

SEED

"They Walk Among Us"

(Part 1)

by

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TEASER

FADE IN:

EXT. CEMETERY - DAY

To the soulful notes of TAPS, WE CRANE DOWN through tree branches to reveal a military funeral service.

SUPER: "DALLAS, TX
JANUARY, 25, 2003"

SEVEN HONOR GUARD SOLDIERS dressed in U.S. Army Dress Blues ceremoniously raise their rifles. In precise unison, each fire off a punctuated THREE ROUND SALUTE.

WE PUSH IN to a flower dressed PORTRAIT of CAPTAIN ZECHARIAH - "ZAK" - RANDALL (28), a chiseled Chris Hemsworth type posed proudly in his Army combat uniform.

ZAK (V.O.)
My name is Zak Randall.

At the front of a sizable audience of mourning friends and family, JESSICA CAINE (mid 20's), a redheaded Annie Wershing type weeps as she stares down at the ENGAGEMENT RING on her left hand. Beside her, Zak's mother, CANDICE RANDALL (50's) sobs as she takes Jessie's other hand and squeezes it.

ZAK (V.O.)
Everyone thinks I'm dead.

Dressed in an Army Class A uniform that barely fits, topped with a maroon Airborn beret JAKE RANDALL (30's), a Zachary Knighton type is unable to hold back tears as he watches the SOLDIERS standing over his brother's casket ceremoniously complete the FOLDING OF THE AMERICAN FLAG that was draped over it.

ZAK (V.O.)
But I'm not.

One of the soldiers takes the now triangular folded flag, turns and presents it to Zak's father, COLONEL GRANT RANDALL (50's), a stoic James Morrison type who desperately tries to maintain a disciplined composure as he receives it.

Toward the back of the audience, LIEUTENANT REGGIE KNIGHT (26), a chiseled Boris Kodjoe type stands at attention. His bandaged hand shakes as he tries to maintain the salute he's holding over the right side of his equally bandaged face.

As the ceremony concludes, Lieutenant Knight lowers his salute and turns to leave, but an imposing figure stands in his way.

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Dressed in a heavily decorated Army uniform, GENERAL VICTOR KARYDIS (50's), a Terry O'Quinn type looks over Lieutenant Knight's shoulder as he speaks.

GENERAL KARYDIS

What the hell happened over there?

LT. KNIGHT

(saluting)

I have no idea, sir.

(beat)

All I know is... that's not Zak Randall in that box.

Rather than returning the salute, the general leans in close to Lieutenant Knight's ear.

GENERAL KARYDIS

Yes it is soldier. And if you know what's good for you, you'll never say otherwise.

The general walks off. Lowering his salute, Lieutenant Knight looks back at him with an expression of disdain. Then, taking one last look at Zak's casket, he turns and leaves.

INT. CASKET

Zak's body slowly rocks side to side as the casket is lowered. When it finally comes to an abrupt landing at the bottom, WE PULL OUT from inside the casket...

EXT. CEMETERY - DAY

WE CONTINUE to PULL OUT from the casket, higher and higher above the cemetery and into a WHITE WASH of CLOUDS, then further out into a full view of Earth, revealing the

"SEED"

OPENING TITLE MONTAGE - ENDING WITH THE EPISODE TITLE:

"THEY WALK AMONG US"

END TEASER

ACT ONE

EXT. SPACE - HIGH ABOVE THE EARTH

WE TILT DOWN from the MILKY WAY to reveal the EARTH below just as a SATELLITE comes into view and continues off into the distance.

SUPER: "OUROBOROS MILITARY SATELLITE"

ZAK (V.O.)

Time impatiently ticks entirely too quickly into the past. Millennia birthed from centuries. Centuries the product of decades. Decades from years. Years from months. Months from weeks. And weeks from days.

EXT. DESERT ROAD - NIGHT

Two HUMVEEs drive across the desert sand leaving a long dust trail behind.

SUPER: "NIPPUR, IRAQ - Dec. 24, 2002 - 160KM SOUTHEAST OF BAGHDAD"

ZAK (V.O. - CONT'D)

Lately, the days have been passing like hours and the hours like minutes.

INT. HUMVEE - TRAVELING - NIGHT

Six soldiers sit dressed in special ops uniforms observing the passing terrain.

ZAK (V.O. - CONT'D)

As the seemingly insignificant seconds hand relentlessly continues to push it all further and further back, until all that remains... is history.

Holding his assault rifle vertically between his legs, Captain Zak Randall checks his WATCH as the time changes from "11:10PM" to "11:11PM."

INT. HIGH TECH MILITARY CONTROL ROOM

A DOZEN MILITARY PERSONNEL monitor the satellite imagery and data displayed on numerous VIDEO SCREENS around the room.

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A COMPUTER TECHNICIAN turns to General Karydis, who approaches his workstation.

COMPUTER TECHNICIAN
Ouroboros telemetry confirmed,
sir. Agarthas on site.

The general nods, his eyes fixed on the monitor.

INT. HUMVEE - TRAVELING - NIGHT

Zak holds a small PICTURE of Jessica Caine in the moonlight.

SPECIALIST MARTINEZ (20), the soldier sitting next to him looks over at it.

SPC MARTINEZ
That your girl cap'n?

ZAK
Yeah. Chased her since high school. We're gonna get married as soon as I get outta this dust bowl.

SPC MARTINEZ
You're a lucky man, sir.

SERGEANT REYNOLDS (20's), the soldier in the front passenger seat perks up as the GEO-POSITIONING DEVICE in his hand lights up.

SGT. REYNOLDS
(to the driver)
Whoa, whoa, whoa. Slow down.

Zak puts the picture back into his chest pocket.

ZAK
What've you got sergeant?

SGT. REYNOLDS
I think this is it, sir.

Sergeant Reynolds points toward a craggy hillside.

SGT. REYNOLDS (CONT'D)
Whole area's lit up like Vegas.

Zak looks out and sees nothing but a few herds of goats, shepherds and Bedouin tents in the distance.

ZAK
Alright. Pull over.

(CONTINUED)

CONTINUED:

As the vehicle comes to a stop, Zak looks up at the constellation of ORION, which shines very brightly, almost directly overhead in the moonless, night sky.

INT. HIGH TECH MILITARY CONTROL ROOM

Satellite imagery on a computer screen displays the men milling about the hilled area as General Karydis observes.

ZAK (V.O. - CONT'D)

Maybe it's just a big circle. A game. History repeating itself over and over again in an endless loop. With angels and demons stepping in and out, interfering in the affairs of man.

EXT. REMOTE DESERT HILLSIDE - NIGHT

WE PUSH IN from high above, to a dozen soldiers quickly running to take cover behind the two parked HUMVEEs.

ZAK (V.O. - CONT'D)

I don't know. But somehow, I can't help believing that the keys to our future... lie buried in the past. A past where truth may be revealed and time will be no more.

WE CONTINUE DOWN to FOCUS ON Zak as the FLASH from a loud EXPLOSION dances across his face.

EXT. DESERT - BEYOND THE REMOTE HILLSIDE - NIGHT

About a mile away, shepherds do their best to calm down their spooked sheep and goats.

