

INVASIVE SPECIES

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TEASER

FADE IN

EXT. JUNGLE - DAWN

REBECCA, athletic 30s, sprints through a mess of vegetation, clutching a large tome to her breast. She's in her nightgown, her slippers and has a shoulder bag hanging across her body. She is surefooted as she runs, despite the moss and ferns that cover the ground.

She's being pursued by DEBORA DEARBORN, 40s, dressed a bit like Indiana Jones, who is having a more difficult time making her way past the vines and huge leaves of the Devils Tongue. She stops every now and then and listens, trying to figure out where Rebecca has gone, but Rebecca knows this jungle and runs quietly except for the sound of her breath.

EXT. CLEARING - CONTINUOUS

Rebecca runs up to a stone alter upon which she sets the book before she hurriedly lights the four violet candles.

After pulling a beautiful hand-painted fan and an athame knife from her bag and placing them on the alter, she opens the book, faces east, and places her hands on the glyph-filled pages.

REBECCA

I call upon the element of air to  
help me protect this book.

Debora hears Rebecca's voice and tears off into the woods after her.

DEBORA

Shit!

REBECCA

Send it to the next in line. Send  
it to the protector and keep it  
safe from the evil descending upon  
us.

Dawn breaks in the east.

REBECCA (CONT'D)

Let my blood bind this magic so it  
cannot lead anyone to the book.

Debora breaks into the clearing, knife in hand. Rebecca whirls to face her, keeping herself between Debora and the book.

REBECCA (CONT'D)

(to Debora)

You are a traitor to your world,  
Debora.

DEBORA

Open your eyes, witch. The world is dying. Humans are killing the forests, the seas, the land. All because we want more, more, more.

REBECCA

The reptilians will do the same, only they'll use human slaves to do it.

DEBORA

Lies! The reptilians will return the Earth to the Eden it once was.

REBECCA

Ironic, since it was a reptilian that expelled us from Eden in the first place.

Debora steps forward and slices Rebecca's neck. Rebecca stands still, letting the blow land without a fight. She turns as the blood fountains from her neck, making a perfect arc and landing on the book.

The blood absorbs into the book and just as Debora reaches for it, the glyphs begin to fade.

DEBORA

No!

Debora grabs the book, putting her hand on the page as if trying to stop the writing from disappearing, but to no avail. She is left with a book of blank pages. Debora desperately flips through it--every page is blank.

She throws the book, screaming in a fit of anger and frustration. Then she turns to the body and begins to search through Rebecca's robes. She feels something heavy sewn into the hem. Her knife deftly shreds the fabric and she pulls out an ancient male fertility statue with a huge penis. She smiles.

DEBORA (CONT'D)

Guess we'll go with Plan B.

Debora stands, looks down at the dead Rebecca, and kicks her in the abdomen. Then she makes her way back through the trees.

FADE OUT.

ACT ONE

SUPERIMPOSE: ONE YEAR LATER

EXT. VILLA GRANDE - DAY

We are flying over the huge mountain meadows and meandering streams of circular depression of the Valles Caldera in the Jemez Mountains. We continue to somewhere near Jemez Springs, and come down to--

EXT. ABANDONED MINE - DAY

A large cave-like entrance to this hard rock mine is getting an upgrade as KIRK WALKER, 20s and cute, cute, cute, who is supposed to be setting up lighting equipment but who is actually glued to his cell phone.

ANDREA REZNIK, late 30s, dressed in khaki cargo pants, a denim shirt over a light blue tank top, brown boots comes out of the trailer holding a small box and strides up to Kirk. She holds out the box, and Kirk reluctantly drops his cell phone inside.

Standing a bit apart are two other grad students, GABBY THOMPSON, 20s, who looks like she's copying Andrea's style, and SUSAN RAMOS, 20s, who watches Kirk with the considering eye of a woman who is used to getting what she wants.

ANDREA steps over to the women and overhears Susan.

SUSAN

Kirk is so cute. Do you know if he's...

She trails off when she sees the expression on Andrea and Gabby's face.

SUSAN (CONT'D)

What? Is he gay or something?

GABBY

He's a sycophant.

ANDREA

Gabby I can't have you talking trash about another of my grad students.

(to Susan)

(MORE)

ANDREA (CONT'D)

What Gabby means to say is that Kirk is a bit challenged in personal relationships but is willing to sell his soul to get ahead.

GABBY

Yeah. He's a sycophant.

SUSAN

I can work with that.

Susan drops her cell phone into the box then slinks over to talk to Kirk.

GABBY

She'll learn when he steals her big break right out from under her.

ANDREA

I don't know; I think maybe she'll steal his.

Gabby grins as she, too, drops her cell phone in. Andrea deposits the box in a Ford Bronco which, judging by it's dents and scratches, has been driven through hard country. She doesn't lock it.

ANDREA (CONT'D)

Let's get this party started.

At the mine entrance, Andrea takes off her hat and throws it at Kirk, who catches it expertly. This isn't his first rodeo with her.

GABBY

You're not going to wear your hat in there?

ANDREA

It limits my line of sight.

Gabby looks into the shaft.

GABBY

But aren't you afraid that bats...

ANDREA

Will get stuck in my hair? No. I've been in several bat caves and not one bat has ever come near my head.

Gabby is clearly not comfortable with this.

ANDREA (CONT'D)

Coming?

GABBY

(to herself)

When in Rome...

Gabby takes off her hat and tosses it to Kirk, who makes no effort to catch it. She casts him a look to kill, and follows Andrea into the shaft. Susan picks it up and winks at Gabby.

INT. MINESHAFT - DAY

Andrea and Gabby walk into a world of light and shadow--but mostly shadow.. Gabby crosses her arms in front of her, rubbing the forearms.

GABBY

Well, Kirk really screwed up the light placement.

ANDREA

He set them up according to my instructions.

Gabby squints into the shadows.

GABBY

But it's still really dark in here.

INTERCUT WITH ANDREA'S POV

Andrea is seeing through a different kind of lens--almost like looking through a night-vision scope, seeing details that Gabby cannot see with her naked eye.

ANDREA

You're not afraid of the dark, are you?

Gabby shrugs so Andrea takes that as a 'no'. She's wrong.

ANDREA (CONT'D)

With bright light, it's very easy for my eyes to slide over the details that could lead to a great discovery. It's only in the shadows that everything comes into focus.

GABBY

(not convinced)

I never heard that before.

ANDREA

That's because I'm the only one who uses this method.

Gabby changes the subject, trying to get her mind off the dark shadows pooling down the tunnel.

GABBY

When I got into archeology I thought I'd be working on sexier sites than abandoned mines.

ANDREA

You mean discovering something like a lost tomb in Egypt or a Mayan pyramid? Or running from enraged natives like Indiana Jones?

GABBY

Yeah, something not so boring.

Andrea continues walking slowly into the mineshaft, turning in a circle to take in the walls, floor and ceiling.

ANDREA

I'm sure you've heard of Cooke's Peak.

GABBY

I tried to get an internship there, but...

Gabby sticks close to Andrea, looking around at all the dark shadows, not able to see anything, and not at all comfortable with it.

ANDREA

Cooke's peak started out just like this, a survey of an abandoned mine. And what did they find?

GABBY

Mining artifacts, Native American and ranching sites.

ANDREA

The archaeologists who were tasked with evaluating the proposed building site for the New Mexico History Museum in Santa Fe found..?

GABBY

Seventeenth century artifacts  
shedding light on what life was  
like back then.

Andrea sees something on the wall that catches her attention.

