Others
Screenplay By
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SOUTHERN CALIFORNIA MOUNTAINS - SPRING OF 1943

EXTERIOR. SARAH'S FARM - FIELDS - SUNSET

FADE IN:

Sarah drives a tractor onto a dirt road.

She stops the tractor and watches an older hired male worker walk off the field.

EXTERIOR. FLASHBACK - SARAH'S FARM - FIELDS - NOON

Sarah stands near the fields and watches her youngest son named BOBBY, who is nine years old, run up to her.

She bends down and picks up Bobby into her arms as she watches her husband named ARON, who is forty five years old, walk away from the fields.

She looks at Aron for an endearing moment.

EXTERIOR. SARAH'S FARM - FIELDS - SUNSET

Sarah drives her tractor towards the barn and parks it near the entrance of a barn.

A HIRED MALE WORKER gathers his things and waves good-bye to Sarah.

MALE WORKER
I'll see you bright and early
on Monday mornin Mrs. Johnson.

Sarah nods and waves good-bye to the male worker as she gets off the tractor and walks towards a fence and whistles to three horses.

Sarah walks into the barn as the horses follow her.

She exits the barn and admires the sunset for a long moment then walks to her house and enters.

INTERIOR. SARAH'S HOUSE - LIVING ROOM - EVENING

Sarah walks up to a radio and turns the dial on.

Sarah sits down in a rocking chair and looks at the pictures of her family among others that are placed on a side table and glances at two photographs of ELIZABETH who is twenty two with a full term pregnant appearance and ERIC who is nineteen years old dressed in an army uniform.

INTERIOR. FLASHBACK - SARAH'S HOUSE - KITCHEN - MORNING

Sarah, Aron, Bobby, Eric and Elizabeth sit at a kitchen table and eat a breakfast meal.

Sarah looks at Aron, Bobby, Eric and Elizabeth.

ARON
Sarah. What are you thinking about?

SARAH
How nice it is to have all of us here for your birthday.

ERIC
Forty five. Whew!

ARON
Forty five. Hard to imagine that time can go by so fast. You wanta know why I married your mother. Look at those eyes. Those beautiful blue eyes.

Bobby stares into Sarah's eyes.

BOBBY
Yeah. You should see them when she gets mad.

Sarah imitates her expressive angry facial eyes.

SARAH
You mean like this.

BOBBY
Yeah. Just like that.

Aron, Eric and Elizabeth laugh again.

ARON
You should see them when she gets mad at me. Go ahead honey

Sarah changes her facial expressive angry eyes to be more penetrating.

ARON
Can those eyes kill or what?

Sarah, Aron, Eric, Elizabeth and Bobby laugh.

After a moment, Sarah changes her facial expression to a concerned look.

Elizabeth grabs Eric's hand followed by a moment of silence.

ARON
Yeah. This damn war.

Eric lowers his head for a moment then looks at Aron.

ERIC
Alright guys. We have already talked about this. My enlistment.

(PAUSE)
Hey. What time are we suppose to be at aunt Bessie tonight?

Aron glances at Sarah.

SARAH
Five thirty.

Sarah gets up and grabs a few dishes off the table and walks over to the kitchen sink.

Aron glances over to Bobby.

ARON
Bobby. Help your mother with the dishes.

BOBBY
Do I have to.

Sarah turns around to Bobby and changes back to her facial expressive angry eye look.

BOBBY
Okay!

She laughs at Bobby's reaction.

Bobby grabs a couple of dishes off the kitchen table.

Aron gets up from his chair and walks over to Sarah at the kitchen sink.

SARAH
What honey?

ARON
Your sure you feel up to this tonight?

Sarah grabs Aron's hand and places it on her chest.

SARAH
It's still tickin aint it.

ARON
Just making sure. That's all.

At the kitchen table, Eric turns to Elizabeth.

ERIC
How's Travis?

ELIZABETH
You know Travis.

Eric nods his head knowing Travis is hard to deal with.

Sarah and Aron look at Elizabeth from the kitchen sink.

INTERIOR. FLASHBACK - COUNTRY ROAD - CAR - LATE AFTERNOON

Sarah looks at Aron through the rear view mirror.

ARON
What are you guys doin back there?

SARAH
It's a surprise.

Sarah sits in the back seat with Eric and Elizabeth and observes Elizabeth wrap a large object behind the car seat with wrapping paper.

Sarah studies Eric in his army uniform.

Bobby turns to Sarah from the front seat.

BOBBIE
Mommy. How much longer?

SARAH
Just a few more miles.

Sarah looks out through the front window of the car and watches the car move towards a railroad crossing.

EXTERIOR. FLASHBACK - COUNTRY ROAD - RAILROAD CROSSING

The car stops at the railroad crossing.

The car moves forward and abruptly stalls on the track.

A train blows its horn repeatedly at their car over and over again until impact.

INTERIOR. SARAH'S HOUSE - LIVING ROOM - EVENING

Sarah lowers her head in between her hands for a long moment as a result of the terrible accident and her loss.

She lifts her head up and looks at a photographic portrait of Eric in his army uniform.

EXTERIOR. FLASHBACK - TRAIN DEPOT - MORNING

The male conductor from the train signals for Eric to hurry.

ERIC
Now don't worry. I'll be back before you know it.

SARAH
Eric. I am so worried.

Eric acknowledges her comment then turns and gets on the train as Elizabeth puts her arm around Sarah.

Sarah waves good-bye to Eric on the train.

INTERIOR. SARAH'S HOUSE - LIVING ROOM - EVENING

Sarah turns to the radio and listens to a news broadcast.

NEWSCASTER (VOICEOVER)
In the top of news today. London continues to be hit hard by Hitler's Luftwaffe. For more of the story we now turn you over to our correspondent in London.

The telephone rings from the kitchen.

Sarah gets up with Eric's portrait picture in hand and walks towards the kitchen.

INTERIOR. SARAH'S KITCHEN - EVENING

Sarah walks up to the phone and unhooks the receiver.

ELIZABETH (VOICEOVER)
Mother? It's Elizabeth. Mother are you there?

Sarah remains silent for a moment.

SARAH
Hi honey. I was just thinking about Eric.

ELIZABETH (VOICEOVER)
That's what I am calling about. I just received a letter from him. He wanted me to tell you that he is doing fine.

SARAH
He is. I am so worried about him. I just know it. He's going to the war. I just know it.

ELIZABETH (VOICEOVER)
I don't like it when your alone. Mom. I really want you to come to see us this weekend.

SARAH
I don't know. I have so much to do here.

Elizabeth reacts to Travis's persistant nagging to get going.

ELIZABETH (VOICEOVER)
Okay Travis! Mom. Will you call me tomorrow morning. Travis and I have to meet his friends for dinner. Will you promise me that you will call about this weekend.

SARAH
Yes dear.

ELIZABETH (VOICEOVER)
I love you.

Sarah hangs up the phone and exits the kitchen.

EXTERIOR. ELIZABETH'S FRONT YARD - EVENING

Elizabeth walks to an awaiting car on a road and stops for a moment and rubs her full term pregnant abdomen.

EXTERIOR. SARAH'S FRONT PORCH - EVENING

Sarah looks upwards at a developing storm in the sky.

SARAH
God. Please don't take my son. Enough is enough. No more. Do you hear me!

EXTERIOR. NIGHT SKY - MOUNTAIN - UFO CRASH - LATE NIGHT

Lightning flashes in the night sky.

Suddenly, a very large UFO streaks across the sky.

The ship gains control of its angle of descent and heads for a mountain.

The space craft slides downwards on the mountain and destroys all the timberland in its path.

The ship stops at the base of the mountain.

The craft's support landing gear engages the ground and lifts it to an even angle.

The ship's large sliding doors open up.

A group of FEMALE ALIENS emerge and rip off their protective facial head gear at the main entrance.

MALE ALIENS near the entrance of the ship spray a fire retarded substance on the flames.

INTERIOR. SHIP'S INFIRMARY SPACE - LATE NIGHT

A series of intense horizontal and vertical strands of colors are emitted onto a tall distinctive female alien named PLATU who is the captain of the ship with humanoid Beluga Whale Features from a attending FEMALE ALIEN by their specially adapted membrane foreheads.

The variety of intense colors encompasses Platu's face.

EXTERIOR. SARAH'S FARM HOUSE - LATE NIGHT

Sarah, dressed in her nightgown hears a sound. Sarah walks out of her house and visually scans the mountain and the departing storm.

Nothing is seen from her vantage point.

She walks back into her house.

The door is closed and lights are turned off one by one leading up to Sarah's bedroom.

Sarah pauses from the bedroom window and turns off the last remaining light.

EXTERIOR. SARAH'S BARN - MIDNIGHT

The farm animals move about.

Suddenly, intense beams of light hit the various farm animals.

A number of FEMALE ALIENS withdraw blood with high-tech instruments from a selected group of animals that are on the ground.

EXTERIOR. SARAH'S FARM HOUSE - MIDNIGHT

A large number of MALE ALIENS surround Sarah's farm house and position themselves at strategic locations.

FOUR MALE ALIENS enter Sarah's house.

INTERIOR. SARAH'S FARM HOUSE - MIDNIGHT

In the living room, the FOUR MALE ALIENS examine number of photographs of Sarah's family on the side table.

One male alien scans the photographs with a high-tech scanning instrument.

INTERIOR. SARAH'S BEDROOM - MIDNIGHT

The four male alien stare at Sarah in her bed.

One male alien steps forward and conducts a laser scan from Sarah's feet to Sarah's head.

A very bright beam detonates on Sarah's face.

EXTERIOR. ALIEN ALTERNATE REALITY HOLOGRAPHIC IMAGES - DIRT ROAD LEADING TO HOSPITAL - DAYBREAK

Sarah speedily drives a pick-up truck.

She haphazardly parks the truck in the driveway and runs into a hospital building.

INTERIOR. ALIEN ALTERNATE REALITY HOLOGRAPHIC IMAGES - HOSPITAL EMERGENCY ROOM - DAYBREAK

Sarah runs to the nurses station.

Two FEMALE NURSES point the way to a room.

The door automatically opens up as Sarah arrives.

As Sarah enters the room, a MALE DOCTOR and a FEMAL NURSE lean over a bed at Elizabeth.

SARAH
Elizabeth!

The doctor and the nurse back away from Elizabeth's bed.

SARAH
My God! What happened to her?

Sarah touches Elizabeth's face.

DOCTOR
She was in accident. Is this your daughter?

SARAH
Yes. Doctor is she going to live? The baby?

DOCTOR
I think so. She has lost of a lot of blood.

SARAH
Where's Travis?

DOCTOR
What is your name?

SARAH
Elizabeth? Sarah Johnson.

DOCTOR
Sarah Johnson. She needs a transfusion. Your DNA should match hers. Would you follow the nurse to that bed so that we can proceed immediately.

Sarah turns and observes the unusual high-tech equipment near a bed.

SARAH
Ah. Of course doctor.

The nurse, with robotic type movements, moves towards the bed.

Sarah follows the nurse up to the bed.

The nurse points and indicates for Sarah to lay down.

Sarah stops just before the bed near the high-tech equipment.

SARAH
I have never seen anything like this before.

The doctor glances at the nurse with an approving yes nod.

The door to the room automatically opens up.

Aron and Bobby enter.

ARON
Sarah. Follow the doctor's instructions.

BOBBY
Mommy!

SARAH
This can't be. No. Your both dead.

Sarah turns to the doctor.

SARAH
They're dead! What the hell is going on here?

The doctor turns to a wall.

Sarah backs away further from the bed and witnesses the images of Aron and Bobby vanish into thin air then Elizabeth's image vanishes.

SARAH
My God!

A series of colors stream through the wall directed at both the doctor and the nurse.

The doctor turns to Sarah and emits from a hand held device bright rotating hypnotic strands of black and white colors.

Sarah falls to her knees then drops to the floor.

INTERIOR. SPACE SHIP - SURGICAL SPACE - EARLY MORNING

As the holographic image of the hospital room dissipates, the doctor and the nurse move away from Sarah.

A sterile medical space is viewed with a very bright neon light focused on Sarah who lays unconscious on the bed.

Surrounding Sarah are high-tech monitors accompanied by various probe like instruments suspended and attached to a high-tech circular bar.

Platu and another male alien who is in second command named BARRATTA approach Sarah and remove a head scanning device.

Platu bends an attached spotlight on Sarah's pupils.

Barratta turns to the entrance and emits from his membrane machine gun like pellets of light towards the entrance.

Platu goes over to a group of monitors and presses a series of buttons on a console.

Nothing happens.

Barratta examines assorted high-tech equipment.

Machine gun pellets of light zoom in from the entrance and break up just in front of Barratta. VORIAN, whose features are different then rest of the aliens by possessing specially adapted domed eyes, enters.

Platu emits from her membrane horizontal beams of various colors to Vorian's domed eyes.

Vorian nods.

The doctor moves up to Sarah and checks the restraints on Sarah's chest and arms.

The doctor reaches over to an instrument panel and presses a series of buttons that do not function.

Barratta examines the instrumental panel buttons again.

Suddenly, a series of pellets of light zoom in from the entrance.

Platu turns to the entrance and observes a YOUNG FEMALE ALIEN.

Bright red vertical strands of colors flash on Platu's face.

PLATU
What have we been expose to?

Barratta and Vorian glance at Platu.

Suddenly, Sarah awakens.

SARAH
Where am I? No!

Sarah violently slams her feet and hands against the restraints and breaks free with one hand.

Sarah grabs the doctor's uniform and thrusts him downwards.

She grabs at the doctor's face and rips off human face mask.

SARAH
Your face!

Sarah releases the doctor's mask and wildly looks around at the surgical space.

She focuses on the high-tech circular bar above her.

SARAH
Oh God! What are you going to do to me?

Platu, Barratta and the doctor hold Sarah down on the bed.

Vorian steps forward and lines up his eyes with Sarah's eyes.

INTERIOR. SPECIAL EFFECT - VORIAN'S EYES

Sarah peers through Vorian's domed eyes and views millions of nerve fibers explode with electrical current.

At an instant, a bolt of light slams into Sarah's eyes and renders Sarah unconscious.

INTERIOR. SHIP'S SURGICAL SPACE - EARLY MORNING

Vorian steps back.

All of the sudden, the monitors and the high-tech circular bar function.

The doctor rips off the remaining fragments of his mask and leans over and presses a series of buttons on a console.

Barratta shoves a panel casing into its original position in the console.

Platu examines a variety of monitors near the bed.

As the high-tech circular bar comes down, Platu looks at one of Sarah's hand and examines it.

PLATU
Her hands are calloused. A laborer.

The nurse rips off her human mask and moves into position and waits for Sarah's blood samples.

Suddenly, a MALE ALIEN stands in the doorway entrance.

The male alien emits from his membrane, a series of images that are reflected on Platu's face that indicate a radar type image.

BARRATTA
The command center.

Both Platu and Barratta leave the surgical space while the high-tech circular bar takes blood samples from Sarah's body.

INTERIOR. SHIP'S COMMAND CENTER - EARLY MORNING

TORE, an older male alien, who is their electronic specialist, enters the command center with another male engineer.

Tore walks to an instrumental panel and flips a switch on.

Platu and Barratta enter.

Intermittent audio static is heard from the broadcast on the ship's electronic audio unit.

BBC NEWSCASTER (VOICEOVER)
This is the BBC. This is a civil defense alert. There is a large formation of Luftwaffe bombers heading towards London. Please go
(more)

BBC NEWSCASTER (VOICEOVER) (continued)
to your nearest bomb shelter. We will continue to broadcast.

Platu turns to a FEMALE ALIEN ATTENDANT.

PLATU
Do we have a fix on our present coordinates?

FEMALE ALIEN ATTENDANT
We lost them on impact.

Platu signals to another YOUTHFUL FEMALE ALIEN ATTENDANT.

PLATU
I want you to go to deck 32 through the emergency exit and alert the others of the possibility of an air strike by these aliens. Now hurry. Tore. Your damage report. I need it now.

From the broadcast, sounds of civil defense sirens.

INTERIOR. SPECIAL EFFECT - TORE'S DAMAGE REPORT

From the broadcast, sounds of a squadron bombers.

Tore emits from his membrane a series of visual schematic diagrams of the ship's navigational systems. A bright red light indicates damage to computer circuits.

From the broadcast, sounds of bombs.

Tore emits from his membrane a series of visual schematic diagrams of the ship's electromagnetic propulsion systems.

A bright red light indicates massive damage to the high-tech insulated electrical wires leading to the ship's main engines and loss of electric power to their storage batteries followed by symbols.

More from the broadcast, sounds of antiaircraft batteries.