INT. BEDOUIN TENT - NIGHT

As the ECHO from the explosion dissipates into the night, THE BEDOUIN (60's), a strong, bearded Liam Neeson type jolts awake. He angrily throws off his blanket and gets up.

EXT. REMOTE DESERT HILLSIDE - NIGHT

Peering around his vehicle, Zak turns back toward his men and addresses Lieutenant Knight.

ZAK

Reggie. You've got the perimeter.

LT. KNIGHT

Roger that.

(CONTINUED)

CONTINUED:

Zak turns to the five soldiers on his right.

ZAK

Alright. Let's roll!

Zak and his men file out from behind the HUMVEES and head toward the hillside as the other half dozen soldiers spread out and form a protective perimeter.

As Zak and his men arrive at the smoking area they just exploded, they see what appears to be a TUNNEL ENTRANCE leading deep into the craggy hillside.

SPC. MARTINEZ

Wow. Eye in the sky sure pegged this one.

At Zak's lead, they all lower their helmet mounted NVGs, switch on their infrared rifle mounted flashlights and cautiously enter.

INT. REMOTE DESERT HILLSIDE - TUNNEL - NIGHT

As they advance deeper into the tunnel, they find the dismembered bones of thousand year old GOAT CORPSES. Each with a frayed, crimson ribbon wrapped around their horns.

CORPORAL JAKES (20), a large, muscular soldier wielding a very formidable weapon begins to cough and squint in disgust.

CPL. JAKES

(pinching his nose)

Oh my God. What the hell?

ZAK

Mask up.

They all don their protective masks.

Sergeant Reynolds gets a reading on his GROUND PENETRATING RADAR (GPR) device.

SGT. REYNOLDS

GPR reads something just ahead sir. Thirty-five meters.

Closing the distance through dense cobwebs, the team eventually comes up to a large, man-made, STONE WALL that has strange ANCIENT WRITINGS etched all over it.

Zak curiously reaches out and runs his hand across the peculiar markings. Suddenly, an electric SHOCK causes him to quickly retract his hand.

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CONTINUED:

SGT. PIERCE (O.S.)

Cap.

Zak turns to see SGT. DANNY PIERCE (20's) bending down over the rotted corpse of an individual holding an ORNATE SCEPTER. Pierce breaks it free from the skeleton's grip.

INT. HIGH TECH MILITARY CONTROL ROOM - NIGHT

General Karydis looks intently at the VIDEO SCREENS which begin to flicker in and out with interference.

GENERAL KARYDIS

What's happening?

An ARMY TECHNICIAN tries to adjust settings on the receiver.

ARMY TECHNICIAN

Sir. The signal's being jammed by some sort of electromagnetic interference.

GENERAL KARYDIS

Interference from where?

ARMY TECHNICIAN

It appears to be emanating from below the surface sir.

The COMMUNICATIONS OFFICER spins around toward the general.

COMMUNICATIONS OFFICER

Sir, I've lost their signal.

GENERAL KARYDIS

Get it back!

The communications officer tries, but to no avail.

COMMUNICATIONS OFFICER

I'm sorry sir. It's gone.

That is not the answer General Karydis wanted to hear.

INT. REMOTE DESERT HILLSIDE - TUNNEL - NIGHT

Zak has his ear to the radio. He looks at his men then keys the transmitter.

ZAK

Manaus -- Agartha. Did you receive last transmission? Please advise. Over.

(CONTINUED)

CONTINUED:

STAFF SERGEANT CALHUN (28), a large and seasoned soldier shakes his head in frustration.

SSGT. CALHUN
Great. Now what Cap?

Zak puts his transmitter back and looks at his men.

ZAK
Nothing's changed. We do what we
came here to do.
(taking the scepter away from
Pierce)
Let's get some shape charges on
this thing.

Sgt. Pierce removes his backpack.

SGT. PIERCE
Yes sir.

SSGT. CALHUN
And if the W.M.D.s are behind
this thing?

ZAK
Then we'll find out soon enough
won't we?

Zak stuffs the scepter in his belt as shines his flashlight up and all around the edges of the wall, assessing the situation.

ZAK (CONT'D)
Set the charges here... and here,
Danny. We don't want to collapse
the tunnel. And I don't wanna be
buried here if you know what I
mean.

SGT. PIERCE
Roger that.

ZAK
(to the rest of them)
Alright. Fall back to the
entrance.

Sgt. Pierce sets the charges. Once finished, he and Zak head back out of the tunnel to join the others.

EXT. REMOTE DESERT HILLSIDE - TUNNEL ENTRANCE - NIGHT

Zak and Sgt. Pierce exit the tunnel, taking cover near the others. Zak nods to Pierce, who nods back, then hits the detonation button.

EXT. DESERT - ELSEWHERE NEARBY - NIGHT

Hearing the EXPLOSION, Lieutenant Knight looks back toward the hillside. When he turns back around, he is startled by the sight of The Bedouin standing right in front of him!

The Bedouin calmly lifts his hand and the lieutenant falls to the ground, unconscious.

EXT. REMOTE DESERT HILLSIDE - TUNNEL ENTRANCE - NIGHT

Corporal Jakes takes chemical and radiation readings before the team proceeds back into the tunnel.

CPL. JAKES

All clear sir.

Suddenly, a cold, strong breeze blasts out from deep within the hillside, followed by a long and ominous, FERAL HOWL. As couple of GOAT SKULLS roll out of the cave in front of them, Zak looks at the corporal, then cocks his assault rifle as he heads inside.

ZAK

Stay alive.

SOLDIERS

(in unison)

U-wah!

INT. REMOTE DESERT HILLSIDE - TUNNEL/CAVERN - NIGHT

As Zak and his men get closer to where the wall had been, an inexplicably BRIGHT LIGHT emanates from within. Shielding their eyes, they cautious advance toward it. Peering into a MASSIVE CAVERN, they see something extraordinary.

ZAK

Oh my God.

As they enter, Corporal Jake's mask begins to fog up.

CPL JAKES

Think it's safe, sir?

ZAK

Thanks for volunteering.

(CONTINUED)

CONTINUED:

Corporal Jakes rolls his eyes and shakes his head in regret.

CPL. JAKES
(to himself)
Had to ask.

Taking in a deep breath, Corporal Jakes holds it as he cautiously removes his protective mask. Everyone watches as he exhales and breathes in the cavern's air. He shakes his head indicating it is OK.

They all remove their masks and stand gazing in amazement at the inexplicably bright and beautiful TREE that stands before them. Quite out of place in this underground cavern full of sharp, upward protruding rocks, it's fruit glows like ornaments.

SPC. MARTINEZ
Now that's what I call a
Christmas Tree.

CPL. JAKES
Yeah, Merry freakin' Christmas.
What's it doing down here?

Sergeant Pierce curiously reaches out to touch the GLOWING FRUIT hanging from one of its branches. Suddenly, in a burst of blinding light, a terrifying CREATURE morphs out of the tree and instantly kills him!

SPC. MARTINEZ
Holy sh...

Specialist Martinez freaks out and opens fire, but with one swing, a massive paw hacks him in half!

Never quite in full view, we can still determine that the creature has the lower body of a four legged dragon, with the upper torso of a winged man and the head of a goat with four horns. With a deafening ROAR, it rises up on its hind quarters, its razor sharp claws ready to strike the next victim.

