The Ellis Ranch

By

Torrence Lam

Cattle mutulation and UFO epidemic of the late 70’s in Colorado.

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EXT. GULNARE, COLORADO - DAY

ARIEL OF SPANISH PEAKS

ARIEL OF ELLIS RANCH

SUPERIMPOSE: The Ellis Ranch

David’s thirty acre mountain cattle ranch is desolate and abandoned. Neighbours are not in view, they are far apart.

The ranch house is only one floor, with three bedrooms and no garage.

EXT. ELLIS RANCH/FRONT - DAY

SUPERIMPOSE: ALINA MORALES

It’s a sunny spring day. ALINA speaks to the camera from the driveway with the ranch house and the Spanish Peaks in behind her. She is attractive, and twenty-four years old.

ALINA
I’m here in the little town of Gulnare, Colorado, standing in front of the abandoned ranch house owned by David Ellis. It has been one year now since the recovery of his video footage. Some believe the footage to be real, many believe it to be a hoax. But to this day, he is still a missing person in a cold case. Is the Ellis footage a hoax? Or, when we watch the footage, are we actually looking at unknown entities for the first time? I will meet with people who are in the footage, and I will be watching the skies from this ranch.

INT. FRANK’S LIVING ROOM - DAY

SUPERIMPOSE: FRANKLIN KENNEDY

FRANK is sitting on his couch being interviewed by Alina. He is in his mid sixties. There is a cross on the wall.
FRANK
The Ellis ranch was built in the early forties by David’s grandfather.

PICTURE OF THE ELLIS RANCH IN THE FORTIES

PICTURE OF DAVID’S FATHER, MOTHER, AND DAVID AS A CHILD

FRANK (V.O.)
David’s mother, Leslie, was a sweet, selfless, woman. I doubt she had ever been mean to a person her whole life. She was very dear to David. His father, Evan, was a friend of mine since we were young boys. My ranch is closest to his, less than a mile apart.

FRANK AND ALINA

FRANK
So, I knew David all his life. I watched him grow up: from the little boy who worked hard and played with G.I. Joes, to the man he had become.

ALINA
Did David live at the ranch since he was born?

FRANK
No. When he was around eighteen, he left because of differences he had with his father.

CUT

FRANK
Evan wanted the best for his wife and David, but he drank quite a bit, and had a short fuse. David came over and said goodbye to me before he left. Said he never wanted to see his father again. I said: when you’re older, and time has passed, you will forgive him and want him in your life again. (beat) David was angry -- full of resentment. But he loved his father. That’s why he was so mad.
ALINA
Where did he go?

FRANK
He found work in Kansas, at another farm, and lived there.

CUT

FRANK
He wrote letters to his mother, but he never spoke to his father again.

ALINA
What brought him back?

FRANK
When his parents passed one night, God rest their souls, he inherited the ranch.

ALINA
They passed, the same night?

FRANK
Yes. Evan crashed the car, just a short drive from their home.

PICTURES OF CAR ACCIDENT
A horrible crash. Officer Diaz can be spotted in the picture.

FRANK (V.O.)
It seems Evan was speeding, and drove off the road; hit a telephone pole. I don’t understand it, it was very strange.

FRANK AND ALINA

ALINA
Why is that?

FRANK
Because, the time it happened: near four in the morning. They wouldn’t be going anywhere unless it was an emergency. They would be sleeping -- they were in their night clothes too. It didn’t make sense for them to be driving at that time, and
FRANK
speeding so recklessly down these
mountain roads. But only God knows
why.

EXT. LAS ANIMAS COUNTY, AGUILAR /SUPERMARKET - DAY

A LADY in her forties is being interviewed by Alina. They are in front of a supermarket, at the small town nearest the Ellis ranch.

LADY
I’ve certainly heard of him; but I’ve never met him.

ALINA (O.S.)
Have you seen the videos of the Ellis Ranch?

LADY
(little smile)
No. But I read in the paper about those videos, it’s a bunch of nonsense.

ALINA (O.S.)
So you’ve never seen any of the strange lights in the sky around here?

LADY
Well, I have, I’ve seen something. But they’re not some alien spaceships, that’s ridiculous.

CUT

LADY
I was sitting on the porch with my husband, and he points out three lights in the sky. They were moving in unison, in a triangular shape, and they were far away but they looked like they were coming toward us. Then they stopped, then just, zoom -- they flew off straight to the right. And my husband and I, we were just amazed. And grateful. We don’t know if they were angels, or if it was a message from God, but we do know that it was God’s creation.
(beat)

God never created aliens.

EXT. SIDEWALK - DAY

A male PEDESTRIAN in his early twenties is interviewed on the sidewalk by Alina.

   PEDESTRIAN
   Never saw him in person, but I’ve seen the video.

   CUT

   PEDESTRIAN
   I mean, It’s scary -- and I had fun watching it -- but it’s all fake. You can tell it’s special effects.

   ALINA
   Have you ever seen any strange lights in the sky yourself?

   PEDESTRIAN
   I’ve never seen anything like that, no. The people who say they’ve seen them, and I’ve heard people say they have, are probably just seeing satellites and stars and stuff like that. And they’re probably drunk or high or something.

   HE LAUGHS.

EXT. LAS ANIMAS COUNTY, TRINDAD/"MANTELLI’S" BAR - DAY

A small bar with "MANTELLI’S" over top of the the only two windows.

INT. "MANTELLI’S BAR" - DAY

There is little light coming in from the small windows in the front, the rest is dim and artificial. The bar is quiet. A female BARTENDER is behind the bar being interviewed. She is in her forties with an aged face, heavy makeup, and a piercing above her lip.
BARTENDER
Yeah, Dave would come in here from
time to time. A few times a week,
some weeks.

BARTENDER
He was a, you know, reserved kind
of guy. Mostly kept to himself --
but we talked. He was always nice
to me. There was one night, this
drunk idiot was mouthing off to me
-- and I gave it to him right back,
I don’t take that crap -- but the
guy got more riled up and that son
of a bitch threw a glass that went
right by my head. Dave took the
guy outside and they put up their
fists and Dave knocked him
out. Then he came back in like it
never happened. Just drank his
beer.

She smiles. Her smile shows it is from her fond memory and
her mourning.

ALINA (O.S.)
Have you ever seen any strange
lights in the sky here?

BARTENDER
I’ve never seen any myself, but I
believe they’re up there. One guy
came in hear the other night --
said he just saw a U-F-O on his way
over, driving on the Hanam
Highway. And I’ve heard people
talking in here, about strange
lights, or U-F-O’s they’ve
seen. David was one of those
people.

EXT. DAVID’S PROPERTY - NIGHT

FROM DAVID’S CELL PHONE CAMERA

SUPERIMPOSE: NOVEMBER 9TH, 2012

DAVID Ellis films a strange light in the distant sky.
It is a LARGE ORB: an orb with the diameter of a school bus, that appears to be a ball of bright light and energy, mostly white with hints of orange. It sometimes pulsates subtly.

It is easily discernible amongst the stars, though at this distance it doesn’t appear much larger.

ALINA (V.O.)
This and the following videos were taken from David Ellis’s cell phone.

The Large Orb descends on a wide curve to the mountain.

DAVID (O.S.)
There it goes.

The Large Orb disappears behind the mountain.

DAVID (O.S.)
What in hell was that?

EXT. LAS ANIMAS COUNTY ROAD - NIGHT (DAWN)
FROM DAVID’S CELL PHONE CAMERA
SUPERIMPOSE: FEBRUARY 18, 2012

On a quiet road. A Large Orb hovers in the distance, one hundred feet over large pastures, moving parallel to the ground as if searching for something. It stops. Beat. It shoots up at a thirty degree angle in the opposite direction, and vanishes.

EXT. ELLIS RANCH - NIGHT
FROM DAVID’S CELL PHONE CAMERA
SUPERIMPOSE: MARCH 1ST, 2013

DAVID’S PASTURE IS IN VIEW AS HE TURNS HIS CAMERA ON, THEN HE POINTS IT STRAIGHT UP TO A LARGE ORB HIGH IN THE SKY ABOVE HIM.

Seconds after he begins to film the Large Orb, it shoots off to the side and disappears.

THE CAMERA SEARCHES THE SKY.
EXT. PASTURE - DAY

FROM DAVID’S CELL PHONE CAMERA

SUPERIMPOSE: MARCH 2ND, 2013

David stands over and films a MUTILATED COW’S CARCASS in his snow covered pasture.

He is near the back of the pasture where there is no cattle around at the time.

There are no body parts strung about like a predator would leave. Its ears, eyes and tongue are missing; its reproductive organs and utters are missing; its anus is cored out and missing; its mandible is exposed and white; and it looks drained of blood.

There is no blood on the hide surrounding the surgically clean cut edges, or the snow surrounding it.

    DAVID (O.S.)
    She seemed fine last night.
    (beat)

I don’t see any tracks.

DAVID FILMS THE AREA AROUND THE COW. There are no tracks. HE FILMS HIS OWN TRACKS, THEN BACK TO THE CARCASS.

    DAVID (O.S.)
    Those are mine. In this snow I’d see something. Hasn’t snowed in two days.
    (beat)
    Where’s the guts, and blood? Never seen anything like this before.

DAVID BRINGS THE CAMERA TO THE COW’S HEAD. He gets down and lifts the head enough to show the eye is missing on the ground side as well.

INT. POLICE STATION/OFFICE - DAY

FROM DAVID’S CELL PHONE CAMERA

SUPERIMPOSE: OFFICER ANTHONY DIAZ

DIAZ, sits at his desk being interviewed in his police uniform. He is in his mid-forties.
DIAZ
I went to David’s ranch that morning. He reported that one of his cattle looked to have been killed by intruders the night before, or earlier that morning.

EXT. DAVID’S RANCH/PASTURE – DAY

FROM DAVID’S CELL PHONE CAMERA

More footage from his cell phone camera -- SHOWS THE SNOWY GROUND SURROUNDING THE COW’S CARCASS. There are no footprints or paw prints seen.

Then David FILMS THE CATTLE, with the back of the house in the distance.

The cattle are in bunches, as far away as they can be, and seem to be watching.

DIAZ (O.S.)
A veterinarian had already seen the cow. She admitted it was strange, but concluded that it was a result of decomposition and predators. But David still believed that some bad people did this to his cow, somehow. He grew up on the ranch and he’s seen many dead cattle before, after predators and scavengers had them, and he had never seen anything close to this before. I asked if he had any enemies or knew anyone who might do this. He said no. And he was sure.

INT. POLICE STATION OFFICE – DAY

Diaz is being interviewed at his desk.

ALINA (O.S.)
What did you think happened to this cow?

DIAZ
The vet said it was predators, so I figured they would know. But considering the lack of tracks -- and blood -- and the closed pasture
DIÁZ

gates, among other things, I was suspicious that it wasn’t all that simple.

INT. FRANK’S LIVING ROOM - DAY

Frank is sitting on his couch and Alina sits on a chair interviewing him.

FRANK

It wasn’t the first cattle mutilation at the Ellis ranch. There were four or five in the mid to late seventies too. David’s grandfather considered auctioning off his cattle and selling the ranch at one point. But he waited it out and eventually they stopped. David was young, so his father never let him know his true concerns. Just told him it was the coyotes, and to watch out for them. But he figured it was more than that. It was all very strange. And there were a lot of mutilations in the south-west, and U-F-Os -- so much that the F-B-I launched an official investigation.

INT. HOTEL ROOM - NIGHT

Alina sits on the floor with papers in her hand, surrounded by pages on the floor, printed from the F-B-I’s actual 130 page file from the late seventies.

ALINA

The F-B-I’s one hundred and thirty page file on animal mutilations is full of newspapers clippings, incident reports, letters and memos from the late nineteen-seventies. It is available to the public and can be found online.

DOCUMENTS AND PHOTOGRAPHS AS ALINA SPEAKS

-F-B-I FILES: "Federal Bureaus of Investigation Enclosure Cover sheet" "File: 198-1048"
-F-B-I FILES: Senator letter from Harrison Schmitt addressed to Attorney General asking to reconsider their jurisdiction.

