

UNFORESEEN ENCOUNTERS

Written by

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FADE IN:

INT. EMS AMBULANCE - NEW YORK CITY - DAY (ESTABLISHING)

The sound of SIRENS FADES IN.

A gruff-looking middle-aged man drives the vehicle.

A young female paramedic on the passenger seat lays her head on the HEADREST and stretches her wrists.

Seven supine patients lay on stretchers, tightly fit in the back box. None of them moves or is conscious.

A young male EMT hopelessly attends to them, connecting MONITORS and SENSORS, starting IVs, and doing other procedures.

All EMTs in the ambulance are in HAZMAT SUITS, MASKS, GLOVES and GOGGLES.

The young female paramedic looks out the window at the passing urban decay.

THE FEMALE PARAMEDIC'S P.O.V - OUT THE CAR WINDOW

A number of people on the sidewalk try to perform CPR on a woman.

Further down the street, a man leans on a tree, bends and vomits.

The ambulance passes different streets and signs of a pandemic become more and more obvious.

A man carries a teenage girl and runs toward the ambulance as soon as he sees it. He yells for help as he runs.

In another street, two men help paramedics load the patients onto another ambulance.

The sound of misery, pain, and people yelling for the ambulance to stop and help, echoes in the city.

BACK TO SCENE

The driver makes an I've had enough TSSK sound with his tongue, closes both car windows and turns the CAR RADIO on.

A FEMALE NEWS ANCHOR (V.O.)

(On the radio, filtered)

It's been almost a month since the first case of the killer virus was confirmed in the country and now we are just days away from hitting 11000.

(short music)

Good evening and thank you so much for joining us tonight. I am Charles Goldsmith. As of this afternoon, there are 9416 cases of the virus here in New York. That is 210 more since yesterday. The number of deaths continues to climb as well. 180 people have lost their lives to this virus's complications today only, but there is some positive news here. Officials tell us 5 people are showing signs of recovery. While the number of cases continues to rise, so does the estate's ability to test the virus.

As we hear the news, we see...

EXT. NEW YORK CITY - DAY

Montage of the ambulance sweeping through New York, cutting down side streets, ducking down alleys, passing under the flyover.

During the montage, we see scenes of DESPARATION and MISERY.

During the montage, we hear the sirens and people in pain. This is a noisy and hectic scene.

Black.

The WORRISOME and FORBODING SOUNDS continue over black.

Suddenly, absolute silence and...

EXT. A COUNTRY ROAD - DAY

Alfalfa, wheat, sorghum, and cotton farmlands.

The lush countryside extends for miles.

A CATTLE grazes on a hillside close to a decaying FARMHOUSE.

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

A faint OLD SONG FADES IN as we slowly descend and draw closer to the vehicle.

It's a brand new CONVERTABLE GRANCABRIO MASERATI. Its roof is RETRACTED and all four side windows are down.

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

Behind the wheel sits ALEX BENNET, 35, handsome, medium-built with deep and sad eyes. He drives leisurely.

In the passenger seat, EMMA SCOTT, 26, captivating and sexy, is deep into her thoughts. She gazes at the farmlands through her STYLISH GLASSES.

Bright-eyed, TODD BENNET, 9, lays calmly on the back seat. His eyes are shut, hands under his head and his PSP and IPAD safely on his chest.

CAN'T TAKE MY EYES OFF YOU by Frankie Valli, and The 4 Seasons plays next on the CAR RADIO.

Alex INCREASES THE VOLUME just a bit, leans sideways toward Emma, makes sheep's eyes at her and at the same time, sings along with the singer.

ALEX

(flirts)

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...

It doesn't take a genius to figure out Alex is besotted with Emma.

Emma knows what he is trying to do. She shakes her head and looks away to show she is apathetic, but a mild smile forms on her lips.

Alex continues to sing along.

Emma motions her head at the back seat and LOWERS THE VOLUME.

EMMA

(whispers)

You will wake him up.

Alex does not retreat, though. He continues and sings to her.

EMMA (CONT'D)

What are you doing?

Alex brings the VOLUME BACK UP again as he stares at Emma.

EMMA (CONT'D)
(raises her brows)
Watch the road.

Todd opens his eyes, smiles and squints at the sky.

TODD
(calm)
You know my dad has a crush on you,
Emma. Don't you?

Emma bites her lower lip. She is embarrassed and doesn't know how to react or what to respond. She frowns at Alex, rolls her eyes, shakes her head and looks away.

Alex chuckles and looks at Todd in the rear-view mirror.

ALEX
Hey buddy. Feeling ok back there?

Todd opens his eyes completely and sits up.

TODD
(excited)
Actually, I don't mind calling you
mom, Emma. In fact, I'll even be
happy to call...

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.

Alex almost loses control of the vehicle.

The helicopter flies so close above the car that everyone
cowers in their seats.

The helicopter stops further down the road, turns its head
towards Alex's car and hovers above the ground.

Two FUTURISTIC-LOOKING BLACK ARMORED S.W.A.T VANS also appear
in the opposite direction near the helicopter and block the
road.

Everything happens fast. The movie paces up.

Alex and Emma look at each other wide-eyed and in disbelief.

EMMA
(scared)
What is going on?

Alex squints at the helicopter, swallows his saliva and shakes his head.

ALEX (panicked) I don't really...
TODD (calm) You must stop the car, dad!

Hearing POLICE SIRENS, Alex glances at his SIDE and REAR-VIEW MIRRORS.

Two Police Vehicles are tailing him.

ALEX (CONT'D)
(mutters)
Err.. Guys... Err... Behind us...

Emma turns back and looks at Todd.

Emma looks behind Todd. Her jaw drops.

Todd turns back to see what made Emma's expression change and he too sees the police cars behind them.

Alex and Emma lose skin color.

Alex slams on the brakes when he sees an UNMARKED POLICE VEHICLE, with its blue and red EMERGENCY LIGHTS FLASHING on his tale.

The car in the middle of the road.

EXT. THE COUNTRY ROAD - DAY

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 all point their WEAPONS at Alex's car.

ARMED POLICEMEN, also in MASKS and GLOVES, rush out of marked and unmarked police vehicles and take position behind their vehicles, pointing their weapons at Alex's car.

AERIAL SHOT - THE ROAD

Alex's car is surrounded by S.W.A.T vans, marked and unmarked police vehicles, an ambulance, a helicopter and many armed members of the law enforcement who have their weapons drawn and pointed at Alex's car.

BACK TO SCENE

I/E. UNMARKED POLICE VEHICLE - DAY

Officer DAVID REYNOLDS, 52, chubby, in MASK and GLOVES, steps out of the vehicle and holds a WALKIE-TALKIE over his mouth. He has a MEGAPHONE in his other hand.

Officer CATHERINE KHAN, 28, also in a MASK and GLOVES, remains on the driver's seat.

OFFICER REYNOLDS
(into 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.

I/E. ALEX'S CAR - DAY

Alex looks into the rearview mirror and glances at Emma in confusion.

Emma wants to say something when the trio hear officer Reynold's voice.

OFFICER REYNOLDS (V.O.)
(Over megaphone, filtered)
Turn off the engine and step off
the vehicle slowly. All of you.

Todd's now SHALLOW AND RAPID BREATHING SOUND makes Emma turn back toward him.

Todd gazes at the armed men around with an oddly expressionless face.

EMMA
(concerned)
Look at me. Todd, look at Emma.

Todd gazes at the road without noticing Emma. Emma grabs his right hand and shakes it.

EMMA (CONT'D)
(Louder)
Todd. Look at me. Here. Look at me.

Todd jolts and looks at Emma as if he is awakened from a deep sleep.

EMMA (CONT'D)

Where's your ORB. Don't look at them. Where's your orb? Look at me. Show me the orb.

Alex and Emma look at each other.

The helicopter hovers above the ground further down the road.

Todd reaches for his trousers pocket, takes a STRANGE-LOOKING METAL BALL out, holds it between his palms and holds it close to his chest.

The ORB is as big as a ping pong ball, not shiny and has a strange ALIEN TEXTURE to it.

Alex turns back, looks at Todd and holds his hand.

ALEX

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

Todd looks at Emma.

EMMA

(to Todd)

Now, take a deep breaths. Everything is going to be fine.

I/E. THE HELICOPTER - THE COCKPIT - DAY

Special Agent MICHAEL HARRIS, 44, sits next to the African American PILOT, JAMAL KARREL, in his early 30s.

NICHOLAS GILDOR, a UNIFORMED agent takes position behind a MOUNTED scary MACHINE GUN, slides the back CABIN DOOR open and points the barrel at Alex's car.

The helicopter lands.

Agent Harris opens the door, steps down the helicopter, and takes a few steps toward Alex's car cautiously.

EXT. THE COUNTRY ROAD - DAY

Alex, too, exits the vehicle, holds his hands up, and approaches Agent Harris.

Alex stops and points his finger back at his car.

ALEX

(shouts)

We have a kid in the car.

Agent Harris squints at Alex, points at his ear and shakes his head.

Emma and Todd open the door and step down of the car, too.

Todd breathes heavily.

Emma pulls Todd toward her and glares at the gunmen around.

She bends and looks into Todd's eyes.

EMMA

It's ok. Look at me. Everything is going to be just fine. Stay behind me

(emphasizes)

All the time.

Agent Harris and Alex meet. Emma and Todd stop walking a few steps behind Alex.

Alex points his finger back at Todd as he looks at Agent Harris.

ALEX

(loud)

We have a kid, my son, with us. What is this all about? Who the hell are you?

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

AGENT HARRIS

Michael Harris, US Government,

(looks at Todd)

And that creature, isn't your son.

ALEX

(Snickers)

What? What did you...

Wide-eyed, Alex raises his eyebrows, crinkles his nose, shakes his head as he turns and looks back at Todd and Emma.

ALEX (CONT'D)

(smirks)

Can you believe this shit?

Emma pushes Todd behind her.

Alex looks back at Agent Harris.

ALEX (CONT'D)
What are you even...

Agent Harris interrupts Alex by nodding calmly.

Alex swallows his saliva. His facial expression changes gradually as his eyes switch between Todd, Emma and Agent Harris a few times.

Alex shakes his head as he looks away from Agent Harris. He glances at Agent Harris sideways with narrowed eyes. Alex looks at Emma.

Emma avoids establishing eye contact with Alex.

AGENT HARRIS
(to Alex)
That creature is not your son and you know it.

EMMA
(to Agent Harris)
This is outrageous. How can you say such a thing?

Alex stares at Todd for a moment. He steps away and lets out a loud Yell.

Why do Alex and Emma appear susceptible to believing Agent Harris's claim. Why do they doubt whether Todd is really Alex's son? Why does Alex not act like any other parent would in such scenario?

But Alex suddenly becomes serious and protests Agent Harris's allegation.

ALEX
Are you out of your mind?
What are you even talking about?

AGENT HARRIS
You know damn well what I'm talking about.
(nods)
Do the right thing. He needs to come with us. We need to talk to him.

TODD
Dad.

Alex and Agent Harris's argument heats up. Todd is ignored.

ALEX
Take him with you? Where? Are you crazy? Who are you. He's not going anywhere with you.

AGENT HARRIS
Yes he is. All of you are. We have reasons to believe he is connected or has some sort of knowledge about the recent events.

The argument heats up rapidly.

Todd's heavy breathing continues as he holds his orb between his hands

Agent Harris glances at Todd's orb often.

TODD
Dad.