Corporal Jakes unleashes hell with his formidable weapon, but it has little effect on the creature. It grabs Jakes by the head and slams him into a wall like a rag doll. It then begins attacking the remaining, now terrified intruders.

A massive paw swings toward Zak, knocking his assault rifle out of his hands. He manages to dodge another fatal blow and another, but losing his footing, he falls into a shallow ditch.

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Calhun and Reynolds continue firing at the creature, momentarily drawing its attention away from Zak - long enough for him to crawl back out.

Drawing his 9mm pistol, Zak pops off three rounds into the creature's back. With lightning speed the beast swings around, slashing off Zak's extended, right forearm at the elbow. He goes down in agony as the creature turns back toward the others.

EXT. DESERT - ELSEWHERE NEARBY - NIGHT

Hearing the distant GUNFIRE coming from the tunnel, Lieutenant Knight's men quickly move to help their friends.

INT. REMOTE DESERT HILLSIDE - CAVERN/TUNNEL - NIGHT

As the last of Zak's men gets hacked up by the creature, it once again turns toward him. Nearly in shock, he scrambles back into the tunnel. As he does, Lieutenant Knight's men rush in and attempt to help him.

ZAK

No! Get out! Get out!

SOLDIER # 1 looks toward the cavern entrance and sees the creature coming toward them.

SOLDIER # 1

Holy...

ZAK

Get out of here!!

They all open fire, but like their brothers before them, they are no match for the creature. As the carnage continues, Zak runs, falls, stumbles and crawls his way out of tunnel.

EXT. REMOTE DESERT HILLSIDE - TUNNEL ENTRANCE - NIGHT

The Bedouin heads toward the tunnel entrance just as Zak emerges holding his bleeding stump, screaming in agony. The old man looks into the tunnel with a scowl as he hears the SCREAMS of the last victim suddenly come to an end.

As the internal light dims to darkness, a monstrous, GOAT-LIKE HEAD WITH GLOWING RED EYES slowly begins to emerge. The creature hesitates when it sees the SCEPTER tucked in Zak's belt. It mutters a deep, unrecognizable word.

THE BEDOUIN (O.S)

(in Hebrew)

Not today!

The creature looks up as The Bedouin raises his hand toward it.

(CONTINUED)

CONTINUED:

As the beast roars in defiance, The Bedouin abruptly thrusts his hand forward and in a flash of supernatural energy, the creature is thrust back, deep into the mountain! With a distant THUD, the hillside trembles and the tunnel collapses, the surrounding rocks piling over the opening.

Satisfied that the beast is contained, the Bedouin looks down at a very terrified soldier. Waving his hand slowly over Zak's body, he speaks in an UNKNOWN TONGUE.

Zak sees his SEVERED ARM GROWING BACK and begins hyperventilating until he passes out. As Zak falls over, The Bedouin notices the SCEPTER. He takes it from Zak's belt. After tucking it into his own belt, a slight smile comes across the old man's weathered face. He closes his eyes, brings his arms up and forcefully claps his hands together.

In a FLASH, both he and Zak disappear as a ripple of light and dust explodes outward from ground zero.

EXT. DESERT - ELSEWHERE NEARBY - NIGHT

The dust wave washes over Lieutenant Knight, waking him up. He stands, shaking off the dust only to find himself all alone in a flat desert plain. The hillside is gone! Nothing remains but he, the two now overturned HUMVEEs, and the confused Bedouins and frightened herds of animals that make their way toward him in the distance.

As he cautiously walks toward the area where the craggy hillside was, his vest mounted DOSIMETER starts to indicate high radiation levels. Noticing his face and hands beginning to burn, he backs off. As he looks up, WE FOLLOW HIS GAZE to the canopy of stars above, focusing on the constellation of ORION.

END OF ACT ONE

ACT TWO

INT. HICK'S FARMHOUSE - BEDROOM - NIGHT

The digital CLOCK on a night stand begins to flicker as it changes from "3:32AM" to "3:33AM."

JONNATHAN HICKS (50's) and his wife BESSIE (50's) lie asleep in bed. Suddenly, the room begins to shake, waking them up.

BESSIE
(terrified)
What's happening Jon?

Before he can answer, an intense LIGHT shines through the horizontal blinds in their bedroom window. After a few seconds, it abruptly stops, leaving an eerie silence. Jonnathan gets up and goes to the window.

BESSIE (CONT'D)
What are you doing?

Jonnathan twists the dangling pole that opens the window blinds to look out. As he does, it becomes apparent that his right hand hurts. He squints in pain as he rubs it with his left hand and looks out the window.

JONNATHAN
What the hell?

BESSIE
What? What is it?

Bessie, reluctantly gets out of bed and goes to the window. Once there, she gasps and grabs her husband's arm.

EXT. HICK'S FARM - WHEAT FIELD - MORNING

TOM SINCLAIR (40's), a seasoned beat cop now turned detective walks beside Jonnathan through some high stalks to the edge of a LARGE CROP CIRCLE.

SUPER: "COOKE COUNTY, TEXAS"

JONNATHAN
Here it is.

TOM
Oh my God.

JONNATHAN
Yeah. And look at that.

(CONTINUED)

CONTINUED:

Jonnathan points his overworked and somewhat gnarled finger toward a large COMBINE parked inside of the crop circle. As he does, his right hand glows *just for an instant* the moment it is raised over the rim of crop circle.

JONNATHAN (CONT'D)

Parked it there myself last night. See there. Even the crops underneath are flattened.

TOM

And you said all this happened this morning?

JONNATHAN

Matter of seconds Tom. Never seen anything like it -- 'cept maybe... y'know in one of them Sci-Fi shows.

Tom looks back toward the farmhouse and sees Bessie looking out through the screen door.

TOM

How's Bessie with all this?

JONNATHAN

Well, she's scared. Thinks the devil's been playin' in her backyard.

TOM

You tell anyone else?

Jonnathan waves his hands, shaking his head.

JONNATHAN

No. No. We don't want a bunch of peo--ple...

Something feels different. Curiously, Jonnathan begins rapidly flexing his right hand - his gnarled fingers now straightened.

TOM

What's the matter?

JONNATHAN

My arthritis. It's completely gone!

As they both look back toward the combine, WE CRANE UP to see that this is a really big CROP CIRCLE FORMATION, extending far into the distance. WE CONTINUE UP into the MORNING SUN.

EXT. EASTER ISLAND - DAY

The SUN begins to become obscured by the MOON and the sky darkens. WE TILT DOWN to see strange, massive, stone STATUES that appear to be watching this celestial event.

SUPER: "**Easter Island**
July 11, 2010"

Surrounding the statues are dozens of people also looking up with glasses, filtered binoculars and telescopes.

EXT. SPACE

The MOON moves in front of the SUN. WE PAN from the ECLIPSE to the EARTH, where the MOON'S SHADOW leaves a dark spot on the SOUTH PACIFIC. Our focus shifts from there to the Arizona region of the United States as WE FALL toward the planet.

EXT. SKY ABOVE DESERT - DAY

WE CONTINUE through clouds, slowing to reveal a BLACK HOLE - a crater - in the desert far below. Suddenly, a few miles south east of the hole, a FLASH of light and dust explodes outward in all directions.

