

ENCOUNTER AT HOPKINSVILLE

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FADE IN:

SUPER ON BLACK: Inspired By Real Events.

EXT. RURAL ROAD - DAY

Two black suburbans with tinted windows travel at normal speed along a straight, barren road. Plowed fields line each side. Farmhouses settled far back, shaded under trees.

INT. BLACK SUBURBAN - DAY

From the back seat, the outside flies by in a blur.

EXT./INT. THE BLACK SUBURBANS - DAY

A road SIGN: "SITE OF 1955 ALIEN ATTACK. NEXT LEFT."

BACK SEAT

The sign appears through the window as the car slows for a turn.

THE BLACK SUBURBANS

Dust clouds swirl as the cars turn onto a dirt road.

A SIGN marks the exit: an ARROW with a FLYING SAUCER over it.

BACK SEAT

The scenery outside changes from a passing blur to dead trees. Bony, gnarled, craggy branches claw at air.

Overgrown grass and thick brush cover gray, bleak land.

EXT. THE FARM HOUSE - 2019 - DAY.

The cars pull up to a small, rickety wooden farm stand. A sign painted on it reads: "INVASION HOUSE. OFFICIAL TOUR."

Colorful pamphlets lie on a splintered counter, held down by a "Martian figure" paper weight.

Two uniformed men exit from the lead car. MAJOR JOHN CARLSON, mid-thirties, and CAPTAIN ROGER HUMPHREY, late twenties. Professional, no-nonsense, no humor.

Humphrey approaches the second car. The rear window lowers. He leans towards the window and speaks politely.

CAPTAIN HUMPHREY

Wait here, please.

He joins the Major as they approach the house.

Hastily boarded up windows have cracked with time to reveal blackness inside. The roof, pocked with holes, sprouts crabgrass and moss.

One window remains exposed, shattered by a gun blast.

A barn sags to the point of caving in.

A stone-based well, layered with weeds and ivy, crumbles mid field.

Distant woods surround the property like a stockade fort.

And tall grass. Everywhere.

A CRACKLE of twigs alerts them.

They see SAM KILPER, a grizzled seventy-seven year old in well-worn jeans, faded baseball cap, and a red polo shirt with a FLYING SAUCER emblem over his heart. He is "Sam (77)", and his younger counterpart is "Sam (13)."

He locks his fly in place as he plods from the woods behind the stand.

SAM (77)

I've been here all day, not a soul
to be seen. Take a leak, place
gets busy.

MAJOR CARLSON

Busy?

SAM (77)

When you're my age, this is busy.
You know, up till about sixty-five
there was lines all down the
driveway and onto forty-four just
to get here.

The Major nods as if impressed.

SAM (77)

What brings the Air Force out here after all these years?

CAPTAIN HUMPHREY

An incident was described to us, that may or may not have involved this area.

SAM (77)

Uh-huh.

MAJOR CARLSON

An incident that has recently come to light, after having been in the dark for many years. Problem is, we don't have any official record of it.

SAM (77)

Well, yeah, you do. That there Project Blue Book. They called it a hoax.

CAPTAIN HUMPHREY

Correct.

SAM (77)

Your Project Blue Book is bullshit.

CAPTAIN HUMPHREY

Think so?

SAM (77)

Know so. You fellers just went around debunking everything to make fools out of us. Wanted to keep everything that was going on a secret.

(a chuckle)

Weather balloons my ass.

MAJOR CARLSON

That's why we'd like to... learn more.

A suspicious eye from Sam (77).

SAM (77)

After all these years?

MAJOR CARLSON

In light of some new information.

SAM (77)
You want the tour?

MAJOR CARLSON
Can we go inside the house?

SAM (77)
Only if you want to fall through
the floor.

MAJOR CARLSON
Then what's the tour?

Sam (77) grabs a brochure from the counter and hands it
to the Major.

SAM (77)
We walk out there and I relate the
story about the attack. I kinda
"act it out," you know?

MAJOR CARLSON
Mm-hm.

SAM (77)
Five dollars.

The Captain reaches for his wallet.

SAM (77)
Used to charge ten back when I
could do all the voices. But age
crept up on me and I can't sound
like a teenaged girl any more. So
I lowered my rate.

The Captain hands him a crinkled bill, which Sam (77)
puts in his pocket.

SAM (77)
This happened long before you were
born, but for those of us who
lived here at the time... well,
time has stood still for us.

He leads them onto the field.

SAM (77)
To me, it was like it happened
last night.

CAPTAIN HUMPHREY
You were here?

SAM (77)

Not for the attack. I was here before, and I was here the day after.

Sam's eyes well up with tears.

SAM (77)

And after that day, I couldn't come back. Not for a few years.

MAJOR CARLSON

Why?

SAM (77)

Hurt too much.

He regains his composure.

SAM (77)

One of the shot-out windows is still there.

The Major sees the shattered window.

SAM (77)

All of 'em looked like that the next morning. But I'm getting ahead of myself. We want to go back to August twentieth, nineteen fifty-five.

From a distance, Sam (77) and the officers face the house and barn.

The scene shimmers and transforms. The men disappear.

DISSOLVE TO:

EXT. THE FARMHOUSE - 1955 - NIGHT

The sky in twilight. The house remains well-worn, but with new paint and an intact roof.

The red barn projects itself tall and strong.

The well, now clear of all weeds and with every stone in place. A wooden bucket hangs over the opening.

SAM (77) (V.O.)

Eisenhower was in the White House,
and "Love Is A Many-Splendored
Thing" was playing at the Alhambra
in town. That was a hot summer,
let me tell you.

A man exits the barn. He closes and locks the doors. HANK CLEMENTS, a proud man of forty-one, whose weathered face has become etched with battle scars of hard work from years of toil. A face of pride. Dignified and earned.

SAM (77) (V.O.)

The day was normal, like any
others. But then, that's how all
days start. Normal. It's not until
they begin to unwind that we
realize just how bad a day is
going to get. And the next two
days... well, they got about as
bad as they could muster.

Hank makes his way towards the house.

SUPER: Hopkinsville, Kentucky.

SUPER: Saturday, August 20th, 1955

INT. THE KITCHEN - DAY

Hank's wife, AUDREY CLEMENTS, works at the sink. In her late thirties, her plain face hints of the beauty she was before her hard life. She's decisive, strong, positive, no-nonsense, and in a rut.

At the table, her mother-in-law, OLIVE CLEMENTS, whose frontier spirit remains intact at seventy-five, shucks corn with gusto. Tough, loving, and far from fragile.

Steam comes from a stew pot as Hank enters. He wipes sweat from his brow.

HANK

This August heat.

OLIVE

Seasonable.

HANK

That it is, Ma.

He kisses Audrey.

AUDREY

Any luck fixing the hoist in the barn?

Hank washes his hands at the sink.

HANK

No. I have to make a new wood block. Just what I need.

OLIVE

Get the hay on a pitch fork and walk it up to the loft.

HANK

Not when there's an easier way to do it, Ma.

Olive smiles.

OLIVE

That block and tack is older than you, Hank. I'm surprised it's lasted this long.

Hank inhales the aroma from the pot.

AUDREY

Chicken.

HANK

Chicken what?

AUDREY

Haven't decided yet.

OLIVE

Stew, fricassee, or pot pie without the crust.

EXT. THE FIELD - NIGHT

Little specks of stars peek through a darkening sky.

BOBBY CLEMENTS, a precocious twelve year old with a dimpled smile, lies on his back in faded overalls with his hands behind his head and a grass blade in his mouth.

His sister, EMMA CLEMENTS, a ten year old pretty tomboy, also in overalls, her hair in braids, lies next to him with her eyes glued to the stars.

LUCKY, their yellow lab, lies next to them.

EMMA
Which one is Mars?

BOBBY
(points)
That one.

EMMA
Which?

BOBBY
(points with
emphasis)
That one.

EMMA
Oh.

Hank exits the house and approaches.

EMMA
Which one is Pluto?

BOBBY
You can't see it.

EMMA
I can't?

BOBBY
Not without a telescope.

Hank sits next to them.

BOBBY
Hey, Pa.

HANK
Anything new up there?

BOBBY
No. Well, I don't know. I don't
think I've seen everything yet.

EMMA
We haven't seen Pluto.

HANK
The one that's most important, is
the North Star.

EMMA
Why?

HANK
Because it's north. If you're ever
lost, walk towards the North Star.

BOBBY
Polaris.

HANK
That's right.

EMMA
How does that work?

HANK
It never moves. All the other
stars move, but not the North
Star.

EMMA
Where is it?

BOBBY
(points)
There. It's just above the Big
Dipper.

Emma watches studiously.

EMMA
Oh, yeah! I see it!

Hank rises, dusts seat of his jeans off.

HANK
Anyway, time for bed.

EMMA
Already?

HANK
Already.

Emma meanders towards the house.

HANK
Coming in?

BOBBY
In a minute.

Hank departs.

From beyond the woodline, Bobby hears distressed "MOOS"
from cows. He listens carefully. The "MOOS" dissipate.

Bobby shoots another quick glance at the North Star and freezes in shock.

It's gone. A star remains there, but not as bright as a moment ago.

Concerned, his eyes scan space.

It's true. The star he saw is gone.

A light shines on him. He sees a car coming down the long driveway. Bobby glances back to the sky.

The car comes to a stop, and TRAVIS CLEMENTS casually steps out. A good looking seventeen year old in jeans and a white tee shirt under a well-worn bombers jacket, he's cool without trying to be, and doesn't know it.

TRAVIS

What'cha looking at, Peanut?

BOBBY

The North Star. It lost it's brightness.

Travis looks up.

TRAVIS

Looks the same to me. Come on, it's getting late.

Travis goes into the house as Bobby gazes back at the woodline. He moves towards it with cautious, silent, steps. Lucky follows him.

THE FIELD

Halfway there, Lucky stops and begins to BARK ferociously.

BOBBY

What is it, Lucky? What do you see?

AT THE WOODLINE

From cover of brush and trees, Bobby is watched as he advances. Lucky charges forward.

BOBBY

Watches as Lucky races to the woodline and disappears into the trees.

Bobby listens to the silence.

And waits.

BOBBY

Lucky!? Lucky?

The silence continues.

He speaks barely above a whisper.

BOBBY

Lucky...?

Lucky YELPS in the woods as Bobby takes several jerky steps forward. He bites his lip, his eyes glued to the woodline.

THE WOODLINE

Lucky barrels out from the woods on a straight path to Bobby.

THE FIELD

Bobby looks beyond Lucky to the woods. He strains his eyes, but can't see anything.

Lucky runs past him, headed for the house.

AT THE WOODLINE

Bobby, being watched, stares at the woodline from his place in the field.

Whatever watches him, moves and a twig SNAPS in the night air.

BOBBY

hears the SNAP and responds with a GASP!

He spins around and darts after Lucky back to the house.

AT THE WOODLINE

Bobby continues to be watched as he and Lucky bound up the porch steps, fling the door open, stumble inside the house.

The door shuts - SLAM!

INT. THE LIVING ROOM - NIGHT

Hank, reads the newspaper and Audrey sews as they relax on the sofa. Music plays softly on the radio. Olive is in the chair, knitting.

Audrey calls out --

AUDREY

Bobby!

Bobby and Lucky appear at the entrance arch to the living room.

BOBBY

Yes, Ma?

AUDREY

What did I tell you about the door?

BOBBY

Not to slam it.

AUDREY

Right.

BOBBY

I'm sorry. But...

He catches himself.

AUDREY

But what?

BOBBY

Something is in the woods... at the end of the field.

Hank doesn't take his eyes off the newspaper.

HANK

Coyotes, bear, could have been anything.

BOBBY

Lucky went in after it. Everything was quiet... not a bear growl or anything... then he came running out scared as all heck!

AUDREY

Language.

Hank turns his gaze to Bobby.

HANK

Anything could have spooked him. A bear could have stood up without a growl.

Bobby isn't convinced.

HANK

What do you think it is?

Bobby gets his nerve up, and responds quietly.

BOBBY

I think something's watching us.

Hank sees the fear in his son's eyes, and responds with a reassuring smile.

HANK

We'll go out in the morning and take a look. See if we can find any tracks.

Bobby nods in a agreement.

AUDREY

Time for bed, young man. Big day tomorrow. Two more hours and you turn thirteen.

Bobby is distant and unresponsive as he steps back into the hallway. Hank and Audrey listen as they hear him ascend the stairs.

AUDREY

His stories used to be funny and entertaining. Now they're getting a little dark.

Hank goes back to his newspaper.

HANK

I wouldn't worry.