ANDREA

Evaluating building sites and  
abandoned mines isn't as news  
worthy as finding an Egyptian Tomb,  
but it's just as important.  
Otherwise, these sites would be  
lost along with their insight into  
the history of the area and its  
people.

GABBY

Yeah, but wouldn't you like to find  
a skeleton?

ANDREA

A skeleton closes down a site until  
the police can determine whether it  
was a modern day murder, so no,  
finding a skeleton isn't high on my  
list.

Andrea sees something on the wall that we cannot see.

ANDREA (CONT'D)

You can let yourself be bored or  
you can approach each assignment  
with the excitement of what you'll  
discover right around the next  
bend.

She gently pulls Gabby in front of her, facing the wall.  
Andrea's head is right next to Gabby's peering at the wall.  
Andrea's eyes are glowing, like that of a wild animals. But  
Gabby doesn't see.

ANDREA (CONT'D)

There. What do you see?

Gabby strains to see what Andrea sees.

GABBY

All I see is shadow.

ANDREA

Relax your eyes and let them just  
glide over the wall.

Gabby stares at the wall, and suddenly, a deeper shadow swims to view. She tilts her head sidewise. And the darker shadow becomes more visible.

GABBY

There's something there.

She steps away from Andrea to the wall and runs her hands over the wall, feeling the indentation.

GABBY (CONT'D)

(excited)

It feels like some kind of glyph.

ANDREA'S POV

The glyph is much clearer.

BACK TO SCENE

ANDREA

Now shine your flashlight on it.

Gabby does. The glyph is all but invisible.

GABBY

Wow.

ANDREA

In archaeology, you have to teach yourself to see differently. A hill becomes a pyramid. A rock becomes a stone implement. Shadows become glyphs. You'll find your own way of seeing as you work on more digs.

Gabby backs away from the wall and peers down the long, dark shaft as Andrea steps forward to frown at the glyph.

GABBY

(Under her breath)

Yeah, I don't think I'll be doing it in the dark.

She takes a deep breath and forces herself to slide forward, looking into the shadows, straining to see, then remembering Andrea's advice and relaxes her eyes.

ANDREA

(quietly)

This looks like epi Olmec. But what is a Mezoamerican culture doing up here?

Gabby has gone as far as she dares. Andrea is deep in shadow still studying the glyph. Gabby forces herself to take another deep breath so she won't break out into a run as the darkness swirls around her.

She glances up at the ceiling and catches sight of something. She stares, until suddenly a giant spider swims into view.

She gasps, scrambles back and hits the wall with a little yelp.

ANDREA (CONT'D)

Gabby?

GABBY

Dr. Reznik. I found something.

Andrea tears herself away from the wall and walks over looking up. In Andrea's eyesight, she can see clearly the form of a monstrous spider-like being.

ANDREA

You're a quick study.

GABBY

Yeah, well, it scared the hell out of me.

Andrea turns toward her

ANDREA

Is that sexy enough for you?

But Gabby is looking at Andrea with a shocked look.

GABBY

Your eyes.

Suddenly, the mine floor collapses and Andrea disappears in a cloud of dust and sand.

Gabby totters at the edge of the hole, then falls backwards, away from the opening. She crawls out of the shaft, coughing as the dust and sand roils out around her.

INT. BURIAL VAULT - DAY

The vault is pitch black, but Andrea's glowing eyes are able to see clearly. Each wall of the small space has a line of ancient hieroglyphs.

ANDREA

Wow.

She HISSES in agony. Blood runs from three parallel cuts on her forearm, dripping down her hand and onto the CLAWED HAND of some kind of skeleton sticking up out of the dirt.

Slowly, she slides until her back is against the wall and she can look at the skeleton that is partially buried beneath the dirt floor. Only the hand, part of the arm, the head and neck are showing. The head is somewhat elongated like that of a lizard, but it's a bit more round like a human/lizard hybrid.

The hand that Andrea landed on is broken off from the arm. She doesn't notice when the white bone sucks up the blood like a sponge.

ANDREA (CONT'D)

Holy Shit.

Suddenly there is light, and Andrea jerks her head away. She closes her eyes from the bright glare of light.

Gabby, Kirk and Susan lean over the opening looking down at her, each with flashlights.

GABBY

Dr. Reznik?

ANDREA

I need a med kit.

SUSAN

On it.

KIRK

Calling 911.

They both drop their flashlights into the pit. Andrea winces.

GABBY

Is that enough light?

ANDREA

Plenty.  
(under her breath)  
Thanks.

Her night vision is now shot.

GABBY

Don't move, Andrea. Emergency services are on the way.

ANDREA

I found your skeleton, Gabby.

Stacey's silhouette disappears from above. Andrea struggles to drag her bag toward her, pulls out her cell phone and takes pictures of the skeleton and the wall.

Gabby suddenly appears at the opening above.

GABBY  
I'm on my way down with the med  
kit.

As Gabby is lowered down by Kirk and Susan, Andrea grins up at her.

Gabby turns to look at the skeleton. Her face goes stark white and her eyes wide with fear. She takes one step back and hits the wall. Nowhere else to go.

ANDREA  
Gabby?

Gabby tears her eyes away from the skeleton and looks at Andrea's bleeding arm.

GABBY  
We've got to stop that bleeding.

Gabby hurriedly opens the med kit and pulls out some gauze to wrap up Andrea's arm.

Susan comes down on the rope. The three women are too many for the small space. They have to be careful not to step on the skeleton.

Gabby lets Susan take over and steps over Andrea to the rope before Kirk can pull it up.

GABBY (CONT'D)  
Get me out of here, Kirk.

KIRK  
What's down there? Is it a find?

Panic gets the best of her.

GABBY  
Pull me up, NOW!

Kirk pulls Gabby up.

SUSAN  
What's up with her?

ANDREA  
Maybe she's claustrophobic.

EXT. MINESHAFT - DAY

Gabby tears out of the mineshaft with Kirk on her heels.

KIRK

Oh, come on, Gabby. Give a guy a break.

Gabby gets into her car.

KIRK (CONT'D)

Where are you going?

Gabby speeds out, spitting gravel at Kirk.

KIRK (CONT'D)

Nice.

Disgusted, he jogs back into the mineshaft.

EXT. GALISTEO BASIN - DAY

We follow a line of railroad tracks through the desert landscape, then veer off into the small town of Lamy.

EXT. LAMY - ANDREA AND CATHY'S HOME - DAY

Situated on ten acres of desert land with incredible views of the surrounding mountains is a stucco house of straw bale construction.

A BMW pulls up and a 30-something man, Frank, and a 50s-something woman, MORGAN step out. Both are dressed in clothes that drip with money. The man is looking at the house with distaste. Morgan strides up the walk with Frank towed along by her purse strings.

FRANK

She works out of her house.

MORGAN

She comes highly recommended.

FRANK

Why can't we just hire one of the contractors I found?

MORGAN

You mean one of the men you found?

FRANK

They come highly recommended.

MORGAN

But not for straw bale  
construction.

FRANK

I don't see what's so great...

Morgan cuts him off by ringing the doorbell. The door is opened by CATHY GONZALES, late 30s, high energy in a small package.

CATHY

Mr. & Mrs. Ellis. Please, come in.

INT. ANDREA AND CATHY'S HOUSE - DAY

They step into an entry room with a wide archway into a front room with great New Mexico features like a kiva fireplace, built-in nooks and deep, cushioned window seats. It's charming, cozy and well decorated with Navaho blankets and Southwest art.