EXT. DESERT - DAY

The dust settles, revealing Captain Zak Randall lying on his back. After a moment, he begins to twitch, then opens his eyes. He slowly gets up.

Disoriented, he looks at his WATCH: "15:15". He switches it from TIME to GPS MODE: " 32°49'43.09" N x 111°14'40.24" W"

Looking around, he sees nothing but unfamiliar desert in every direction. What the heck is going on?

INT. CORPORATE JET - DAY

DOCTOR IBRAHIM SADOZAI (late 40's), a bald, self-made, wealthy, Faran Tahir type sits reading a magazine in his private jet. The front cover reads, "**SCIENCE IN FOCUS**" above a picture of the CERN HADRON SUPER COLLIDER.

A DING is heard and the PILOT's voice comes through the intercom.

PILOT (ON INTERCOM)
We're approaching DFW Airport
sir. Should be touching down in
just a few minutes.

Doctor Sadozai pushes a button on his armrest.

(CONTINUED)

CONTINUED:

DR. SADOZAI

Thank you.

He closes the magazine and looks out the window. Suddenly, something catches his attention. He quickly grabs his CELL PHONE and begins taking pictures.

EXT. DALLAS MORNING NEWS - DAY

The large, stylized text, "**DALLAS MORNING NEWS**" on the building establishes where we are.

INT. DALLAS MORNING NEWS - SAM'S/JESSICA'S CUBE - DAY

SAM HERNANDEZ (30), a handsome, strong, but nerdy Mario Lopez type sits at his desk eating peanuts, laughing as he watches a goofy video on-line.

As Jessica stands over him shaking her head, we recognize her as the girl who was Zak's (former) fiancée.

JESSICA

Unbelievable.

SAM

What? It's brilliant.

JESSICA

That's six minutes of my life
I'll never get back. Thanks a
lot.

She leaves his cube.

SAM

Oh come on! You know it's funny.

His cell phone RINGS and he reaches for it.

WE FOLLOW Jessica as she walks down the hallway to her cube. There, she fires up her computer and sorts through some papers preparing to begin her day. After a few moments, Sam steps into her cube.

SAM (CONT'D)

So, you remember Dr. Sadozai?

JESSICA

Of course.
(distastefully)
What about him?

(CONTINUED)

CONTINUED:

SAM

Well, he just called. Said he's in town and on the flight in, he spotted a large crop circle formation.

JESSICA

(annoyed)
Crop circles?

SAM

Yeah. Off 77, somewhere between Valley View and Gainesville. Cops and military vehicles everywhere. Wanna check it out?

JESSICA

Are you kidding? Come on. That arrogant jerk's just yanking your chain.

SAM

Now why would he...

JESSICA

Sam...

SAM

Look, a guy like that has better things to do than make crank calls. Besides, this is the most interesting lead I've heard in a long time. So, you coming or what?

She looks at the papers on her desk. After a moment, she rolls her eyes, grabs her MINI-RECORDER off the desk and follows - forgetting her I-PHONE.

EXT. HICK'S FARM - WHEAT FIELD - DAY

People in various types of uniform are everywhere, taking crop samples and analyzing the area.

Using a LIGHTER, an AIR FORCE SOLDIER tries to set the crops on fire, but is unable to. The flame goes out before it even touches the wheat stalks. He looks up at MAJOR TOMPKINS.

AIR FORCE SOLDIER

Combine doesn't work either, sir.
It's like someone or something just doesn't want this thing destroyed.

(CONTINUED)

CONTINUED:

MAJOR TOMPKINS

Well then we'll just have to do it the old fashioned way. Get a detail on it. I want this field plowed by the end of the day.

AIR FORCE SOLDIER

Yes sir.

The major turns to look back toward the farmhouse.

INT. HICK'S FARMHOUSE - KITCHEN - DAY

Bessie is not happy.

BESSIE

You told me Tom wasn't going to let this happen!

JONNATHAN

Honey, there was no choice. The military...

BESSIE

I don't like it Jon. I don't like this at all.

Major Tomkins knocks on the screen door then lets himself in. He takes off his hat.

MAJOR TOMPKINS

Ma'am. We understand your concerns. And we're going to be out of your way soon enough. Mr. Hicks, you said this happened sometime around three-thirty this morning?

JONNATHAN

That's correct.

MAJOR TOMPKINS

Did you see or hear anything unusual?

JONNATHAN

Hell ya we did! I already told you people. Our bed shook. We saw a bright light coming through the windows. Then poof! Everything stopped and there it was.

MAJOR TOMPKINS

And you're sure that's all?

(CONTINUED)

CONTINUED:

Jonnathan subtly flexes his right hand, but reconsiders.

JONNATHAN

That's enough isn't it?

MAJOR TOMPKINS

Alright. We're going to do our best to get rid of this crop formation before it draws too much attention. In the meantime, I'm going to have to insist that you keep this story to yourself. This never happened. Do you understand?

EXT. HICK'S FARM - PROPERTY BORDER - DAY

Jessica and Sam arrive, parking their car along the fence line just beyond the Hick's driveway and out of sight.

As they get out of the car, Jessica seems almost drawn toward the wheat field. She ducks under the wood fence's top board.

SAM

(following)

Hey! Whoa. Wait up!

EXT. HICK'S FARM - WHEAT FIELD - DAY

Almost zombie like, Jessica makes her way through the tall crops until she finds herself standing in the center of one of the circles. Sam follows close behind.

SAM

Jess! What's the matter? Are you OK?

JESSICA

I can't explain it. I... I feel like... I'm supposed to be here.

POLICE OFFICER (O.S.)

Well you're not.

A POLICE OFFICER shows up from the other end.

POLICE OFFICER (CONT'D)

This is private property ma'am. I'm going to have to ask you to leave.

Jessica presses the record button on her MINI-RECORDER.

(CONTINUED)

CONTINUED:

JESSICA

We're with the Dallas Morning
News. And we're here to...

POLICE OFFICER

(pointing at her recorder)
I'm sorry. I can't let you do
that.

JESSICA

Excuse me?

Sam starts snapping pictures with his digital camera.

POLICE OFFICER

Stop the recorder and put the
camera away son. You're both
going to have to leave. Now, come
with me.

Jessica looks toward Sam then back at the policeman with a
rather defiant expression.

JESSICA

I don't think so.

INT. POLICE STATION - JAIL - DAY

With a heavy sigh, Jessica sits back frustrated.

Sam looks at her through the bars of the neighboring cell.

SAM

Good job. Yeah. Wiggly's going
to love this one. Sam and Jessica
on the terrorist watch list.

JESSICA

Shut up.

END OF ACT TWO

ACT THREE

EXT. DESERT - DAY

Stripped down to just his boots, cargo pants and a T-shirt, Zak holds his combat blouse in his hands. He inspects the torn and bloodied right sleeve, then his right arm, which appears to be fine. The name strip on the blouse apparently means nothing to him.

ZAK

Randall, huh? Randall.

