

## Preferred Artists

VAL STULMAN  
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I started as an actor, went into TV production ([imdb.me/valstulman](http://imdb.me/valstulman)) then fell in love with writing. Life got in the way for a while so I went back to school for an MFA in Playwriting and Screenwriting from UC, Riverside and started teaching at-risk high school kids in the desert and L.A. which inspired my latest one hour TV pilots *Mojave Sands* and *Regenesis*. I was a 2017 Humanitas New Voices Finalist with my play, *Mercy Mission*. My agent, WGA code signatory, Roger Strull has been shopping *Regenesis* which was a 2018 Sundance TV Episodic Second Rounder. I've placed in other competitions with *Regenesis* as well as other pilots, specs and plays, won 3rd place in the Ebell Playwrights Competition with my noir female detective play, *Triggers*. I also co-created, co-produced, co-wrote and acted in a genre sketch comedy web series called *Monster Shrink*. [www.monstershrink.weebly.com](http://www.monstershrink.weebly.com) which inspired Rob Rinow, (fellow UCR MFA) and I to come up with a similar, but different idea for a 1/2 hour single camera comedy called *Withering Vines*, which we are currently rewriting with notes from a development exec and UL comedy writer. As an actor, my biggest claim to fame was being the beleaguered old fashioned, young wife in a series of Virginia Slims print ads. I did theatre, commercials, stand-in and a little stunt work. I like to say I was Sally Hawkins in a Dynasty world... oh, and I'm not 22 anymore.

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MOJAVE SANDS

"The Falcon"

A Pilot

Written by  
Val Stulman

WGAW  
Preferred Artists

ACT ONE

EXT. SECRET MILITARY BASE - SHOOTING RANGE - DAY

Targets that are 1000 feet out butt up against Plexiglas. Beyond that, desert cordoned off by military grade barbed wire and electrified fencing.

COLONEL MARCUS WASHINGTON LEE, 45, African American by way of Virginia, West Point and the Iraq War, in protective headgear picks up a 9 mm Glock.

COLONEL LEE

There's only one way to keep peace - to keep something from getting started - here, who knows where else. Bring her in before she's initiated. Quietly. No witnesses, no cameras, no police. Make it just another missing person in the desert.

Taking aim, Colonel Lee hits a bulls eye. Behind him, a fresh faced M.P. reads the contents of a manila file. He looks up with penetrating green eyes.

M.P.

It may not be possible to follow directions perfectly.

COLONEL LEE

Then, there'd be consequences, but I was told you're the best they have.

M.P.

Yes.

COLONEL LEE

We've been tracking her and think she'll be at a party in the desert, tonight. You can pick her up then.

The M.P. looks at a SURVEILLANCE PHOTO in the file. Sixteen year-old ELLIE (Elena) RODRIGUEZ ELLIS, with pink tipped hair and a snarky look on her face, is giving someone the finger.

M.P.

(smiles)

Assignment accepted.

Colonel Lee holds out a sheet of paper with information on it. The M.P. reads, then hands it back with the folder.

COLONEL LEE

The cameras and electricity will go  
dark for five minutes as of --  
(checks watch)  
-- now.

Smiling, the M.P. picks up a pistol from a table next to the Colonel. Shooting rapid fire, he hits the bulls eye every time.

With an insouciant salute, the M.P. runs to the fence, climbs. Stopping halfway, he shakes, shimmers and softly groaning, disappears and reappears in the blink of an eye, SHAPE SHIFTING INTO his true form, A PROX.

The Prox is a LIGHT GREEN, GLOWING HUMANOID -- taller than a human, with longer arms and legs and translucent skin. His head is human-like, but with softer features and green eyes.

Using his arms and legs with equal dexterity, the Prox leaps over the fence effortlessly. He races across an empty road, disappearing behind two graffiti covered boulders.

INT. ELLIS HOUSE - ELLIE'S BEDROOM - DAY

Ellie, the girl from the surveillance photo, in a black hoodie and torn jeans, on earbuds, air drums ferociously, whisper-screaming to *DOLL SKIN'S PERSEPHONE*. Think *METALLICA* meets *BAD RELIGION*, but with teen girls and hormones.

ELLIE

(whisper screaming)  
My dear I feel you're quite  
CONFUUUUUUUSED... you lie in my ears ...  
cursing you down, barely alive.  
I'll learn to breathe. I will  
survive. Cause I am the goddess.

Although she is beautiful when she smiles, Ellie exudes fierceness. She is third generation American, a Mestiza (mixed race of Spanish, American Indian and in this case, Irish/Welsh.)

As she dances over to a stack of boxes, she passes a bookcase with FRAMED FAMILY PHOTOS.

Circa the 1980s and 1990s, the PHOTOS are of a rugged looking COP hugging a dark haired, olive skinned BEAUTY. Another is of the same woman and a serious faced little BOY. Last, a TEEN COUPLE in 1990s prom wear.

Not missing a beat, Ellie pulls a pair of stiletto heels out of a box.

INT. ELLIS HOUSE - KITCHEN - DAY

Ellie's grandfather, BUD ELLIS, 66, retired cop and part-time detective, with Irish/Welsh heritage, still resembles the cop from the family photo, but his face has weathered, his hair has gone grey. He WHISPERS into his CELL PHONE.

BUD  
(into phone)  
I thought it was agreed that we'd  
let her be normal for another  
couple of years, let her graduate  
before bringing her in.

A firm VOICE comes through the other end.

AURELIA (O.S.)  
Our sources say she's in danger. We  
need to prepare her.

BUD  
But, training will take a long --

AURELIA (O.S.)  
(cutting him off)  
-- Bring her tonight or we will  
come get her.

A CLICK as the phone goes dead. Worried, Bud looks THROUGH THE DOORWAY at Ellie's closed bedroom door. Resigned, he stands, passing more FAMILY PHOTOS tacked on the fridge.

INT. ELLIS HOUSE - ELLIE'S BEDROOM

BUD knocks.

BUD (O.S.)  
Ellie...

Opening the door, he sees Ellie dancing and air drumming with her shoes. Realizing she didn't hear him, he crosses to her, taps her on the shoulder waits for her to pull out an earbud.

ELLIE  
(with attitude)  
What?

BUD  
We're going over to Kandie's Kafe  
for your birthday dinner.

ELLIE

Grandpa, I have a lot of homework to catch up on. I really don't want to go out tonight.

BUD

Then why do you have those shoes out?

Ellie shrugs impassively.

ELLIE

No reason.

He stares at her inscrutable face.

BUD

You can catch up tomorrow. I ordered a cake special. Your grandmother and I always went to Kandie's.

ELLIE

But, you know I barely remember her.

Bud picks up one of the framed photos, and holds it out. Ellie doesn't take it.

BUD

That's why Kandie's is the perfect place. We'll tell you some of the great stories --

Before Ellie can put the earbud back in her ear, he adds --

BUD (CONT'D)

-- Look, I know you're not happy here. But, it's only been two months. If you go back to L.A., it's straight to juvie. So, maybe try. Why don't we finish unpacking this weekend, really make this room yours.

Ellie shrugs indifferently. Bud looks up, staring at a poster tacked on an otherwise bare wall -- a skeletal monster holding a globe in it's claws. It's actually a vintage poster for the classic punk band, *Bad Religion*.

BUD (CONT'D)

We could get you more posters. Uh, you didn't lift that one, did you?

ELLIE

Grandpa! No. Give me some credit.  
Cosma gave it to me. It's the band,  
*Bad Religion*.

BUD

Cosma Rossi?

Ellie nods.

BUD (CONT'D)

Interesting. Good. Glad you're  
making friends. Oh and before I  
forget, your mom called, says she  
left a bunch of messages. Call her  
back, please.

ELLIE

Yeah, sure.

A PING. Ellie looks at her phone, reads the TEXT, smiles.

ELLIE (CONT'D)

It's Cosma. You mind?

Bud watches Ellie TEXT back for a moment, then leaves.

ON ELLIE'S PHONE, COSMA: What time? ELLIE: PU early. CD9  
(Pick up early. Code 9/parent around.)

A PING. Ellie reads Cosma's reply. She's happy.

INT. ELLIS HOUSE - ELLIE'S ROOM - DUSK

Ellie, in a tight tee, leather jacket and skinny jeans,  
carries her heels as she climbs through her window quietly.

EXT. ELLIS HOUSE - CONTINUOUS

Jumping down, Ellie runs toward an old orange beater of a  
Corolla, never noticing a PEREGRINE FALCON, its wings wide  
open, flying above her.

