

THE GODS OF WAR
AN ANIMATED ADVENTURE

Written by

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EXT. DOWNTOWN WASHINGTON, D.C. - NIGHT

Crowded street and a hooded figure struggles to gain control of the pulsating blue glow emanating from her palms.

She continues walking and realizes the CROWD notices the pulsing blue light, she takes off running, and the CROWD immediately follows.

EXT. OUTDOOR CAFE AND RESTAURANT CAIRO, EGYPT - DAY

WALTER SMIRNOFF, 40s, tall, athletic, dense beard. KEMAT TAWFI, 50s, stout, stone-faced, pull up seats at the café.

Walter distracted, scrolling through his phone.

A MAN, 60s, and WOMAN, 30s, sit at the next table.

Kemat silently eavesdrops on their conversation.

Blaring HORNS with the SOFT ROAR of cars PASSING nearby and the SOUNDS of people moving about.

KEMAT

You think she'll go for it.

WALTER

Ah...50/50, she's no-nonsense.

KEMAT

Let me do the talking.

Kemat scans his cellphone.

KEMAT (CONT'D)

First, in her class at Oxbridge,
160 IQ, and her mother is a United
States Senator.

WALTER

It's good to be out and about.

KEMAT

Be careful; Her dad is a Federal
Investigation Agent in Washington,
DC.

WALTER

There's no rush. We still have a
few weeks.

WALTER (CONT'D)
I worked with her before in the UK.
Everyone called her pita.

KEMAT
Pita?

WALTER
Yeah, Pain-In-The...

KEMAT
Aren't you an MI6 agent, Military
Intelligence.

Walter nods. Kemat looks concerned.

EXT. CAIRO, EGYPT - NIGHT

An earthquake strikes the city: building debris FALLING unto
the streets and roads. PEOPLE RUNNING for their lives.

EXT. INT'L RESPONSE NETWORK BUILDING CAIRO, EGYPT - DAY

Ambulances BLARING SIRENS speed down the street and navigate
debris, from the substantial damage to roads and buildings.

INT. INT'L RESPONSE NETWORK BUILDING CAIRO, EGYPT - DAY

The International Response Network (IRN) STAFF gathers in the
basement conference room.

Hamad Dawis, 50s, short, lean, scientist, International
Response Network, nervously glances around the room.

HAMAD
The earthquake and aftershocks hit
Cairo, Giza, and Delta
governorates...and...ah...the
center point of the 8.4 quake is in
the al-Katameya area of
Cairo...over five hundred deaths.

HAMAD (CONT'D)
Anything else you want to add, Dr.
Brockton?

DEBORAH BROCKTON, 20s, tall, muscular, tough-as-nails, long
scar on her right cheek, Egyptologist, Director,
International Response Network, sits at the head of the
conference table.

DEBORAH

We've been recording earthquakes and their destructive effects for years; this is what the Pharaoh's would describe as a "God's Hammer" event, underneath the Great Pyramid of Giza cracks open like an eggshell.

HAMAD

Are you taking a team from the Egyptian government out there next week?

DEBORAH

Yes.

EXT. APARTMENT CAIRO, EGYPT - NIGHT

Walter strolls through the front entrance.

INT. APARTMENT - NIGHT

Small but decorated nicely with Ancient Egyptian artifact-like accessories, statues, and photos.

Deborah is talking on her cellphone.

A KNOCK at the door.

She opens it, revealing Walter standing there with a salesman-like smile. Kemat is stone-faced.

WALTER

Dr. Brockton?

DEBORAH

Yes, Mr. Smirnoff.

WALTER

Please, call me Walt. We met in the UK a few years ago.

DEBORAH

OK, Walt, come in.

INT. APARTMENT LIVING ROOM - NIGHT

They all sit opposite each other. Paperwork spread out on the coffee table, along with a large photo of the Giza Pyramid.

WALTER

Nice seeing you again, Deborah.

Kemat stares at the scar on Deborah's left cheek.

KEMAT

Did you cut yourself shaving?

DEBORAH

Yay, I was shaving your legs.

Walter laughs nervously and moves Deborah's backpack from the couch to an empty chair.

WALTER

Why's your backpack so heavy?

DEBORAH

Lots of research and this day has been long in the planning.

WALTER

The Egyptian government insisted I take an Egyptologist with me, and you came highly recommended.

Kemat looks at his cellphone.

KEMAT

I think I know why. I was reading your Bio...at fifteen, you decided on Egyptology, nineteen a Ph.D. Mechanical Engineering, later a graduate degree in Egyptology, in your twenties traversing the globe as a Military Intelligence Analyst.

DEBORAH

(flattered)

Well, I'm very honored to be offered this opportunity.

WALTER

Do you have any questions?

DEBORAH

Just a few.

WALTER

OK, shoot.

DEBORAH

How did you learn about this hidden passageway?

KEMAT

I was doing DNA mapping on a tissue sample in Africa when a woman in a village told me about a century's old legend of... interesting artifacts... found deep within the Great Pyramid of Giza.

DEBORAH

Another question.

WALTER

Go on.

DEBORAH

Why do we have to do this at night?

KEMAT

The Egyptian government insisted on not interfering with the extensive passageways underneath the Giza Plateau and avoiding any damage sustained after the Giza earthquake and aftershocks.