He checks through the front chest pockets and finds the PICTURE of Jessica. He tosses the blouse and stares at her. He turns the picture over and reads the writing on the back:

"11/02 LET THIS BE YOUR ANCHOR TO THE REAL WORLD. HURRY HOME! I'LL BE WAITING :-) FOREVER YOURS WITH LOVE, JESS XOXO"

He turns it over again and stares at her picture for a moment before putting it into his pocket. When he does, he feels something else in there. He pulls out a slender metal card holder, opens it and flips through the various cards and forms of ID. There, he discovers his first name.

ZAK (CONT'D)

OK Captain Zak Randall, now what?

Taped to the lid of the card holder he notices a small paper that lists "**EMERGENCY NUMBERS.**" One of them says, "**GRANT**" and lists a Tombstone, AZ area code and phone number. Above it is another one that says, "**JESSIE**" and lists a Dallas, TX area code and phone number. He grabs Jessie's picture back out of his pocket, slides it into the card holder, closes the lid and puts it back into his pocket.

He wipes the sweat from his troubled brow then grabs his canteen and takes a drink of water. Hot and confused, he holsters the canteen and looks around, hopeless. Then off to one side, less than a mile away, he notices a DUST TRAIL streaking across the desert. A road!?

EXT. DESERT - ROAD - DAY

Zak arrives at a strange DRAINAGE DITCH near a road. Standing on its ridge, he looks both ways and sees nothing but miles and miles of more miles and miles. He checks his WATCH:
"16:44"

WE HEAR a INSECT BUZZ, then feeling a sting, Zak slaps the back of his neck. Checking his right hand, he sees the strange, dead BUG that had bitten him.

(CONTINUED)

CONTINUED:

Wiping it away, he notices an EIGHT SPOKED WHEEL embedded in the creases of his palm. He sits down on the ridge and inspects it for a moment. Then he grabs his canteen and finishing off the last of his water, he tosses the empty container.

Suddenly, a DISTANT HUM breaks the desert silence. He looks to his left and off in the distance, SHINING through the heat waves on the road, he sees a truck coming toward him!

INT. BUDD'S TRUCK - DAY

BUDD (60's), a rugged and weathered man drives his equally weathered pickup listening to 80's MUSIC. Up ahead, he sees Zak waving his arms. He lowers the radio volume and slows.

EXT. DESERT - ROAD - DAY

As the truck slows to a stop, Zak notices the ARIZONA LICENSE PLATE. Arizona!?? He walks over to the passenger side window that is now rolled down. Budd leans over to address him.

BUDD
Where ya headed?

ZAK
Same direction you are.

BUDD
Hop in.

INT. BUDD'S TRUCK - DAY

Budd moves a BOWLING BALL CASE and his team UNIFORM and SHOES over so Zak can get in.

BUDD
Sorry about the mess.

ZAK
No problem.

BUDD
(extending right hand)
Name's Budd.

ZAK
(shaking Budd's hand)
Uh... Zak.

As he starts to drive, Budd notices Zak's SPECIAL FORCES TATTOO and military-styled attire.

(CONTINUED)

CONTINUED:

BUDD
Special Forces, huh?

Budd points back to the SEMPER FI STICKER on the back window.

BUDD (CONT'D)
Nam, sixty-three and sixty-four.

Zak looks back at the Marine sticker.

BUDD (CONT'D)
So what're ya doin' way out here?
Plane go down or something?

ZAK
Something like that.

BUDD
Yeah. Don't make 'em like they
used to, huh? Damn Democrats.

ZAK
Listen, Budd. I've got a killer
headache. I really need some
water. Anything near by?

BUDD
Oh yeah, yeah. Sure. There's a
Circle K 'bout thirty miles out.
Just relax. I got ya covered.

Zak nods and sits back. Staring out the window, he sees an ADOPT A HIGHWAY MARKER labeled, "**ADAM'S MILE**" pass by along the roadside, followed by a HIGHWAY 77 SIGN.

At the back of Zak's neck, SOMETHING MOVES quickly underneath his skin away from the site of the small BUG BITE. The twinge causes him to rub it as he looks up at the CLOUDLESS SKY.

EXT. CLOUDLESS SKY - DAY

A 727 JET flies into view, and WE FOLLOW as it touches down on a long runway.

INT. DFW AIRPORT - BAGGAGE CLAIM - DAY

SUPER: "**DALLAS FT. WORTH INTERNATIONAL AIRPORT**"

NORMAN VINCENT CAINE (late 50's), a cross between Tom Horn and Richard C. Hoagland, waits in the baggage claim area for his luggage. He pulls out his CELL PHONE and selects "**JESSICA**" from his CONTACTS LIST.

INT. DALLAS MORNING NEWS - JESSICA'S CUBE - DAY

Jessica enters her cube and sits at her desk. She looks down at her watch. Tapping it, WE SEE that it is frozen at "1:11." She takes it off and tosses it in the garbage, just as Sam comes around the corner and sits across from her with sweat marks clearly visible under his arms.

SAM
Well that was painful.

JESSICA
I can't believe I let you talk me into going out there.

SAM
Whatever. You were the one being *drawn* to the circles. They asked us to leave nicely, but no. You had to go all First Amendment...

JESSICA
I'm sorry. I don't know what came over me.

SAM
Well you better figure it out. He wants to see you next.

Jessica's I-PHONE begins to VIBRATE on her desk.

SAM (CONT'D)
Your phone still works!? Man, mine's toast.

JESSICA
Yeah. I forgot it here.

SAM
Lucky you.

She checks it and rolls her eyes as she puts it back down.

JESSICA
(annoyed)
Did you give him my number?

SAM
Who?

JESSICA
My dad.

(CONTINUED)

INT. CIRCLE K GAS STATION - DAY

Zak enters and going to the back, he grabs a couple of large, bottled waters, some pain medicine and snacks. He brings it all up to the counter. The CASHIER (18) starts to ring it up.

CASHIER

This gonna be all for ya?

ZAK

Yeah.

As the cashier continues ringing up his goods, Zak notices a TELEVISION showing a REPORTER giving the news.

REPORTER

... in his weekly address
yesterday.

The scene changes to footage of PRESIDENT OBAMA speaking.

PRESIDENT OBAMA (ARCHIVE VIDEO)

Our people are safer. Our nation
is more secure. And we are poised
to end our combat mission in Iraq
by the end of August - completing
a drawdown of more than 90,000
troops since last January. Still,
we are a nation at war.

REPORTER

President Obama went on to
announced that the Department of
Veterans Affairs will begin to
make it easier for Veterans with
Post Traumatic Stress Disorder...

ZAK

Obama?

REPORTER (CONT'D O.S)

...to receive the benefits
they need.

The cashier turns toward the television then back at Zak, giving him a curious look.

CASHIER

Your total's eleven forty-two.

Zak hands the cashier the twenty, then looks down at a NEWSPAPER. Seeing the date, "**JULY 11, 2010**" He begins to breathe heavily, looking quite disoriented.

(CONTINUED)

CONTINUED:

SAM (CONT'D)

I couldn't put my finger on it.
Then bam! It hit me. Led
Zeppelin!

JESSICA

You don't strike me as the Led
Zeppelin type.

SAM

Yeah, well I'm a man of
mysteries. One of their album
covers had this picture on it.

(comparing the two)

This is the Hicks formation. And
this is the pictogram found in
Wiltshire, England... July 11,
1990. Twenty years ago to the
day.

Comparing the two pictures, a smirk comes across her face.