-F-B-I FILES: United State Senate letter from Floyd Haskell to "Special Agent In Charge", Theodore P. Rosack, asking the F-B-I to investigate.

-F-B-I FILES: Newspaper article, headline: "FBI Joins Investigation of Cattle Mutilations Linked to UFOs"

-actual cattle mutilation photograph from the seventies, with DATES SUPERIMPOSED.

-actual cattle mutilation photograph from the seventies, with DATES SUPERIMPOSED.

-actual cattle mutilation photograph from the seventies, with DATES SUPERIMPOSED.

ALINA (V.O.)
The investigation ended in June of nineteen-eighty. The F-B-I closed the case based on the examination of only fifteen cattle mutilations of the hundreds reported, and were restricted to New Mexico’s Indian reservations. Their veterinarians stated that the mutilations were a result of decomposition and predators, mainly foxes because their teeth are capable of razor-like cutting. Other mutilations were attributed to occult practices, and hoaxers.

ALINA is standing with the room’s blank wall behind her.

ALINA
It seems the Federal Bureau of Investigation weren’t really digging deep for this case. They didn’t take into account the reports of U-F-O’s being witnessed near the mutilated cattle, or why the cattle appeared to be dropped from the sky, with no tracks seen in the snow and mud around the bodies. This creates conspiracy theories, and many believe our government is keeping secrets in this matter. That our government already knew the answers to explain
ALINA
the cattle mutilations and the
U-F-Os, and this report was made
just to appease the public.

INT. POLICE STATION/OFFICE - DAY

DIAZ sits at his desk being interviewed, wearing his police uniform.

DIAZ
A few days after I visited David’s ranch, he called the station around
eight in the evening to report a prowler. I brought my partner with me, officer Clifton Shaw.

INT./EXT. DAVID’S HOUSE/POLICE CAR - NIGHT

FROM POLICE DASHBOARD CAMERA

Diaz turns up into David’s driveway and parks, while Officer Clifton SHAW sits in the passenger seat. Shaw is a handsome man in his early thirties.

The hill driveway is at the side of the house, and we have a clear view of the mountainous horizon and sky -- and a Large Orb, fixed two hundred feet in the air from the ground, just outside of David’s property.

SHAW (O.S.)
Tony, look at that.

DIAZ (O.S.)
My god...

Diaz and Shaw begin to step out of the car, and walk up the driveway, never taking their eyes off of the Large Orb.

SHAW
It’s a U-F-O.

The Large Orb flies off screen to the right. They stop in their tracks, just in front of the police car when it does.

DIAZ
Whoa!

SHAW
Holy shit!

Shaw and Diaz search the the sky for the Large Orb.
SHAW
That was a real U-F-O!

DIAZ
I guess so. Man...

SHAW
This is the place with the cow?

DIAZ
This is the place...

David steps out the front door.

DAVID
Hey, everything alright?

DIAZ
Yeah. Hi, David.

Diaz and Shaw walk toward the front door.

INT. POLICE STATION OFFICE - DAY

Diaz is being interviewed by Alina.

DIAZ
I asked him about the prowler. He said that he saw the shape of a head, looking in his kitchen window. When he got off his couch it dropped out of sight. It was dark so he couldn’t give me a description, except it was a round, big, bald head; and that the person was either really short, or crouching -- based on the height of his window from the deck outside. David ran out the kitchen door, then around the side of his house, but he didn’t find anyone. He shouted some warnings, if the prowler was around to hear it, then went inside and called the station. As we listened to his story, we decided not to mention the U-F-O. He was a well composed man, but he had a lot of anger, deep in his eyes, and I took that as a sign of fear. There’s no need to tell him we just saw a U-F-O outside.
ALINA (O.S.)
So how did you conclude with David that night?

DIAZ
I strongly suggested that he invest in some security cameras, because maybe someone had ill will toward him, I said. And to call right away if he sees anyone, or catches anything on film.

(beat)
And I hoped he did. For his safety, and, after seeing the light in the sky that night -- that light was burned into my mind. I saw it often, when I shut my eyes.

INT. DEPARTMENT STORE - DAY

FROM DEPARTMENT STORE SECURITY CAMERA

David is at the check out.

ALINA (O.S.)
This footage is from the day after officer Anthony Diaz visited David’s home. David is buying two motion sensor lights, a head camcorder, and a security camera package that includes six cameras with microphone attachments. You are about to see the footage from these cameras.

INT./EXT. DAVID’S RANCH - NIGHT (DAWN)

SERIES OF SHOTS

A) FROM BEDROOM CAMERA

David’s bed is in the shot, and a window with its curtains open, facing the front of the house.

B) FROM LIVING ROOM CAMERA

We have a view of the kitchen, including the kitchen window over the sink, and the back door. The decor is not modern, it is basically how his parents left it.

C) FROM COMPUTER ROOM CAMERA
The computer desk is against a wall that meets the wall with the window, on the right of the shot. The entire window can be seen. It faces the back of the house.

D) FROM PASTURE-VIEW CAMERA

The camera is mounted at the back of the house, on a corner of David’s roof. The uphill cattle yard is in view, as are the cattle in the pasture, and the Spanish Peaks in the distance.

E) FROM BACK-VIEW CAMERA

The camera is mounted high on the back wall of the house. The backyard and the horse in its pen can be seen.

EXT. FRONT - NIGHT (DAWN)

FROM FRONT-VIEW CAMERA

The camera is mounted over the front door. David’s front yard, the inactive dirt road, and his truck parked in the driveway are in view.

David is on a ladder installing a motion sensor light above and beside the front door.

Frank is driving by and sees David, then pulls into the driveway. Frank gets out of his car and approaches, and David turns to him.

    FRANK
    Hey, Dave, what are you up to?

    DAVID
    Hey. Just putting this light up. How’s it going?

    FRANK
    Good. You got a security camera there?

David goes back to working on the light.

    DAVID
    Yeah. I’ll see who’s been creepin’ ’round here if they come back.

    FRANK
    Or scare them off. Smart.
DAVID
What are you up to -- want a beer?

FRANK
Yeah, sure.

DAVID
A’right, just this screw here and I’m done.

INT. LIVING ROOM - NIGHT

FROM LIVING ROOM CAMERA

David goes into his fridge for two more beers, as Frank sits on the couch finishing his last.

DAVID
Yeah, a little guy. A quick little guy.

FRANK
Well if it was him then he’d need lots of help, if he killed your cow -- and did all that to her.

David hands one to Frank then sits on the recliner.

DAVID
I know. Probably a whole bunch of the fuckers.

FRANK
They won’t come around here again after they see the cameras. But, what’s with this one?

Frank looks and points to the living room camera.

DAVID
(beat)
If they ever come in here and I shoot one, then it’s on camera.

FRANK
Oh, okay. Yeah, you have the right.

DAVID
Yeah.
(beat)
DAVID
And -- I didn’t mention this to the cop, but, I’ve heard someone in here before too.

FRANK
You have?

DAVID
Yeah -- I mean -- I don’t know. I heard a voice, but I jumped out of bed and checked and, and I didn’t find anyone, and the doors and windows were locked.

FRANK
You must’ve been dreaming, then woke up just then.

DAVID
I’m sure I was awake.

FRANK
What did the voice say?

DAVID
It just said, "David".

FRANK
It knew your name?

DAVID
Yeah -- maybe. It didn’t make sense, I must’ve been hearing things.

FRANK
I think so.

INT. COMPUTER ROOM - DAY

David sits at his desk watching over his house through the camera feeds to his computer.

Through the window: the motion sensor light switches on from over the back door. David notices on the screen. He picks up his rifle from the desk and heads to the kitchen.
INT. KITCHEN - NIGHT

We can see the porch light is on through the kitchen window. David enters from the hallway carrying his rifle. He opens the back door and steps outside.

EXT. BACK - CONTINUOUS

The porch light on, David walks with a fast pace off the deck and around it, heading to the right side of the house. He carries his rifle in two hands, not pointed but ready.

EXT. FRONT - NIGHT

David enters the shot, looking around, gun ready.

EXT. BACK - NIGHT

David enters the shot from the left. He’s walking at a normal pace to the back door, rifle relaxed at his side in one hand.

EXT. PASTURE - DAY

Two of David’s workers are working in the pasture. They are seventeen years old: KYLE and TREVOR. David comes outside from the kitchen and calls them in for lunch.

INT. KITCHEN - DAY

David, Kyle, and Trevor, are eating sandwiches at the kitchen table.

KYLE
So what’s with all the cameras Dave?

DAVID
There for security. I’ve had some intruders recently, tryin’ to catch ’em on camera.

TREVOR
They been stealin’ your tools?
DAVID
No.

TREVOR
’Cause I heard the Cole brothers steal people’s tools at night. You’re not missing anything?

DAVID
Yeah, I’m sure. I checked.

KYLE
Then what do they do?

DAVID
I don’t know.

TREVOR
What do they look like? I bet its those stupid brothers.

DAVID
I never got a good look at them. I caught a glimpse of one lookin’ in that window, but it was dark. Any of those brothers bald, with a big, round head? And short?

TREVOR
No they’re taller than me. You sure it wasn’t an alien?

Kyle laughs.

TREVOR
Seriously man. Don’t you believe in aliens?

KYLE
There’s no such thing as aliens.

TREVOR
What do you think those lights are in the sky? You seen them Kyle?

KYLE
No, I haven’t seen them. But they’re not aliens!

Kyle laughs.
TREVOR
You’re an idiot.

DAVID
He’s not an idiot. And don’t laugh at him Kyle, have an open mind -- don’t be an idiot. But Trevor, what do you know about aliens? Have you seen any?

TREVOR
No.

DAVID
Then how do you know?

TREVOR
Guess I don’t know... but there’s gotta be aliens. There’s no way we’re the only intelligent life in the universe.

DAVID
Doesn’t mean they’ve come all the way over here. Doesn’t mean those lights are spaceships with aliens inside.

KYLE
Yeah. You actually think those shows are real.

TREVOR
Shut up, you don’t know anything.

DAVID
So do you think these Cole boys still go out causing trouble?

TREVOR
Probably, but they’re not my friends, I don’t talk to them -- just heard they do that stuff.

DAVID
Well if you ever hear anything again, you let me know okay?

TREVOR
For sure.
DAVID

Thanks.

INT. LIVING ROOM - NIGHT

David is eating a bowl of soup and watching TV on his couch. The sound of the TV is predominantly heard: a report about conflict in Syria.

Seen through the kitchen window above the sink, the back deck motion sensor light switches on, then a second later, switches off.

The silhouette of the top half of a large, round, bald head can be seen rising and peeking into the kitchen window from the bottom. It’s dark outside and we may not notice it. It drops out of view when David gets up to bring his dishes to the kitchen.

He washes his dishes, facing the dark window view.

INT. BEDROOM - NIGHT

David is sleeping in his bed. The curtains are open showing the dark front of the house.

EXT. PASTURE - NIGHT

A Large Orb can be seen rising from the mountains in the distance, leaving the camera’s view through the top of the screen. Cattle are in the pasture.

Nothing happens for about ten seconds. Then static on the mic. THE SCREEN POWERS OUT TO BLACK.

THE CAMERA POWERS BACK ON TEN SECONDS LATER.

The cattle have moved away from an area near the body of a cow that can barely be seen.

Another ten seconds and a Large Orb descends into view and disappears behind the mountains.

EXT. PASTURE - DAY (DUSK)

David is riding his horse into his pasture. He notices the dead cow, separate from the group of cattle.

He rides over to it, but the horse acts strange and won’t go near it.
David looks at it, then rides back in.

INT. COMPUTER ROOM - DAY (DUSK)

David sits in front of his computer and starts going over footage from the pasture-view camera.

EXT. PASTURE - DAY (DUSK)

FROM HEAD CAMERA

DAVID FILMS A COW’S MUTILATED CARCASS, WITH HIS HEAD CAMERA IN HIS HAND.