DEBORAH

An extensive system of hidden chambers and tunnels exist below the Great Pyramid.

WALTER

Anything else, Deborah...

DEBORAH

Yes, when do we leave?

KEMAT

Ten days.

She smiles wide; Kemat joins in.

EXT. EGYPT - NIGHT

A jet-black military chopper cuts through the night sky over an ocean of sand and a canopy of stars.

Directly ahead is the Great Pyramid of Giza, protruding from the desert floor, and glistening in the moonlight.

EXT. GREAT PYRAMID OF GIZA - NIGHT

The chopper whips into view and lands about fifty yards from it, the whirling blades kicking up the sand. As the blades wind down, Deborah and Walter disembark.

Kemat remains in the passenger seat.

DEBORAH

Gather the gear while I show the guards the necessary paperwork.

WALTER

Okay.

Deborah slides open the chopper's side door, and she double-checks the high-tech portable laboratory gear.

Walter grabs a clipboard with paperwork and strolls toward the Guard Shack. He's a bit out of breath.

Deborah gives him a curious look.

DEBORAH

Everything all right?

WALTER

(nods)

I just want to get started. (pause)
I'll take that.

He slides the backpack over his shoulders, and they stroll to one of the corners of the pyramid.

Deborah looks at a schematic diagram of the Great Pyramid on her tablet device.

DEBORAH

The entrance should be right...

Deborah depresses a stone panel on the pyramid.

Walter is surprised, a large stone block slides away, revealing a steep, angled passageway.

WALTER

Wow!

She shines a flashlight down into the disappearing blackness.

DEBORAH

(softly, almost to herself)
It's here.

Deborah tosses him a look with a furrowed brow.

WALTER
Weren't you sure?

She looks at her tablet device.

DEBORAH
(matter-of-factly)
No.

DEBORAH (CONT'D)
Let's go.

They begin their trek down the descending passage with their flashlights illuminating their way.

They continue into the depths of the pyramid until they reach a small chamber with a level floor.

INT. GREAT PYRAMID OF GIZA - SMALL CHAMBER - NIGHT

Both gingerly enter the perfectly square and empty room.

Their flashlight beams wash over incredibly detailed paintings that cover all the walls.

The paintings depict a mix of normal humans interacting with tall, featureless humanoid beings with large heads and almond-shaped eyes.

There are also very tall, athletic humanoids with bird-like heads.

There are giant robotic alien scarabs peppered throughout all the paintings.

Some seem to be pets to the tall, large-headed beings.

DEBORAH
I've seen thousands of paintings
and hieroglyphics. These are all
new, except for the people with the
bird's beaks.

She points to one.

DEBORAH (CONT'D)
Those are common.

Walter nods, satisfied.

WALTER

It's good I brought you along.

She shines her flashlight over all the walls. The entryway they came through appears to be the only way in or out.

DEBORAH

Is this the room you were hoping to find?

Walter wrinkles his brow looks at his tablet.

WALTER

I don't think so.

Walter runs his finger across the tablet, tracing the passageway they came down.

He taps on the tablet device where the chamber is.

WALTER (CONT'D)

Here we are. Next to the chamber, on the opposite side from the passageway, a shaft that goes down quite a distance, which leads to a large room.

Deborah taps on it with her index finger.

DEBORAH

Here's where we need to get to.

Walter is pointing at the wall opposite the entryway.

WALTER

That shaft is on the other side of that wall.

He walks over to it and runs the palms of his hands against the wall.

DEBORAH

Maybe there's a panel or button.

Her hand touches the carvings: a door, something that looks like a lamp on a stand, and a starfish.

WALTER

Whoa.

DEBORAH

These aren't paintings. They're carvings.

She positions her hand to push the door carving.

WALTER

Well, it seems simple enough. If I just depress this, then maybe--

DEBORAH

Wait!

Walter presses a button-like panel. The door slides down over the passageway entrance, sealing them in. The stone floor begins immediately SLIDING into the wall, revealing a pit.

Walter and Deborah steady themselves on the moving surface and peer over the edge to a bed of spikes about twenty feet beneath them.

Deborah calmly looks at a dozen human skeletons lying sprawled on the spikes below.

They quickly realize they're going to join the dead once the floor completely retracts into the wall.

Walter immediately goes for the second "button," the symbol that looks a bit like a lamp on a stand.

DEBORAH (CONT'D)

NO!

He halts his hand poised over the carving. Deborah hurries over and presses the starfish panel, and a seamless door slides open on the wall.

There's no floor beyond just a shaft that disappears into the depths. Two thick ropes run down the center of it.

Walter and Deborah quickly step onto the thin door threshold and clutch the door frame to maintain their balance.

And not a moment too soon, the floor slides past them and continues until it's flush with the wall.

WALTER

(exhaling)

That was close.

She glares at him.

DEBORAH

You should've consulted me before touching that carving. I'm the Egyptologist, remember? That's why I'm here.

He sheepishly nods, feeling foolish.

WALTER

Since it was a carving of a door, I just thought...

He's too embarrassed to finish.

DEBORAH

In ancient Egypt, an image of a door means a false door. A gateway between the worlds of the living and the dead.

Walter glances down at the skeletons on the bed of spikes beneath them.

WALTER

It looks like those poor souls passed through that door.