JESSICA

Has anyone else picked up on
this?

SAM

Not yet.

WE PULL IN to a CLOSE UP on the TWO PICTURES.

END OF ACT THREE

ACT FOUR

INT. JESSICA'S APARTMENT - LIVING ROOM/OFFICE - EVENING

Jessica opens the door to her apartment with a stack of mail in one hand and a laptop bag slung over her other shoulder. As she turns on the lights and drops her laptop bag on the couch we see that her apartment is quite disorganized.

DANNY-BOY, a cute Miniature Dachshund runs in from another room barking, very happy to see her.

JESSICA
(picking him up)
Oh, I know. D'you miss me, huh?
Huh? Yeah? Mommy missed you too.

The dog licks her face as she walks into her office.

There are file folders stacked everywhere showing us that Jessica's quite the workaholic - probably has zero social life too. She puts the stack of mail down beside an old PICTURE of her and Zak. She goes to the phone and pushes the "MESSAGES" button. The first message plays.

VOICE MAIL
First message received at five
forty-two PM from phone number
214-555-1754.

SAM (FILTERED)
(stressed out)
Hey, it's Sam. You're killing me.
Wriggley's going crazy over here.
He said you told him that I...

JESSICA
Yeah, yeah. Don't worry about it.

She hits the "NEXT" button and looks at Danny-Boy.

JESSICA (CONT'D)
I think Wriggly needs to take a
chill pill. What do you think?

The dog licks his lips and wags his tail.

VOICE MAIL
Next message received at five oh
three PM from phone number 303-
555-9782.

(CONTINUED)

CONTINUED:

NORMAN (FILTERED)
Jessie, it's your father. I left
you a text mess...

Hearing who it is, she deletes it.

VOICE MAIL
That was your last message. There
are no more messages in your
mailbox.

Mildly bummed that no one else would call her, she puts the
dog down. He starts wagging his tail and pawing at her leg.

JESSICA
You gotta go out?

The dog barks, very excited.

JESSICA (CONT'D)
Alright. Alright. Go get your
collar.

The dog rushes off into another room as Jessica follows,
unbuttoning her shirt.

EXT. GOLDEN PINS BOWLING ALLY - EVENING

Budd's truck pulls into the parking lot and parks.

SUPER: **"TUCSON, ARIZONA"**

As the two men exit the vehicle, they wave to one another and
go their separate ways - Budd toward the bowling alley and
Zak toward the street.

Once at the street, Zak sees a GENERAL STORE off to his left
and heads that direction.

Before entering the bowling ally, Budd looks back toward Zak.

EXT. GENERAL STORE - EVENING

Zak spots an ATM MACHINE near the store entrance and heads
for it. Once there, he inserts a credit card. The machine
eats it. Zak tries in vain to get it back. Frustrated, he
looks and sees some PAY PHONES on the side of the building.
As he heads for them, he passes a couple of TEENAGERS exiting
the store. One of them mocks him.

TEENAGER # 1
Hey! What's up Rambo?

(CONTINUED)

CONTINUED:

They laugh as they walk off. Zak ignores them as he picks up the phone and dials the operator. He pulls out his card holder and reads the lid.

ZAK

Yes. I'd like to make a collect call. 520-555-4164.

(beat)

Tombstone? Uh... yes. Thanks.

Zak waits for a moment. At first he gets excited, then disappointed.

ZAK (CONT'D)

Uh. Yeah. How about 214-555-4164.

(beat)

Thank you.

After a pregnant pause, he perks up.

ZAK (CONT'D)

Hi. Is this -- Jessie?

(beat)

Well, is she there? Can I...

(beat)

Oh. Sorry.

Dejected, he hangs up. OK. Now what?

EXT. F.B.I. BUILDING - NIGHT

SUPER: "FBI BUILDING, WASHINGTON, D.C."

INT. F.B.I. BUILDING - MONITORING ROOM - NIGHT

An AGENT walks into a room full of computers carrying a bag of fast food in one hand and a coffee in the other. As he sets his stuff down on a counter, he notices a screen on one of MONITORS is blinking. Taking a sip of coffee, he casually punches in a few keys, exploring the issue. But when another SCREEN POPS UP, he quickly puts his coffee down and becomes very interested in what he's seeing.

On a COMPUTER MONITOR, an image of Captain Zechariah Randall's military I.D. with a "K.I.A." stamp emblazoned over it sits off to the side of another screen which shows a BLACK AND WHITE VIDEO of Zak from the ATM machine camera's point of view and data showing his attempts to access old accounts. A third, smaller, pop-up screen sits at the top with a flashing alert message: "URGENT! CONTACT THE PENTAGON IMMEDIATELY" The agent picks up his phone.

EXT. APARTMENT COMPLEX - NIGHT

Now wearing jogging attire, Jessica and Danny-Boy run down the street toward and then past us, turning down another street.

EXT. APARTMENT COMPLEX - PARKING LOT - NIGHT

Jessica and her little buddy round the corner and slow to a walking pace as they make their way back to her apartment. Once there, she opens the door, then bends down and undoes the dog's collar. Danny-Boy runs in.

As she stands back up, she notices her father getting out of a parked car. She rolls her eyes and goes into her apartment.

NORMAN (O.S.)
Jessie wait!

The door shuts and WE HEAR the bolt lock turn.

EXT. INTERSTATE 10 - SERVICE ROAD - TUCSON - NIGHT

It is now RAINING outside as Zak turns and sticks his thumb up for a car that comes up behind him. But it just passes, followed by several others and he jumps back trying to avoid the puddle splashes.

Eventually, an eighteen wheeler passes, then pulls over.

Zak runs to it and the TRUCK DRIVER(60's), a Kris Kristofferson type with a deep southern drawl rolls down the window.

TRUCK DRIVER
Where ya headed?

ZAK
Tombstone.

TRUCK DRIVER
I can get ya as far as Benson.

ZAK
Is that close?

TRUCK DRIVER
A lot closer than Tucson.

ZAK
That'll work.

INT. EIGHTEEN WHEELER - CAB - NIGHT

As the truck driver watches Zak walk around the front of the cab, WE HEAR Norman Caine talking on the radio.

NORMAN (ON RADIO)
Well, in UFO flap areas, it's very common for animals to be mutilated - their organs removed for what Dr. Von Brenner calls "vital energy"...

The truck driver turns the radio down as Zak opens the door.

TRUCK DRIVER
There's a towel and some dry clothes in the cab if you'd like to get more comfortable.

ZAK
Nah. I'm good thanks.

Zak starts to sit but the truck driver stops him.

TRUCK DRIVER
I really don't want to get my cab all wet. Tends to get pretty smelly if you know what I mean.

As the rain runs down his back, Zak looks at him for a moment, then looks to the back and reconsiders.

ZAK
Right.

Zak climbs in and goes back into the sleeper cab.

TRUCK DRIVER
There's a clean pair of jeans and a T-shirt in the right hand compartment.

The truck driver pulls the sleeper cab's curtain shut then turns the radio back up as he drives off.

NORMAN (ON RADIO)
...necessary as a construct material for creating dimensional pathways, or portals...

INT. JESSICA'S APARTMENT - NIGHT

Danny-Boy barks and Jessica paces back and forth as the KNOCKING on her door continues.