INT. COSMA'S BEATER - CONTINUOUS

Ellie slides in.

ELLIE

Thanks for coming early.

COSMA ROSSI, 17, with dyed black and blue hair and smudged eyeliner, crunches a Coke can, tosses it into the back.

COSMA

No prob.

Cosma pulls out a brightly wrapped present from under her seat.

COSMA (CONT'D)

Happy birthday!

ELLIE

Whaaaat? I haven't gotten a birthday present from a friend since --

COSMA

-- Kindergarten?

ELLIE

(smiles)

Maybe. I mean, who remembers?

COSMA

Oh, I do. Kindergarten was pivotal in my development. No one would talk to me except for you! All the kids and parents thought I was like my cray-cray brothers. And then, one day, you beat up Fernando Perez after he called me pendejo! Remember? God, you have to remember that!

ELLIE

Kinda. He was that big kid, right?

COSMA

Big bully's more like it, but you didn't care, you went after him with a vengeance. That's why you were my hero. I was so upset when you and your mom moved away.

ELLIE

Yeah, I guess with the divorce, it was really hard. I don't remember. I cried every night.

COSMA

I get it. When my mom died and my brothers got into all that trouble, it was like I was forgotten.

An understanding hug. Ellie rips open her birthday present. It's a T-shirt with the same picture of *Bad Religion* that is on the poster on her bedroom wall.

ELLIE

How did you know they're my all time favorite band? I mean, first the poster, then this.

COSMA

When you showed up back at school out of nowhere, I watched you draw that monster inside your bio book. I love 'em too. I knew right then we'd be friends again.

Ellie slips the T-shirt on.

ELLIE

It's perfect. Not just friends, fam!

COSMA

Sisters!

ELLIE

I never had one before.

COSMA

Me neither.

A ginourmous hug. Cosma starts Spotify on her phone. *Bad Religion's* SONG, *FUCK YOU* blasts through CAR SPEAKERS. Putting the car in gear, Cosma grabs another Coke from the back seat and hits the gas.

COSMA (CONT'D)

(over music)

FYI, your shoes are --  
(greatest of all time)  
-- the GOAT!

ELLIE

(over music)

Thanks, if you want, we can get you some. I slay at lifting stuff at the mall!

COSMA

Lifting?

A moment, as Cosma gets what her friend is saying...

EXT. DESERT HILL - DUSK

The Prox, in it's native form, leans over a coyote lying on the ground. His green mouth is on its mouth as he sucks the animal's thermoelectric energy out. Wisps of yellowish-green mist seep out the sides of their interlocked mouths.

Finished, the Prox stands, glowing a brighter green, filled with energy. The coyote lays dead on the ground.

Walking forward, The Prox stops, looks up at unbelievably handsome TEEN MODELS on an AMERICAN FALCON FASHION BILLBOARD.

BELOW, traffic speeds by on a two lane highway. IN THE DISTANCE, a loud cover of METALLICA'S SANDMAN can be heard.

Looking up at the billboard again, the Prox shimmers, shakes, disappears/reappears into the SPITTING IMAGE of the MOST HANDSOME MALE TEEN MODEL of the bunch. Only thing different is the eyes, bright green.

He walks down to the highway.

EXT. DESERT/WESTERN MOVIE SET - NIGHT

A BONFIRE throws shadows on old movie flats. TEENS gyrate to a long-haired, earring-laden, tatted-up BAND of wannabe retro heavy metal ROCKERS playing an AC/DC COVER.

COUPLES are on blankets and car seats doing what comes naturally. A FULL MOON hangs high in the desert night sky.

Ellie and Cosma grab beers, check GUYS out, and gulp from a bottle of tequila that's going around.

ELLIE  
See anyone cute?

COSMA  
Ugh, no! I've known almost all  
these people since --

ELLIE  
-- Kindergarten?

They LAUGH.

COSMA  
I'm convinced most of 'em are from  
outer space.  
(MORE)

COSMA (CONT'D)

I mean, have you ever been to one of those alien watching conventions, where the geeks all talk about Area 51, like from that really old movie, *Independence Day*.

ELLIE

No.

COSMA

My God, El, most of these guys are them.

ELLIE

We should go just for fun.

COSMA

(laughing)

My cousin, Amy goes. She's ya'know, a real nerd.

As the band plays another cover, the girls rock out together. The Prox (looking like the teen model) steps out of the crowd, watching them. When Cosma finally looks over, he smiles and she's instantly attracted.

Crossing to him, she doesn't notice that his bright green eyes seem to glow.

COSMA (CONT'D)

Hi, I'm Cosma...

PROX

(looks at her Michelob)

Mich.

COSMA

As in Mitch?

He nods, looks at Ellie who has followed, but is clearly not interested.

ELLIE

I'm Ellie.

The Prox stares at Ellie hard, but Ellie just thinks he's weird and gives him a WTF look. Glancing at Cosma, she sees that Cos is taken with him.

ELLIE (CONT'D)

Okay, I'm gonna go dance.

PROX

We could all dance.

He puts one hand around Cosma's waist, the other around Ellie who swats him away.

ELLIE

No, that's okay. I'll be over there if you need me, Cos.

Ellie walks off.

COSMA

(to the Prox)

I haven't seen you around. Do you go to Sands High?

PROX

No.

COSMA

College?

He nods. Big smile from Cosma. A college guy. The Prox looks over at Ellie, in the crowd.

PROX

You are good friends with Ellie?

COSMA

Oh yeah, like sisters.

Looking back down at Cosma, he smiles. She stares into his bright green eyes, not realizing his eyes are really glowing now and she is being mesmerized.

He leans over, kissing her. She gives into it, also not realizing that the Prox is sucking some energy out of her.

EXT. DESERT/WESTERN MOVIE SET - DANCE AREA

Ellie's NEAR THE BAND jumping and grinding with KIDS nearby, occasionally glancing back at Cosma who looks like she's making out with the Prox.

BENNIE (BENICIO) NEGRON, adorably 17, Latino, steps up to Ellie. She smiles at the sight of him.

BENNIE

I was hoping I'd see you here.

EXT. BONFIRE - LATER

Ellie gulps from an almost empty bottle of tequila, kinda listening to Bennie.

BENNIE (CONT'D)  
Supposedly the musical road is  
haunted.

ELLIE  
Wait, there's an actual musical  
road in the desert? What does it  
play?

BENNIE  
Something old. I could take you  
there. Afterwards, we could hike  
the Devil's Punchbowl.

ELLIE  
Like on a date, Benicio?

BENNIE  
No one ever calls me that.

ELLIE  
I like it.

They smile at each other. A LONG HAIREd TEEN passes a flask.  
Ellie takes it.

BENNIE  
You may not wanna drink that.

Too late. She takes a sip, but spits it out. Horrible. He  
pulls the flask away, smells it, passes it on.

BENNIE (CONT'D)  
Peyote tea. That kid's dad makes  
it. Did'ja swallow?

ELLIE  
No. I dunno. Whatevs.

BENNIE  
People hallucinate from the  
Mescaline in that stuff.  
Supposedly, your grandmother drank  
it, but it was okay for her because  
she was a great Curandera.

ELLIE  
Curandera? Like a voodoo lady?

BENNIE  
Yeah, but they're just stories.  
I mean, no one can really levitate.  
And the visions were probably just  
hallucinations.

ELLIE

Jeesh, you know more about her than I do. No one ever told me.

BENNIE

I been here. Right next door to your grandparents.

ELLIE

Still. It's weird. My family's weird.

BENNIE

All families are weird.

Shrugging it off, Ellie grabs his hand, jumps up.

ELLIE

I guess. Okay, I wanna fly. C'mon.

As Ellie pulls Bennie over to the old western movie flats, she sees the Prox and Cosma getting into her car.

ELLIE (CONT'D)

(yells)

Hey! Cos! Where you going?

But Cos doesn't answer.

ELLIE (CONT'D)

That guy. There was something about him I didn't like. Too pretty, the way he stared at me. Something.

BENNIE

I don't recognize him and I know almost everyone around here.

ELLIE

She'll be okay, right?

BENNIE

Oh, yeah. She's a Rossi. They know how to take care of themselves.

ELLIE

I guess you're right. Okay, c'mon...

EXT. WESTERN BARROOM SET

Ellie is at the top of a ladder, at the back of the old set, swaying rhythmically to the music.

She finishes the last gulp from a bottle of tequila, holds her arms out as if she's flying.

ELLIE

Look at those stars.