Todd is ignored, again.

EMMA
He's just a kid and you cannot do this. He is Alex's son. He is only...

AGENT HARRIS
Just a kid, huh? Then explain what happened back 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 do you have there?

Alex steps towards Emma and Todd. Alex and Emma hold Todd behind them.

Agent Harris knows about Todd's orb. He stares at Todd's hand and the orb all the time.

AGENT HARRIS (CONT'D)
(to Todd)
Let me see it.

Agent Harris steps forward and leans toward Todd.

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

(to Todd)

Look. You're coming with us one way
or another. I am authorized to use
force if I have to.

ALEX

What? Use... You cannot force
us to..

AGENT HARRIS (CONT'D)

Oh I can, and I will.

(beat)

Listen Mr. Bennett. Please
cooperate.

(Points at Todd)

This boy-looking creature is
not your son and you know it.

ALEX (CONT'D)

(frowns)

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 toward Todd.

Todd tries to put the orb back into his pocket. But his hands
are shaky, and he drops it. The orb falls on the asphalt.

Agent Harris finds This an opportunity. He takes a quick step
toward the orb to pick it up.

But suddenly, SCREECH and in a matter of seconds, the
following bizarre events take place consecutively.

All vehicles suddenly slide back, a yard or two, by something
like a SOUNDLESS BLAST WAVE Todd releases.

Todd makes a strange HUMMING sound. He clenches his fists,
points them at the ground, moves his head backward and faces
the sky.

Todd's eyes turn black, roll to the back of his head and he closes his eyes.

A force yanks all weapons off armed men. Weapons LEVITATE and FLOAT in the air above the ones holding them. They SPIN around their axis and their barrels point up at the sky.

Armed men freeze in shock and stare at each other in confusion, fear and disbelief.

Agent Harris steps back with wide eyes and open mouth. He is shaken to his core.

Everything happens in a matter of seconds.

Alex and Emma gasp for air in absolute disbelief as they look at what is happening.

Emma places her hands over her mouth in awe and takes refuge to Alex.

Alex puts his hand around her waist in a protective way and pulls her closer to alleviate her fears.

Everyone stares at Todd as the cause and the force behind what is happening.

Todd unclenches his fists, lowers his head and opens his eyes. His eyes look normal now. He is back to normal.

Todd stumbles to his sides and looks as if he has no more energy left in him.

TODD
(weak)
Dad, we must go with him.

Todd passes out the moment he finishes his sentence.

All levitated weapons stop spinning and fall on the ground simultaneously.

INT. THE RESEARCH FACILITY - THE INTERVIEW ROOM - DAY

Absolute Silence.

Two WOODEN CHAIRS and a TABLE in a medium-size room. A POSTER of the galaxy on the wall, two VENTILATION VALVES, and two ROUND SPEAKERS over on the ceiling. That's all.

This room looks much friendlier than a police interrogation room.

Alone in the room, Alex stands, lays his back on the wall and stares at the ceiling.

The GENTLE BLOWING sound of an AC FADES IN GRADUALLY.

Alex sits at the right side of the table.

INT. BIOMEDICAL RESEARCH LAB

The biomedical research lab is a FUTURISTIC-LOOKING hall that resembles an advanced operating theatre.

Todd is unconscious, laying on a BED, surrounded by High-tech MEDICAL EQUIPMENT and GADGETS.

An IV is attached to his arm and his wrist is CUFFED to a thick metal ring embedded to the bed's frame.

FOUR ARMED MEN, all in HAZMAT SUITS, MASKS and GLOVES guard the room.

A MAN and TWO WOMEN, in HAZMAT SUITS, MASKS and GLOVES examine Todd.

INT. THE VISITORS LOUNGE

Emma marches from one side to the other side of the CLASSICALLY DECORATED LOUNGE with a CAN OF COLA in her hand as the LOW SOUND of a CLASSICAL MUSIC performance on the WALL-MOUNTED TV plays in the background.

Emma glances at her WRISTWATCH, the door and out the GUARDED WINDOWS every now and then.

She sits on the COUCH, anxious and impatient, holds the cola between her hands and stares at it.

INT. IT AND SECURITY OPERATIONS CENTER (ISOC)

Twelve large size WIDESCREEN MONITORS are on the main wall, in four rows, with HI-TECH ELECTRONIC EQUIPMENT below them on a LONG TABLE.

Each wall-mounted monitor covers a different area of the facility.

Alex can be seen in one of the monitors, Emma, Todd and a few men and women in civilian and army uniforms can be seen in other monitors. The rest show different spots of the facility.

STAFF work on ROWS OF DESKS, equipped with COMPUTERS, MONITORS and HI-TECH GADGETS.

The meeting room is situated between ISOC and the observation room.

SLIDING DOORS on a THICK GLASS WALL between the three rooms are kept open, mainly for immediate communication purposes.

Agent BIANKA TOMEI, and Agent GLENN MILLER, both in their late 20s, enter the ISOC and are greeted by the ENTRANCE SECURITY GUARD.

The middle-aged masculine guard takes his WALKIE-TALKIE out and holds it over his mouth.

THE GUARD
(into walkie-talkie)
The head and deputy of ISOC just
walked in.

INT. THE OBSERVATION ROOM

Two rows of CHAIRS neatly arranged to face the interview room, which can be seen through the observation window.

COMMANDER-IN-CHIEF (CINC) HENRY ADAMS, 60s, tall, with grey short hair, stands next to the middle-aged general, EDMOND SHAUN. They look at Alex through the observation window.

The door opens and CHRISTINA MELDIOFF, a middle-aged lady enters along with NATHAN JOHNSON and IAN ROSS, both in their late 30s.

CHRISTINA
(to CINC Adams)
Sorry, it took longer than I
thought. So, you already met
General Shaun, the research
facility's director.
(to Shaun)
This is Nathan Johnson from
homeland security and Ian Ross from
CIA.
(to Johnson and Ross)
Commander-in-chief (CINC) Henry
Adams, from the defense ministry.
(to all)
Well, I'm sure you know my name,
Agent Meldioff, from pentagon.
(MORE)

CHRISTINA (CONT'D)
Gentlemen, the ongoing
investigation and operation is
being directed and controlled by
Commander-in-chief Adams.

Everyone nods and smiles at each other.

CINC ADAMS
(losing patience)
Where is this woman?

INT. ISOC

Agent Tomei look at a wall-mounted monitor, sees something,
smiles and runs towards the observation room.

INT. THE OBSERVATION ROOM

Agent Tomei bolts in.

AGENT TOMEI
(to Genera Shaun)
Sir, She's here.

General Shaun presses his lips together and nods.

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

EXT. THE RESEARCH FACILITY - DAY

The camera is looking down at the research facility, a
MASSIVE RECTANGULAR-BUILDING in the middle of a dry desert,
with a large HELIPAD YARD in the center.

The entire building is surrounded by a SINGLE ROW OF DESERT
TREES, WARNING SIGNS and desert.

A helicopter approaches the facility.

THE HELICOPTER'S P.O.V - THE RESEARCH FACILITY'S HELIPAD

We descend and draw closer and closer to the helipad.

BACK TO SCENE

EXT. THE HELIPAD YARD

General Shaun exits the facility and approaches the helicopter along with special agents JOHNSON & ROSS.

The helicopter's cabin door opens and Agent TERESA REED, in mask and gloves, steps down.

The helicopter is too loud.

GENERAL SHAUN

(Shouts)

Welcome to our facility.

Agent Reed takes off her mask. She is a serious brunet woman in her 40s.

General Shaun, agent Johnson, and Agent Ross escort her toward the facility.

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. No virus in any of them.

INT. THE RESEARCH FACILITY - DAY

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.

AGENT REED

(to Shaun)

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

(shakes her head)

Is ADAMS here already?

AGENT JOHNSON

(nods)

Yes ma'am. In the observation room.

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

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 if something terrible happens to the human race. Don't you?

ALEX

(frowns)

Save the planet? From who... From what?

Agent Reed lays back on the chair and stares at Alex for a moment.

AGENT REED

You have lots of explanations 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 remain quiet for a moment.

Alex is suddenly hit by what he heard.

ALEX

(confused)

Wait a minute. What do you mean national security? What does this even mean "we don't have much time"

Agent Reed crinkles her nose and looks at Alex with narrowed eyes.

AGENT REED

(doubtful)

I can't believe you don't know what I'm talking about...

(ponders)

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 looks down for a moment and ponders. 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
Not until you have told me
everything Mr. Bennett. How
soon ...

ALEX (CONT'D)
Alex.

AGENT REED (CONT'D)
pardon me?

ALEX (CONT'D)
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 plays with the button of her folder as she waits
for Alex to talk.

ALEX
(gazes away)
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, I
saw. But I guarantee you, at the
end of my story you'll have more
questions than answers. Just like I
do.

AGENT REED
Let me be the judge of that.

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
everything.

AGENT REED
(satisfied)
Ok. Just tell me everything, Alex.
(MORE)

AGENT REED (CONT'D)

Please. Don't leave anything out.
Do not omit any details.

Alex takes a sip of his coffee. He ponders for a moment.

A mild smile forms on Alex's lips as he remembers.

ALEX

Lilian, my late wife and I met at my office. I knew she was the one the moment I laid eyes on her. She was the most beautiful woman I'd ever met. Lilian 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 out a 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. THE WEDDING HALL - DAY

A dream wedding hall. Almost everything is in pink and white, FLOWERS, SEAT COVERS, BRIDE'S MAIDS DRESSES.

Rows and rows of guests are at tables, laughing, drinking and enjoying the event.

Drops of rainwater stream down the hall's windows.

A younger version of Alex, now 24, in a TUXEDO, stands in front of the priest and waits for his bride. Five young men, more or less the same age as Alex, stand behind him in a row, all with MATCHING SUITS.

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

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

Lilian's father, JEREMIAH 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.

WEDDING CEREMONY MONTAGE

- A. JEREMIAH GIVES LILIAN AWAY.
- B. ALEX AND LILIAN STAND OPPOSITE EACH OTHER.
- C. THE PRIEST MAKES THE OPENING REMARKS.
- D. ALEX AND LILIAN EXCHANGE VOWS.
- E. ALEX TAKES THE RING FROM THE RING BEARER.
- F. ALEX AND LILIAN PLACE THE RING ON EACH OTHER'S FINGERS.
- G. THE PRIEST SMILES, OPENS HIS ARMS AND SAYS SOMETHING.
- H. ALEX AND LILIAN KISS.

END MONTAGE

INT. THE 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.

Still Rains, and water drops fall off tent's pelmets all around. The tent is crowded. Guests dance and laugh loudly

WEDDING PARTY MONTAGE

- A. Guests eat, drink and dance
- B. People dance on the dance floor
- C. Lilian and Alfred father and daughter dance
- D. Lilian & Alex cut the cake.
- E. Lilian & Alex slow dance.
- F. Lilian throws her bouquet behind and girls try to catch it
- G. Lilian & Alex enter a WHITE BMW and drive away. Guests cheer.

ANGE ON THE CAR DRIVING AWAY: JUST MARRIED

END MONTAGE

END FLASHBACK

INT. THE RESEARCH FACILITY - THE INTERVIEW ROOM - DAY

Alex's eyes well up.

ALEX

Oh. God. Sorry.