DEBORAH

Yeah, and we could've joined them.

WALTER

We should move on before something else happens.

DEBORAH

Agreed...

Walter extracts a hammer from his backpack and drops it down the shaft. It falls out of sight.

DEBORAH

What if we need that?

WALTER

(shrugs)
I have another.

After several more seconds, they hear the distant sound of the hammer hitting stone.

DEBORAH

(smirks)
That's stupid.

Deborah shines her flashlight to the other side of the shaft, which is only about four feet away.

A lever protrudes perpendicular to the wall. Walter glances at Deborah. His eyes show he's resolved to a course of action.

DEBORAH (CONT'D)
Well, not many options at this point.

Deborah leans way out, past the two dangling ropes and flips the lever.

Ancient machinery whines to life, and the ropes move one rope going up one going down.

DEBORAH (CONT'D)
It's a pulley system. We should ride this down to the bottom.

WALTER
Is there a lever down there?

DEBORAH
Well, what do you want to do?

WALTER
The floor might reset after a time.

WALTER (CONT'D)
Do you think we should wait it out?

DEBORAH
Hell no.

WALTER
What if it takes hours? Or even days? I don't think we can spend days standing on this threshold.

Deborah reluctantly nods in agreement.

DEBORAH
Down the shaft, it is?

WALTER
(giving in)
Yes.

She reaches out and takes the downward rope. She clings to it. As soon as she descends several feet, he does the same.

INT. GREAT PYRAMID OF GIZA - SHAFT - NIGHT

They ride down the dark shaft, Deborah above Walter, both clinging to the thick rope.

WALTER

Why did you stop me from pressing the second carving? The one that sort of looked like a lamp.

DEBORAH

It's called a Khet, and it represents the underworld, a place of fiery lakes and demons.

WALTER

(gaping)

Good thing you stopped me. Who knows what that would've brought us?

DEBORAH

The starfish-shaped image -- the one I pressed -- is called a Seba, and it's associated with gates and doorways. So, I figured if there was any chance of getting out of that room, that was the one.

WALTER

You were right.

He shines his flashlight down, illuminating the floor of the shaft.

WALTER (CONT'D)

We're almost down.

Moments later, Walter touches the bottom and releases the rope.

He steps aside as Deborah reaches the bottom.

Deborah flips another lever on the wall, bringing the pulley system to a stop.

INT. GREAT PYRAMID OF GIZA - LARGE CHAMBER - NIGHT

It's vast, bright and gold in color. There doesn't appear to be any light source, but it is well lit.

The walls are covered with more paintings like the chamber above them.

Deborah looks around.

DEBORAH

Where is the light coming from?

Walter doesn't answer. Instead, he's staring at what lies on the stone slab in the center of the room.

A ten-foot, mummified winged-creature, with an athletic build and a bird-like head, lies on the elevated slab.

The room SHAKES VIOLENTLY, and stones FALL from the ceiling. AFTERSHOCKS!

WALTER

RUN!!!

Walter immediately runs and hides in an adjacent small chamber away from VIOLENTLY SHAKING large room.

Deborah remains in the large chamber. Lightning bolts from the mummy ZAPPING Deborah.

A BURST OF ELECTRICITY SHOOTS from the fossil to Deborah, LIGHTING her up and she spasms.

Panels on the walls open, and the robotic scarabs crawl into the room.

A mysterious glowing energy from within the chamber hovers in a beautiful nebula in front of Deborah.

She's never seen anything like it. It's as if it's looking at her. She points a finger towards it, piercing the nebula.

The mummy AWAKENS floating and winding into a DOUBLE-HELIX STRAND.

The double-helix breaks apart, multiplying into larger helixes.

Transfixed by the incredible sight, Deborah fails to notice a SILHOUETTE drifting up behind her.

She senses it and whirls around--Deborah's WIDE EYES.

Walter re-enters the VIOLENTLY SHAKING large chamber.

DEBORAH

(gaping)

Unbelievable!

WALTER

I thought you said the bird-people
were common.

She furrows her brow at him.

DEBORAH

Yeah, in paintings and sculptures.
No archeologist would seriously
consider them to be real.

Walter pulls his backpack off, sets it on the floor, and
opens it.

He removes a DNA sample kit and begins scraping samples from
the mummified fossil.

As Deborah watches him, realization dawns on her.

DEBORAH (CONT'D)

That's why we're here, isn't it?

He finishes sealing his samples in a lab container and faces
her.

WALTER

Kemat told me of a legend that
stated there was a humanoid fossil
here of unknown origin.

DEBORAH

Unknown origins?

WALTER

Sorry I didn't tell you everything.
I didn't even tell the Egyptian
government. They would've thought I
was crazy.

She stares at the fossil for a moment, then shakes her head.

DEBORAH

Could it be an unknown, but an
indigenous species? A mutation?

WALTER

Maybe.

He holds up his jar.

WALTER (CONT'D)

These DNA samples should answer the
question either way. I'm going to
get some more.

Producing another container from his backpack, he goes about gathering more samples.

Deborah wanders the room, studying the paintings. Though they like the ones in the room above, they are more elaborate and detailed.

And they also depict star fields and saucer-like aircraft.

DEBORAH

Walter?

He's engrossed in his task.