MORGAN

What a charming house. Is it straw  
bale construction?

CATHY

It is. I built this one as a  
wedding present for my wife.

MORGAN

Well it's absolutely beautiful.  
Don't you think, Frank?

But Frank rolls his eyes when Cathy refers to her "wife" and doesn't answer.

CATHY

My office is right through here.

INT. CATHY'S OFFICE - DAY

Pictures of straw bale houses in different stages of construction, from foundation to move-in ready, cover the wall behind a large library table with a computer on it.

Cathy motions for them to sit in two overstuffed chairs, facing a large window with a deep window seat and incredible view of the mountains. Cathy sits and bends over a table set with a pot of tea and some cookies.

CATHY  
Would you care for some tea and  
cookies?

Morgan is delighted. Frank, not so much.

MORGAN  
Please.

CATHY  
I get the tea from our local tea  
room. This one is called Sunrise.

As she hands Morgan the tea, Frank can't take it any more.

FRANK  
Can we get to why we're here? You  
build houses out of straw, which  
sounds like a recipe for disaster  
to me.

Cathy pours another cup of tea without answering. She hands  
it to Frank.

FRANK (CONT'D)  
No, I don't want tea.

Cathy sits back, completely relaxed, ignoring Frank's  
nastiness but answering the implied question.

CATHY  
There are many advantages of straw  
bale construction. First, the bales  
are made from the waste product of  
grain that has been harvested. So  
the farmers make a little extra  
money while disposing of the  
stalks.

FRANK  
So I'm supposed to pay farmers for  
something they will throw away  
anyway?

Cathy ignores the question.

CATHY  
Second, the bales provide an  
inexpensive building material that  
provides excellent insulation.

FRANK  
Sounds like a freaking fire hazard  
to me.

CATHY

Actually the density of the straw bales make them more flame retardant than conventional wood frame construction.

Frank opens his mouth but is interrupted by Morgan.

MORGAN

This is excellent tea.

CATHY

I'm glad you like it.

MORGAN

So why do you like straw bale construction?

Cathy leans forward and puts down her tea.

CATHY

The only energy needed to make straw is a little sun and water. There is the energy spent on the bailing and on transportation. That's it. It will last for 100 years, and will go back to the earth when the house is torn down. The insulation factor alone will keep your energy costs down. Your carbon footprint will drop significantly.

Cathy sits back.

CATHY (CONT'D)

There's also the fact that the deep walls can be cut with a chain saw to make doors and windows...

Smiles at Morgan, gesturing to her window seat.

CATHY (CONT'D)

And give you nice, wide window seats for sitting while enjoying the view and a cup of tea.

MORGAN

Or wine.

CATHY

Even better.

Frank makes an incredulous noise.

FRANK  
Well, I've heard enough.

MORGAN  
As have I. You are hired Ms.  
Gonzalez.

CATHY  
Please, call me Cathy.

FRANK  
What? We should talk about this,  
Morgan.

Morgan stands up.

MORGAN  
We just did.

FRANK  
(stern)  
Morgan.

MORGAN  
My money. My decision.

She shakes hands with Cathy.

CATHY  
Thank you.

Morgan strides toward the front door. Frank follows Cathy  
completely emasculated.

MORGAN  
My secretary will send over the  
plans from the architect.

She stops and turns back to Cathy at the door.

MORGAN (CONT'D)  
I did my research, Cathy. But I  
didn't want to hire anyone to whom  
this was just another house. I  
wanted someone as passionate as I  
am about trying to green up this  
carbon producing country of ours  
while still building me the house I  
desire.

CATHY  
I fall in love with every house I  
build.

MORGAN  
I'm counting on it.

Morgan turns and strides to her car. Frank pushes past Cathy without a backward glance and follows, still attached to those purse strings.

Cathy closes the door behind them. She starts back toward her office when she bursts into a little happy dance.

CATHY  
Whoot!

EXT. NEW MEXICO HILLS - DAY

Just out of sight of the mine, Gabby sits in her car, her eyes wide as she takes long, slow breaths to push back her panic. Finally she picks up her phone and hits speed dial.

GABBY  
Dr. Reznik found an alien skeleton.  
A reptilian, not one of those "I'm  
going to save the environment"  
aliens.

DEBORA (V.O.)  
What?

GABBY  
Did you know it was there? Is that  
why you wanted me on this dig?

DEBORA  
I thought something was there, but  
I never imagined it would be a  
reptilian.

Gabby is panting with panic. She shakes her head as if trying to deny what's just happened.

GABBY  
If the prophecies are right, then  
this skeleton is the nursemaid. We  
can't let her excavate it, Debora.  
We need to do something to stop  
this.

EXT. NEW MEXICO HILLS - ABOVE ABANDONED MINE - CONTINUOUS

Hidden by the hills, Debora watches the mine below with a pair of binoculars as she listens to Gabby.

DEBORA

Okay, meet me at the ghost town at six and we'll come up with a plan to stop it.

GABBY (V.O.)

Okay.

She takes a deep breath, audible on the phone. Her voice is losing some of it's panic.

GABBY (V.O.)

Good. I'll see you then.

Debora hangs up.

DEBORA

(to herself)

Right where the Queen said it would be.

INT. DR. RENEE GONZALES CLINIC - EXAM ROOM - DAY

Andrea sits upright in an exam room obviously in pain. DOCTOR RENEE REZNIK, opens the door and strides in followed by a NURSE.

Renee is Andrea's fraternal twin, so looks nothing like Andrea. Her long hair pulled back in a ponytail and wears a summer dress with high, platform shoes.

ANDREA

I could have bled to death waiting for you.

Renee walks over to Andrea and starts taking the bandage off her arm.

RENEE

You'd be waiting much longer in an emergency room.

ANDREA

The perks of having a twin who's a doctor should be that you don't have to wait at all.

RENEE

Fraternal twins have different rules. I can make you wait as long as I want.

Renee sees the three gouges on Andrea's arm.

RENEE (CONT'D)

Ouch.

ANDREA

That's what I've been trying to tell you.

RENEE

You know these are going to need stitches.

She looks at the nurse, who nods and leaves the room.

ANDREA

Put me under.

RENEE

You are such a drama queen. I'll give you a local.

ANDREA

That involves a needle.

RENEE

Suck it up, sis.

The nurse comes back with all of the accoutrements needed for the stitches, then leaves, closing the door behind her. Renee rolls a stool around to sit next to Andrea.

RENEE (CONT'D)

So how'd you get these, anyway?

ANDREA

I fell through the floor of a mine and onto a skeleton.

Andrea closes her eyes as Renee prepares to give her a local. Andrea jumps from the pinch of the needle.

ANDREA (CONT'D)

Ouch.

RENEE

It'll begin feeling numb in a moment.

Renee chooses another place and gives Andrea another shot. Andrea jerks her arm away.

ANDREA

Ouch! Renee!

RENEE

You either feel the needle now, or when I'm giving you stitches. Your choice.

Andrea grudgingly lets Renee have her arm.

ANDREA

You're enjoying this, aren't you?

RENEE

Enjoying stitching up my sister?  
No. Enjoying needling you about it.  
Yes.

Andrea groans at the pun as Renee gives her a third shot.

RENEE (CONT'D)

I'm going to clean the wound now.

Renee begins and Andrea winces.

RENEE (CONT'D)

So what do you think about the asteroid they found.

ANDREA

What, is it the end of the world again?

Renee shakes her head, takes out her phone and brings something up, then hands it to Andrea.

January shakes her head and starts typing on her laptop. She brings up a news article.