(sniffs)

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

(pauses)

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

(reflects)

Lilian 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 LILIAN'S PENTHOUSE - DAY

A modern and luxurious swimming pool with the view of New York city's skyline. Alex, now 26, lays on a PURPLE POOL FLOAT. He puts his SUNGLASSES on and listens to an INSTRUMENTAL FLAMENCO GUITAR piece played on the POOL SPEAKERS.

ALEX

(impatient)

Babe. What is taking you so long?

LILIAN (V.O.)

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

Birds CHIRP. Alex clasps his hands behind his head and sighs.

In a sexy BIKINI, Lilian carries A GLASS of MARGARITA, A GLASS of ORANGE JUICE and enters the pool area.

She carefully steps down the pool stairs and approaches Alex.

Lilian stands next to Alex's pool float and hands the margarita glass over to him. They kiss.

Lilian smiles and at the same time bites her lower lip.

Alex and Lilian 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?

LILIAN

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

ALEX

Oh dear God. Ok. Cheers.

LILIAN

Cheers.

CLINK. Lilian and Alex take a sip.

Alex tries to guess what Lilian's big news might be.

ALEX

Are your parents going to visit?

Lilian shakes her head. No.

Alex notices the glass Lilian is holding.

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

Alex's eyes switch between Lilian's eyes and her ponders.

Lilian smiles with her lips tight. She blushes and avoids eye contact.

ALEX (CONT'D)

(stops smiling)
Wait a second. You're not drinking
alcohol.

LILIAN

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

Alex's facial expression change.

Alex's eyes suddenly bulge out. He smiles excitedly, his mouth wide open, and looks into Lilian's eyes for a moment.

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

Lilian nods yes innocently.

ALEX (CONT'D) LILIAN
You mean we are... (nods)
Yup. Pregnant.

Alex gets so excited and tries to hug Lilian. But he submerges underwater with margarita glass still n his hand.

Lilian bursts into laughter and deeps her face in her hands.

Alex stands up. He still holds his margarita glass. Alex and Lilian hug and celebrate.

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

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

ALEX
What? Nervous? Why?

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

Alex holds Lilian's shoulders.

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 Lilian's eyes.

ALEX (CONT'D)
You are going to be a great mother. And I'm going to be a proud father.
(Yells)
(MORE)

ALEX (CONT'D)

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

Lilian covers Alex's mouth.

LILIAN

(laughing)

Shhh. Stop it. Stop yelling.

Alex and Lilian laugh and the sound of their laughter ECHOES and FADES OUT.

END FLASHBACK

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

BEGIN FLASHBACK

INT. DOCTOR MORGAN'S OFFICE - ULTRASOUND ROOM - DAY

Lilian and Alex enter a white room with TINTED WINDOWS, ULTRASOUND EQUIPMENT, and a MONITOR on a table.

Lilian lays on the EXAMINATION TABLE, pulls her shirt up and exposes her belly. Alex sits next to her.

Alex runs his hand through his hair and constantly taps his foot on the floor as he looks around impatiently.

Dr. ALICIA MORGAN, 30s, kind-looking enters the room and smiles. She picks the ULTRASOUND GEL from the equipment compartment.

DR. MORGAN

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

Lilian and Alex look at each other and hold hands. Dr. Morgan squeezes the ultrasound gel on Lilian's belly, runs the TRANSDUCER over her stomach and something appears on the monitor's screen.

Dr. Morgan examines Lilian 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.

Lilian looks at Alex as she bites her lower lip and creases her brows.

Tears form in Alex's eyes.

DR. MORGAN (CONT'D)

(mysterious)

Hmmm. So you wanted to know the
gender.

Lilian and Alex glance at each other, smile and nod.

DR. MORGAN (CONT'D)

(Smiles)

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

Alex and Lilian giggle and as their eyes well up, hi-five each other.

Dr. Morgan takes a PRINT OUT of the ultrasound and hands it over to Alex as Lilian wipes her belly and fixes her shirt.

END FLASHBACK

INT. THE RESEARCH FACILITY - THE INTERVIEW ROOM - DAY

Agent Reed's head tilts to the left, frowns, and peers at Alex incredulously. She certainly looks confused.

AGENT REED

(suspicious)

Wait. Wait. Wait a minute.

(MORE)

AGENT REED (CONT'D)

You are talking about Lilian's pregnancy with Todd, When she was pregnant with Todd and gave birth to Todd. Right?

ALEX

Yes. Correct.

AGENT REED

(confused)

Then. I don't understand. But Todd is a boy. How is this even...

ALEX

I told you, that you will have more questions than answers. 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 looks away and back at Alex a few times.

AGENT REED

(doubtful)

But... This story is getting more and more bizarre.

ALEX

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

(narrowed eyes)

You mean the doctor gave you a proof that your baby was going to be a girl and then Lilian gave birth to a baby boy instead?

ALEX

Yes. That's exactly what I'm saying.

AGENT REED

(ponders)

Wow.

(sighs)

Yeah. Please continue.

ALEX

(smirks)

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

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

ALEX (CONT'D)

It was around Lilian'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. Lilian loved
the tranquility and solace of
nature. So, despite being pregnant,
she didn't mind the 2-3 hour-long
drive to our cabin in upstate New
York almost every weekend.

(pauses)

This particular weekend, we arrived
at the cabin early in the evening.
It was quiet and calm as usual. We
don't have any neighbor in our
close proximity there. We relaxed a
bit, then she cooked, we ate and
watched TV for a while. 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 LILIAN'S CABIN - THE LIVING ROOM - NIGHT

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.

Alex wakes up in the middle of the night to a strange HIGH-
FREQUENCY NOISE. He notices he is in the living room, on the
couch with a BLANKET covering his body.

Alex sits up and looks around in confusion. His eyes switch
between the couch and the couch a few times.

Alex yawns, stretches his muscles and rubs his eyes. He picks up his IPHONE from the top of THE SIDE TABLE and presses the home button.

INSERT SHOT - ALEX'S PHONE SCREEN

Time shows: 02:22 AM

BACK TO SCENE

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

INT. SECOND FLOOR LANDING

As Alex reaches the second floor, the sound of the high-frequency noise gets closer and louder.

Alex is about to enter his bedroom when he notices the balcony door, at the end of the corridor on the right, is open.

He stares at the door for a moment, lifts his shoulder and shrugs it off and treks into the bedroom.

INT. THE BEDROOM

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 so he will not wake Lilian.

ALEX'S POV - THE BED

The bed looks unmade and there is no sign of Lilian.

BACK TO SCENE

He gazes at the bed and ponders for a moment. He connects the dots.

INT. SECOND FLOOR CORRIDOR

Alex exits the bedroom. The high-frequency noise increases as he approaches the balcony.

EXT. ALEX AND LILIAN'S CABIN - THE BALCONY - NIGHT

The moonlight illuminates the balcony slightly. The only sound is a strange unfitting high-frequency noise with an unknown origin, that gets clearer and louder.

Alex steps onto the balcony cautiously.

ALEX'S P.O.V - LILIAN

Four and a half months pregnant Lilian is standing on the edge of the balcony with her head tilted backward. She seems to be in some sort of trance.

BACK TO SCENE

Alex tiptoes toward Lilian quietly to avoid startling her as she might fall off if startled.

Alex reaches Lilian and stands next to her.

ALEX'S P.O.V - LILIAN

Lilian is facing the sky, her eyes are unusually open and rolled to the back of her head. She has no expression on her face.

Lilian's PENDANT and CHAIN are LEVITATED and GRAVITATED upwards, towards the sky.

BACK TO SCENE

Alex swallows his saliva and steps back a little.

ALEX
(trembles)
Honey.

The high-frequency noise stops as soon as Alex calls Lilian's name.

ALEX'S P.O.V - LILIAN

Lilian's pendant and chain fall back on her chests as soon as the high-frequency sound stops. The sound of CRICKETS CHIRPING, the WIND rubbing the tree LEAVES ON EACH OTHER, and occasional HOOTING of an owl can now be heard.

BACK TO SCENE

Alex holds Lilian's hand slowly and pulls her away from the balcony's edge. He squints and looks around. He tries to find the weird noise's source.

END FLASHBACK

INT. THE RESEARCH FACILITY - THE INTERVIEW ROOM - DAY

Alex deeps his head in his hands. He shivers and hugs himself.

Agent Reed stares away from Alex and shakes her head slightly. She looks at Alex and nods as she realizes Alex is telling her the truth.

ALEX

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

INT. THE OBSERVATION ROOM

Absolute silence. CINC Adams, General Shaun, Agents Johnson, and Ross, all squint at Alex fixedly.

INT. THE INTERVIEW ROOM

Agent Reed lowers her head as she nods.

AGENT REED

(curious)

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

ALEX

(sighs)

She didn't even remember a thing. I told her what I saw. She had no clue what I was talking about.

(looks away)

Her behavior began to change after that night. She was no longer that funny happy hyper-active Lilian I once 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.

Alex takes a sip of his coffee.

ALEX (CONT'D)

The 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 any incidents. 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 COMPANY - ALEX'S OFFICE - DAY

A MODERN OFFICE with New York's skyline visible through an outspread GLASS WINDOWS in the background.

PHONES RING, PEOPLE TALK, and the usual office HUM.

Alex enters his office, drops his SUITCASE on his MAHOGANY DESK and looks out the window.

IDA NICOLSON, Alex's cute, 20 something, secretary enters the room with a CUP OF COFFEE in her hand.

She places the cup on Alex's desk.

IDA

(playful)

Here's your coffee, Mr. Bennet. And how was your weekend, sir?

ALEX

(turns)

It was actually er...

(gazes away)

It was... fine I guess. Thank you for asking. What do I have today? And what time..

IDA (CONT'D)

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.

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

IDA (CONT'D) (hurried)
It's your wife.
(ponders)
I guess... Err.. She
sounds...

ALEX (CONT'D) (worried)
What? Ok.

INT. THE CORRIDOR

Ida's desk is right outside Alex's office and is covered with OFFICE STATIONERY, COMPUTER, PRINTER/SCANNER, DESK PHONE, her CELL PHONE, and TRAYS containing different DOCUMENTS.

Alex's skin turns pale as he carries his suitcase and rushes out of his office.

Ida glances at him and stands.

IDA Is everything... Is she...

ALEX (Gibbers)
I... I don't know. She said she wanted us to go back to the cabin and then suddenly stopped talking. I have a bad feeling...

Ida's eyes follow Alex as he rushes towards the exit. Alex stops and turns his head.

ALEX (CONT'D)
(walks 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.

INT. ALEX AND LILIAN'S PENTHOUSE - DAY

Alex, soaked in sweat and breathing heavily, opens the door and bolts into the house.

ALEX
(yells)
Baby. Hun.

Suddenly, Alex notices Lilian in the corner of the living room.

ALEX'S P.O.V - LILIAN

Lilian is unconscious and faced down with her LEGS EXCEEDINGLY OPEN.

This is certainly a bizarre position to see a pregnant woman in. Lilian's unusual position puts her and their baby in danger.

BACK TO SCENE

Alex's suitcase falls off his hand. He darts toward Lilian and turns her around.

Alex tries to wake Lilian by shaking her.

ALEX (CONT'D)
(panicked)
Baby answer me, please.
(shouts)
Lilian. Oh God. Wake up.

Lilian is not responsive. Alex reaches for his phone.

INSERT SHOT - ALEX'S CELL PHONE SCREEN

Alex's fingers taps on the screen and dial 911.

BACK TO SCENE

END FLASHBACK

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

Alex clasps his hands behind his head, stretches himself 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. Lilian 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 remains quiet for a moment and contemplates. He shakes his head.