Olive has not missed a stitch.

OLIVE
I'd pay attention.

AUDREY
What do you mean?

OLIVE
You just reminded that boy he's
about to become a teenager. The
only thing he's been talking about
all summer.

Another stitch.

OLIVE
And he didn't hear a word you
said.

Hank lowers the newspaper. He knows his mother is right.

Audrey gives him a quizzical look.

HANK
Maybe I'll have a look right now.

INT. BOBBY'S BEDROOM - NIGHT

Travis lies in bed next to the wall with a night light
shining on his HOT ROD magazine.

Bobby, followed by Lucky, enters and crosses to his bed,
under the open window.

TRAVIS
This dragster, it goes one hundred
and forty-four miles per hour.

Bobby plops onto the bed and stares out the window to the
open field and woodline beyond.

BOBBY
Who needs to go that fast?

TRAVIS
You do if you're racing.

Turns the page.

TRAVIS
This guy here drops a Cadillac
engine into his forty-nine Ford.

Bobby crams his neck out the window and looks upward.

EXT. THE SKY - NIGHT

The North Star, high in the sky and not as bright as when it was first seen.

INT. BOBBY'S BEDROOM - CONTINUOUS

Travis notices Bobby with his head out the window.

TRAVIS

What the hell are you doing?

Bobby pulls back inside.

BOBBY

Travis, the North Star. Earlier tonight it was super-bright! Then it wasn't.

TRAVIS

What do you mean "it wasn't?"

BOBBY

It was just normal, like always, but before that it was much, much, brighter.

TRAVIS

Probably something in the atmosphere made it seem brighter.

BOBBY

Like what?

TRAVIS

Low clouds, moon reflection, something like that.

Bobby rolls his eyes at the logic. Something catches his eye. He squints for focus and sees his father trudging through the field, shotgun in hand.

EXT. THE FIELD - CONTINUOUS

Hank takes slow, steady steps as he listens for the stir of the brush or the rustle of leaves.

He stops as he faces the woodline.

IN THE WOODLINE - CONTINUOUS

Hank is watched as he listens.

Whatever is watching him begins to glide backwards with great rapidity. Hank grows distant as the trees pass by on either side at tremendous speed.

EXT. THE FIELD - CONTINUOUS

Dead silence.

Hank proceeds to the woodline.

INT. BOBBY'S BEDROOM - CONTINUOUS

Bobby watches intently. Travis notices him and jumps out of bed.

TRAVIS

What are you staring at?

He joins his brother and moves in close to the window where he sees only the field and woodline.

TRAVIS

There's nothing there, Peanut.

BOBBY

Dad just went into the woods with his shotgun.

TRAVIS

Why?

BOBBY

There was something in there.
Scared Lucky half to death.

On the floor, Lucky hears his name, perks his ears up.

TRAVIS

What was it?

BOBBY

I don't know. Didn't make any sound.

TRAVIS

Then how did you know something was there?

BOBBY
Because I could feel it watching
me.

EXT. THE WOODS - NIGHT

Hank continues with cautious steps. His eyes scan the area.

He stops.

Waits. Listens.

After a moment, satisfied there is nothing, he turns for home.

INT. BOBBY'S BEDROOM - NIGHT

Bobby and Travis keep vigil at the window.

TRAVIS
Sure is quiet out there.

BOBBY
I know. Ain't normal.

TRAVIS
You sure this isn't one of your
stories?

If looks could kill, Bobby just murdered Travis.

They see Hank emerge from the woodline.

Travis returns to his bed.

Bobby leans on the window sill. And watches.

EXT. THE FARM HOUSE - DAY

Early morning sunlight bathes the house, barn, and fields in a haze of humidity.

INT. THE STAIRCASE - DAY

Audrey calls upstairs.

AUDREY

Bobby! Travis! Come down for
breakfast! I don't want to call
again!

No answer.

INT. THE KITCHEN - DAY

Hank drinks his coffee as he sifts over the bills.

Audrey enters.

HANK

We're falling behind, Audrey.

AUDREY

I know. What can we do?

HANK

Pack up and move out.

AUDREY

What!?

HANK

They'll take the place eventually.
I want more for you and the kids.

AUDREY

Giving up and running away isn't
going to get more for me and the
kids.

HANK

Let's say we're "repositioning."
Two years of bad crops. The farm
is failing. Texas might be better.
Good farmland in Texas.

They hear the kids coming down the stairs.

AUDREY

Let's not discuss this now and
ruin Bobby's birthday.

Hank nods in agreement. Bobby, Travis, and Lucky enter.
Lucky heads for his water bowl on the floor.

HANK

There he is! Audrey, take a look!
Does he look different to you?

AUDREY

You know he does! He looks like a teenager!

Bobby breaks out with a huge smile as Audrey gives him a hug and a kiss.

AUDREY

Happy Birthday, Sweetheart.

TRAVIS

Happy Birthday, Peanut.

BOBBY

Now that I'm a teenager, I think you should stop calling me "Peanut."

TRAVIS

You got a point. I'll just call you "Nut."

Bobby laughs as they sit at the table.

BOBBY

Never mind. Stick with Peanut.

Travis rustles his younger brother's hair as they both laugh.

Olive enters from the door in the kitchen, carrying eggs in a basket.

OLIVE

Something's not right with them hens.

HANK

What do you mean, Ma?

OLIVE

Look at this! Forty hens and all we got was nine eggs!

AUDREY

Nine?

OLIVE

Something spooked them. They don't lay eggs when they're spooked. It's that fox again, Hank.

HANK

Ma, I got the fox last month.

OLIVE

Then we got another one.

HANK

Anyone hear a ruckus out there
last night?

TRAVIS

No.

BOBBY

Nothing.

HANK

I'll stay up a bit tonight, see if
anything happens.

(to Bobby)

Maybe it was our mysterious
visitor in the woodline.

BOBBY

Maybe!

Audrey serves scoops of scrambled eggs onto their plates
as Hank leaps from his chair with the CLAP of his hands.

HANK

But now, I think that it's time
for Bobby to open his present!

AUDREY

Hank, he hasn't eaten yet.

He tiptoes in a playful manner to the icebox.

HANK

No time like the present for a
present!

He reaches behind and pulls out a long, wrapped gift, and
hands it to Bobby.

HANK

Happy Birthday!

AUDREY

Happy Birthday, Bobby!

Bobby tears the wrapping paper away to reveal a .22
rifle. His eyes light up.

BOBBY

Pa! A rifle!

HANK

You're old enough to have your own now. That's mine, the one you've been practicing on. Now it's yours.

BOBBY

Gee, thanks, Pa! Thanks, Ma!

Audrey can't resist giving him another hug and a kiss.

BOBBY

Can we go coon hunting, Pa?

HANK

I think we could do that.

TRAVIS

You want to get yourself a Davy Crockett hat?

Bobby smiles as he admires the rifle.

BOBBY

Sure!

HANK

You remember everything we discussed. With a rifle comes responsibility.

BOBBY

I'll remember, Pa.

Audrey pours Hank another cup of coffee.

EXT. THE WOODS - DAY

Bobby, his rifle in hand, moves through the woods without a sound. His eyes scan the ground, the brush, low branches.

He kneels and brushes some leaves out of the way. Nothing. His eyes scan to his front.

Something isn't right.

He stands, turns around, and SLAMS into SAM KILPER (SAM 13), his thirteen year old best friend, always wears a baseball cap, a bit mousey, tries to "fit in" with an answer to everything.

The jolt makes Bobby yell out and jump!

BOBBY

AHH!

Catches his breath.

BOBBY

Dang, Sam! Don't go sneaking up on me like that!

SAM (13)

Sorry! I thought you heard me.

BOBBY

I was concentrating.

SAM (13)

Why so jumpy?

BOBBY

Ain't jumpy.

SAM (13)

Shit, a rifle!? Is that your birthday present!?

BOBBY

Yep. It was my dad's. I shot it before.

SAM (13)

Sure is a nice one!

They trudge towards the woodline and the field.

SAM (13)

School starts in two weeks.

BOBBY

Yeah.

SAM (13)

I get Miss Leiter this year.

BOBBY

Ain't that a bite.

SAM (13)

Everyone hates her. She's mean and fat! How can she even walk? Must weigh five hundred pounds!

BOBBY

She can't help that. And she ain't more'n four hundred.

A sudden stop as Sam (13) grabs Bobby's shoulders.

SAM (13)
You know the two kids that went missing last year? Them first graders?

BOBBY
Yeah.

SAM (13)
Davy Collins told me that Miss Leiter took them home and ate them. Alive.

BOBBY
Davy Collins is a jerk and you shouldn't believe a word he says. I heard their Pa kidnapped them after the divorce.

SAM (13)
If she kills me, you can have my bike.

BOBBY
Thanks, but she won't eat you, so I won't get my hopes up.

Sam(13) smiles, until it registers.

SAM (13)
Hey, how the hell did you mean that!?

EXT. THE WELL - DAY

Bobby sends the bucket down for water as they continue their conversation.

SAM (13)
Shit, I forgot, did you see the thing last night?

BOBBY
What "thing?"

SAM (13)
In the sky. Moved fast.

BOBBY
An airplane?

SAM (13)

No airplane can move that fast. I think it was a flying saucer.

BOBBY

I've read about those.

SAM (13)

They're fast! They travel at the speed of light!

BOBBY

What does that mean?

SAM (13)

It means if they live light years away and fly here, then go to their planet, it's like one day gone by for them, but fifty or something years went by on earth. Something like that.

Bobby stares at the woodline as his memory stirs.

BOBBY

There - was something.

SAM (13)

What?

BOBBY

The North Star. It was super bright, and then the brightness was gone, and it was normal.

SAM (13)

That's kinda impossible.

BOBBY

Then the cows went crazy, and the hens hardly laid any eggs this morning.

SAM (13)

Like something scared them?

BOBBY

Yeah.

SAM (13)

Maybe a coyote?

BOBBY

I saw my Dad walk into the woods
last night with his rifle. He was
looking for something.

SAM (13)

And that's what you was just
doin'?

BOBBY

Just got the feeling that
something ain't right.

Bobby pulls the bucket up. He never takes his eyes off
the distant woodline.

SAM (13)

Your Ma baking you a cake?

INT. THE KITCHEN - NIGHT

Bobby, Sam (13), Travis, Olive and Hank are seated in the
dark room as Audrey carries a birthday cake that glows
with thirteen candles, to the table.

They SING: HAPPY BIRTHDAY.

After which, Bobby blows out the candles and everyone
claps and cheers.

Audrey flicks the lights on.

Olive hands Bobby the knife to cut the cake.

TRAVIS

A big piece for me, Peanut.

Bobby cuts a tiny sliver and puts it on a plate and hands
it to Travis.

BOBBY

There you go!

Everyone laughs.

OLIVE

Audrey. That cake looks absolutely
wonderful!

BOBBY

Sure does! Thanks, Ma!

AUDREY

I was worried how it would turn
out being so hot and humid today.

Audrey takes over from Bobby and cuts the slices.

HANK

Sam, you all set for school?
Junior High this year, right?

SAM (13)

Yes, Sir. My birthday is the day
before school starts. You know how
depressing that is?

OLIVE

How so, Sam?

SAM (13)

Well, excited for my birthday,
then that night I have to dread
going to school.

TRAVIS

Why dread? Oh! You must have Miss
Leiter.

SAM (13)

Yep.

TRAVIS

I had her.

SAM (13)

Is she as bad as they say she is?

TRAVIS

Nope.

Sam (13) is visually relieved.

SAM (13)

That's good.

TRAVIS

She's a lot worse.

SAM (13)

What!?

As everyone laughs, a loud CRASH of trash cans is heard
outside the house.

Lucky appears in the entryway to the kitchen. He growls and shows teeth.

Hank and Travis hurry towards the kitchen door. Hank flings it open -

EXT. SIDE OF THE HOUSE - CONTINUOUS

Hank is outside in a flash to discover two trash cans tipped over, under the window.

Travis points.

TRAVIS

Pa!

Hank looks to see the bushes waving from a breeze as the sound of branches and brush being pushed aside at rapid speed fade deeper in the woods.

HANK

Travis, get my shotgun and meet me! Hurry!

Audrey is in the doorframe.

AUDREY

Hank!

He's halfway to the woods as he calls back to her.

HANK

Keep everyone inside!

Lucky charges past Hank and into the woods.

Travis, rifle in hand, squeezes past Audrey in the door, and follows his father.

EXT. THE FRONT PORCH - NIGHT

Bobby and Sam (13) hurry out the front door and scurry to the far right of the porch. They peer into the night for any sign of Hank or Travis.