WALTER

(absently)

Yes.

DEBORAH

Look at this.

She strides over to him with the container, holding it out.

As he reaches for it, the creature begins to glow. His eyes widen upon seeing it.

Surprised, Walter and Deborah just stare at it, not knowing what they should do.

It suddenly pulses with a blinding light. They stumble away from it in opposite directions, shielding their eyes.

A BURST OF ELECTRICITY SHOOTS from the mummified fossil to Deborah, lighting her up and temporarily paralyzing her.

Walter's jaw drops at the sight.

ENERGY flowing from the mummy to Deborah ceases, and she collapses.

The glass container bounces away from her but doesn't break.

Walter scrambles for it, but before he can reach it, the room begins ROCKING VIOLENTLY. AFTERSHOCKS!

A burst of ENERGY from the mummy knocks Walter to the ground.

Walter shakes off his shock and crawls to the glass container. Grabs it, stuffs it into his hip pouch.

Stone panels all around the room SLIDE OPEN, and the human-sized scarabs rapidly crawl into the room.

They CHITTER as they run.

WALTER
COME ON!!

He swiftly shoves his lab equipment into his backpack and bolts for the cable.

Deborah stumbles to her feet and dashes behind him.

They practically clamber over each other to grip the rope as the scarabs rush them at unbelievable speed.

INT. GREAT PYRAMID OF GIZA - SHAFT - NIGHT

Walter flips the lever, the rope jolts upward, moving faster than when it did when they descended.

Deborah and Walter look down and watch in horror as the robotic scarabs pour into the shaft and start climbing the walls at an incredible speed.

INT. GREAT PYRAMID OF GIZA - SMALL CHAMBER - NIGHT

They reach the room and see that the floor has reset, and the passageway is open.

They bolt across the room and up the passage.

A moment later, the room fills with the giant scarabs.

INT. GREAT PYRAMID OF GIZA - NARROW PASSAGEWAY - NIGHT

Walter is in front as they dash up the tight and claustrophobic ramp.

Deborah's practically pressed up against him.

She glances back and sees the scarabs enter the passageway and continue their pursuit against the floors and walls as they gallop.

Their eerie CHITTERING rises as they gain speed.

DEBORAH
(panicked)
If you discard your backpack, we'll
move faster!

WALTER
Can't do that!

EXT. GIZA PYRAMID - NIGHT

Deborah is about a hundred feet from the pyramid, facing it, as the scarabs rush at her.

Out into the open, they run finally! Side by side, they sprint the ten yards to the chopper, which seems like an infinite distance.

The robotic scarabs pour out of the pyramid and give chase hundreds of them.

No time for Deborah to wait around, the scarabs are closing on her.

CHITTERING ECHOES across the desert floor...

Deborah STUMBLES and TRIPS...ROLLS...swiftly jumps to her feet...but she lost precious time and distance.

Walter reaches the chopper first. He hops in.

Deborah's eyes bug in shock as she sees him close the chopper door and START THE ENGINE.

The chopper whirls to life. Deborah reaches it and DESPERATELY POUNDS on the door.

Kemat is in the passenger seat.

Walter sitting in the pilot seat, gets out. He forcefully pushes Deborah to the ground.

Moments later, the chopper lifts into the air leaving Deborah stranded.

INT. GUARD SHACK - NIGHT

Deborah jerks the door open, and a horrifying sight awaits.

TWO GUARDS lie dead on their backs, staring unblinkingly at the ceiling... a bullet hole in each of their foreheads.

She whirls around the scarabs are just feet away.

They leap at her, she drops to her knees and lets out a BLOOD-CURDLING SCREAM.

A BOLT OF ENERGY EXPLODES FROM HER BODY.

DEBORAH (V.O.)
What's happening to me?

Deborah floats in an infinite black void.

BEGIN MONTAGE:

-- ATHOR...Egyptian goddess of the sky and the afterlife descends from the nighttime sky.

ATHOR (V.O.)
I am the goddess Athor, we've
spanned the galaxy for several
millenniums.

-- The void gives away to vibrant, colorful images of a technologically advanced society with glass cities. Elegant spaceships leave the planet and head into deep space.

ATHOR (CONT'D)
I am from a race of beings called
Anhurians.

ATHOR (CONT'D)
We've spanned the galaxy and...

-- A single Anhurian ship in orbit around Earth.

ATHOR (CONT'D)
watched over humankind...

-- ATHOR interacts with the ancient Egyptians.

-- The sky above the pyramids fill with a saucer-shaped craft.

ATHOR (CONT'D)
But your world was invaded by our
enemies -- the Divocs.

-- An army of tall beings with large heads and almond-shaped eyes quickly descend from the saucers.

ATHOR (CONT'D)
A militaristic people only
interested in advanced engineering
for war and conquest of the
universe.

-- They surround and capture ATHOR.

ATHOR (CONT'D)
I signaled my people for help, but
they captured me before I could
escape and...

-- Saucers surround her starship in space.

ATHOR (CONT'D)
...deployed our powers against us.

-- A force-field surrounds Planet Earth.

ATHOR (CONT'D)
By erecting an ENERGY field around
Earth...

-- Other Anhurian ships arrive but cannot penetrate the
energy field.

ATHOR (CONT'D)
...thus preventing my people from
saving me or humanity.

