

The Ellis Ranch

By

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Cattle mutilation and UFO epidemic of the late 70's in  
Colorado.

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EXT. GULNARE, COLORADO - DAY

ARIEL OF SPANISH PEAKS

ARIEL OF ELLIS RANCH

SUPERIMPOSE: The Ellis Ranch

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

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

EXT. ELLIS RANCH/FRONT - DAY

SUPERIMPOSE: ALINA MORALES

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

ALINA

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

INT. FRANK'S LIVING ROOM - DAY

SUPERIMPOSE: FRANKLIN KENNEDY

FRANK is sitting on his couch being interviewed by Alina. He is in his mid sixties. There is a cross on the wall.

FRANK

The Ellis ranch was built in the early forties by David's grandfather.

PICTURE OF THE ELLIS RANCH IN THE FORTIES

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

FRANK (V.O.)

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

FRANK AND ALINA

FRANK

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

ALINA

Did David live at the ranch since he was born?

FRANK

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

CUT

FRANK

Evan wanted the best for his wife and David, but he drank quite a bit, and had a short fuse. David came over and said goodbye to me before he left. Said he never wanted to see his father again. I said: when you're older, and time has passed, you will forgive him and want him in your life again.

(beat)

David was angry -- full of resentment. But he loved his father. That's why he was so mad.

ALINA  
Where did he go?

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

CUT

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

ALINA  
What brought him back?

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

ALINA  
They passed, the same night?

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

PICTURES OF CAR ACCIDENT

A horrible crash. Officer Diaz can be spotted in the  
picture.

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

FRANK AND ALINA

ALINA  
Why is that?

FRANK  
Because, the time it  
happened: near four in the  
morning. They wouldn't be going  
anywhere unless it was an  
emergency. They would be sleeping  
-- they were in their night clothes  
too. It didn't make sense for them  
to be driving at that time, and

FRANK  
speeding so recklessly down these  
mountain roads. But only God knows  
why.

EXT. LAS ANIMAS COUNTY, AGUILAR /SUPERMARKET - DAY

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

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

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

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

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

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

CUT

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

(beat)  
God never created aliens.

EXT. SIDEWALK - DAY

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

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

CUT

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

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

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

HE LAUGHS.

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

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

INT. "MANTELLI'S BAR" - DAY

There is little light coming in from the small windows in the front, the rest is dim and artificial. The bar is quiet. A female BARTENDER is behind the bar being interviewed. She is in her forties with an aged face, heavy makeup, and a piercing above her lip.

BARTENDER

Yeah, Dave would come in here from time to time. A few times a week, some weeks.

CUT

BARTENDER

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

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

CUT

ALINA (O.S.)

Have you ever seen any strange lights in the sky here?

BARTENDER

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

EXT. DAVID'S PROPERTY - NIGHT

**FROM DAVID'S CELL PHONE CAMERA**

SUPERIMPOSE: NOVEMBER 9TH, 2012

DAVID Ellis films a strange light in the distant sky.

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

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

ALINA (V.O.)

This and the following videos were taken from David Ellis's cell phone.

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

DAVID (O.S.)

There it goes.

The Large Orb disappears behind the mountain.

DAVID (O.S.)

What in hell was that?

EXT. LAS ANIMAS COUNTY ROAD - NIGHT (DAWN)

FROM DAVID'S CELL PHONE CAMERA

SUPERIMPOSE: FEBRUARY 18, 2012

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

EXT. ELLIS RANCH - NIGHT

FROM DAVID'S CELL PHONE CAMERA

SUPERIMPOSE: MARCH 1ST, 2013

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

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

THE CAMERA SEARCHES THE SKY.

EXT. PASTURE - DAY

FROM DAVID'S CELL PHONE CAMERA

SUPERIMPOSE: MARCH 2ND, 2013

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

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

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

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

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

I don't see any tracks.

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

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

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

INT. POLICE STATION/OFFICE - DAY

FROM DAVID'S CELL PHONE CAMERA

SUPERIMPOSE: OFFICER ANTHONY DIAZ

DIAZ, sits at his desk being interviewed in his police uniform. He is in his mid-forties.

DIAZ

I went to David's ranch that morning. He reported that one of his cattle looked to have been killed by intruders the night before, or earlier that morning.

EXT. DAVID'S RANCH/PASTURE - DAY

FROM DAVID'S CELL PHONE CAMERA

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

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

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

DIAZ (O.S.)

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

INT. POLICE STATION OFFICE - DAY

Diaz is being interviewed at his desk.

ALINA (O.S.)

What did you think happened to this cow?