Bobby looks at the sky, where he sees the North Star... not as bright as it was before.

INT. THE WOODS - NIGHT

Hank and Travis make their way through the dark and stumble over the thick underbrush.

TRAVIS

Must have been a coyote.

They stop walking.

HANK

I heard it swipe branches out of the way... but no footsteps. Didn't hear any running.

He listens.

HANK

Whatever it was, it's far ahead of us.

Stillness. A rustle of leaves, brush fades in, and grows closer... and closer.

Hank COCKS his shotgun and holds it at the ready.

Lucky runs out of the dark, panting and unsuccessful in his chase.

Hank takes the shotgun off cock.

HANK

Let's get back to the house.

INT. THE KITCHEN - NIGHT

Sam (13) is at the table, eating cake, as Olive and Audrey wait at the counter. Bobby, rifle in hand, is at the kitchen door.

He steps back as Hank and Travis enter.

AUDREY

Did you find it?

HANK

No.

OLIVE

Think it was a coyote?

HANK

I don't know. Sam, I think you need to go home now.

SAM (13)

Now?

BOBBY

Pa, it's not even eight o'clock.

HANK

I know. Sam, I just think you should be home. In fact, Travis, put Sam's bike in the back seat of the car and drive him back.

SAM (13)

Drive me home!? Why?

HANK

I just think that for tonight, it's the best thing to do.

SAM (13)

Bet it was a bear. Maybe that's a good idea. Wouldn't want him jumping out at me on the ride back.

As Sam (13) and Bobby scuff out of the room, a bit sad about the party being cut short, but not whining about it either.

After the boys have gone, Audrey places her hand on Hank's arm.

AUDREY

What did you see out there?

Hank stares into her face, unable to answer.

EXT. THE FARM HOUSE - NIGHT

With all the lights out, the house sleeps amongst a symphony of tree frogs and crickets.

And as if someone turned off a switch - they stop.

INT. BOBBY'S BEDROOM - CONTINUOUS

Bobby's eyes open wide at the sudden silence.

In the distance, cows again MOO in great distress, and the chickens in the henhouse cluck wildly.

Bobby sits up and looks out his open window.

He sees the woodline, and deep inside it, sporadic flashes of a red light.

He studies this, jumps out of bed, rushes from his room.

Lucky, lying on the floor, takes off after him.

EXT. THE FRONT PORCH - NIGHT

Hank stands in the doorway, his eyes fixed on the distant woods.

Bobby joins his father.

BOBBY

What is it, Pa?

Hank can only shake his head.

Travis arrives with the shotgun and flashlight.

TRAVIS

Here, Pa.

Hank takes the gun and steps off the porch. Travis follows as Bobby grabs his sneakers off the mud mat.

Lucky becomes anxious and growls.

BOBBY

Stay, Lucky. Stay.

EXT. THE WOODS

Hank, shotgun pointed forward; Travis, flashlight in hand, scans uneven ground.

A nervous Bobby keeps close to Travis as they advance with caution.

THE CLEARING

They emerge into the eerie stillness of the clearing.

The cows are restless.

Travis shines a light on one of them across the field. His eyes are on the cow as he moves forward.

He stumbles and falls with a loud THUD.

TRAVIS

What the hell!?

Hank hurries to help him, stumbles, but catches himself.

He sees Travis, lying on the ground in a hole.

HANK

Give me the light.

Travis hands his father the flashlight.

Hank shines it to discover a large indentation on the ground, five by five feet in circumference.

The grass is crushed and sunk two feet deep into the earth.

Travis climbs out, and can see the indentation.

Hank shines the light across the field.

They follow the beam as it shines through the blue haze of a humid night.

Ahead lies a black spot on the ground.

Hank, Travis, and Bobby approach.

The crickets and tree frogs remain silent, which casts an ominous dread over the field.

They arrive at the black spot... which is a second indentation, two feet into the ground, five by five in diameter.

Hank furrows his brow.

He shines the flashlight into the haze once again, and sees a distant black spot in the field.

With caution, he pivots on his heels as he shines the light to connect four of these dark dents in the earth.

They form what appears to be an oval circumference.

The crickets and tree frogs SING out at once! Travis and Hank are startled by the sudden return of the night sounds.

They remain speechless as the light continues to shine on the last, distant indentation in the clearing.

One little light, surrounded by a vastness of dark.

EXT. HOPKINSVILLE POLICE STATION - DAY

The Clements' car parked in front, next to two police cruisers.

SUPER: Sunday, August 21st

INT. HOPKINSVILLE POLICE STATION - DAY

A drab room. Walls covered with wanted posters, official notices, two jail cells, and the constant HUM of several small fans strategically placed.

An upset Travis stands behind a counter pleading with SHERIFF OAKS. At fifty-five, Oaks has become accustomed to the quiet, lazy days of his small town and its lack of emergencies and excitement.

He doesn't welcome a change to that.

SHERIFF OAKS

Son, I don't know how many ways I can say it. Dents in the ground ain't a police matter.

TRAVIS

Four symmetrical impressions in the earth... and the cows and chickens were terrified!

SHERIFF OAKS

Coyotes spooked them, or you got yourself a bear out there. If he came that close to your house, you better --

TRAVIS

The thing is, sheriff...

Sheriff Oaks raises an eye towards him.

TRAVIS

We heard it brushing against branches when it run away... but no footsteps.

His blank face stares at Travis.

SHERIFF OAKS

Bet it was a bear.

TRAVIS

Sheriff Oaks, you have to see these impressions in the ground! You have to see them!

SHERIFF OAKS

I don't need to see a hole on a Monday morning, Travis. Hell's bells, it's hot enough already.

The Sheriff glances at DEPUTY PRATT, a twenty-six year old up and comer, loaded with ambition.

SHERIFF OAKS

Pratt, take the car and ride up to the Clements' place, have a look around.

TRAVIS

Sheriff, my Pa asked for you, not a deputy!

SHERIFF OAKS

We got Labor Day coming up soon, son, and I've got a meeting with the Mayor in a half hour.

A stunned Travis listens.

SHERIFF OAKS

I need not remind you that that's the day of the big town picnic? Takes serious planning.

TRAVIS

Sheriff --

SHERIFF OAKS

Big crowds. Now, Pratt can have a nice look around, and that's the same as my bein' there.

Defeat comes over Travis as Deputy Pratt steps out around the counter and heads for the front door.

DEPUTY PRATT

Lead the way, kid.

Travis scrunches his brow and follows.

EXT. THE FARM HOUSE - DAY

Audrey and Olive are seated on porch chairs, with Emma on the top step. They turn towards the driveway as they hear cars approach.

THE DRIVEWAY

Travis and the Deputy arrive and pull up to a stop.

THE PORCH

Two car doors SLAM shut, and Audrey and Olive watch Travis and the Deputy approach.

AUDREY

That isn't the sheriff.

As the two get closer to the porch, Emma calls out to them.

EMMA

Pa's on the other side of the woodline. He's waiting for you.

TRAVIS

Thanks, Emma.

Deputy Pratt tips his hat to Audrey and Olive.

DEPUTY PRATT

Morning, Mrs. Clements, Mrs. Clements.

OLIVE

Where's that Sheriff we elected?

DEPUTY PRATT

Well, Ma'am, he's a little busy this morning.

OLIVE

I can imagine. We're not able to go to church on account of this. He should be here!

The Deputy smiles politely.

TRAVIS

This way.

He follows Travis onto the field.

EXT. THE CLEARING - DAY

Deputy Pratt stares at the large impression stamped into the ground.

DEPUTY PRATT

This doesn't make any sense. How did this get here?

HANK

There's four of them.

(points)

One that way... the others there... and there.

DEPUTY PRATT

Where are the tracks from whatever it was? Can't just be these things... something heavy was wheeled in!

HANK

There's nothing here but these four indentations... and look how far apart they are.

Deputy Pratt takes a few steps towards the next hole.

DEPUTY PRATT

Did you see anything last night? Anything at all?

HANK

Just the animals in a fit.

He glares at Bobby.

DEPUTY PRATT

You didn't see anything?

Bobby is hesitant.

DEPUTY PRATT

Did you?

BOBBY

I saw a red light from my bedroom window... just flashes.

DEPUTY PRATT

Car headlights?

BOBBY

No, sir. They were... well, small
and thin lights - specks, almost.

The Deputy takes a few steps, examines the ground.

DEPUTY PRATT

No tire tracks. But these things
are here.

TRAVIS

Like they fell from the sky.

This causes uneasy looks.

HANK

I don't see how these... holes,
would cause the animals to be
scared back in our barn.

The Deputy scans the field.

DEPUTY PRATT

(mutters)
Scared of what?

EXT. FLOYD'S STILL - HILLSIDE, DEEP WOODS - DAY

Land has been cleared for a large tin kettle over a fire
connected to pipes which empty into a wooden barrel.
Steam seeps out from under the kettle cover.

Next to the barrel, FLOYD KEATON, fills a jug with hooch
using a hose. Sixty-five and overweight with a slouch hat
to cover a head going bald.

A tent, old and dirty from the elements, is Floyd's home
away from home while he works on the mountain, flaps in
the breeze.

A SNAP of a twig gets his immediate attention as he
places the hose into the barrel and grabs his shotgun.

Hank calls out as he arrives.

HANK

Floyd!?

FLOYD

Dammit, Hank! What the hell!?

HANK

Put that thing down! You'll kill someone.

FLOYD

What the hell you expect!? Sneaking up on me like that. Thought you was Sheriff Oaks!

HANK

He's not here yet. Pratt's radioed him.

FLOYD

What!?

HANK

Not 'bout your still. My house. Did you see or hear anything up here last night?

FLOYD

Like what?

HANK

Any kind of disturbance in the clearing?

FLOYD

Hell, that's a long ways off.

HANK

We found holes in the ground, five by five... spread out... like in a circle.

A flush of embarrassment comes over Floyd.

FLOYD

Got a new batch in the kettle, Hank. And, well, you know's I got to sample it. I didn't hear nothin' after that.

HANK

How bent did you get?

Floyd shrugs.

FLOYD

Enough that I didn't hear nothin'.

Hank gives a knowing nod.

HANK

You take care, Floyd. Something isn't right out here. Keep your gun close.

He departs.

FLOYD

I will!

Hank looks over his shoulder.

HANK

Just make sure it isn't me before you pull the trigger.

Floyd breaks into a hearty laugh.

FLOYD

Don't you worry, none!

With Hank out of view, Floyd stops laughing. He clutches his rifle as he darts a few nervous glances at the woods around him.

EXT. THE FARM HOUSE - DAY

With two police cruisers in the driveway, Audrey waits on the porch. Her hands clutch the rail as she watches the woodline. Olive, in her rocker, sits motionless.

THE WELL

Bobby remains focused on the woods ahead - a blade of grass in his mouth.

Sam (13), eyes glued to the same spot, spins a yo-yo.

SAM (13)

Must be bad if Sheriff Oaks dragged his sorry ass out here.

Bobby doesn't respond.

SAM (13)

You said the ground was pushed in?

BOBBY

Yeah. Like something heavy was on it.

SAM (13)

Shit! What the hell would do that?

BOBBY

Why are you swearing so much?

SAM (13)

Hell, I'm going into the eighth grade. I gotta fit in.

BOBBY

By cussing?

SAM (13)

Shit, yeah.

THE FRONT PORCH

Travis exits the house and joins his mother at the railing.

TRAVIS

I'm thinking about taking the car over to Annie Jane's.

AUDREY

I thought you weren't going out till tonight?

TRAVIS

I don't feel right leaving with everything that's going on.

AUDREY

Nonsense. Between school and working the farm, you deserve a night out. Now you go.

Travis nods without much confidence.

AUDREY

Where you taking her?

TRAVIS

A movie.

OLIVE

At the proper theater, or that new passion pit they put up?

AUDREY

Passion pit?

OLIVE

Outdoor movies you watch from your car, only no one is watching the screen. I read all about it.

TRAVIS

The Sky View.

OLIVE

If that's what they call it.

TRAVIS

We're going to the Alhambra.

Olive nods her approval.

OLIVE

Where civilized people go.

EXT. THE CLEARING - DAY

Deputy Pratt takes photographs of the large, symmetrical holes. He notices Hank trudge out of the woods.

SHERIFF OAKS

Hank.

HANK

Sheriff.

SHERIFF OAKS

You know, Pratt here told me what he saw, and I just couldn't believe the notion.

HANK

What do you make of it?

SHERIFF OAKS

It's got to be some kind of prank.

HANK

A prank by who?

