represents a formula by which we would know where a certain mineral we would like to mine is located. Please pull your people away from our vessel in order to avoid further casualties.

Todd's black eyes return to normal at this point. He coughs twice and vomits. Todd falls on the ground and lights go back on, simultaneously.

General Shaun shakes his head in disbelief. He looks at Dr. Morris and Charlotte.

GENERAL SHAUN

Get the boy back and cuff him to his bed...

COMMANDER-IN-CHIEF ADAMS

(to General Shaun)

Triple the guards.

Charlotte uses a desk phone near her and orders a stretcher.

Commander-in-chief Adams dials a number on his cell phone.

COMMANDER-IN-CHIEF ADAMS (CONT'D)

(clears his throat)

Yes. Mr. President.

(beat)

Can we meet, sir?

Agent Reed is gazing at the wall. Everybody is deep into their thoughts.

Commander-in-chief Adams finishes talking over the phone.

COMMANDER-IN-CHIEF ADAMS (CONT'D)

(loud)

Listen up everybody. What happened here now will not leave this room. Nobody exits the facility until further notice.

(to Agent Reed)

Do not say anything to the boy's parent. Not a word.

Agent Reed nods.

Freddy pushes a stretcher inside the room.

Charlotte, Freddy and Dr. Morris are taking Todd away.

Commander-in-chief Adams stops them.

COMMANDER-IN-CHIEF ADAMS (CONT'D)

You will stay with the boy and will keep him sedated until further orders are issued.

THE MAIN CORRIDOR - CONTINUOUS

Charlotte, Freddy and Dr. Morris exit the meeting room, walking next to Todd's stretcher. They are taking Todd away.

Commander-in-chief Adams exits next, followed by Agent Reed and General Shaun, walking fast towards the yard and the helipad.

GENERAL SHAUN

(panting)

The helicopter is ready. Why are you going to see the president?

COMMANDER-IN-CHIEF ADAMS

We must keep the boy and use him to stop this damn pandemic disease outbreak. We can use his powers to the benefit of our nation. Like a super soldier or a super spy or..

AGENT REED

Keeping the boy? Have you lost your mind? Do you want to get us all killed? Didn't you see how the hell that thing decimated our forces and how weak our ammunition looked? And that is not even the mothership. Its just a transportation vessel.

(to Agent Reed)

Make him change his mind before he gets us all killed.

COMMANDER-IN-CHIEF ADAMS (CONT'D)

(shouts)

We'll keep the boy.

(lowers his tone)

I'm going to have all armed forces ready to fight in case they use force.

GENERAL SHAUN

Agent Reed is right. Getting to an altercation with the aliens is suicide, commander.

COMMANDER-IN-CHIEF ADAMS

We're going to be prepared well in advance.

(to General Shaun)

Watch them closely while I'm away. Specially the boy.

INT. THE RESEARCH FACILITY - GUESTS APARTMENT - MOMENTS LATER

THE LIVING ROOM

Emma begins clearing the dining table from food leftovers.

THE BATHROOM

Alex is taking a relaxing shower. Alex is also thinking, reviewing all that has happened so far.

He decides to stay under the water for a while. He sits in the bathtub and holds his head between his hands.

THE KITCHEN

Emma empties the garbage into the BIN. She puts the leftover in the fridge and returns to the living room.

THE LIVING ROOM

Emma sits on the bed in front of the TV and switches the TV on. She lowers the volume shut.

Emma is staring at the TV, but it is evident that she has a lot on her mind. She glances at the bathroom door, stands up and approaches the bathroom.

THE BATHROOM

Alex is quietly pondering in the tub when he hears a knock on the bathroom door.

ALEX

Yeah?

EMMA (O.S.)

(softly)

Are you okay in there?

ALEX

(sighs)

Yeah. I'm just... er...

(beat)

Emma!

EMMA (O.S.)

(softly)

Yeah?

ALEX

I'm sorry I dragged you into this.  
I know! You did not sign up for all these.

THE LIVING ROOM

Emma is behind the bathroom door. She lays her head and her right hand on the door. She appears to pity Alex.

EMMA

Don't ever say that, Alex. I love you guys. You guys are almost family.