DAVID SHOWS THE MUDDY AREA AROUND IT.

DAVID (O.S.)
No tracks at all.

DAVID CIRCLES IT, GETTING DIFFERENT ANGLES.

The way the carcass sits in the mud looks like it was dropped from straight above.

The cow’s mutilations: eyes, ears, tongue, udders, and sex organs are removed, and its anus is cored out, much of the skin and gums are removed from its face -- all with surgical precision.

The carcass looks to be drained of blood, there is no blood around mutilations.

DAVID (O.S.)
The camera went screwy and I didn’t see it. The hell is going on here? (beat)
I’m not losing another one.

EXT. PASTURE - DAY

FROM PASTURE-VIEW CAMERA

David is pouring gasoline on the cow’s remains.

An unmarked helicopter passes but he doesn’t notice it. It is silent and black and has no lights.

He ignites the carcass in an instant blaze.
EXT. BACK - NIGHT

David heads in from working and realizes the back motion sensor light isn’t working.

He waves his hand at the light.

EXT. FRONT - NIGHT

David is on his lawn, waving his hands in the air to where the front motion sensor light is. It is not switching on.

He puts his hands down and looks up at it, wondering what is wrong with it.

DAVID (O.S.)
(mutters)
Cheap pieces of crap.

INT. LIVING ROOM - NIGHT

David sits on the couch, resting his tired legs while staring off in contemplation.

INT. LIVING ROOM - NIGHT

David, dressed in camouflage hunting gear, fills his large travel mug with coffee.

He fastens the head camera on his head.

Carrying his coffee he picks up his rifle from the kitchen table then exits through the kitchen door.

EXT. PASTURE - NIGHT

David heads out to the far right end of the field, now carrying a folded camping seat.

EXT. PASTURE - NIGHT

David is seated just on the other side of the pasture fence, at the far corner from his house.

FROM HEAD CAMERA

DAVID LOOKS AROUND HIS PASTURE, THEN UP AT MOUNTAIN PEAKS AND THE MANY STARS. Beat.
AN AIRPLANE CAN BE SEEN.

DAVID LOOKS DOWN TO HIS PASTURE.

EXT. PASTURE - NIGHT

FROM HEAD CAMERA

David looks at the Spanish Peaks and the sky around it. He looks over the pasture.

We start to hear some static on the camera’s mic.

HE STANDS AND TURNS ONE HUNDRED-EIGHTY DEGREES. He points his gun into the pine trees and bushes behind him. The static continues. He switches on the light mounted to his gun. HE LOOKS AROUND.

    DAVID (O.S.)
    Who said that?
    (beat)
    Come on out, let’s talk.

Gun and light pointed, he moves down the gentle slope, into more trees. The static continues.

He suddenly TURNS AND AIMS TO HIS LEFT. Nobody is there, and no sound is heard coming from that direction.

David moves slowly in that direction, light and gun aimed forward.

    DAVID (O.S.)
    How do you know my name?
    (beat)
    Okay you’re my friend. Show yourself.
    (beat)
    Where are you?

DAVID QUICKLY TURNS TO HIS RIGHT AND SEES A BOULDER. It’s big enough for a person to hide behind. The static continues. HE CHECKS ALL AROUND HIM THEN POINTS BACK TO THE BOULDER.

Slowly, gun aimed, DAVID MOVES TOWARD THE BOULDER. He points the gun as HE CHECKS BEHIND -- no one is there. HE TURNS IMMEDIATELY TO WATCH HIS BACK.

    DAVID (O.S.)
    Where are you?!
DAVID SEARCHES THE AREA as he waits for a response. The static subsides then ends. He waits. After not getting a response, he walks to where his camping seat is.

HE TURNS TO WHERE HE HAD JUST COME FROM and fires three random shots in that direction.

DAVE (O.S.)
Stay away from my ranch!

DAVID TURNS BACK TO THE PASTURE, then with a second look, SEES A LARGE ORB IN THE SKY, one hundred feet in the air.

In somewhat of a trance, David stares at it in perfect silence and stillness. The Large Orb doesn’t move.

After five seconds it SHOOTS INTO THE SKY AND VANISHES without a sound.

DAVID LOOKS ALL AROUND HIMSELF and doesn’t see anyone, or any danger, then sits in his camping seat, still in a slight daze.

INT. KITCHEN - DAY (DUSK)

David makes a pot of coffee as he smokes a cigarette.

EXT. BACK - DAY

David is taking care of his horse with love.

VICTOR, a hard working ranch hand in his mid-twenties, enters the view and David greets him. David gives him instructions and victor heads off to work.

David goes back to his horse and takes a moment to pet her. He looks blank and troubled: not moving his head as if his mind is somewhere else, and he has been petting his horse for longer than a moment now.

EXT. PASTURE - NIGHT (DAWN)

David and Victor are working together as the sun sets.
INT. KITCHEN - NIGHT

David and Victor are eating steaks at the kitchen table. David is quiet and stares at his plate as he eats.

VICTOR
Are you alright Dave?

DAVID
Yeah, I’m alright. Just tired today.

VICTOR
Oh yeah, I can tell.

They eat in silence. Beat.

DAVID
Vic, what do you think about those lights in the sky?

VICTOR
The U-F-O’s?

DAVID
Yeah. What do you think they are?

VICTOR
I think they’re probably, extraterrestrials. Or, extraterrestrial probes, maybe. What do you think they are?

DAVID
I don’t know. Maybe a new, secret, military aircraft. Why do you think they’re, extraterrestrial?

VICTOR
Well, I heard about some alien base in the mountains in New Mexico, and the government knows about it --

DAVID
On one of those T-V shows?

VICTOR
And the internet. A lot of the times when people see the lights, they look like they’re coming from the Spanish Peaks, or going into them; or they’re near them. So it makes some sense.
DAVID
Why would they have bases in the mountains?

VICTOR
It’s like a laboratory for the aliens. People say they do experiments on animals and humans there.

DAVID
That sounds pretty crazy.

VICTOR
Well, those lights are pretty crazy. I imagine the explanation would be a crazy one.

DAVID
So you think the aliens are bad?

VICTOR
I don’t know. It’s just one story, who knows if it’s true. They could be friendly. If they were enemies they would’a probably wiped us out by now, right?

DAVID
Guess so.

VICTOR
You’ve you really been thinking about this stuff, huh?

DAVID
Yeah. I have.

EXT. PASTURE - NIGHT

As David works in the cattle yard, a SMALL ORB enters the shot.

A Small Orb is a baseball sized, slightly translucent, white ball of light.

It stays behind and above David. It floats and follows him.

David finishes what he is doing and heads inside, never noticing the Small Orb trailing him.
EXT. BACK - NIGHT

David walks through the backyard to go inside as the Small Orb follows.

INT. KITCHEN - NIGHT

David comes in through the kitchen and shuts the door. He takes his jacket and boots off, then looks in the fridge as the Small Orb comes through the closed kitchen door and static on the mic begins.

David gets the feeling he is being watched.

The Small Orb shoots up through the ceiling just before David looks behind and he misses it.

David looks out the kitchen window and sees nothing, but continues to stare.

INT. COMPUTER ROOM - NIGHT

David sits in front of his computer, watching the screen while he smokes a cigarette. His rifle is on the desk.

Static quietly fades in then out.

After a little while, switching through camera views, he notices something that alerts him on the screen.

He leans in to get a better look.

EXT. PASTURE - CONTINUOUS

A silent, black, unmarked helicopter without any lights can be seen near his property.

INT. COMPUTER ROOM - CONTINUOUS

As David is leaned in watching the screen, the dark shape of an eight foot tall figure walks into view, just outside of the window.

It has a thin frame and a large round head, but other details are vague because of the darkness outside and the light inside reflecting on the window.

Its head tilts from side to side.
EXT. PASTURE - CONTINUOUS

The helicopter flies out of view.

INT. COMPUTER ROOM - CONTINUOUS

The tall figure walks out of view to the left of the window as David leans back unconcerned. He smokes his cigarette.

EXT. PASTURE - DAY

David is riding his horse and herding his cattle to the cattle yard where Trevor and Kyle are waiting at the open gate.

INT. COMPUTER ROOM - NIGHT

David sits in front of the computer.

He is watching the screen in sleeping clothes, with his rifle on the table, nearly falling asleep.

He picks up his gun from the table and heads to his bedroom.

INT. BEDROOM - NIGHT

David is asleep in bed, with his rifle near him, leaned in the corner. The curtains are open.

EXT. BACK - NIGHT

A Small Orb enters from the top of the screen in the distance. It hovers several feet above and parallel to the ground toward the house, traveling a line perpendicular to the back wall.

The Small Orb floats out of view at the bottom of the screen as static begins.

INT. BEDROOM - NIGHT

David lies on his side, back facing the window.

The Small Orb enters the room, smoothly through the wall opposite the window, and static begins. It floats around in the room.
It lowers itself and stops a yard above David. It stays there. David rolls onto his back, still asleep.

The Small Orb lowers itself further, until it is one foot from his face. It stays fixed there. Beat.

It then rises and travels out of the room the same way it came, heading toward the back of the house. The static ends.

EXT. BACKYARD - NIGHT

The Small Orb floats to the horse’s shelter where the horse is, but can’t be seen.

When the orb is about halfway there, it multiplies to four. The Small Orbs continue to move in the same direction.

The orbs enter the shelter and are out of sight. Quick flashes of blueish white light, lasting one second, can be seen coming from the shelter.

Footage continues but nothing happens.

INT. BEDROOM - NIGHT

David wakes and sits up, alarmed. He gets out of bed and grabs his rifle, which is leaning in the corner, before he exists the room.

INT. COMPUTER ROOM - NIGHT

With some urgency David goes to his computer and starts looking through footage.

He sits up, scared and angry, as he watches footage from minutes earlier.

In a hurry, David grabs the head camera from the computer desk, turns it on and straps it to his head. He picks up the rifle and hurries out of the room.

INT. KITCHEN - NIGHT

David quickly puts on his coat and boots, and exits through the kitchen door with rifle in hand.
EXT. BACK - NIGHT

David runs to the horse’s shelter.

David slows and walks quietly as he approaches the side wall of the horse’s shelter in the dark. Faint static begins. He stops at the wall and puts his hand on the light, mounted to his rifle.

He switches it on and pops around the corner with gun and light pointed.

Loud static. A TALL GRAY and three LITTLE GRAYS are standing there facing him -- but only for a split second before they vanish in a flash of light. The static subsides then ceases.

For a quick moment, we had just seen the Tall Gray from its waste up: an eight foot tall humanoid being with a large head, appearing to be naked or wearing a light gray and dully reflective skin-tight suit, no hair could be seen, no ears were visible, it had a small mouth, little slits for a nose, and large black, never blinking, almond shaped eyes.

Only the Little Grays’ heads and shoulders were in view: they look like the Tall Gray, but are only around four feet tall and are a darker gray.

David breaths heavy and fast, his heart racing from shock.

HE POINTS THE GUN AND LIGHT FOR A SECOND AT HIS DEAD HORSE FOR A QUICK MOMENT. It is cleanly sliced into pieces as if it was done by a high power laser. Unlike the mutilated cattle, it is a bloody mess, and organs are not missing.

HE CHECKS HIS BACK AND ALL AROUND THE INSIDE OF THE SHELTER WITH THE LIGHT.

DAVID STARTS MOVING WITH PURPOSE. HE CHECKS BEHIND THE SHELTER, with gun and light aimed forward, ready to fire. HE’S CHECKING HIS SIDE AND BEHIND IN A PARANOIA WAY AS HE WALKS.

HE MOVES TO THE PASTURE.

EXT. PASTURE - NIGHT

FROM HEAD CAMERA

DAVID APPROACHES THE CATTLE’S SHELTER.

HE SHINES THE LIGHT INSIDE THE DARK SHELTER and we can see and hear the cattle.
HE ENTERS CAREFULLY.