SHERIFF OAKS

Well, it sure as shit wasn't the neighborhood giant, now was it!?

He takes a drag on his cigarette as he contemplates.

HANK

I hope you don't think I did this.

SHERIFF OAKS

I would guess kids. Little prank,
you know...

HANK

My kids couldn't have done this
without my knowing it. Look! The
ground is pushed down! Pushed!
That took incredible weight - and
there's four of them.

The Sheriff studies him.

SHERIFF OAKS

Got all the pictures, Pratt?

DEPUTY PRATT

Yes, sir.

SHERIFF OAKS

Tell you what, Hank. I'm going to
get Tom Harris to come down here
and have a look.

HANK

Who's Tom Harris?

SHERIFF OAKS

He's the cemetery superintendent.

HANK

What for?

SHERIFF OAKS

Well, when the ground caves in
like this, it could be because
something was buried.

Hank can't believe what he's hearing.

SHERIFF OAKS

Sure, go to the cemetery. You'll
see stones tiltin' sideways,
ground cavin' in an inch or two.
When the coffin rots away, the
ground falls in around it.

Hank glares at him.

SHERIFF OAKS

Happens all the time.

HANK

You think I have some kind of half-ass cemetery out here?

SHERIFF OAKS

I don't know, Hank! Hell, might have been here before you was!

HANK

I don't believe this.

SHERIFF OAKS

Now, it's the best thing I can do at the present time.

HANK

That's it!? That's all you can do? Call the cemetery superintendent!?

SHERIFF OAKS

I think it's a bit too soon to inform the Mayor, don't you?

Hank shakes his head in disgust and walks away.

SHERIFF OAKS

What the hell else can I do, Hank!?

EXT. THE FARM HOUSE - NIGHT

Lights glow from windows as Big Band music wafts into the night air from a radio.

Bobby and Emma lie on the grass under a sky pocked with stars. They gaze into this glittering canopy of light as it sparkles and flickers above them like a dream world.

Emma points.

EMMA

Which star is heaven?

BOBBY

Heaven ain't on a star.

EMMA

Then where is it?

BOBBY

It's above the stars. Bigger than everything.

They lie in silence for a few moments.

Emma points.

EMMA

The Big Dipper... and the North Star at the top of the ladle handle.

BOBBY

And it's super bright again. Why is it doing that?

EMMA

Because it's the North Star, I guess.

Confused, Bobby furrows his brow, but dismisses it with a shrug.

He turns to Emma.

BOBBY

And remember. If you're ever lost, head for the North Star because it never moves. It's always north.

Emma stares upward.

EMMA

It's moving now.

Bobby snaps his head back to the sky, eyes open wide.

The bright star falls downward and reveals the actual North Star it had been blocking. Bobby sits up with a jolt!

The bright light gets closer, as if steering for their farm.

Emma jumps up and runs screaming for the house. Bobby stands, transfixed. The bright light grows larger as it draws closer.

INT. THE LIVING ROOM - NIGHT

As the night before, Audrey sews and Hank reads a newspaper while they listen to the radio.

A frightened Emma bursts in.

EMMA

Daddy! The North Star! It's
falling!

With rapid speed he drops the paper into his lap with a
SCRUNCH and hurries from the sofa.

EMMA

It's falling from the sky!

He takes her hand, speaks in a calming voice.

HANK

All right, sweetheart. Show me.
It's all right. Audrey - the
radio.

Audrey turns the radio off, and follows.

EXT. THE FARM HOUSE - NIGHT

Bobby stares at the large, bright object as it hovers
over the woodline.

The lights on the craft shut off, as the dark shape falls
on the other side of the treeline.

The crickets and tree frogs go silent.

The front door flies open.

HANK

Bobby!?

BOBBY

(calls out)
Over here!

Hank leads the others as they hurry out onto the lawn.

BOBBY

It landed, Pa! It landed on the
other side of the trees!

HANK

What did?

Audrey looks upward as she pulls Emma close and speaks in
a reassuring tone.

AUDREY

The North Star is still there. It
didn't fall.

BOBBY

Pa, the bright light last night,
remember? It wasn't really the
North Star.

AUDREY

It's still there, Bobby.

BOBBY

I know - but the thing was in
front of it, so it looked like the
North Star.

Hank turns to his son.

BOBBY

That's why it was brighter. Then
it came down here!

AUDREY

Bobby, is this another one of your
tall tales?

BOBBY

No, Ma!

AUDREY

Are you sure?

BOBBY

Ma, it's real. I promise! I'm not
making anything up!

HANK

Bobby, go back to the house and
get my shotgun.

BOBBY

Mine too, Pa!?

Hank nods "yes."

Bobby takes off at top speed.

HANK

Audrey, you best get back to the
house. Take Emma.

INT. THE LIVING ROOM

Bobby darts to the gun cabinet at the back of the room.
He opens the door, shoves two packs of ammo into his
pockets, grabs the shotgun and his .22.

THE HALLWAY

Bobby emerges from the living room and steps towards the door --

OLIVE

Bobby!?! Come here!

A hurried sigh as he runs to the end of the hallway and pokes his head into the kitchen.

THE KITCHEN

Olive is at the window over the sink.

OLIVE

Where are you going with those?

BOBBY

For me and Pa! Something landed in the clearing!

OLIVE

What do you mean?

BOBBY

Gotta run! Pa's waiting!

And he's gone. Olive gives out a frustrated huff and peers out the window.

A TWISTING-SQUEAK gets her attention.

With as little movement as possible, she turn her head to the kitchen door that leads outside.

The knob turns, jolts, doesn't open.

Olive watches, her eyes filled with terror.

She hears the front door open.

BOBBY (O.S.)

Grandma's in the kitchen.

AUDREY (O.S.)

All right.

EMMA (O.S.)

Be careful, Bobby!

The front door closes and FOOTSTEPS approach the kitchen. Olive's eyes have not moved from the doorknob.

Audrey and Emma enter. Audrey sees the fright in Olive's face and follows her gaze to the door.

As Emma rushes to her grandmother, Audrey takes careful steps to the door.

OLIVE

(whispers)

Audrey! What are you doing!?

The knob stops turning.

Audrey freezes still as she watches the door.

TAP-TAP-TAP knocks on the door.

The women GASP!

Audrey gathers strength, grabs a knife from the counter, and moves towards the door.

She puts her ear against it, and listens. With a firm grip on the knife, she unlocks the latch, takes hold of the knob.

She flings the door open!

Nothing is there.

Audrey takes a step outside and hears a CREAK... CREAK...

She sees that the barn door has been opened, and gently CREAKS as it settles in place.

EXT. THE WOODLINE - NIGHT

Rifle barrels point ahead as Hank and Bobby arrive at the woodline.

They listen. Dead silence.

HANK

Just like last night. No crickets,
tree frogs... nothing.

BOBBY

What could make them stop?

HANK

Something that's not supposed to
be here.

BOBBY

Like what?

HANK

I don't know...

BOBBY

They never stop when we're in the woods.

HANK

Right.

BOBBY

Pa, maybe we should go back to the house.

HANK

I want to see if something's in the clearing.

He takes a few steps until a RAUCOUS OUTBURST of cows, chickens, ducks, and pigs from the distant farm go crazy. Distressed MOOS, CACKLES, QUACKS, and warning BARKS from Lucky crack into the night air.

A quick look to each other, and they turn toward the barn and rush back.

EXT. THE BARN - NIGHT

Hank and Bobby arrive. Emma and Olive wait on the porch as Audrey, knife in hand, waits at the closed barn door.

HANK

What is it!?

AUDREY

Something was trying to get in the house. I think it went into the barn!

Hank swings the large door open.

HANK

Keep an eye on the side.

Bobby moves to the edge of the barn and faces the field.

Hank rushes inside as Bobby strains to see into the dark that surrounds them.

Audrey waits at the barn door.

AUDREY

Anything?

HANK (O.S.)

No. Everything seems normal.

The animals are still restless as Hank appears from the dark interior.

HANK

They're restless, but I don't see anything in there, or signs that anything was.

A dazed Audrey nods in agreement.

HANK

You said something tried to get in through the kitchen?

She "nods" again.

HANK

Any idea what kind of animal it is?

AUDREY

The kind who can turn the handle and knock on the door.

He shoots a glance back to the house, where he sees Olive and Emma on the porch. They stand motionless, eyes toward the woodline.

Startled, he races to the side of the barn. He finds Bobby in a trance-like state, staring at the woodline.

Colored lights are seen deep in the woods. Green, blue, and yellow pulsate from bright to dim.

HANK

They must be in the clearing...

AUDREY

Maybe so, but you're not going!

HANK

Audrey, we need to know.

AUDREY

Hank, that's no pick-up truck with good-old-boys having a time for themselves!

He hears terror in her voice. His face softens.

HANK

All right. Let's get inside. We'll figure out what to do.

They head back for the house. Hank looks over his shoulder several times to the woodline, as does Bobby.

EXT. IN THE WOODLINE - CONTINUOUS

Hank, Audrey, and Bobby are watched as they return to the house. The colored lights reflect on the trees in the foreground, and a low HUM is heard.

EXT. THE PORCH - CONTINUOUS

Hank and Audrey stop at the stairs and turn back to the woods. Bobby climbs the porch steps.

EMMA

What is it, Pa?

HANK

I don't know, Sweetie.

BOBBY

(mutters)

The North Star.

Hank and Audrey make their way onto the porch.

OLIVE

We need to get the Sheriff back here. How long will Travis be at that movie tonight?

AUDREY

I'm not sure. I don't think it's a double feature.

They hear a RUSTLE from the trees to the right of the porch, and all heads turn towards it.

HANK

Let's get inside, everyone.

Olive and Audrey usher the kids inside the house as Hank takes a few more steps to the edge of the porch.

THE TREES

At the side of the house, the brush rustles as something tries to break through.

Lucky bolts out through the brush.

HANK

Come on, Lucky! Here, boy!

Lucky runs onto the porch, and is soon at the door.

HANK

What's out there, boy?

EXT. THE WOODLINE - CONTINUOUS

Hank is watched as he lets Lucky into the house. He closes the door, faces the woodline, shotgun in hand.

EXT. SOMEWHERE ON ROUTE FORTY ONE - NIGHT

Headlights approach from blackness, and in moments, Travis' car passes by.

INT. TRAVIS' CAR - NIGHT

ANNIE JANE is on the verge of tears. Beautiful at seventeen, she spins the heads of all the boys at school, but only has eyes for Travis.

She snuffles and dabs her nose with a handkerchief as Travis takes one hand off the wheel to pull her close.

TRAVIS

Annie Jane, it's all right.

ANNIE JANE

Why did William Holden have to die? I mean, she gets the letter, the bad news, rushes to the hill and that tree... and sees the butterfly, and then she knew...

Tears fill her eye.

TRAVIS

Baby... it's only a movie.

ANNIE JANE

And that song! The heavenly choir
starts singing that song... and
he's dead... and...

More tears.

ANNIE JANE

It wasn't fair!

TRAVIS

Well, I'm looking forward to next
week's movie.

This brings a smile through tears.

ANNIE JANE

"Ma and Pa Kettle at Waikiki?" You
can go with your football buddies
for that one.

TRAVIS

If I had to suffer through "Love
is a Many-Splendored Thing," you
can sit through Ma and Pa Kettle!

ANNIE JANE

Oh, be quiet and let me have my
moment.

EXT. TRAVIS' CAR - CONTINUOUS

They continue along dark Route Forty One.

EXT. THE FARM HOUSE - NIGHT

Hank keeps watch on the porch.

His shotgun rests against the wall as he smokes a
cigarette, eyes glued on the distant woodline.

Night creatures remain silent.

INT. THE LIVING ROOM - NIGHT

Sitting on the sofa, Audrey has her arm around Emma. Both
wait in eerie silence.

BOBBY'S BEDROOM

Bobby puts a leash on Lucky and ties it to the end of his bedpost.

BOBBY

Sorry, Lucky, but you always run right into the middle of things and you don't know what's out there. Did you see them lights?

Bobby looks out the window towards the field and woodline.

BOBBY

They're from outer space. Just like Sam said.

He climbs off the bed and sits on the floor with Lucky. Lucky lays down and rests his head on Bobby's leg.

THE KITCHEN

A pensive Olive takes a steaming tea kettle from the stove and pours water into waiting tea cups.

EXT. THE FRONT PORCH - NIGHT

Hank remains vigilant..

He hears a distant RUSTLE in the woods.

With slow, careful steps, he descends the stairs and steps onto the lawn.

And waits.

With a tighter grip on his rifle, he remains motionless.