ALEX (CONT'D)

I thought her sleepwalking episode was a one time thing. I was wrong. 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 town. They couldn't find a thing wrong with her.

(beat)

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, takes out a PACK OF MARLBORO CIGARETTES and a LIGHTER.

ALEX (CONT'D)

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

Agent Reed nods with hesitation.

Alex 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.
Sometimes you must deal with
unforeseen encounters.

BEGIN FLASHBACK

INT. ALEX AND LILIAN'S CABIN - THE BEDROOM - NIGHT

The window is open, and a cool breeze waves the SILKY CURTAINS every now and then.

The same high-frequency noise we heard before, can now be heard again.

Alex lays asleep in his underwear when a SLEEP TWITCH jolts him up. He sits, yawns and rubs his face.

ALEX'S P.O.V - BEDROOM WALLS AND THE BED

COLORFUL AND STRANGE BEAMS OF LIGHT shines into the bedroom and casts shadows on the walls. The light's colors transform from orange to blue and green.

Alex notices Lilian is not in bed next to him.

BACK TO SCENE

Alex jumps off the bed.

INT. SECOND FLOOR CORRIDOR

Alex exits the bedroom and goes from room to room, searching for Lilian to no avail.

Alex runs towards the balcony.

I/E. THE BALCONY

Alex steps out onto the balcony, but there's no sign of Lilian.

Alex steps back in, but something gets his attention.

ALEX'S P.O.V - OUT IN THE WOODS

A few light orbs hovers above the ground and changes its position within the trees around a hundred yards away.

ALEX
(murmurs)
Lilian.

BACK TO SCENE

EXT. ALEX AND LILIAN'S CABIN - NIGHT

Alex exits the cabin and dashes towards the light source.

He is around fifty yards away from the light orbs when he sees Lilian in same position as she was on the balcony before.

Alex approaches as he stares at his wife.

ALEX'S P.O.V - LILIAN

Lilian is in a trance. She stands a few yards away from the light orbs, motionless, looking up at them.

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

BACK TO SCENE

Alex finds himself in darkness. But he is gradually able to see Lilian's white SLEEPING GOWN under the moonlight.

Alex approaches Lilian. She snaps out of her trance and realizes where she is.

Alex holds her hand and escorts her back to the cabin.

END FLASHBACK.

INT. THE RESEARCH FACILITY - THE INTERVIEW ROOM - DAY

Alex drops his CIGARETTE BUTT into the empty coffee cup and rubs his wrists in continuous quick motions.

Agent Reed is fixated on Alex despite him being done talking.

INT. THE OBSERVATION ROOM

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

INT. THE VISITORS LOUNGE

Emma sits on the floor. Her eyes switch between the TV and the door.

INT. THE INTERVIEW ROOM

Alex crouches on his , sniffs and rubs a teardrop off his cheek.

AGENT REED

Are you okay? Do you want 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. I thought she'll become the happy noisy playful Lilian after she gave birth.

Alex gazes at the wall, sighs exasperatedly and presses his lips together as he remembers and gets nervously fluttered.

BEGIN FLASHBACK

INT. ALEX'S BMW - DAY (MOVING)

Alex drives like crazy. He is in panic mode. His face is red and soaked in his sweat.

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

EXT. THE WOODED ROAD - DAY

There are not any other cars in the wooded roads Alex's WHITE BMW is on. Alex's car scoots on the wooded road.

I/E. ALEX'S BMW - DAY

Alex swallows, turns back and squints at Lilian.

ALEX

(Pleads)

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

LILIAN

(shouts)

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

ALEX

(turns)

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

EXT. THE WOODED ROAD

Alex's car reaches a T-junction that takes Alex's car out of the wooded road and onto a highway.

INT. ALEX'S BMW (MOVING)- DAY

Alex reduces speed, but apparently not enough.

Alex turns to his right and enters the highway with a high speed.

Alex's white BMW drifts and almost hits another vehicle on the highway.

Alex glances at his rearview mirror to see whether Lilian is ok.

Lilian blows the air out of her lungs constantly.

ALEX
(concerned)
Honey! Are you o...

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

ALEX (CONT'D)
(swallows)
Err... Umm... actually. Yeah. Ok.

The camera looks out at a traffic sign that reads: Upstate NY
Hospital - 3 miles.

Alex's car is on a 4-lane-highway.

The vehicle's speed increases.

INTERCUT BETWEEN INT. ALEX'S BMW AND EXT. THE HIGHWAY

EXT. 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.

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 an ALIEN-LOOKING LAZER-LIKE STRANGE BLUE DASHING 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 are about to fall down the truck now.

INT. ALEX'S BMW

Lilian's water break.

A bizarre METALLIC OLIVE JELLY-LIKE SUBSTANCE pours out of her.

Alex hears Lilian moan, turns his head and sees the substance.

EXT. THE HIGHWAY

The 18-wheeler's safety racks start breaking one by one and all the heavy duty industrial rim tires fall off the truck.

INT. ALEX'S BMW

Lilian is in pain. Alex turns back for a moment and holds Lilian's hand.

LILIAN
(breathes heavily)
Watch the road hun.

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.

EXT. THE HIGHWAY

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.

INT. ALEX'S BMW

The sounds of vehicles SCREECHING to a halt are ear piercing.

Alex maneuvers to his left and right to avoid getting hit by a rim tire or other car.

Everything happens in a matter of seconds.

EXT. THE HIGHWAY

Cars drift, spin, roll over, collide and crash into each other and rim tires after they hit other vehicles. A few cars get engulfed in fire. This is hell on the highway.

In a split second, a rim tire fall of the truck and 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.

INT. ALEX'S BMW

Alex reacts a bit late.

He covers his face, cowers, and steps on the car brakes.

ALEX'S P.O.V - THE ROAD (THROUGH THE WINDSHIELD)

A rim tire approaches and hits his car's windshield within a fraction of a second.

BACK TO SCENE

BLACK.

Over black we hear BANGS, BOOMS, CRASHES, SMASHES, and all sounds FADE OUT to 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 - DAY

AERIAL SHOT - THE HIGHWAY ACCIDENT SCENE (THROUGH SMOKE)

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.

BACK TO SCENE

Camera crawls within the crash scene.

SMOKE, CRUSHED VEHICLES, FIRE, ambulances, and PARAMEDICS running around, people moan in pain and limping from side to side aimlessly.

Camera looks at a WRECKED and COMPLETELY TOTALED WHITE VEHICLE.

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

Alex's nose is deformed and he lays unconscious. A bloodstream from his nostrils goes all the way down to his chest. Alex's t-shirt, around his collar mainly, is soaked in blood.

Alex slips in and out of consciousness.

A male and female EMT pull him out of the wrecked car and put him on a STRETCHER. The paramedics try to avoid touching Alex.

Alex gains consciousness for a moment and grabs the male paramedic's sleeve.

ALEX
(Mumbles)
Anna. Hmm. My... Pregnant...

THE FEMALE EMT
She's right there. Don't worry. We have our colleagues attending to her.

THE MALE EMT
(looks away)
She is 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.

ALEX
(insists)
I must.. See her... NOW! I...

THE FEMALE EMT
Ok. Ok. Lay down Sir. We'll take you to her. I promise.

PRE-LAP: The sound of a women SCREAMING.

I/E. THE AMBULANCE (PARKED) - DAY

Lilian lays on the back of the ambulance, wounded and soaked in the strange metallic substance. She's in labor. Two female and a male paramedic attend to her.

Lilian's injuries do not seem fatal.

She has no blood on her wounds or anywhere else on her body. Instead, she is soaked in the same metallic olive substance.

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

A MALE PARAMEDIC (V.O.)
(whispers)
Jesus. Green blood? Is there another sickness we paramedics should know about?

A FEMALE PARAMEDIC (V.O.)
I don't know.
(scary voice)
She's an alien.

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

EXT. THE HIGHWAY - DAY

The male and female paramedics are pushing Alex's stretcher toward the ambulance Lilian is in. They reach the ambulance and help him stand up. They push people away so Alex can enter and see his wife.

I/E. THE AMBULANCE (PARKED) - DAY

Alex enters the ambulance while a midwife and her assistant prepare Lilian for delivery. The paramedic couple closes the door behind Alex.

Alex holds Lilian'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.

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

Weak and disoriented, Lilian reaches for Alex's hand and pulls him to herself. She mumbles something Alex cannot make out and passes out.

The medical machines unexpectedly BEEP and make ALERT SOUNDS. The midwife notices Lilian has no vital signs.

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

Alex hesitates to leave, but they carry him out of the ambulance.

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

Alex keeps on glancing at the ambulance and asks how his wife is doing.

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

The midwife steps out of the ambulance next, wipes her forehead, shakes and lowers her head. She approaches Alex.

THE MIDWIFE (CONT'D)

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 though. You have a baby boy.

ALEX

(yells)

But you said you knew what you were doing.

THE MIDWIFE

I do. But your wife had a big strange cyst in her amniotic sac. It came out of her just after your baby boy.

Alex throws himself off the stretcher and bawls out of control as EMTs try to console him. Paramedics give him a sedative injection.

Getting calm, Alex begins to contemplate. He sobs quietly.

ALEX

(weeps)

Can I see her?

The midwife escorts Alex back into the ambulance. Alex can barely walk straight.

The paramedics open the door for him, and Alex enters.

Alex sits next to Lilian's body.

ALEX (CONT'D)
(to midwife)
I want to be alone with her.
Please.

The midwife nods, exits the ambulance and closes the door, leaving Alex inside with Lilian's body.

Lilian's body is wrapped in a WHITE SHEET. Alex stares at her motionless body for a moment. He pulls the sheet away from her face, kisses her lips, and holds her hand.

Alex lowers his head and notices the cyst the midwife mentioned earlier.

ALEX'S P.O.V - LILIAN'S BELLY

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 .

BACK TO SCENE

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

END FLASHBACK

INT. THE RESEARCH FACILITY - THE INTERVIEW ROOM - DAY

Agent Reed breaks her gaze at Alex's eyes and lowers her head.

AGENT REED
(sad sigh)
What did you whisper into her ears? What did you tell...

ALEX
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 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 Lilian's delivery were transferred to a police station and then to another building by a few police officers. I was told Lilian'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 wets 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

Sure.

(As she stands)

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

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

We can hear her.

AGENT REED (CONT'D)

(demanding)

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

Agent Reed stands next to the door.

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

A hand enters the room and gives Agent Reed TWO BOTTLES OF WATER and TWO CUPS OF COFFEE, which she places on the table. She takes her KEYCHAIN out of her pocket and throws it on the table, too.

AGENT REED (CONT'D)
(to the keychain)
You won't bother me anymore.

Agent Reed places a METAL PEN on the table, next to her yellow folder. She sits back, but Alex remains standing.

AGENT REED (CONT'D)
You said you never saw Lilian again. So, no funeral?

Alex takes a sip of his coffee.

ALEX
About a month later, three special agents brought Lilian'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. 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? I mean...

ALEX (CONT'D)
(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 (CONT'D)
Oh ok.. Carry on.

ALEX

(smiles)

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.

(nods)

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. 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 gets uneasy, avoids eye contact, looks away, down, smiles and shakes his head. He hesitates to respond.

ALEX

(blushes)

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

AGENT REED (CONT'D)

I'm sorry Alex. But we must. Believe me. I would have asked you this question at some point. Now, are you? In love with her?