## THE BATHROOM

Alex lowers his head.

ALEX

I guess I just wanted to say...  
(changes his mind)  
Go to bed if you're sleepy. I'll  
take the couch.

Alex and Emma hear a helicopter.

## EXT. THE RESEARCH FACILITY - CONTINUOUS

The white helicopter flies away from the facility.

## EXT. SWAN MOTEL (THE CRASH SITE) - CONTINUOUS

Army vehicles, fire fighting trucks, ambulances, police vehicles, SWAT vans, soldiers, policemen, firefighters, and many civilians have surrounded the crashed object. Noting crazy is happening. The vessel is just being observed. Two helicopters are patrolling the area.

The entire area is lit by huge projectors placed around and pointed at the crashed vessel. Everyone is staring at the object, waiting for something new to happen.

## INT. THE RESEARCH FACILITY - GUESTS APARTMENT - CONTINUOUS

## THE LIVING ROOM

Alex exits the bathroom. He's covered with a white robe. He's drying his hair with a smaller towel when he sees Emma.

In her robe, too, Emma is seated on the couch, holding a small mirror and putting up some makeup. The living room is quiet, and it is dimly lit. The TV is switched off. Alex is somewhat surprised to see Emma awake.

ALEX

(suspicious)  
Still awake? You okay?

Emma stands up and ambles to Alex. She touches Alex's face while gazing into his eyes. Emma holds Alex's hands and pulls him towards the bedroom. Alex does not know what to think or say! But he can read from Emma's eyes what she has in mind.

ALEX (CONT'D)	EMMA
(murmurs)	(calming Alex)
Err.. Emma what are you...	Shh.

THE MASTER BEDROOM

Alex and Emma are standing by the king size bed now.

Emma opens Alex's robe, unties her own robe next, and kisses Alex in a sexy and lustful way.

Alex can not believe this is happening. His breathing becomes heavier and heavier. Alex is hyperventilating and helps Emma take her lingerie off hurriedly and lustfully.

Alex and Emma fall on the bed while kissing and make a compassionate and affectionate love.

This is the scene that describes how Alex and Emma truly love one another.

CUT TO:

EXT. OUTERSPACE - DAWN

The mother ship is standing still in the space. Some green little lights can be seen flashing. The mother ship is sending signals. An alien SIGNALING sound can be heard.

EXT. THE SWAN MOTEL - CRASH SITE - DAY

A few little green lights on the vessel start blinking in the same pattern as the mothership's.

The crashed vessel vibrates, levitates, and makes all vehicles, people and objects shake.

The crashed vessel vibrates and then levitates.

The vessel gets detached from the ground while everyone witnesses what happens in fear and shock.

The vessel changes from vertical to horizontal. It flies off in horizontal position and disappears in the horizon.

INT. THE RESEARCH FACILITY - GUESTS APARTMENT - CONTINUOUS

THE LIVING ROOM

Alex and Emma are seated at the table, drinking coffee and watching the news on the TV.

Emma hears something, she stands up, goes to the window, and opens the curtains. But she's shocked to see what's going on outside the facility.

EMMA  
(shocked)  
Oh my God. Alex I think you should  
see this.

Alex stands up quickly and looks out the window.

An army that can take down an entire city can be seen outside, surrounding and guarding the facility.

Hundreds of soldiers, all armed to their teeth, with army vehicles and heavy-duty weaponry.

Air force helicopters are spinning around the facility. A few tanks can be seen surrounding the facility.

Alex and Emma are shocked and have no idea what is happening.

EXT. THE RESEARCH FACILITY - CONTINUOUS

AERIAL SHOT OF THE FACILITY. ARMY AND WEAPONRY CAN BE SEEN ALL AROUND THE FACILITY.

BACK TO:

INT. THE RESEARCH FACILITY'S GUESTS APARTMENT - CONTINUOUS

THE LIVING ROOM

There's a knock on the door. Alex and Emma leave the window and go to the door quickly. It's Agent Reed and Commander-in-chief Adams. They both rush inside the apartment. Commander-in-chief Adams is holding a walkie-talkie in his hand.

COMMANDER-IN-CHIEF ADAMS  
We've decided to transfer you and  
the boy to another... Err... A  
safer facility. The helicopter is  
ready. We have to go NOW.