He hears a CREAK and a wooden THUMP. His eyes move towards the barn.

The door has opened. The bar is on the ground.

He cocks the shotgun.

INT. THE LIVING ROOM - NIGHT

Olive enters and hands a cup of tea to Audrey, who accepts it with a silent smile.

Olive sits in her usual chair and takes a sip from her tea cup.

EXT. THE BARN - NIGHT

Hank emerges from inside, closes the door. Latches it shut with the large, sturdy, wooden bar.

INT. BOBBY'S BEDROOM - NIGHT

Bobby dozes, seated on the floor and propped up by his bed. Lucky still rests his head on his leg.

Moonlight, framed into a square from his open window, spills onto the floor before him framed.

A shadow rises in this moonlight frame - a small half-circle at first. It rises higher to project the silhouette of a large head. Thin towards the chin, wider towards the temples and crown of the head.

A thin neck connects to narrow shoulders. The shadow doesn't move.

Lucky lifts his head up with a start and BARKS uncontrollably as the shadow on the floor disappears. Bobby wakes as Lucky jumps onto the bed, barking.

BOBBY

Lucky! Hey, boy! All right...
quiet! What did you see?

The dog stops barking, but growls as Bobby looks out the window.

Convinced nothing is there, he sits back on the bed and pets Lucky to calm him down.

BOBBY

It's all right... shhh...
nothing's there.

THE STAIRWAY - CONTINUOUS

Audrey, at the foot of the stairs, looks towards the top and listens. She turns and takes several steps into the living room.

OLIVE

Anything?

AUDREY

All's quiet now.

OLIVE

That was Lucky's "get out of my yard" bark.

AUDREY

Bobby would have yelled out if he saw something.

The front door opens. Audrey turns around to see Hank.

THE FRONT DOOR

He leans on the doorframe, to keep an eye on the outside.

HANK

The barn door opened again.

AUDREY

How? You barred it on the outside!

HANK

The bar was on the ground. I'm starting to think someone is playing with us.

AUDREY

Who?

HANK

I don't know.

AUDREY

What about the lights in the woods?

HANK

Someone could rig those up.

AUDREY

And use what for electricity? We'd hear a car, or a truck or generator out there...

HANK

I don't know how it's being done, but it is!

BOBBY (O.S.)

It's the space ship.

They turn to see Bobby, midway up the stairs.

AUDREY

Bobby, this isn't the time for one of your stories.

BOBBY

I saw it. It was hovering over the woodline, then the lights went out and it landed. I tried to tell you.

Hank shows the hint of a smile at Bobby.

HANK

I know, son.

He speaks quietly to Audrey.

HANK

I don't think anyone is going to be able to sleep. Keep everyone together in the living room.

AUDREY

What are you going to do?

HANK

I'm just keeping a look out. If something approaches the house again, I want to see it.

AUDREY

Don't go into the woodline, Hank.

HANK

I'm staying on the porch. As soon as Travis gets back, I'll send him into town for the Sheriff.

They kiss. Hank steps outside, closes the door.

Audrey glances at Bobby as she steps into the living room.

AUDREY

Let's do what your father says, and wait in the living room.

Bobby remains on the staircase, his eyes transfixed on the front door.

EXT. THE FRONT PORCH - NIGHT

Hank sits on the top step, cigarette in hand, his eyes on the woodline.

His gaze shifts to the barn. The door is still closed.

A glance to where the driveway meets the field. No car. He takes a quick drag on his cigarette to settle nerves, and stands up.

Hank moves towards the field.

Behind him, in the dim light of the moon, a small CREATURE is perched on the roof of the house. A large head and thin body, but no discernible features.

It spots Hank, hunches down, and disappears down the other side of the roof.

INT. BOBBY'S BEDROOM - NIGHT

Lucky lies on the floor. He perks up when he hears a scratching sound on the roof. He jumps onto the bed and starts BARKING at the open window.

THE LIVING ROOM

Bobby sits on the sofa with Emma and Audrey. He hears the BARKING, leaps from the sofa, and bolts from the room.

EXT. THE FIELD - NIGHT

A few feet into the field, Hank halts mid-step as he hears Lucky's BARKS echo across the field. He spins around to see the house. All appears normal.

Hank quickens his steps and heads to the house.

INT. BOBBY'S BEDROOM - NIGHT

Bobby watches from the door to his bedroom as Lucky, on his bed, growls and barks at the open window.

He approaches the dog and speaks in a calming voice.

BOBBY

Shhh.. Lucky! That's enough. Get down... down... get down.

Lucky jumps down from the bed.

BOBBY

Sit.

Lucky sits.

EXT. THE FRONT YARD AREA - NIGHT

Hank approaches the house when he hears a loud WOOD SCRAPE which stops him cold.

He does a slow turn to the barn. The wooden bar is on the ground.

The door is open.

Anger comes over Hank's face as he charges towards the barn.

INT. BOBBY'S BEDROOM - NIGHT

Bobby, seated on bed, continues to pet Lucky, calming him down.

Lucky growls at the window.

Bobby looks back toward the window. He steps in closer for a better look outside.

An ALIEN CREATURE pops up from below. Bobby SCREAMS and stumbles with a THUD onto the floor. The creature's head is large and smooth, with two huge black, bulging eyes.

Just as startled as Bobby, the creature is gone before the boy hits the floor.

EXT. THE BARN - NIGHT

Already turned towards the house from Bobby's scream, Hank rushes to the house.

INT. BOBBY'S BEDROOM - NIGHT

Audrey, Olive, and Emma are with Bobby. Audrey helps him up from the floor.

Panic-stricken, his eyes are opened wide as he points to the window with a shaky hand.

AUDREY

Bobby! What is it?

BOBBY

It was there... at my window... a
man from space!

EXT. THE FRONT DOOR - NIGHT

Hank pulls the door open and shouts upstairs.

HANK

What's going on!?

Audrey makes her way down the stairs.

HANK

Audrey?

AUDREY

Bobby said... he said a spaceman
looked into his window.Her faces changes from relaxed to terror as she sees over
his shoulder. Hank picks up on this, and faces the
woodline.

A loud HUM booms from the woodline.

THE WOODLINE

The lights glow within the woods.

Five ALIEN CREATURES emerge from the woodline. Small at
three feet, five inches in height, their bodies and
oversized heads appear smooth and gray.

Their eyes are large, solid black, void of emotion.

They never walk on their legs. Instead, they hover over
the ground.

In a line, the creatures advance towards the farm house.

Hank remains calm.

HANK

Break out the other guns from the
cabinet, and all the ammo boxes.
One for you, one for Ma.

He yells into the house.

HANK

Bobby! Get your rifle and get down here! Fast as you can!

Audrey stares at the oncoming aliens.

HANK

Now, Audrey.

Audrey hurries into the house. Hank watches the advance from the doorway as Bobby joins him.

Behind them, Olive and Emma descend the stairs and turn towards the living room.

THE CREATURES

Continue to advance. They're midway across the field.

HANK

Stands his ground at the top of the porch stairs.

Bobby kneels behind the porch rail, rifle aimed straight ahead.

HANK

Stop where you are! Who are you!?

THE CREATURES

Closer. Some raise their arms and reach out.

THE FARM HOUSE

The creatures don't respond to the warning. Hank raises his rifle.

HANK

Fire over their heads.

He aims and FIRES! BAM!

Bobby FIRES! BAM!

It does not slow their advance.

One creature breaks the line and rushes directly for Hank.

He raises the rifle, and FIRES! PING! The bullet hits the creature as if it grazed a tin can.

The creature spins from the impact. It falls back, behind the line of advance.

BOBBY

You hit it, but it didn't die!

The creatures are closer.

HANK

Let's get inside.

Rifles aimed forward, Bobby and Hank back into the house and SLAM the door shut.

INT. THE FRONT DOOR - CONTINUOUS

Hank slides the deadbolt into place and locks the door knob.

THE LIVING ROOM

Audrey and Olive, at the gun cabinet, rifles in hand.

Emma is on the sofa.

A creature pops up against the window behind her, hands pressed against it, fingers scratching to get in.

Audrey and Emma SCREAM!

Hank rushes into the room as the creature pulls back, out of sight.

Audrey hurries to the window, and with great force, pulls the shade down. Hank shoots a look to her.

AUDREY

Hush up!

HANK

Can you stay here? Shoot anything that tries to break in?

AUDREY

Yep.

HANK

Yell out if you need me.

She loads the rifle as Olive, Hank, Emma, Bobby, exit.

THE KITCHEN

Everyone gathers around the table.

OLIVE
What are those things?

HANK
I don't know!

They fumble with shaky hands as they sort the ammo and load the weapons.

EMMA
What do they want!?

HANK
I don't know!

Emma SCREAMS as a creature looks in the window over the sink. It's huge eyes blink as the hands claw the glass.

Olive raises her shotgun. BAM! She blasts through the window as the creature darts away in a shower of shattering glass.

EMMA
Grandma, I didn't know you could shoot!?

OLIVE
Who do you think taught your Pa?

EMMA
Grandpa.

OLIVE
Who do you think taught your Grandpa?

BOBBY

A CLICK draws his attention to the kitchen door.

THE KITCHEN DOOR

The handle twists slowly.

BACK TO SCENE

Bobby points -

BOBBY

The door! The door!

Hank races to the door.

THE KITCHEN DOOR

It opens as thin, gray, alien fingers reach around the edge.

Hank slides and SLAMS into the door. The alien fingers CRACK.

The door pushes open, Hank gets his footing and SLAMS it shut.

Bobby pounces into it and locks the deadbolt. He leans against it with heavy breaths of excitement and fear. Hank smiles reassurance at him and springs back to the table.

BOBBY

It was locked!

HANK

They found a way to open it. We need to make sure we use the dead bolts!

Lucky BARKS from upstairs.

Bobby's startled eyes shift to the ceiling.

BOBBY

My window! I left it open!

THE STAIRCASE

Bobby leaps up the stairs, scurrying so fast he misses every other step.

INT. UPSTAIRS HALLWAY - CONTINUOUS

He races for the room at the end of the hall - his bedroom with the open window. A creature is climbing in with a foot already on Bobby's bed.

Lucky continues to bark wildly.

Bobby looks all around in a panic. His rifle is downstairs!

He grabs the wooden chair at his desk, holds it outwards, and charges forward with an angry SCREAM!

BOBBY

AHHHHHHHH!

The chair RAMS into the creature!

It's pushed out the window, but the alien manages to hold on with one hand.

Bobby jumps onto the bed, reaches for the window, SLAMS it shut onto the alien's fingers.

The creature's hand stops the window from closing. Bobby lifts it again - SLAMS it shut! CRUNCH!

The creature flies in silence beyond the trees a distance away.

Bobby locks the window and catches his breath.

INT. THE KITCHEN - NIGHT

Olive peers out the window.

OLIVE

Look's like they're falling back.

EMMA

I hope for good!

OLIVE

Just licking their wounds.

She moves away from the window to the table for more ammo.

Outside the window, the saucer rises silently above the trees, and disappears upward at lightning speed.

EXT. THE PORCH - NIGHT

Hank opens the door. Shotgun in hand, he steps onto the porch with Bobby.

They scan their surroundings and see no trace of the creatures or colored lights in the woods.

EXT. THE FARM HOUSE - CONTINUOUS

House lights illuminate the windows, Hank and Bobby on the porch, and the family in the doorframe - a small spot of light in the blackness that surrounds them.

Total isolation.

The night sounds return.

EXT. FLOYD'S TENT - HILLSIDE, DEEP WOODS - NIGHT

Floyd, out cold with a bottle of moonshine next to him. A prodigious "snore-grunt" causes his groggy eyes to open.

His tent illuminates from the outside with bright lights. Green, blue, yellow flash against the canvas.

Floyd opens his eyes again. He's half asleep as he sits up.

FLOYD

Sheriff Oaks! You fat slob! Found me out!

EXT. FLOYD'S TENT - HILLSIDE, DEEP WOODS - CONTINUOUS

Half drunk and jug in hand, he fumbles with the tent flap, and stumbles out.

FLOYD

How the hell did you get a squad car...

Floyd freezes, his mouth remains open mid-sentence, and his eyes bulge.

Three creatures examine his still. One inspects the kettle while another watches, the third holds a cup next to the wooden barrel.

A low HUM causes him to glance over his shoulder.

THE TENT

A large silver object rises from behind the canvas.

BACK TO SCENE

Floyd watches the creatures. He has not moved a muscle.

THE STILL

One of the creatures grabs the hose and follows it from the kettle to the barrel. He lifts the lid, ripples the liquid with a finger.

The creature with the cup dips it into the barrel.