DIAZ

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

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

INT. FRANK'S LIVING ROOM - DAY

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

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

INT. HOTEL ROOM - NIGHT

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

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

DOCUMENTS AND PHOTOGRAPHS AS ALINA SPEAKS

-F-B-I FILES: "Federal Bureau of Investigation Enclosure  
Cover sheet" "File: 198-1048"

-F-B-I FILES: Senator letter from Harrison Schmitt addressed to Attorney General asking to reconsider their jurisdiction.

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

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

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

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ALINA (V.O.)

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

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

ALINA

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



SHAW  
That was a real U-F-O!

DIAZ  
I guess so. Man...

SHAW  
This is the place with the cow?

DIAZ  
This is the place...

David steps out the front door.

DAVID  
Hey, everything alright?

DIAZ  
Yeah. Hi, David.

Diaz and Shaw walk toward the front door.

INT. POLICE STATION OFFICE - DAY

Diaz is being interviewed by Alina.

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

ALINA (O.S.)

So how did you conclude with David that night?

DIAZ

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

(beat)

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

INT. DEPARTMENT STORE - DAY

FROM DEPARTMENT STORE SECURITY CAMERA

David is at the check out.

ALINA (O.S.)

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

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

SERIES OF SHOTS

A) FROM BEDROOM CAMERA

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

B) FROM LIVING ROOM CAMERA

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

C) FROM COMPUTER ROOM CAMERA

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

D) FROM PASTURE-VIEW CAMERA

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

E) FROM BACK-VIEW CAMERA

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

EXT. FRONT - NIGHT (DAWN)

FROM FRONT-VIEW CAMERA

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

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

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

FRANK

Hey, Dave, what are you up to?

DAVID

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

FRANK

Good. You got a security camera there?

David goes back to working on the light.

DAVID

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

FRANK

Or scare them off. Smart.

DAVID  
What are you up to -- want a beer?

FRANK  
Yeah, sure.

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

INT. LIVING ROOM - NIGHT

FROM LIVING ROOM CAMERA

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

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

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

David hands one to Frank then sits on the recliner.

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

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

Frank looks and points to the living room camera.

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

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

DAVID  
Yeah.  
(beat)

DAVID  
And -- I didn't mention this to the  
cop, but, I've heard someone in  
here before too.

FRANK  
You have?

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

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

DAVID  
I'm sure I was awake.

FRANK  
What did the voice say?

DAVID  
It just said, "David".

FRANK  
It knew your name?

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

FRANK  
I think so.

INT. COMPUTER ROOM - DAY

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

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

INT. KITCHEN - NIGHT

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

EXT. BACK - CONTINUOUS

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

EXT. FRONT - NIGHT

David enters the shot, looking around, gun ready.

EXT. BACK - NIGHT

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

EXT. PASTURE - DAY

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

INT. KITCHEN - DAY

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

KYLE

So what's with all the cameras  
Dave?

DAVID

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

TREVOR

They been stealin' your tools?

DAVID

No.

TREVOR

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

DAVID

Yeah, I'm sure. I checked.

KYLE

Then what do they do?

DAVID

I don't know.

TREVOR

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

DAVID

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

TREVOR

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

Kyle laughs.

TREVOR

Seriously man. Don't you believe in aliens?

KYLE

There's no such thing as aliens.

TREVOR

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

KYLE

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

Kyle laughs.

TREVOR  
You're an idiot.

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

TREVOR  
No.

DAVID  
Then how do you know?

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

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

KYLE  
Yeah. You actually think those  
shows are real.

TREVOR  
Shut up, you don't know anything.

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

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

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

TREVOR  
For sure.

DAVID

Thanks.

INT. LIVING ROOM - NIGHT

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

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

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

He washes his dishes, facing the dark window view.

INT. BEDROOM - NIGHT

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

EXT. PASTURE - NIGHT

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

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

THE CAMERA POWERS BACK ON TEN SECONDS LATER.

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

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

EXT. PASTURE - DAY (DUSK)

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

He rides over to it, but the horse acts strange and won't go near it.

David looks at it, then rides back in.

INT. COMPUTER ROOM - DAY (DUSK)

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

EXT. PASTURE - DAY (DUSK)

FROM HEAD CAMERA

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

DAVID SHOWS THE MUDDY AREA AROUND IT.

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

DAVID CIRCLES IT, GETTING DIFFERENT ANGLES.

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

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

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

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

EXT. PASTURE - DAY

FROM PASTURE-VIEW CAMERA

David is pouring gasoline on the cow's remains.

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

He ignites the carcass in an instant blaze.

EXT. BACK - NIGHT

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

He waves his hand at the light.

EXT. FRONT - NIGHT

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

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

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

INT. LIVING ROOM - NIGHT

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

INT. LIVING ROOM- NIGHT

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

He fastens the head camera on his head.