Going a little too far, she loses her balance and Bennie catches her, pulling her back.

BENNIE

Bud would never forgive me if you killed yourself up here, chiquita.

With his arms around her, he helps her down, takes the bottle. Just as they hit the ground, she leans in, ready to kiss him.

ELLIE

My hero...

But, he doesn't move in to kiss her back.

ELLIE (CONT'D)

You know, I'm sweet sixteen today. Haven't been kissed in awhile.

BENNIE

Not tonight. Let's get you home.

ELLIE

Oooh, parental.

BENNIE

No, a gentleman. You're drunk.

Steadying her, he leads her towards his old truck.

INT. ELLIE'S BEDROOM/HALLWAY - NIGHT

Ellie climbs back in through the window and falls to the ground. Still drunk. She flops on the bed, closing her eyes.

The LIGHT flicks on. Bud is in the doorway, holding a mug of something.

ELLIE

(mumbles)

What? I know, we were gonna go to that cafe, but I went to a party instead. Okay, I did imbibe a tiny bit and that peyote tea was disgusting, but I barely swallowed.

(MORE)

ELLIE (CONT'D)  
You can yell at me in the morning,  
okay? I just need some water.

He holds out the mug. She drinks.

ELLIE (CONT'D)  
Wait, that's not water...

As Bud takes the mug from her, she leans back on the bed,  
instantly asleep. Bud crosses to her, picks her up...

BUD  
Sorry kid.

INT. CHEVY BLAZER - NIGHT

Ellie wakes in the passenger seat.

ELLIE  
Oh God, my head. What was in that?

She looks out the window suddenly noticing that they're  
moving through empty, dark desert.

ELLIE (CONT'D)  
(looks out window)  
What --

She looks at Bud who's behind the wheel.

ELLIE (CONT'D)  
-- What's going on? Where are we  
going?

BUD  
To meet some people. It's time...

ELLIE  
Time?

BUD  
For you to find out some things.

ELLIE  
What things? Are you kidding me? Is  
this some kind of punishment for me  
sneaking out tonight?

He holds out a bottle of water.

BUD  
No.

ELLIE

Grandpa, it's the middle of the night and we're in the freakin' desert, so either something's really wrong or you've gone crazy! Now, turn the car around!

BUD

Sorry, can't. The Metzti need to meet you tonight.

ELLIE

Who?

BUD

They're a group of shamans, warriors really, descended from the ancients. Your grandmother was its last leader.

ELLIE

I'm still drunk. That's it.

But, when they turn onto a dark plateau and park next to other vehicles, Ellie sees the parked cars, suddenly getting scared.

ELLIE (CONT'D)

No, no, no. I wanna go home! Now! And tomorrow, I wanna go back to L.A.! This is freaking me out -- you're freaking me out!

Without answering, Bud exits, goes around to the passenger side. Ellie reaches for her phone, but realizes she doesn't have it. He opens the door. Cornered, she kicks him away.

ELLIE (CONT'D)

(more upset)

No!

BUD

Ellie, don't make this harder than it is.

ELLIE

Does mom know?! 'Cause I'm gonna tell her! This is child endangerment! Neglect! Abuse! I'm gonna call the cops!

BUD

If you don't come with me right  
now, they'll come out and drag you  
in.

ELLIE

Who?!

BUD

The Metzi.

Ellie looks around for an escape, but there's nowhere to go. Just night, the desert and a cave. Reaching in, Bud pulls her out of the car slowly.

INT. CAVE - MOMENTS LATER

Waving a flashlight with one hand, holding her tightly with the other, Bud shows Ellie ANCIENT CAVE PAINTINGS on the walls. Rust and dark brown stick figures of people looking up at stars. A drawing of a praying mantis shaped spaceship.

BUD

The Metzi are descended from the  
Aztec Goddess of the moon, the  
Mayans, Proto-Americans and beings  
from what we believe is the planet,  
Proxima Centauri.

He shines his light on one more rust-colored drawing of an alien Prox, with long, spindly arms and legs.

ELLIE

Oh my God, what little kid did you  
get to draw this for you?

She tries to pull away, but Bud holds her tightly as he pulls her further into the cave towards A CIRCLE of PEOPLE -- brown, black, white who sit cross-legged around the edge of a CRYSTAL POOL of WATER. They are deep in meditation.

As Bud and Ellie get closer, AURELIA, 40, opens her eyes.

AURELIA

Welcome, Ellie. We've saved a place  
for you.

Her VOICE is the same one as in the phone conversation with Bud.

ELLIE

Screw you.

AURELIA

I realize you must be afraid and  
I'm sure we seem very strange, but  
all we ask is that you listen.

She points to an empty spot on the ground. Bud pulls Ellie over.

ELLIE

Is this some kind of cult?

Without answering, Aurelia throws some powder into the pool. An image billows up of Ellie's beautiful grandmother, ISABEL LOPEZ ELLIS. She's older here, 55, her dark hair streaked with grey, her eyes fierce.

Ellie lets out a small GASP.

AURELIA

I see you recognize your  
grandmother. Isabel was the first  
to realize that the beings from the  
stars came back. She knew that they  
needed to be sent home, so we, all  
of us, could be safe again.

ELLIE

I don't know how you're doing that  
picture thing, but I'm not  
interested in your woo-woo, hocus  
pocus garbage.

Ellie struggles to pull away from Bud as a long-haired MAN in the circle, starts to beat a SINGLE HEADED FRAME DRUM. The drumming intensifies, accelerating into a hypnotic rhythm. The circle CHANTS.

CIRCLE

(Mayan)

Lu'um, Luunaa, Ek', Ka'an...

Earth, moon, star, sky. They repeat it over and over again, chanting rhythmically, hypnotically.

The image of Ellie's grandmother dissipates as the drumbeat gets faster and faster. BLINKING, Ellie stops struggling. She seems to be frozen in place and slips into a TRANCE.

Something switches on inside -- Ellie has a VISION.

INT: DREAMLIKE CAVE - (VISION)

ELLIE stands in the middle of an empty cave that seems to have no ceiling. Slivers of oversaturated colors pour in from the sky above, throwing shadows on the walls which distort.

A falcon circles above her. Ellie is fascinated, reaches up, feeling love. But then, the falcon flies up and out.

A LARGE ROCK at the side of the cave shimmers and shakes. Ellie turns, watching as it shape shifts into a a GREENISH GLOWING PROX. It moves towards Ellie slowly, ominously.

ELLIE

NO!

In the blink of an eye, Ellie seems to disappear.

INT. CAVE - CONTINUOUS (VISION CONTINUES)

She re-appears and breaks out of her trance.

ELLIE

You are all drugged out freaks.  
Screw you!

But, SHE'S STILL IN THE TRANCE.

Ellie runs out of the cave, slams through dark passageways, banging against rocks, SEEING sparking colors interspersed with falcons, wolves, jaguars, her grandfather, her grandmother Isabel and a Praying Mantis space ship.

Then, she looks down at her arms and body and SEES that they are all glowing greenish molecules.

The Prox appears again, coming for her, but then turns and heads for Cosma, who has suddenly appeared. Cosma calls out.

COSMA

Help me, Ellie... Please...

ELLIE

Cosma!

Cosma is in a bed, in shadows. Naked, crying, terrified. A cheap painting of a winter forest with two deer hangs above. Then ISABEL APPEARS. She is a glowing, ghostly image.

ISABEL (V.O.)

Our ancestors visited over four thousand years ago and mated with humans.

(MORE)

ISABEL (V.O.) (CONT'D)  
You are descended from the  
strongest line. You must save your  
friend and find me so we can send  
the space beings home.

END VISION.

A SNAP as a match is struck. Bud crouches next to Ellie,  
who's curled up in a fetal position, on the dark rock floor.  
Gently, he picks her up.

END ACT ONE

ACT TWO

INT. ELLIE'S BEDROOM - DAY

Ellie wakes with a start, hung over, pale. She sits up, still wobbly from the night before.

ELLIE  
(remembering)  
What the...

A KNOCK. Bud enters. Before he can say anything, she rips into him.

ELLIE (CONT'D)  
What happened last night, 'cause either I hallucinated from that tea, or you forced me to go to some cave where... I mean, was that an ALIEN I saw?

BUD  
The Metzi knew you wouldn't believe me if I just told you. You had to see for yourself.

ELLIE  
You're saying that was real? What I saw was real?!

BUD  
Yes.

ELLIE  
No. I don't believe it. It's bullsh... I wanna go home.