He lifts it to his tiny mouth, takes a sip.

His eyes close as he drops the cup and elevates higher from the ground.

He spins, and zooms over the tent, followed by the others.

Floyd looks over his shoulder as the HUM grows louder.

THE TENT

The saucer rises into the air.

BACK TO SCENE

Floyd watches as it hovers over the trees, and glides away. He turns to his still.

Expressionless and motionless, he drops his jug of hooch. It cracks open and the one hundred and ninety proof spills into the earth.

EXT. SOMEWHERE ON ROUTE FORTY ONE - NIGHT

Travis has parked next to a cornfield. The headlights are out. Soft moans, clothing movement, and romantic kissing.

ANNIE JANE (V.O.)

Travis, I think we need to get going.

TRAVIS (V.O.)

Really?

ANNIE JANE

Mmm-hmmm.

INT. TRAVIS' CAR - CONTINUOUS

Travis and Annie Jane are in the middle of an intense kiss. A HUM fades in as the car becomes flooded with bright colored lights. Green, yellow, blue.

The kiss breaks off. They sit up straight!

ANNIE JANE

The police?

He opens the door.

EXT. SOMEWHERE ON ROUTE FORTY ONE - CONTINUOUS

Travis and Annie Jane step out of the car and see the large saucer over them.

The light shines down like a super-powerful, blinding spotlight. Both teens cover their eyes as they rush to get back into the car.

INT. THE CAR - CONTINUOUS

Travis fumbles for the key as the car begins to violently shake.

Annie Jane SCREAMS!

ANNIE JANE

Hurry! Hurry!

EXT. SOMEWHERE ON ROUTE FORTY ONE - CONTINUOUS

The bright light on the saucer goes out.

The craft shoots off like a bullet.

The car stops shaking.

The road is as before. Dark and silent.

INT. THE CAR - CONTINUOUS

Annie Jane sobs as Travis turns the ignition. The car is dead.

INT. THE KITCHEN - NIGHT

Olive pours coffee into mugs as Audrey enters. Olive smiles.

OLIVE

How are you holding up?

AUDREY

I'm worried sick about Travis. He should have been back a long time ago.

OLIVE

Maybe this is bigger than we know and there's trouble everywhere.

AUDREY

That doesn't make me feel any better.

OLIVE

Well, it should! Could be they closed the roads and he would have to stay in town... with the police!

Audrey smiles.

OLIVE

He's probably better off than we are!

The lights flicker on and off, then go out entirely.

AUDREY

Oh, no.

A loud, vibrating HUM engulfs the house.

It shakes as knickknacks tumble off shelves, and bright, colored lights spill into the kitchen.

Olive grabs rifle and mans the window.

Audrey exits.

EXT. THE FRONT PORCH - NIGHT

Hank and Bobby, stare overhead. The large saucer hovers over the farmhouse as it glides towards the woodline.

The front door opens and Audrey steps onto the porch as the saucer descends in the clearing.

Hank clutches his shotgun.

AUDREY

Another one?

HANK

I think it's the same one. Must have taken off when we didn't see it.

AUDREY

How could we miss that!?

BOBBY

It takes off mighty quick, Ma. Like the speed of sound.

AUDREY

I wonder why it doesn't land the same way.

HANK

Might be they're checking us out.

BOBBY

We can't hold them off forever, Pa. They don't even die.

HANK

Audrey, best get some candles lit.

She gives a knowing nod and goes inside.

THE WOODLINE

The ship disappears behind the trees, the flashing lights spill through the leaves and branches.

SUPER: Monday, August 22nd.

EXT. THE PORCH - NIGHT

The porch is dark except for the dim glow of light that flickers through the windows.

Hank dozes in a porch chair.

Bobby stares at the woodline.

THE WOODLINE

The lights from the saucer black out, reappear, black out, reappear.

THE PORCH

Bobby realizes the lights fluctuate because of creatures on the advance.

THE WOODLINE

Creatures emerge from the woods. More than the last time.

Twenty.

They split into three sections and glide swiftly across the field.

THE PORCH

Bobby takes cover at the porch rail and aims his rifle.

BOBBY

Pa! They're on us again!

Hank opens his sleepy eyes which in a flash, are wide awake with alarm.

He stumbles down the porch steps, kneels, and aims.

THE FRONT YARD AREA

Gunfire BLASTS into the night. BLAST! Another shot as Hank and Bobby fire on the alien approach.

The right flank of aliens are almost hand-to-hand distance.

Hank jumps back onto the porch. BAM! Another shot as a creature spins from the impact and crashes into a tree.

INT. THE KITCHEN - NIGHT

Olive FIRES! BAM! From the kitchen window.

THE LIVING ROOM

Emma is huddled on the sofa as Audrey FIRES! BAM!

THE FRONT PORCH

Hank FIRES! BAM!

HANK

Bobby! Open the door! We're going
in!

BAM! Hank gets off a final shot - PING - it hits a creature who spins off like a top.

Bobby stands guard at the door. He jumps inside as Hank plows in.

INT. THE FRONT DOOR - CONTINUOUS

Bobby locks the door as Hank checks the living room. TWO CREATURES claw at the window behind Emma as Audrey FIRES out the front window.

HANK

Emma! Get to the kitchen!

Emma runs past her father as he jams the rifle butt into his shoulder and FIRES! BAM!

Glass shatters as the creatures fly off.

He keeps the rifle at the ready as another creature pops up at the other window and tries to enter.

BAM! Hank fires. Glass shatters! The bullet impacts with a PING! The creature spins out of view.

AUDREY

Thank you!

BAM! She FIRES another shot.

THE KITCHEN

Bobby checks the back door. Still secure. Emma lets out a SCREAM as a creature climbs in the window over the sink.

BAM! Olive FIRES! The creature is defiant and continues forward.

OLIVE
You spindly little so and so!

Olive FIRES again. The alien pulls back and is gone.

BANG! BANG! BANG! The kitchen door shudders as the creatures try to break in. Bobby raises his gun to shoot through the door.

Lucky BARKS at the door.

HANK (O.S.)
Don't, Bobby!

Hank walks in, examines the door. BANGBANGBANG!

HANK
It'll hold. Quiet, Lucky!

Stands defiantly next to Bobby, ready to attack!

Hank goes to a wooden dry sink and slides it in front of the door.

HANK
Insurance.

BANGBANGBANG!

BANG!BANG!BANG! comes from the hallway.

BOBBY
The front door!

HANK
It's stronger than the kitchen.

Olive goes to Hank and speaks quietly.

OLIVE
Why are they attacking? Doesn't even look like they have weapons.

HANK
I know.

OLIVE
Then what do they want?

HANK
I think they want us.

Olive, rifle in hand, returns to her window. The door bangs have stopped. Audrey arrives.

AUDREY

I saw them pull back towards the treeline. They're a distance away. I need some ammo.

HANK

Bobby, cover the living room windows for your Ma.

BOBBY

Yes, Pa.

Bobby and Lucky hurry for the living room as Audrey sips a coffee. Hank exhales a deep breath in a rare moment of peace.

AUDREY

So, is this what it was like fighting the Germans at the Bulge?

Hank gives a slight nod "no".

HANK

The Bulge was a lot colder, and the Germans stayed dead after we shot them.

EMMA

Ma, can I get Henrietta?

AUDREY

Where is she, Emma?

EMMA

In my room.

Audrey thinks a moment.

AUDREY

All right. But come back the moment you get her. All right?

EMMA

I will.

She heads for the stairs.

AUDREY

Wait.

Audrey grabs her rifle and a box of ammo, which she holds up to Hank.

AUDREY
Is this the right kind?

Hank nods "yes."

AUDREY
I'll go with you.

They head towards the stairs.

OLIVE
You be careful!

Hank re-loads and stuffs ammunition into his pockets.

HANK
What's it look like out there, Ma?

OLIVE
I can't see any of 'em.

INT. UPSTAIRS HALLWAY

Audrey and Emma reach the top step.

AUDREY
Get Henrietta and meet me back
here.

Emma nods and dashes for her room as Audrey goes in the other direction.

AUDREY'S BEDROOM

The window is opened half-way. A quick glance outside, and she shuts it, locks it, heads for the door.

UPSTAIRS HALLWAY

Audrey arrives at the stairs.

AUDREY
Emma?

She sees the open door ahead, but no response.

AUDREY
Emma?

Audrey takes slow steps towards the door.

EMMA'S BEDROOM.

Audrey enters the room and reels back.

Emma is against a wall, grasping her doll, Henrietta.

An ALIEN CREATURE has his palm on her forehead.

His long fingers wrap around Emma's face like an octopus.

The creature looks at Audrey, who stands motionless, rifle in her hand.

He stares at her with his dead, black eyes. Audrey and the creature remain with eyes locked.

The creature pulls Emma towards the open bedroom window.

AUDREY

Do you know I'm the only girl in
Christian County to ever win first
prize in the Annual Coon Hunt?

The creature stops.

AUDREY

That's when you go out at night
with dogs. First one to tree a
coon wins.

The creature blinks.

AUDREY

But I'm so good I don't even need
dogs.

In a flash she lifts the rifle and FIRES! The creature is hit in the face as it jerks back, instantly releasing Emma who runs to her mother.

The creature rises from the floor and swooshes out the window.

Audrey hurries to the window, closes and locks it, and SCREAMS out!

AUDREY

Hank! They're on the roof!

THE FRONT DOOR

Hank races to the door, looks into the living room as Bobby stands watch.

HANK

Bobby!

Hank unlocks the deadbolt and turns the door knob til it stops. Bobby jumps in next to him.

Audrey and Emma rush down the stairs. Emma's tough!

EMMA

Ma got one!

HANK

Audrey, lock this after we go out.
We're gonna clear the roof.

AUDREY

All right.

HANK

And watch the living room windows,
too!

AUDREY

Don't worry.

Hank shoots a look to Bobby. Bobby returns a quick "ready" nod.

The door opens and they spring out!

Audrey SLAMS it shut after them.

EXT. THE FARM HOUSE - NIGHT

Hank jumps over the porch railing and runs forward.

Bobby leaps from the top step and follows.

They spin around, rifles aimed upward.

Ten creatures on the roof tear shingles off, clawing at the wood underneath.

Hank and Bobby open FIRE - BAM! CLINK! BAM! - PING!

The bullets bounce off. The creatures spin into the air and drift backwards, towards the trees.

Hank and Bobby race back to the porch.

INT. THE FRONT DOOR - CONTINUOUS

Audrey waits with one hand on the knob, the other on the deadbolt.

Three KNOCKS!

HANK (O.S.)
Audrey! Open the door!

She slides the deadbolt, swings the door open, Hank and Bobby tumble in.

She kisses Bobby on his forehead.

AUDREY
Take the living room for me.

He exits.

AUDREY
What were they doing on the roof?

HANK
Trying to get in.

AUDREY
They come here in that flying thing that has more technology than anything on earth, and they have to rip up shingles to get into our house!?

HANK
Maybe it's like dissecting a frog. They want to see the layers.

It hits Hank and Audrey at the same time. Fear is in their eyes. She speaks barely above a whisper.

AUDREY
Then they better not get in.

HANK
They won't.

Bright lights strobe in the woodline across the field.

HANK
I want to see that ship. See what they're up to. How many gray men do they have?

AUDREY

Get that notion out of your head
right now.

HANK

What if it's not just us. What if
this is happening all over? That
information might be important.

AUDREY

You're not at the Bulge fighting
Germans! These are men from Mars.

THE LIVING ROOM

Bobby sits in Olive's chair. It faces the window, but is
not seen from the front door. His rifle is at the ready.

HANK (O.S.)

We need to know what's on the
other side of that treeline.

AUDREY (O.S.)

Why!?

HANK (O.S.)

This may not stop at sunrise, and
we don't have a lifetime supply of
ammo.

AUDREY (O.S.)

What are you saying?

HANK (O.S.)

If it looks like they're going to
pull out, fine. If not, then we
need to plan a way out of here.

AUDREY (O.S.)

You can't leave us! We need you
here! Those things already got
into the house! You can't leave!

Bobby hears Hank's footsteps trudge down the hallway.

Audrey sticks her head into the living room.

AUDREY

I'll be back in a minute, Bobby.
Keep an eye on the window.

She follows Hank. Her footsteps fade in Bobby's ears.

Bobby lifts himself out of the chair as Emma enters, with Lucky.

BOBBY
Emma, do me a favor?

EMMA
Depends.

BOBBY
I'm gonna go out for a little while.

EMMA
Why!?

BOBBY
Pa wants to know more about their ship. I can get there and back real fast.