RENEE

You've got to get out of the past sometimes and catch up on what's going on in the present.

ANDREA

(reads aloud)

The first confirmed object from another star to visit our solar system, this interstellar interloper appears to be a rocky, cigar-shaped object with a somewhat reddish hue. They named it Oumuamua.

(to Renee)

So?

Renee takes the phone and continues to read.

RENEE

A small number of astronomers suggested that 'Oumuamua could be a product of alien technology.

ANDREA

Leave it to you to think that an asteroid is really an alien invasion.

RENEE

I didn't say it was an invasion. I just think it's interesting.

ANDREA

I think the nurse dropped you on your head when you popped out of of Mom's womb.

EXT. RENEE'S OFFICE - DAY

Andrea waiting outside the office. Cathy pulls up and, as Andrea gets in...

CATHY

Oh good. You still have an arm.

ANDREA

Excuse me?

CATHY

Kirk called me and said you fell and your arm was, and I quote, "a bloody mess".

ANDREA

Well, as you can see, I still have my arm.

Cathy looks at the arm.

CATHY

How bad?

ANDREA

18 stitches.

CATHY

So, how'd it happen?

ANDREA

I fell into a burial chamber.

CATHY  
Big find?

ANDREA  
(subdued)  
Career-making.

Cathy is busting at the seams to tell Andrea her news, so she misses any undertones in Andrea's mood.

CATHY  
Met with the Stevenson's today.

Andrea suddenly perks up.

ANDREA  
And?

Cathy breaks out into a big grin.

ANDREA (CONT'D)  
Oh my god, Babe.

She pulls her over and kisses her.

ANDREA (CONT'D)  
That's amazing. The house is bound  
to wind up in Architectural Digest!

CATHY  
Morgan was amazing--shares our  
beliefs for going green and  
lowering the carbon footprint. Her  
husband though...

Cathy makes a face.

ANDREA  
I'm so proud of you.

Cathy beams.

CATHY  
Me, too. I just have to finish up  
the house I'm building, then we can  
break ground.

ANDREA  
So, you want to celebrate at  
Tomasitas?

CATHY  
I've got my famous green chili stew  
simmering at home.

ANDREA  
Even better.

Cathy starts the car, then leans over and kisses Andrea.

CATHY  
Thanks for believing in me.

ANDREA  
Always.

She pulls the car away from the curb and drives off.

EXT. GHOST TOWN - LATE AFTERNOON

It's still light outside, but the shadows are gathering.

A few abandoned buildings defaced with graffiti are the remnants of what used to be a small, mining town. Gabby's car pulls up next to an F150. She gets out looking around for Debora.

GABBY  
Debora?

Gabby rubs her forearms, the shadows and the delapidated buildings making her uneasy.

GABBY (CONT'D)  
Debora?

A voice comes from one of the buildings.

DEBORA (V.O.)  
In here.

Gabby hesitates, then walks into the building, where the shadows lie even deeper. Debora moves in the darkest part of the shadows, and places herself between Gabby and the door.

Gabby moves away, like the prey moving from a hunter.

GABBY  
How are we going to stop this?.

DEBORA  
We're not.

GABBY  
But you said...

DEBORA  
I lied.

Debora steps into the light and as Gabby watches, her pupils morph into a vertical slit.

Gabby gasps

GABBY  
Shapechanger!

Gabby turns and runs, diving through a hole in the back of the building. A HISSING sound comes from behind her and claws are raked across her ankle, causing Gabby to scream in pain.

Running to another building, Gabby backs into a corner, watching the entrance, she squats behind some broken furniture.

She listens for sounds of movement as her eyes dart here and there, trying to see in the dark. Nothing.

She takes a deep breath, and shuts her eyes, then she opens them again and lets them relax as she looks around the way Andrea taught her.

It's dark, but she can make out the shapes of crates and other piles of broken furniture. She strains to see, to listen. The quiet wears on her and she has to stifle her sobs.

Then POW! A REPTILIAN FACE appears in her peripheral vision.

Gabby bolts for the door, but just as she reaches it, there is a hissing sound and a claw is raked across her neck. A font of blood spurts from her neck as her mouth opens and closes like a fish out of water. Her shocked eyes remain fixed until the her life, like her blood, drains away.

FADE OUT.

ACT TWO

FADE IN

EXT. NEW MEXICO OFFICE OF ARCHAEOLOGICAL STUDIES - DAY

A US flag flies next to the red and gold Zia sun symbol of the New Mexico flag. The sign on the building reads NEW MEXICO OFFICE OF ARCHAEOLOGICAL STUDIES.

INT. NM OFFICE OF ARCHAEOLOGICAL STUDIES - DAVID'S OFFICE

DAVID SCHWARTZ, late 40s, sits in a office with shelves from floor to ceiling filled with bones and skulls. He's got a beard and long hair, like all the male archaeologists in New Mexico. He looks up when there is a KNOCK on his door, and smiles at Debora.

DAVID

Hey. What are you doing here?

He gets up and comes from around his desk. Debora holds up a bag of take out.

DEBORA

I thought you might like some Tomasita's.

DAVID

Wednesday Special?

David takes her in his arms.

DEBORA

And sopapia's with butter and honey.

DAVID

A woman who's got my heart in the palm of her hand.

He kisses her, pushing the door shut on the MEN standing there and watching with huge grins on their faces.

David and Debora come up for air.

DAVID (CONT'D)

I'll never hear the end of it.

DEBORA  
Do you mind?

DAVID  
I revel in it.

David sits, taking one Styrofoam container and proceeds to shovel food into his mouth.

Debora takes a stroll around the office, looking at the different bones, tools and books that line the walls in floor to ceiling bookcases.

DEBORA  
Have you finished examining the bones found in Galisteo?

DAVID  
Writing up the report now. They're rather generic, which will make the builders happy. There's nothing there to hold up their renovations.

DEBORA  
What's next?

DAVID  
Don't know yet. I'm meeting with John this afternoon.

Debora comes and sits down, pulling a second Styrofoam container toward her. She starts to eat.

DEBORA  
So what do you make of Andrea's find?

David looks at Debora.

DAVID  
Look, I told you that that assignment was shit. I want something a little more juicy, something that will put my name on the map. The only thing of interest Andrea might find is a two-headed snake.

DEBORA  
Well, I heard that she fell through the floor of the shaft and landed on a skeleton.

David shrugs.

DAVID

That means the find will be closed by law enforcement until they can date it. Too bad for her.

DEBORA

I heard the skeleton was humanoid, but not human.

David stops eating.

DAVID

You heard?

DEBORA

I've got my sources just like you've got yours.

DAVID

Well your sources are obviously a lot better at keeping you informed.

David takes another bite, but he's taking the bait.

DAVID (CONT'D)

What do you mean humanoid?

Debora leans forward and lowers her voice.

DEBORA

As in walks upright, but has the features of a reptile, right down to the clawed hands that ripped open Andrea's arm.

DAVID

That's crazy. There's nothing like that...

DEBORA

...on Earth?

DAVID

You are suggesting that this is some kind of alien?

DEBORA

I'm not suggesting anything. I'm just telling you what I heard.

David lays down his fork and gets up to leave the office. Debora sits back and smiles.

EXT. ABANDONED MINE - DAY

JOHN DOWNEY, 40s, Dr. Strange beard, long hair, strides out of the shaft with Andrea at his side. There's a bounce in his step betraying his excitement.

JOHN

The investors are going to love this. I know a few right off the top of my head who would fund the entire dig if this is... what do you think it is?