Alex lays back in his chair as he clasps his hands behind his head and spreads out his elbows.

ALEX (CONT'D)

(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

So? But thank you for your honesty.

(smiles)

So, your houses is still bugged? Like hidden cameras 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. Todd said more and more words, but did not stop making those creepy sounds.

AGENT REED

(disbelief)
Creepy!

ALEX (CONT'D)

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

(beat)

Todd was Three...

BEGIN FLASHBACK

INT. ALEX'S PENTHOUSE - THE DINING ROOM - NIGHT

Alex, now 31, Emma, 22, and 3-year-old-Todd are at a DINING TABLE with New York's night skyline in the background.

A piece of RELAXING PIANO MUSIC plays on the STEREO.

Todd sits closer to Emma than to Alex.

Alex and Emma wait until Todd finishes eating.

Emma stands and picks the dirty dishes.

ALEX

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

EMMA

(Relieved)

Ah, Thank you. I hate this subject!

(kisses Todd)

See you in a bit tiger.

Emma heads to her room upstairs. Emma and Todd's rooms are upstairs next to each other.

TODD

I want to go with Emma.

ALEX

(smiling)

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

Alex escorts Todd to the upper floor's landing and waits until he enters his room.

Alex gets back down and cleans the table.

INT. THE KITCHEN

Alex does the DISHES, goes to the living room, sits in front of the TV, and changes the channel to Netflix.

INT. THE LIVING ROOM

Alex watches TV for a while, has a few DRINKS, and his phone rings. It's a late business call. Alex lowers TV volume and takes the call.

Alex's phone conversation ends. He is about to turn the TV volume back up when he hears Todd making a STRANGE ALIEN SOUNDS.

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

ALEX

(murmurs)

What is this sound you've been making?

INT. SECOND FLOOR CORRIDOR

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

I/E. TODD'S ROOM

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

Alex stands outside Todd's room for a while. He pricks his ears and listens to the strange sounds Todd makes.

The blinding light fades away. Alex slinks into the room without creating any noise.

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

TODD
(without looking behind
him)
Dad. I'm not finished yet. Please
go. I'll call you when I'm done.

Alex's skin turns pale in shocked.

ALEX
(stammers)
I... Yeah? 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.

ALEX (CONT'D)
But before that. How did you know I
was standing behind you?

Todd hesitates to respond, and Alex realizes this immediately.

ALEX (CONT'D)
Never mind sport. Ok. I wanted to
ask you about the sounds you make
with your tongue sometimes. Why do
you make those sounds, son?

TODD
(mocks)
They are not sounds dad. They're
words. I'm talking to my friend.

ALEX
(curious)
Friend? Oh! And who would
that friend...

TODD (CONT'D)
His name is ERT-E-LE.

Alex tries to play along.

ALEX (CONT'D)
Is he nice? Its a he, Yeah?

TODD

He does not bother me. He's my friend. He's short and funny. He promised to take me to his home one day and let me play with some super-cool games.

ALEX

Oh. Where does he live?

Todd points his finger out to the stars.

ALEX (CONT'D)

(tremulous voice)
Does he visit you often? Like he...

TODD

Well! He only shows up when I want him to. Sometimes he does not come visit me. I only hear his voice.

Alex smiles, sighs and shrugs it off to his son's wild imagination.

END FLASHBACK

INT. THE RESEARCH FACILITY - THE INTERVIEW ROOM - DAY

Agent Reed's lips form a hole. She raises her eyebrows and looks at Alex with wide open eyes.

ALEX

Even if it was based on his imagination, still, what he said scared me. 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 we did. Emma and 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.

(MORE)

ALEX (CONT'D)

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

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.

(MORE)

ALEX (CONT'D)

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.

(beat)

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 watching cartoons with the spoon in his hand. He seemed like in some sort of a trance or something.

(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, the
stranger things got at home. 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
day. Then the moment I entered the
room, the noise stopped. One
particular evening, I arrived home
a bit earlier. It was Emma's
birthday. 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 ponders .

BEGIN FLASHBACK

INT. ALEX'S PENTHOESE - NIGHT

INT. 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. The CLOCK on the wall shows 07:23 PM.

The door opens, and Alex exits the shower with only 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.

His cell phone rings. Alex picks it up 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 PM.

(beat)

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

INT. TODD'S ROOM

Todd opens his closet door, stands in front of it and looks at his clothes for a moment.

TODD

(loud)

Dad. Daaaaad.

ALEX (V.O.)

(muffled)

Yeah. What is it?

TODD

(loud)

Don't know what to wear.

ALEX (O.S.)

(muffled)

What?

TODD

(loud)

What should I wear?

ALEX (O.S.)

(muffled)

Ehhh. Well. Wait for Emma.

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

EMMA (V.O.)
(muffled)
Hello. I'm home.

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

EMMA (V.O.)
(muffled)
I know, my lord. I'm coming.

INT. THE LIVING ROOM

The living room is not tidy and a few CUPS and PLATES on the COFFEE TABLE, a few EMPTY BEER BOTTLES under the table and a SET OF KNIVES and FORKS on the SIDE TABLES can be seen.

Dapper, handsome, and sharp, Alex enters the living room. He can hear Emma and Todd talking about clothes and what Todd should wear.

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

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

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

We hear the muffled 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, goes to the kitchen, 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)
Emma. Emma.

INT. SECOND FLOOR CORRIDOR

Alex knocks on Emma's door, opens it without waiting for her permission and enters.

INT. EMMA'S ROOM

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 shakes and cries. She is 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

(sobs)

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 it then? I'm scared! I felt someone was watching me.

ALEX (CONT'D)

(calmly)
Maybe the wind. Sometimes the...

EMMA (CONT'D)

(agitated)

It wasn't the damn wind!

ALEX (CONT'D)

(pets)

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 despite being shaken. She calms down knowing Alex is right there with her.

Emma dresses up.

INT. SECOND FLOOR CORRIDOR

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

TODD (V.O.)
(muffled)
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 take the stairs down when Alex freezes after seeing something bizarre.

They look at Todd who is now downstairs near the kitchen. Emma, too, looks at Todd.

INT. THE LIVING ROOM

Todd takes a BOTTLE OF JUICE from the fridge and heads for the door when he decides he needs some CHOCOLATE BARS, too. So, he stops midway and walks back towards the kitchen.

Without Todd intending, paying any attention or even noticing anything, every metal object in the room gravitate and move toward him 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 walks.

Alex and Emma's jaws drop. They look at each other with their mouth wide open.

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

END FLASHBACK

INT. THE RESEARCH FACILITY - THE INTERVIEW ROOM - DAY

Agent Reed shivers. Her eyes bulge out.

AGENT REED

Wow. Why was everything gravitating towards him?

ALEX

(oblivious)

I don't know.

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. 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 on 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, too?

ALEX (CONT'D)

No thanks. Go ahead.

Agent Reed exits the room.

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

BEGIN FLASHBACK

INT. ALEX'S PENTHOESE - THE LIVING ROOM - NIGHT

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

Alex and Emma appear at the door next. They laugh and talk about the party. Emma, a bit tipsy, carries a few of her birthday GIFTS, and Alex has the CAKE BOX in his hand.

INT. THE KITCHEN

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

Alex pours 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 it up and turns it to the other side.

INSERT SHOT - THE ENVELOPE

The text on the back of the envelope reads: Mr. Alex, this envelope was stuck under the bed, your late wife's side. Penelope.

BACK TO SCENE

Under the influence of alcohol, Alex pushes the envelope into his back pocket and sees Emma standing in the living room.

INT. THE LIVING ROOM

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 hope you like it. You gonna open it?

Emma opens the gift wrap, and unwraps A BROWN WOODEN BOX. She examines the box when it makes a CLICK SOUND and opens.

Emma's eyes sparkle, lock on the content. Emma does not look sad or happy. She appears surprised and confused but tries hard to act normal and seem happy.

EMMA (CONT'D)
(swallows)
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?

The camera looks at Alex and emma's hands, closely. Alex pushes a very beautiful DIAMOND RING on Emma's finger.

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

Emma stares at Alex while he helps her wear it. She hugs and kisses Alex on the cheek and dances away, staring at the ring.

END FLASHBACK

INT. THE RESEARCH FACILITY - THE INTERVIEW ROOM - DAY

Alex stares at the observation window curiously.

He drops his cigarette butt in the empty coffee cup, sits on the floor, and lays his back on the wall as he waits for Agent Reed to return.

INT. THE VISITORS LOUNGE CORRIDOR

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

Guards outside the visitors lounge ignore Emma.

EMMA
(yells)
Open the door. Hey.

INT. THE VISITORS LOUNGE

Emma bangs on the door.

EMMA
Somebody open this damn door. I
want to get out of here.

One of the guards holds his WALKIE-TALKIE over his mouth and says something inaudible to it.

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, in an ARMY UNIFORM carries a BURGER PACK, enters. Emma steps back from the door and gives way to the lady.

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)
(shakes her head)
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 shower, 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
Todd. Excuse me! OLIVIA (CONT'D)

EMMA (CONT'D)
(zealous)
He has a name. His name's Todd.

OLIVIA
Fine. I want to know everything
about Todd.
(looks at the burger box)
You must be starving. Have your
burger and I'll be back in a few
minutes.

Olivia leaves the room.

Emma stares at the burger. She grabs it and takes a bite.

INT. THE BIOMEDICAL RESEARCH LAB

Todd wakes up. He sits on his bed and looks around. Only
Todd's left hand cuffed to the bed now. He notices something
on the side table and a NOTE on it.

TODD'S P.O.V - SIDE TABLE

A Burger pack and a note on it that reads: Eat me. I'm
delicious.

BACK TO SCENE

Todd looks around in confusion. There's no sign of the man
and the two ladies in hazmat suits.

Todd opens the pack and takes a bite off the big burger.

He stops and inserts his right hand into his trousers pocket
immediately, takes his orb out, looks at it and smiles.

A man and one of the two ladies open the 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 (friendly)
Hi Todd. My name's Charlotte. Are you feeling ok? Are you hungry or thirsty. Do you...

TODD (serious)
Where's my dad and Emma?

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.

INT. THE MEETING ROOM

A YOUNG MALE AND FEMALE technician with "IT" imprinted on their UNIFORMS align a WHITE ROLLING SCREEN on the wall, across from the PROJECTOR on the ceiling.

Agent Reed, CINC Adams, General Shaun, Agents Johnson, Ross, Tomei, and Miller enter the room and take their seats around a BIG OVAL SHAPED TABLE.

Several burger boxes are on the table next to CONFERENCE CALLING DEVICES. They look like the same boxes we saw Todd and Emma had earlier.

The young technicians finish their work and leave the room.

CINC 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.

CINC 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?

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

Agent Reed exits the Room.

INT. THE INTERVIEW ROOM

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 and 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 - DAY

INT. 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 (V.O.)
(muffled)
Dad its me. Sorry.

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

TODD (V.O.)
(muffled)
I said I was sorry.

Todd opens the door.

ALEX'S P.O.V - TODD

Todd eyes are glowing in the dark.

BACK TO SCENE

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 head to toe)
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

INT. THE RESEARCH FACILITY - THE 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

I checked his eyes in the morning and there was nothing wrong with his eyes.

(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..

AGENT REED

But it didn't!

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.
(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. Why drive?

ALEX
Well. 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. 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 lay on the mall's sidewalks. Dedicated KIOSKS distributing medical KITS.