-- The Divocs BLAST ATHOR with an ENERGY weapon. She
collapses.

ATHOR (CONT'D)
I was deemed too powerful to let
survive, so they killed my body and
trapped my soul.

-- ATHOR lies in a mummified state beneath the Giza Pyramid.

ATHOR (CONT'D)
They keep me beneath the Great
Pyramid, where you found me.

-- The enormous scarabs crawl all over and through the
pyramid.

ATHOR (CONT'D)
They tampered with human DNA, and
the Divocs now live underground.

-- The Divocs shape-shift into humans.

ATHOR (CONT'D)
They're shape-shifters...

ATHOR (CONT'D)
...and they have influenced
humanity for centuries.

-- Government figures shake hands with Divocs in human form.

ATHOR (CONT'D)
Using their greed and materialism
against them.

-- Scenes of war and annihilation, tanks, jets, explosions,
dead bodies.

-- Hospitals overwhelmed with patients, families living in tent cities, restaurants and businesses closed.

ATHOR (CONT'D)
... keeping humans forever
distracted by endless war.

-- Walter and Deborah enter the large chamber in the Great Pyramid.

-- A BURST OF ENERGY KNOCKS Walter to the ground.

ATHOR (CONT'D)
I knew he meant you harm, so I
lashed out at him.

-- ENERGY flows into Deborah from the mummy.

ATHOR (CONT'D)
I transferred my life-force to you.

-- ATHOR stares unblinking at Deborah with a seriousness that chills Deborah to the bone.

ATHOR leans in.

ATHOR (CONT'D)
Time is of the essence. Walter
Smirnoff must be stopped.

END MONTAGE

EXT. GUARD SHACK - NIGHT

Deborah bandages her bloody and injured leg, straps on her backpack, and presses her digital watch face. The backpack transforms into a jetpack.

Two tubes extend from the bottom of the jetpack and thrust her upwards several hundred feet.

She flies over and beyond the Giza Pyramid, heads away from the Giza Plateau to the hospital.

Moments later, all the robotic scarabs mysteriously disappear from the Giza Plateau and the entrance to the Great Pyramid.

INT. HOSPITAL EMERGENCY ROOM - DAY

MEDICAL STAFF attends to Deborah as her stretcher is rushed in; she thrashes about chaotically.

PARAMEDIC
She's having a seizure!

Deborah SCREAMS and clambers off the stretcher, KICKING, and PUNCHING at the Medical Staff. SHOUTING in a nonsensical language as she's transported into a medical bay.

She's like an animal on pure survival mode.

Fluorescent lights FLICKER on and off. A medical machine near her seems to go haywire. Staff is alarmed but continue doing their jobs.

A DOCTOR appears.

DOCTOR
Hold her down!

Staff WRESTLES her back onto the stretcher, and the Doctor administers a sedative.

Deborah continues to STRUGGLE but can't break the grasp of the Staff.

In moments, she settles down and slips into unconsciousness.

The Doctor turns and is startled as he faces with SEVERAL MEN in black suits and sunglasses. With them is the hospital administrator, MR. GAMEL, round, 50s, bespectacled.

DOCTOR (CONT'D)
Oh, Mr. Gamel, what can I do for you?

GAMEL
Whatever these men need.

He walks off.

MAN #1
Doctor, have her moved to a private room immediately. She's a danger to you and your staff; we're placing guards outside her door twenty-four hours a day.

DOCTOR
(unnerved)
OK.

The Doctor turns to his Staff to issue instructions.

INT. HOSPITAL ROOM - DAY

Deborah floats above the bed, LIGHTNING shooting from her and dancing all around her and the room.

The Doctor cringes in horror at the sight of the ENERGY flowing from her body.

EXT. ALIEN VOID

ATHOR, stands before Deborah, as she hovers in the black void.

ATHOR
I live within you now. Beware of
the Divocs.

INT. MILITARY TROOP TRANSPORT - DAY

TWO SOLDIERS morph into Divocs, featureless humanoid bodies that resemble tall, acrylic figurines, floating, and shapeless, but with piercing black eyes.

They are creation, being and non-being, acrylic creatures, emerging and disappearing between light and dark.

ATHOR (V.O.) CONT'D
They are in your world and hide in
human form. You must stop them.

EXT. EGYPTIAN GOVERNMENT BUILDING - DAY

A stone building with massive pillars spans the front entrance.

INT. EGYPTIAN GOVERNMENT BUILDING - OFFICE - DAY

Kemat, a government official, sits behind a massive oak desk with steepled fingers.

Walter's perched opposite him on the edge of his chair.

Two containers of fossil samples float in glass containers on the desk.

WALTER
(defiantly)
If you'd have given me a heads up
about the gigantic robotic alien
scarabs, I would've been prepared.
(MORE)

WALTER (CONT'D)
And what was with the light show
coming from the mummy?

Kemat blinks uncomfortably.

KEMAT
That is none of your concern.

Walter narrows his eyes at him. He can tell Kemat is concerned with that info.

WALTER
Fair enough. But the rest of the
mission came off fine. I got you
your DNA samples.

He stares at the containers on the desk.

WALTER (CONT'D)
Deborah Brockton has taken the fall
for the trespassing and the
murders.