HE SEARCHES for Grays or mutilated cattle, but finds none.

DAVID WALKS OUT TO THE PASTURE. He notices a Large Orb, one hundred and fifty feet in the air. He looks up at it for a few seconds then yells to it.

DAVID (O.S.)
You fucking cowards!

David fires four shots at the large orb. After waiting for him to finish, it shoots into the sky and vanishes.

David watches the sky, his heart racing.

David walks around with gun and light pointed, checking on cattle, looking for anything unusual but finds nothing.

INT. COMPUTER ROOM - NIGHT

David sits in front of his computer, still in his coat and holding his rifle, staring at the screen.

INT. COMPUTER ROOM - DAY (DUSK)

David sits in front of the computer, still in his coat and holding his rifle, watching the screen.

He stands and carries his gun out of the room.

INT. KITCHEN - DAY (DUSK)

David sets his gun down on the kitchen table and begins to make a pot of coffee.

EXT. BACK - DAY

David walks toward the horse’s shelter. He slows his pace until he stops, before going in. He’s not ready to see his horse like that again.

He takes a right to the pasture.
EXT. PASTURE - DAY
David works in the pasture, but is visibly tired in his movements.

EXT. KITCHEN - NIGHT
David walks in through the kitchen door. He takes off his boots and coat, then starts a pot of coffee.

INT. COMPUTER ROOM - NIGHT
David drinks coffee and watches the computer screen with his rifle on the desk. He looks tired and uneasy.

He picks up his home phone from the desk, thinks about calling someone, then hangs it up. Beat.

He picks up the phone again and dials.

EXT. FRONT - NIGHT
Frank pulls into the driveway and parks.

INT. LIVING ROOM - NIGHT
David lets Frank in through the front door.

DAVID
Hey buddy, thanks for coming.

FRANK
Yeah no problem. What’s going on?

DAVID
I’ll have to show you. Do you want a beer?

FRANK
Sure.

David gets a beer from the fridge and opens it.

FRANK
Aren’t you having one?

DAVID
No, I’m trying to stay focused.

Frank gets a good look at David’s face.
FRANK
You look like shit. You alright?

DAVID
I’m okay. Let me show you something, I want to see what you think.

FRANK
Alright.

David picks up a kitchen chair, and Frank follows him to the computer room.

INT. COMPUTER ROOM - NIGHT

David is seated in front of the computer, Frank is seated on his right.

DAVID
I should tell you: this is some really crazy stuff I got on camera here. It has to do with the lights in the sky.

FRANK
Okay. Let’s see it.

DAVID
Alright.
(beat)
This is last night.

A REPLAY OF FOOTAGE FROM THE BACK-VEIW CAMERA THE PREVIOUS NIGHT – A SMALL ORB FLOATS TOWARDS THE HOUSE

FRANK (V.O.)
What is that, a bug?

DAVID (V.O.)
No.

A REPLAY OF FOOTAGE FROM THE BEDROOM CAMERA THE PREVIOUS NIGHT – FROM WHEN THE SMALL ORB ENTERS HIS ROOM UNTIL IT LEAVES

DAVID (V.O.)
It went right through the wall.

FRANK (V.O.)
Oh.
DAVID (V.O.)
I had a dream then -- it’s still so clear in my head. I was on my horse in the middle of my pasture, just me and Sam. The horizon was beautiful. The sun was behind a mountain peak, just in its cover. It was beautiful -- yellow rays burst from the mountain, and not a cloud to stop them, and the sky went from orange to dark blue.

Then I notice my dad is standing there in the pasture, about ten feet away, just watching me. I hop off Sam and looked at him, thinking about what I should say. He walks over to me, staring dead in my eyes the whole time. Then I knew what I wanted to tell him -- but I couldn’t speak. He kept coming forward ’til we were face to face, a foot apart. He said: "They are here to help, my son. Let them do what they need to." But something didn’t feel right. It was like, he wasn’t my dad. It felt like, he was something else. Something evil.

DAVID AND FRANK SITTING IN THE COMPUTER ROOM

DAVID
That’s when I woke. I really felt like something had been in the room with me, so I ran to check the cameras. I rewound a little bit, and saw this.

DAVID
They’re going to Sam’s shelter.

FRANK
They multiplied.

DAVID
Yup. I ran to catch what was there, and to save Sam -- didn’t want her to end up like the cattle they’d got to before.

(shows head camera on desk)
I had this camera on my head. This is what I got...
REPLAY FOOTAGE FROM HEAD CAMERA THE PREVIOUS NIGHT, JUST WHEN DAVID SWITCHES THE LIGHT ON AND DAVID POPS AROUND THE CORNER

FRANK (V.O.)
Oh shit!

DAVID AND FRANK SITTING IN THE COMPUTER ROOM

DAVID
(struck with sorrow)
You see them? They smelled horrible, like sulfur. Look what they did to Sam...

FRANK
What was in that shelter?

DAVID
Here.

REPLAY FOOTAGE FROM JUST WHEN HE SWITCHED THE LIGHT ON AND POPPED AROUND THE CORNER, FRAME BY FRAME

THE FOOTAGE IS PAUSED AT THE SPLIT SECOND BEFORE THE GRAYS FLASH OUT AND DISAPPEAR.

DAVID (O.S.)
Fucking aliens, Frank. Aliens.

DAVID AND FRANK SITTING IN THE COMPUTER ROOM

FRANK
(to himself)
Satan is the prince of the air...

DAVID
What?

FRANK
They’re demons. You smelt the stench of hell.

DAVID
(closes window on computer)
Look like some aliens to me. I’m closing this.

FRANK
I think, they’re the same thing.
(beat)
I would like to say a prayer.
DAVID
Okay.

FRANK
Our Father who art in heaven, hallowed be thy name. Thy kingdom come. Thy will be done on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us into temptation, but deliver us from evil. For the thine is the kingdom, the power, and the glory, forever and ever. Amen.

They sit in silence for a moment.

DAVID
I don’t know what to do Frank.

FRANK
I think you should accept Jesus Christ as your lord and savior. I think they’ll leave you alone if you do.

Beat, David thinks about Frank’s suggestion.

DAVID
I don’t think I can do that.

FRANK
Why would aliens just leave evidence for you, don’t they want to hide? And if they’re not trying to hide, then why don’t they just show themselves? I mean, if their technology is advanced enough to come here, then what are they afraid of?

DAVID
I don’t know.

FRANK
What they’ve done to your animals is evil, and ritualistic. And they try to deceive you, that is what Satan and his demons do.
DAVID
Fuck, Frank...

FRANK
I’m sorry.
(beat)
What do you plan to do?

DAVID
I plan to take care of my family’s ranch. Make sure the cattle are fed and healthy; the ranch is profitable. And if I see those fucking aliens, or demons, or whatever they are -- I’ll be quicker next time. I’ll shoot them dead like deer. That’s my plan.

FRANK
When’s the last time you slept?

DAVID
I don’t know, but this is what I have to do.

FRANK
If you pray with me, and ask God for help -- and believe that God will help you -- I don’t think they’ll come back.

DAVID
I wish it was that easy.

There is a moment of silence.

FRANK
I want to be with my family. Is there anything I can do for you?

DAVID
Thank you Frank, but no. Just talking with you has been very helpful. You’re a good friend.

FRANK
Okay, Dave. Call me any time of the night, for whatever reason.

DAVID
I’ll be fine, I won’t call you tonight. Please, you should go be with your family.
FRANK
Okay.

INT. LIVING ROOM - NIGHT

David walks him to the front door.

DAVID
If you see anything, or if you feel you or your family might be in any danger: please call me, I’ll be right there.

FRANK
Okay. Wait -- let me give you something.

DAVID
What’s that?

EXT. FRONT - NIGHT

David follows Frank to his truck.

Their voices are too quiet to be understood through the camera’s mic. Frank takes a bible from his glove box and insists that David holds on to it, as a favor to him.

David takes the bible inside with him, and Frank pulls out of the driveway and drives home.

INT. COMPUTER ROOM - NIGHT

David sits in front of the computer, watching the screen. On the desk are: his rifle, a bible, and a big traveling mug of coffee.

He picks up the bible and looks at its cover for a moment. He sets it back down and picks up the mug of coffee. He drinks the coffee and watches the screen.

INT. COMPUTER ROOM - NIGHT

David is slouching back in his seat, struggling to stay awake, his eyes opening and closing.
EXT. PASTURE - NIGHT

A Large Orb can be seen coming from the mountains. It ascends out of view through the top of the screen.

Nothing happens for ten seconds.

INT./EXT. DAVID’S RANCH - NIGHT

THE FEEDS OF ALL SECURITY CAMERAS ARE TILED ON THE SAME SCREEN. THEY POWER OUT TO BLACK.

HOLD ON BLACK

INT. DAVID’S HOUSE - NIGHT

FROM HEAD CAMERA

DAVID MOVES WITH SPEED AND CAUTION. DAVID SWITCHES ON THE HEAD CAMERA AND STRAPS IT TO HIS HEAD. He picks up his rifle and switches on the flashlight mounted to his rifle.

David is ready to fire as he moves with gun and light pointed, checking for intruders. DAVID ENTERS THE HALLWAY AND LOOKS DOWN IT. There is a flicker of static in the audio, but there is no intruder.

HE ENTERS HIS BEDROOM. HE CHECKS ITS CORNERS FOR INTRUDERS BUT SEES NONE, AND LOOKS TO SEE IF THE WINDOW IS CLOSED AND IT IS. HE SHINES THE LIGHT IN THE BATHROOM THEN MOVES ON.

The static increases as he WALKS DOWN THE HALLWAY.

HE SHINES THE LIGHT IN THE GUEST WASHROOM AND LAUNDRY ROOM ON HIS WAY.

The static increases considerably at the end of the hall. HE TAKES A QUICK LOOK TO THE KITCHEN AND ITS DOOR ON HIS LEFT, THEN TO HIS RIGHT --

A TALL GRAY IS STANDING IN HIS DARK LIVING ROOM, WATCHING HIM. Three Small Orbs float in the room between it, and David. The static is louder. David aims the light and rifle on the Tall Gray and fires four shots.

The Small Orbs, anticipating exactly where he’d shoot, block each shot. the Tall Gray doesn’t flinch, it just tilts its head from side to side.

David looks at his target, realizing he didn’t hit it once. He turns and bolts for the kitchen door.
He swings open the door then freezes -- a Small Orb has appeared in front of his face. The static is loud.

David’s body relaxes, he’s in a deep trance. The rifle hits the fake tile floor (o.s.).

Two Little Grays appear on the deck outside the door from two quick flashes of bluish white light. They are not in full view, and it is dark.

The Little Grays make a rolling, growling, purring sound, switching frequencies and pitches.

THE CAMERA IS LIFTED OFF HIS HEAD, THEN IS DROPPED, LANDING UPSIDE DOWN -- David’s boots. He walks outside. Following behind, the Tall Gray’s feet.

EXT. PASTURE - NIGHT

Everything looks normal. After some time, a Large Orb descends to the Spanish Peaks, and disappears behind.

FADE TO:

NEXT SCENE

INT. POLICE STATION/OFFICE - DAY

Diaz is being interviewed.

DIAZ
Victor Davis, David’s ranch hand, arrived for work and didn’t find him there, though David’s truck was in the driveway. He reported that the back door was wide open, and there was a rifle and shells on the floor in the kitchen. He called the police right away. I sped to David’s ranch that morning, with officer Shaw.

INT. DAVID’S RANCH/KITCHEN - DAY

FROM POLICE CAMERA

Police footage showing David’s rifle on the kitchen floor, shell casings, and head camera.
DIAZ (V.O.)
We came around to the back door, and we could see the rifle just inside. There were four shell casings on the floor near it, but no markings from bullets anywhere in the home. There was also a wearable video camera near the gun. And there were more cameras.