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 coming from the children's playground, located on the right side of the mall.

Children leave their PHONES, BACKPACKS, BOOKS, CLOTHES on colorfully painted cement BENCHES and TABLES.

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 holds 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 begin recording a news footage about the virus and sickly homeless people. The lady reporter points at paramedics who are waiting to be interviewed.

Alex's red convertible Maserati, with closed roof and windows, 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) - DAY

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

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

TODD'S P.O.V - THE MALL (THROUGH THE WINDSHIELD)

Alex walks towards his assistant, they shake hands and sit.

BACK TO SCENE

John is a sharp man in his 30s, he's also in mask and gloves.

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, and can't be seated inside the car any longer.

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

EXT. THE PARKING LOT - DAY

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 him.

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

INT. COFFEE SHOP - DAY

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 I have no doubts
you'll handle everything well.

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 - DAY

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.

They exit the Mall.

EXT. HYPERMARKET'S PARKING LOT - DAY

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.

They look around. But he is nowhere to be seen.

They 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

Todd

EMMA (CONT'D)

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. 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.

EMMA'S P.O.V - THE PLAYGROUND

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

Children hang 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.

BACK TO SCENE

Emma shakes and steps back, holding very tight to Alex's arm.

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

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

Emma shakes Alex harder.

ALEX
(screams)
Todd.

Todd gets a jerk and exits his trance.

Every floating object, every levitating kid descends 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 cries hysterically, looks at Alex and Emma and runs towards them.

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

She 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 turns the car on and seats 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'S P.O.V - ALEX'S CAR

Alex drives away as fast as they can.

BACK TO SCENE

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

INT. ALEX'S CAR (MOVING) - DAY

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

ALEX'S P.O.V - THE STREET (THROUGH REARVIEW MIRROR)

The cameraman and the lady reporter are still filming them while people point their fingers at their vehicle excitedly and in shock.

BACK TO SCENE

END FLASHBACK

INT. THE RESEARCH FACILITY - INTERVIEW ROOM - DAY

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

AGENT REED

Hmmm. 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 looks at Alex, but seems 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 stares at Agent Reed.

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 pool and it was empty because of the pandemic.

(MORE)

ALEX (CONT'D)

Todd and his cousins hit it off immediately and wanted to play in the pool. The motel was much safer than Tucumcari. That's why we decided it was best if we stayed at the motel instead.

(remembers)

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. SWAN MOTEL - POOL AREA - NIGHT

Thirty rooms in a single square-shaped building. 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 take the front room, which opens to the parking lot and the entire 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 lay all around the pool.

A large size PROJECTOR LIGHT at one corner of the pool shines its light over the parking lot and lights the entire pool area.

Emma and Alex are 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.

Emma laughs when Alex cracks funny jokes. He talks funny, makes funny faces, and his body language is hilarious.

EMMA
(laughs)
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 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 looks at the surrounding desert.

EMMA (CONT'D)
Oh. I almost forgot. I found this in your pocket When I was doing the laundry back 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 stuck 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 Lilian.
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)

(Slurs)

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.

(holds 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 taking 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. Alex tries 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. Her eyes well up, she lowers her head and looks away. 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)
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)
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 and tries 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. 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 as he walks back towards the pool.

He sits on the bed and 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 waits for something to happen.

INT. EMMA'S MOTEL ROOM - NIGHT

Emma sits on the edge of the bed. The TV is on, but Emma turns the volume all the way down. She glares at the wall.

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

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

EXT. SWAN MOTEL - POOL AREA - NIGHT

Alex gets up, walks to the fences of swimming area, and looks out at the desert as he ponders.

ALEX

(laughs)

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

(burps)

Suddenly GORRORROOOMMM. A loud THUNDERBOLT sound followed by a ZZZZZZZZ-SHEEEWWWWWWW-BOOMMM. A huge BLAST.

Something strange crashes into the pool.

All motel window glasses shatter.

The motel sign falls off on the road.

Debris, particles and shrapnels shoot 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.

It is a scary scene for sure.

Smoke, foam, debris, particles and some strange substance scatter all around the crash site, which is the pool.

The strange object is about 16 meters long and 2.7 meters at its widest point. It's as big as a city bus but pointed with the same texture as Todd's orb. The object stands with its pointed head deep into the pool.

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

Despite his mental estate and being intoxicated, Alex limps toward the motel room when he notices a shadow by the pool.

Alex stops.

There is smoke everywhere, and Alex cannot see clearly. He cannot identify the person through the smoke. He gets closer. It is Todd.

Todd stares at the crashed object with his eyes and mouth wide open in amazement.

Alex sighs when he sees his son unharmed. He approaches Todd and hugs him.

ALEX (CONT'D)

(concerned)

Hey buddy, are you okay?

(MORE)

ALEX (CONT'D)

Look at me body. Stay here. I'll
have to find Emma.

Alex limps toward their motel room.

ALEX (CONT'D)

(yells)

Emma. Where are you? I'm coming.

The window glasses are shattered, and shrapnels have put
holes in the walls. Even the door is damaged.

ALEX (CONT'D)

(yells)

Emma. Emma.

Alex takes a few more steps, and through the smoke and dust,
he notices Emma on the other side of the object.

Emma walks around the object slowly, and stares at it.

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

EMMA'S P.O.V - THE CRASHED ALIEN OBJECT

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.

BACK TO SCENE

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

END FLASHBACK

INT. THE RESEARCH FACILITY - THE 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.

(laughs)

We took our stuff and left the
motel in panic.

(MORE)

ALEX (CONT'D)

That is why I drove back to the wrong direction for a mile or two. We were in a hurry and scared, I was drunk and made a mistake. Instead of continuing on our way, I drove back toward the direction we came to the motel from. I stopped the car on the desert so we can sleep for a few hours at least. Emma and I were in shock. Todd was just having fun.

(sighs)

Anyways, I began driving a few hours later and continued our journey.

Agent Reed swipes the papers in the yellow folder.

Alex ponders in silence for a moment, shakes his head, and gazes at a corner.

BEGIN FLASHBACK

INT. ALEX'S CAR - DAY (MOVING)

Alex drives the car and. The vehicle approaches the motel.

Emma lays her head back on the headrest and shuts her eyes.

Todd sits between the two seats and looks at the road.

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

EMMA'S P.O.V - THE SKY AND THE ROAD

Helicopters fly towards the motel.

POLICE VEHICLES, FIRE FIGHTING TRUCKS, AMBULANCES, visitor's SEDANS, and SUVs surround the motel. People, in masks and gloves, stare at the crashed object curiously, take pictures and record videos.

BACK TO SCENE

The closer Alex's vehicle gets to the motel, the clearer the COMMOTION around the motel becomes.

EXT. SWAN MOTEL - DAY

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's proximity.

Alex's car exits that area as people, policemen, army soldiers and others scatter around and take the crash site under control.

A few youngsters run in zigzags to avoid getting caught by the cops so they would get closer to the object. Witnesses cheer and encourage them to go faster.

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 changes in the object as soon as the policeman fires the warning shot.

CLOSE ABGLE - THE CRASHED ALIEN OBJECT

The object's color and texture changes.

BACK TO SCENE

After the policeman's warning shot, some men of working-class fire at the object with their HUNTING RIFLES and GUNS.

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

One of the men, is a middle-aged guy with OLD DIRTY CLOTHES and a RED HAT.

THE MAN WITH A RED HAT

(angry)

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

Everyone CHEERS, WHISTLES and APPLAUDS for the man.

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

PEOPLE AROUND

(shout)

Yeah. Shoot those bastards and their fucking virus makers down.

(whistles)

Make them leave. They made us all sick they want us all dead.

A few more policemen and soldiers approach people around 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. It makes a few strange CLICKING sounds that resemble rifles or guns being loaded.

Everybody gets quiet and stares at the object.

Movements in the vertical gap created by the three legs is noticeable. A few ALIEN SOUNDS, very similar to what we hear when a gun shoots with a silencer. All these happen in a split second.

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

THREE LITTLE HOLES SUDDENLY APPEAR ON THE GUY'S FOREHEAD AND BLOOD SPRAYS OUT OF THE BACK OF HIS 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 fires back at them, again three dots appear on the assailant and blood spray out of the exit wound.

HOLES appear on different parts of policemen and soldiers bodies 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.

The commotion gets scarier, people scream and run 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 shot at the object increases more and more. 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 ALL SMASH TO THE GROUND.

This is AN AWESOME SCI-FI WAR.

Wounded and injured People, soldiers, policemen, and firefighters are scattered around the object.

END FLASHBACK

INT. THE RESEARCH FACILITY - THE INTERVIEW ROOM - DAY

Agent Reed glances at a page in the yellow folder.

AGENT REED

Didn't you see any strange 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 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.

(MORE)

AGENT REED (CONT'D)

Can you tell me more about Todd's little toy you guys 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 FLICKER and interrupts Alex. He stops talking.

Lights go off.

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

THE AI FEMALE VOICE (V.O.)

(over speakers, filtered)

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.

INT. THE OBSERVATION ROOM

The lights flicker. CINC Adams, general Shaun, and others stare at each other. Everyone is bewildered.

CINC ADAMS

What's going on?

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

INT. ISOC

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

IT technicians look astonished and they seem unprepared for what is happening. They check their equipments and try to figure out what causes the lights to flicker.

We hear AN ELECTRIC CHARGE. Lights flicker again.

INT. THE VISITORS LOUNGE CORRIDOR

The camera looks at Emma and Olivia through the transom window of the lounge's door. Lights flicker. Emma and Olivia stop talking and look at each other.

INT. 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, GROOMMMMM.

A single powerful JOLT SHAKES everything and everyone in the entire facility followed by A CONSTANT WEIRD STATIC SOUND.

Agent Reed falls to the ground, and Alex crawls towards her immediately to help her up. But again, LIGHTS FLICKER TWICE, the PIERCING WEIRD STATIC SOUND stops, and every metal object or anything that contains metal levitates and floats in the air.

AGENT REED'S P.O.V - THE ROOM

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

BACK TO SCENE

Alex and Agent Reed look at each other in disbelief.

They remain on the floor. Agent Reed shakes and holds on to Alex's arm tightly while she stares at the floating objects.

INT. THE VISITORS LOUNGE

Emma and Olivia hold hands, look around and each other.

OLIVIAL'S P.O.V - THE ROOM

Every metal object floats on the air.

BACK TO SCENE

Emma, on the other hand, does not seem confused or dazzled. She narrows her eyes, presses her lips and contemplates.

EMMA
(mumbles)
It's Todd.

OLIVIA
(terrified)
What?

Emma stands up, runs toward the door and bangs on the door hard.

EMMA
Open the door goddamnit.
(to Olivia)
Tell them to open this damn door
before I bring it down. It's Todd.

But Olivia stares at Emma and the floating objects.

OLIVIA
(murmurs)
Why aren't you scared? Are you used
to these events?

INT. ISOC

One of the wall-mounted monitors is suspended from one angle, detached from its hook, hanging and covering parts of the other monitors below it.

Objects float on the air. PUNCHERS, PENS, MICE, MONITORS and any other object that is whether made of or contains any kind of metal floats.

Agent Johnson draws a cross on his chest.

INT. THE OBSERVATION ROOM

CINC Adams, General Shaun, Special Agents Johnson and Ross, Agent Tomei and Agent Miller, and a cleaning lady all lay their backs to the wall without making any movements.