KEMAT
Good, remember, no one else is to
know the Egyptian government didn't
sanction this mission.

WALTER
(big grin)
Right. Just a-holes within it like
you.

Kemat isn't amused. He leans forward looks hard into Walter's eyes.

KEMAT
I want to show you something, Mr.
Smirnoff.

He produces a tablet and holds it up, so Walter can see the screen.

ON TABLET

He tabs a button, and security footage plays from inside the pyramid guard shack.

Two guards sit at their desks as Walter enters with a clipboard. He hands it to them, and as they review it, he whips out a pistol with a silencer and puts a bullet in each of their heads.

BACK TO SCENE

He sets the tablet down. Walter is unnerved.

KEMAT (CONT'D)
(fake smile)
Don't worry, Mr. Smirnoff. The
footage was erased from the hard
drive.

WALTER
Then why do you have a copy of it?

KEMAT
Let's just call it insurance.

Walter goes stone-faced and pale. Kemat pulls a fat manila package from his desk, and he slides it toward Walter.

Walter takes the package and puts it in the military-style backpack by his feet.

He stands and throws the backpack over his shoulder.

KEMAT (CONT'D)
Take the DNA samples.

WALTER
(confused)
Why?

KEMAT
I have another job for you.

WALTER
(hesitant)
Well.

KEMAT
I'll pay you ten times the amount
you've just been paid.

Walter's eyes bug.

WALTER
What do you need me to do?

Walter nods with compliance and walks out the door. Kemat smiles wickedly as his office door closes.

Then he SHAPE-SHIFTS into a tall, featureless being with a large head and almond-shaped eyes.

KEMAT
That was easy.

EXT. UNITED STATES SENATE OFFICE BUILDING - DAY

MAN, 70s, walks down the stairs to an awaiting car.

INT. SENATE OFFICES - DAY

KELLY BROCKTON, 40s, slim, perfectly coiffed, United States Senator, is engrossed in her laptop. We can't see what she's looking at.

Also, she's talking to Joey Brockton on her cellphone.

KELLY
(on cellphone)
I should be able to find out something.

She glances at a photo of herself, standing in front of The Jefferson Memorial in Washington, DC.

EXT. MILITARY BASE - ENTRANCE GATE - DAY

JOEY BROCKTON, 40s, athletic, tough-looking flashes his Federal Investigation Agency (FIA) Badge to the Guard.

Joey is talking on his cellphone.

JOEY
(on cellphone)
Me too...

INT. HOSPITAL ROOM - DAY

Kemat and Walter stand over Deborah, who lies unconscious with wires and tubes connected to her.

KEMAT
How are you, Doctor? We're Deborah's friends.

DOCTOR
Oh Yes, I recognize you both from TV. Nice to meet you.

WALTER
How's she doing? Is she OK?

DOCTOR

She has a deadly disease that's
wreaking havoc on her entire body,
never seen anything like this
before. It's shutting down all her
major organs.

KEMAT

How long has she been here?

DOCTOR

Seven weeks.

WALTER

Don't worry, Doc. We're going to
take good care of Deborah.

DOCTOR

(very nervous)

Ahh...and...I don't know how to
tell you this.

KEMAT

What's that, Doc?

DOCTOR

Deborah's been charged with...

INT. GIZA PYRAMID GUARD SHACK - DAY

Two Guards lie dead with bullet holes in their heads.

DOCTOR (V.O.)

... murder.

INT. HOSPITAL HALLWAY - DAY

Kemat and Walter walk past the guards stationed outside the
door to the patient room and toward the elevator.

KEMAT

Make sure she doesn't get out of
there.

Walter nods.

EXT. GIZA PYRAMID GUARD SHACK - DAY

Crime tape is stretched from the area of the pyramid that
Walter and Deborah entered the guard shack.

Within the taped-off area, MEN IN HAZMAT SUITS collect samples and do readings with Geiger counters.

There are flash marks in the sand, moving outward from where Deborah collapsed as if an explosion occurred.

INT. HOSPITAL ROOM - NIGHT

Deborah listens to the men in the hallway that are guarding the door to her room.

MAN #1 (O.S.)
(loudly)
She's sound asleep. I just checked
on her five minutes ago.

She quickly changes out of her hospital garb, opens the first-floor window, and JUMPS to the ground below.

EXT. HOSPITAL - DAY

She walks over to the front entrance and pulls out her cellphone.

Moments later, Deborah steps into an awaiting rideshare car.

EXT. CAIRO INTERNATIONAL AIRPORT - EVENING

Deborah glances around and slowly walks into the main entrance.

TSA agents and police officers are scanning the entire building for her.

INT. JUMBO PASSENGER PLANE - NIGHT

Deborah seated wears a blonde wig and sunglasses.

WOMAN, 50s, smiles and stands up as Deborah takes her window seat.

WOMAN
How was your trip?

DEBORAH
Not bad, I got a chance to check
out the Giza Plateau.

WOMAN

It's so beautiful. I went with my kids about a year ago after I retired from NYPD.

Deborah smiles and picks up a magazine.

She ducks down in her seat as police officers make their way down the aisle and scan the passengers.

EXT. TELOS GENOMIC RESEARCH CORPORATION - DAY

Joey Brockton and Deborah Brockton pull up and park on the road alongside the building.