ALEX  
What is going on out there?

Commander-in-chief Adams sounds suspicious. Even Agent Reed does not act like herself.



ALEX (CONT'D)  
Where's my son now?

Commander-in-chief Adams and Agent Reed look at each other.

COMMANDER-IN-CHIEF ADAMS  
Listen Mr. Bennett. I will tell you everything later. We don't have time now. The boy is just fine. But the aliens want to take your son away. Your son can cure people. He can save lives.

EMMA  
(angry)  
What?

COMMANDER-IN-CHIEF ADAMS  
But the armed forces you saw out there, are getting ready to prevent that. We have decided to keep him here on earth, no matter what.

Alex looks at Agent Reed.

ALEX  
(pleads)  
Please don't let anyone take my son away.

AGENT REED  
(assuring)  
We won't. I promise. But we need your help. You should convince your son to stay. Even if he has to fight them.

Alex looks at Emma. Emma nods.

ALEX  
Ok.

Everybody is rushing out of the apartment when suddenly PHEWSHHHH. A loud JET SOUND, followed by hundreds of GUNSHOTS and two massive EXPLOSIONS.

A male voice can be heard coming from Commander-in-chief Adams's walkie-talkie.

THE MALE VOICE  
(filtered)  
Its here. Eagle one come in.  
Its just...

COMMANDER-IN-CHIEF ADAMS  
(into walkie-talkie)  
Eagle one here. Goddamnit.  
Who the hell ordered you to fire?

THE MALE VOICE (CONT'D)  
(filtered)  
Eagle one, its hovering in vertical  
position. It appears aggressive.

The voice is interrupted by another FOUR EXPLOSIONS.

THE CORRIDOR - CONTINUOUS

Alex, Emma, Commander-in-chief Adams, and Agent Reed are in the facility's corridor, running towards the exit that takes them to the helipad. The sound of gunshots and explosions wouldn't stop.

A war is happening outside the facility.

EXT. THE RESEARCH FACILITY - CONTINUOUS

The vessel is hovering above the ground in a vertical position now.

The vessel is attacked by the armed forces. the vessel is showered by all kinds of bullets, missiles, and explosives from the land and the air. But nothing seems to affect it.

Army units are firing whatever ammunition they have at the vessel.

The vessel beams a laser light on the facility's external wall which forms a text on the wall that reads:

"Please cease fire. We are not here to fight".

But no one seems to care.

Another text and a warning countdown forms on the wall that reads: "Defense mechanism initiates in:

Shot on the wall showing countdown numbers in an alien font:

10-9-8-7-6-5-4-3-2-1

The army does not stop the assault on the vessel. So, the vessel has no choice but to defend itself.

AN SPINE CHILLING ATTACK IS INITIATED ON THE HUMANS. AN AWESOME WAR SCENE IN WHICH THE VESSEL DESTROYS MANY MILITARY EQUIPMENTS, HELICOPTERS, AND TANKS AND KILLS MANY SOLDIERS.

The human army is loosing the battle to a single transportation vessel during a futuristic war scene.

EXT. THE RESEARCH FACILITY'S HELIPAD YARD - CONTINUOUS

Men in hazmat suits are with Todd inside the helicopter. Todd seems to be still unconscious.

Commander-in-chief Adams runs outside the residential facility, followed by Alex, Emma, and Agent Reed.

They are running toward the helicopter when TWO ALIEN MINI-DRONES fly in, stick to both sides of the helicopter's engine, explode and destroy the helicopter.

Worried for Todd, Alex and Emma run to help him. But Todd who is awake now steps down the helicopter.

The vessel moves into the helipad yard area and stops next to the helicopter, hovering on the ground. Alex and Emma freeze.

Soldiers are surrounding the vessel. They are all around the facility's roof, preparing their ammunition. They start firing at the vessel.

But the vessel releases a blast wave, after which every metal thing, including rifles, guns, and the helicopter, loses gravity and levitates on the ground.

Todd walks towards the vessel while yelling strange words at it. The vessel opens in half while hovering a few feet above the ground. An alien-looking CAPSULE LIKE COCKPIT is revealed inside.