Tore emits from his membrane a series of visual schematic diagrams of the ship's outer hull and its protective electric shields.

A bright red light indicates a malfunction in engaging the electronic shield field followed by symbols.

Sounds of exploding bombs from the broadcast are heard.

INTERIOR. SHIP'S COMMAND CENTER - EARLY MORNING

The newscaster yells from the broadcast.

BBC NEWSCASTER (VOICEOVER)
My God! A direct hit! Let's get the hell out of here!

Reacting to the broadcast, all of the aliens look in different directions.

TORE
Total time till lift off. 1 1/2 days. Give or take an hour.

PLATU
I see.

Platu examines the ceiling of the command center for a long moment.

PLATU
By the sound of this planet's hostilities. We will need to cut that in half. We must find a source of energy to recharge the engines batteries for flight.

Platu looks to the entrance.

PLATU
Given the fact that these creatures have the capacity for flight. I want you to proceed with preparations for our shields by bi passing the infirmary.

Platu looks at a large blank wall size monitor.

PLATU
Tore! I need to see!

TORE
You will have your sight.

Platu walks over to a young male near the audio unit display.

PLATU
Your sole duty from now on is this. If you hear anything that is alarming. You report directly to me.

Platu turns to Barratta.

PLATU
Enda. Our pilot's injuries. We need to find out if possible our last known coordinates.

Platu and Barratta exit the command center.

INTERIOR. SHIP'S INFIRMARY SPACE - EARLY MORNING

Platu and Barratta enter and gaze at both the male and female red blood color wounds.

Platu walks through the infirmary.

Platu stops at a quarantine section and looks through a protective window at the wounded male and female aliens whose bodies reveal a serious infection to their skin.

A female medical attendant named CREA attends to their parasitic infections by protective means.

CREA (VOICEOVER)
I have never seen anything like this before.

PLATU (VOICEOVER)
I haven't either. The aliens formulated antibodies will be here shortly.

Platu starts to leave the quarantine section.

A WOUNDED FEMALE ALIEN grabs at Platu's uniform from a nearby gurney.

Platu kneels down by the wounded female.

PLATU
I will get you home. If it is the last thing I do. I will get all of us back home!

Platu stands up and turns to all the aliens in the infirmary.

All the aliens emit from their membranes an array colors onto Platu's entire body.

After the array of colors, another set of pinpointed colors beam right onto Platu's eyes.

Platu turns to Barratta who stands in a far distant corner.

PLATU
Enda.

Platu approaches their pilot named ENDA and observes his severe wounds on a gurney.

Platu looks at one monitor and studies Enda's severed spinal cord.

Platu emits from her membrane a set vertical color bars to TAYLEE, a female medical officer, who is the sister of Platu and whose facial features are similar to Platu's.

Taylee finishes with a wounded male and walks towards Platu.

Taylee approaches Platu.

PLATU
He is not going to regain consciousness is he?

Taylee nods no.

Suddenly, the ship moves.

Both Platu and Taylee grab Enda's gurney and attempts to hold the gurney in place.

EXTERIOR. SHIP - EARLY MORNING

The support landing gear snaps.

The ship moves crushing boulders, trees and other vegetation.

The ship comes to a rest closer to the base of the mountain.

INTERIOR. SHIP'S INFIRMARY - EARLY MORNING

Platu observes the damages to the infirmary and the wounded.

Platu glances to the quarantine section and notices the protective glass is broken.

TAYLEE
The children!

PLATU
The antibodies.

Suddenly, warning lights flash.

Tore emits from his membrane to Barratta very bright colors.

Platu follows the path of the beams of bright colors.

Barratta emits from his membrane to Platu bright red colors intermixed with vertical black and white colors.

PLATU
The creature has escaped.

Bright vertical red colors shine on Platu's face.

PLATU
She is in the command center.

A variety of shades of black and white colors shine on Platu's face.

PLATU
She has a one of our weapons.

Suddenly, the lights flicker then go off.

Swarms of reserve secondary search lights are seen within the infirmary.

Platu turns to Taylee and emits from her membrane a number of colors.

Taylee nods.

Both Platu and Barratta exit the infirmary.

INTERIOR. SHIP'S CORRIDOR - EARLY MORNING

Tore is at a control panel in a corridor.

TORE
This should do it.

The secondary reserve emergency lights come on and illuminate the corridor with a very dull red color.

BARRATTA
She has one of our ST4 weapons.

PLATU
The antibodies?

TORE
I just received word that the containment cylinder was crushed.

PLATU
We need this alien's antibodies.

Platu, Tore and Barratta walk rapidly down a corridor.

INTERIOR. SHIP'S COMMAND CENTER - EARLY MORNING

Large numbers of MALE ALIENS stand outside the closed entrance of the command center.

Platu turns to MALE ALIEN 1.

PLATU
Is the ST4 engaged?

MALE ALIEN 1
I don't know.

PLATU
Open this!

BARRATTA
What! Your the commander.

PLATU
I maybe the commander but she is a female and so am I.

Platu turns to the door.

PLATU
Open this door.

INTERIOR. SHIP'S COMMAND CENTER - EARLY MORNING

The door opens.

Platu steps into the command center and observes the situation.

Sarah stands near an near a console.

SARAH
My God!

Platu turns to MALE ALIEN 2.

PLATU
Leave us.

MALE ALIEN 2
Platu. She is unpredictable.

PLATU
Leave us alone. Just the two of us.

SARAH
You can speak! Stay away! You hear me!

Sarah tries to figure how the weapon works.

Platu signals the two male aliens to leave.

PLATU
Shut the entrance.

The door does not fully close.

Platu turns to the door entrance.

Tore, at the entrance, shrugs his shoulders then emits from their membrane colors to Platu.

Sarah witnesses the emitted colors.

SARAH
How does this damn thing work?

Platu observes that Sarah is about to press a button on the weapon.

PLATU
No! Sarah don't!

SARAH
This is it. This is how this thing works. I press this and.

Sarah is distracted by noises.

PLATU
We mean you no harm.

SARAH
What kind of creatures are you?

Platu studies Sarah's physical demeanor.

Sarah points the weapon at Platu.

SARAH
What do you want from me?

The command center lights flicker on.

PLATU
Your antibodies.

SARAH
Antibodies? Stay away from me or so help me. I will.

Platu steps back.

PLATU
You're scared. You have no idea what that can do.

SARAH
Move over there. Do you hear me!

Sarah puts her finger on the button.

SARAH
You don't think I will.

PLATU
Look around you for a moment. None of this was suppose to happen. Contrary to what you believe about us. We never meant to use force against you.

SARAH
After what you did to me. After what you did to me!

PLATU
I had no choice.

Sarah walks towards Platu.

Suddenly, with Sarah's other hand, Sarah slaps Platu's face.

SARAH
You took me against my will!

Red color blood drips down on Platu's face.

Sarah observes the red blood on Platu's face.

PLATU
We're not so different after all. Are we?

Sarah steps back.

PLATU
Press it.

Sarah looks at Platu then the weapon.

PALTU
There is however one important difference between you and I.

Platu raises one finger upwards.

PLATU
Our fingerprint. The weapon that you are holding can only be activated by our fingerprints. It's useless.

Platu walks towards the entrance of the command center.

PLATU
You are free to leave.

Sarah rubs the back of her neck.

Platu turns to the entrance and emits from her membrane a series of colors through the door.

The door opens.

INTERIOR. CORRIDOR OF SHIP - EARLY MORNING

BARRATTA
Is the ST4 activated?

PLATU
She's intelligent. We'll find out soon enough.

TORE
Platu.

Platu emits from their membrane a series of complex colors to all the male aliens that are at the entrance of the command center.

All the male aliens respond by leaving the command center's entrance.

INTERIOR. SHIP'S COMMAND CENTER - EARLY MORNING

Sarah watches all the male aliens leave the command center's entrance.

Sarah looks at the weapon and rubs the button with her finger.

Sarah presses the button.

Tiny lights pulsate in sequence with a variety of colors on the weapon.

SARAH
Oh God. What have I done.

Suddenly, Sarah screams as she disappears.

INTERIOR. SARAH'S KITCHEN - EARLY MORNING

Sarah falls to the kitchen floor as Platu and Taylee walk into the kitchen.

Platu and Taylee look at Sarah on the kitchen floor.

PLATU
Curiosity. She had to find out.

Taylee kneels down next to Sarah on the floor.

A series of violet colors appear on the refrigerator door in the kitchen.

TAYLEE
The children have been infected.

Taylee picks up the weapon and presses a button.

Sarah, Platu, and Taylee disappear from the kitchen.

INTERIOR. SHIP'S SURGICAL SPACE - EARLY MORNING

Platu looks at Sarah on a gurney and begins to visually see Sarah's memories by telepathically reading her mind.

EXTERIOR. FLASHBACK - PLATU'S VISION FROM SARAH'S MIND - TRAIN ACCIDENT - AFTERNOON

Eric desperately tries to get Aron and Bobby out of the car through one of the car's back door.

Scared, Eric steps back away from the car and looks at Aron. Bobby crawls out of the back window as Elizabeth yells to Bobby.

ELIZABETH
Bobby run!

From outside of the car at the last moment, Sarah looks into Aron's eyes as the train slams into the car on the railroad tracks.

Elizabeth watches Bobby run to a field.

Suddenly, the back door of the car flies through the air and slams into Bobby in the field.

Sarah being in shock covers her mouth.

INTERIOR. SHIP'S SURGICAL SPACE - EARLY MORNING

Platu regains her composure from Sarah's memory.

Taylee places the high-tech electrical pads on Sarah's chest as a result of Sarah's sudden cardiac arrest.

Barratta presses a button from one of the instrumental panels.

Nothing happens.

Due to the electric pads not functioning, Platu places her hands on Sarah's chest and presses Sarah's sternum repeatedly in order to resuscitate her.

EXTERIOR. SPECIAL EFFECTS - SARAH'S NDE EXPERIENCE - TUNNEL OF LIGHT

Sarah begins to experience an NDE out of body episode as a result of her heart stopping.

Sarah enters the tunnel of light.

Sarah hears Bobby's voice.

BOBBY (VOICEOVER)
Mommy!

SARAH
Where are you?

BOBBY (VOICEOVER)
Mommy. I am right here.

Sarah searches in every direction and walks to the walls of the light.

Sarah observes an image of a field that forms on the wall of light.

EXTERIOR. SPECIAL EFFECTS - SARAH'S NDE EXPERIENCE - SARAH'S FARM - FIELDS - AFTERNOON

Suddenly, Bobby runs up to Sarah in the fields.

Sarah reaches for Bobby.

Sarah's hands go right through Bobby's body.

Aron from a short distance, approaches Sarah.

ARON
Sarah. The life force beats inside you.

Suddenly, the images of Aron and Bobby pull away from Sarah.

SARAH
No!

EXTERIOR. SPECIAL EFFECTS - TUNNEL OF LIGHT - DAY

Sarah runs towards the light as an illuminating figure of Aron appears.

Platu's voice is heard during Sarah's NDE experience.

PLATU (VOICEOVER)
The injection!

Sarah turns to Aron in the light.

ARON
It is not your time.

EXTERIOR. SPECIAL EFFECT - PLATU'S NDE EXPERIENCE - REPTILIAN PLANET - DAY

At that moment, a different image forms within the beam of light.

Sarah watches Platu and a male alien who is Platu's mate with similar distinctive facial features walk through a jungle.

Suddenly, Platu's mate is stabbed by a male reptilian creature.

Sarah observes Platu's overwhelmed and distraught facial expression.

EXTERIOR. SPECIAL EFFECTS- HUMANOID BEINGS - DAY

Suddenly, Sarah finds herself entering into the light.

In the center of the light, Sarah turns in variety of directions and views an infinite number of circles of male and female humanoid beings.

EXTERIOR. SPECIAL EFFECTS - TUNNEL OF LIGHT - DAY

Suddenly, Sarah finds her self once again moving away from the light into a swirling funnel of darkness.

EXTERIOR. SPECIAL EFFECTS- SARAH'S FLOATING - SURGICAL SPACE

Sarah observes her body on the bed from above.

Platu continues to press Sarah's sternum in order to revive her. As Sarah watches Platu trying to revive her, Sarah clutches her chest.

INTERIOR. SHIP'S SURGICAL SPACE - EARLY MORNING

Taylee tries another method to revive Sarah's heart by, sticking a long medical needle directly into Sarah's chest.

Platu turns glances at the monitors to see if there is a heart beat.

There is no heart beat on the monitor so Platu again positions the electric pads on Sarah's chest to see if this time the pads will work.

The electric pads engage and Sarah's body bounces on the bed.

Platu glances at one monitor and observes a series of heart beat signatures.

Platu steps back and looks to all of the aliens in the surgical space and nods her head.

INTERIOR. NICTO'S SPACE SHIP - COMMAND CENTER - WORM HOLE

A young male named NICTO who is Platu's son and has the same distinctive features as Platu looks out a large observation window at a gigantic worm hole.

Nicto turns to a MALE ALIEN 3.

MALE ALIEN 3
She can be any where in the galaxy.

Nicto observes the worm hole in space.

NICTO
It's unstable.

Nicto turns to the male alien 3.

NICTO
Send the probes to every quadrant in this galaxy. Now.

INTERIOR. SHIP'S SURGICAL SPACE - EARLY MORNING

BARRATTA
What do you want us to do with this female?

Platu pauses for a moment and decides to telepathically read her mind once again.

EXTERIOR. SPECIAL EFFECTS - SARAH'S MEMORY

Platu observes the gaze between Sarah and Aron at the time of impact of the train.

Platu observes Sarah as Sarah looks to the image of Aron in the tunnel of light.

Platu observes Sarah as Sarah looks at the various humanoid faces within the light.

EXTERIOR. PLATU'S MEMORY - REPTILE PLANET

Platu witnesses a male reptilian stab her mate.

Platu observes a tunnel of light where her mate appears in the light.

In the tunnel of light, Platu looks at the infinite number of humanoid faces within the light.

INTERIOR. SHIP'S SURGICAL SPACE - EARLY MORNING

Platu reflects for a moment both her memory and Sarah's memory being in the tunnel of light.

Barratta turns to Platu.

BARRATTA
Her absence will be noticed.

Platu contemplates Barratta statement about Sarah.

PLATU
True. However. I still don't know this planet's coordinates for a possible rescue. I still don't know what sort of aliens we are dealing with. I still don't know what kind of threat we face by this planet's waring conflicts.

Platu looks at Sarah's face.

PLATU
And I have misjudged this alien in more ways than one. This one can see. For now keep her here.

EXTERIOR. MILITARY SIDE OF MOUNTAIN - DAYBREAK

Newly invented and newly manufactured military helicopters fly above a large convoy of military trucks filled with male soldiers.

The military trucks drive through a desolate back country road leading to the Platu's ship side of the mountain.

INTERIOR. SHIP'S MAIN ENTRANCE - DAYBREAK

Platu, Barratta and Tore gaze at the outside scenery from the inside of ship's main entrance.

Platu emits from her membrane a series of black and white colors to Barratta and Tore to follow her to the outside of the main entrance.

EXTERIOR. SPACESHIP - DAYBREAK

Platu and Tore walk around the ship and examine the damages to the ship.

Platu and Tore walk to the backside of the ship and notice the ship is wedged into the mountain with other large boulders.

ENOL, their structural engineer for the entire ship, approaches with a group of ENGINEERING MALE ALIENS.

Enol walks over to one of the large boulders.

Platu searches the sky as a way to remind her of impending aircraft that could see her ship.

PLATU
Enol. We somehow need to find a way to camouflage this ship and the trail that lead to us. Can that be done?

ENOL
Yes. That can be done. Leave that to me.

PLATU
Enol. Time is of the essence.

ENOL
I know.

Platu emits from her membrane a series of colors to Tore.

Platu and Tore return back to the main entrance of the ship.

Enol looks up the mountain at the ship's long destructive trail and really contemplates how can this be achieved.

ENOL
Now. How am I going to do this?

EXTERIOR. MILITARY SIDE OF MOUNTAIN - DAYBREAK

Three military helicopters fly very close to the top of the mountain potentially viewing Platu's space craft on the other side of the mountain.

INTERIOR. COCKPIT HELICOPTER ONE - DAYBREAK

CAPTAIN BRIAN MCKINSEY, the young pilot for helicopter 1, maneuvers the helicopter into a hovering position and speaks into his radio transmitter.

BRIAN
This is blue dog leader. We have reached the designated coordinates sir. Yes sir.

Brian looks to a young co-pilot, JOHN DUNCHECK, and points downwards.

BRIAN
We will proceed to set up camp there. Yes sir.