SERIES OF SHOTS - DAVID’S CAMERA LOCATIONS

A) pasture-view camera on roof
B) back-view camera on roof
C) front-view camera above the door
D) living room camera
E) computer room camera
F) bedroom camera

DIAZ (O.S)
I saw that David had taken my advice. He had his home under surveillance, inside and out. So once I saw that, I thought, if they were recording, then it would be easy to determine what took place there.

INT. POLICE STATION OFFICE - DAY

Diaz is being interviewed.

DIAZ
I couldn’t have been more wrong. When I saw that footage, I knew it was real.

Diaz is composed but shows his seriousness and subtle fear in his eyes as he remembers the near traumatic experience of watching the videos for the first time. Beat.

DIAZ
David was powerless, even with a gun. I have a wife and daughter at home, and I don’t think I could protect them from these, these beings. When I’m home at night, I
DIAZ
look out the windows, and sometimes
even go outside and check the
skies.

FADE TO:

INT./EXT. LOOKOUT SPOT - NIGHT

ALL FROM DIAZ’S HD CAMCORDER

SUPERIMPOSE: OFFICER ANTHONY DIAZ’S FOOTAGE

Diaz is parked at a higher elevation on the mountain than
the Ellis ranch. HE SITS IN HIS CAR with a good view of the
ranch in the distance, as HE FILMS IN NIGHT VISION OUT OF
HIS ROLLED DOWN WINDOW.

The back light at the Ellis ranch switches on. He sits up
and zooms in. Beat.

David comes out the back door with a rifle, and walks
quickly around the closer side of the house.

There appears to be a shape moving on the roof in the
darkness -- a Little Gray is watching him, but it is hard to
see and Diaz doesn’t notice it.

David comes into view again after walking around the
house. He goes inside and shuts the door. Beat.

The back sensor light times off. Beat.

A flash of light appears from the top of the roof.

DIAZ (O.S.)
(surprised)

Whoa.

A Small Orb floats up from where the light flashed. It is
barely visible but Diaz sees it and follows it. DIAZ GETS
OUT OF THE CAR TO CONTINUE FILMING. IT FLOATS HIGHER.

DIAZ (O.S.)
There’s something there.

It keeps going until it is too far away to be visible. DIAZ
FILMS UP TO WHERE IT WAS HEADING. HE SEARCHES THE SKY IN
THAT AREA. HE STOPS -- a Large Orb is fixed high in the
sky. Beat.
DIAZ (O.S.)
That's the big U-F-O.

The Large Orb shoots to the left and vanishes. DIAZ SEARCHES THE SKY, but can’t find it.

DIAZ (O.S.)
There’s something about the Ellis ranch.

INT. DIAZ’S HOUSE / LIVING ROOM – DAY

Diaz sits on the couch filming his son, ALEX.

Alex is eight years old, and is wearing a white Karate gi with a yellow belt. He is facing the camera looking focused, about to put on a show.

Diaz’s wife, SANDRA, sits beside him on the couch.

DIAZ (O.S.)
(positively)
Okay, let’s see it Alex!

ALEX
Are you ready?

DIAZ
I’m ready.

SANDRA (O.S.)
Go baby!

ALEX
(exhales)
Okay. This is my ka-ta.

Alex begins his Karate kata (series of Karate movements).

INT. KITCHEN – DAY

DIAZ WALKS INTO THE KITCHEN, FILMING SANDRA AS SHE COOKS.

DIAZ (O.S.)
(quietly)
I’m the luckiest man in the world.

Sandra doesn’t hear, she continues to cook with her back to the camera.
DIAZ (O.S.)
(quietly)
Not only is she beautiful, she makes tortillas from scratch
(louder)
Baby, those tortillas smell amazing.

Sandra turns to Diaz, then realizes she is being filmed and shyly turns away. DIAZ MOVES CLOSER.

SANDRA
Why are you filming me? Stop it.

DIAZ (O.S.)
I’m sorry, I can’t help myself. Say hello to the camera and I’ll stop.

SANDRA
(doesn’t face the camera)
Hello.

DIAZ (O.S.)
No look at the camera. I want to see your beautiful face.

She looks at the camera and smiles.

DIAZ (O.S.)
That’s it.

She goes back to cooking.

DIAZ (O.S.)
You know I have a new fantasy now.

SANDRA
I told you, no cameras in bed, I’m shy.

DIAZ (O.S.)
Not that -- I want to cover the bed in fresh tortillas and make love to you on it.

Sandra laughs and looks at him.

SANDRA
Not so loud, Alex might hear you.
DIAZ (O.S.)
No he’s playing outside.

SANDRA
Maybe on your birthday -- we’ll make love burritos.

INT. DIAZ’S CAR - TRAVELLING - NIGHT (DAWN)

DIAZ DRIVES UP A MOUNTAIN ROAD TO HIS SAME LOOKOUT SPOT. HIS HANDHELD CAMCORDER IS ATTACHED TO A DASHBOARD MOUNT, POINTED FORWARD.

HE REACHES HIS SPOT, JUST A LITTLE OFF THE ROAD.

INT./EXT. LOOKOUT SPOT - NIGHT

Diaz sits in his car and FILMS THE SKY, AND THEN DOWN TO THE ELLIS RANCH, out of his window.

He eat chips (o.s.) and films.

The Ellis ranch is dark, with no street lights, or external lights on at the ranch.

The ranch’s back light switches on, then seconds later, switches off. DIAZ SITS UP AND STOPS EATING. HE ZOOMS IN ON THE RANCH AND SWITCHES TO NIGHTSHOT -- the Little Gray peeping in the window is not visible enough with this zoom’s grainy image. Beat. HE ZOOMS BACK SOME, he can’t see it. Beat.

EXT. LOOKOUT SPOT - NIGHT

Diaz stands outside his car and FILMS THE ELLIS RANCH. Beat.

The QUIET WOOSHING of an Unmarked Helicopter fades in. Diaz notices the Unmarked Helicopter and POINTS THE CAMERA TO IT.

It is coming toward him below the mountain peak’s level.

DIAZ (O.S.)
Why is there no lights?
(beat)
And it’s quiet.

The Unmarked Helicopter passes over him as the wooshing becomes louder then fades off. DIAZ FILMS IT UNTIL IT IS OUT OF VIEW.
EXT. DIAZ’S HOME – DAY

AN UNMARKED HELICOPTER SLOWLY PASSES HIS PROPERTY. DIAZ TRIES TO ZOOM AND GET A GOOD SHOT -- THE WINDOWS ARE ALL BLACK AND NO ONE CAN BE SEEN INSIDE.

Sandra calls from in the house.

    SANDRA (O.S.)
    Tony, Dinners ready.
    (beat)
    Tony?

INT./EXT. LOOKOUT SPOT AREA – NIGHT

DIAZ SITS IN HIS CAR AND FILMS DAVID, working in his cattle yard, followed by the Small Orb as in the earlier scene.

    DIAZ (O.S.)
    It’s following him, but he doesn’t know.

Beat. David goes inside and the Small Orb follows. Beat

The Small Orb flies out of the roof the hovers and floats above it. DIAZ ZOOMS IN AS MUCH AS HE CAN TO TRY AND SEE THE DISTANT SMALL ORB. Beat.

THE RADIO TURNS ON LOUDLY AND COUNTRY MUSIC PLAYS. DIAZ JUMPS, startled, and he STOPS AIMING THE CAMERA AT THE SMALL ORB.

    DIAZ (O.S.)
    Oh shit.

He turns off the radio. HE POINTS THE CAMERA TO THE ELLIS ROOF -- the Small Orb is no longer there. HE SEARCHES THE AREA FOR IT but can’t find it. A faint static fades in from the camera’s mic, beat, then out.

DIAZ FILMS THE RADIO.

    DIAZ (O.S.)
    The radio was off -- then it just turned on. I didn’t touch it. And I wasn’t listening to the radio that loud the last --

Diaz gasps and POINTS THE CAMERA TO WHAT HE SEES: a Small Orb floating ten feet from the car. Beat.

SLOWLY, HE MOVES AROUND THE DOOR, TOWARD THE SMALL ORB.

HE TAKES A FEW STEPS CLOSER, then the Small Orb floats across the road to the trees. DIAZ STOPS MOVING AND FILMS IT.

THE SMALL ORB STOPS AND FLOATS, JUST IN THE TREES. Beat.

DIAZ SLOWLY MOVES TOWARD THE SMALL ORB, KEEPING THE CAMERA ON IT.

THE SMALL ORB STAYS FLOATING IN THE SAME PLACE UNTIL DIAZ IS AT THE EDGE OF THE OTHER SIDE OF THE ROAD. IT MOVES DEEPER INTO THE TREES.

HE STANDS THERE -- THE SMALL ORB STAYS JUST IN VIEW IN THE DARK TREES, TEN FEET AWAY. Beat.

HE MOVES TOWARD IT, AND INTO THE TREES. WHEN HE IS CLOSER IT STARTS TO FLOAT DEEPER INTO THE TREES, KEEPING TEN FEET FROM DIAZ AS HE FOLLOWS IT.

DIAZ (O.S.)
Where are you taking me?

HE CONTINUES TO FOLLOW THROUGH THE TREES. Faint static fades in. HE STOPS ABRUPTLY as he sees something (o.s.). HE POINTS THE CAMERA TO HIS LEFT -- another Small Orb is floating six feet from him, just over his head level. Beat.

Static increases. HE TURNS THE CAMERA AND POINTS IT TO THE FIRST SMALL ORB -- it is now only five feet away. It stays floating there.

Static increases. HE TURNS THE CAMERA BACK TO THE SECOND SMALL ORB -- it is still floating in the same place.

DIAZ (O.S.)
Yes, I’m filming. Is that okay with you?
(beat)
Thank you. Who are you?

The static becomes loud -- an unseen third Small Orb is close behind him now.

THE SMALL ORB FLIES OFF as all static quickly subsides then ends. He looks for the other Small Orb -- it is gone. HE FILMS ALL AROUND HIMSELF THROUGH THE DARK TREES.
DIAZ (O.S.)
I’ve just made contact. It was like, a voice in my head -- telepathic. They didn’t say who they were.

INT. DIAZ’S HOME / BATHROOM - DAY

DIAZ FILMS A WHITE WORK VAN out of the bathroom window. It’s window are tinted black, and it is clean and modern. It is parked on the road near the front of his home. Beat.

HE TRIES TO ZOOM IN TO GET THE PLATE NUMBER, but it is not visible.

DIAZ (O.S.)
I saw it sitting there hours ago. I’m going to check it out.

HE ZOOMS OUT AND SETS THE CAMERA ON THE WINDOW SILL, AIMED AT THE WHITE WORK VAN.

Diaz walks across his lawn toward the White Work Van.

It takes off. Diaz keeps walking and watching, remembering its license plate number.

EXT. LOOKOUT SPOT - NIGHT

THE DASHBOARD MOUNT IS HOLDING THE CAMERA ON THE ROOF OF THE CAR. IT IS POINTED TO THE ELLIS RANCH.

Diaz and Shaw stand away from the car, watching the ranch and skies as they talk. Shaw smokes a cigarette.

DIAZ
I mean, the plates were fake -- they weren’t registered to anyone. The helicopter was flying with no lights, and almost no sound. Who’s in these vehicles?

SHAW
I don’t know about that van, we’ll watch for that. And could be someone’s personal helicopter, flying with no lights for -- whatever reason. Just a quiet
SHAW
helicopter. I don’t know if it’s connected to what happened to David.

DIAZ
But it would make sense, if somehow our government knew about this, and its their vehicles, keeping an eye on things. Maybe why the footage is so easily dismissed. How could they just ignore this case?

SHAW
I guess it’s just, unbelievable. I mean, this is about as crazy as shit gets.

DIAZ
Yeah.
(beat)
Man, those orbs had me surrounded in the woods. If I had seen the footage before that happened... I might’a shit myself.

SHAW
(little chuckle)
I’d understand.

INT. DIAZ’S CAR - NIGHT
Diaz and Shaw sit in the car at the lookout point. DIAZ FILMS A WHITE WORK VAN COMING AROUND A CORNER AND DOWN THE HILL.