BUD  
But, you do believe it on some level, Ellie, or you wouldn't be reacting like this. Think about it. What if you go home and they come after mom to get to you?

ELLIE  
You're just tryin' to scare me.

BUD  
Really? Who were you with last night? More importantly, who was Cosma with 'cause her father just called. She didn't come home.

ELLIE

Whaaat? ...We... we met a guy at the party, a Mitch somebody. I didn't like him, but she thought he was really cute. Bennie didn't know him, but said she could take care of herself so I didn't worry. Oh, my God.

BUD

Right. I'm goin' to the station to get my old partner to put out an APB on Cosma. He owes me a favor.

ELLIE

I'm going with you.

BUD

Good.

ELLIE

So... then, everything I saw last night was real?

BUD

I don't know if every single thing was real. You had a vision. They said you went to what they call -- the seventh dimension.

ELLIE

Bennie said grandma had visions.

BUD

He told you that?

ELLIE

Yeah. He said people believed she did magic stuff, was a... Curandera.

BUD

Okay, get dressed.

ELLIE

I asked you last night, but you didn't answer. Does Mom know about this?

BUD

(turns back)

Some. Why do you think you're here?

He heads out.

EXT. DESERT TAHITIAN MOTEL - DAY

Peeling white paint with faded turquoise trim. A kidney shaped pool with dirty grey water. A dilapidated lobby is centered between two longish wings of motel rooms.

EXT. DESERT TAHITIAN MOTEL - COKE MACHINE - DAY

COSMA, holding an ice bucket, desperately tries to figure out how to get a Coke out of the machine. Blood dribbles out from a corner of her mouth. She's pale, greenish looking. Her eyes are hollow.

The HOUSEKEEPER, MARIA CABRERA, 30, comes out of a room, pushing a cart. Seeing Cosma stare at the Coke machine, Maria kicks it and a Coke comes out. Then, she notices the dribble of blood. She gives Cosma a washcloth to wipe her mouth.

COSMA  
Need help.

MARIA  
Policia?

Cosma nods. Maria pulls out her cell phone. With Cosma watching, she dials 911, hands the phone over.

COSMA  
(into phone)  
Yes, I'm Cosma... uh...  
(struggles to remember)  
...Rossi. I need... yes. I need  
help... yes... hurt... don't  
know... exactly.

THROUGH THE PHONE, the SOUND OF A VOICE.

COSMA (CONT'D)  
Yes... I'm at that motel. ...Okay,  
I'll try to... wait... in front.

A CLICK as the EMERGENCY OPERATOR disconnects.

COSMA (CONT'D)  
(to Maria)  
Need to text my... uh... dad or  
my... uh friend... Ellie... uh...

Maria pulls up the TEXT program, hands her phone to Cosma who types in Ellie's number. ON MARIA'S PHONE, COSMA TEXTS:  
HELP...

DOWN THE HALL, a door opens. The Prox (looking like the teen model) steps out, comes for Cosma who looks over fearfully. She pushes the phone at Maria.

Maria sticks the phone between towels and moves on with her cart.

COSMA (CONT'D)  
(whispers)  
Go...

Cosma drops the washcloth as the Prox grabs her. With green eyes glowing, he leans over, seemingly kissing, but really sucking energy out of her.

As wisps of yellow mist escape Cosma and the Prox's mouths, MARIA glances back. An involuntary gasp. Turning, Maria hurries towards the other wing of rooms.

INT. MOJAVE HILLS POLICE STATION BULLPEN - DAY

Phones BUZZ, papers SHUFFLE, COPS sit with PERPS.

INT. CHRIS BERG'S CUBBY - MOMENTS LATER

DETECTIVE CHRIS BERG, 55, leans back with an "I love ya, Bud" smile plastered on his face, ignoring Ellie's intense stare.

CHRIS  
(to Bud)  
You know as well as I do we need to wait twenty four hours. Besides, the Rossi kids are trouble.

ELLIE  
Cosma's not trouble and even if she was, you still need to help her.

Chris looks over at Ellie with his practiced eye.

CHRIS  
Mouthy runs in your family, Bud.

BUD  
Maybe so, but according to Tony Rossi, Cosma's not like the boys were. He was gonna come in and make a report himself, but said no one would give him the time of day over here. I'll go to the Lieutenant or higher up if I have to.

CHRIS  
Higher up?

BUD  
I'm sure your wife would like to know about that little waitress at the Doghouse Saloon.

CHRIS  
You wouldn't do that.

BUD  
You know I would right after I beat the living daylights outta ya.

Stand off.

CHRIS  
Fine, I'll put out an APB and you can tell Tony to come in. I'll talk to him.

He looks down at the report, then over at Ellie.

CHRIS (CONT'D)  
Describe the boy for me, Ellie, in your own words.

ELLIE  
He looked like a model -- pretty. Now that I think of it, he looked like one of the guys on that American Falcon poster. We saw one on the highway and there's one near school.

CHRIS  
A model from a poster?

ELLIE  
Yeah, with bright green eyes. I could show you on my phone.

Chris stares at her hard, glances at Bud. They're serious. Ellie pulls out her phone, shows Chris a picture of an American Falcon poster, points out the model.

ELLIE (CONT'D)  
That one.

CHRIS  
(deadpan)  
Okay. I'll get right on it.

He stands, holds out his hand to Bud who takes it, shakes, nods. Watching them leave, Chris pulls out his cell.

CHRIS (CONT'D)  
(quietly into phone)  
This is Detective Berg. I have some  
info on the party you told me to  
look out for.

INT. MILITARY BASE - COLONEL LEE'S OFFICE - DAY

A small windowless office. A couple of family photos. Signed photos of Presidents Obama, Bush and various Senators.

COLONEL LEE  
(into phone)  
Thank you, detective. Just talked  
to emergency services. They had a  
call from that very girl. Need you  
to head to the Desert Tahitian  
Motel outside Baker -- to surveil.  
I'll be there soon with a team.

Disconnecting, he hits another button on the phone.

COLONEL LEE (CONT'D)  
(into phone)  
We have a job, ASAP.

He strides out.

INT. ELLIS HOUSE - HALLWAY - DAY

Ellie and Bud come in from the garage. As Bud heads to the kitchen, A PING ON Ellie's PHONE. She stops, reading TEXTS SENT from Maria Cabrera's phone.

FIRST TEXT: HELP. SECOND TEXT: Amiga no se ve bien Necesita ayuda Tahitian motel.

Ellie struggles to translate.

ELLIE  
(to herself)  
Friend does not -- look good --  
Tahitian motel.  
(checks the number)  
Who's Maria Cabrera?

Ellie calls the number. Goes to VOICE MAIL. She does a quick search on her phone, locates the motel. She turns, runs into the kitchen.

INT. ELLIS HOUSE - KITCHEN - DAY

Bud is getting off the phone.

BUD

Traced Cosma's phone to the desert  
near the old Western set.

ELLIE

I just got this text.

She shows her phone to Bud.

ELLIE (CONT'D)

She's at the Desert Tahitian Motel.  
I'm sure of it.

BUD

Okay, lemme call Chris at the  
station.

ELLIE

No, we need to leave right now!  
She's in trouble, I know it! We can  
call him on the way.

BUD

Ellie, listen to me --

ELLIE

No, Grandpa! I had a vision of her  
on a bed in a room -- when I was in  
that cave. If it was real, then we  
have to go now!

BUD

-- we don't know what's there. We  
should have back up. I don't want  
to put you in danger.

ELLIE

Back up -- from who -- that cop,  
your old partner who didn't care.  
Couldn't you tell? If we wait for  
him, she could die. My God,  
Grandpa, don't you see what's  
happening?!

She slams out of the kitchen.

BUD

Ellie!

INT. LIVING ROOM - CONTINUOUS

He hurries after her, but she has already opened the sliding glass door and is running into the backyard.

EXT. BACKYARD/DESERT - CONTINUOUS

Bud stops cold at the sight of the PEREGRINE FALCON coming into view, soaring above Ellie's head as she heads to the desert.

BUD  
(to himself)  
Well, I'll be damned.

Holding up his phone, he dials.

BUD (CONT'D)  
(into phone)  
Berg, got a tip that the Rossi girl might be at the Desert Tahitian Motel out near Baker. You wanna send a squad car or meet me there?

CHRIS (O.S.)  
Thanks, Bud. No need to drive all the way out there. I'm on it.

Bud looks at the phone suspiciously, something's off.

AT THE EDGE OF THE BACKYARD, Ellie looks up at the falcon talking to it as it swoops down, CAK-CAK-ing.