Brian looks at his watch.

BRIAN
We will be ready for the military exercise commencing at what time? 1400 hours. Yes sir.

John observes a clearing near the top of the mountain.

JOHN
They're pretty damn sure there coming from the South huh?

BRIAN
Right over the mountain. Are they in for a surprise. Red dog won't even know what hit them.

EXTERIOR. MILITARY SIDE OF THE MOUNTAIN - DAYBREAK

The three helicopters form a formation heading down the military side of the mountain leading to a large group of military soldiers at the base of the mountain.

INTERIOR. ELIZABETH'S HOUSE - KITCHEN - EARLY MORNING

Elizabeth is seen on the phone in the kitchen.

ELIZABETH
Operator. Are you sure that she doesn't answer?

Elizabeth's hangs up the receiver and glances to her husband named TRAVIS who is 35 years of age who shows no concern.

TRAVIS
You know your mother. She's probably out in the fields.

ELIZABETH
She was suppose to call me.

TRAVIS
Try back in an hour.

Elizabeth goes to the kitchen window above the sink and looks outside to their front yard.

INTERIOR. SHIP'S COMMAND CENTER - EARLY MORNING

The young male alien near the audio unit turns to Platu and Tore.

The young male alien emits an array of complex colors from their membrane to Tore.

Suddenly, rapid inaudible sounds of morris codes signals are heard from the Audio Unit.

PLATU
What was that sound?

Tore looks at the young male alien.

TORE
An electrical distortion.

Platu studies the audio unit for a moment.

PLATU
Curious.

Suddenly, yellow jagged pellets of lights enter the command center.

A young FEMALE MEDICAL ALIEN enters the command center.

PLATU
The alien. The alien Sarah.

Platu turns to Tore.

PLATU
I don't think that was a distortion. A code of some kind. Keep me informed.

Platu exits the command center with the young female alien.

INTERIOR. SHIP'S CORRIDOR - EARLY MORNING

As Platu walks through a corridor, they stop at the infirmary and looks inside at all the wounded male and female aliens.

Crea emits from her membrane a series of horizontal and vertical black and white beams to Platu.

PLATU
The formulated antibodies are effective. Right? The children? Platuee?

Crea nods yes.

CREA
The alien. What are you planning to do with her.

Platu and Crea look at each other for a moment.

Platu does not answer and walks down a corridor leading to the surgical space.

INTERIOR. SHIP'S SURGICAL SPACE - EARLY MORNING

As Vorian and Taylee watch Sarah, Platu enters.

TAYLEE
She will be awake in a moment.

PLATU
She's responding to the regenerative formula?

Taylee glances at a heart monitor.

TAYLEE
Remarkably yes. Her DNA is so very similar to our own.

Platu turns to Vorian.

PLATU
Stand guard near the entrance. Just in case.

Vorian acknowledges and walks to the entrance.

TAYLEE
You feel a connection to her don't you?

(PAUSE)
You two have a lot in common. So many decisions to make. If you need me. You know where to find me.

Platu watches Taylee walk to the entrance.

PLATU
Taylee.

Platu emits from their membrane a series of violet colors to Taylee.

TAYLEE
Are you sure you want me to bring her here?

Platu nods yes.

Taylee exits the surgical space.

Platu watches Sarah's heartbeat on the heart monitor.

INTERIOR. OUTSIDE THE ENTRANCE OF THE SURGICAL SPACE

Taylee emits from her membrane unique tiny pellets of white and yellow colors through a corridor of the ship.

INTERIOR. CORRIDORS LEADING TO THE CHILDREN QUARTERS

The pellets of white and yellow colors zoom through a maze of corridors.

INTERIOR. SHIP'S CHILDREN QUARTERS - EARLY MORNING

A very large number of both MALE and FEMALE ALIEN CHILDREN gaze at the incoming pellets of white and yellow colors.

PLATUEE who is Platu's daughter, an adolescent female with the distinctive facial features stands up as the pellets of light surround Platuee.

All the male and female alien children emit a variety of colors that encompasses Platuee's entire body.

Platuee glances to one of her arms and picks off a layer of dead infected skin.

The dead infected skin disintegrates in between Platuee's fingers.

Platuee looks at all the children alien then turns to exit the children quarters.

INTERIOR. SHIP'S SURGICAL SPACE - MORNING

Sarah opens her eyes.

Sarah stares at Platu.

PLATU
Your eyes. You are not pleased to see me are you?

Sarah tries to move her hands and feet against the restraints on the bed.

PLATU
I want to show you something.

SARAH
I don't give a damn what you want to show me. All I want is to leave. Do you hear me!

PLATU
How are you feeling?

SARAH
What in God's name does that matter.

Platu points to the heart monitor.

PLATU
You have had a weak heart most of your life. Is that true?

SARAH
Yes. Let me go!

PLATU
We gave you something that regenerated your heart muscle. Your going to live for a very very long time. Sarah look at this.

Sarah looks at her inner anatomical bodily structure on a monitor.

SARAH
You can see right through me.

PLATU
You can feel the difference already. Can't you?

Platu walks closer towards Sarah.

SARAH
Get away from me!

PLATU
I am going to take these off.

Platu removes the restraints from Sarah's feet.

Platu walks to a console and presses a button and the restraints from Sarah's hand releases.

Platu moves back.

Suddenly, Sarah jumps off the bed and runs towards the entrance of the surgical space. Suddenly, Vorian appears at the entrance with his domed eyes electrically charged.

Sarah stops dead in her tracks.

Sarah turns to Platu.

SARAH
You son of a bitch!

PLATU
You and I need to talk. But frankly. I am not sure how to go about this.

INTERIOR. CORRIDOR ENTRANCE TO THE SURGICAL SPACE

Sarah's inaudible loud angry voice can be heard from the surgical space.

TAYLEE
That's the alien. This will not be pleasant my little one.

PLATUEE
I am ready.

TAYLEE
Wait here. My sister. I mean your mother will signal us when it's time.

Platuee stands majestically.

INTERIOR. SHIP'S SURGICAL SPACE - MORNING

Sarah walks up to Platu and points to Vorian at the entrance.

SARAH
That creature over there does scare me. But you. You don't scare me.

PLATU
(penetrating voice)
You should be.

Platu fires pellets of light from her membrane that slam against a wall.

Platu points to a chair and the chair lifts off the ground and slams against another wall near Sarah.

Sarah backs herself against a wall.

Platu turns to a shelf of glassware. Suddenly, focused loud sound waves shatter the glass ware to tiny pieces.

PLATU
Do you think for one moment that I was not able to use this kind of force against you at anytime.

Platu studies Sarah's trembling face.

PLATU
I didn't.

Platu moves close to Sarah and engages Sarah's eyes.

PLATU
I cannot undo what has already happened Sarah. But I can tell you this. The concept of trust and its meaning is as important to us as it for you right at this moment.

Platu and Sarah look at each other for a long moment.

Platu turns to the entrance and emits pellets of violet colors from her membrane through the entrance.

INTERIOR. CORRIDOR NEAR THE ENTRANCE - MORNING

Taylee looks at Platuee.

INTERIOR. SHIP'S SURGICAL SPACE - MORNING

Platuee enters.

PLATU
This is my daughter Sarah. I have children. You have children. We are not a threat to you or your children nor to anyone on this planet.

Sarah looks at Platu's face and then Platuee's face.

Platu nods to Platuee.

Platuee walks up to Sarah.

PLATUEE
I am Platuee.

Sarah looks at Platuee's adolescent features.

Platuee's engages Sarah's eyes.

PLATUEE
You don't have to be afraid.

Sarah studies Platuee's face.

She then studies Platu's face for a long moment.

Platu approaches Sarah followed by a very long moment of silence.

Sarah regains her composure.

Platuee's hand grabs Sarah's hand.

SARAH
You know that this will take some getting use to.

PLATU
This we know. Sarah. You wouldn't believe what's up there.

SARAH
I can't yet. I am still trying to comprehend all this down here.

Platu looks around at the damages in the surgical space.

PLATU
Comprehend. Yes. I feel the same way as you do. Sarah, there are few questions that I need to ask.

Sarah looks at the bed and the restraints for a long moment as she tries to overcome her feelings of distrust.

INTERIOR. SURGICAL SPACE - SPECIAL EFFECTS - SARAH'S NDE EXPERIENCE DURING HER CARDIAC ARREST - DAY

As Sarah looks at the the bed and the restraints, she remembers her NDE experience.

SARAH
What happened to me? Aron. Bobby

PLATU
Your first time. It is always difficult to understand. It was for me.
(pause)
What you experienced is what we call an altered state. A state of consciousness that has no boundaries. No limits of time and space. A sanctuary of the mind whereby your able to see events. Loved ones.

Platu observes Sarah's distraught facial expression.

PLATU
I can see that this experience has profoundly affected you.

After a long moment, Sarah studies Platu's face.

SARAH
Something happened to you also.

PLATU
My mate. You saw that too.

Platu lowers her head for a moment.

PLATU
It is still hard for me to accept.

Sarah observes Platu's distraught facial expression for a long moment.

SARAH
It isn't fair is it?

PLATU
Life can be neither fair nor just at times Sarah. As you already know.

Sarah observes the damages in the surgical space.

Platu studies Sarah's eyes.

PLATU
Your eyes. Your eyes. You saw something else.

INTERIOR. FLASHBACK - SARAH'S MEMORIES - HUMANOID BEINGS

Sarah remembers the infinite number of circles of humanoid beings within the light.

SARAH (VOICEOVER)
Who were they?

PLATU (VOICEOVER)
The many faces of beings like you that exist in this universe. A rare glimpse of what could be for this planet and many others.

INTERIOR. SHIP'S SURGICAL SPACE - MORNING

Suddenly, red pellets of light zoom in towards Platu followed by a MALE ALIEN who stands at the entrance.

Sarah observes Platu's overwhelmed facial expression.

PLATU
Maybe you can answer my first question. What this particular sounds means.

SARAH
What sound?

PLATU
If you will follow me.

Platuee tightens her grip in Sarah's hand.

Sarah observes Platuee's facial expression and then looks at Platu for a moment.

PLATU
I know what you are going to ask.
Who am I? I am Platu.

Sarah and Platu acknowledge their official introduction.

EXTERIOR. MILITARY CONVOY NEAR THE MOUNTAIN - MORNING

A lieutenant named DAN DRAKE, who is thirty years old, takes a piece of paper from a young male military soldier and leans back on a military jeep.

MILITARY SOLDIER
It's decoded sir.

Dan reads the words on the piece of paper.

DAN
Jesus. The 104th

Dan rubs his forehead and closes his eyes as he has a visual of image of the 104th soldiers in flight.

EXTERIOR. A SQUADRON OF DC 3 PLANE FLYING IN THE AIR - NIGHT

A squadron of DC3 planes fly through the air as anti-air craft batteries explode in and around the fleet of planes.

INTERIOR. A DC3 PLANE FLYING WITHIN THE FORMATION - NIGHT

Eric bounces on a seat in the plane from the near bomb explosions.

Eric stares at a young male soldier that sits next to him.

DAN (VOICEOVER)
Those poor soldiers.

EXTERIOR. DAN'S MILITARY CAMP SITE - MORNING

DAN
We're next.

Dan gives the piece of paper back to the male soldier.

DAN
Let's get this show on the road.
Gather the other officers.

Dan points to a tent nearby at the military campsite.

DAN
We'll meet there.

INTERIOR. SHIP'S CORRIDOR - MORNING

Sarah and Platu walk through a corridor and pass by the infirmary.

Sarah looks inside the infirmary entrance at the wounded male and females.

SARAH
My God.

A YOUNG FEMALE ALIEN who is seriously wounded extends her hand out to Sarah from the infirmary.

INTERIOR. SHIP'S INFIRMARY - MORNING

Sarah kneels down next to the wounded female and looks at the female's alien wounds.

Platu places her hand on Sarah's shoulder to remind her that they need to get to the command center.

PLATU
Sarah.

Sarah stands up and turns to Platu.

Sarah looks one more time at the many wounded male and female aliens in the infirmary.

EXTERIOR. OVERVIEW OF MOUNTAIN - MORNING

A number of MALE ALIENS install electronic poll devices all the way up and down the deforestation path of the mountain that leads to the ship.

Military helicopters carry supplies to a specific ridge on the military side of the mountain.

INTERIOR. A MILITARY TENT - DAN'S CAMP SITE - MORNING

Dan turns to a group of MALE MILITARY SOLDIERS.

DAN
This exercise will be our last. Our next military engagement.

Dan points to particular point on a map of Europe.

DAN
Will be there.

Dan walks to another military map of the local area and points to a specific valley on the map.

DAN
Based on our latest intelligence report. Red Dog expects us to strike here.

Dan points to a mountain on the map.

DAN
They do not expect us to strike there. For obvious reasons. Well gentleman. We're going to do the impossible.

Dan points to a ridge on the mountain.

DAN
We'll hit them with all we got at this coordinate.

Dan turns to the group of male soldiers.

DAN
What are we waitin for. Let's get those guys.

EXTERIOR. A DIRT ROAD NEAR A SMALL TOWN - MORNING

A lieutenant named MAC DAVIS, who is fifty years old, stands near a military jeep and looks at a map of the local region.

Mac looks through a pair of binoculars.

Mac focuses on Sarah's farm that can be seen in the far distance.

Mac looks at the map again.

A young male sargent named DEKE approaches Mac.

Mac and Deke both look at an image on the map of the mountain.

DEKE
What yah you think?

MAC
The terrain is too rough for a full on assault. Knowing Dan though. He will attempt the impossible. Where's our boy?

Deke turns to a young male Jewish soldier named BEN GOLDSTEIN.

MAC
The sarge tells me that you speak fluent German.

BEN
Well. Yes sir.

Mac pulls out a white piece of paper with words on it.

MAC
I want you to say these commands in German. In this order at my command.

Ben looks at the piece of paper.

DEKE
Ten to one they don't have anybody who speaks German.

MAC
I know all about the men under his command. We'll know what that means. They want. Its about confusion. Chaos. Get the picture?

Ben nods yes and notices a radio transmitter that is in a military jeep.

Mac circles the location of Sarah's farm on a map.

MAC
We'll approach the mountain from here. Deke. Who owns this property?

Deke pulls out a piece of paper with a diagram of a farm and a name written on it.

DEKE
A Sarah Johnson.

MAC
It's a foregone conclusion that our presence will be a surprise to the general population here. Send somebody out there. I don't want to scare the living day lights out of this lady when she sees this convoy coming through her property. You know these civilians.

Mac turns from the military jeep to the convoy of trucks that are behind them and signals to move forward.

INTERIOR. SHIP'S COMMAND CENTER - MORNING

Platu stares at Tore near the audio unit to see if he knows what type of audio sound is it.

TORE
It didn't delineate.

Platu turns to a YOUNG MALE ALIEN.

PLATU
Re-establish the sound again.

Platu turns to Sarah.

SARAH
I don't know.

Sarah looks at the young male alien near the audio unit for a moment and remembers.

SARAH
My son Eric. It was some electronic gadget that he and his friends would use.

PLATU
A communication device of some kind. But to whom?

Platu studies Sarah for a long moment.

SARAH
What's wrong?

Suddenly, Ben Goldstein's German speaking voice can be heard on the audio unit.

PLATU
My second question.

SARAH
It sounds like German soldiers.

Platu turns to Tore at the audio unit display console.

TORE
My best guess is that the transmission is coming from somewhere close to this ship.

EXTERIOR. TRAIL LEADING UP THE MILITARY SIDE OF THE MOUNTAIN - MID MORNING

Dan looks at a radio transmitter that is in a military jeep.

Dan turns to the THREE MALE SOLDIERS that stand near him.

DAN
Goddamit! Does anybody in this unit speak German?

INTERIOR. SHIP'S COMMAND CENTER - MORNING

Platu reflects for a moment of what might be there situation they find themselves in.

PLATU
If a war is not being fought here. It's a diversion. A deception. That would mean that these aliens are conducting some sort of military operation in preparation for battle with these other aliens. And we. Happen to be at the wrong place at the wrong time.

Platu turns to Tore.

TORE
Sight is still off line.

Platu turns to Sarah and engages Sarah telepathically.

INTERIOR. SPECIAL EFFECT - ERIC'S PHOTOGRAPH PICTURE

Platu emits images of a photograph of Eric that comes from the scanning devices memory records.

SARAH (VOICEOVER)
Eric. It seems so real. But how?

PLATU (VOICEOVER)
Remember your experience. Through our minds. What does this uniform signify?

SARAH (VOICEOVER)
My son's military uniform.