ANDREA

So you think it's..?

JOHN

Well, it is New Mexico.

John stops and turns on Andrea, speaking in a hushed voice that is filled with barely contained excitement.

JOHN (CONT'D)

This is big, Andrea.

ANDREA

Yeah.

JOHN

We've got to dot our t's and cross our i's before we let this leak to the press.

ANDREA

(chuckling)  
Yeah.

JOHN

That means we need to keep this quiet until we can figure out what we have here. Make sure your grad students know their job and future career depends on it.

He looks at Andrea.

JOHN (CONT'D)

That applies to you as well. Absolutely under no circumstances are you to tell January. My sister has a tendency to jump to the least plausible explanation with this type of thing.

ANDREA  
Got it, boss.

EXT. MINE SHAFT - DAY

Andrea and John exit the shaft to find David talking to Kirk. Kirk turns and walks away, making himself busy as David walks toward the two.

JOHN  
What are you doing here, David?

DAVID  
I heard that Andrea found some interesting bones.

ANDREA  
And you just couldn't wait to try and steal my site.

John looks at her sharply, his face saying, 'let me handle this'.

JOHN  
And you heard of this how?

DAVID  
A good archeologist never reveals his sources.

JOHN  
And you came out here because..?

DAVID  
Because I'm the bone guy, and I heard there was something, unnatural, about those bones. I thought you could use my help.

Andrea makes a rude noise. She'd hit him if her boss was standing right there.

JOHN  
No.

DAVID  
John, I know I haven't exactly been supportive of Andrea, but you know me, know my expertise, and she's not...

ANDREA

Not what? Not male enough for you?  
Not straight enough for you? Not  
white enough for you?

John puts his hand up to silence her.

JOHN

Look, David, you turned down this  
assignment. You can't change your  
mind when another archaeologist  
finds something interesting.

DAVID

Look, she hurt her arm. That could  
impact her ability to be as  
delicate as she needs to be. And  
besides, I'd really like to see  
them on site. The burial can tell  
me a lot about...

JOHN

If there are bones of  
archaeological significance, you'll  
have your chance to study them once  
she's excavated them. Until then,  
you have no business at this site.

David looks like he might say something more but John beats  
him to it.

JOHN (CONT'D)

And until such time as I deem  
appropriate, no one, and I mean no  
one, will talk about what was or  
wasn't found on the site.  
Understand.

DAVID

Whatever you say, boss.

He stalks back his car exchange a look with Kirk.

ANDREA

I can't believe he's trying... no,  
cancel that... I totally believe  
he's trying to steal my find.

JOHN

Not on my watch. I'm more worried  
about how he found out about the  
skeleton in the first place.

ANDREA

Gabby didn't show up for work today  
but I can't imagine she'd tell  
anyone.

JOHN

Big finds do strange things to  
people. You never know how they  
might react. Try to track her down,  
see who she might have spoken with.

EXT. UNIVERSITY OF NEW MEXICO - ESTABLISHING - DAY

STUDENTS crisscross the quad going to classes or just hanging  
out.

INT. UNIVERSITY OF NEW MEXICO - HALL

Andrea makes her way down a student-filled hall until she  
comes to a door with the name DR. JANUARY DOWNEY on the  
glass. She knocks, and after a moment, it is opened a crack.

INT. UNIVERSITY OF NEW MEXICO - JANUARY'S OFFICE - DAY

JANUARY lets out a delighted squeal and pulls Andrea into the  
room, closing the door behind her.

January is at least six feet tall, a blue-eyed blond and  
reads like an open book. She's not afraid to show her wonder,  
awe, or enthusiasm.

JANUARY

Oh good. We can make this a three  
sister spin.

ANDREA

Hello to you, too.

LEXIE, early 20s, stands in the room looking at Andrea in  
dismay. Andrea quickly takes a look at the open, southern  
facing window, the red and gold candles arranged in a circle  
and realizes what is going on.

ANDREA (CONT'D)

Hi. I'm Andrea. January has drafted  
me to do this a lot over the years,  
so no worries.

Lexie looks relieved.

LEXIE

I'm Lexie.

JANUARY

We're doing a protection spell.  
Lexie has a stalker.

January pulls each woman to either side of her facing the open window. She lights the candles as she says...

JANUARY (CONT'D)

I call upon the element of fire to  
protect this girl from he who  
pursues her.

The flames burn straight and strong despite the open window. She puts Lexie between them. Andrea and January join hands with Lexie inside their circle.

JANUARY (CONT'D)

Lexie will be protected from all  
negative energies.

ANDREA

So mote it be.

JANUARY

Allen Roxbury is unwanted  
attention. May this circle turn him  
away.

ANDREA

So mote it be.

JANUARY

When his thoughts turn to Lexie,  
may this circle turn them  
elsewhere.

ANDREA

So mote it be.

JANUARY

Lexie.

Lexie takes a paper in her hand that has a symbol on it and holds it to the candle she holds in the other hand.

LEXIE

May this symbol protect me and keep  
me from stress and harm.

Lexie lights the piece of paper. She places it in the dish that the candle is on.

JANUARY/ANDREA  
 (unison)  
 So Mote it be.

January and Andrea drop hands.

JANUARY  
 There, it's done.

LEXIE  
 Are you sure?

January takes her hands in hers.

JANUARY  
 I promise you; you won't have  
 anymore problems from that young  
 man.

Lexie manages a weak smile.

LEXIE  
 Thanks, Dr. Downey.

She leaves, closing the office door behind her.

ANDREA  
 Why do you continue to make me do  
 this when I'm such a skeptic?

JANUARY  
 My intention is strong enough for  
 both of us. I just need to pull on  
 your energy.

ANDREA  
 Like a vampire.

January ignores the comment and looks at Andrea's bandaged  
 arm.

JANUARY  
 What happened to your arm?

ANDREA  
 Nevermind that. Look at these.

Andrea pulls out some quick sketches of the heiroglyphs on  
 the wall.

ANDREA (CONT'D)  
 I thought since you're an expert in  
 ancient civilizations, maybe you  
 can decipher these?

JANUARY

They look epi-Olmec, but...

Andrea and January say in unison...

ANDREA/JANUARY

What are they doing in New Mexico?

JANUARY

I'm on it.

ANDREA

Great. Oh, and don't tell your brother. He specifically told me not to show these to you.

January looks confused.

JANUARY

Why?

ANDREA

Just don't tell him, okay?

January zippers her mouth.

INT. ANDREA AND CATHY'S HOME - NIGHT

Andrea comes in, walks into the living room and finds Cathy there with Debora. Debora turns a dazzling smile on Andrea but it's clear that Andrea isn't happy to find her there.

DEBORA

Hello, Andrea. It's good to see you, again.

ANDREA

Debora. I thought you were off in the Yucatán looking for sites to plunder.

CATHY

Andrea!

Debora's smile shows too much teeth, almost as if she's baring them at Andrea.

DEBORA

I just got back. And I brought a present for the two of you.

CATHY

Well, you've got me in suspense.

Debora turns her attention back to Cathy as Andrea comes in and sits down. She reaches into a bag, and pulls out a fertility statue with a huge penis on it. This is the same statue Debora stole in the teaser.

DEBORA

I thought this would bring you luck.

CATHY

Wow, that's some penis.

ANDREA

A fertility statue. Great gift to give to two gay women. What site did you steal this from?

Cathy suddenly looks like a deer caught in the headlights. She sees what is coming and doesn't know how to stop it.