(CONTINUED)

CONTINUED:

NORMAN (THROUGH THE DOOR)
Jessie please. Let me in. I need
to talk to you. It's important.

She's had enough. She storms over to the door and opens it.

JESSICA
Go away. I've got nothing to say
to you!

NORMAN
Please. I just need a moment.

Behind Norman, a CAR comes around the corner a little too fast. It draws both of their attention. Norman quickly turns back toward Jessica and raises his right index finger toward his face.

NORMAN (CONT'D)
Focus Jessie.

The dog starts barking more intensely.

As Jessica follows his finger, Norman's EYES go black. Then a bright, stringy HALO surrounds his head and begins to engulf both of them.

The man getting out of the car that has now parked is the real Norman Caine! A bright light FLASHES and he screams.

NORMAN (CONT'D)
No!

Only the barking dog remains in the open doorway.

END OF ACT FOUR

ACT FIVE

EXT. DULCE UNDERGROUND BASE - ENTRANCE - NIGHT

SUPER: "DULCE BASE, NEW MEXICO"

INT. DULCE UNDERGROUND BASE - BRIEFING ROOM/HALLWAY

General Karydis' eyes are fixed on a large VIDEO SCREEN that takes up one of the walls. It displays Ouroboros SATELLITE IMAGES and data from the 2003 Iraqi mission.

HALLWAY

WE FOLLOW behind a bald, black man, a Lieutenant Colonel who walks with a slight limp toward the briefing room.

BRIEFING ROOM

The door opens behind General Karydis, but we don't see who it is. The general never take his eyes off the video screens.

GENERAL KARYDIS

For seven years, no one has been able to go near the Agartha site. Whatever secrets are out there have remained buried. That is until now.

He hits a button on a REMOTE.

GENERAL KARYDIS (O.S.) (CONT'D)

So, are you ready to find some answers Colonel?

The general turns toward Lieutenant Colonel Terry Knight who's eyes grow wide as he sees an old, familiar face.

ON THE SCREENS: Footage of Zak accessing the ATM.

EXT. INTERSTATE 10 - BENSON - NIGHT

The eighteen wheeler pulls over to the side of the road at the intersection of Business I-10 and Highway 80.

NORMAN (ON RADIO - FILTERED)

...therefore, when the prophet's talking about the toes made of iron and clay, he's talking about the mixture of angel seed and human seed - just as it was in the days of Noah.

INT. EIGHTEEN WHEELER - CAB - NIGHT

The truck driver puts the vehicle in park.

ZAK
Hey man. Thanks. I really appreciate the lift...
(referring to the radio) and the entertainment.

STEVE QUAYLE (ON RADIO)
So, you're talking about the return of the Nephilim.

The truck driver turns the radio down.

TRUCK DRIVER
No problem.
(shakes Zak's hand)
Wait. You're forgetting something.

NORMAN
Exactly. And we're seeing a lot of...

He reaches back and grabs Zak's wet clothes. Zak looks down at the clothes he's wearing as he takes the others.

ZAK
You need these back?

TRUCK DRIVER
Nah. Keep 'em.

He reaches back and pulls out an umbrella from behind the seat and hands it to Zak.

TRUCK DRIVER (CONT'D)
And here, take this too. Looks like you're gonna need it.

EXT. EIGHTEEN WHEELER - NIGHT

Zak gets out and shuts the door. With his back to the truck, he opens the umbrella. When he turns back around, the truck is gone! He spins around, totally confused. What the...?

EXT. MILITARY AIRFIELD - NIGHT

Dressed in a flight suit and carrying a duffle bag, Lieutenant Colonel Knight heads toward a small HELICOPTER that is warming up to speed. He tosses the bag inside and climbs aboard. Within moments, the helicopter takes off.

EXT. TOMBSTONE - MAIN ROAD - NIGHT

SUPER: "TOMBSTONE, ARIZONA"

(CONTINUED)

CONTINUED:

It is no longer raining as Zak gets out of another car and waves to the driver. This time, Zak never takes his eyes off the car as it drives off. Then, he looks around, not knowing what to do next.

STRANGER (O.S.)

You look lost.

Startled, Zak spins around to see a STRANGER, an old Mexican man sitting on a storefront porch, smoking a pipe.

ZAK

Yeah. I suppose I am.

STRANGER

It's a small town. Maybe I can help. Who're you looking for?

ZAK

Uh... Grant.

STRANGER

Grant who?

Zak takes a shot in the dark.

ZAK

Randall.

STRANGER

Grant Randall.

(thinks a moment)

I think the ol' man lives down in the valley. 444 North Camino San Rafael... if memory serves.

He points toward 9TH STREET on the other side of the road.

STRANGER (CONT'D)

Take 9th to the bottom of the hill and take a left.

Zak finds this a little too hard to believe.

ZAK

Are you kidding me? You know Grant Randall?

STRANGER

Like I said. Small town.

Zak looks back toward 9th Street then back at the old man who just smiles a wide toothless grin as he puffs on his pipe.

(CONTINUED)

CONTINUED: (2)

ZAK

Thanks.

EXT. CORNER OF 9TH AND N CAMINO SAN RAFAEL - NIGHT

Zak looks out at the grid of house lights in the valley below. A huge FULL MOON begins to rise up behind the mountains in the distance. He looks up at the ROAD SIGN.

EXT. GRANT'S HOUSE - NIGHT

The rundown house sits under overgrown shrubbery. Zak slowly climbs up the stairs to the front porch and knocks on the door. No answer. He tries the door knob. Locked. He checks the top of the door frame. Nothing. He looks under the mat. No key. He looks around, then seeing a WOODEN OWL PLAQUE hanging on the wall, he goes and looks under it. Seeing a KEY hanging by the same nail, he removes the plaque and grabs it. He hesitates for a moment then decides to unlock the door.

INT. GRANT'S HOUSE - ENTRANCE - NIGHT

Zak cautiously enters.

ZAK

Hello? Anybody he...

Zak's question is met with a swift shotgun butt-stroke to the back of the neck! He's down but not out. Zak rolls and prepares to defend himself, when he finds the MUZZLE END of the shot gun pointed squarely at his forehead. PIERCING BLUE EYES emerge from the shadows behind it and the steely voice of Grant Randall breaks the silence.

GRANT

You picked the wrong old man to mess with pal. Now get up. Slowly.

Zak slowly gets up, hands raised.

ZAK

Dad?

Grant angrily cocks the shotgun and moves forward.

GRANT

What did you say?

Grant pushes Zak back with the shotgun until the light from outside steaks across his face. Shocked, Grant nearly falls backward. He stumbles to the wall and flips on a light switch. Stunned, he slowly lowers the shotgun.

INT. GRANT'S HOUSE - LIVING ROOM / KITCHEN - LATER

Zak sits on the couch holding a PICTURE of his mother and father in his hands.

Grant stands by the mantle fixated on the TRIANGLE SHAPED BOX that houses the American Flag from Zak's funeral.

GRANT
She blamed me. And left three years ago.

ZAK (O.S.)
I don't know what to say. I can't remember anything.

Grant whips around and looks suspiciously at Zak.

GRANT
Nothing?

ZAK
Well, just bits and pieces. But it's all a jumbled mess.
(looking at his mother)
Is she OK?