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

EXT. PASTURE - NIGHT

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

EXT. PASTURE - NIGHT

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

FROM HEAD CAMERA

DAVID LOOKS AROUND HIS PASTURE, THEN UP AT MOUNTAIN PEAKS AND THE MANY STARS. Beat.

AN AIRPLANE CAN BE SEEN.

DAVID LOOKS DOWN TO HIS PASTURE.

EXT. PASTURE - NIGHT

FROM HEAD CAMERA

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

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

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

DAVID (O.S.)

Who said that?

(beat)

Come on out, lets talk.

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

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

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

DAVID (O.S.)

How do you know my name?

(beat)

Okay you're my friend. Show yourself.

(beat)

Where are you?

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

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

DAVID (O.S.)

Where are you?!

DAVID SEARCHES THE AREA as he waits for a response. The static subsides then ends. He waits. After not getting a response, he walks to where his camping seat is.

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

DAVE (O.S.)

Stay away from my ranch!

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

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

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

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

INT. KITCHEN - DAY (DUSK)

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

EXT. BACK - DAY

David is taking care of his horse with love.

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

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

EXT. PASTURE - NIGHT (DAWN)

David and Victor are working together as the sun sets.

INT. KITCHEN - NIGHT

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

VICTOR  
Are you alright Dave?

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

VICTOR  
Oh yeah, I can tell.

They eat in silence. Beat.

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

VICTOR  
The U-F-O's?

DAVID  
Yeah. What do you think they are?

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

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

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

DAVID  
On one of those T-V shows?

VICTOR  
And the internet. A lot of the times when people see the lights, they look like they're coming from the Spanish Peaks, or going into them; or they're near them. So it makes some sense.

DAVID

Why would they have bases in the mountains?

VICTOR

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

DAVID

That sounds pretty crazy.

VICTOR

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

DAVID

So you think the aliens are bad?

VICTOR

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

DAVID

Guess so.

VICTOR

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

DAVID

Yeah. I have.

EXT. PASTURE - NIGHT

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

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

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

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

EXT. BACK - NIGHT

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

INT. KITCHEN - NIGHT

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

David gets the feeling he is being watched.

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

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

INT. COMPUTER ROOM - NIGHT

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

Static quietly fades in then out.

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

He leans in to get a better look.

EXT. PASTURE - CONTINUOUS

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

INT. COMPUTER ROOM - CONTINUOUS

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

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

Its head tilts from side to side.

EXT. PASTURE - CONTINUOUS

The helicopter flies out of view.

INT. COMPUTER ROOM - CONTINUOUS

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

EXT. PASTURE - DAY

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

INT. COMPUTER ROOM - NIGHT

David sits in front of the computer.

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

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

INT. BEDROOM - NIGHT

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

EXT. BACK - NIGHT

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

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

INT. BEDROOM - NIGHT

David lies on his side, back facing the window.

The Small Orb enters the room, smoothly through the wall opposite the window, and static begins. It floats around in the room.

It lowers itself and stops a yard above David. It stays there. David rolls onto his back, still asleep.

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

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

EXT. BACKYARD - NIGHT

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

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

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

Footage continues but nothing happens.

INT. BEDROOM - NIGHT

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

INT. COMPUTER ROOM - NIGHT

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

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

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

INT. KITCHEN - NIGHT

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

EXT. BACK - NIGHT

David runs to the horse's shelter.

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

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

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

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

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

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

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

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

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

HE MOVES TO THE PASTURE.

EXT. PASTURE - NIGHT

FROM HEAD CAMERA

DAVID APPROACHES THE CATTLE'S SHELTER.

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

HE ENTERS CAREFULLY.

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

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

DAVID (O.S.)  
You fucking cowards!

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

David watches the sky, his heart racing.

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

INT. COMPUTER ROOM - NIGHT

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

INT. COMPUTER ROOM - DAY (DUSK)

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

He stands and carries his gun out of the room.

INT. KITCHEN - DAY (DUSK)

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

EXT. BACK - DAY

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

He takes a right to the pasture.

EXT. PASTURE - DAY

David works in the pasture, but is visibly tired in his movements.

EXT. KITCHEN - NIGHT

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

INT. COMPUTER ROOM - NIGHT

David drinks coffee and watches the computer screen with his rifle on the desk. He looks tired and uneasy.

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

He picks up the phone again and dials.

EXT. FRONT - NIGHT

Frank pulls into the driveway and parks.

INT. LIVING ROOM - NIGHT

David lets Frank in through the front door.

DAVID  
Hey buddy, thanks for coming.

FRANK  
Yeah no problem. What's going on?

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

FRANK  
Sure.

David gets a beer from the fridge and opens it.

FRANK  
Aren't you having one?

DAVID  
No, I'm trying to stay focused.