INT. JOEY'S CAR - DAY

They look over the building through the windshield.

DEBORAH

Do you have a flashlight?

Deborah reaches into the glove compartment and pulls out a whiskey flask.

JOEY

Uh...Ah...

DEBORAH

Why are you drinking again?

JOEY

(smiles)

Because I can't do Yoga in my car.

Deborah laughs.

DEBORAH

You're an idiot.

JOEY

Like daughter like father, Father knows best.

JOEY (CONT'D)

Nice seeing you again, Deb. I'm so glad you're back from Cairo.

Deborah SNIFFS the flask.

DEBORAH

What is this?

JOEY
Green Tea with lemon, lots of
lemon...

Joey and Deborah smile.

JOEY
We should go in through a side
entrance.

DEBORAH
Sounds good.

Deborah and Joey check their guns, and they both step out of the car.

EXT. TELOS GENOMIC RESEARCH CORPORATION - SIDE ENTRANCE - DAY

They sneak up to a door at the side of the building and crack it open.

It leads to a massive laboratory. Rows of incubators fill the room with embryos growing in them.

INT. TELOS GENOMIC RESEARCH CORPORATION - DAY

They sneak between the rows of incubators with Deborah in the lead, her gun out front.

Each incubator contains humanoid embryos.

DEBORAH
(softly, to herself)
This must be what Athor tried to
warn me about.

JOEY
(whispering)
What?

She's too distracted by one of the incubators to answer. It contains a colossal embryo, about to mature into, whatever it's going to become.

A GUN COCKS.

Joey and Deborah turn to the sound and come face to face with Walter.

Walter has his pistol trained on Deborah.

WALTER
Drop the gun, or I'm going to blow
your brains out.

Joey drops his weapon.

WALTER (CONT'D)
(to Deborah)
I see you're admiring my work.

He glances at the embryo that drew her attention.

WALTER (CONT'D)
That one's almost cooked.

JOEY
What's it going to become?

WALTER
(evil smile)
I'm not entirely sure.

KEMAT (O.S.)
That's right. You're being paid
very well not to ask questions.

Deborah and Joey turn their heads to the voice as Kemat walks out from behind an incubator. He's in his human form, holding a gun.

Deborah looks deep into Kemat's eyes.

DEBORAH
Walter, you're working for people
who are not human. They hate
humanity. They hate you.

Kemat LAUGHS heartily.

KEMAT
That's a crazy story, young lady.

But Walter doesn't sound convincing, because he doesn't think it's crazy.

QUICK FLASHBACK

Walter holds the jar of DNA material from the mummy out to Kemat. He backs up in terror and briefly morphs into the almond-eyed creature, then reverts to human form.

FLASH-FORWARD

DEBORAH
(to Walter)
You don't sound too confident.

Walter's demeanor is shaken.

WALTER
(to Kemat)
What are we creating here?

Kemat shrugs, why not tell? No one can do anything about it now. He points to the incubators.

KEMAT
These embryos were created by splicing our DNA with the DNA from the mummified alien we found in the pyramid. We're going to create an army of super-soldiers to go to war for us.

WALTER
"Your DNA." "Go to war for us."
Who's us?

Walter's thoroughly confused.

WALTER (CONT'D)
Why did you need me to do this? You and Kemat instructed me through each step.

KEMAT
We're unable to come into contact with the mummified alien DNA. We waited centuries for human technology to advance far enough to manipulate the DNA for us.

WALTER
What happens to me?

KEMAT
(shrugs)
You're not needed anymore.

Kemat swings the gun on Walter, who attempts to dive away.

BANG! The bullet finds him, and he goes down, dropping his weapon.

KEMAT (CONT'D)

We will colonize Planet Earth,
forcing you underground to mine
gold and iridium, which fuels our
spaceships.

Deborah and Joey dash among the incubators. BANG - BANG -
BANG! But the bullets miss.

Kemat stalks among the incubators, his head is darting here
and there.

BANG - BANG - BANG - BANG! Kemat goes down. Walter stumbles
into view clutching his gun, his right leg bleeding.

Kemat clambers to his feet and morphs into his true form. He
closes on Walter, who is frozen with fear.

DEBORAH

(to Walter)

I guess you believe my crazy story
now.

The incubator CRACKS!

Water flows from it SPILLING onto the lab floor.

The alien creature inside unfolds, and it's enormous, very
tall, fifteen feet or more, thin, yet muscular, long,
athletic arms and legs, large almond-shaped eyes.

It extends a long arm at Deborah, Joey, and Walter.

Deborah spasms throws her head back. Something takes control
of her and possesses her.

She glares at the creature with glowing eyes floats upward.

The two fighting beings float around the room, PRACTICALLY
DESTROYING it as they exchange BLASTS OF ENERGY and an
occasional PUNCH.

LIGHTNING BOLTS dance from the two all around the lab.

Across the warehouse-sized room, crouched behind some crates,
is Walter and Joey.

WALTER

(pale and shaken)

What have I done?

DEBORAH

(angry)

Unleashed a monster upon the world.

He looks around at the hundreds of incubators with growing embryos.

JOEY

But we can keep from making it worse.

He looks around, and his eyes fall on a couple of forklifts.

WALTER

Come on!

They sprint to them, keeping their heads down as ENERGY BEAMS and LIGHTNING BOLTS fire over them.