Todd starts talking to the vessel. He uses the same unusual words Alex has been hearing him saying since he was an infant.

The same alien voice Todd was talking with in the meeting room comes out of the vessel. Todd seems to be having a heated argument with the aliens.

Todd uses his powers to place the metal-made objects that are floating on the air back on the ground slowly without anyone getting hurt.

Todd and the alien voice get louder and louder until Todd releases a blast-wave-like energy and moves the vessel back.

But the vessel gets itself armed and wants to fight Todd.

Alex, Emma, Commander in Chief Adams, General Shaun and many others who are witnessing this are worried about what will happen next.

Todd uses his power to lift the helicopter and hits it to the vessel hard. The vessel crashes temporarily. But it gains control and levitates back.

Seeing Todd assault the vessel, the soldiers open fire at the vessel, after which the vessel fires 2 missile-like objects at the soldiers. But Todd changes the missile's directions and prevents them from hitting the soldiers.

A SHORT, YET AWESOME FUTURISTIC WAR SCENE BETWEEN TODD AND THE VESSEL TAKES PLACE.

The vessel gets itself fully armed again and this worries Alex and Emma the most.

ALEX  
(to General Shaun)  
Do something.

EMMA  
(screams)  
Todd.

COMMANDER-IN-CHIEF ADAMS  
(to Alex)  
They wont hurt him. They need him.

The alien voice and Todd sound like discussing something for a moment. The alien voice tells Todd something and Todd stops resisting. He turns towards his father and Emma and starts walking to them.

The vessel retreat back a few yards.

Alex and Emma run to Todd, but he makes a hand gesture and stops them.

Todd takes his orb out of his pocket, he covers it with both his hands and everything around starts vibrating.

Energy waves surround todd. The waves go toward his orb and his hands.

The surrounding vibrations end and the energy waves stop.

Todd seems to be out of energy now. He trudges towards his father and Emma. Emma and Alex start running to him.

Emma and Alex reach Todd and the trio hug passionately.

TODD  
I must go with them, dad. I made a  
deal with them. I must go or they  
will kill many people here.  
(MORE)

TODD (CONT'D)

They promised they will bring me  
back one day.

(to Emma)

Please take care of my dad.

Commander-in-chief Adams, General Shaun and Agent Reed are  
witnessing the entire ordeal.

Emma nods. Alex, Emma and Todd burst into tears.

Todd takes his orb out of his pocket and places it between  
Alex and Emma's hands.

TODD (CONT'D)

I have transferred my energy to  
this. This will keep you safe from  
the disease. Use my orb to cure  
people.

Alex and Emma cannot let go of Todd.

TODD (CONT'D)

Dad, Emma, I love you. I need to  
go.

(to Emma)

Please take care of my dad like you  
took care of me.

Todd walks towards the vessel. The vessel opens. Todd turns  
his head towards his dad and Emma.

TODD (CONT'D)

I will come back one day.

(to General Shaun and  
Chief Adams)

Make the earth clean again.

Todd is now levitated and pulled inside the vessel.

This is an **EMOTIONAL** scene, assisted by a matching music.

The vessel flies away, now in a horizontal position.

FADE TO BLACK.

Absolute Silence

FADE IN:

EXT. HIGHWAY - DAY

We are on the same highway Alex, Emma and Todd were on in the beginning of the movie.

Just like how the movie started:

Alfalfa, wheat, sorghum, and cotton farmlands. A cattle grazing on a hillside nearby and a TRACTOR parked by a FARMHOUSE. The lush countryside extends for miles.

Super: Seven months later

Below, a RED color CAR travels on a two-lane road. No other vehicles can be seen on the road.

The faint OLD SONG FADSE IN as we slowly push in and approach the red car. It is a brand new CONVERTABLE MASERATI GRANCABRIO with its roof and all four side windows fully retracted. We descend and slide into the car.

I/E. THE MASERATI CAR - DAY (MOVING)

The driver of the car is ALEX Bennett. Next to him on the passenger seat is the seven-month pregnant EMMA Scott.

On the dashboard is the orb and an expecting gift card that reads: It is a boy.

Alex and Emma are listening to and singing along with a song, beautiful boy, by John Lennon.

FADE OUT.