Frank gets a good look at David's face.

FRANK  
You look like shit. You alright?

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

FRANK  
Alright.

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

INT. COMPUTER ROOM - NIGHT

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

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

FRANK  
Okay. Let's see it.

DAVID  
Alright.  
(beat)  
This is last night.

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

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

DAVID (V.O.)  
No.

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

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

FRANK (V.O.)  
Oh.

DAVID (V.O.)

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

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

DAVID AND FRANK SITTING IN THE COMPUTER ROOM

DAVID

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

DAVID

They're going to Sam's shelter.

FRANK

They multiplied.

DAVID

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

(shows head camera on desk)

I had this camera on my head. This is what I got...

REPLAY FOOTAGE FROM HEAD CAMERA THE PREVIOUS NIGHT, JUST WHEN DAVID SWITCHES THE LIGHT ON AND DAVID POPS AROUND THE CORNER

FRANK (V.O.)

Oh shit!

DAVID AND FRANK SITTING IN THE COMPUTER ROOM

DAVID

(struck with sorrow)

You see them? They smelled horrible, like sulfur. Look what they did to Sam...

FRANK

What was in that shelter?

DAVID

Here.

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

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

DAVID (O.S.)

Fucking aliens, Frank. Aliens.

DAVID AND FRANK SITTING IN THE COMPUTER ROOM

FRANK

(to himself)

Satan is the prince of the air...

DAVID

What?

FRANK

They're demons. You smelt the stench of hell.

DAVID

(closes window on computer)

Look like some aliens to me. I'm closing this.

FRANK

I think, they're the same thing.

(beat)

I would like to say a prayer.

DAVID

Okay.

FRANK

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

They sit in silence for a moment.

DAVID

I don't know what to do Frank.

FRANK

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

Beat, David thinks about Frank's suggestion.

DAVID

I don't think I can do that.

FRANK

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

DAVID

I don't know.

FRANK

What they've done to your animals  
is evil, and ritualistic. And they  
try to deceive you, that is what  
Satan and his demons do.

DAVID  
Fuck, Frank...

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

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

FRANK  
When's the last time you slept?

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

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

DAVID  
I wish it was that easy.

There is a moment of silence.

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

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

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

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

FRANK

Okay.

INT. LIVING ROOM - NIGHT

David walks him to the front door.

DAVID

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

FRANK

Okay. Wait -- let me give you something.

DAVID

What's that?

EXT. FRONT - NIGHT

David follows Frank to his truck.

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

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

INT. COMPUTER ROOM - NIGHT

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

He picks up the bible and looks at its cover for a moment.

He sets it back down and picks up the mug of coffee. He drinks the coffee and watches the screen.

INT. COMPUTER ROOM - NIGHT

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

EXT. PASTURE - NIGHT

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

Nothing happens for ten seconds.

INT./EXT. DAVID'S RANCH - NIGHT

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

HOLD ON BLACK

INT. DAVID'S HOUSE - NIGHT

FROM HEAD CAMERA

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

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

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

The static increases as he WALKS DOWN THE HALLWAY.

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

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

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

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

David looks at his target, realizing he didn't hit it once. He turns and bolts for the kitchen door.

He swings open the door then freezes -- a Small Orb has appeared in front of his face. The static is loud.

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

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

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

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

EXT. PASTURE - NIGHT

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

FADE TO:

NEXT SCENE

INT. POLICE STATION/OFFICE - DAY

Diaz is being interviewed.

DIAZ

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

INT. DAVID'S RANCH/KITCHEN - DAY

FROM POLICE CAMERA

Police footage showing David's rifle on the kitchen floor, shell casings, and head camera.

DIAZ (V.O.)

We came around to the back door,  
and we could see the rifle just  
inside. There were four shell  
casings on the floor near it, but  
no markings from bullets anywhere  
in the home. There was also a  
wearable video camera near the  
gun. And there were more cameras.

SERIES OF SHOTS - DAVID'S CAMERA LOCATIONS

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

DIAZ (O.S)

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

INT. POLICE STATION OFFICE - DAY

Diaz is being interviewed.

DIAZ

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

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

DIAZ

David was powerless, even with a  
gun. I have a wife and daughter at  
home, and I don't think I could  
protect them from these, these  
beings. When I'm home at night, I

DIAZ  
look out the windows, and sometimes  
even go outside and check the  
skies.

FADE TO:

INT./EXT. LOOKOUT SPOT - NIGHT

**ALL FROM DIAZ'S HD CAMCORDER**

SUPERIMPOSE: OFFICER ANTHONY DIAZ'S FOOTAGE

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

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

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

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

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

The back sensor light times off. Beat.

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

DIAZ (O.S.)  
(surprised)  
Whoa.