DIAZ
I think that’s it.

THE WHITE WORK VAN STOPS BESIDE THEM ON SHAW’S SIDE. Shaw steps out of the car as DIAZ SETS HIS CAMERA ON THE DASHBOARD FACING THE WHITE WORK VAN, and steps out.

SHAW
Who the fuck...

The White Work Van takes off down the road.

DIAZ
Shit.
SHAW
Stop! Police!

Diaz and Shaw hurry in the car to chase it.

TRAVELLING

DIAZ HITS THE GAS AND DOES A TIGHT 180 DEGREE TURN AS SHAW GRABS THE CAMERA. THE WHITE WORK VAN TURNS A CORNER AND IS OUT OF VIEW. THE CAR SPEEDS DOWN THE ROAD AS SHAW FILMS.

DIAZ (O.S.)
Attach the camera to the mount.

SHAW (O.S.)
Yeah.

SHAW ATTACHES THE CAMERA TO THE MOUNT ON THE DASHBOARD. Diaz drives fast.

SHAW (O.S.)
Where’d it go?

DIAZ (O.S.)
That’s a fast freakin’ van.

THEY CONTINUE AT HIGH SPEEDS DOWN THE CURVY MOUNTAIN ROAD.

DIAZ SLOWS THEIR SPEED.

DIAZ (O.S.)
It must have turned off somewhere behind us. I’m going back.

Diaz turns the car 180 degrees and hits the gas.

SHAW (O.S.)
Yeah there’s no way that van is that fast.

INT. DIAZ’S CAR - TRAVELLING - NIGHT

THE CAMERA CONTINUES TO RECORD, STILL ATTACHED TO THE DASHBOARD.

They reach a dead end -- a trail begins up to the Spanish Peak. Diaz stops driving.

SHAW
I don’t know Tony, I think they got away.
DIAZ (O.S.)
I think so... I’ll drive back.

HE TURNS THE CAR AROUND.

INT. DIAZ’S CAR - TRAVELLING - NIGHT

DIAZ DRIVES DOWN THE HILL. THE CAMERA CONTINUES TO RECORD, STILL ATTACHED TO THE DASHBOARD.

DIAZ (O.S.)
I think they’re trying to intimidate us -- they don’t like what we’re doing.

SHAW (O.S.)
Yeah that seemed aggressive.

DIAZ (O.S.)
You didn’t see them at all, not even a shape?

SHAW (O.S.)
No. Those tints were black.
(beat)
I wish we caught the plate at least.

DIAZ (O.S.)
I’m sure it’s the same as the one outside my house.

Diaz drives faster.

DIAZ (O.S.)
I need to check on my family.

FADE TO:

INT. ALINA’S CAR - TRAVELLING - DAY

FROM BLACK -- letters appear on screen:

"Recovered footage from Stephen Campbell’s video camera."

ALL FROM STEPHEN’S CAMERA

SUPERIMPOSE: STEPHEN CAMPBELL

STEPHEN is driving Alina’s used, cheap car, as SHE FILMS OUT OF THE WINDSHEILD WINDOW WITH HIS CAMERA. The radio plays rap music.
STEPHEN (O.S.)
Having fun?

ALINA POINTS THE CAMERA AT STEPHEN; an easy going, good looking but scruffy twenty-five year old man. She holds the shot on him.

ALINA (O.S.)
Yes. Having fun being awake for the first time in like, four hours?

STEPHEN
I slept for an hour -- I needed it. Better than falling asleep driving your car. Can you not film me please?

ALINA (O.S)
Why?

STEPHEN
I’m not trying to be a star like you.

ALINA POINTS THE CAMERA FORWARD.

ALINA (O.S.)
(offended exhaling noise)
You think I’m so vain. You’re a dick.

STEPHEN (O.S)
I was joking. Have a nap, you’re getting cranky now.

ALINA (O.S.)
You’re fired.

STEPHEN (O.S.)
You’re not even paying me.

EXT. NEAR SHIPROCK MOUNTAIN – DAY (DAWN)

At the north-west corner of New Mexico, Alina and Stephen are alone on a dirt road off the highway.

STEPHEN FILMS SHIPROCK MOUNTAIN AT SUNSET. They had just smoked marijuana and they are stoned.
STEPHEN (O.S.)
Shiprock mountain. Guess it looks like a ship?

ALINA (O.S.)
It’s beautiful. Good idea to come here.

STEPHEN (O.S.)
Yeah. Good idea to stop and smoke one.

ALINA (O.S.)
Fuck, I know. I’m so happy to be high right now.

STEPHEN (O.S.)
Me too.

Stephen turns and POINTS THE CAMERA TO ALINA, who is sitting on the hood of the car, pretty, and stoned. She smiles a shy smile.

ALINA
Why are you filming me now?

STEPHEN (O.S.)
I’m just filming everything here.

ALINA
Okay.

(beat)
I should film you then.

STEPHEN (O.S.)
I like it on this side of the camera.

Alina stands, then moves toward the camera.

ALINA
Come on, give me the camera. Don’t be scared, let me practice my interviewing.

EXT. OFF HIGHWAY- DAY (DUSK)

ALINA FILMS STEPHEN, standing and facing the camera, with Shiprock behind him.
ALINA (O.S.)
I’m here with Stephen Campbell, one of the brightest graduates of Arizona School of Film.

STEPHEN
One of the poorest graduates from Arizona School of Film, I think is what you meant to say.

ALINA (O.S.)
It’s okay I still like you. So Stephen, what made you want to work on this film?

STEPHEN
It was this persistent friend I met at film school. She became obsessed with this video she saw on Youtube and, she made me do it.

ALINA (O.S.)
I didn’t make you, I just got you off your stoner ass. Be serious.

STEPHEN
Okay. Well... I saw that video too. And, sure, it’s probably fake -- but if it is, it’s a professional job. Which is strange, because no one is profiting off its production. And David Ellis really is missing. Either way, there’s potential for a great story here.

ALINA (O.S.)
Aren’t you curious, too? Don’t you want to know what the Phoenix Lights were in ninety-seven? You said you saw them.

STEPHEN
Yeah, I saw them. I was only nine, but I remember it. I definitely want to know what’s out there... But I think when we get into this, we’ll see it -- I mean -- I don’t think we were looking at aliens on a Youtube video.
INT. ALINA’S CAR - TRAVELLING - NIGHT

Alina films the starry sky through the passenger window as Stephen drives.

    STEPHEN (O.S.)
    You filming a U-F-O?

    ALINA (O.S.)
    Eventually.

    STEPHEN (O.S.)
    So we’re going to the Ellis ranch now?

    ALINA (O.S.)
    Yeah let’s just go see it and film a little. I’m tired too, but let’s not waste a night here.

    STEPHEN (O.S.)
    Alright.

EXT. ELLIS RANCH/ROAD IN FRONT - NIGHT

Alina films David’s ranch through the passenger window. It is dark.

    STEPHEN (O.S.)
    You sure this is it?

    ALINA (O.S.)
    Yeah this is it. It’s just like the video.

    STEPHEN (O.S.)
    Okay, cause, I don’t want to wake some farmer and get shot.

    ALINA (O.S.)
    This place is abandoned, look at it.

Stephen puts the car in park and shuts it off.

    STEPHEN (O.S.)
    Let’s go then.
EXT. DRIVEWAY AND SIDE OF HOUSE - NIGHT

STEPHEN FOLLOW ALINA UP THE DRIVEWAY, FILMING HER AND THE HOUSE. It is very quiet there.

Alina stops for a moment and looks back for Stephen.

ALINA
Stay close, okay?

STEPHEN (O.S.)
Okay.

EXT. BACK - NIGHT

STEPHEN FILMS the mountains in the skyline past the pasture. Alina’s voice comes from next to him.

ALINA (O.S.)
The Spanish Peaks.

EXT. BACK - NIGHT

STEPHEN FILMS AS HE FOLLOW ALINA onto the kitchen deck where she looks in the window. Stephen joins her and films inside, but it is very dark.

ALINA (O.S.)
(softly)
This is freaky, I feel like I’m in the video.

STEPHEN (O.S.)
Well, you’re in a video.

EXT. BACK - NIGHT

STEPHEN FILMS THE BACK OF THE HOUSE AS THEY WALK TOWARD THE COMPUTER ROOM’S WINDOW.

Alina walks into the shot and stands close to the window.

ALINA
This is where the tall one was standing. It must have been, like eight feet.
EXT. BACK - NIGHT

A CLOSER SHOT OF THE MOUNTAINS AND THE STARS, AS STEPHEN FILMS WITH ALINA AT HIS SIDE AT THE PASTURE’S ENTRANCE.

STEPHEN (O.S.)
How long do you want to wait here?

ALINA (O.S)
Let’s give it another five minutes, then we’ll go.

Beat. A quiet rustling is coming from the left.

ALINA (O.S.)
(whispering)
Do you hear that?

Stephen listens, then POINTS THE CAMERA TO THE LEFT TO A TOOL SHED ACROSS THE BACK YARD.

STEPHEN (O.S.)
Yeah. There’s probably a deer behind that shed.

EXT. BACK - NIGHT

STEPHEN FILMS THE SHED AS THEY APPROACH. More sounds of movement come from the area behind the shed.

WHEN THEY ARE ALMOST AT THE SHED,(o.s.) a four legged animal speeds off into the trees.

STEPHEN (O.S.)
That was definitely a deer.

EXT. FRONT - DAY

A replay of earlier footage, plus more.

It’s a sunny spring day. Alina speaks to the camera from the driveway. The ranch house and the Spanish Peaks in the distance are in view.

ALINA
(beat)
I’m here in the little town of Gulnare, Colorado, standing in front of the abandoned ranch house owned by David Ellis. It has been one year now since the recovery of
ALINA

his video footage. Some believe the footage to be real, many believe it to be a hoax. But to this day, he is still a missing person in a cold case. Is the Ellis footage a hoax? Or, when we watch the footage, are we actually looking at unknown entities for the first time? I will meet with people who are in the footage, and I will be watching the skies from this ranch.

Alina smiles and waits for the recording to end. Stephen doesn’t stop recording, HE ZOOMS IN ON HER BREASTS.

ALINA
Why are you still recording?

STEPHEN (O.S)
I’m getting a good shot of the mountains.

ALINA
The m --
(covers breasts)
Stephen you asshole.

STEPHEN (O.S)
Okay --

HE STOPS FILMING.

EXT. PASTURE – DAY

STEPHEN FILMS DAVID’S PASTURE: it is empty and unmaintained. After he gets his shot he speaks.

STEPHEN (O.S.)
It’s fuckin’ muddy out here.

HE FILMS DOWN TO HIS MUDDY SHOES.

EXT. PASTURE – DAY

WE GET A GOOD LOOK INSIDE THE HORSE’S SHELTER.

ALINA (O.S.)
This is where they found the horse. That was horrible.
STEPHEN (O.S)
Disgusting. I didn’t need to see that.

ALINA (O.S.)
Poor horsey...

EXT. DRIVEWAY - DAY
STEPHEN FILMS ALINA CLIMBING A LADDER ONTO THE ROOF.

EXT. ROOF - DAY
STEPHEN FILMS AROUND THE BACK OF DAVID’S RANCH, AND STOPS AT A GORGEOUS CANDID SHOT OF ALINA’S SIDE PROFILE, as she looks off at the view with her hair blowing lightly in the wind.

ALINA (O.S.)
(turns to him)
Film the mountains too -- those mountains!
(giggles and smiles covering her breasts)

STEPHEN (O.S)
I know, Lina. Don’t get a big head now.

ALINA
Shut up.

A GOOD SHOT OF THE SPANISH PEAKS.

EXT. ROOF - NIGHT (DAWN)
STEPHEN IS STANDING AND POINTING OUR VIEW DOWN TO ALINA, who is sitting on a blanket looking toward the mountain.

STEPHEN (O.S.)
You comfortable there?