Everyone stares at the floating objects.

INT. THE INTERVIEW ROOM

Alex holds Agent Reed's hand and gazes at a corner for a moment.

ALEX

It's Todd.
(pleads)
Take me to him. Please.

Agent Reed nods.

INT. THE BIOMEDICAL RESEARCH LAB CORRIDOR

So many objects float in the air that we are unable to see the lab's ceiling in its entirety.

Dr. Morris and Charlotte are now hiding behind the guards outside the lab.

DR. MORRIS'S P.O.V - LAB (THROUGH TRANSOM)

Most of the thing in the lab are made of metal or contain some sort of metal one way or another. Almost everything floats midair.

BACK TO SCENE

Guards stare at the lab through the door's transom window. They look pale and soaked in their sweat. They hold their rifles in attack position as a natural reaction to the unknown. They are on high alert.

INT. THE BIOMEDICAL RESEARCH LAB

Todd stands near the bed.

Todd's open handcuff, still attached to the bed, is now gravitated upwards. As if something or some one is pulling it up.

Todd is looking up with his eyes rolled back. His fists 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.

INT. THE BIOMEDICAL RESEARCH LAB CORRIDOR

Alex and Agent Reed run toward the lab. They both arrive at the lab 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 squints at Dr. Morris.

ALEX
(to Agent Reed)
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.

INT. THE BIOMEDICAL RESEARCH LAB

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.

(shouts)

Todd.

Todd lowers his head and shuts his eyes.

Todd opens his eyes and scans his surroundings. He looks at his father.

Alex is almost shaking. He sees Todd turned into a black-eyed kid.

Todd makes a COUGHING-LIKE SOUND and passes out, and falls to the floor.

Floating objects fall back on the floor everywhere.

Agent Reed, Dr. Morris, and Charlotte open the door and enter the lab.

Alex lifts the boy's head, and looks at Charlotte and Dr. Morris. Tears roll down his 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 (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 want to know why are we here being interrogated?

Where the fuck are we anyways?

Where's Emma?

(yells)

I want fucking answers.

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 checks Todd and immediately 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 uniformed guy in his 20s with a military shaved head, runs into the lab.

FREDDY
(panting)
Agent Reed, ma'am. Chief Adams is
asking for you.

Even Agent Reed seems angry now. She looks at Alex with an apologetic expression on her face. Agent Reed mutters, curses, and murmurs something.

AGENT REED
Ok. Tell him I'm...

FREDDY (CONT'D)
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 even Agent Reed let out a sigh of relief.

FREDDY
(to Charlotte)
Ma'am, you should go, too.
(MORE)

FREDDY (CONT'D)
Chief specifically asked for
everybody. I'll stay here with him.
I'll let you know when he wakes up.

INT. THE OBSERVATION ROOM CORRIDOR

Agent Reed leads the way. Alex, Charlotte, and Dr. Morris
follow her towards the observation room.

Emma is escorted by Olivia from the opposite side. They, too,
approach the observation room.

Alex and Emma see each other. Emma runs toward Alex and hugs
him.

EMMA
Who are these people? Why are
we here? Why are...

ALEX
We're going to find out.

Everybody enters the observation room.

INT. THE OBSERVATION ROOM

General Shaun is on the phone, talking to a higher figure.

Agent Reed enters. CINC Adams glances at her.

CINC ADAMS
(to Agent Reed)
Look at what's happening in the
country. We have not fixed the
virus issue 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.

INT. ISOC

Agent Reed leads everyone into the ISOC.

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 ISOC.

Everyone is astonished at what they see on the monitors. These are absolutely mind-blowing scenes. Monitors show 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 arrive at the crash site and cross other ambulances, army vehicles, and firefighter trucks on both sides of the road.

B) A young lady reporter in her 20s is interviewing an injured man with a bloody head. 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 the background.

C) Several firefighter trucks try to suppress army vehicles and buses on fire with hundreds of angry people in their background.

D) A lady reporter talks 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 cops try to the man. 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, burns into ashes. Firefighter trucks surround the place. Firefighters look exhausted. They take their uniforms off and sit under the shadow of their trucks. Workers picking bits and pieces from the petrol pump's surroundings in their background.

Emma stands next to Alex. They watch the occurrences on the monitors and turn pale.

CINC Adams steps out, glances at Olivia and points at the meeting room.

OLIVIA

Ok everyone, enough watching these.
Follow me please.

Everyone follows Olivia into the meeting room.

TWO MALE GUARDS in army uniforms, heavy, fully armed, and well-prepared, escort them in and stand guard outside the room.

INT. THE MEETING ROOM

Everyone sits.

Emma glances at Alex.

EMMA
(whispers)
Whats going on now?

ALEX
Don't know yet. I guess we're about
to find out.

CINC Adams and General Shaun take their seats. Each at one
end of the oval table.

CINC ADAMS
(to agent Reed)
You want to 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 look at each other.

Agent Reed 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.

(MORE)

AGENT REED (CONT'D)

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. 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, CINC Adams, General Shaun, and others nod to validate her story.

AGENT REED (CONT'D)

Your ex-wife's occurrences coincide with the spaceship's first appearance.

Alex and Emma look at Agent Reed with their wide open eyes and pay 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.

(MORE)

AGENT REED (CONT'D)

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. We did not, not in our wildest dreams, imagined your late wife, and then later your kid were the ones contacted.

Alex's eyes bulge out after hearing Agent Reed's last sentence.

GENERAL SHAUN

(to Alex)

Yeah, we didn't know about your wife's connection with them. Till we saw what happened to her.

CINC 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 Lilian Murphy, your wife then, was contacted.

Alex stares at CINC Adams and 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 and ponders. He deeps his head between his hands and looks back at CINC Adams.

ALEX

(sighs)

What happened to her?

CINC 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 frowns. His eyes jump back and forth, from left to right
as he remembers the day he saw Lilian's cyst.

ALEX

The cyst. The green. I remember. I
saw what came out of her. I saw
what killed her.

Alex lowers his head. Emma runs her hand on his back.

AGENT REED

Yeah. We received a report from the
EMT 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 as she glares at the officials.

ALEX

(trembles)
What did you do to her? Why did it
take you so long to give me her
ashes?

AGENT REED

Alex, you should understa...

CINC 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 were going to
stop receiving signals after Lilian
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.

Agent Reed presses a button on the remote 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.

(beat)

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 the CCTV footage of the playground and what Todd did in it.

ON THE PROJECTOR

EXT. HYPERMARKET'S PARKING LOT - CCTV FOOTAGE - DAY

EXT. BACK VIEW

A grainy black and white CCTV footage shows Todd from behind. He walks towards the playground. Three teenage boys, ages 12-15, definitely older and taller than Todd, sit and watch Todd. They face 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 have an inaudible conversation when the other two boys join the conversation. Todd takes two steps back as he tries to put something in his trousers pocket. The CCTV camera shows something falls off Todd's hand. The biggest boy jumps and picks it. The three bullies run inside the playground, and Todd runs after them.

EXT. FRONT VIEW

The biggest of the three boys holds something up that seems to be Todd's orb. The boy jumps up and down, throws the object, and passes it to his friends while Todd runs from one of them to the other and tries to take back his orb.

Todd stops suddenly. 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 run away. There's no sound, but people, especially women, look terrified.

BACK TO SCENE

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 dying to know why.

Agent Reed plays another video.

ON THE PROJECTOR

EXT. THE CORNFIELD - DAY

THE CAMERA DRONE'S P.O.V - THE FIELD

Cornfields, as far 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 orbs 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 ALFALFA FIELD - DAY

THE CAMERA DRONE'S P.O.V - THE ROAD

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 WHEAT FIELD - DAY

THE CAMERA DRONE'S P.O.V - THE FIELD

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.

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

EXT. NEW YORK CITY - DAY

So many sick people on the streets, laid on the sidewalks.

INT. THE RESEARCH FACILITY - DAY

Todd is cuffed to the bed.

EXT. OUTER-SPACE - NIGHT

A light on the SPACESHIP flashes.

EXT. SWAN MOTEL - DAY

People are still throwing things at the crashed vessel.

EXT. NEW YORK CITY - DAY

So many sick people are on hospital beds.

END SERIES OF SHOTS

INT. THE RESEARCH FACILITY - GUESTS APARTMENT - NIGHT

The nicely decorated two-bedroom furnished hotel apartment
gives a relaxing vibe.

INT. THE LIVING ROOM

Alex sits on a sofa alone, quiet and gazes at the wall and
the sound of water SPLASHING in the background..

INT. THE BATHROOM

Emma is taking a shower. The mist on the glass wall would
only let us see Emma's sexy body blurred.

INT. THE LIVING ROOM

A knock on the door brings Alex back to himself. He opens the door and receives some FOOD.

Emma exits the shower at the same time. She has her BATH ROBE on and a TOWEL wrapped around her head.

EMMA

Oh thanks god. I'm starving.

INT. THE RESEARCH FACILITY - BIOMEDICAL RESEARCH LAB - NIGHT

Todd opens his eyes. His eyes are BLACK with no scleras again.

He sits up in a strange and extraordinary way.

Freddy, standing watch, reads a magazine. He notices Todd and jumps up. Todd looks at him with his cold black eyes.

Freddy bangs on the door repeatedly.

FREDDY

Ehhh.... What.. the.. FUCK... is happening now? Open up this door now. Let me out.

Todd looks at the cuffs on his hand.

HandCuffs open by themselves.

Todd steps down the bed.

Guards open the door for Freddy hurriedly and in panic.

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 lab.

INT. THE RESEARCH FACILITY'S MAIN CORRIDOR

As Todd walks in the facility's main corridor, the EMERGENCY SIREN starts. People exit their departments, run towards the corridor and see 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.

INT. THE MEETING ROOM

Flickering lights agitate everyone in the room as they already know what they mean.

CINC 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 talks. An AI female voice broadcasts from the facility's ceiling speakers and can be heard in all rooms.

THE AI FEMALE VOICE (V.O.)

(over speakers, filtered)

Activating secondary generator.

(interrupted)

Unknown error. No power in the facility. No power in..

The AI voice suddenly cuts.

The meeting room gets pitch black. Only cell phone screens illuminate the meeting room to a degree.

A technician's powerful flashlight in the ISOC, illuminates the meeting room partially 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.

CINC Adams stands and clenches his hands into fists and bumps them on the table. He glares at Todd.

Todd approaches and stops at 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 room in panorama.

Everyone is quiet, looking around, amazed, and waits 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 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

(agitated)

Then why are you here? Inside this boy? What is that thing killing our people out there?

Without minding General Shaun, Todd continues looking ahead and talking.

TODD

(With the 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. 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 MORGAN'S OFFICE - ULTRASOUND ROOM - DAY

DR. MORGAN

So, you want to know the gender.
Right?

Lilian 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

INT. THE MEETING ROOM

TODD

As Todd grew up, we realized he had differences from other second-generation hybrids. 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.

CINC ADAMS

(mumbles)

Over my dead body.

Todd does not mind CINC 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 IN THE BACKGROUND

- THE SAME VESSEL - ITS IN THE MIDDLE OF A MIDDLE-EASTERN DESERT WITH DUBAI'S ICONIC 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 LADIES HAVING KIMONOS ON IN THE BACKGROUND.

END SERIES OF SHOTS

TODD (CONT'D)

(With a strange voice)

And for your information, our vessels are not designed for war. They are non-combat spacecrafts, but have the capability to defend themselves when required. Look at what your people did and what our vessel had to respond.