INTERIOR. SHIP'S COMMAND CENTER - MID MORNING

Sarah lowers her head.

Platu looks at Sarah for a long moment.

PLATU
You fear for his life.

SARAH
They always take the young.

Sarah and Platu look at each other for another long moment.

Platu engages Sarah telepathically.

EXTERIOR. SPECIAL EFFECT - PLATU'S MEMORY - SPACE PORT - NOON

An image forms of Platu and her son Nicto near a large space craft.

SARAH (VOICEOVER)
Your son. Isn't it?

PLATU (VOICEOVER)
Yes. I too. Fear for my son's life.

INTERIOR. SHIP'S COMMAND CENTER - MORNING

Sarah looks at Platu's face for a long moment.

Platu engages Sarah's eyes. Sarah's head snaps back a little as Platu probes her mind for the name of the planet that they are on.

PLATU (VOICEOVER)
Earth. The name of this planet is Earth.

INTERIOR. SPECIAL EFFECTS - STAR CHARTS

Platu reviews a number of various star charts as the homes in on a visual image of Earth and compares Earth's location to the center of the galaxy.

PLATU (VOICEOVER)
The Worm Hole was unstable. We are at the wrong end of the Galaxy.

SARAH (VOICEOVER)
At the wrong end of the galaxy?

PLATU (VOICEOVER)
We will deal with that when we have sight.

INTERIOR. SHIP'S COMMAND CENTER - MID MORNING

Suddenly, morris code signals are heard again.

Vorian enters the command center.

Vorian emits from his domed eyes a variety of complex black and white colors to Platu and looks at Sarah.

Platuee walks over to Sarah.

Sarah notices that the discussion between Platu and Vorian seemed to be focused on her.

SARAH
What are they saying?

PLATUEE
They are talking about you.

Sarah looks at Vorian and Platu as they are communicating with each other.

Platu turns to Sarah.

PLATU
It has been decided that it would be best for you to go back to your own kind.

SARAH
But.

PLATU
I know you have questions of your own. But. Right now. My responsibility is to my crew and this ship. Your presence will complicate matters.

SARAH
My God. What are you planning to do?

PLATU
Survive Sarah. Survive.

Sarah observes Platu, Platuee, Vorian and all male and female aliens that are in the command center listen to the morris codes sounds.

EXTERIOR. SHIP'S OUTSIDE MAIN ENTRANCE - MID MORNING

Platu project a series of violet horizontal bars from her membrane to MALE ALIEN 4, MALE ALIEN 5 and MALE ALIEN 6.

PLATU
Make sure she gets home safely.

Sarah studies Platu's and Taylee's similar distinctive facial features and surmises that they are related to each other.

Sarah engages Platu's eyes.

SARAH
What's going to happen to all of us?

PLATU
It remains to be seen.

Platu searches the sky.

PLATU
Hopefully we will be able to leave before anything does happen.

Sarah looks at Platu's damaged ship.

PLATU
Even though our ship is disabled. We have many advances at our disposal. We will take whatever measures to prevent any harm to anyone on this planet. You must trust me now Sarah as I do with you.

Sarah and Platu study each other for a long moment.

Sarah walks down a plank with male alien 4, male alien 5 and male alien 6.

Tore walks up to Platu.

TORE
You know that this is risky.

Platu observes Sarah from a distance on a dirt path.

Platu emits from her membrane to search for electrical power source that can be used to recharge the ship's batteries for flight onto Barratta's forehead.

Barratta glances to the entrance as FIVE MALE ALIENS gather around Barratta.

PLATU
Find it. On all this depends.

Barratta and the five male aliens walk down the plank as Vorian walks up to Platu.

VORIAN
They will remain with her as you instructed. You know. Just in case.

An engineering MALE ALIEN at the main entrance of the ship emits from the his membrane black and white colors to Tore.

TORE
Some good news. You will have your sight soon.

PLATU
Finally.

Platuee walks up to Platu and grabs her hand.

INTERIOR. NICTO'S SPACE SHIP - COMMAND CENTER - WORM HOLE

Nicto studies the holographic image of the galaxy.

Male alien 3 enters.

MALE 3
Still no response to our probes.

NICTO
She's unable to. Where is she?

INTERIOR. ELIZABETH'S HOUSE - KITCHEN - MID MORNING

Elizabeth walks away from the phone.

ELIZABETH
She still doesn't answer.

Travis holds a pick-up truck carburetor.

Travis examines the carburetor.

TRAVIS
That's what's wrong with it. What did you say?

ELIZABETH
You didn't hear a word I said did you?

TRAVIS
Now, don't get excited. Call Mister Peterson. He can check to see if Sarah is out in the fields.

Travis exits the kitchen.

Elizabeth watches Travis walk out to a pick-up truck through the kitchen window.

EXTERIOR. NED PETERSON'S FARM - MID MORNING

A man named NED PETERSON who is fifty years old exits a farmhouse followed by his wife named BETTY who is also fifty years old.

BETTY
Do you think Sarah is okay?

NED
We'll soon find out. Don't worry.

Ned walk towards to his pick-up truck.

Ned notices a huge cloud of dust on a road.

NED
What the hell?

Betty notices the huge cloud of dust.

BETTY
Ned!

NED
I see it.

Both Ned and Betty gaze at the cloud of dust as Mac's military convoy emerges out from it on a dirt road.

Ned notices a military jeep that speeds by his field of vision on another road.

NED
The military. Here?

BETTY
Ned!

Ned glances at Betty.

The phone rings from inside the Peterson's house.

Ned watches Betty enter the house.

Ned watches the convoy of military trucks on the dirt road.

Betty walks back outside to the porch.

BETTY
The military!

NED
Yeah. A military exercise. I'll be damned.

Ned glances back at Betty.

NED
I'll call you from Sarah's house.

Betty nods.

Ned gets inside the pick-up truck and starts the motor.

INTERIOR. SARAH'S HOUSE - KITCHEN - MID MORNING

The phone rings and rings in the kitchen.

INTERIOR. PHONE OPERATOR STATION - MID MORNING

An OLDER FEMALE OPERATOR 1 looks at a YOUNG FEMALE OPERATOR 2.

OPERATOR 1
No one answers. Why doesn't Mrs. Johnson answer? Her heart.

Female operator 2 looks at the numerous switch board lights.

EXTERIOR. SARAH'S FARM - MORNING

Sarah and male aliens 4, 5 and 6 approach Sarah's farm house.

Male 6 alien walks towards the farm's fields.

Sarah looks at the mountain for a long moment knowing how Platu's ship is in real danger.

Sarah shakes her head back and fourth as to acknowledging the danger.

Sarah walks over to male alien 4 and 5 as the two male aliens examine a pick-up truck.

SARAH
You never have seen one of these before. Have you?

Male alien 5 nods no and walks over to the front of the pick-up truck and tries to figure out how to open the hood.

SARAH
You two want to see the engine.

Sarah walks to the cab and leans inside and pops the hood open.

Sarah lifts the hood open of the pick-up truck.

Male alien 4 and 5 study the engine.

Sarah observes male alien 6 in the farm fields.

SARAH
What's he doing out there? He'll fall into the ravine.

Sarah puts two fingers in her mouth and whistles loudly.

Male alien 4 and 5 jump from the loud whistle sound.

Sarah whistles again.

Male alien 6 turns to the direction of Sarah.

EXTERIOR. BACK ROAD LEADING TO SARAH'S FARM - MID MORNING

Ned drives the pick-up truck and sees Sarah's farm in the far distance.

EXTERIOR. MAIN ROAD LEADING TO SARAH'S FARM - MID MORNING

At the side of the road, young MALE SOLDIER 1 and a young MALE SOLDIER 2 study a map in a military jeep.

MALE SOLDIER 1
It's that way.

MALE SOLDIER 2
(New York accent)
Who in the hell would want to live out here.

The military jeep turns off a main road and drives down a dirt road.

EXTERIOR. SHIP AGAINST THE MOUNTAIN - MID MORNING

Enol emits pellets of green light from his membrane around the ship.

Platu glances to the destructive trail on the mountain side that leads to the her ship.

EXTERIOR. MOUNTAIN SIDE - MID MORNING

Electrical poll devices engage as the deforestation path magically changes to a full holographic forest images eliminating any sign of a UFO crash.

Platu nods in approval.

EXTERIOR. SARAH'S FARM - MID MORNING

Male alien 6 shoots complex horizontal black and white colors from his membrane to male alien 4 and 5 who are near the pick-up truck.

Sarah rubs her forehead.

SARAH
Unbelievable.

Sarah turns to the farmhouse.

SARAH
Elizabeth! I forgot!

Sarah runs to the front door and enters the farmhouse.

Male alien 5 notices a dust cloud that is on a road leading to Sarah's farm.

Male alien 5 emits large red pellets of light from his membrane to male alien 6 who is in the farm fields.

INTERIOR. NED'S PICK-UP TRUCK - MID MORNING

Ned looks out the truck's front window and watches the red pellets of light zoom across Sarah's farm fields.

Ned slams on the brakes.

NED
God almighty. What the hell was that!

Ned then presses the gas pedal and the truck speeds down the dirt road.

EXTERIOR. SARAH'S FARM - MID MORNING

Male alien 6 observes Ned's pick-up truck emerge out of a cloud of dust.

Male alien 4 and 5 run towards Sarah's barn as male alien 6 takes cover in the farm field's foliage.

INTERIOR. SARAH'S KITCHEN - MID MORNING

Sarah stands near the kitchen phone and listens to the ringing from the phone's receiver.

INTERIOR. ELIZABETH'S KITCHEN - MID MORNING

The phone rings and rings in the kitchen as a result that no one is in there.

EXTERIOR. ELIZABETH'S DRIVEWAY - MID MORNING

Inside the cab, Travis revs up the engine to the pick-up truck in the driveway.

TRAVIS
Am I good or what? Listen to that motor.

ELIZABETH
All you care about is your damn truck.

Travis gets out of the cab from the pick-up truck.

TRAVIS
Now don't I treat you right? You know I do.

Elizabeth stares at Travis.

Elizabeth walks towards the house.

TRAVIS
Now honey. Did Mr. Peterson call yet?

Elizabeth turns around and stares at Travis again.

INTERIOR. SARAH'S KITCHEN - MID MORNING

Sarah hangs up the phone and exits the kitchen.

INTERIOR. SARAH'S FRONT HALLWAY - MID MORNING

Suddenly, Sarah bumps into Ned in the front hallway.

SARAH
Ned!

EXTERIOR. A PATROL CAR - MID MORNING

POLICEMAN 1 and male POLICEMAN 2 respond to a dispatcher call from police headquarters regarding Sarah not answering her phone.

POLICEMAN 1
We'll check it out.

POLICEMAN 2
What was that all about?

POLICEMAN 1
The Johnson's farm. They want us to see if Mrs. Johnson is there. So what if she doesn't answer her phone. What next?

Suddenly, the military jeep speeds by the patrol car.

POLICEMAN 1
Hey. Those guys are speeding.

POLICEMAN 2
It's a military jeep.

Policeman 1 glances to Policeman 2.

POLICEMAN 2
Your not going to pull them over for speeding. You're not. Are you?

Policeman 1 observes the military jeep's direction.

POLICEMAN 1
You know somethin. It looks like there heading right for the Johnson's farm. Maybe there really is something going on there.

Policeman 1 turns on the switch for the patrol car flashers.

INTERIOR. SARAH'S HOUSE FRONT ENTRANCE - MID MORNING

Ned looks out the front screen door of Sarah's house.

NED
Sarah. I am telling you I saw this red. Whatever the hell that was.

SARAH
Ned.

NED
I am not blind you know.

Ned walks out to the front porch of Sarah's house.

Sarah walks out to the front porch to be with Ned.

EXTERIOR. SARAH'S FRONT PORCH - MID MORNING

Ned visually scans the farm fields.

NED
It's the damndest thing.

Ned turns to the front door of Sarah's house and looks inside.

NED
Do you have your shotgun?

SARAH
Why?

NED
Your life maybe in danger. That's why.

SARAH
Now Ned. I think you are over reacting here.

NED
You think so. Your heart. Sarah! Where in the hell have you been? We tried calling you all morning.

SARAH
Listen Ned. I appreciate your concern about my health.

Sarah touches Ned's shoulder.

SARAH
Look at me for a second

Ned turns and looks at Sarah's face.

SARAH
I am doing just fine.

NED
Your face!

SARAH
What about my face?

Ned touches Sarah's face.

NED
It's so smooth.

Sarah touches her face.

SARAH
My God.

Ned grabs Sarah's hand and strokes Sarah's hand for texture as Sarah tries to pull her hand away from Ned.

She turns to the front door and begins to walk in that direction.

NED
Where are you going?

SARAH
I ah. I am going to call my daughter. Ned. Do you want some coffee?

Ned watches Sarah enter into her house.

Ned shakes his head and walks down the steps to the front yard and visually scans the farm fields.

NED
I swear.

Ned turns to Sarah's house.

NED
What the hell is going on around here?

EXTERIOR. SARAH'S HOUSE - MID MORNING

Male alien 5 runs from the barn to a side wall of Sarah's house.

Ned turns his head as male alien 5 throws his head back from a corner of Sarah's house.

Ned takes a few steps forward to Sarah's front yard.

INTERIOR. SARAH'S KITCHEN - MID MORNING

Sarah glances out a kitchen window and notices Ned near the corner of Sarah's house.

Sarah runs to the kitchen window.

SARAH
Ned! Do you want your coffee the usual way?

EXTERIOR. SARAH'S FRONT YARD - MID MORNING

A patrol car siren is heard.

Ned turns to the approaching patrol car on a nearby road.

INTERIOR. SARAH'S KITCHEN - MID MORNING

The phone rings as Sarah turns to the kitchen phone.

EXTERIOR. BACK ROAD LEADING TO SARAH'S FARM - MID MORNING

Soldier 1 and soldier 2 observe male alien 4 near the barn.

EXTERIOR. SARAH'S FIELDS - MID MORNING

Male alien 6 watches Ned through the tall blades of grass from the farm fields.

INTERIOR. SHIP'S COMMAND CENTER - MID MORNING

Platu, Enol, Tore gaze at the Audio Unit as they listen to Ben's German voice.

Vorian enters into the command center.

Vorian's domed eyes become electrically charged.

INTERIOR. SARAH'S KITCHEN BACKDOOR - MID MORNING

Sarah runs to the kitchen backdoor and opens it as the phone rings.

Sarah looks outside the kitchen backdoor where male alien 5 is located at the corner of Sarah's house.

She looks at male alien 5 as the male alien uses its hands to indicate to be quite.

EXTERIOR. SARAH'S FRONT YARD - MID MORNING

Ned walks towards that corner of Sarah's house.

INTERIOR. SARAH'S KITCHEN - MID MORNING

Sarah then notices the military jeep in the distance on the nearby dirt road.

EXTERIOR. SARAH'S HOUSE SIDE WALL - MID MORNING

Male alien 5 reaches for an hand held device that is attached to their uniform.

Male alien 5 looks at the incoming military jeep on the nearby dirt road.

EXTERIOR. SARAH'S FRONT YARD - MID MORNING

Ned approaches too close to the corner of Sarah's house.

EXTERIOR. SARAH'S HOUSE SIDE WALL - MID MORNING

Knowing that Ned is about to turn the corner, Male alien 5 presses a button.

Ned comes around the corner and looks at the puff of dirt that flies upwards from the ground.

Ned looks at Sarah at the kitchen backdoor entrance.

NED
Sarah!

Ned observes the military jeep on the nearby road.

NED
Sarah!

Ned walks to the backdoor of Sarah's house.

NED
Sarah! Where's the shotgun?

EXTERIOR. BACK ROAD LEADING TO SARAH'S HOUSE - MID MORNING

Soldier 1 and soldier 2 rub their eyes in disbelief as they look at male alien 4 near the barn.

INTERIOR. SHIP'S COMMAND CENTER - MID MORNING

Male alien 5 appears in the command center.

INTERIOR. SARAH'S KITCHEN - MID MORNING

Sarah walks towards the kitchen phone.

At the same moment, horizontal beams of black and white colors stream against the refrigerator door in the kitchen.

Sarah looks at the colors as she picks up the phone.

Ned enters through the backdoor.

SARAH
Hello.

Sarah looks at Ned.

BARRATTA (VOICEOVER)
Hello, this is Barratta.

SARAH
Barat, Barbara!

Ned looks at the refrigerator door and views nothing.

NED
Barbara?

Ned exits the kitchen.

BARRATTA (VOICEOVER)
Are you ready?

SARAH
Ready for what?

Suddenly, Sarah disappears from the kitchen.