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

DIAZ (O.S.)  
There's something there.

It keeps going until it is too far away to be visible. DIAZ FILMS UP TO WHERE IT WAS HEADING. HE SEARCHES THE SKY IN THAT AREA. HE STOPS -- a Large Orb is fixed high in the sky. Beat.

DIAZ (O.S.)  
That's the big U-F-O.

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

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

INT. DIAZ'S HOUSE / LIVING ROOM - DAY

Diaz sits on the couch filming his son, ALEX.

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

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

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

ALEX  
 Are you ready?

DIAZ  
 I'm ready.

SANDRA (O.S.)  
 Go baby!

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

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

INT. KITCHEN - DAY

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

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

Sandra doesn't hear, she continues to cook with her back to the camera.

DIAZ (O.S.)  
 (quietly)  
 Not only is she beautiful, she  
 makes tortillas from scratch  
 (louder)  
 Baby, those tortillas smell  
 amazing.

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

SANDRA  
 Why are you filming me? Stop it.

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

SANDRA  
 (doesn't face the camera)  
 Hello.

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

She looks at the camera and smiles.

DIAZ (O.S.)  
 That's it.

She goes back to cooking.

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

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

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

Sandra laughs and looks at him.

SANDRA  
 Not so loud, Alex might hear you.

DIAZ (O.S.)  
No he's playing outside.

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

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

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

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

INT./EXT. LOOKOUT SPOT - NIGHT

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

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

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

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

EXT. LOOKOUT SPOT - NIGHT

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

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

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

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

The Unmarked Helicopter passes over him as the wooshing becomes louder then fades off. DIAZ FILMS IT UNTIL IT IS OUT OF VIEW.

EXT. DIAZ'S HOME - DAY

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

Sandra calls from in the house.

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

INT./EXT. LOOKOUT SPOT AREA - NIGHT

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

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

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

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

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

DIAZ (O.S.)  
Oh shit.

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

DIAZ FILMS THE RADIO.

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

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

KEEPING THE CAMERA POINTED AT THE SMALL ORB, HE SLOWLY GETS OUT OF THE CAR, leaving the door open. The Small Orb just floats around in the same spot. Beat.

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

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

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

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

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

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

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

DIAZ (O.S.)

Where are you taking me?

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

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

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

DIAZ (O.S.)

Yes, I'm filming. Is that okay with you?

(beat)

Thank you. Who are you?

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

THE SMALL ORB FLIES OFF as all static quickly subsides then ends. He looks for the other Small Orb -- it is gone. HE FILMS ALL AROUND HIMSELF THROUGH THE DARK TREES.

DIAZ (O.S.)  
 I've just made contact. It was  
 like, a voice in my head --  
 telepathic. They didn't say who  
 they were.

INT. DIAZ'S HOME / BATHROOM - DAY

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

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

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

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

CUT

Diaz walks across his lawn toward the White Work Van.

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

EXT. LOOKOUT SPOT - NIGHT

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

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

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

SHAW  
 I don't know about that van, we'll  
 watch for that. And could be  
 someone's personal helicopter,  
 flying with no lights for --  
 whatever reason. Just a quiet

SHAW  
helicopter. I don't know if it's  
connected to what happened to  
David.

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

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

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

SHAW  
(little chuckle)  
I'd understand.

INT. DIAZ'S CAR - NIGHT

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

DIAZ  
I think that's it.

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

SHAW  
Who the fuck...

The White Work Van takes off down the road.

DIAZ  
Shit.

SHAW  
Stop! Police!

Diaz and Shaw hurry in the car to chase it.

TRAVELLING

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

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

SHAW (O.S.)  
 Yeah.

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

SHAW (O.S.)  
Where'd it go?

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

THEY CONTINUE AT HIGH SPEEDS DOWN THE CURVY MOUNTAIN ROAD.

DIAZ SLOWS THEIR SPEED.

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

Diaz turns the car 180 degrees and hits the gas.

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

INT. DIAZ'S CAR - TRAVELLING - NIGHT

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

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

SHAW  
 I don't know Tony, I think they got away.

DIAZ (O.S.)  
I think so... I'll drive back.

HE TURNS THE CAR AROUND.

INT. DIAZ'S CAR - TRAVELLING - NIGHT

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

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

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

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

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

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

Diaz drives faster.

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

FADE TO:

INT. ALINA'S CAR - TRAVELLING - DAY

FROM BLACK -- letters appear on screen:

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

**ALL FROM STEPHEN'S CAMERA**

SUPERIMPOSE: STEPHEN CAMPBELL

STEPHEN is driving Alina's used, cheap car, as SHE FILMS OUT  
OF THE WINDSHEILD WINDOW WITH HIS CAMERA. The radio plays  
rap music.