EMMA
They won't let you go.

BOBBY
I know. I'll tell them I'm going after I get back! Please - keep an eye on the window. If anything shows up, call for Ma and Pa. I'll leave Lucky with you for protection.

EMMA
You're gonna get it if you do this.

BOBBY
It needs to be done!

They exit the living room.

THE FRONT DOOR

Checking down the hall to make sure all is clear, Bobby unlatches the lock. Rifle in hand, he kneels in front of Emma.

BOBBY
Don't tell them where I went. I'll be back before they know I'm gone, anyway.

Lucky whimpers.

BOBBY

You stay with Emma, Lucky.

He opens the door, slips out, Emma closes and latches it shut.

THE PORCH

Bobby makes his way down the steps, skirts the side of the house, and disappears into the dark.

EXT. THE GULCH - NIGHT

With the house behind him, Bobby rushes low as he sprints through thick brush and tumbles into the gulch.

He collects himself and wends his way along the gulch toward the trees.

EXT. THE WOODS - NIGHT

Bobby trudges through the dark with an occasional stumble.

He freezes and listens.

A soft RUSTLE of branches echo behind him. He sees nothing but moonlight that filters through the dense wood.

Bobby takes several more steps. He stops. Another distant RUSTLE.

He kneels behind to a thick tree and peeks around with one eye.

TWO CREATURES navigate through the growth and swaying branches.

He checks his rifle to make certain it's loaded.

His eyes divert to where he sees the bright glow of the ship.

Shadows of more creatures pass between the trees.

He slings the rifle over his shoulder, hunches low, and moves on with great stealth.

A large heavy branch, the size of a club, lies ahead.

Without making a stop, he grabs it.

He raises his eyes and sees a big tree ahead.

TWO CREATURES

advance in the dark. Moonlight shines on and off of their gray bodies as they glide through shadows. The large, black eyes glisten and blink.

Without any signal or communication, they stop.

And listen.

One cocks its head.

The other points to the front.

They continue forward.

BACK TO SCENE

Bobby darts behind the tree. With his back to the trunk, he holds his breath and listens.

The creatures draw closer.

He lifts the branch, gets a firm grasp... and waits.

The creatures loom from the dark behind him.

Bobby listens for any sound.

They are inches from the tree. One of the creatures passes a low branch.

It rustles.

Bobby steps out, swings the branch - SWOOSH.

Nothing there.

He looks left and right. Nothing.

He spins on his heels and YELLS out!

The creature is inches from his face! Long, thin, gray fingers grab onto his face like a spider grasping a fly.

The creature rises into the air, and so does Bobby.

His screams of panic are muffled by the alien hand.

The branch remains in his grasp. He rams it into the alien with a THUD!

The creature releases its grip as it drifts backwards.

Bobby spins around as the second creature flies towards him.

He swings the branch - THWAP - a direct hit to the head. The alien crashes into a nearby tree.

Bobby stumbles, gets his footing, unslings his rifle, and plows through the woods without looking back.

INT. THE LIVING ROOM

Audrey enters to find Emma and Lucky.

AUDREY

Where's Bobby?

EMMA

Bobby? Um, around.

Audrey goes to the window to check outside.

EXT. SOMEWHERE ON ROUTE FORTY ONE - NIGHT

Travis turns the ignition again. Nothing. Annie Jane links her arm in his.

ANNIE JANE

What are you thinking?

TRAVIS

How I'm going to tell my father.
"Pa, I'm sorry. A flying saucer
wrecked the car."

ANNIE JANE

It's the truth. You can't lie.

TRAVIS

If I lie, people will think I'm at
least normal.

Annie Jane laughs.

TRAVIS

What are you thinking?

Her laugh fades off. She puts her head on his shoulder.

ANNIE JANE

If we're going to get out of this
alive.

He kisses the top of her head.

TRAVIS

Of course we are. We've got a dead
car, that's all. Police will be by
soon.

ANNIE JANE

I'm wondering what happens if that
flying saucer comes back sooner.

He tries the ignition again.

A couple of promising sputters.

Another try - the engine turns over!

Travis and Annie Jane YELL OUT with cheers!

TRAVIS

Let's get the hell out of here!

He steps on the gas, and the car rolls off the dirt to
the pavement, and takes off down the highway.

THE KITCHEN

Hank checks the security at the back door, coffee in
hand.

OLIVE

Audrey's right. You can't go out
there. We already know we're
outnumbered.

HANK

Yeah.

OLIVE

You don't know what they're
capable of. Could be they got ray
guns or other things - like the
heat rays in War of the Worlds!
Pfffft! Instant cremation.

EXT. THE WOODS - NIGHT

Bobby creeps up behind a couple of boulders near the clearing. His face freezes.

THE CLEARING

The saucer rests on four extended legs, in the same indentations as before.

A ramp protrudes from underneath to the ground.

Several groups of aliens wander about.

One of the creatures carries a cat up the ramp and into the ship. Another carries a fawn.

BOBBY

He inches forward to get a better view, but SNAP! He steps on a small branch.

THE SAUCER RAMP

An alien guard jolts his head towards the sound.

BOBBY

doesn't move as he sees the alien stare in his direction.

The alien advances towards him.

Bobby crouches low, backs away, and makes a break for it.

THE CLEARING

The saucer releases a loud, pulsating HUM.

THE LIVING ROOM

Emma sleeps in a chair with Lucky on the floor next to her.

The HUM of the saucer penetrates the house.

Audrey keeps watch at the window.

Hank enters the room.

HANK
Have you seen Bobby?

AUDREY
Not in a while. Maybe he's
upstairs.

Hank nods "no."

HANK
I checked.

Hank goes to Emma, and gently touches her shoulder to
wake her.

HANK
Emma?

EMMA
Hmm?

HANK
Where's Bobby?

EMMA
Hm? What?

HANK
Do you know where Bobby is?

Emma has the look of one who has been caught.

AUDREY
Where is he, Emma?

EMMA
He went to get you information.

HANK
Information on what!?

EMMA
The flying saucer.

The blood rushes out of Hank's face.

HANK
Oh, my God.

He rushes to the window and glances out.

He sees the glowing lights of the ship through the trees.

BAM! A gunshot from the kitchen.

OLIVE (O.S.)

They're back!

An alien creature pops up at the living room window -
it's arms grab the frame to pull itself in.

Lucky BARKS as Hank aims and FIRES! BAM!

The alien disappears from sight.

More BLASTS from the kitchen.

OLIVE (O.S.)

Hank! Hank!

HANK

Audrey! Take the window!

AUDREY

But, Bobby!

HANK

We can't do anything about that
right now!

He runs from the room.

THE KITCHEN

Olive FIRES and reloads, but the kitchen door is being
slammed so hard the hinges are coming loose.

She yells out as Hank runs in.

OLIVE

They're breaking the door in!

HANK

Damn!

He races out of the room.

HANK (O.S.)

Emma! Emma!

THE FRONT DOOR

Hank unbolts the door as Emma arrives.

HANK

Emma, close and lock this door
after I go out.

EMMA

I will, Pa.

Hank slides the deadbolt and pulls the door open.

He SLAMS right into a CREATURE!

Hank punches the creature in the stomach with the butt of his rifle, then kicks the alien like a football as it hurls towards the field.

THE PORCH

A group of CREATURES glide towards the house.

Hank FIRES at them. They continue their advance as more come out of the woodline.

He FIRES again!

Hank flies to the far side of the porch and jumps the railing.

On the side of the house, two aliens are trying to push the door in.

He raises his shotgun - KA-BLAM! The aliens topple away from the door and into the dark.

Hank races forward, past the kitchen door, and into the back.

EXT. THE GULCH - NIGHT

Bobby scrambles up the dirt incline. He sees Hank barrel around the corner - BAM! He shoots a creature trying to get in a rear window.

BOBBY

Pa!

EXT. BEHIND THE HOUSE - CONTINUOUS

Hank sees Bobby struggle to climb out of the gulch.

He hauls off to him, grasps his hand, and with a strong pull, yanks his son free.

HANK

Come on!

They charge towards the house.

EXT. THE PORCH - NIGHT

Hank and Bobby round the corner at top speed!

HANK (O.S.)
Comin' in! Don't shoot!

The barrel of Audrey's rifle sticks out the window. She holds her fire.

They miss every other step as they plod onto the porch, out of breath.

No time to regroup as the creatures advance on them.

Audrey fires from the window as Hank and Bobby fire from the porch.

EXT. ON ROUTE FORTY ONE - NIGHT

Travis' car continues at top speed.

INT. THE CAR - NIGHT

Travis looks at his watch.

TRAVIS
Well, I won't have the car for a month after this. The sun's going to be up in an hour.

ANNIE JANE
Since your house is before mine, let's stop in and tell them what happened.

TRAVIS
I'll still be dead...

He slows the car.

ANNIE JANE
What is it?

Travis brings the car to a crawl. Out the side window, he sees the colored lights of the saucer through the trees.

ANNIE JANE

Oh, my God! That's the thing that
was over us!

They hear constant gunfire... it continues without end.

TRAVIS

Son of a bitch! That's my house!
They're attacking my house!

He puts the car in gear.

ANNIE JANE

Wait!

TRAVIS

I gotta get in there!

ANNIE JANE

No!

TRAVIS

What do you mean "no!?"

ANNIE JANE

Travis, let's go get the police.
They can call in help from the
base, or the state police!

Travis is torn.

ANNIE JANE

Look at the size of that thing! Us
going in there alone is not going
to do them any good! We need to go
get help!

Travis looks at her.

EXT. ON ROUTE FORTY ONE - CONTINUOUS

Travis' car turns around, and speeds back in the
direction it came.

EXT. THE FRONT PORCH - NIGHT

Hank fires a final shot, as does Bobby.

There is a lull in the attack.

All is quiet as Audrey bursts out through the door with Emma and Olive. Lucky runs to Bobby, who is on the top step.

Hank scowls at his son.

HANK

What the hell did you think you were doing!?

BOBBY

I wanted to --

A long, gray arm drops down in a flash and grabs Bobby's hair.

Bobby SCREAMS out.

Hank sees the creature's rawboned arm and hand, with a firm grip of Bobby's hair.

Bobby is lifted off the ground.

Bobby continues to SCREAM in pain, his legs dangle in the air.

Hank aims his rifle at the ceiling of the porch and FIRES!

BAM!

He FIRES again! BAM! ... BAM! BAM! BAM!

The creature releases his grip as Bobby falls to the ground in a heap.

Hank helps him up and they pull the weak-kneed Bobby inside.

INT. THE FRONT DOOR - CONTINUOUS

Bobby is shaken.

Audrey can't help but hug and kiss him.

AUDREY

I'm so angry with you!

Another kiss.

OLIVE

For heaven's sake, let the child breathe!

Hank keeps the front door open and leans against the frame with an eye on the woodline.

AUDREY

Don't you ever do that again!

EMMA

Who do you think you are? John Wayne!?

HANK

What did you see?

BOBBY

The ship is in the clearing, it's on four legs, up high, and a ramp going into it.

HANK

Those were the marks we found in the clearing.

BOBBY

Yep. And the legs are in the exact same place.

OLIVE

They were here before!

HANK

How many of them Martians did you see?

BOBBY

There were about forty that I could see.

HANK

What were they doing?

BOBBY

One was taking a cat up the ramp. I think it was Miss Logan's. Another was carrying a fawn.

OLIVE

Building a zoo on Mars or something?

HANK

Probably for experiments. Learning all they can about us.

OLIVE

Which is why they've been trying
to get inside all night.

Hank takes Audrey's hand.

HANK

It's what we've suspected.

He gazes at the field. Tired, dirty, spent.

HANK

Sun's coming up in a few minutes.

OLIVE

Another attack will be hand to
hand. There's hardly any ammo
left.

Hank closes and latches the door.

HANK

Let's get some coffee. I'll keep
an eye from the kitchen window.

Hank, Audrey, Olive and Emma make their way down the
hallway to the kitchen.

Bobby pets Lucky.

AUDREY

All I want now is to sleep for
twenty hours.

Lucky whimpers as he nudges the door.

BOBBY

You must have to go something
fierce! All right. It's kinda safe
now.

Bobby unlatches the door.

BOBBY

You go right near the porch. You
hear me? Do it quick and get back
here.

Bobby opens the door.

Lucky charges out of the house and speeds towards the
field and the treeline, BARKING up a storm.

BOBBY

Oh, no! Lucky!

THE KITCHEN

The lights turn on! Everyone cheers, claps, cries, hugs.

HANK

It's over!

AUDREY

Thank the Lord!

As the celebration quiets down...