EXTERIOR. SARAH'S FRONT PORCH - MID MORNING

Ned disappears from Sarah's front porch.

EXTERIOR. SARAH'S DRIVEWAY - MID MORNING

Policeman 1 and Policeman 2 suddenly disappear.

EXTERIOR. BACK ROAD LEADING TO SARAH'S HOUSE - MID MORNING

Suddenly, soldier 1 and soldier 2 disappear as the military jeep goes off the road into another field.

EXTERIOR. FIELD NEAR SARAH'S FARM - MID MORNING

Barratta releases a button on a hand held device to indicate no one else has to be transported to the ship.

Barratta looks at a telephone pole and notices a very large electrical plant in the far distance.

Barratta signals to the five male aliens to proceed forward towards the electrical plant.

INTERIOR. ELIZABETH'S KITCHEN - MID MORNING

Elizabeth stands near the phone with the receiver in hand.

ELIZABETH
Ned hasn't called you yet?

BETTY (VOICEOVER)
No.

ELIZABETH
Alright. I am going to call.
Betty. I'll call you right back.

Elizabeth presses the phone lever several times.

ELIZABETH
Operator?

INTERIOR. SARAH'S KITCHEN - MID MORNING

The phone rings as male alien 6 stands near the kitchen phone.

Male alien 6 picks up the receiver.

ELIZABETH (VOICEOVER)
Hello? Mom?

Male alien 6 listens to Elizabeth's voice.

ELIZABETH (VOICEOVER)
Mom? Ned?

Male alien 6 hangs up the receiver.

INTERIOR. ELIZABETH'S KITCHEN - MID MORNING

Elizabeth turns to Travis.

ELIZABETH
They hung up. They just hung up.

Travis looks at Elizabeth.

ELIZABETH
We're going!

TRAVIS
Okay! We're going. You better call Betty back.

Elizabeth glances at the phone in the kitchen.

INTERIOR. SARAH'S KITCHEN - MID MORNING

Male alien 6 exits the kitchen.

INTERIOR. SARAH'S LIVING ROOM - MID MORNING

Male alien 6 walks to the staircase leading to the upstairs.

INTERIOR. SARAH'S BEDROOM - MID MORNING

Male alien 6 walks to a bedroom window.

The alien pulls out a pair of high-tech binoculars and observes the huge cloud of dust.

Male alien 6 suddenly observes the Mac's military convoy on a road near Sarah's farm.

Suddenly, male alien 6 disappears.

INTERIOR. SHIP'S MAIN DECK - MID MORNING

Platu glances at Ned, the two male Police officers and the two male soldiers that are encased in a cryogenic containers.

PLATU
Where's Sarah?

Tore glances to an instrument panel of various gages.

Suddenly, both male alien 4 and male alien 6 appear.

Tore looks at male alien 6's device.

TORE
She's in there.

Male alien 6 takes off the device and hands it over to Platu.

Platu walks carefully with the device and hands the device to Tore.

Tore slides the device into the instrumental panel and presses a series of buttons.

Platu and Tore turn to the center of the laboratory.

INTERIOR. SPECIAL EFFECTS - MOLECULAR ARRANGEMENT OF SARAH

After a moment of electrical distortion, Sarah appears.

INTERIOR. SHIP'S MAIN DECK - MID MORNING

Sarah looks to different directions.

Sarah's falls to the floor.

Vorian enters.

Male alien 6 emits visual images of Mac's military convoy from his membrane onto Vorian's domed eyes.

Platu turns to the entrance and fires red pellets of light from the her membrane through the entrance.

Vorian's eyes becomes electrically charged.

INTERIOR. SPECIAL EFFECT - VORIAN'S BODILY TRANSFORMATION

Over a short period of time, Vorian's changes to a very large creature with threatening features.

INTERIOR. SHIP'S MAIN DECK - MID MORNING

Taylee and three female medical attendants enter.

Taylee stops and stares at Vorian's threatening features.

The three female medical attendants run towards Sarah.

INTERIOR. SPECIAL EFFECTS - MOLECULAR ARRANGEMENT OF SARAH'S BODY

Sarah's body disintegrates then reforms again.

INTERIOR. SHIP'S MAIN DECK - MID MORNING

Platu kneels down next to Sarah's and places her hand on Sarah's upper chest.

EXTERIOR. TREES NEAR ELECTRICAL PLANT - NOON

Barratta and the five male aliens observe Mac's military convoy arrive at the electrical plant. Barratta looks through a pair of binoculars and focuses on lieutenant Mac's face.

EXTERIOR. FRONT ENTRANCE OF THE ELECTRICAL PLANT - NOON

Mac picks up a pair of binoculars and visually scans the country side.

Deke pulls out his pair of binoculars and also visually scans the mountain's terrain.

INTERIOR. SHIP'S CORRIDOR - NOON

A MALE ALIEN leans against a high-tech instrumental panel and presses an button unwittingly as the male alien picks something off from his boots.

EXTERIOR. FRONT ENTRANCE OF THE ELECTRICAL PLANT - NOON

Deke observes a shimmering affect on the mountain side through his binoculars.

Deke turns to Mac.

DEKE
Mac. I think you better see this for yourself. I don't what the hell that is.

Mac looks at Deke for a moment then looks through his binoculars at the view of the mountain side.

EXTERIOR. TREES NEAR ELECTRICAL PLANT - NOON

Barratta turns his head and looks at the mountain side and notices the same shimmering effect.

INTERIOR. SHIP'S MAIN DECK - NOON

Tore notices an alarm light on a instrument wall panel.

INTERIOR. SHIP'S CORRIDOR - NOON

Realizing what he has done, the male alien pushes the alarm button light on the wall panel to indicate a problem.

As Tore approaches the corridor, Tore stares at the male alien near the alarm panel.

EXTERIOR. FRONT ENTRANCE OF THE ELECTRICAL PLANT - NOON

Mac turns to Deke.

MAC
Dan's going to attack us from the base of the mountain.

DEKE
I don't like the looks of this. Something is going on out there.

MAC
Ah hell Deke. Don't ever underestimate Dan.

Mac turns to the military convoy on a road.

MAC
I think it is a good idea to set up our command post here. God. I love these games.

Deke looks through the binoculars again at the mountain.

MAC
Deke. Trust me. I know Dan. He doesn't play by the rules. We want either. Ha. Ha.

EXTERIOR. TREES NEAR THE ELECTRICAL PLANT - NOON

Barratta emits balls of red light from his membrane that blast through blades of grass in a field.

INTERIOR. SHIP'S MAIN DECK - NOON

Platu watches Sarah physically checks her self out.

PLATU
It appears her molecular structure is in the correct configuration.

One FEMALE ALIEN MEDICAL ATTENDANT nods yes.

SARAH
I felt like I was in a million pieces.

PLATU
You were.

Sarah stares at Platu.

Sarah notices Vorian's threatening transformed.

SARAH
Oh my God.

Platu emits from her membrane pellets of violet colors to Vorian.

Sarah steps back from Vorian.

Sarah stares at five cryogenic containers containing Ned, the two male Police officers and the two male soldiers.

PLATU
The unexpected Sarah.

SARAH
Ned.

Suddenly, the pellets of red light zoom in and slam onto Vorian's domed eyes.

VORIAN
They're approaching.

SARAH
Who is approaching?

Platu points to the two male military soldiers in two of the cryogenic containers.

PLATU
Them.

Suddenly, pellets of yellow and black and white light zoom in and slam onto Tore's eyes.

TORE
We have sight.

INTERIOR. SPECIAL EFFECTS - HOLOGRAPHIC IMAGE

A huge holographic image beams down from the ceiling.

Platu, Sarah, Vorian, Tore and all male and female aliens gaze at the image of Dan's total military forces on the other side of the mountain.

The holographic images changes to Mac's total armed forces around the electrical plant.

The holographic image changes to the image of Barratta behind a row of bushes as he points to an image of Mac's face.

Barratta emits from his membrane a series of complex black and white colors.

Platu observes the black and white colors.

Suddenly, the holographic images changes to Elizabeth and Travis in their pick-up truck on a highway.

INTERIOR. SHIP'S MAIN DECK - NOON

Sarah looks at Elizabeth's face in the holographic image.

SARAH
They're coming.

Platu stares at Sarah.

SARAH
How is this possible?

PLATU
Our thoughts activate it.

INTERIOR. SPECIAL EFFECT - ALIEN'S BODILY TRANSFORMATION

Suddenly, crackling sounds are heard as Sarah witnesses Platu and all male and female aliens physically transform their bodies into threatening features.

INTERIOR. SHIP'S MAIN DECK - NOON

Sarah looks to all their threatening features.

Platu turns to Tore and nods.

EXTERIOR. HIGHWAY - PICK-UP TRUCK - NOON

Suddenly, Sarah and Platu stand on a highway as the pick-up truck containing both Elizabeth and Travis drive towards them.

Sarah turns and stares at Platu's threatening appearance.

SARAH
God almighty!

PLATU
Fear changes our appearance. We don't have much time.

Sarah turns to the approaching pick-up truck.

Two other cars swerve off the road by avoiding Sarah and Platu's threatening features.

INTERIOR. A PICK-UP TRUCK - NOON

Both Elizabeth and Travis stare at Sarah and Platu's threatening features on the highway road.

TRAVIS
What in God's name!

ELIZABETH
Watch out!

Travis slams on the brakes.

EXTERIOR. HIGHWAY - PICK-UP TRUCK - NOON

Sarah gazes at the oncoming pick-up truck.

SARAH
Elizabeth!

PLATU
Now!

INTERIOR. SHIP'S MAIN DECK - NOON

Elizabeth and Travis are encased immediately in separate cryogenic containers.

Sarah looks at Elizabeth and Travis in their cryogenic containers when suddenly a holographic image of Eric appears.

INTERIOR. SPECIAL EFFECTS - HOLOGRAPHIC IMAGES

Sarah turns to the holographic image and observes Eric parachuting downward towards the ground.

Sarah watches Eric land on the ground with other male soldiers on a vast field.

SARAH
Eric.

Sarah turns to Platu.

SARAH
Where is he?

Tore studies the instrumental panel.

Tore emits from his membrane black and white colors to Platu.

Platu turns to Sarah.

PLATU
4A dash 3E. What you call Europe.

Sarah walks up to the holographic image and touches the image of Eric.

SARAH
Eric.

EXTERIOR. SPECIAL EFFECTS - EUROPE - FIELD - MORNING

As Sarah touches Eric's face through the holographic image, Eric touches his face.

Eric glances to different directions as Eric hears Sarah's voice.

ERIC
Mother.

Male soldier 3 with rough facial features glances at Eric nearby in a field.

MALE SOLDIER
Mother. What the hell is wrong with you?

Eric glances at male soldier 3 in the field.

EXTERIOR. SMALL TOWN - EUROPE - MORNING

Eric looks at a small town and observes numerous bomb explosions in and around the small town.

INTERIOR. SHIP'S MAIN DECK - NOON

Sarah backs away from the holographic image and turns to Platu.

SARAH
There is something I can do. Right?

Platu turns to Tore.

Tore glances at the instrumental panel and then emits a series of black and white colors from his membrane to Platu.

PLATU
Were unable to at this time.
There's nothing we can do.

Sarah looks at Platu then turns around and walks up to the cryogenic containers where Elizabeth and Travis are encased.

INTERIOR. SPECIAL EFFECT - HOLOGRAPHIC IMAGE

The holographic image suddenly changes to a static image of Nicto's face.

Platu walks up to the holographic image of Nicto.

PLATU
Son.

Sarah turns the holographic image of Nicto.

NICTO
Mother. Where are you?

PLATU
Earth. We've crashed.

The holographic image of Nicto's face becomes very faint.

NICTO
Platu.

INTERIOR. NICTO'S SHIP - COMMAND CENTER - DEEP SPACE

Nicto turns to male alien 3.

NICTO
Earth!

INTERIOR. SPECIAL EFFECTS - HOLOGRAPHIC IMAGE

Both Nicto and male alien 3 manipulate a series of dials on a instrumental panel.

The holographic image pin points the location and the distance of Earth in the galaxy.

MALE ALIEN 3
It's too far. We want be able to reach her for at least.

NICTO
The worm hole.

MALE ALIEN 3
It's unstable. We don't know where we will end up.

NICTO
Just do it!

EXTERIOR. NICTO'S SHIP - WORM HOLE - DEEP SPACE

Nicto's space ship enters the worm hole and disappears with the engines at full capacity.

INTERIOR. SPECIAL EFFECTS - CHILDREN QUARTERS - NOON

All the children gather around in a circle around Platuee.

Platuee's body goes through a metamorphosis and changes to a full grown female alien.

INTERIOR. SHIP'S MAIN DECK - NOON

Platu's face contorts as Platu turns to the entrance of the laboratory.

Platu turns to Tore and emits from her membrane a series of black and white colors to Tore with further instructions about utilizing the ships sight to see the advancing army on the military side of the mountain.

Tore looks at Platu.

Sarah observes Platu's distraught facial expression.

INTERIOR. CHILDREN QUARTERS - NOON

The children aliens emit intense variety of colors from their aliens membranes onto Platuee's matured body.

Platuee stands majestically among the children aliens.

INTERIOR. SHIP'S MAIN DECK - NOON

Suddenly all the instrument panels flash with a variety of colors followed by a number of small electrical fires.

The holographic images disappear.

TORE
We have lost sight.

Platu stares at Tore.

Sarah looks at Platu and all the male and female aliens.

Platu turns around and walks towards the entrance of the laboratory.

Platu stops for a moment when suddenly Platu emits from her membrane large pellets of light that slam against a wall.

Sarah looks at their residual blast on the wall.

Sarah hesitantly walks towards Platu.

INTERIOR. CHILDREN QUARTERS - NOON

Platuee's face contorts for a moment.

PLATUEE (VOICEOVER)
Mother. We have lost sight.

One female child looks at Platuee.

CHILD
Are we going to die on this planet?

Platuee looks at the female child.

PLATUEE
No. There are two of us now.

Platuee exits the children quarters.

INTERIOR. SHIP'S MAIN DECK - NOON

Sarah walks up to Platu.

Platu looks at the two male soldiers who are in encased in the two cryogenic containers.

PLATU
What should I do now Sarah about the inevitable.

Sarah looks at the two male soldiers.

SARAH
They are all so young.
(pause)
Survive as I have done all my life. Through it all. I have always found a way to work with life's adversities as you and I have up to this moment.

PLATU
That you have. So shall I find a way.

Platu emits from her membrane a series of very complex black and white patterns to Tore.

TORE
A focused Q array. Hmm. A unique solution.

Tore examines a instrument panel and pushes a series of buttons.

TORE
I will need an hour for reprograming.

Platu nods.

Platu turns to the entrance of the laboratory and looks at Plautee's full grown body.

Sarah gazes at Platuee.

INTERIOR. ENTRANCE OF MAIN DECK - NOON

Platuee stands majestically from the entrance and peers into Platu's eyes then Sarah's eyes.

PLATUEE
Mother. Sarah. I am ready to fulfill my destiny.

EXTERIOR. FIELDS NEAR ELECTRICAL PLANT - NOON

Barratta examines a hand device indicating large amounts of electrical current.

Barratta observes the electrical towers with large insulated wires.

Barratta examines a hand held device and looks at the five male aliens.

BARRATTA
We can leave this planet. We have what we need in there.

Barratta emits a small pellet of yellow light that skims along a field.

INTERIOR. SHIP'S MEDICAL SPACE - NOON

Platu turns to the entrance of the medical space and observes the pellet of yellow lights.

The pellet of yellow light disintegrates in front of Platu's face.

PLATU
We can leave.

Suddenly, an alarm is heard.

Platuee turns to the cryogenic container containing Elizabeth.

Sarah turns and observes a red flashing light on the cryogenic container.

SARAH
What does that mean?

Taylee walks rapidly to the cryogenic container and examines a instrument panel.

Sarah walks to Taylee.

TAYLEE
She's contracting.

Sarah turns to Platu.

PLATU
Elizabeth's child can be delivered at your home.

Taylee examines the instrument panel.

TAYLEE
Her heart. This child needs to be delivered now.

SARAH
Her heart. She never told me.

Platu emits from their membrane a series of black and white colors to Taylee.

The cryogenic container changes to a horizontal position and moves forward towards Sarah.

PLATU
Sarah. I know you have to go. Go.

Platu, Platuee and Tore exit the laboratory.

Sarah watches the cryogenic container open up as Elizabeth's head turns from side to side.

Taylee and the two female alien medical attendants position themselves around the cryogenic container.

Taylee examines the instrumental panel on the cryogenic container.

TAYLEE
There is no more time. We have to deliver the baby right here.