DEBORA

I acquired it from a man who swore that everyone in their infertility support group got pregnant after putting that statue on their bedside table.

Andrea takes the statue and examines it.

ANDREA

This is an important artifact. It should be examined and cataloged.

Cathy takes it from Andrea as Debora's smile slips.

DEBORA

Perhaps I shouldn't have implied it was a gift. It's a loan, until Cathy is with child. Then I'd like it back.

Andrea stares at the statue. After a long, agonizing beat, Andrea looks up at Cathy.

ANDREA

With child.

CATHY

I can explain.

Andrea sets the statue on the table and stands up.

ANDREA

Excuse me.

She turns and leaves the room. Debora turns to Cathy.

DEBORA  
You didn't tell her?

Cathy shakes her head.

CATHY  
She'll come around.

But the look on her face doesn't radiate confidence.

INT. ANDREA AND CATHY'S HOUSE - BEDROOM - LATER

Andrea changes into beautiful satin pajamas. Her face is set in stone, anger spilling from her very pores. Cathy comes in and places the fertility statue on her bedside table.

ANDREA  
You knew before we married that I didn't want kids.

CATHY  
I know. And I thought I could live with that. But...

ANDREA  
So you decide to go behind my back? You don't think I might have noticed when your belly began to swell and you turned our guest room into a nursery.

CATHY  
I wasn't going to go behind your back.

She points at the fertility statue.

ANDREA  
That says differently.

CATHY  
I was planning on talking to you about it this week. Debora just jumped the gun.

ANDREA  
No.

CATHY  
No what?

ANDREA

No, I don't want children.

CATHY

So what I want means nothing.

ANDREA

Cathy, I don't have the mother gene. I just don't. I detest all those people who say, 'You'll change your mind when it's your own child.' Or better yet, 'Don't you want to leave something of yourself behind.' No, I won't change my mind and I could care less about leaving my DNA in the world.

CATHY

You don't have to have the mother gene, Andrea. I'm not asking you to be a mother. I want to be a mother. I want to take care of our baby. I want the responsibility of raising him or her or they.

ANDREA

Not our baby, your baby.

Cathy tries to take Andrea's hands but Andrea jerks them away.

CATHY

I want this, Andy. I want to feel a child growing inside me. I want to hold my child in my arms.

ANDREA

Then you should have married a man.

Andrea picks up her pillow and heads out.

CATHY

Andrea...

INT. ANDREA AND CATHY'S HOUSE - BEDROOM - LATER

Cathy sleeps soundly; moonlight from the window shining behind the fertility statue, casting a menacing shadow over her.

The fertility statue gives a little shudder, and from the penis emerges a slimy insect-like sperm that looks like a miniature version of the spider-like painting above the burial chamber.

The sperm leaps off of the penis like a flea and lands on the bed. It crawls over Cathy's bare leg, and over to the empty side of the bed. Then it leaps to the ground.

It slithers over the wood floors into the

GUEST BEDROOM

Where Andrea is sleeping, her bare legs exposed. It jumps up to her leg, hurries up to disappear beneath the sheet. Andrea moans and turns over, then sinks back into sleep.

FADE OUT.

ACT THREE

FADE IN

INT. ANDREA AND CATHY'S HOUSE - GUEST BEDROOM - DAY

Andrea sleeps fitfully, eyes darting beneath her eyelids, sweat breaking out on her brow.

DREAM SEQUENCE

INT. DREAM BURIAL VAULT - NIGHT

The glyphs on the walls glow, and the skeleton is still partially buried.

Suddenly there is a small man glowing green looking down at her. His face is wrinkled as if he's very old, and it's brown like old wood. He is dressed like a miner, complete with a light on his helmet, only this light is green like the glow emanating from his entire body.

He beckons for her to come up the ladder. She doesn't want to, but her dream self has no choice.

INT. DREAM MINESHAFT - NIGHT

She emerges into the pitch black of the mineshaft; her eyes begin to glow so she can see. She spots the little man partway down the shaft. He beckons for her to follow, and takes her deeper and deeper into the mine.

A light appears at the end of the tunnel and Andrea stops walking. The little man beckons urgently for her to follow. She shakes her head 'no'.

Suddenly, the skeleton from the burial chamber is there. It reaches out for her, claws scratching her arm.

END DREAM SEQUENCE

Andrea sits up in a cold sweat, clutching her arm. It takes a moment for her to completely wake up.

Cathy brings in a cup of coffee.

CATHY

I hate going to bed in the middle  
of a fight.

She hands the coffee to Andrea as she leans over to kiss her. Andrea turns so the kiss lands on her cheek.

ANDREA

You should have told me about this.

CATHY

I know, but I was afraid you'd leave me.

ANDREA

You knew how I felt.

CATHY

But you were so good with my niece and nephew that I thought maybe you started to like children

ANDREA

It's not that I don't like children, Cath. I loved having your niece and nephew here--for a few days. I love it more that they could go home to a mother and father who would take care of them.

CATHY

When it's your own child...

Andrea puts up a hand to stop her.

ANDREA

Don't you dare say I'll change my mind. I won't. I don't want to make a commitment to take care of another being for the rest of my life.

CATHY

Look, we both have busy careers. I don't plan on giving that up. I decided to hire a nanny to fill in the gaps.

ANDREA

And what happens if something happens to you? What then?

CATHY

I already talked to my sister and she said she'd take the child and raise it as her own.

ANDREA

Well I guess you've thought of everything.

CATHY

Does that mean you won't leave me?

ANDREA

You're going to do this.

CATHY

Yes.

Andrea gets up with her cup of coffee and crosses to the bathroom.

ANDREA

Guess we'll just have to wait and see.

She closes the door behind her.

EXT. NEW MEXICO HILLS - HOUSE CONSTRUCTION SITE - DAY

Cathy pulls up to the site where there are THREE MEN, including Cathy's client, and then TWO MEN AND A WOMAN who work for Cathy getting ready to stack the straw bale walls of a house.

FEMALE WORKER

Hey Boss.

CATHY

They give you any trouble?

FEMALE WORKER

You mean besides being drunk assholes? Nah.

Cathy heads over to where the three men are drinking beers. It's obvious they are three sheets to the wind.

CATHY

Okay, guys. You can watch us put your walls up, but you can't stack under the influence.

OWNER

She's got a wife, so watching could be fun.

The guys laugh. Cathy's lips smile, but her eyes are hard.

CATHY

Okay, you need to leave. Come back tomorrow, sober, and I'll have work for you.

OWNER

Now see here, this is my house.

CATHY

No, this is my construction site.

OWNER

I knew I shouldn't have hired a woman contractor.

CATHY

So fire me. Find a man to take over. Or leave my site. It's up to you. Give me the word and me and my team are out of here.

The owner looks at her and sees she's dead serious. He sees the straw bales he spent a lot of money on sitting there waiting to become the walls of his house.

OWNER

Fine. But I will be back tomorrow.

CATHY

Sober.  
(yelling to crew)  
Okay, we're on the clock.

Cathy's team, practiced at stacking straw bales, get to work. Cathy makes sure the men leave the site, and is ready to begin working herself, when Debora drives up.

CATHY (CONT'D)

What are you doing here?

DEBORA

I wanted to apologize for last night. I just assumed you had talked to her.

CATHY

Yeah, well we talked this morning and she's now on board.

DEBORA

Really. Because last night she seemed beyond furious.

CATHY

She's still not happy, but I assured her she wouldn't have to parent the child.

DEBORA

How are you feeling?

CATHY

I put the statue beside my bed like you said. But I don't feel any different today.