Alina looks up into the camera and pats the blanket beside her.

ALINA
Yup. Sit, we’ll be here for a while.

STEPHEN SITS BESIDE HER THEN HOLDS OUR VIEW ON A SHOT WITH THE PASTURE, MOUNTAIN, AND THE SKY. Alina sparks a joint (o.s.). Smoke comes from her side.
ALINA (O.S.)
Here.

STEPHEN (O.S.)
Thanks.

Thicker smoke comes from Stephen as he continues to film the placid scenery.

EXT. ROOF - NIGHT

STEPHEN STANDS AND FILMS A TINY WHITE LIGHT IN THE SKY, moving in a straight line down to the horizon, and at the same speed.

ALINA (O.S.)
What do you think?

STEPHEN (O.S.)
It’s probably just another satellite.

ALINA (O.S.)
(beat. a little excited)
Keep filming it.

STEPHEN (O.S.)
I am.

It disappears in the horizon.

ALINA (O.S.)
(disappointed)
Just another satellite.

EXT. ROOF - NIGHT

THE CAMERA SITS ON A TRIPOD, CLOSER TO THE RIDGE OF THE GENTLE SLOPING ROOF. IT POINTS TO THE PASTURE AND SKY.

Alina and Stephen are sitting beside each other, lower on the roof, on their blanket, their heads at the bottom of the shot. Stephen faces up the roof toward the camera as he watches the sky. Alina’s back is toward the camera as she watches the sky near the Spanish Peaks. The horizon over the pasture, and the starry sky are in view.

ALINA
You think it’s scary being here.
STEPHEN
It’s a little creepy.

ALINA
Yeah, like you.

STEPHEN
(sarcastically)
Hah.

ALINA
This is where it all happened.

STEPHEN
Or where it was all staged.

ALINA
I don’t think Frank and the cop were lying.

STEPHEN
Yeah, I don’t think so either, but if they believe it they’re not lying.

ALINA
What if it’s real and they do come?

STEPHEN
Then we’ll have a great film, but nothing’s going to happen. Let’s just hope we can see a U-F-O.

ALINA
I know...

STEPHEN
They probably just came for the cows anyways, for experiments. And David was shooting at them, and pissed them off, or something -- if it was real.

ALINA
There’s a lot of people online who think they’re demons, with quotes from the bible that fit pretty well.

STEPHEN
Yeah, religious people, who need to justify it all. There’s no demons. Aliens, I can believe. But not demons.
ALINA
Yeah. But we don’t know.

STEPHEN
Right. Could be leprechauns too. Maybe he took their gold.

ALINA
(as if not being sarcastic)
Exactly. Maybe it was the leprechauns.

EXT. ROOF- NIGHT
A Large Orb is fixed high in the sky. STEPHEN FILMS IT.

STEPHEN (O.S.)
That’s a star.

ALINA (O.S.)
(excited)
That’s not a star, look at the difference.
(beat)
It’s moving!

PULL BACK TO A WIDE SHOT. The Large Orb moves to the left on a wide curve toward the mountains.

STEPHEN (O.S.)
Okay that’s weird.

ALINA (O.S.)
You got it?

STEPHEN (O.S.)
Yeah I got it.

The Large Orb disappears behind the mountains. STEPHEN CONTINUES TO FILM WHERE IT DISAPPEARED.

ALINA (O.S.)
How’d that look on camera?

STEPHEN (O.S.)
Perfect.

ALINA (O.S.)
Yes! We got one!
STEPHEN (O.S)
(some shock)
Yeah. We did.

ALINA (O.S.)
Okay, film me.

STEPHEN STEPS BACK and turns the camera’s light on. Alina stands near the corner of the roof facing the camera, with the mountain and sky behind her.

STEPHEN (O.S.)
Alright. Whenever you’re ready.

ALINA
Okay.

(beat)
It’s twelve-thirty A-M. We’ve been sky watching here on David Ellis’s roof for the past five hours, and sure enough, we just filmed what looked to be a U-F-O. And like in the Ellis footage, it disappeared into those mountains.

(points)
I think it’s safe to say now, that at the very least, David’s footage of the U-F-O’s could have been real.

(beat)
Okay cut.

EXT. ROOF - NIGHT


STEPHEN (O.S.)
I don’t think it’s coming back tonight. It did its thing, and, I don’t think it’s coming back.

ALINA (O.S.)
What time is it?

STEPHEN (O.S.)
Quarter to two.

ALINA (O.S.)
Okay lets go. We need a good sleep tonight, we’re hiking in the morning.
EXT. TWIN PEAKS REGION/ALINA’S CAR – TRAVELLING – DAY

Alina drives and STEPHEN FILMS, as they drive the beautifully scenic Highway 12 in southern Colorado, known as the Highway of Legends.

The only car in sight, they are surrounded by green hills and trees, mountains, blue skies and white clouds.

    STEPHEN (O.S.)
    It really is nice out here.

    ALINA (O.S.)
    Yeah, see I told you.

    STEPHEN (O.S.)
    I know. I didn’t say it wasn’t...

    ALINA (O.S.)
    This is why I took the long way. The Highway of Legends is ancient, and beautiful. My parents and I drove it when I was a kid.

EXT. WEST SPANISH PEAK/BEGINNING OF TRAIL – DAY

Stephen sits on the hood of the car and FILMS UP TO ALINA IN THE F.G., AND THE MOUNTAIN PEAK IN THE B.G.

ALINA

Early Native American tribes revered the East and West Spanish Peaks as a sacred place, and named the mountain, Wahatoya, meaning "breasts of the earth". When I researched this mountain I found a common legend that is told in very different ways. In one version, the first Europeans to enter the Spanish Peaks were Spanish militia, with a group of priests, who were sent to find gold anywhere they could find it. They discovered a rich area of gold in this mountain. The Spaniards then enslaved local Native Americans to mine it for them. After they had exhausted the gold, they collapsed the mine on the Natives. The Spaniards continued with their journey, but down the mountain they were ambushed and killed, by a large group of Natives.
Another way I read the legend, was that the Spaniards hired the Native Americans to mine the gold, because the Spaniards were afraid of demons in the mountain. When the Natives tried to bring the fortune of gold from the peaks, they were all killed by these demons. The Spaniards recovered the gold, but as they continued to Mexico, they too, were killed by the demons. And the gold was returned to the peaks.

People say that if you listen closely you can hear ancient voices whispering, here. People are probably hearing the wind -- but maybe it’s the ancient ghosts of the massacres, or maybe it is the demons in the mountains. Maybe, if the Ellis footage is not a hoax, it is the same voices heard by David.

Beat. Her serious face instantly turns to a big smile.

ALINA
Alright, lets hit the trail!

EXT. JUST ABOVE TREE LINE - DAY

STEPHEN FILMS AS HE WALKS OUT OF THE TREE LINE. ONCE OUT, HE FILMS THE VIEW, THEN ALINA. She is sweaty and drinking water. HE POINTS THE CAMERA UP THE ROCKY PEAK.

STEPHEN (O.S.)
Almost at earth’s nipple.

Alina laughs (o.s.).

EXT. PEAK - DAY

At an elevation of 4000m, they have reached the summit. STEPHEN FILMS THE VIEW.

STEPHEN (O.S.)
Wow.

STEPHEN TURNS THE CAMERA TO ALINA, who has a big smile.
ALINA (O.S.)
We did it! This is awesome!

STEPHEN (O.S.)
 Fucking right.

HE FILMS THE VIEW.

STEPHEN (O.S.)
I have never been so high. Oh -- Lina, let’s get high.

ALINA (O.S.)
Yes! But let’s get our shot first.

EXT. PEAK - DAY

ALINA IS BEING FILMED BY STEPHEN, with the expansive view behind her.

ALINA
I’m at the top of West Spanish Peak. You can see East Spanish Peak over here.

She points behind, to East Spanish Peak.

ALINA
These are the mountain peaks that we see behind the Ellis ranch in the videos. The same mountains where U-F-O’s seem to come from, and go to. I am standing on the same mountain peak, where we witnessed and filmed a U-F-O, just last night! What mysteries are concealed in these mountains?

EXT. PEAK - DAY

STEPHEN ROTATES AND FILMS THE VIEW ALL AROUND HIM. At the beginning of the rotation, the view passes Alina sitting on a rock -- stoned and staring off. HE STOPS AT A VIEW OF EAST SPANISH PEAK.

ALINA (O.S.)
Did you hear that?

HE POINTS THE CAMERA BACK TO ALINA. She is standing now, and looking around tensely.
STEPHEN (O.S.)
Hear what?

ALINA
(a little spooked)
I just heard something.

STEPHEN (O.S.)
What?

ALINA
Whispering.

STEPHEN (O.S.)
(light chuckle)
You’re just really baked -- I know I am. It was probably the wind.

ALINA
It said: "Alina".

STEPHEN (O.S.)
You’re messing with me.

ALINA
No, I’m being serious.

STEPHEN (O.S.)
I’m sure it just was the wind.

ALINA
Yeah...

EXT. DAVID’S PROPERTY/DRIVEWAY - NIGHT

STEPHEN FILMS AS ALINA DRIVES UP THE DRIVEWAY. She parks and turns off the car.

ALINA
Okay, our last night here. Let’s get a U-F-O, real close.

EXT. ROOF - NIGHT

STEPHEN FILMS ALINA as they sit on the roof.

ALINA
This is our last night here at the Ellis ranch, and we’re going to make the most of it. We’ve got coffee and Redbulls and snacks and we’re ready to see U-F-Os tonight.
STEPHEN (O.S.)
(beat)
And Kush.

ALINA
Yes. You’re such a stoner.

STEPHEN (O.S.)
Hey, life is heavy I get high and I hover.

ALINA
Yeah, you live in your mom’s basement -- that’s heavy shit.

EXT. ROOF - NIGHT
Alina and Stephen are lying on a blanket and pillows (o.s.) as STEPHEN FILMS THE STARS.

ALINA (O.S.)
It’s cold tonight. We should’ve brought the blanket from your bed too.

STEPHEN (O.S.)
Yeah it’s cold.

ALINA SNUGGLES UP BESIDE HIM O.S.

ALINA (O.S.)
I’m using you for your warmth.

STEPHEN (O.S.)
Okay.

Beat. STEPHEN TURNS THE CAMERA TO THEM. Alina is in his arm and their bodies are close. She smiles shyly at the camera.

STEPHEN
This is nice.

ALINA
You’re supposed to be filming the stars.

STEPHEN
I am filming the stars.
ALINA
The other stars.

STEPHEN
(beat)
Alright.

STEPHEN TURNS THE CAMERA BACK TO THE SKY. Moments later they are kissing (o.s.). He blindly sets the camera on the roof, and ANGLES OUR VIEW DOWN --

The shape of a Tall Gray is caught on film -- in the dark at the side of the house, just as it walks out of the camera’s view.

Their kissing turns to heated making out (o.s.).

ALINA (O.S.)
Okay. Wait. We’re looking for U-F-Os.

STEPHEN (O.S.)
(little sigh)
Yeah. U-F-Os.

EXT. ROOF - NIGHT
STEPHEN FILMS AN AIRPLANE IN THE DISTANCE.

STEPHEN (O.S.)
That is definitely an airplane.

ALINA (O.S.)
Yup.

EXT. ROOF - NIGHT

Stephen stands at the corner of the roof and FILMS THE SPANISH PEAKS AND THE SKY. A faint static is on the mic.

Alina speaks from behind and HE TURNS THE CAMERA ON HER, as the static ends.

ALINA
(spooked)
It felt like something was just behind me. I’m all tingly -- shit.
STEPHEN (O.S.)
Yeah I get that sometimes
too. Nothing is going to be behind
you, not without me seeing anyways.

EXT. ROOF - NIGHT

STEPHEN SETS THE CAMERA DOWN ON A TRIPOD, SO IT IS FACING UP
THE ROOF TO THE SKY. Alina sits on the blanket, looking at
the camera.