Elizabeth's regains consciousness and looks at Sarah.

ELIZABETH
Mother.

Elizabeth looks to different direction and stares at Taylee's face.

ELIZABETH
Mother!

Taylee places her finger on Elizabeth's forehead.

SARAH
I am right here my dear Elizabeth.

Elizabeth becomes unconscious.

TAYLEE
A cesarean procedure is necessary.

Sarah touches Elizabeth's face nods her head indicating she approves.

EXTERIOR. SMALL TOWN IN EUROPE - NOON

Eric runs for cover with other male soldiers behind a small hill facing the small town.

Eric aims a rifle at GERMAN SOLDIER 1 in the distance.

Eric peers through the sights of a rifle and hesitates.

Male soldier 3 looks at Eric.

MALE SOLDIER 3
It's a perfect shot. What are you waiting for. Shoot that son of bitch.

Eric lowers the rifle and turns to male soldier 3.

ERIC
I can't.

Suddenly, a bomb explodes near Eric and male soldier 3.

After a moment, Eric looks at male soldier's 3 dead body.

Eric's hands shake out of control.

Other bombs explode near Eric.

INTERIOR. SHIP'S MEDICAL SPACE - NOON

As Sarah watches the cesarean procedure on Elizabeth, Sarah turns her head upwards and grabs her chest as she is experiencing what Eric is facing.

SARAH
Eric.

INTERIOR. SHIP'S CORRIDOR - NOON

As Platu and Platuee walk rapidly down a corridor, Platu stops and stares at Platuee's face by letting her know she is experiences Sarah's thoughts

PLATU
Sarah's son is in danger.

INTERIOR. SHIP'S MEDICAL SPACE - NOON

Sarah watches a female baby withdrawn from Elizabeth abdomen.

Taylee cuts the umbilical cord and turns to Sarah.

TAYLEE
It's a female.

Sarah looks at the female baby.

Taylee hands the female baby to the one female alien medical attendant.

Taylee examines Elizabeth's cryogenic container instrument panel.

TAYLEE
Her heart. Your daughter has the defective gene as you did. The female child also has the imperfection. Do you want us to proceed at correcting this abnormality?

Sarah touches her face.

TAYLEE
They will live for approximately the same age as you will.

SARAH
And how long is that?

TAYLEE
One hundred and fifty years or more.

SARAH
And how much is more?

TAYLEE
Two hundred to three hundred years.

Sarah stares at Taylee in absolute disbelief.

EXTERIOR. HELICOPTER ONE - MOUNTAIN TOP - NOON

Helicopter 1 hovers at the mountaintop.

INTERIOR. COCKPIT - HELICOPTER ONE - NOON

JOHN
I don't see any troops.

Brian pushes the control stick of the helicopter 1 forward.

BRIAN
Yeah. We have our orders. There are no rules to this exercise. End of quote.

EXTERIOR. PLATU'S SHIP SIDE OF MOUNTAIN - NOON

Helicopter 1 flies low across the treetops and crosses over to the mountainside of Platu's ship. The holographic images of the fake forest intermittently break up as a result of the ship's continuing electrical problems.

JOHN (VOICEOVER)
You're flying to low.

BRIAN (VOICEOVER)
Did you see that!

JOHN (VOICEOVER)
What?

INTERIOR. SHIP'S COMMAND CENTER - NOON

Bright pellets of red color intermixed with black and white patterns slam onto Platu's eyes.

PLATU
Aliens.

Platu looks at Platuee then at Tore who presses a series of buttons on a instrument panel.

TORE
The image is breaking up! I can't stabilize it!

Platu turns to the entrance and fires from her membrane yellow and red pellets of light that zoom out the entrance doorway.

EXTERIOR. HULL OF SHIP - NOON

A LARGE NUMBER of MALE ALIENS (threatening features) watch the pellets of yellow and red pellets shoot out from an opening on the hull of Platu's ship.

One male alien looks upwards and observes helicopter 1.

INTERIOR. COCKPIT - HELICOPTER ONE - NOON

Brian and John look downwards and view the large hull of Platu's ship.

Brian grabs a radio transmitter when suddenly an intense beam of white light slams into the cockpit.

BRIAN
We've been hit! May day! May.

Brian and John disappear in their seats as the interior of the cockpit disintegrates.

INTERIOR. DAN'S MILITARY CAMP SITE - TENT - NOON

Dan leans over the shoulder of a YOUNG MALE SOLDIER and stares at a radio transmitter on a table.

DAN
Jesus. What the hell happened?
What in the hell did they see?

Dan turns around and looks at two YOUNG MALE HELICOPTER PILOTS.

DAN
Get into your chopper and find
them.

INTERIOR. SHIP'S MEDICAL SPACE - NOON

Sarah looks at the female baby in her arms.

Sarah observes Taylee retract an needle syringe from Elizabeth's arm.

Sarah rocks the female baby in her arms and looks at Ned, the two male soldiers and the two male police officers in the five cryogenic containers.

Taylee turns from Elizabeth's cryogenic instrument panel to Sarah.

TAYLEE
She will need to sleep now.

Suddenly, a dark red light permeates in the laboratory.

Suddenly, Brian and John appear in another set of cryogenic containers.

Taylee stares at Brian and John's burnt faces.

TAYLEE
The inevitable has started.

Sarah stares at Brian and John's burnt faces.

Sarah walks up to Taylee and hands over the female baby to Taylee.

Sarah walks towards the entrance.

TAYLEE
Where are you going?

Sarah walks rapidly.

SARAH
Try to stop the inevitable.

Sarah exits the medical space.

EXTERIOR. SPECIAL EFFECTS - DEEP SPACE - WORMHOLE

Nicto's space ship is ejected out of the worm hole.

INTERIOR. NICTO'S SPACE SHIP - COMMAND CENTER - DEEP SPACE

Nicto turns to male alien 3.

NICTO
Where are we?

Male alien 3 looks at assorted gages on a instrument panel.

MALE ALIEN 3
We are at the edge of the galaxy.

NICTO
At the edge. This worm hole maybe predictable yet. Are there are any readings of life forms in this quadrant?

Male alien 3 looks at another set of gages on the instrument panel.

MALE ALIEN 3
No.

Nicto emits from his membrane black and white patterns to male alien 3.

Male alien 3 nods.

EXTERIOR. SPECIAL EFFECTS - DEEP SPACE - WORM HOLE

Nicto's space ship turns and enters the worm hole again.

INTERIOR. SHIP'S COMMAND CENTER - NOON

Platu stares at Taylee at the entrance.

PLATU
We have military forces approaching from the other side of this mountain. We have military forces advancing on this side of mountain and Sarah is heading for the electrical plant.

Platu closes her eyes.

Taylee and all male and female aliens in the command center close their eyes.

Platu engages Sarah's mind telepathically.

EXTERIOR. SPECIAL EFFECT - TELEPATHIC COMMUNICATION

Sarah's face appears along with an image of the electrical plant's equipment in the background.

PLATU (VOICEOVER)
Sarah.

SARAH
Platu. I know what you said. But I am still afraid of what might happen. Platu. This is my planet. This is our Earth. These are my people and I am one of them. I must try to stop the inevitable. They will listen to reason.

Suddenly, Sarah's face fades.

INTERIOR. SHIP'S COMMAND CENTER - NOON

PLATU
I would do the same.

Platu turns to Platuee.

PLATU
Our fear of this crisis and these aliens must end.

INTERIOR. SPECIAL EFFECT - ALIENS PHYSICAL TRANSFORMATION

Platu, Platuee, Taylee, Tore and all male and female aliens in the command center transform their bodies from their threatening features to their normal humanoid Beluga Whale appearance.

INTERIOR. SHIP'S COMMAND CENTER - NOON

PLATU
Our superior intellect will be our defense in dealing with these aliens.

Platu walks up to Platuee.

Platu places her hand on Platuee's chest and emits from her membrane a series of complicated black and white patterns combined with violet colors to Platuee.

Platuee peers into Platu's eyes.

Platuee nods and turns to the entrance.

At that moment, Vorian enters.

Platu emits from her membrane a series of black and white patterns to Vorian.

INTERIOR. SPECIAL EFFECT - VORIAN'S BODILY TRANSFORMATION

Vorian transforms from his threatening features to his normal domed eye appearance.

INTERIOR. SHIP'S COMMAND CENTER - NOON

Platu engages Vorian's domed eyes.

PLATU
Follow my instructions to the letter.

Vorian nods yes.

Both Platuee and Vorian exit the command center as Platu turns to male alien 4, 5 and 6.

Platu emits from her membrane a series of yellow colors to male aliens 4, 5 and 6.

Male alien 4, male alien 5, and male alien 6 disappear from the command center.

Platu turns to Tore.

PLATU
Status.

Tore looks at an instrumental panel with a variety of gages.

Tore turns to Platu and emits from his membrane a series of black and white patterns combined with yellow stripe colors.

PLATU
Hologram image stabilized. Good. Q-1 only unless I indicate otherwise.

Tore nods.

Platu turns to the entrance and emits from her membrane a large number of yellow pellets of light through the entrance of the command center.

Platu closes her eyes.

PLATU (VOICEOVER)
Barratta.

EXTERIOR. FIELDS NEAR ELECTRICAL PLANT - NOON

Barratta closes his eyes.

BARRATTA (VOICEOVER)
Yes. Platu.

Barratta opens his eyes and looks through the pair of very futuristic binoculars.

BARRATA
I have visual contact of Sarah.

Barratta glances to the five male aliens.

BARRATA
I understand your instructions. Yes I understand your instructions about the electric plant. Nicto maybe on his way to this planet. We may not use the electrical planet as a source to recharge the ship's batteries. You are going to use the Q. Sarah. Got it.

Barratta gestures to the five male aliens to move forward towards the electrical plant to watch over Sarah.

EXTERIOR. ELECTRICAL PLANT - NOON

Mac observes Sarah in the distant fields nearby.

Mac signals to a male soldier and points to the direction of Sarah.

MAC
A civilian. Find out what she is doing here.

EXTERIOR. SHIP'S MAIN ENTRANCE - NOON

A huge number of male and female aliens file out of the ship's main entrance followed by Platu.

Platu emits from their membrane large number of yellow pellets of light to a variety of male and female aliens on the ground.

PLATU
Sarah's farm!

Platu turns to Tore at the main entrance.

Platu engages Tore telepathically.

INTERIOR. SPECIAL EFFECT - VISUAL IMAGES OF DAN AND MAC

Platu compares both commanders during the military exercise that they had when they last had sight.

Mac's face appears.

PLATU (VOICEOVER)
This alien's thinking is two dimensional.

Dan's face appears.

PLATU
This one the other hand is dangerously ambitious.

EXTERIOR. SHIP'S MAIN ENTRANCE - NOON

Platu looks at the procession of male and female aliens on the ground and then closes her eyes.

EXTERIOR. RIDGE OF OTHER SIDE OF MOUNTAIN - NOON

Dan watches helicopter 2 fly towards the top of the mountain.

Suddenly, Dan rubs his painful forehead.

DAN
Ah! My head!

A young male LIEUTENANT 1 stares at Dan.

LIEUTENANT 1
Dan. What's wrong?

Dan looks to a variety of directions.

DAN
I feel like somebody is watching me.

Dan takes a few steps forward and takes a pair of binoculars out and looks through them at the mountain side.

EXTERIOR. FRONT ENTRANCE OF ELECTRICAL PLANT - NOON

Sarah is seen conversing with Mac as a number of male soldiers gather around Sarah near the electrical plant.

Sarah points to a specific direction as Mac looks towards the mountain.

Mac abruptly stands back and stares at Sarah as a result of what Sarah just told him about Platu's ship.

EXTERIOR. BUSHES NEAR ELECTRICAL PLANT - NOON

Platuee hides behind a bush near the electrical plant.

Platuee observes Sarah and Mac at the entrance of the electrical plant.

EXTERIOR. BUSHES BEHIND THE ELECTRICAL PLANT - NOON

Barratta and the five male aliens observe a group of male soldiers conversing with a group of MALE EMPLOYEES at the back entrance of the electrical plant.

EXTERIOR. SARAH' FARM - FIELDS - NOON

Vorian visually scans Sarah's house as male aliens 4, 5 and 6 walk into Sarah's house.

EXTERIOR. FRONT ENTRANCE OF ELECTRICAL PLANT - NOON

Mac takes the pair of binoculars and looks through them at the mountain as Sarah uses her hands in expressive ways.

Mac signals to the convoy to move ahead as Sarah continues to use her hands in explicative ways.

EXTERIOR. BUSHES NEAR ELECTRICAL PLANT - NOON

Platuee sneaks forward to another bush closer to the electrical plant.

EXTERIOR. SIDE WALL OF ELECTRICAL PLANT - NOON

A male soldier points to the bushes where Platuee hides.

The male soldier signals to three male soldiers to move towards Plautee's hidden position behind the bushes.

The three male soldiers sneak behind other bushes towards Platuee's hidden position.

EXTERIOR. ENTRANCE OF ELECTRICAL PLANT - NOON

Sarah searches for Platuee and notices Platuee behind the bushes. Sarah watches the three male soldiers move towards Platuee.

Sarah turns to Mac.

SARAH
You don't understand! They Crashed!

Suddenly, a shot is fired.

Platuee stumbles through the bushes.

SARAH
No!

EXTERIOR. BUSHES NEAR ELECTRICAL PLANT - NOON

Platuee drops to her knees as the three male soldiers approach Platuee.

Platuee turns to the three male soldiers.

Platuee fires from their membrane an intense red pellet of light that slams onto the ground.

EXTERIOR. ENTRANCE OF ELECTRICAL PLANT - NOON

Sarah runs towards Platuee.

A male soldier points a rifle at Sarah.

Sarah stops dead in her tracks.

The male soldier gestures to Sarah to move back.

Mac and Deke walk towards Platuee near the bushes.

EXTERIOR. BUSHES NEAR ELECTRICAL PLANT - NOON

Platuee falls to the ground.

Mac and Deke walk up to Platuee that lays on the ground.

DEKE
I'll be damned. That lady was telling the truth.

Mac looks at Platuee's wounds and observes the red blood color.

MAC
Contact command and notify them of this situation.

Mac turns around and stares at Sarah who is in shock of what she had just witnessed.

EXTERIOR. BUSHES BEHIND THE ELECTRICAL PLANT - NOON

Barratta closes his eyes in order to telepathically communicate with Platu.

EXTERIOR. SARAH'S FARM - NOON

Vorian's domed eyes become electrically charged.

Vorian turns to the huge group male and female aliens that surround Sarah's farm.

Suddenly, Vorian and the huge group male and female bodies are transported from Sarah's farm.

Male aliens 4, 5 and 6 walk out of Sarah's house and observe the disappearance of all the aliens.

Male aliens 4, 5 and 6 walk to the farm fields as they look upwards at the sky.

EXTERIOR. SHIP'S MAIN ENTRANCE - NOON

Platu clutches her chest knowing something just happened and turns to Tore.

TORE
You have Q-1 at your command.

Platu nods.

PLATU
My daughter. The aliens have just shot my daughter.

EXTERIOR. BUSHES NEAR ELECTRICAL PLANT - NOON

Suddenly, Platuee disappears from the ground.

Mac looks at a puff of dirt on the ground that flies upwards.

Suddenly, Vorian appears in front of Mac's field of vision then disappears.

Mac steps back and looks to the three male soldiers.

Deke approaches.

DEKE
We can't reach command!

Mac turns to the direction of Sarah at the electrical plant.

MAC
Who in the hell are they? Where in the hell did they come from?

Sarah raises one hand and points one finger upwards towards the sky.

Suddenly, the huge number of male and female aliens appear and disappear around the electrical plant.

Mac, Deke and all the male soldiers look wildly indifferent directions as the huge number of male and female aliens appear and disappear randomly.

Mac turns to Sarah at the electrical plant.

SARAH
I swear to you that they come in peace!

Sarah points to the electrical plant.

SARAH
They need something from in there!

Mac stares at Sarah as a result what she just stated.

EXTERIOR. MOUNTAIN TOP - NOON

Helicopter 2 hovers at the top of the mountain.

Helicopter 2 flies downwards towards the other side of the mountain towards Platu's ship.

EXTERIOR. SHIP'S MAIN ENTRANCE - NOON

Platu turns her head upwards and listens to the sounds of helicopter 2's engines.

Platu turns to Tore and nods.

EXTERIOR. BUSHES NEAR ELECTRICAL PLANT - NOON

Mac looks to different directions and watches the huge number of male and female aliens appear and disappear around the electrical plant.

Mac peers into Deke's eyes.

MAC
Enough of this! Tell the men to fire their weapons!