DEBORA

That won't last.

Cathy beams at her.

CATHY

I hope not.

DEBORA

Andrea inspect the statue?

CATHY

She was too mad to think about it. She slept in the guest room last night. She doesn't suspect anything.

DEBORA

And where did you leave the statue?

CATHY

I put it inside my night table. She's probably forgotten about it already.

DEBORA

That statue is filled with the sperm of enlightened beings. We don't want her x-raying it or anything.

CATHY

I'll bring it to the site tomorrow. I just wanted one more night with it to make sure it took.

DEBORA

Good.

She smiles at Cathy, but it looks rather plastic.

DEBORA (CONT'D)  
 You about to bring an enlightened  
 being into the world, Cathy. Don't  
 let Andrea stop you from fulfilling  
 your purpose.

CATHY  
 I won't.

Cathy turns and gets back to work as Debora watches her go.

EXT. MINESHAFT - DAY

Kirk and Susan are at the site.

ANDREA  
 No Gabby?

KIRK  
 Not yet.

Andrea leaves them and walks into the shaft with her bag.

INT. MINESHAFT - DAY

As Andrea approaches the burial chamber, she sees a flash of green deep down into the tunnel. Her night vision kicks in and she see what could be the shape of a little man beckoning her.

Suddenly there is a crash and Andrea jumps, looking back at the entrance. Kirk is picking up a piece of scaffolding he knocked over.

KIRK  
 Sorry, Dr. Reznik.

Andrea looks back down the tunnel, but there is nothing there. She descends into the burial vault.

INT. BURIAL VAULT - DAY

Andrea takes a notebook, pencil and her tools out of her canvas backpack.

First, she meticulously sketches the glyphs on the walls in the exact order they appear.

Next, she sketches the exposed skull of the skeleton, which is elongated with a wide jaw and viper fangs. The clawed hand.

Grabbing her collecting kit, Andrea gently removes the clawed hand she broke in her fall. Once it is secured, she calls Susan, who makes her way down the ladder they now have, and takes the hand.

ANDREA

Log this in and secure it for transfer.

SUSAN

This is really freaky.

ANDREA

Good word for it.

Susan goes back up the ladder and Andrea begins walking a grid once again, looking at the floor, slowly moving one foot forward, then another.

Above the head of the skeleton, she sees a smooth corner of something barely breaking the ground. She pulls out her tools and unburies a small green stone tablet with the same hieroglyphs as on the walls.

Once the tablet is excavated, she makes a sketch, then reaches down to collect it. As soon as her gloved hand makes contact with the stone, a light shoots out of it and suddenly, Andrea has flashes of horrid visions:

FLASH: A huge oblong ship hovering over a desert landscape.

FLASH: HUMAN SLAVES being whipped by unseen overseers.

FLASH: THREE ANCIENT PRIESTESSES of an advance race chanting spells.

The tablet then delivers an electric shock which knocks Andrea back so she lands on her butt. She slides back against the wall, staring at the stone which is now losing its light, trying to shake off the terrible visions.

Andrea collects herself and squats over the tablet, careful not to touch it. She looks up to where the light was going. She looks around the skeleton, an idea growing in her mind.

Andrea goes to the feet and gently works the dirt. The edge of another tablet appears. There is also one on the right and at the foot of the skeleton.

Andrea stands back and studies the skeleton with the placement of the tablets, then strides over to the first tablet and proceeds to bury it again. She does this with all four tablets.

On the fourth tablet, Andrea stumbles as the room begins to spin. She falls to her knees, her hand on her stomach as nausea threatens to overtake her. She kneels there with her eyes closed, taking deep, slow breaths, willing the nausea and dizziness away.

EXT. MINESHAFT - DAY

Susan is under a canvas pavilion working with the skeleton hand. Kirk watches, bored.

KIRK

So what do you think it is?

Susan is focused on her work.

SUSAN

Don't know.

KIRK

It might be... you know. Otherwise why don't they want us talking about it.

SUSAN

Because those hieroglyphs on the walls epi-Olmec. Because Dr. Reznik wants to write a paper about the findings before media descends on us putting out theories not based in fact on what this thing is.

Andrea exits the mine and makes her way to them.

ANDREA

No one goes in or out. That means neither one of you. Got it.

SUSAN

Got it.

Andrea leaves, Kirk wonders away from Susan, who is still focused on her work. He pulls out his cell phone.

KIRK

She's gone for the day.

He hangs up, then makes his way back to Susan.

FADE OUT.

ACT FOUR

EXT. ANDREA AND CATHY'S HOUSE - LATE AFTERNOON

A car pulls into the drive. The door opens, and PAUL RUSSELL emerges, dressed in the suit that is the uniform for all detectives. He walks, however, with the bearing of a military man.

INT. ANDREA AND CATHY'S HOUSE - CONTINUOUS

Andrea answers the door looking as if she were ready to walk out.

PAUL

Dr. Reznik. I'm Detective Paul Russell of the Albuquerque PD.

ANDREA

Okay.

PAUL

May I have a few moments of your time.

ANDREA

A few moments is all I have.

They walk into the living room and sit down.

PAUL

When was the last time you saw Gabby Thompson?

ANDREA

A few days ago at the dig site. Why?

PAUL

I'm sorry to tell you that her body was found in an old ghost town. It seems she was killed that same day.

ANDREA

Killed? As in murdered?

PAUL

Yes, ma'am.

Andrea shakes her head and tears fill her eyes.

ANDREA  
God, Gabby.

PAUL  
I understand she was your intern?

Andrea nods.

PAUL (CONT'D)  
Did anything unusual happen that  
last time you saw her?

Again, Andrea nods.

ANDREA  
I fell into a burial vault. Gabby  
took one look at the skeleton I  
found and bolted from the site. I  
haven't heard from her since.

PAUL  
Is that how you hurt your arm?

ANDREA  
Yes.

PAUL  
I'd like to see this skeleton.

Andrea shakes her head

ANDREA  
This is a career-making find.

PAUL  
This is a life-ending crime.

Andrea studies him a moment.

ANDREA  
This find is unusual. Please treat  
this as highly confidential  
information.

Paul's turn to nod. Andrea pulls out her phone and shows him  
the picture of the skeleton. He zooms in on the broken hand.

ANDREA (CONT'D)  
I broke it when I fell on it.

PAUL  
I see.

He hands the phone back to Andrea.

PAUL (CONT'D)

I'd like you to take a ride with me out to the site. I need to see this skeleton in person.

ANDREA

Police interest or something else.

PAUL

I can't deny it looks intriguing, but no, it's police business.

EXT. MINESHAFT - ESTABLISHING

There is a SECURITY GUARD that walks over as Gabby and Paul approach.

SECURITY GUARD

Oh, hello Dr. Reznik.

ANDREA

Hello, Joe. We just need a few minutes.

SECURITY GUARD

Whatever you say.

INT. BURIAL CHAMBER - NIGHT

Paul squats, looking closely at the skeleton. Andrea stands with her back against the wall, trying not to look at where the green tablets are buried.

PAUL

Where is the hand?

ANDREA

As I said, I broke it off when I fell. I collected it today and one of my interns has been processing it outside.

PAUL

So it was still down here until today.

ANDREA

Yeah. Why all the interest in the hand.

Paul straightens up.

PAUL

I'm afraid I'm going to have to shut the site down until we conclude our investigation.

ANDREA

I don't understand. You said her body was found in a ghost town.

PAUL

Yes, I did. But I still have to shut it down.