STEPHEN (O.S.)  
Having fun?

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

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

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

ALINA (O.S.)  
Why?

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

ALINA POINTS THE CAMERA FORWARD.

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

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

ALINA (O.S.)  
You're fired.

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

EXT. NEAR SHIPROCK MOUNTAIN - DAY (DAWN)

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

STEPHEN FILMS SHIPROCK MOUNTAIN AT SUNSET. They had just smoked marijuana and they are stoned.

STEPHEN (O.S.)  
Shiprock mountain. Guess it looks like a ship?

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

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

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

STEPHEN (O.S.)  
Me too.

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

ALINA  
Why are you filming me now?

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

ALINA  
Okay.  
(beat)  
I should film you then.

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

Alina stands, then moves toward the camera.

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

EXT. OFF HIGHWAY- DAY (DUSK)

ALINA FILMS STEPHEN, standing and facing the camera, with Shiprock behind him.

ALINA (O.S.)

I'm here with Stephen Campbell, one of the brightest graduates of Arizona School of Film.

STEPHEN

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

ALINA (O.S.)

It's okay I still like you. So Stephen, what made you want to work on this film?

STEPHEN

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

ALINA (O.S.)

I didn't make you, I just got you off your stoner ass. Be serious.

STEPHEN

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

ALINA (O.S.)

Aren't you curious, too? Don't you want to know what the Phoenix Lights were in ninety-seven? You said you saw them.

STEPHEN

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

INT. ALINA'S CAR - TRAVELLING - NIGHT

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

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

ALINA (O.S.)  
Eventually.

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

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

STEPHEN (O.S.)  
Alright.

EXT. ELLIS RANCH/ROAD IN FRONT - NIGHT

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

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

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

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

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

Stephen puts the car in park and shuts it off.

STEPHEN (O.S.)  
Let's go then.

EXT. DRIVEWAY AND SIDE OF HOUSE - NIGHT

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

Alina stops for a moment and looks back for Stephen.

ALINA  
Stay close, okay?

STEPHEN (O.S.)  
Okay.

EXT. BACK - NIGHT

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

ALINA (O.S.)  
The Spanish Peaks.

EXT. BACK - NIGHT

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

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

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

EXT. BACK - NIGHT

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

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

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

EXT. BACK - NIGHT

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

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

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

Beat. A quiet rustling is coming from the left.

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

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

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

EXT. BACK - NIGHT

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

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

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

EXT. FRONT - DAY

A replay of earlier footage, plus more.

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

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

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

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

ALINA  
 Why are you still recording?

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

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

STEPHEN (O.S)  
 Okay --

HE STOPS FILMING.

EXT. PASTURE - DAY

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

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

HE FILMS DOWN TO HIS MUDDY SHOES.

EXT. PASTURE - DAY

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

ALINA (O.S.)  
 This is where they found the  
 horse. That was horrible.

STEPHEN (O.S)  
Disgusting. I didn't need to see  
that.

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

EXT. DRIVEWAY - DAY

STEPHEN FILMS ALINA CLIMBING A LADDER ONTO THE ROOF.

EXT. ROOF - DAY

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

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

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

ALINA  
Shut up.

A GOOD SHOT OF THE SPANISH PEAKS.

EXT. ROOF - NIGHT (DAWN)

STEPHEN IS STANDING AND POINTING OUR VIEW DOWN TO ALINA, who  
is sitting on a blanket looking toward the mountain.

STEPHEN (O.S.)  
You comfortable there?

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

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

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

ALINA (O.S.)  
Here.

STEPHEN (O.S.)  
Thanks.

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

EXT. ROOF - NIGHT

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

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

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

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

STEPHEN (O.S.)  
I am.

It disappears in the horizon.

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

EXT. ROOF - NIGHT

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

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

ALINA  
You think it's scary being here.

STEPHEN  
It's a little creepy.

ALINA  
Yeah, like you.

STEPHEN  
(sarcastically)  
Hah.

ALINA  
This is where it all happened.

STEPHEN  
Or where it was all staged.

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

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

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

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

ALINA  
I know...

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

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

STEPHEN  
Yeah, religious people, who need to  
justify it all. There's no  
demons. Aliens, I can  
believe. But not demons.

ALINA  
Yeah. But we don't know.

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

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

EXT. ROOF- NIGHT

A Large Orb is fixed high in the sky. STEPHEN FILMS IT.

STEPHEN (O.S.)  
That's a star.

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

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

STEPHEN (O.S.)  
Okay that's weird.

ALINA (O.S.)  
You got it?

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

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

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

STEPHEN (O.S.)  
Perfect.

ALINA (O.S.)  
Yes! We got one!

STEPHEN (O.S.)  
 (some shock)  
 Yeah. We did.