Deke turns to different directions at all the male soldiers and gestures for them to fire their weapons.

DEKE
Fire your weapons! Fire your weapons!

All the male soldiers around the electrical plant pickup their rifles and aim in different directions at all the aliens.

SARAH (VOICEOVER)
No!

Suddenly, Vorian appears right in front of Mac.

Mac pulls out a pistol and aims the pistol at Vorian.

Vorian looks up towards the sky and Mac follows his lead and looks upwards.

Vorian disappears.

EXTERIOR. SPECIAL EFFECTS - THE Q BLACK WALL WEAPON

Suddenly, a very loud crackling sound is heard followed by a huge black wall that screams downwards from the sky.

The huge black wall slams down on all the male soldiers and all the military hardware around the electrical plant.

All the military hardware disintegrates.

Mac, Deke and all the male soldiers fall to the ground from the impact of the black wall Q weapon.

EXTERIOR. ENTRANCE OF ELECTRICAL PLANT - NOON

After a long moment, Sarah looks to Mac and Deke and all the male soldiers bodies around the electrical plant.

Barratta appears in front of Sarah.

Sarah turns to Barratta.

Barratta grabs Sarah's hand .

BARRATTA
The Q. They're not dead.

Barratta presses a button on a device that is on their uniform.

Sarah and Barratta disappear.

The five male aliens walk into the entrance of the electrical plant.

A group of MALE and FEMALE EMPLOYEES run out of the electrical plant.

Suddenly, the male and female employees drop to the ground unconscious.

Suddenly, Mac disappears.

EXTERIOR. SARAH'S FARM - NOON

Vorian appears near Sarah's house.

Platuee appears followed by a single holographic image of Platuee's wounded body.

Platuee and Vorian watch Platuee's holographic wounded image fade and disappear.

Platuee emits from their membrane complicated black and white patterns followed by a series of red and yellow colors to Vorian.

Vorian nods.

Platuee and Vorian disappear from Sarah's farm.

INTERIOR. SPECIAL EFFECT - NICTO'S SPACE SHIP - DEEP SPACE

Nicto's space ship stops outside a solar system.

INTERIOR. NICTO'S SPACE SHIP - COMMAND CENTER

Nicto turns to male alien 3.

NICTO
Are there any life forms in this solar system?

Male alien 3 looks at the gages on a instrument panel.

Male alien 3 nods yes.

EXTERIOR. SPECIAL EFFECT - NICTO'S SPACE SHIP - DEEP SPACE

Nicto's space ship blasts by the planet Jupiter.

EXTERIOR. OTHER SIDE OF MOUNTAIN - MILITARY CAMP - NOON

Suddenly, Vorian appears and looks to different directions and discovers that there are no military soldiers at Dan's military camp site.

Suddenly, Platuee appears and looks to different directions at Dan's military camp site.

Suddenly, the huge group of male and female aliens appear in and around the camp site.

Platuee looks to Vorian.

Platuee and Vorian exchange from their membranes a variety of black and white colors.

EXTERIOR. SHIP'S MAIN ENTRANCE - NOON

Suddenly, Sarah and Barratta appear on the plank of Platu's ship.

Sarah turns to Platu.

SARAH
Platuee. I saw her shot.

Platu walks down the plank of the ship towards Sarah.

PLATU
The inevitable. What you saw was an illusion. She is alive. It's a mistake that I will never repeat again.

Sarah looks at Platu for a moment.

SARAH
Your mate?

PLATU
Yes Sarah. There are matters that I must attend to right now. Among them is your son.

SARAH
Eric? What do you mean? There is nothing you can do.

Platu searches the sky.

PLATU
I can't.

Platu looks at Sarah.

PLATU
But my son can.

SARAH
Nicto.

Suddenly, Sarah disappears from the base of the plank.

Platu turns to Tore at the main entrance of Platu's ship.

PLATU
Transport Elizabeth. The baby and the remaining aliens to Nicto's ship.

Suddenly, Red pellets of light disintegrate in front of Platu.

PLATU
Nobody is there at the alien's campsite.

Platu emits from their membrane a pellet of red light to the ground.

PLATU
It goes both ways. It goes both ways! As I was watching this lieutenant. This lieutenant.

Platu stares at Tore.

PLATU
He knows who we are. What weapons do we have at our disposal? The news better be good.

Tore turns to Platu.

TORE
Some good and some bad.

PLATU
That's what I was afraid of.

Platu walks up the plank and enters the ship with Tore through the main entrance.

EXTERIOR. SPECIAL EFFECT - NICTO'S SPACE SHIP - ABOVE EARTH

Nicto's space ship hovers in space over the United States continent on planet Earth.

INTERIOR. NICTO'S SPACE SHIP - MEDICAL SPACE - DAY

Sarah appears in a room where Elizabeth and the female baby are asleep on a bed.

A female medical attendant watches over Elizabeth.

Sarah walks over to Elizabeth and touches Elizabeth's face.

Nicto enters the room.

SARAH
Nicto.

Nicto steps forward and walks towards Sarah.

NICTO
Welcome aboard Sarah.

SARAH
You look so much like your mother.

Nicto smiles and walks over to the bed near Sarah and looks at Elizabeth and the female baby on the bed.

The room turns to a dull red color.

Nicto turns to a wall unit display of gages.

NICTO
We have a problem.

Sarah looks at Nicto as Nicto exits the medical space.

Sarah looks at Elizabeth and the female baby on the bed.

Sarah exits medical to find out what the problem is.

INTERIOR. NICTO'S SPACE SHIP - COMMAND CENTER - SPACE

Sarah enters and watches Nicto walk over to an console of gages.

NICTO
A serious problem.

INTERIOR. SPECIAL EFFECT - SPACE - ABOVE EARTH

Sarah walks over to the large bay window and looks down to the planet Earth.

Sarah looks to the dark half of the planet Earth and observes a series of large explosive lights emitting from the planet's surface.

INTERIOR. NICTO'S SPACE SHIP - COMMAND CENTER - SPACE

Sarah clutches her chest.

SARAH
My God. Eric.

Sarah turns and observes Nicto at the console of gages and notices that the conversation is about Platu's situation.

PLATU (VOICEOVER)
Where are they?

NICTO
Sight thermal readings indicate that they are inside the mountain. A cave. Mother. There are massive readings of aircraft heading towards your coordinates.

Sarah turns to the large bay window and sees the explosions on the dark side of Earth.

Sarah cover's her mouth with one hand.

NICTO (VOICEOVER)
Yes Platu. Countdown is commencing.

Sarah turns to Nicto and observes Nicto pressing a series of button on the console.

Sarah turns to the large bay window and wonders how Eric is doing as she continues to see bright flashes being emitted from Earth.

SARAH
Oh God Eric.

EXTERIOR. SPECIAL EFFECTS - NICTO'S SPACE SHIP - ABOVE EARTH

A huge number of smaller space craft shoot out of Nicto's space ship.

EXTERIOR. A SMALL TOWN IN EUROPE - NIGHT

Numerous bomb explode in and around the small town.

EXTERIOR. A BUILDING IN THE SMALL TOWN - NIGHT

Eric runs into a building as bombs explode around Eric.

Suddenly, machine gun bullets blast by Eric from a corner inside the building.

Eric fires bullets from his rifle towards the corner.

Suddenly, Eric is hit several times in the arm and the leg by bullets.

Eric falls to the ground.

INTERIOR. NICTO'S SPACE SHIP - COMMAND CENTER - SPACE

Sarah snaps her head back as she experiences Eric being shot.

SARAH
No!

INTERIOR. PLATU'S SPACE SHIP - COMMAND CENTER - NOON

Platu looks up at the ceiling of the command center and telepathically realizes what Sarah just experienced.

PLATU
Sarah!

INTERIOR. BUILDING IN THE SMALL TOWN - NIGHT

German soldier 1 walks over to Eric's and observes Eric's wounds.

Eric lifts his head up at German soldier 1 and stares at the German soldier's eyes.

Bombs explode outside the building.

German soldier 1 aims the rifle at Eric's chest.

Suddenly, a shot is fired by Eric's pistol.

Suddenly, a bomb explodes near the building.

German soldier 1 grabs his chest and falls to the ground. After a moment, Eric looks at the German soldier 1's dead body.

Eric crawls to the entrance of the building.

EXTERIOR. ENTRANCE OF BUILDING IN THE SMALL TOWN - NIGHT

Eric crawls through the entrance and drops completely to the ground among the building's rubble.

Bombs explode in and around the building.

INTERIOR. NICTO'S SPACE SHIP - COMMAND CENTER - SPACE

Sarah, with her hands against the large bay window, lowers her head.

Sarah feels a hand on her shoulder and turns around.

Sarah looks at Platuee's face.

PLATUEE
Sarah. We must hurry.

SARAH
(sobbing voice)
Platuee. My God. I was there. I saw it all.

Platuee places her hand on Sarah's upper chest.

PLATUEE
I know. We must leave right away.

Platuee grabs Sarah hand with her hand and leads Sarah out of the command center.

As Sarah leaves the command center, Nicto, male alien 3 and other male and female aliens bow their heads for a moment as Sarah passes by.

SARAH
I thought you were down there with your mother. Your mother.

PLATUEE
Don't worry. We are working with you call life's adversities. We have a few surprises in store for them.

Platuee engages Sarah's eyes.

PLATUEE
Are you ready?

SARAH
For what?

PLATUEE
Technology.

Suddenly, Sarah and Platuee disappear.

Nicto looks at the console.

NICTO
They are on there way and so are we.

Nicto turns to male alien 3.

NICTO
Implement now.

EXTERIOR. SPECIAL EFFECTS - NICTO'S SPACE SHIP - ABOVE EARTH

A medium size space craft blasts away from Nicto's space ship and heads towards the dark half of planet Earth.

Nicto's space ship moves directly over the state of California on planet Earth and suddenly disappears.

A shimmering transparent disk shape object is viewed entering Earth's atmosphere.

INTERIOR. MOUNTAIN CAVE LEADING TO PLATU'S SHIP - NOON

SARGENT 1 and a large number of male soldiers walk towards a opening in a cave leading to Platu's ship.

Sargent 1 stops for a moment and looks at the large hull of Platu's ship.

Sargent 1 turns to a male soldier.

SARGENT 1
My God look at that!

Sargent 1 turns and faces the large number of male soldiers in the cave.

SARGENT 1
(loud voice)
Gentleman. As you can see this is not a military exercise. I want you to know that we have reinforcements on the way. We are the first line of defense against these intruders. Use whatever force is necessary.

A voice is heard in the darkness of the cave.

VORIAN (VOICEOVER)
(loud voice)
Excuse me for a moment. You have a problem!

SARGENT 1
(loud voice)
What? What kind of problem? Who in the hell is back there?

VORIAN (VOICEOVER)
(loud voice)
It is I!

Suddenly, Vorian's domed eyes glare with a blinding light followed by complete darkness.

In the darkness, Sargent 1 and all the male military soldiers fire their weapons in different directions.

In the darkness, Sargent 1 and all the military soldiers scream followed by absolute silence.

Suddenly, Platu appears with Barratta at the entrance of the cave.

Platu emits from their membrane a steady beam of light and walks over numerous male soldiers bodies and stops on top of Sargent 1's body.

Platu stares at the sargent 1's face for a moment.

Platu turns to Barratta.

PLATU
This is not the alien I am looking for.

Suddenly, Lieutanant Dan Drake comes from behind a rock in the cave with two male soldiers.

Dan points a pistol at Platu's head.

DAN
Do not move. Do not think of trying to escape. I will shoot as sure as I am standing here.

In the darkness, Vorian's domed eyes become electrically charged.

PLATU
No Vorian.

Platu engages Dan's eyes.

PLATU
So you are the one I am looking for. It seems that I have underestimated you.

DAN
This is not about me. This is about your surrender. Your are their leader. As such. They will follow your orders.

Barratta makes a subtle move towards Platu.

Platu nods no.

Dan grabs Platu's arms and pushes her towards the opening of the cave leading to the hull of Platu's ship as Vorian follows behind.

EXTERIOR. HULL OF PLATU'S SHIP - MIDDAY

Dan pushes Platu onto the hull of Platu's ship.

Suddenly, the large number of male and female aliens appear on the hull of Platu's ship.

Platu looks to all the male and females on the hull of the ship.

DAN
Tell them to lay their weapons down. Tell them to stand down. Tell them that they are our prisoners. Tell them!

Suddenly, Tore appears on the hull near Platu.

PLATU
Before I tell them. There is one question that I must ask.

DAN
What?

PLATU
When our minds met. What did you see?

DAN
This ship.

PLATU
Exactly.

Suddenly, Barratta, Vorian and all the male and female bodies disappear from the hull.

PLATU
But what did I see.

Platu stares at Dan's eyes.

PLATU
Your misguided ambition.

Platu and Platu's ship becomes invisible.

Dan and the two male soldiers look wildly in different directions.

Suddenly, Dan and the two male soldiers bodies disappear.

INTERIOR. SHIP'S MAIN DECK - MIDDAY

Suddenly, Dan is encased in a cryogenic cylinders next to Mac's cryogenic cylinder.

Platu studies both Dan's and Mac's faces.

EXTERIOR. HULL OF PLATU'S SHIP - MIDDAY

Suddenly, Platu's ship reappears.

Platu stands alone on the hull and looks to the sky at the large military FORMATION 1's planes and helicopters.

EXTERIOR. A TOWN NEAR SARAH'S FARM - MIDDAY

A large number male and female onlookers look to the sky and gaze at military formation 1's planes and helicopters.

EXTERIOR. A SOLITARY FARM - MIDDAY

FATHER 1 and YOUNG BOY 1 come out of a barn's entrance and gaze at formation 1's planes and helicopters.

YOUNG BOY
Dad. Look at all those planes.

FATHER 1
Yeah. This is some military exercise. Go get your mother. She's gotta see this.

Young boy 1 runs towards a farmhouse that is across from the barn.

EXTERIOR. LEAD PLANE - MILITARY FORMATION 1 - LEAD PLANE - MIDDAY

A young male pilot named CAPTAIN BLAIR talks on a radio transmitter to command.

CAPTAIN BLAIR
We have visual sight of the mountain. Yes sir. We'll start our attack in moments.

EXTERIOR. NICTO'S SPACE SHIP - TRANSPARENT DISK - MIDDAY

Nicto's transparent space ship flies unnoticed by military formation 1's planes and helicopters and heads for the mountain.

INTERIOR. NICTO'S SPACE SHIP - COMMAND CENTER - MIDDAY

Nicto looks at a console of various schematic diagrams of military formation 1's planes and helicopters that are on one monitor.

Nicto presses a serious of buttons on the console.

EXTERIOR. HULL OF PLATU'S SHIP - MIDDAY

Platu observes Nicto's transparent ship approaching.

EXTERIOR. LEAD PLANE - MILITARY FORMATION 1 - MIDDAY

Captain Blair's lead plane flies in the sky.

CAPTAIN BLAIR (VOICEOVER)
Alright men. Keep a tight formation.

INTERIOR. COCKPIT - LEAD PLANE - MILITARY FORMATION 1 - MIDDAY

Captain Blair looks outside the cockpit window at the approaching mountain.

CAPTAIN BLAIR (VOICEOVER)
God only knows what we will encounter. Be ready for anything.

Captain Blair looks up at the sky and when suddenly Captain Blair observes SIMULATED FORMATION 2 of similar planes and

helicopters that are directly heading towards formation 1.

CAPTAIN BLAIR
What the hell? Who in the hell are those guys?

Captain Blair stares at simulated formation 2's planes.

CAPTAIN BLAIR
Command. We got a formation of planes that look like ours. Can you confirm.

DISPATCHER (VOICEOVER)
Say again.

CAPTAIN BLAIR
You heard me. Confirm.

INTERIOR. A COMMAND POST - MIDDAY

An older male GENERAL 1 turns to another older male GENERAL 2.

GENERAL 2
I don't have the slightest idea who they can be.

General 2 looks at the young male soldier dispatcher at a radio transmitter.

GENERAL 2
Contact General Parry at the Pentagon and find out what the hell is going on here.

General 1 turns to General 2.

GENERAL 1
Your sure about lieutenant Drake.

GENERAL 2
If this is some kind of blatant maneuver by Dan. We can still claim it as part of the military exercise.

General 1 stares at General 2 as result if his comment.

INTERIOR. COCKPIT - LEAD PLANE - SIMULATED FORMATION 2 - MIDDAY

A male alien pilot in simulated formation 2 look sat another male in a nearby simulated plane.

The male looks directly out the cockpit window and looks at military formation 1's planes and helicopters in the distant skies.