ELLIE  
I know she's in trouble.

The falcon CAK-CAKs like it agrees. As it flies upward, a small DESERT IGUANA skitters over her sneaker. It stops, staring up at her.

ELLIE (CONT'D)  
(to iguana)  
I mean, I can't just do nothing. Right? I should go after her, right?

The iguana, seeming to agree, makes a small snorting sound, then disappears under a nearby Joshua tree.

ELLIE (CONT'D)  
(to herself)  
But, how?

A moment later, the falcon flies over Bennie's backyard, next door, CAK-CAK-ing, circling over Bennie as he comes out. Ellie looks over.

ELLIE (CONT'D)  
(realization)  
Bennie.

Running over, she jumps the old flattened chain link fence to his yard. He looks up, smiles, crosses to her.

EXT. BENNIE'S BACKYYARD - CONTINUOUS

BENNIE  
S'up, chiquita? You recovered from the party, yet?

ELLIE  
I need your help. Cosma's gone missing. I think she's at the Desert Tahitian Motel. Will you take me there?

BENNIE  
The one out in Baker? Funny. Sorry. Not going to a motel with Bud Ellis' granddaughter. I wanna live.

Bennie notices Bud coming out from next door.

ELLIE  
You don't understand. I had a vision. I saw her. She's in trouble, but grandpa wants to wait for the cops and I know there's no time.  
(takes his hand)  
Either you take me, or I'm gonna sneak out, steal your car, and don't think I don't know how...

He lets himself be pulled along by her.

BENNIE  
Damn it... Okay but I'm calling Bud as soon as we get on the road.

END OF ACT TWO

ACT THREE

EXT. DESERT TAHITIAN MOTEL - NIGHT

A WHITE VAN and BLACK SUV are parked near the room Cosma and Mitch were in.

INT. DESERT TAHITIAN MOTEL ROOM - NIGHT

A TEAM OF plain-clothed MILITARY OPS led by Colonel Lee, roll up bedsheets and towels, dumping them into plastic bags, wiping down every inch of the room clean.

One of them pulls the cheap framed PICTURE OF THE DEER IN WINTER off the wall, from above the bed and bags it.

Colonel Lee checks the room, done.

EXT. DESERT TAHITIAN MOTEL - A LITTLE LATER

As Ellie and Bennie drive up, Colonel Lee exits the lobby, sans gloves, carrying a briefcase.

INT. SUV

Colonel Lee watches Ellie and Bennie head to the lobby.

COLONEL LEE

(into cell phone)

The Ellis kid just arrived with someone. Don't know how she found out, but watch them, follow. We'll pick her up when the time is right... quietly, discretely.

EXT. DESERT TAHITIAN MOTEL

AT THE OTHER SIDE OF THE MOTEL, Detective Chris Berg, slinks down inside a plain FORD CROWN VIC, watching through binoculars while talking into his cell phone.

CHRIS

Roger that.

He hits the off button on his phone.

INT. DESERT TAHITIAN MOTEL - LOBBY - NIGHT

A four and a half foot FOAM FILLED PROP of a supposed alien from Area 51 stands between two worn chairs. Faded movie posters of *E.T.*, *Cocoon*, *Close Encounters*, *Independence Day* and *Alien* are tacked up haphazardly on the walls.

JERRY, 20s, a geeky guy in a stained T-shirt, is watching *Alien* on an old desk top. He doesn't look up when Ellie steps up.

JERRY  
Need a room?

ELLIE  
Who were the guys that just left?

JERRY  
(quickly)  
Salesmen.

ELLIE  
No, really?

He pauses his movie, looks up, annoyed and suspicious.

JERRY  
Convention's over.

ELLIE  
We're looking for Maria.

JERRY  
(playing them)  
Maria? Maria, Maria, Maria. The  
maid?

ELLIE  
Yeah.

JERRY  
Gone.

He goes back to his video.

ELLIE  
When will she be back?

JERRY  
Mañana.

He turns the movie back on.

ELLIE

Okay, if she's not here, then --

JERRY

-- Shh. This is the good part. The alien jumps out of Kane's chest right... now.

Ellie reaches into a pocket, pulls out a ten dollar bill, waves it in front of Jerry's nose. He snatches it from her, drops it on the desk. Turns off the movie.

JERRY (CONT'D)

How can I help you folks?

ELLIE

Is a cute guy and a girl with dyed black hair and blue streaks staying in one of the rooms?

JERRY

They were. Paid and left earlier.

ELLIE

Which room?

JERRY

Two doors down from the coke machine, that way. They're a popular couple. Someone else was here looking for them earlier.

Ellie smiles innocently, crosses around, kisses him on the cheek. He's flustered by the attention.

ELLIE

Thank you for your help. You're sweet.

She slides the ten dollar bill off the desk, grabs Bennie and heads out before Jerry realizes what happened.

BENNIE

(whispers)

Boy, you were good with him. Bud teach you that?

ELLIE

No.

INT. DESERT TAHITIAN MOTEL - ROOM - NIGHT

They enter, look around. The cleaning team did their job well. Ellie notices the space where the picture over the bed hung, then realizes --

ELLIE  
It smells like a hospital in here.  
I know 'cause my mom works at one.

Bennie crosses to a night stand, smells it closely.

BENNIE  
Lysol.  
(teasing)  
Maybe there's a serial killer  
involved.

ELLIE  
(serious)  
Or an alien.

BENNIE  
(laughing)  
From which movie?

Ellie looks back outside. Place is almost deserted. A couple of PATRONS get in a car.

EXT. DESERT TAHITIAN MOTEL - HALLWAY - MOMENTS LATER

As they pass the Coke machine, Ellie stops, looks back.

ELLIE  
Cosma loves Coke -- drank it all  
the time.

Ellie looks on top of the Coke machine and the ice machine, then looking down, sees the washcloth. She picks it up.

ELLIE (CONT'D)  
This is hers.

BENNIE  
How do you know?

ELLIE  
I feel it.

BENNIE  
(aggravated)  
Right.

(MORE)

BENNIE (CONT'D)

C'mon Ellie, you know hunches can be wrong. It might be hers, but it might not.

ELLIE

No, I feel it. She was here with him... I need a plastic bag or something.

Looking around, Bennie sees a bucket liner on top of the ice machine. He grabs it as Ellie touches the blood on the washcloth.

BENNIE

Okay, let's go out front and wait for Bud.

Turning back, he sees her STARING BLANKLY at the Coke machine, fingers touching the blood on the washcloth.

BENNIE (CONT'D)

Ellie? Ellie, you okay?

She's IN A TRANCE and HAVING ANOTHER VISION taking us into --

INT. DARKNESS (VISION) - NIGHT

-- Cosma is in a fetal position, crying blood tears. Sparkles of colors bounce off of her. Ellie walks towards Cosma.

ELLIE

(softly)  
Cosma.

BENNIE (O.S.)

Ellie, Ellie, are you okay?

But, she doesn't answer.

THE IMAGE SHIFTS.

INT. ABANDONED TRAIN STATION (VISION CONTINUES)

ELLIE stands in the middle of a cavernous space with distorted broken furniture and windows. Debris everywhere.

AN OLD DEPARTURE SCHEDULE hangs crooked on the wall. Cracked dirty white plastic numbers stretch out, distorted. Vibrant colors spark off them.

BENNIE (O.S.)

Ellie, wake up!

THE IMAGE SHIFTS.

A JAGGED HOLE is in THE CEILING ABOVE HER, revealing a distorted moonlit, starry sky... Ellie's grandmother SPEAKS.

ISABEL (O.S.)  
Ellie, you must open your mind.

THE FALCON FLIES over the hole in the roof, flapping its wings. It circles, soaring up through stars.

ISABEL (O.S.) (CONT'D)  
Go with her.

THE IMAGE SHIFTS.

EXT. DESERT HIGHWAY/SKY - (VISION CONTINUES)

ELLIE'S POV as she flies with the falcon, over a cemetery and then abandoned trains. COLORS SPARK AND SHOOT out of the stars as Ellie passes.

END VISION.

EXT. TAHITIAN MOTEL - RESUME PRESENT

Ellie COMES BACK TO PRESENT TIME AND SPACE.

ELLIE  
I saw Cosma. I think she's at an old abandoned train station near a cemetery.

BENNIE  
Another vision?

ELLIE  
Yes. She's crying. She's not doing well. He has her. I feel it.

BENNIE  
He? Who? Who's he?!