Stephen sits beside her. She snuggles up to him and he puts
his arm around her.

ALINA
I’m not smoking anymore.

STEPHEN
Me either. It’s too easy to
imagine things here after seeing
the videos.

ALINA
Don’t remind me of the videos.

STEPHEN
Okay.
(beat)
Nothing’s going to happen to you
when I’m with you.

She snuggles closer. He smiles an uninhibited smile of
great content, knowing she can’t see his face and forgetting
he is on film.

EXT. ROOF - NIGHT

THE CAMERA HAS NOT MOVED.

Stephen and Alina are lying down. She is snuggled up to
him.

STEPHEN
I am so killed today after that
hike.

ALINA
Me too. And all that weed too.
STEPHEN
Yeah I’m burning out, big time.

ALINA
Shut your eyes, I’ll keep watch. We can take shifts.
   (checks time on her phone)
It’s only one. We said we’d stay until at least four.

STEPHEN
Yeah okay. We can take shifts.

ALINA
Don’t worry I won’t be able to sleep out here.

STEPHEN
Alright. I’m just going to shut my eyes.

He shuts his eyes. Beat.

TIME IS SPED UP TWENTY MINUTES

We watch her eyes close. They are both asleep now. Beat.

Static fades in and a Small Orb floats into the shot.

The Small Orb hovers over them. Then it lowers itself until it is a foot from Alina’s face.

The Small Orb suddenly flies over the roof’s ridge and Alina opens her eyes moments later. A flash of bluish light comes from over the ridge at the other end of the roof, but Alina doesn’t see it.

She sits up and looks all around herself, then down to Stephen who is in deep sleep. She looks around more, feeling paranoid.

She doesn’t want to wake Stephen, but she does.

ALINA
Stephen. Stephen wake up.

Stephen wakes up groggy.

STEPHEN
Hmm?

He remembers where he is and he sits up, alert.
STEPEHEN
What? What’s going on?

ALINA
It’s nothing, nothing. I just had a bad dream. I want you to be awake with me, please...

STEPEHEN
(now relaxed, holds her)
Oh. Okay, sure. What happened?

ALINA
I was in high school, in the principal’s office, and I’m sitting across from my old principal, Mr. Desouza...

ALINA
...and he’s staring at me with the same, dead, eyes. He says: "Alina, you’re not in trouble. You’ve been chosen, because you are very special". Chosen for what? -- I ask. He says: "To save this planet." And I feel this intense fear as he looks at me, like he’s someone evil that will kill me -- but I can’t move, I’m paralyzed in my seat, and in his stare. He says: "They’re going to take you. It’s for the good of everybody. Don’t fear them. Don’t resist them." And I’m trying to say, "No, I don’t want to go, please don’t let them take me..."

A Little Gray peaks its head over the roof’s ridge from the bottom of its large black almond eyes. The Little Gray’s head subtly bobs sometimes as it watches them.

ALINA
But I’m making like, moaning noises -- I can’t speak. And the lights fade out in the office and everything goes black -- then I woke up. It felt so real.

The head drops out of view, just before Stephen looks over his shoulder to the ridge for a moment because he felt he was being watched.
That’s a scary dream. I was just dreaming that I was at a Dunkin’ Donuts, and there was a huge wall of different, colourful donuts -- like fifty times the variety they would usually carry.

Alina laughs, and Stephen smiles.

And I’m just standing at the counter picking out donuts, and the poor woman is like, never ending, putting donuts in a box.

Did they taste good?

I don’t know, you woke me!

Awww, I’m sorry. On our way home I’m stopping at a Dunkin’ Donuts and buying every flavour they have for you.

It’s not the same. It’ll never be the same.

(pouty face and tone)
You’ll never try the donuts.

She touches his face and kisses him. Beat.

F**k donuts.

He goes in for more but she laughs and pushes him off.

She checks the time on her phone.

Wow we really slept. It’s almost three.

Oh shit.
ALINA
Alright let’s keep our eyes open and really watch until four -- or five. Another sighting would be huge.

STEPHEN
Okay. I’m having a Redbull, you want one?

ALINA
Sure.

EXT. ROOF - NIGHT
THE CAMERA HAS NOT MOVED.

Stephen is lying back on his elbows looking at the sky, and Alina is sitting beside him looking off to the mountains. There’s two empty cans of Redbull to one side of them.

Alina is suddenly alert -- she sees something near the mountain.

ALINA
(pointing)
I see one! Stephen, there!

STEPHEN
I see it.

Stephen hurries and picks up the camera, and points it to a Large Orb hovering near the mountain in the distance.

ALINA (O.S.)
You got it?

STEPHEN (O.S.)
Yeah.

ALINA (O.S.)
It just came from behind the peak.

STEPHEN (O.S.)
It’s just floating there.

ALINA (O.S.)
(beat)
Okay get a quick shot of me and the U-F-O. Don’t take the camera off it.
STEPHEN (O.S.)
Okay.

Stephen adjusts the shot so Alina is seen facing the camera, with the Large Orb over her shoulder. The camera’s light switches on.

STEPHEN (O.S.)
Okay go.

The Large Orb starts to look bigger, as it begins to move toward them.

ALINA
The time is three-thirty in the morning, and there is a U-F-O in the sky right here as you can see. (turns and points)
It’s getting closer...

It’s now obvious that the Large Orb is coming toward them.

ALINA (O.S.)
They’re coming. Turn the light off.

The camera’s light switches off. The Large Orb is almost over the pasture now, and continuing toward them.

STEPHEN (O.S.)
Lina, let’s go -- now.

ALINA (O.S.)
Okay let’s go.

Stephen turns the light on and points it down over the roof’s edge to the ladder so Alina can see. She hurries down.

STEPHEN (O.S.)
Go go go.
(beat)
Oh fuck!

He sees it first, then Stephen quickly points the camera to a little gray standing at the roof’s ridge behind him, for a short moment.

Stephen in a frantic hurry sits on the edge, and scoots off.

He tumbles and drops the camera when he hits the ground, but gets right back up and picks up the camera.
THE CAMERA IS VERY SHAKY AS HE SPRINTS TO THE CAR CARRYING IT.

Alina gets in her car and starts it. STEPHEN HURRIES INTO THE PASSENGER SEAT THEN SHUTS THE DOOR. He switches off the light.

INT. ALINA’S CAR - TRAVELLING - CONTINUOUS

Alina hits the gas and REVERSES OUT AS STEPHEN FILMS. THE LARGE ORB IS FIFTY FEET IN THE AIR, OVER THE HOUSE NOW.

STEPHEN (O.S.)
Holy fuck.

We lose sight of the Large Orb as she reverses onto the road. STEPHEN TRIES TO FILM IT THROUGH ALINA’S WINDOW BUT WE DON’T SEE IT; Alina looks frightened and focused. Then HE TRIES TO FILM IT THROUGH THE BACK WINDOW -- the Large Orb is still out of sight.

THEY PASS A WHITE WORK VAN PARKED AT THE SIDE OF THE ROAD.

ALINA
Is it sill there?

STEPHEN (O.S.)
I can’t tell, just drive.

ALINA (O.S.)
Stick your head out and look!

STEPHEN (O.S.)
Yeah.

HE PUTS THE CAMERA ON THE FLOOR. Air rushes as the passenger window rolls down. Stephen sticks his head out the window (o.s.) He comes back in.

STEPHEN (O.S.)
It’s there.

ALINA (O.S.)
It’s there? Where?

STEPHEN (O.S.)
It’s above, and behind.

ALINA (O.S.)
It’s following us?
STEPHEN (O.S.)
I don’t know just keep
driving. We’re okay, just focus.

ALINA (O.S.)
(near tears)
Film it.

STEPHEN (O.S.)
Okay.

STEPHEN PICKS UP THE CAMERA AND STICKS OUT THE WINDOW --
BEHIND THE CAR THE LARGE ORB IS SEVENTY FEET ABOVE THE ROAD,
following them at their pace.

HE GOES BACK INSIDE WITH THE CAMERA AND FILMS THE DARK ROAD
AHEAD, but not paying much attention to filming.

ALINA (O.S)
Still there?

STEPHEN (O.S)
Yes.

ALINA (O.S.)
Oh fuck Stephen.

STEPHEN (O.S)
(trying to hide his panic)
It’s okay Lina. They’re just
watching. If they wanted to take
us, they would have taken us off
the roof. We didn’t do anything to
them.

ALINA (O.S)
(tears)
Okay. Right.

STEPHEN (O.S)
This is the way to the town?

ALINA (O.S)
Yes.

We begin to hear static on the camera’s mic.

STEPHEN (O.S)
Let’s go to the police station.

ALINA (O.S)
Yeah, okay.
(beat)
ALINA (O.S)
What’s that buzzing noise?

STEPHEN (O.S)
I don’t hear a buzzing noise.

ALINA (O.S)
You can’t hear that?

Stephen rolls up the window and the sound of rushing air stops and it is silent, besides the static picked up on the mic.

STEPHEN (O.S)
You still hear it?

ALINA (O.S)
Yes, it’s getting louder.

STEPHEN (O.S)
I don’t hear it.
(beat)
Are you alright?

ALINA (O.S.)
(beat. calmly)
Yes.

THE CAR SLOWS DOWN.

STEPHEN (O.S)
Why are you slowing down? Hit the gas.

STEPHEN TURNS THE CAMERA ON ALINA. She stares forward, looking eerily calm with her cheeks wet from tears.

STEPHEN (O.S.)
Lina. What are you doing?

THE CAR TURNS OFF TO A ROUGH DIRT ROAD. STEPEN POINTS THE CAMERA FORWARD AS THEY HEAD INTO A SECLUDED TREED AREA.

ALINA (O.S)
It’s okay.

STEPHEN (O.S)
What’s wrong with you?
(beat)
Alina. Snap out of it!

THE CAR COMES TO A COMPLETE STOP. They are sitting in the dark between trees.
ALINA (O.S)
It’s okay. They’re friends.

STEPHEN (O.S)
What?

Stephen points the CAMERA DOWN and turns on the light, then POINTS IT TO HIS WINDOW -- A LITTLE GRAY IS LOOKING IN.

Its face is brightly lit by the camera’s light. It makes its purring growling sound like before.

STEPHEN (O.S.)
Ah!

Alina’s door opens (o.s.). STEPHEN DROPS THE CAMERA AND IT ROLLS TO THE FLOOR. THE FRONT PASSENGER FLOOR AREA IS BRIGHTLY LIT.

STEPHEN (O.S.)
Let her go! Alina!

Stephen KICKS THE CAMERA as he hold onto Alina (o.s.) and tries to stop the Grays from taking her by holding onto her -- his door opens (o.s.).

ALINA (O.S.)
It’s okay.

Stephen moans as he is stuck with something painful, and is quickly becoming sedated and paralyzed (o.s.).

His foot pushes the camera to the end of the passenger floor area as he sits back in his seat (o.s.). He makes throat sounds, wanting to speak words.

He’s dragged out of the car (o.s.).

The static subsides then ends. It is silent as we watch through the camera on the passenger floor.

FADE TO:

INT. POLICE CAR - DAY - TRAVELLING

FROM POLICE DASHBOARD CAMERA

Diaz turns off to the rough dirt road, and drives it to the trees. Shaw is beside him.
DIAZ
This is where he said right?

SHAW
Just in those trees.

DIAZ
Who would leave a car out here?

They enter the trees.

SHAW
Doesn’t sound right.

They see the car and pull up to it, its front doors are wide open.

SHAW
There it is.

DIAZ
That looks like the girl’s car. The filmmaker.

SHAW
Wasn’t she filming at the Ellis Ranch down the road?

DIAZ
Yeah, she was...

They both step and head to Alina’s car, with similar thoughts of what happened here running in their minds. Diaz picks up Stephen’s video camera from the passenger floor and stares at it.

FADE TO BLACK

FROM BLACK -- letters appear on screen:

"Officer Anthony Diaz was found hanging from a tree by his own belt, three days later."

"His death has been determined a suicide."

END