GRANT
Who the hell are you??

ZAK
(scared)
I... I'm your son.

GRANT
My son's dead! I buried him more than seven years ago!

ZAK
What? Dead? No, I...

GRANT
Yeah, dead. K.I.A.. Iraq.
December 2002.

Grant begins to pace, then stops to look out the window.

Zak just stares at the picture of a family he can barely remember.

Grant comes back over to Zak. He bends down and gets in his face, staring him in the eyes. This makes Zak very uncomfortable, but he doesn't flinch. Grant stands back.

(CONTINUED)

CONTINUED:

GRANT (CONT'D)

Get up and lift your shirt.

ZAK

What?

GRANT

Do it!

Zak stands, untucks and lifts up his shirt. Grant spins him around to inspect his back. On Zak's lower right side, there is a BIRTH MARK. Seeing this, Grant knows it is really his son. He lowers Zak's shirt and spins him back around. Grant begins to tear up.

GRANT (CONT'D)

It is you.

Zak starts to respond, but before he can, Grant hugs him. After a long moment, Grant releases his son. He stares at him for a long moment, then breaks the awkward silence.

GRANT (CONT'D)

(clearing his throat)

Let me see your hand.

ZAK

What?

Grant grabs and inspects Zak's right hand, pinching between his thumb and index finger trying to feel for something.

GRANT

It's gone. Good.

ZAK

What's gone?

Grant ignores the question and begins to pace again.

GRANT

Have you used any technology?
Phones? E-mail? Credit cards?

Zak looks at the EIGHT SPOKED WHEEL in his palm. Flexing his hand, he shakes his head, yes.

GRANT (CONT'D)

Then they'll know you're back,
which means they'll come looking
for you. They're probably already
on their way. We don't have much
time.

(CONTINUED)

CONTINUED: (2)

ZAK

Who? What are you talking about?
Am I in some kind of trouble?

GRANT

Not yet. And I'll be damned if
I'm going to lose you again!

Grant goes to the counter, grabs a piece of paper and a pen and quickly scribbles a road map and some numbers on it. Once finished, he hands it to Zak.

GRANT (CONT'D)

Here.

ZAK

What's this?

GRANT

Directions. You're not safe here.
That'll get you to a small cabin
up in Portal.

ZAK

Portal?

GRANT

You're going to have to stay off
the main highways.

Grant goes to a desk, opens a drawer and fishes for something.

GRANT (CONT'D)

Portal's off 80 about two hours
away. Just northeast of the
Cochise mountains on the boarder
of New Mexico.

Finding a KEY, he tosses it to Zak.

GRANT (CONT'D)

Unit number 7. You can crash
there for the night.

ZAK

Then what?

GRANT

Then wait. I'll meet you there
before noon. I'm guessing you're
short on cash?

Zak shakes his head, yes as Grant goes into the kitchen.

(CONTINUED)

CONTINUED: (3)

There, he opens a cabinet and pulls out a bunch of canned food. He lifts up the base board and reaching further back, he pulls out about a dozen gold coins and a stack of hundred dollar bills. He holds it out to Zak.

GRANT (CONT'D)

Here.

Zak shakes his head and opens his mouth to protest.

GRANT (CONT'D)

Don't argue with me.

He grabs Zak's hand and forces him to take it.

GRANT (CONT'D)

Now grab your things and come with me.

Shoving the gift into his pockets, Zak grabs the umbrella and the rest of his things and follows his dad outside.

EXT. GRANT'S HOUSE - GARAGE - NIGHT

Grant unlocks and opens the garage.

INT. GRANT'S HOUSE - GARAGE - NIGHT

Grant enters and flips on the light revealing a beautifully restored and suped-up 70's era MUSCLE CAR.

ZAK

Whoa.

GRANT

Found her on blocks out in Phoenix.

Grant points to a PHOTOGRAPH on the wall showing himself and the car before it was restored.

GRANT (CONT'D)

Kept me occupied after your mother left.

He tosses the keys to Zak.

GRANT (CONT'D)

Take her. You're gonna need something that can't be tracked. These old cars don't have any traceable computer chips. Nothing under that hood, but one *fast* engine.

(CONTINUED)

CONTINUED:

Grant opens the driver door. Zak gets in and sits behind the wheel. He starts the engine and the car roars to life.

GRANT (CONT'D)

There's a gun in the glove compartment. Some supplies and survival gear in the trunk.

Zak looks up at his father. Suddenly, he's a lost child, completely dependent on a man he can barely remember. But his eyes show trust that comes from a deeper bond than memory.

ZAK

Dad...

Grant closes the door and begins to choke up. He puts his hand on Zak's shoulder.

GRANT

I love you son.

The response is automatic.

ZAK

I... love you too dad.

GRANT

(repressing the emotion)
But you smash her up, I'll kill you.

Zak smiles. He starts to say, "Thank you" but no words are needed.

GRANT (CONT'D)

Now go. And trust no one, do you understand? I'll see you in the morning.

Zak shakes his head. Grant taps the roof, steps back and watches as Zak drives the car out of the garage and into the night.

INT. DULCE UNDERGROUND BASE - LONG, FEATURELESS HALLWAY

A bright techno-blue light emanates from the distance, illuminating the walls and floor.

SUPER: "Underground military base, Dulce, New Mexico"

As if materializing out of that light, a young man's silhouette walks toward us.

(CONTINUED)

CONTINUED:

Eventually, his features become visible, revealing a mysterious, young man of Middle Eastern descent, named IMMANUEL(26) as he emerges from the long, featureless hallway and enters our space.

Looking to his right, WE FOLLOW his gaze to a very large, heavy METAL DOOR. The muted THUDS that bang against it from the other side seem to justify the multiple locking mechanisms holding it shut.

The hallway in front of the young man appears to go on forever, illuminated by the glass windowed cells that line both sides.

WE FOLLOW as he turns to his left and begins to walk down another hallway. The wall to the left is featureless, but the one to the right contains numerous glass windows that look into sterile cells.

As Immanuel walks past each window, we catch a glimpse of hideous ANIMAL-HUMAN HYBRIDS. He comes to one particular window and stops to look in. Inside this cell, a terrified, PREGNANT WOMAN sits curled up in a corner holding her stomach. Her MUTED SCREAMS are barely detectable as the creature inside her visibly moves around under her green hospital gown.

Immanuel smiles then walks toward the next cell window. Inside, another terrified YOUNG WOMAN paces back and forth rubbing her stomach, which only shows a minor pregnant bulge.

Moving to the last cell in the passageway, WE SEE that it is larger than the others and contains all sorts of machinery and medical equipment. The only light in the room is a dull, ceiling mounted lamp that shines down on what looks like a naked female patient lying under a metallic blanket on a surgical table in the center of the room. Suddenly, more lights come on. Putting his hands on the glass, Immanuel leans in for a closer look.

INT. DULCE UNDERGROUND BASE - OPERATION CELL

SMALL GREY BEINGS scurry about in the foreground. Never quite in focus, they begin turning on equipment. As they move about, they clear our view of the patient, revealing that it is Jessica Caine lying on the surgical table!

FADE OUT.

SUPER: "TO BE CONTINUED..."

END OF SHOW