ELLIE  
The guy from the party who is an alien --

BENNIE

(cutting her off)

-- Oh chica, I know you're upset  
and want to find her, but sometimes  
people think crazy things when  
they're upset.

ELLIE

I don't care if you don't believe  
me. It's real and I'm gonna go get  
her.

BENNIE

No! We wait for Bud. He's on his  
way.

ELLIE

Fine, tell me where the train  
station is? I'll walk.

BENNIE

Baghdad. But, it's a ghost town on  
the other side of -- you'll be  
walking all night.

Taking the ice bucket liner from him, she wraps it around the  
wash cloth, starts walking. With a frustrated sigh, he runs  
after her...

END ACT THREE

ACT FOUR

EXT. OLD BAGDHAD ROAD/INT. BENNIE'S TRUCK - NIGHT

As Bennie's old truck pulls off the highway, his headlights shine on a rusted, bent SIGN that says BAGDHAD.

BENNIE  
(into phone)  
I'll try, but she hasn't listened  
to me, yet.

Bud's VOICE comes through the other end of the phone.

BUD (O.S.)  
If something happens to her,  
Bennie, I'll kill you.

BENNIE  
(into phone earbud)  
Hold on.  
(holds out phone.)  
He wants to talk to you.

Ellie takes the phone, pulls out the earbud.

ELLIE  
(into phone)  
I'm going to get Cosma and I can't  
wait because she's in big trouble.  
She's like fam. You'd get her,  
grandpa, you know you would, so,  
I'm going!

She CLICKS OFF.

BENNIE  
You are so out there, you know  
that? Some of the time you act like  
your grandfather and some of the  
time you're like your grandmother.

Bennie's pick-up passes the old cemetery that was in Ellie's vision.

ELLIE  
Really, I'm like her? Tell me more.

BENNIE  
I don't know exactly. I mean, I was  
a little kid when she was around. I  
just heard the stories. But, I do  
remember her smile.

(MORE)

BENNIE (CONT'D)

It lit up everything and everyone around her. My abuela said it almost killed Bud when she disappeared.

ELLIE

My mom told me she and my dad were dead, but I never believed her.

BENNIE

Their bodies were never found and Bud never gave up hope. At least, that's what I heard. He and Isabel used to train Falcons together, but he stopped after she went missing.

ELLIE

Wait, my grandma had a Falcon?

BENNIE

Yeah. Supposedly she could even turn into one and talk to all kinds of animals, but they're just stories... there's absolutely no evidence.

They pull into the old parking lot.

ELLIE

Yesterday I would've agreed, but Bennie, I saw things last night.

BENNIE

What things? Like from the Peyote tea?

ELLIE

Maybe, but I don't think so. I don't want to scare you.

She kisses him on the cheek, gets out of the car.

ELLIE (CONT'D)

Wish me luck --

BENNIE

-- Wait! No. If anything happens to you, Bud will --

Too late. She's already racing to the train station.

BENNIE (CONT'D)

(watching her)

-- kill me.

(MORE)

BENNIE (CONT'D)

Why do I always like the crazy ones?

(deep breath)

Okay, suck it up, Benicio Jose Panza Negrón, suck it up!

Retrieving his phone, he turns on the FLASHLIGHT APP, opens the car door, goes after her.

A moment later, Chris Berg, with his headlights off, pulls up, parks in a dark corner. He pulls out his cell.

CHRIS

(into phone)

She's at the abandoned Baghdad train station... with some young guy. I'm still following.

EXT. TRAIN STATION - FRONT DOORS - NIGHT

ELLIE

Cosma!

In the distance, a door or a shutter bangs. With the FLASHLIGHT APP turned on her PHONE, she fearlessly pushes her way inside.

INT. TRAIN STATION - CONTINUOUS

The floor creaks as she steps forward. A high pitched HOWL ECHOES from somewhere.

ELLIE

Cosma!

No answer. Ellie walks further into the dark station.

UP AHEAD, she sees the BIG HOLE IN THE ROOF. Just like in her vision, the falcon flies over, CAK-CAKING. Ellie closes her eyes, focuses.

BENNIE (O.S.)

Ellie!

Ignoring Bennie's call, Ellie opens her eyes and runs out through a back door.

EXT. TRAIN STATION - CONTINUOUS

Looking up, Ellie sees THE FALCON, silhouetted in moonlight. She runs after it as it FLIES towards the broken train tracks.

Ellie chases it until she SEES an UPRIGHT TRAIN CAR. SANTA FE is lettered on its side.

As she runs in front of the car, she holds up her phone, using the FLASHLIGHT APP, sees a door cut into the side of a hill. She runs towards it...

EXT. TRAIN STATION - NIGHT

Bennie is at the UPRIGHT TRAIN CAR. No sign of Ellie.

BENNIE  
(calls out)  
Ellie!  
(to himself)  
Where is she? Damn chica es loca.

Behind him, Chris Berg, keeping his distance, watches.

EXT. TRAIN STATION - HILL - NIGHT

Ellie reaches the DOOR, about three feet tall and wide. Pulling with all her might, it creaks open slowly. She shines her PHONE LIGHT inside. It's an old VENTILATION SHAFT.

ELLIE  
(yells)  
Bennie, I'm going into some kind of  
tunnel!

Without waiting for his response, she lays down and crawls into the darkness.

INT. VENTILATION SHAFT - NIGHT

It's narrower inside, seemingly caved in over time. Ellie, on her belly, holds her phone light up as she crawls over dirt and rocks.

A MUCH BIGGER ENTRYWAY is STRAIGHT AHEAD. A distant MOAN.

ELLIE  
Cosma.

Ellie crawls towards a big entryway as fast as she can.

INT./EXT. OLD TRAIN TUNNEL - MOMENTS LATER

Ellie comes to a cavernous space, stands, not noticing a big rock next to the opening. She shines her phone light around seeing dirt and falling tiles and an old broken train track.

AT THE FAR END, AGAINST A WALL, COSMA MOANS softly. She is in a fetal position, dirty, emaciated. Ellie rushes over.

ELLIE

Cosma, it's Ellie. I'm here. I'm gonna get you out.

Ellie kneels down. Cosma struggles to turn her head.

COSMA

(whispers)

Ellie. Go. He's -- he's --

ELLIE

-- I'm getting you out.

Cosma is barely audible.

COSMA

(whispers)

No. He... wants you.

ELLIE

He's not my type. We're going.

COSMA

(whispers)

It's a trap.

Ellie looks around, but sees no exit. One end of the tunnel is filled with rocks and dirt, the other end seems to go on forever into darkness.

Grabbing Cosma, Ellie pulls her friend back towards the ventilation shaft. But, as she gets to the opening, the big ROCK GLOWS LIGHT GREEN then shifts and shakes, shape shifting into the teen model.

PROX

I've been waiting for you, Ellie.  
Your real name is Elena, isn't it?

ELLIE

Get out of my way!

He steps in front the narrow tunnel, blocking her exit.

HIS EYES GLOW GREEN.

PROX

Your friend was interesting, but,  
you are the one I am truly here  
for.

He moves towards her, staring, entrancing her.

ELLIE

What?

Not answering, he grabs her, but Ellie pushes him away.

ELLIE (CONT'D)

No! Get away from me, you dumb  
rock!

He seems surprised that she is not giving in and yanks her to  
him, forcefully. She shoves him again, her rage intensifying.

Smiling, he shakes and shimmers, SHIFTING in the blink of an  
eye back into what appears to be a ROCK. It grows around her,  
pushing and covering Cosma who is still on the floor.

Ellie pushes and kicks at the Prox rock.

ELLIE (CONT'D)

No! Stop!

But, the rock spreads, flattening out, covering more and more  
of Cosma, circling Ellie. She desperately tries to pull Cosma  
out from under, but can't...

A loud CAK-CAK. Ellie looks up. The FALCON flies over an  
opening high up. Ellie's grandmother SPEAKS to her.

ISABEL (O.S.)

Ellie, you need to get out of  
there... go to the place, Ellie! Go  
to the seventh dimension.

ELLIE

(crying and yelling)  
I can't leave Cosma!

ISABEL (O.S.)

You must! Go to the seventh  
dimension and use their space and  
time to jump up and away.

Ellie cries out at the expanding rock.

ELLIE  
(begging the Prox)  
Keep me... Take me. Let her go.  
Please!

But the rock is not answering as it creeps closer.

ISABEL (O.S.)  
No, leave her, Mija. You cannot  
risk getting killed.

CLOSING HER EYES, Ellie whispers to herself.