Andrea wants to fight further, but she is also feeling a sense of relief as they go back up the ladder.

INT. JANUARY'S HOUSE - NIGHT.

January lets Andrea in.

ANDREA

Sorry I'm late.

RENEE

So who was the guy.

ANDREA

Police detective Paul Ramos.

Her face looks stricken.

ANDREA (CONT'D)

Gabby was found murdered.

RENEE

Oh, my god. Do they know who did it?

ANDREA

No, but they shut down my dig.

RENEE

You're dig. Why?

ANDREA

I have no idea.

January brings out a bottle of red wine and starts pouring it into three glasses. She hands one to Andrea, who takes it gratefully. Her hand is shaking.

JANUARY

I'm so sorry, Andrea.

ANDREA

I just don't understand who could have done this. Gabby was so bright and full of life.

She stares at the glass in January's hand.

ANDREA (CONT'D)

Since when do you drink alcohol.

JANUARY

Well, I thought we'd all need a drink after what I have to tell you. But it turns out you bring alcohol worthy news yourself.

RENEE

Could you get anymore mysterious?

January looks at Andrea.

JANUARY

I'm sorry, Andrea, but I think it's a good thing your dig got shut down.

Andrea takes a drink of wine and waits for January to continue. January takes an ancient book from her alter and sets it on the coffee table in front of them.

ANDREA

Okay, the book of blank pages passed down by your ancestors since forever.

JANUARY

This book was created by an advance race who lived before the great flood.

RENEE

As in Noah and the Ark?

JANUARY

And other great flood stories.

ANDREA

Here we go.

January looks at her, then reaches over and opens the book. The glyphs on the pages almost pulse. Renee sits up on the edge of their seats.

RENEE

My god.

But Andrea rears back as if hit with a bat. She falls to the floor and...

FLASH A vision of a huge ship hovering over the desert.

Andrea comes too with Renee hovering over her all doctorly while January watches.

RENEE (CONT'D)

Are you alright?

Andrea sits up, pushing her aside. She kneels, looking at the book, touching the pages lightly.

ANDREA

These are the same kind hieroglyphs as in the burial chamber.

JANUARY

They appeared in my book last night.

ANDREA

Can you read them?

JANUARY

Yeah. It's like the knowledge just came to me when the glyphs appeared in the book.

ANDREA

And?

JANUARY

The hieroglyphs at your site are a warning.

EXT. MINESHAFT - NIGHT - CONTINUOUS

Along with the security guard, there is a POLICE OFFICER guarding the site. They're talking quietly together as two figures, David and Kirk, slip through the shadows behind them heading for the mine shaft.

RENEE

A warning about what?

January looks at them, clearly divided about what to do. Finally she comes to a decision.

JANUARY (V.O.)

What I'm about to tell you has been kept secret for centuries. I'm breaking a sacred vow tell you, but there have been too many coincidences to think that you are not involved.

ANDREA (V.O.)

Involved in what.

David and Kirk reach the entrance of the mineshaft and slip inside.

INT. JANUARY'S HOUSE - CONTINUOUS

Andrea doesn't want to believe it but--

EXT. ABANDONED MINE - CONTINUOUS

In the collecting pavilion, a container begins to rock.

JANUARY

My ancestors were used to welcoming sky people to earth. My ancestors were used to welcoming sky people to earth.

The clawed hand rips it's way out of the wrapping and spiders to the edge of the table.

ANDREA (V.O.)

More wine please.

INT. BURIAL VAULT - CONTINUOUS

Kirk and David descend the ladder into the chamber.

JANUARY (V.O.)

Much of their technology came from these beings. But then the day came when the reptilians arrived, an invasive species set on enslaving earth and stealing its minerals.

David takes pictures of the skeleton, then discovers the edge of a tablet.

EXT. MINESHAFT - CONTINUOUS

The reptilian hand, still unseen, crawls into the mineshaft, unseen by the guard and officer.

INT. JANUARY'S HOUSE - CONTINUOUS

RENEE  
Reptilians? Oh god.

Andrea listens quietly, staring into her wine.

JANUARY  
A band of priestesses worked with our alien allies to develop technologies to repel these invaders. They discovered that the aliens were allergic to iron, so they created iron weapons.

RENEE  
Iron wasn't discovered until...

JANUARY  
This was before the big flood. Pay attention.

Renee empties her glass and holds it out for a refill. January obliges as she continues.

INT. BURIAL CHAMBER - CONTINUOUS

David unburies the tablets. When all four are uncovered, he decides to take them off the site and uses his bare hand to pick one up. Only a light bursts forth from all four at his touch. The four streams meet in the middle and shine down like a spotlight on the skeleton and up toward the ceiling.

JANUARY (V.O.)  
They also created a network of sites through the world that repelled the ships.

INT. JANUARY'S HOUSE - CONTINUOUS

January points to the book

JANUARY  
This book contains spells and a map to these sites.

January turns on her tablet to the news report of the asteroid entering our solar system.

JANUARY (CONT'D)

Though the reptilians were defeated, they left behind a repository of their sperm. They have a prophecy that says a human/reptilian hybrid 'messiah' will find the book and destroy it. They also left the skeleton of the nursemaid, who would rise once the child has been conceived.

Andrea drains her glass.

ANDREA

Does it say anything about green tablets?

January turns to look at her.

JANUARY

The tablets signal the ship when it is time for it to come back and start the invasion.

All three sit in silence for a moment. Then Andrea pulls her sketches of the skeleton and the tablets and lays them on the table. January and Renee stare at them, then at Andrea.

RENEE

That's the skeleton you fell on.

Andrea nods.

INT. BURIAL CHAMBER - CONTINUOUS

David is paralyzed by the light, but Kirk bolts up the ladder.

ANDREA (V.O.)

And when I was excavating the tablets, I was hit with a light that gave me these terrible vision of...

When he reaches the lip of the mineshaft, suddenly the clawed hand jumps at him like a face-hugger. It slits his throat and both Kirk and hand fall back into the pit.

INT. JANUARY'S HOUSE - CONTINUOUS

Andrea can't continue.

JANUARY  
Of an invasion.

Andrea nods. They all sit there in stunned silence.

INT. BURIAL VAULT - CONTINUOUS

Kirk's blood spills over the bones of the reptilian. The ground begins to shake, the dirt falls away from the skeleton as it soaks up the blood. David watches in terror, unable to move.

ANDREA (V.O.)  
We have to go out to the site.

RENEE (V.O.)  
Now?

The hand crawls to the end of the arm and newly grown flesh, tendons and muscle pull it back into place.

ANDREA (V.O.)  
We have to destroy the site. Bury  
the skeleton and the tablets under  
a ton of rock.

A partial fleshed out reptilian pulls itself from the dirt and turns to David. In a flash, it rakes its claws across David's throat and soaks up the blood as it fonts out of his body.

INT. JANUARY'S HOUSE

Renee stares in surprise at her sister.

RENEE  
You go from nonbeliever to  
revolutionary in a single bound.

INT. BURIAL VAULT - CONTINUOUS

The half fleshed out reptilian starts up the ladder.

JANUARY (V.O.)

She's right. If the tablets aren't activated, then the ship will pass out of our solar system without stopping.

RENEE

What..?

(realizing)

The asteroid.

EXT. OUTER SPACE - CONTINUOUS

The green light reaches the asteroid. The asteroid suddenly changes direction heading straight for earth.

ANDREA (V.O.)

We can stop this invasion before we ever begins. But we have to go now.

The three gather up their things and head out the door, ready to save the world.

FADE TO BLACK.