The male alien studies his instrument panel of gages.

EXTERIOR. SOLITARY FARM - BARN - MIDDAY

Mother 1 hands out glasses of lemonade to father 1 and young boy 1.

YOUNG BOY 1
This is so neat.

Mother 1, father 1 and young boy 1 gaze at the sky at military formation 1 and simulated formation 2.

EXTERIOR. HULL OF PLATU'S SHIP - MIDDAY

Platu observes Nicto's transparent space ship as it moves directly overhead.

Suddenly, Tore's appears on the hull next to Platu.

TORE
The modified conduits are in place. Primary systems are on line. All we need is power.

PLATU
Make preparations for lift off.

Tore disappears from the hull of Platu's ship. Platu looks at military formation 1 and simulated formation 2 in the sky.

INTERIOR. COCKPIT - LEAD PLANE - FORMATION 1 - MIDDAY

Captain Blair stares at simulated formation 2 in the distant sky.

CAPTAIN BLAIR
Do we have a confirmation yet?

Captain Blair suddenly observes simulated formation 2 split into two single rows of planes.

Simulated formation 2's helicopter's drop down and veer off towards the mountain.

CAPTAIN BLAIR
They just split formation. Goddamit is anybody there!

DISPATCHER (VOICEOVER)
We have General Parry on the line. Stay on your present heading.

Captain Blair checks out the other planes in military formation 1.

EXTERIOR. HULL OF PLATU'S SHIP - MIDDAY

Platu observes an electronic field of focused rays beam down from Nicto's ship directly into the center of the hull of Platu's ship.

EXTERIOR. NICTO'S TRANSPARENT SPACE SHIP - HULL - MIDDAY

Another transparent space ship heads up towards the sky from the hull of the Nicto's ship.

INTERIOR. COCKPIT - NICTO'S SMALL SPACE SHIP - MIDDAY

Nicto studies an instrument panel of gages.

NICTO
Countdown for Platu's ship lift off will be in two minutes.

INTERIOR. COCKPIT - LEAD PLANE - MILITARY FORMATION 1 - MIDDAY

Captain Blair looks down at the approaching mountain.

Captain Blair observes formation 2's helicopters disappear one by one over the other side of the mountain.

CAPTAIN BLAIR
Holy mother of God.

A voice is heard on a radio receiver in the plane.

GENERAL PARRY (VOICEOVER)
Captain Blair. This is General Parry. You do not have confirmation. You are authorized to attack. I say again. Attack.

Captain Blair points downwards towards the mountain at other the male pilots in military formation 1's planes.

EXTERIOR. MILITARY FORMATION 1 - MIDDAY

Military formation 1's planes bank downwards towards the mountain and flies to Platu's ship.

Military formation 1's helicopters drop down to a lower altitude and open fire on the other side of the mountain where Platu's ship is located.

EXTERIOR. HULL OF PLATU'S SHIP - MIDDAY

Platu observes military formation 1's helicopters and planes are very near Platu's ship.

The helicopters in military formation 1 open fire as a number of bullets rick a shay above Platu.

PLATU
We are out of time!

Platu disappears from the hull of the ship.

INTERIOR. COCKPIT - NICTO'S SMALL SPACE SHIP - SKY

Nicto observes military formation 1's helicopters bullets.

Nicto observes military formation 1's planes dive downwards from the sky towards Platu's space ship.

NICTO
They're attacking. I am on the leader.

Nicto looks at male alien's 3 face on the monitor.

NICTO
Prepare the storage deck for aircraft.

Nicto looks at his simulated formation 2 planes in the sky.

NICTO
Break formation and go to one on one. Draw them away from our ship and my mother's ship. Maintain current exterior configuration until I tell you to.

INTERIOR. COCKPIT - A PLANE IN SIMULATED FORMATION 2 - MIDDAY

A male alien pilot looks around the sky and then looks at all of the other planes in simulated formation 2.

INTERIOR. PLATU'S SHIP - COMMAND CENTER - MIDDAY

Platu turns to Tore.

PLATU
Tore. What is our status.

Tore studies a set of gages on a instrument panel and focuses on one particular gage.

Tore looks at the rising needle indicator.

Tore turns to Platu.

TORE
We need another minute or so.

Platu stares impatiently at Tore.

EXTERIOR. SIMULATED FORMATION 2 - MIDDAY

Simulated Formation 2's planes break their split formation and individually dive down at an incredible speed on military formation 1's planes that are below.

INTERIOR. COCKPIT - LEAD PLANE - MILITARY FORMATION 1 - MIDDAY

Captain Blair observes the incredible downward speed of individual planes in simulated formation 2.

Suddenly, Captain Blair observes a huge disturbance of air that rocks Captain Blair's plane.

The captain aggressively holds onto the control stick as Captain Blair's plane rocks back and forth violently.

He breaks away from military formation 1 and observes another huge disturbance of air that forces Captain Blair's plane downwards.

EXTERIOR. LEAD PLANE - MILITARY FORMATION 1 - TAIL SPIN

The captain's plane rolls over and heads downwards towards the other side of the mountain and suddenly disappears from the sky.

EXTERIOR. AIR COMBAT - MIDDAY - SKY

Military Formation 1's planes break formation and climb for altitude.

Simulated Formation 2's planes dive in and around military formation 1's planes as military formation 1's planes open fire.

EXTERIOR. SOLITARY FARM - MIDDAY

Young boy 1 turns to Father 1 and Mother 1.

YOUNG BOY 1
They're shooting at each other.

FATHER 1
Ah son. This is a military exercise. They have to. It prepares those pilots for the real thing.

Father 1 looks at the all the planes in the sky as gun fire is heard.

Father 1 observes some of the planes and their speed.

FATHER 1
I gotta tell you though. Some of those boys are moving fast. They must be testing some new planes up there.

EXTERIOR. FORMATION 1'S HELICOPTERS - MOUNTAIN - MIDDAY

Military Formation 1's helicopters fire bullets at the transparent image of Nicto's space ship.

Suddenly, Military formation 1's helicopters disappear one by one into Nicto's transparent space ship.

INTERIOR. HUGE STORAGE DECK - NICTO'S SHIP - MIDDAY

Military Formation 1's helicopters appear one by one on the storage deck floor surrounded by a heavy fog mist.

Military Formation 1's helicopters fire bullets when suddenly a black mist overtakes all the helicopters.

Intermittent screams from the male pilots are heard.

The screams diminish one by one. The storage facility turns to a very deep black color.

EXTERIOR. AIR COMBAT - MIDDAY - SKY

Military Formation 1 planes fire bullets as various simulated formation 2 planes maneuver in variety of directions.

INTERIOR. PLATU'S SHIP - COMMAND CENTER - MIDDAY

Tore looks at a gage which indicates power has been restored.

Tore turns to Platu.

TORE
We have power for lift off.

Platu nods.

EXTERIOR. BOTH NICTO'S AND PLATU'S SPACE SHIP - LIFT OFF - MIDDAY

Both Nicto's and Platu's transparent space ships rise slowly above the mountain.

EXTERIOR. AIR COMBAT - MIDDAY - SKY

Simulated Formation 2's planes disengage formation 1's planes in combat in the sky.

Simulated Formation 2's planes climb for altitude.

Military Formation 1's planes follow in pursuit and continue to fire with bullets.

Suddenly all of military formation 1's planes loose power of their engines.

Military Formation 1's planes drop dramatically in altitude.

EXTERIOR. SOLITARY FARM - MIDDAY - SKY

Young boy 1, Father 1 and Mother 1 observe a massive distortion of air as Nicto's transparent space ship and Platu's transparent ship climb in altitude.

YOUNG BOY 1 (VOICEOVER)
Dad. What is that?

FATHER 1 (VOICEOVER)
I don't know son. Maybe some sort of weather disturbance. In all my years I have never seen anything like it before.

Young boy 1 and Father 1 observe formation 2's plane climb higher and higher when suddenly they all disappear from sight.

YOUNG BOY 1 (VOICEOVER)
Wow! Did you see that?

FATHER 1 (VOICEOVER)
I sure as hell did.

EXTERIOR. DAN'S MILITARY CAMPSITE - MIDDAY

Suddenly, all of military formation 1's helicopters appear on the ground at Dan's military campsite.

Suddenly, all of the male soldiers from the cave appear on the ground unconscious.

A number of military formation 1's planes automatically land on fields near Dan's military campsite.

GENERAL PARRY (VOICEOVER)
This incident never occurred. This was a military exercise.

Suddenly, Captain Blair's plane appears on a field near Dan's campsite

INTERIOR. NICTO'S SHIP - MAIN DECK - MIDDAY

A MALE ALIEN looks to the cryogenic containers that contain Ned, Travis, the two male policeman the two male soldiers, Dan and Mac.

PLATU (VOICEOVER)
Transport these aliens to their original locations.

The male alien presses a series of buttons on an instrument panel.

EXTERIOR. EARTH'S ATMOSPHERE

Nicto's transparent space ship and Platu's transparent space ship leave Earth's atmosphere.

Followed by Nicto's simulated plane flies into his ship.

EXTERIOR. PLATU'S SHIP - SPACE

In full view, Platu's ship and Nicto's ship hover above the United States continent on planet Earth.

TORE (VOICEOVER)
I have Platuee's coordinates.

Platu looks at Tore.

PLATU (VOICEOVER)
What are you waiting for.

Platu's ship becomes transparent once again and heads towards the Europe continent on planet Earth.

EXTERIOR. SPECIAL EFFECTS - SMALL TOWN - EARLY SUNRISE

Sarah and Platuee gaze at all the destruction to the buildings, to various military tanks and to all the dead male military soldiers that lay scattered among the ruins. Sarah covers her mouth with one hand and visually scans the destruction in the small town.

Sarah and Platuee stand in absolute stun silence.

After a moment, Sarah searches for a building in the small town as she looking for Eric.

Sarah recognizes one building in the small town.

SARAH
Eric!

Sarah and Platuee walk among the ruins towards the building as Platu, Nicto, Taylee, Vorian and three female medical attendants appear and walk towards Sarah and Platuee.

Platu and all of the other aliens look at the devastation and stand in total silence.

As instructed, Vorian stands erect and visually scans in different directions at the country side for any potential problems.

EXTERIOR. SPECIAL EFFECTS - SMALL TOWN - EARLY SUNRISE

Sarah locates the building where Eric is located.

All of the aliens assist Sarah as to removing all the rubble from Eric. At that moment, Taylee uses a scanning device to find out if Eric is alive.

TAYLEE
He's alive.

Suddenly, THREE MALE ALIENS appear with a stretcher walk towards Eric and proceed to place Eric on the gurney.

Sarah observes Eric's arm has been severed.

Taylee emits from their membrane complicated black and white patterns to the three female medical attendants regarding the severed arm.

The three female medical attendants vanish as they are transported back to the ship.

Suddenly, Then Sarah, Platu, and Eric dissolve into thin air.

Nicto and Platuee walk among the rubble outside the building searching for more of the injured among the rubble.

EXTERIOR. ROAD LEADING TO THE SMALL TOWN - EARLY SUNRISE

A large convoy of american tanks and AMERICAN MALE SOLDIERS stop on a road.

A MALE OFFICER at the head of the convoy in a military jeep looks through a pair of binoculars.

The male officer turns around and signals for the convoy to move forward.

INTERIOR. PLATU'S SHIP - SURGICAL SPACE - ABOVE EARTH

Sarah stands next to a surgical table and watches Taylee bring over Eric's detached arm.

Platu puts her arm around Sarah's shoulder.

Platu nods to Taylee.

Taylee presses an button on a instrument panel near the surgical table and the high-tech circular bar advances downwards towards Eric who is on a surgical table.

Eric regains consciousness.

Eric opens his eyes and looks to different directions and observes the surgical space.

Sarah leans over Eric and strokes his face.

ERIC
Mother. Where am I?

SARAH
You're with me my son.

Eric attempts to move his shoulder when Eric realizes that his arm is not there.

ERIC
No!

SARAH
Eric. You are going to be okay.

Eric looks at Platu's face and Taylee's face.

SARAH
They're here to help you my son.

Taylee touches Eric's forehead with her hand and Eric closes his eyes and goes into an unconscious state.

Platu turns to the entrance of the surgical space and watches Elizabeth enter with her child surrounded by female alien children.

ELIZABETH
They explained everything to me.
Somehow I understand.

Elizabeth looks to Eric on the surgical table.

ELIZABETH
My God mother.

Sarah puts her arm around Elizabeth and looks to the female baby.

Sarah and Elizabeth gaze at Eric's wounds and watch the surgical instruments begin to do surgery.

INTERIOR. PLATU'S INITIAL MESSAGE - DAY

After the surgery is completed, Platu turns to Sarah and engages Sarah's eyes.

PLATU (VOICEOVER)
Sarah. Look at me for a moment. Remember your experience. Remember the many faces you saw in the light. They want you to know who they are and what could be.

EXTERIOR. ROAD LEADING TO THE SMALL TOWN - EARLY SUNRISE

The male military officer stands in the military jeep and looks through a pair of binoculars at the small town and its devastation and then sits down in the military jeep with a stun facial expression reacting to the absolute devastation.

EXTERIOR. SMALL TOWN - EUROPE - EARLY SUNRISE

A panoramic view of the small town and its massive destruction to the buildings, to the variety of destroyed military hardware and to the many dead male soldiers that lay in and around the small town.

The devastation the image of the small town fades slowly.

FADE IN: SPECIAL EFFECTS - PLATU'S MESSAGE - DAY

Sarah, Elizabeth with her child and Eric dressed in a army uniform gaze at a white light that glimmers in the far distance.

Platu enters through the white space and turns to them.

PLATU
There are those that have not found peace. Who only want war.

Platu turns to the glimmering white light.

Images of Aron, Bobby and Platu's mate emerge out of the white light.

Images of MALE and FENALE HUMANOID BEINGS file out of the white light.

The male and female humanoid aliens move in circles around Sarah, Elizabeth and Eric.

Sarah steps forward and looks to the infinite number of circles of male and female humanoid beings.

PLATU
These are the faces. These are the living souls that have found peace.

Platu points to the infinite number of circles of male and female humanoid beings.

PLATU
They number in the millions.

Platu turns to Sarah, Elizabeth and Eric.

PLATU
Our two families were brought together for a reason.

Platu looks to the infinite number of circles of male and female of humanoid beings.

PLATU
Behold. These images will be forever etched in your minds and to all those who choose peace. One day this will be Earth's legacy.

FADE IN: SMALL TOWN - EUROPE - EARLY SUNRISE

Suddenly in the small town, Eric's and other wounded male soldier bodies appear on the ground wrapped in pristine white sheets.

The male officer and other male soldiers gaze at Eric's covered body with astonished facial expressions.

The male officer looks upwards towards the sky.

EXTERIOR. SARAH'S HOUSE - FRONT PORCH - EARLY MORNING

Sarah and Elizabeth with her child gaze upwards towards the sky from the front porch.

Sarah looks for a moment to the mountain for a moment where it all began.

EXTERIOR. MILITARY CAMPSITE - EARLY MORNING

Dan, Mac, Captain Blair and Deke gaze at formation 1's planes, helicopters, their pilots and all the male military soldiers are all at Dan's military campsite.

Dan and Mac gaze upwards towards the sky.

EXTERIOR. ELECTRICAL PLANT FRONT ENTRANCE - EARLY MORNING

At the front entrance of the electrical plant, the number of male and female employees gaze upwards towards the sky.

EXTERIOR. TOWN NEAR SARAH'S FARM - EARLY MORNING

In the small farming town, a number of MALE and FEMALE ONLOOKERS gaze upwards.

EXTERIOR. NED'S HOUSE - FRONT PORCH - EARLY MORNING

At the front porch, Ned and Betty gaze upwards.

EXTERIOR. ELIZABETH'S HOUSE - FRONT PORCH - EARLY MORNING

At the front porch, Travis looks upwards towards the sky.

EXTERIOR. SOLITARY FARM - EARLY MORNING

At the barn, young boy 1, father 1 and mother 1 gaze upwards.

INTERIOR. PLATU'S SHIP - OBSERVATION WINDOW - ABOVE EARTH

Platu, Platuee, Nicto, gaze downwards to the planet Earth.

EXTERIOR. SARAH'S HOUSE - FRONT PORCH - EARLY MORNING

At the porch, Sarah steps forward.

PLATU (VOICEOVER)
Our families will be together for all time.

Sarah reaches for an small device attached to a necklace that is around her neck as the device blinks intermittently.

Sarah smiles at the small twinkling light in the sky.

The small twinkling light suddenly moves rapidly across the sky and then vanishes from sight.

THE END.