ELLIE  
(whispers)  
I can't leave her. Help me go to  
the place wherever that is.

She opens her eyes. Sparking colors everywhere, just like in her vision. She jumps and seems to disappear in the blink of an eye.

INT. TRAIN TUNNEL LEDGE - 7TH DIMENSION

Ellie reappears high above the Prox. Oversaturated colors SPARK OFF DISTORTED WALLS. Even though she is still in the cave, everything now seems smaller, more compact... She moves as if she's swimming or flying slowly.

As Ellie LEAPS back down, things speed up and she's back in the 3rd dimension, our dimension.

INT. TRAIN TUNNEL - 3RD DIMENSION

Ellie grabs Cosma under her arms, desperately trying to get her out from under the Prox rock. SOBBING and SCREAMING, Ellie KICKS the rock harder.

It glows green, seems malleable, but bounces back.

Blinking, with tears blurring her vision, Ellie KICKS THE PROX rock over and over. Finally, the Prox shakes and shimmers, shape shifting into a body of green particles, then into it's native form.

It looks like it did before it shifted into the cute teen model, with longer arms and legs, green translucent skin with a human sized head and softer features, eyes that shine bright green.

Ellie GASPS, then focuses. She pulls Cosma to her, grabs her under her arms. Ellie looks up, concentrating.

ELLIE

Help us both go to that place,  
please. I have to help her... you  
told me to help her. Remember?!

ISABEL (O.S.)

Yes.

Ellie leaps with Cosma in her arms... shifting, moving through a malleable, liquid, clear membrane that separates the two dimensions...

INT. TRAIN TUNNEL LEDGE - 7TH DIMENSION

Sparkling colors bounce off walls and shoot up into the sky. All around Ellie and Cosma, the walls distort. They land on the narrow ledge. Ellie looks up at stars against the black sky intertwining with sparking color. She looks back down.

The GREEN, GLOWING PROX climbs up the rocky wall, using hands and feet with equal dexterity. He appears distorted. He is on the other side of the clear membrane which undulates with color. He is in the 3rd dimension.

Looking up again, Ellie summons all her energy to make the FINAL JUMP. IN SLO MO, still holding Cosma, Ellie leaps again. Colors spark, the cave walls contort and shift.

EXT. TOP OF OLD TRAIN TUNNEL/HILL

TIME and SPACE RETURN TO NORMAL as Cosma falls ONTO THE HILLSIDE with a thud in the 3rd dimension. DARKNESS. A moment later, Ellie lands next to her. Exhausted, she pulls herself to Cosma.

ELLIE

(whispers)  
We're out.

Cosma is very still.

ELLIE (CONT'D)

Cosma?! No!

Ellie checks to make sure she's breathing, but isn't sure.

ELLIE (CONT'D)

Oh, God... Cosma.

It takes all of Ellie's energy to hold her friend.

ELLIE (CONT'D)  
(crying)  
You're gonna be okay. You will. I  
know you will.

She reaches for her phone, doesn't have it. Must've dropped  
it somewhere. She screams as loud as she can --

ELLIE (CONT'D)  
(screams)  
Bennie!

-- but, it's a weak cry. Ellie's drained. Bennie calls out  
from down the hill.

BENNIE (O.S.)  
Ellie!

ELLIE  
(crying)  
Help, I need help.

THE GLOWING PROX pulls himself up out of the top of the  
tunnel and leaps over to Ellie. She lays across Cosma, tries  
to kick him away, but SHE IS NO MATCH FOR HIM WITH HER ENERGY  
GONE. He grabs Ellie by the feet, dragging her back in.

ELLIE (CONT'D)  
(crying)  
No...

PROX  
Your friend is done. You are who I  
want.

As Bennie climbs up the hill, the Prox yanks Ellie back  
inside. Cosma is left lying there, unmoving, unconscious,  
maybe dead.

END ACT FOUR

ACT FIVE

INT. TUNNEL - ROCKY LEDGE

The Prox holds Ellie tightly as they fall back down ONTO THE LEDGE. He leans over her, his glowing green mouth on hers, sucking her energy out. His body glows brighter as he absorbs energy from her body.

Ellie becomes pale. She tries to push him off, but cannot. Blinking rapidly, urgently, she closes her eyes... steps into swirling colors in her mind.

ELLIE (V.O.)  
Help. Please. Grandma?!

In the darkness of Ellie's mind, another GLOWING GREENISH HUMANOID steps forward, hanging in the air. She looks like Ellie's grandmother, Isabel, but is translucent. She holds out her arms, merging with Ellie's.

Opening her eyes, Ellie looks down at her arms and body and SEES that they are all glowing greenish molecules.

ISABEL (O.S.)  
Focus, Ellie. I will help you.

With surging strength and a burst of rage, Ellie pushes the Prox off the ledge. As he flies backwards, Ellie, with her green glowing arms, and now glowing legs, follows.

Frightened, the Prox looks around, as if sensing someone else is there, but sees nothing.

PROX  
(in native language)  
Who are you? Where did you come from?

Suddenly, DIRT AND SMALL ROCKS FALL OFF THE SIDES OF THE WALLS, PILING onto the Prox.

Ellie holds out her green glowing arms and legs, extending them... Isabel has merged with her, become a part of her... Energy shoots out of Ellie/Isabel aimed at the Prox.

With rocks falling all around him, the Prox crawls into the narrow ventilation shaft, disappearing into darkness.

INT. VENTILATION SHAFT

As the Prox crawls through, rocks fall on and around him... The shaft collapses in violent bursts of color and the Prox appears to be buried.

EXT. TOP OF HILL - NIGHT - 7TH DIMENSION

Ellie leaps through the colors and distorted walls and flies BACK OUT OF THE top of the TUNNEL.

EXT. TOP OF HILL - MOMENTS LATER - 3RD DIMENSION

Ellie collapses on the ground next to Cosma. Her energy is gone. No sign of Isabel.

ELLIE  
(whispers)  
Grandma... Are you there? Are you  
alive?

No answer. Tears stream down Ellie's face as she turns to her friend, Cosma.

ELLIE (CONT'D)  
Cos, I have so much to tell you,  
you have to wake up. Please.  
(softly)  
I have to get you a birthday  
present. We have to go to concert,  
get shoes... I haven't had a friend  
like you since Kindergarten. I need  
a... a sister.

She leans over, not sure if Cosma is breathing, so she starts mouth to mouth resuscitation... As Ellie breathes into Cosma's mouth, little wisps of yellow mist escape.

And then, just as Bennie makes it to the top of the hill, Cosma GASPS, taking in a sharp breath.

As Bennie runs to Ellie, he yells into his cell phone.

BENNIE  
(into phone)  
She's with Cosma! They're both  
alive. I'll wave my phone with the  
light on.

He jumps up and down waving his lit cell phone. In, the distance, the WOP WOP of HELICOPTER blades, can be heard.

EXT. TRAIN STATION - NIGHT

Bud gets out of his Blazer and runs as fast as he can towards the light that's Bennie's phone, at the top of the hill.

EXT. TOP OF HILL - NIGHT

Bud rushes up to Bennie who's has his arms around both Ellie and Cosma.

BUD  
My God, Ellie...

ELLIE  
Cos is hurt bad.

BUD  
We'll get her help.

Bud helps Bennie pick up Cosma, then hugs Ellie tightly.

BUD (CONT'D)  
Damn kid, damn...

ELLIE  
(crying)  
Yeah.

Bud slides his arm under Ellie and steadies her. Together, they head down the hill behind Bennie who's carrying Cosma.

EXT. BOTTOM OF THE HILL - NIGHT

When Bennie reaches the bottom of the hill with Cosma, MPs and MEDICS run up, pulling Cosma away. Quickly and efficiently, the medics lay her on a stretcher, strapping her in.

Bud comes up with Ellie.

BUD  
You can't just take her.

The MPs move in front of Cosma as the medics do indeed take her away. Bud holds up his phone to snap a picture, but one of the MPs knocks it out of his hand.

BUD (CONT'D)  
No. You can't make her disappear like the others!

SCREAMING, Ellie staggers forward. The MPs push her back and she falls.

ELLIE

She needs to go to a hospital!

Bud helps Ellie up and steps in front of her protectively as the soldiers move closer, their hands on side arms ready to draw.

With Detective Chris Berg following, Colonel Lee pushes through.

COLONEL LEE

She is going to a hospital, young lady.

ELLIE

Where? I want to go with her!

Ignoring Ellie, Colonel Lee turns to Bud.