BOBBY (O.S.)

(distant)

Lucky! Get back here! Lucky!

Hank's face goes from joy to panic.

A glance out the window.

He sees Bobby chasing after Lucky in the field.

HANK

No! No, no!

He tears out of the room. Audrey follows.

EMMA

Ma!?

EXT. THE FIELD - NIGHT

Lucky darts for the woodline. Bobby is halfway through the field.

BOBBY

Lucky! Get back here! Come on, boy!

The dog disappears into the woods.

THE FARMHOUSE

Hank and Audrey hurry from the porch and towards the field.

HANK

Bobby!

THE WOODLINE

Bobby stares into the thick wooded area. Lucky BARKS in the distance. Bobby bites his lip and races into the wood.

THE FIELD

Hank and Audrey run onto the field.

HANK

Bobby, no! Get out of there!

THE CLEARING

The sun peeks through the blanket of night blue sky.

Lucky clears the woods and runs into the clearing. The saucer hovers over the ground - silent and still.

Lucky comes to a sudden stop, and whimpers.

Bobby flies out of the woods and falls into a large hole left by the saucer leg.

He climbs out, unable to take his eyes off the craft.

BARKING from Lucky snaps him out of his trance.

He sees Lucky, directly under the ship.

BOBBY

(whispers)

Lucky! Come here! Here, boy!

He takes careful steps closer to Lucky.

BOBBY

Lucky, come! Lucky!

The ship starts to HUM. The lights fade in - green, yellow, blue.

Bobby makes a dash for Lucky. He grabs him by the collar, and pulls him back.

A super bright light beams down from the ship.

It encases Bobby and Lucky.

The beam turns dark blue.

It retracts into the saucer.

Bobby and Lucky are gone.

The ship rises above tree top level.

It glows and shoots into the sky, out of sight at the speed of sound.

Silence.

Hank and Audrey appear from the woodline.

HANK

Bobby!? Bobby!

AUDREY

Bobby!?

AUDREY

Bobby! Where are you!? Bobby!?

Their voices echo against the surrounding hills. Hank staggers, and sinks to his knees.

The sounds of crickets and tree frogs return.

All is as it was before.

EXT. HOPKINSVILLE POLICE STATION - DAY

Travis' car speeds in from the main road and skids to a stop. He leaps from the car and rushes to the front door.

INT. HOPKINSVILLE POLICE STATION - DAY

Sheriff Oaks enjoys a coffee, donut, and a morning paper. Deputy Pratt, at a smaller desk, leans over a coffee and appears to be asleep.

Travis bursts into the room, followed by Annie Jane.

SHERIFF OAKS

What the hell, boy!?

He babbles incoherently.

TRAVIS

Sheriff, we've been stuck all night! The car wouldn't start! The saucer --

SHERIFF OAKS

What are you talking about?

TRAVIS

This saucer hovered over us and rocked the car like a toy, then it killed the engine - we were stuck for hours and then we got it started - I went to my house and the saucer was there, and there was shootin'! Lot's of shootin'! My family is under attack!

SHERIFF OAKS

Slow down, boy --

ANNIE JANE

It's true, Sheriff!

TRAVIS

It's just my pa, ma, grandma, little brother and little sister there, and whatever they are in that spaceship! Sheriff, we got to go! Call for help and let's go!

SHERIFF OAKS

Shut-up!

Travis catches his breath.

SHERIFF OAKS

Damn, boy! It's five forty-five in the mornin' and I ain't even 'et my donut. Now just what the hell are you talkin' about?

TRAVIS

We're being attacked!

Oaks stirs his coffee.

SHERIFF OAKS

By who? The Reds?

TRAVIS

No... spacemen.

Oaks stops stirring.

SHERIFF OAKS

I'm gonna pretend I didn't hear that, boy.

(MORE)

SHERIFF OAKS (CONT'D)

Now you go home, sleep off
whatever it is you've been messin'
around with, model airplane glue
or whatever it is you kids sniff
these days, and I'll come and see
your daddy this afternoon and tell
him what you done.

Sheriff Oaks dunks his donut and Travis explodes.

TRAVIS

Damn it, Sheriff, put down your
stupid, damned donut! I'm serious!

SHERIFF OAKS

You raisin' your voice to me, boy?

TRAVIS

If you don't get your ass out to
our farm it's going to be on your
head, Sheriff - and what's worse
you'll eventually have to face my
Pa and when you do, that badge
ain't gonna stop him!

Sheriff Oaks is stunned.

DEPUTY PRATT

Sheriff?

Sheriff Oaks turns to his Deputy.

DEPUTY PRATT

I think something could be...
well, wrong out there. I seen
Travis in the school play. He
ain't this good an actor.

He returns his gaze to Travis.

EXT. FLOYD'S TENT - HILLSIDE, DEEP WOODS - DAY

Floyd has struck his tent. It lies folded on the ground
as he destroys his still with a mallet. He trudges to the
barrel, removes the lid, tips it over.

FLOYD

(mutters)

When I start seein'... men from
Mars...

Gallons and gallons of white lightning flows like a
river.

He watches it seep away, while behind him, the large kettle collapses on its own and falls to the ground.

Floyd shows no reaction.

EXT. THE FARM HOUSE - DAY

In the early, hazy dawn light, the land looks like a war zone.

Every window in the house is broken, shingles torn from the roof lie scattered on the ground.

Shotgun shells and bullet casings litter the ground. Hundreds and hundreds of them.

The porch ceiling has a hole in it from the shotgun blast, and the roof is torn up with shingles everywhere.

The barn door remains open, the barn riddled with bullet holes.

Olive is seated on a porch chair.

Emma, hunched over on the top step, clutches Henrietta.

The sound of cars draw their attention to the driveway.

THE DRIVEWAY

Travis and two police cars pull up to the end of the driveway.

Sheriff Oaks climbs out of his squad car. His demeanor changes when he sees the damage.

Travis looks over the field. Something catches his eye.

THE WOODLINE

Hank and Audrey emerge, holding on to each other. Beaten.

THE DRIVEWAY

Travis rubs Annie Jane's arm.

TRAVIS

You head up to the house.

She nods in agreement as he runs towards his parents.

THE FRONT PORCH

Sheriff Oaks arrives at the porch and sees the hole in the ceiling, and the floor covered in cartridges and casings.

No one has acknowledged him.

He speaks quietly.

SHERIFF OAKS

Did anyone get hurt?

A silence. No one reacts.

Until a faint, shaking voice speaks.

EMMA

The little gray spacemen took Bobby.

The Sheriff studies her face for a clue of falsehood. His eyes dart to the others on the porch for any kind of reaction.

No one moves.

SHERIFF OAKS

Where did they take him, Emma?

EMMA

In their flying saucer. They took Lucky, too. We saw it go into the sky.

He takes a few steps back from the porch and quietly speaks to Pratt.

SHERIFF OAKS

Now you listen, and listen good. You get back to the car, get on your radio, and call the State Police. They are to waste no time. Then I want you to call Campbell Army Airfield and tell their Commanding Officer we have an incident and need some men to seal this place off. Evidence needs to be preserved.

DEPUTY PRATT

Yes, sir.

Deputy Pratt heads for the car.

Hank, Audrey and Travis approach the Sheriff.

Audrey has her arm around her eldest son. His eyes are red with tears. He has heard the news.

The life has gone out of them. They are listless. Vacant.

SHERIFF OAKS

Hank, I understand Bobby is missing?

HANK

Yeah.

SHERIFF OAKS

You check with Floyd up on the hill?

HANK

You know about Floyd on the hill?

SHERIFF OAKS

Yeah, I know.

HANK

I didn't check with him about Bobby.

SHERIFF OAKS

I'll have a chat with him. See if he heard anything. We'll get a good sized search team goin,' and posters.

AUDREY

You can't search where they took him.

This takes the Sheriff aback.

Hank gives a feeble nod to the affirmative, barely keep his composure.

Sheriff Oaks makes his way back to the cars and meets Pratt halfway.

DEPUTY PRATT

State Troopers and the Commanding Officer at Campbell's are on their way.

Sheriff Oaks nods in agreement.

DEPUTY PRATT
Sheriff... you think they staged
this thing?

SHERIFF OAKS
A hoax?

DEPUTY PRATT
Yeah.

SHERIFF OAKS
These people are dirt poor. Why
would they shoot up their own
house?

DEPUTY PRATT
Attention?

SHERIFF OAKS
Hell, replacing those windows
alone is more money than they make
in a year.

This makes sense to Pratt.

SHERIFF OAKS
And now we have a missing boy...
allegedly taken by little green
men in a flying saucer.

DEPUTY PRATT
You're going to tell that to the
State Police and the Military?

The Sheriff plods a short ways into the field.

THE DRIVEWAY - DAY

Sam (13) speeds in on his bike and SLAMS on the brakes
causing the wheels to skid to a stop.

He's in stunned as he sees the damage.

THE FIELD

The Sheriff observes the scene. He gazes towards the
woodline.

SAM (77) (V.O.)
The Staties came. So did the
military from the base.
(MORE)

SAM (77) (V.O.) (CONT'D)

They couldn't find any evidence of aliens. Just a shot up house and barn. Said the deep indentations in the field were due to the land "shifting." Funny how it just shifted in four places, all measuring five by five.

The scene shimmers and transforms. The Sheriff disappears.

DISSOLVE TO:

EXT. THE FARMHOUSE - 2019 - DAY

Sam (77) and the Officers stand in the spot where Sheriff Oaks stood decades before.

The house and barn are once again the broken relics of present day.

MAJOR CARLSON

What happened after that?

SAM (77)

There were a few reports from people in the county saying they saw an object in the sky, but that was about it. None of the family was drunk. They didn't drink from what I remember.

CAPTAIN HUMPHREY

What happened to the family afterwards?

SAM (77)

They moved out right quick. People in town were talkin.' You know how townspeople can talk.

CAPTAIN HUMPHREY

What were they talking about?

SAM (77)

That the whole thing was a hoax... but the missing boy... well... that wasn't a hoax. Some thought they killed him.

CAPTAIN HUMPHREY

Who? The parents?

SAM (77)

Yeah, but that ain't true. They never would do a thing like that. They loved him and they was destroyed after he was gone. It's just that people in town said that, and, well, it wasn't based on any fact. Just talk. Before they moved away, Hank told me what actually happened that night. And what he told me, is what I told you. And Mister... Hank Clements never told a lie in his life.

MAJOR CARLSON

Where did they move to?

SAM (77)

I don't know. They never said.

MAJOR CARLSON

Do you remember having any thoughts at the time as to where they might have gone? A feeling?

SAM (77)

What difference would it make now? Hank, Audrey, and Olive? They got to be long gone from this world by now.

CAPTAIN HUMPHREY

What about Emma and Travis?

SAM (77)

Never saw them again. I don't know if they're alive or dead.

MAJOR CARLSON

Well, Mister. Thank you for your time.

SAM (77)

Sam. Call me Sam.

MAJOR CARLSON

I appreciate it, Sam.

SAM (77)

When you got here, you said there was an incident that "may or may not have happened here." Was the one I just told ya it?

The Captain smiles at Sam (77).

CAPTAIN HUMPHREY

Thank you again.

The officers turn and head back to the cars.

Sam (77) follows them, and stops at the stand.

He watches as the Major gets into the back seat of the first car.

The Captain continues to the second car.

He stops at the open rear window.

CAPTAIN HUMPHREY

Well, he described it as you did.

BOBBY (O.S.)

I told you! Now do you believe me!?

The voice stirs a memory in Sam (77).

BOBBY

I have to find my parents! They've got to be worried!

CAPTAIN HUMPHREY

We will.

The Captain goes to the other side of the car, and gets in.

Sam (77) moves towards the car. The first car turns around and departs.

Sam (77) YELLS out!

SAM (77)

Bobby Clements!?

Bobby leans forward and sticks his head out the passenger window.

He has not changed or aged a day.

Bobby looks at the old man as the car backs up.

Sam (77) rushes as fast as he can to the car.

SAM (77)

Bobby! Bobby, it's me!

Bobby stares in silence. He does not recognize Sam (77).

A dog BARKS from inside the car as it makes the turn-around, and travels down the long driveway. Dust kicks up and swirls in its wake.

SUPER:

Two years after the attack, the Air Technical Intelligence Center at Wright-Patterson Air Force Base requested the report on the Hopkinsville incident.

They contacted the Sheriff's Department and the Hopkinsville Police Department. Neither had a report of investigation on file.

A search of base files failed to produce any record of correspondence to this matter.

Project Blue Book recorded the incident as a hoax.

FADE OUT.