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

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

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

ALINA  
 Okay.  
 (beat)  
 It's twelve-thirty A-M. We've been sky watching here on David Ellis's roof for the past five hours, and sure enough, we just filmed what looked to be a U-F-O. And like in the Ellis footage, it disappeared into those mountains.  
 (points)  
 I think it's safe to say now, that at the very least, David's footage of the U-F-O's could have been real.  
 (beat)  
 Okay cut.

EXT. ROOF - NIGHT

THE CAMERA SITS ON A TRIPOD SHOWING US A VIEW OF THE MOUNTAINS AND SKY. Stephen and Alina are tired.

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

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

STEPHEN (O.S.)  
 Quarter to two.

ALINA (O.S.)  
 Okay lets go. We need a good sleep tonight, we're hiking in the morning.

EXT. TWIN PEAKS REGION/ALINA'S CAR - TRAVELLING - DAY

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

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

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

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

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

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

EXT. WEST SPANISH PEAK/BEGINNING OF TRAIL - DAY

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

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

Another way I read the legend, was that the Spaniards hired the Native Americans to mine the gold, because the Spaniards were afraid of demons in the mountain. When the Natives tried to bring the fortune of gold from the peaks, they were all killed by these demons. The Spaniards recovered the gold, but as they continued to Mexico, they too, were killed by the demons. And the gold was returned to the peaks.

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

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

ALINA

Alright, lets hit the trail!

EXT. JUST ABOVE TREE LINE - DAY

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

STEPHEN (O.S.)

Almost at earth's nipple.

Alina laughs (o.s.).

EXT. PEAK - DAY

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

STEPHEN (O.S.)

Wow.

STEPHEN TURNS THE CAMERA TO ALINA, who has a big smile.

ALINA (O.S.)  
We did it! This is awesome!

STEPHEN (O.S.)  
 Fucking right.

HE FILMS THE VIEW.

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

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

EXT. PEAK - DAY

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

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

She points behind, to East Spanish Peak.

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

EXT. PEAK - DAY

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

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

HE POINTS THE CAMERA BACK TO ALINA. She is standing now, and looking around tensely.

STEPHEN (O.S.)  
Hear what?

ALINA  
(a little spooked)  
I just heard something.

STEPHEN (O.S.)  
What?

ALINA  
Whispering.

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

ALINA  
It said: "Alina".

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

ALINA  
No, I'm being serious.

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

ALINA  
Yeah...

EXT. DAVID'S PROPERTY/DRIVEWAY - NIGHT

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

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

EXT. ROOF - NIGHT

STEPHEN FILMS ALINA as they sit on the roof.

ALINA  
This is our last night here at the  
Ellis ranch, and we're going to  
make the most of it. We've got  
coffee and Redbulls and snacks and  
we're ready to see U-F-Os tonight.

STEPHEN (O.S.)  
 (beat)  
 And Kush.

ALINA  
 Yes. You're such a stoner.

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

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

EXT. ROOF - NIGHT

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

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

STEPHEN (O.S.)  
 Yeah it's cold.

ALINA SNUGGLES UP BESIDE HIM O.S.

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

STEPEHEN (O.S.)  
 Okay.

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

STEPHEN  
 This is nice.

ALINA  
 You're supposed to be filming the  
 stars.

STEPHEN  
 I am filming the stars.

ALINA  
The other stars.

STEPEHEN  
(beat)  
Alright.

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

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

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

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

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

EXT. ROOF - NIGHT

STEPHEN FILMS AN AIRPLANE IN THE DISTANCE.

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

ALINA (O.S.)  
Yup.

EXT. ROOF - NIGHT

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

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

ALINA  
(spooked)  
It felt like something was just  
behind me. I'm all tingley --  
shit.

STEPHEN (O.S.)  
Yeah I get that sometimes  
too. Nothing is going to be behind  
you, not without me seeing anyways.

EXT. ROOF - NIGHT

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

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

ALINA  
I'm not smoking anymore.

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

ALINA  
Don't remind me of the videos.

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

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

EXT. ROOF - NIGHT

THE CAMERA HAS NOT MOVED.

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

STEPHEN  
I am so killed today after that  
hike.

ALINA  
Me too. And all that weed too.

STEPHEN

Yeah I'm burning out, big time.

ALINA

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

STEPHEN

Yeah okay. We can take shifts.

ALINA

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

STEPHEN

Alright. I'm just going to shut my  
eyes.

He shuts his eyes. Beat.

TIME IS SPED UP TWENTY MINUTES

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

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

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

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

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

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

ALINA

Stephen. Stephen wake up.

Stephen wakes up groggy.

STEPHEN

Hmm?

He remembers where he is and he sits up, alert.