COLONEL LEE

I'll need to speak with your granddaughter too.

BUD

Not now. She's going home to rest.

COLONEL LEE

Don't make this difficult, Mr. Ellis.

MPs stand ready to take Ellie. Nearby, Detective Berg, slides closer, listening.

BUD

No, don't you make it difficult. You remember our deal, you leave what's left of my family alone and I get you whatever information you need.

He glances at Chris Berg with disgust.

BUD (CONT'D)

And for the record, you don't need to have Berg or anyone from the station follow us to find out what's going on. Call me.

COLONEL LEE

This Prox is really dangerous, a threat to everyone.

(MORE)

COLONEL LEE (CONT'D)  
I need to know what she knows. She  
would be better with us.

BUD  
Now why don't I believe you.

Bud leans in, quietly menacing.

BUD (CONT'D)  
Colonel, you should know, that if  
anything happens to Ellie, her  
mother, or me -- for example, if  
someone should disappear in the  
middle of the night, for say,  
lengthy or even a short  
questioning, for any reason or no  
reason -- or if one of us should  
die, everything you're doing out  
here will go public.

COLONEL LEE  
(angry)  
Is that a threat?

BUD  
Oh yes, yes sirree, bob. Everything  
you're keeping secret about those  
residents living beneath your base,  
some people know more than you  
think. Every bit of it will go  
public because those people don't  
hold the rule of law as written in  
stone and they will get detailed  
notes and photos out.

A stand off.

COLONEL LEE  
(to Bud)  
I repeat, I need to know what she  
knows. I need her and your people  
to refrain from taking any action  
that may be deleterious to my  
mission.

BUD  
You will know what she knows, but  
on my terms. As for your mission, I  
don't know what that is exactly, so  
if you'd like to clue me in...

Bud's voice trails off. A stand off. Then, Colonel Lee  
motions for his soldiers to back away. As he turns and heads  
for the helicopter, Bud grabs Ellie with a SIGH of relief.

ELLIE  
What about Cosma?

BUD  
Don't know yet.

Bud looks at Chris.

BUD (CONT'D)  
How much they paying you, Chris?

CHRIS  
Just doin' my job.

BUD  
(not believing him)  
This is bigger than some  
moonlighting side job to help pad  
your retirement. You're a pawn. Be  
careful. I won't tell you again.

Holding Ellie tight, Bud motions to Bennie and steers them to his truck. Bennie is stunned, not at all sure what he just witnessed.

EXT. TRAIN STATION - NIGHT

Bennie watches Bud help Ellie up into the Blazer.

BENNIE  
Bud, this is all really -- I don't  
even know what to say or ask other  
than are there really --

Bud clasps Bennie by the shoulders.

BUD  
-- Not tonight, Bennie. Not here.  
The only thing I'll say is keep my  
number on auto-dial and be very  
careful where you go and who you  
talk to. We'll follow you home...

As Bud climbs behind the wheel of his Blazer, he watches a shaken Bennie cross to his pick up and climb in.

ELLIE  
(whispers)  
Grandpa, I saw grandma. She helped  
save me. She was there, but she  
wasn't there... she was like a  
ghost... a green ghost...

Bud leans over, kisses Ellie. Then, putting the Blazer in gear, Bud and Ellie head out, following Bennie's truck.

INT. BLAZER/EXT. BAGDHAD ROAD - NIGHT

Bud looks over at Ellie who's staring THROUGH THE WINDOW, at the night sky. THE FALCON, flying under the moon, disappears into the dark desert.

INT. ELLIS HOUSE - BATHROOM - NIGHT

Sobbing, Ellie showers. She closes her eyes. SEES FLASHES of Cosma, the Prox, the tunnel and the cave.

INT. ELLIE'S BEDROOM - NIGHT

As Ellie crawls into bed, Bud steps forward with a mug of tea. She sips, lies down, instantly asleep.

THROUGH THE WINDOW, the Falcon flies down, perches on the window box. Bud sees it, stares at it for a moment, then heads back out, reappears with an old rocker. He sits, watching Ellie sleep.

INT. MILITARY BASE - HALLWAY - NIGHT

The ELEVATOR WHOOSHES opens. Colonel Lee exits, followed by the medics rolling the gurney with Cosma who's unconscious.

They move silently down a long brightly-lit windowless white hallway, stopping at an UNMARKED, LOCKED DOOR. Colonel Lee holds his eye up to the scanner, presses his hand on the palm reader.

He enters another windowless hall, walks to another door. Pulling out a small HAND-HELD DEVICE WITH STRANGE MARKINGS, Colonel Lee holds it up to a second entry. The door seemingly DISSOLVES OPEN.

INT. PROX HEALING CELLS AREA - CONTINUOUS

Following Colonel Lee, the medics roll Cosma down a hallway which is lined with CLEAR CELLS.

The distant HUM of a generator is ever present.

Inside each cell is either a HUMAN or a PROX in its native form. They all lie on cots, with tubes going into their mouths and needles inserted into their arms.

The medics push Cosma into an empty cell, transfer her to a bed, cover her with a clear blanket, pull two thin tubes out from the wall, inserting one into her mouth, attaching a needle to the other and inserting it into to her arm.

As they exit, they pass one particular cell.

Inside, Ellie's grandmother, ISABEL, lies on a bed, with a tube inserted into her mouth, and a needle in her arm. Her EYES POP open, bright green, watching as the Colonel exits with the medics. Her hair is all white...

We REALIZE the needle ONLY LOOKS LIKE IT IS INSERTED into her arm... but it is not.

EXT. MOJAVE HILLS CHARTER HIGH/INT. BLAZER - DAY

Bud's Chevy Blazer stops in front of the school which is located inside an old storefront in the middle of a dingy strip mall. Bud looks over at Ellie in the passenger seat.

BUD  
You okay?

ELLIE  
(maybe, maybe not)  
Yeah.

BUD  
Call me if there's a problem.  
Otherwise, I'll pick you up at one.

Nodding, she climbs out. AMY ROSSI, 14, all glasses, brains and snark in a "Truth is Out There" T-shirt, crosses to Ellie at the front door.

AMY  
Ellie?  
(under her breath)  
I'm Amy. Cosma's cousin.

ELLIE  
The nerd.

AMY  
I prefer genius.

Amy leans in.

AMY (CONT'D)  
(whispers)  
I know you wanna find out what  
happened and get Cosma back.

Ellie shakes her head, YES.

AMY (CONT'D)  
I've already hacked into the  
military base. I think I know where  
they're keeping her, but we could  
find out more.

Ellie waves at Bud that she's fine then hugs Amy, glancing  
around to see if anyone else is watching.

AMY (CONT'D)  
(whispers)  
Is it true you can do stuff like  
they say your grandmother could.

ELLIE  
(whispers)  
Who told you that?

AMY  
Bennie.

As if on cue, Bennie drives up in his old pick up. Jumping  
out, with an old back pack, he crosses to them.

BENNIE  
What you bonitas talkin' about?

AMY  
You.

As they head into school, across the parking lot, a geeky  
looking TEEN BOY, in a Star Wars T-shirt watches them. He has  
bright green eyes.

INT. CAVE - NIGHT

Ellie sits cross-legged in the circle.

EUGENIA  
We are glad you survived, Ellie.  
You proved yourself.

The long-haired MAN starts to beat the drum.

EUGENIA (CONT'D)  
You are who we think you are. We  
Need you.

Looking down into the crystal pool of water, they chant.

CIRCLE

(mayan)

Lu'um, Luunaa, Ek', Ka'an, Lu'um,  
Luunaa, Ek', Ka'an, Lu'um, Luunaa,  
Ek', Ka'an...

ELLIE

(joins in)

Lu'um, Luunaa, Ek', Ka'an...

Closing her eyes, Ellie goes into a trance, moving rhythmically, chanting softly. ISABEL SPEAKS to Ellie.

ISABEL (V.O.)

The beings from the stars were here over 4000 years ago. They mated with humans -- your ancestors, Elena. You are descended from the strongest line. They are back and a war has begun. It is your destiny to unite with others like us, send the visitors home and keep the earth safe.

(beat)

You will learn to control your visions, master the ways of the Falcon, survive the desert and navigate the seventh dimension with ease. Go to the place, Mija. Go to the place.

Ellie looks up. Oversaturated colors light up the darkness, flashing everywhere. The cave walls distort.

ELLIE

Grandma, where are you?

No answer. And then, the Falcon appears.

FADE TO BLACK.

END OF PILOT