Back and forth, Deborah and the Hybrid go, FEROCIOUSLY FIGHTING.

Walter and Joey make it to the forklifts, each hopping into one.

They fire up the engines raise the forks as high as they can, and create some destruction on their own as they drive them into one incubator after the next.

SHATTERING the glass containers. SPILLING the contents onto the laboratory floor.

They destroy about a dozen before the ROOF OF THE BUILDING GETS RIPPED OFF!

Joey and Walter stare upward in disbelief eyes wide open and jaws hanging at what they see.

A massive spacecraft rises opens as an energy beam comes down, snatching up the remaining incubators -- hundreds of them -- in an invisible force.

They float into the belly the craft, then the craft's bottom door slides closed.

The spacecraft flies off at breath-taking speed. But not into the sky. It heads to the horizon and disappears.

Joey and Walter turn their attention to Deborah and the hybrid just in time to see a fantastic sight.

Deborah, with arms extended at the hybrid, launches the brightest, most potent ENERGY BEAM she can muster for a moment the translucent form of Athor superimposed over her.

The beam does the trick. BLASTING the hybrid into nothingness VAPORIZING it.

Deborah collapses to the floor in a crumpled heap. Joey dashes to her and cradles her head.

JOEY
Honey! Honey!

She blinks, speaking at Joey in an unearthly voice.

ATHOR
Your daughter now has my life-
force, and she will recover.

Deborah blinks again and seems to be herself.

DEBORAH
It's OK, dad.

JOEY
Was that Athor?

DEBORAH
Yes. She lives inside me now.

He helps her to her feet. She's weak but seems fine. A door flies open, and someone rushes in. It's Kelly Brockton.

KELLY
(breathlessly)
The Divocs corrupt our government
entirely. I believe the invasion or
infestation is planet-wide. I
barely escaped D.C.

DISTANT POLICE SIRENS fill the air.

JOEY
Barely is right!

Suddenly, Deborah goes into a trance and speaks once again in a voice, not her own.

ATHOR
The police will be composed of both
humans and Divocs. I know where we
can go for safety.

Deborah blinks and is back to herself again. She tears up.

DEBORAH
Wow! I don't know if I'm ever going
to get used to this.

The three exchange dubious glances.

JOEY
Us either, honey.

DEBORAH
Nothing will ever be the same.

KELLY
But we can deal with it...
together...as a family.

The SIRENS get louder.

JOEY
We need to run, find others to help
us fight them, convince the world.

WALTER
Hey, at least I'm human. We can
sort out the other details later.

DEBORAH
That's up for discussion.

JOEY
(laughs)
Maybe you two bozos can stay in the
shadows and do some good.

They all look at him skeptically and nod in agreement.

EXT. DOWNTOWN WASHINGTON, D.C. - NIGHT

A crowded street and a hooded figure struggles to gain control of the pulsating blue glow emanating from her palms.

She continues walking and realizes the CROWD notices the pulsing blue light, she takes off running, and the CROWD immediately follows.

The hooded figure mysteriously disappears in front of a moving bus.

She reappears across the street with the pulsating blue glow now continuously emanating from her entire body.

EXT. THOMAS JEFFERSON MEMORIAL WASHINGTON, DC - NIGHT

The memorial dome spins rapidly and lifts off, and transforms into a massive Divoc flying saucer, a red-glowing spacecraft speeds over the city horizon.

Military helicopters and menacing combat drones fill the sky.

The DIVOCS combat drones are led by MENHIT, 20s, fifteen feet tall, flying above the city in ferocious attack mode.

MENHIT, protectors of the DIVOCS, is the slaughterer, sacrifices and massacres humans, and undefeated in war.

A mysterious blood-red mist fills the air.

INT. THOMAS JEFFERSON MEMORIAL WASHINGTON, DC - NIGHT

Thousands of feet underneath the building, a GROUP of military officers, politicians, and scientists, enter a thirty-foot tall metal door labeled SPACE COMMAND.

GENERAL FARADAY, 50s, short, barrel-chested military type, meets with the GROUP.

GENERAL FARADAY

How are you, Senator?

KELLY

What's the latest on the GENE CLOUD program, General?

GENERAL FARADAY

Alpha testing scheduled for completion in two-hundred seventy days.

INT. UNDERGROUND PARKING GARAGE - NIGHT

Man, 20s, casually walks to his parked car. A blur of bright blue light passes by the rear end of the parked cars.

The man startled, stands back, looks around to see every car alarm SOUNDS OFF.

EXT. WASHINGTON, D.C. - NIGHT

Deborah balls her fists and ultimately transforms into Athor.

Her entire body GLOWS WITH ENERGY as she leaps into the air.

She BLASTS the nighttime sky with the BLUE LIGHTNING BOLT emanating from her palms.

Anhurian spaceships penetrate the FORCE-FIELD surrounding Planet Earth. Anhurian spacecraft fill the sky.

ATHOR (V.O.)

I have sworn upon the altar of the
gods' eternal hostility against
every form of tyranny over the
human mind, one from many, onward
and upward.

Washington, DC, resembles a war zone, with the crumbling,
abandoned buildings, makeshift graves stretching for miles.

FADE OUT: CREDITS ROLLING -- THE END