The panoramic-holographic images show

SERIES OF QUICK SHOTS - SWAN MOTEL

- A man throws a grenade at the alien 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.

END SERIES OF SHOTS

BACK TO 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. He 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...

CINC ADAMS

(to General Shaun)
Triple the guards.

Charlotte uses a desk phone near her and orders a stretcher.

CINC Adams dials a number on his cell phone.

CINC ADAMS (CONT'D)

(clears his throat)

Yes. Mr. President.

(beat)

Can we meet urgently, sir?

Agent Reed gazies at the wall. Everybody is deep into their thoughts.

CINC Adams finishes talking over the phone.

CINC 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)

(MORE)

CINC ADAMS (CONT'D)

Do not say anything to the boy's
parent. Not a word.

Agent Reed lowers her head, looks away, but nods.

Freddy pushes a STRETCHER inside the room.

Charlotte, Freddy and Dr. Morris lift Todd and place him on
the stretcher. They carry him out.

CINC Adams stops them.

CINC ADAMS (CONT'D)

You will stay with the boy and will
keep him sedated until further
orders are issued.

INT. THE MAIN CORRIDOR

Charlotte, Freddy and Dr. Morris exit the meeting room, walk
next to Todd's stretcher and take him away.

CINC Adams exits next, followed by Agent Reed and General
Shaun. They walk fast towards the yard and the helipad.

GENERAL SHAUN

(panting)

The helicopter is ready. Why are
you going to see the president?
What's the plan?

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.

CINC ADAMS

(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

(to CINC Adams)

Agent Reed is right. Getting to an altercation with the aliens is suicide, chief.

CINC ADAMS

(to Agent Reed)

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 - NIGHT

INT. THE LIVING ROOM

Emma clears the dining table from food leftovers.

INT. THE BATHROOM

Alex thinks as he tries to relax in the shower. He decides to stay under the water for a while. He sits in the BATHTUB and holds his head between his hands.

INT. THE KITCHEN

Emma empties the garbage into the BIN. She puts the leftover in the fridge and returns to the living room.

INT. THE LIVING ROOM

Emma sits on the bed in front of the TV and switches the TV on. She lowers the volume shut.

Emma stares 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 door.

INT. THE BATHROOM

Deep in his thoughts, Alex 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.

INT. THE LIVING ROOM

Emma lays her head and her right hand on the door.

EMMA
Don't ever say that, Alex. I love
you guys. You guys are the closest
to a family.

INT. THE BATHROOM

Alex lowers his head.

ALEX
I guess I just wanted to say...
(changes his mind)
Never mind. Go to bed if you're
tired. I'll take the couch.

Alex and Emma hear a helicopter.

EXT. THE RESEARCH FACILITY - NIGHT

The white helicopter flies away from the facility.

EXT. SWAN MOTEL (THE CRASH SITE) - NIGHT

Army vehicles, fire fighting trucks, ambulances, police
vehicles, SWAT vans, soldiers, policemen, firefighters, and
many civilians surround the place and just observe. Noting
crazy happens.

The entire area is lit by huge projectors around that point at the object. Everyone stares at the object, waiting for something new to happen.

INT. THE RESEARCH FACILITY - GUESTS APARTMENT - NIGHT

INT. THE LIVING ROOM

Alex exits the bathroom, covered in a white BATHROBE. He's drying his hair with a smaller towel when he gets surprised to see Emma.

Still in her robe, Emma is on the couch, holding a small mirror and putting up some makeup. The living room is quiet, and is dimly lit. The TV is switched off.

ALEX
(suspicious)
Still awake? You okay?

Emma stands up and ambles toward Alex. She touches Alex's face as she gazes into his eyes. Emma holds Alex's hands and pulls him towards the bedroom. Alex swallows his saliva. 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.

INT. THE MASTER BEDROOM

Alex and Emma stand by the KING-SIZE BED.

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 hyperventilates and helps Emma take her lingerie off hurriedly and lustfully.

Alex and Emma fall on the bed while kissing and make a passionate and affectionate love.

This is the scene that describes how Alex and Emma truly love one another.

EXT. OUTERSPACE - NIGHT

The mother ship stands still in the space. Some green little lights on it flash a few times. The mother ship sends signals. An alien SIGNALING sound can be heard.

EXT. SWAN MOTEL - THE CRASH SITE - DAY

A few little green lights on the crashed object or vessel blink in the same pattern as the mothership's.

The crashed vessel VIBRATES, SHAKES, LEVITATES SLOWLY, and makes all vehicles, people and objects shake.

The crashed vessel vibrates again and then gets detached from the ground while everyone cheers, whistles and claps as they see what happens in fear and shock.

The vessel changes from vertical position to horizontal. It flies off and disappears in the horizon.

INT. THE RESEARCH FACILITY - GUESTS APARTMENT - DAY

INT. THE LIVING ROOM

Alex and Emma are drinking coffee and watching the news on the TV.

Emma hears COMMOTIONS, she stands up, goes to the window, and opens the curtains.

EMMA

(loud)

Wow. Oh my God. Alex I think you should see this.

Alex stands quickly and looks out the window.

ALEX'S P.O.V - OUT THE WINDOW

An army that can take down an entire city take position outside, surround and guard the facility.

Hundreds of soldiers, all armed to their teeth, with army vehicles and heavy-duty weaponry.

Air force helicopters fly around the facility. A few tanks surround the facility.

Alex and Emma look at each other in disbelief.

EXT. THE RESEARCH FACILITY - DAY

The camera is looking down at the facility. ARMY AND WEAPONRY surround the facility.

INT. THE RESEARCH FACILITY'S - GUESTS APARTMENT - DAY

INT. THE LIVING ROOM

Alex and Emma leave the window after they hear a knock on the door. They both hurry to the door quickly. It's Agent Reed and CINC Adams. They both rush inside. CINC Adams carries a walkie-talkie in his hand.

CINC 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?

CINC Adams sounds suspicious. Even Agent Reed does not act like herself.

ALEX (CONT'D)

Where's my son?

CINC Adams and Agent Reed look at each other.

CINC 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?

CINC 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 glares at Agent Reed.

ALEX
(pleads)
Please don't let anyone take my son
away.

AGENT REED
(sincere)
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 rushes 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 CINC Adams's walkie-
talkie.

THE MALE VOICE (over walkie-talkie filtered)	COMMANDER-IN-CHIEF ADAMS (into walkie-talkie)
It is here. Eagle one come in. It is just...	Eagle one here. Goddamnit. Who the hell ordered you to fire?

THE MALE VOICE (CONT'D)
(over walkie-talkie
filtered)
Eagle one, it's hovering in
vertical position. It appears
aggressive.

The voice gets interrupted by another FOUR EXPLOSIONS.

INT. THE MAIN CORRIDOR

Alex, Emma, CINC Adams, and Agent Reed run in the facility's
corridor towards the helipad exit. The sound of GUNSHOTS and
EXPLOSIONS wouldn't stop.

EXT. THE RESEARCH FACILITY - DAY

AN AWESOME BATTLE ensues outside the facility.

The vessel hovers above the ground in a vertical position
now.

The vessel is attacked by the armed forces. It is showered by all kinds of BULLETS, MISSILES, and EXPLOSIVES from the LAND and the AIR. But nothing seems to affect it.

Army units fire all their ammunition at the vessel.

The vessel BEAMS A LASER LIGHT on the facility's external walls, which forms a text that reads:

Please cease fire. We are not here to kill.

But no one seems to care.

Another text and a warning countdown forms on the wall that reads: "Defense mechanism initiates in:

The camera looks at the wall with strange fonts 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 and retaliate.

A SPINE-CHILLING ATTACK IS INITIATED ON THE HUMANS. AN AWESOME WAR SCENE IN WHICH THE VESSEL DESTROYS MANY MILITARY EQUIPMENTS, HELICOPTERS, TANKS AND KILLS MANY SOLDIERS.

The human army loses the battle to a single transportation vessel during A FUTURISTIC WAR SCENE.

EXT. THE RESEARCH FACILITY - HELIPAD YARD - DAY

Men in hazmat suits are with Todd inside the helicopter. Todd seems to be still unconscious.

CINC 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 check him and get him out. But Todd who is awake now steps down the helicopter.

The vessel moves into the helipad yard area and stops next to the helicopter. It hovers on the ground. Alex and Emma freeze.

Soldiers surround the vessel, all around the facility's roof, preparing their ammunition. They open fire 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 and yells 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 make since he was an infant.

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, CINC Adams, General Shaun and many others who witness this worry 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.

AN EXCITING 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.

CINC ADAMS
(to Alex)
They wont hurt him. They need him.

The alien voice and Todd discuss something for a moment that makes Todd very emotional. The alien voice tells Todd something and Todd stops resisting and fighting back.

The vessel retreats temporarily.

Todd steps away in tears. Alex and Emma run to him, but he makes a hand gesture and stops them.

Todd stops in the middle of the yard and takes his orb out of his pocket. He stares at it, covers it well between his palms, looks up and everything around him begins to vibrate.

Todd is at the center of CIRCULAR ENERGY RIPPLES that go toward the orb in his hands one after the other.

The surrounding vibrations end and the energy waves stop.

Todd falls down and kneels on the ground. He is out of energy now. Emma and Alex run to him.

They reach Todd and the trio hug in tears and passionately.

TODD

I must go with them, guys. I made a deal with them. I must go or they will kill many people here. They promised they will bring me back one day.

(to Emma)

Please take care of my dad.

(to Alex)

Please look after my Emma.

CINC Adams, General Shaun and Agent Reed witness the entire ordeal.

Emma nods. Alex, Emma and Todd burst into tears.

Todd places his orb in his father 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 stay safe and cure people.

Alex and Emma cannot let go of Todd.

TODD (CONT'D)

Dad, Emma, I love you. I need to go.

(to Emma)

(MORE)

TODD (CONT'D)

Please take care of my dad like you
took care of me.

Todd approaches the vessel. The vessel opens from the middle and a STRANGE ALIEN COCKPIT appears. Todd turns his head and looks at his dad and Emma one last time.

TODD (CONT'D)

Please do not be sad. I will come
back one day.

(to Shaun and Adams)

Clean up the earth, air, land and
oceans.

Todd opens his arms, levitates and floats into the vessel.

This is an EMOTIONAL scene, assisted by a MATCHING MUSIC.

Alex and Emma hug as tears roll down both their cheeks.

The vessel closes and flies away, now in a horizontal position.

BLACK.

A prolonged Silence.

EXT. A COUNTRY ROAD - DAY

Alfalfa, wheat, and sorghum farmlands. A cattle graze nearby.

The lush countryside extends for miles.

We are on the same highway as the beginning of the movie.
Just like how the movie started.

Super: Seven Months Later

Below, a RED color CAR travels on a two-lane road.

A faint OLD SONG FADSE IN as we slowly descend.

It is Alex's convertible Maserati Grancabrio with its roof
and all four side windows fully retracted.

We draw closer to the car and slide in.

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

Alex Bennett drives and we see SEVEN-MONTH PREGNANT EMMA
SCOTT on the passenger seat.

The orb and an EXPECTING CARD are on the dashboard.

INSERT SHOT - THE CARD

The card reads: Congrats. It is a boy.

Back to scene

Alex and Emma hold hands and listen to and sing along with the song, BEAUTIFUL BOY, by John Lennon.

FADE OUT.