STEPHEN

What? What's going on?

ALINA

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

STEPHEN

(now relaxed, holds her)

Oh. Okay, sure. What happened?

ALINA

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

ALINA

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

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

ALINA

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

The head drops out of view, just before Stephen looks over his shoulder to the ridge for a moment because he felt he was being watched.

STEPHEN

That's a scary dream. I was just dreaming that I was at a Dunkin' Donuts, and there was a huge wall of different, colourful donuts -- like fifty times the variety they would usually carry.

Alina laughs, and Stephen smiles.

STEPHEN

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

ALINA

Did they taste good?

STEPHEN

I don't know, you woke me!

ALINA

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

STEPHEN

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

ALINA

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

She touches his face and kisses him. Beat.

STEPHEN

Fuck donuts.

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

She checks the time on her phone.

ALINA

Wow we really slept. It's almost three.

STEPHEN

Oh shit.

ALINA

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

STEPHEN

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

ALINA

Sure.

EXT. ROOF - NIGHT

THE CAMERA HAS NOT MOVED.

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

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

ALINA

(pointing)

I see one! Stephen, there!

STEPHEN

I see it.

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

ALINA (O.S.)

You got it?

STEPHEN (O.S.)

Yeah.

ALINA (O.S.)

It just came from behind the peak.

STEPHEN (O.S.)

It's just floating there.

ALINA (O.S.)

(beat)

Okay get a quick shot of me and the U-F-O. Don't take the camera off it.

STEPHEN (O.S.)

Okay.

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

STEPHEN (O.S.)

Okay go.

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

ALINA

The time is three-thirty in the morning, and there is a U-F-O in the sky right here as you can see.

(turns and points)

It's getting closer...

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

ALINA (O.S.)

They're coming. Turn the light off.

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

STEPHEN (O.S.)

Lina, let's go -- now.

ALINA (O.S.)

Okay let's go.

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

STEPHEN (O.S.)

Go go go.

(beat)

Oh fuck!

He sees it first, then Stephen QUICKLY POINTS THE CAMERA TO A LITTLE GRAY STANDING AT THE ROOF'S RIDGE BEHIND HIM, FOR A SHORT MOMENT.

Stephen in a frantic hurry sits on the edge, and SCOOTs OFF.

He tumbles and DROPS THE CAMERA when he hits the ground, but gets right back up and PICKS UP THE CAMERA.

THE CAMERA IS VERY SHAKY AS HE SPRINTS TO THE CAR CARRYING IT.

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

INT. ALINA'S CAR - TRAVELLING - CONTINUOUS

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

STEPHEN (O.S.)

Holy fuck.

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

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

ALINA

Is it sill there?

STEPHEN (O.S.)

I can't tell, just drive.

ALINA (O.S.)

Stick your head out and look!

STEPHEN (O.S.)

Yeah.

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

STEPHEN (O.S.)

It's there.

ALINA (O.S.)

It's there? Where?

STEPHEN (O.S.)

It's above, and behind.

ALINA (O.S.)

It's following us?

STEPHEN (O.S.)  
I don't know just keep  
driving. We're okay, just focus.

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

STEPHEN (O.S.)  
Okay.

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

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

ALINA (O.S.)  
Still there?

STEPHEN (O.S.)  
Yes.

ALINA (O.S.)  
Oh fuck Stephen.

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

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

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

ALINA (O.S.)  
Yes.

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

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

ALINA (O.S.)  
Yeah, okay.  
(beat)

ALINA (O.S)  
What's that buzzing noise?

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

ALINA (O.S)  
You can't hear that?

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

STEPHEN (O.S)  
You still hear it?

ALINA (O.S)  
Yes, it's getting louder.

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

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

THE CAR SLOWS DOWN.

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

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

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

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

ALINA (O.S)  
It's okay.

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

THE CAR COMES TO A COMPLETE STOP. They are sitting in the dark between trees.

ALINA (O.S)  
It's okay. They're friends.

STEPHEN (O.S)  
What?

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

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

STEPHEN (O.S.)  
Ah!

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

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

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

ALINA (O.S.)  
It's okay.

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

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

He's dragged out of the car (o.s.).

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

FADE TO:

INT. POLICE CAR - DAY - TRAVELLING

FROM POLICE DASHBOARD CAMERA

Diaz turns off to the rough dirt road, and drives it to the trees. Shaw is beside him.

DIAZ  
This is where he said right?

SHAW  
Just in those trees.

DIAZ  
Who would leave a car out here?

They enter the trees.

SHAW  
Doesn't sound right.

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

SHAW  
There it is.

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

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

DIAZ  
Yeah, she was...

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

FADE TO BLACK

FROM BLACK -- letters appear on screen:

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

"His death has been determined a suicide."

END