

SEED

"The Agarthia Mission"

by

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Registered: WGAw

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TEASER

WHITE TEXT OVER BLACK:

*"That which has been, is that which shall be.
That which is done is that which shall be done.
There is nothing new under the sun."*

- King Solomon

FADE IN:

EXT. UTOPIAN CITY - SUNSET

We are hovering over water looking toward a magnificent Atlantian city, situated on the shoreline in the distance. We slowly move toward then over the city until we eventually make our way beyond it to hover over a small mountain village.

EXT. UTOPIAN MOUNTAIN VILLAGE - SUNSET

People mill about wearing Atlantian apparel in a strangely futuristic-looking, utopian mountain village, hemmed in by lush vegetation and majestic waterways.

SUPER: **"Mt. Hermon, 3550 B.C."**

A man looks up and points toward the sky. One by one, all of the villagers look up.

The SKY looks quite different from our sky today. There are no clouds. The setting sun still shines brightly but so does the unique alignment of Saturn, Mars and Venus, which together form a large eight-spoked "wheel in the sky."

Stars within the constellation of Orion begin to move as do others around them. Within seconds, two hundred of these "stars" rapidly descend to the ground and land like powerful, explosives scattering the villagers in terror.

Large, glowing "visitors" begin to emerge out of the dust clouds. Is it an illusion or did massive wings disappear into their backs just as they became fully visible? The villagers strain to see as the 8 foot tall WATCHERS come forth dressed in thin, shimmering, white apparel.

Their fiercely handsome and muscular appearance draws the attention of the village WOMEN.

(CONTINUED)

AZAZEL, the largest and most attractive of the Watcher visitors beckons to them in HEBREW (sub-titled to English).

AZAZEL

Come to me fair ladies.

LAMECH, an old, but strong man with a very healthy countenance, dressed in regal apparel notices his wife's lustful expression. Mesmerized, she leaves his side and walks toward Azazel as her husband calls out to her in HEBREW (sub-titled to English).

LAMECH

No, Zillah don't. Come back!

As Lamech tries to stop his wife, Azazel looks at him with a stern expression, causing the man to back away. As if previously in a trance, his wife suddenly snaps out of it. She turns to head back, but Azazel snatches her by the arm.

ZILLAH

(Hebrew - subtitled to English)

Lamech! Lamech help! Help me!

LAMECH

Zillah!

He runs to help her, but with one smack of his massive hand, Azazel sends him flying into a crowd of on-lookers.

One by one, other women are snatched away by the angelic visitors. Lamech's SERVANT turns and rushes toward him. The young man bows in reverence, as he urgently speaks in HEBREW (sub-titled to English).

SERVANT

Who are they? What can we do my lord?

As the tall Watchers wrap their muscular arms around the women and begin walking away, Lamech looks up at the sky, speaking in HEBREW (sub-titled to English).

LAMECH

I fear we can do nothing. For they are the sons of God!

EXT. MOUNTAIN VILLAGE - NIGHT

The muted SCREAMS of a woman echo through the silent village.

EXT. MOUNTAIN VILLAGE - NEARBY ALLEY - NIGHT

Lamech sits on a stone wall rocking back and forth with his head in his hands.

INT. HOUSE - NIGHT

Lamech's wife screams in terrible agony one last time before finally dying in child birth.

A terrified NURSE MAID holds up the crying, newborn BABY.

Azazel leans forward smiling. When he takes the baby into his massive arms, it becomes obvious that this is not a normal child. Not only is it unusually large for a new born, but it has small horn nubs on each side of its head, six fingers and goat-like legs! Azazel smiles as he stands and carries the baby satyr out of the house.

EXT. MOUNTAIN VILLAGE - NEARBY ALLEY - NIGHT

Lamech turns and sees Azazel leaving his house, which is now dead-silent. He runs to the open door.

Inside, the nurse maid checks Zillah. The expression on her face and the large puddle of blood surrounding his lifeless wife say all that needs to be said.

Grief stricken, Lamech falls to his knees and screams up to the heavens.

LAMECH

Nooooooooooooo!

LOOKING DOWN on him, WE ZOOM UP into the sky as the echo of his scream takes us into the

SEED OPENING TITLE MONTAGE - ENDING WITH THE EPISODE TITLE:

"THE AGARTHA MISSION"

END OF TEASER

ACT ONE

INT. ZAK'S APARTMENT - DAY

CLOTHING spins in a drying machine. A MUSCULAR ARM enters the scene, opens the door and grabs them.

Wearing a pair of trendy, dark, faded jeans, ZAK RANDALL (late 20's), a handsome, square-jawed, six pack-ripped, almost iconic-looking jock enters his bedroom. The decorations and trophies surrounding his well kept apartment reveal him to be a talented athlete and likely a natural leader.

He tosses the dried clothes on his bed, then pulls out a black v-neck t-shirt and puts it on followed by a button-up denim shirt to wear over it. Next he quickly puts on a pair of insulated socks followed by some stylish hiking boots.

JESSICA CAINE (mid-20's), Zak's fiancée, an attractive, fiery red-head, sits at his desk. She puts down the BOOK, *The GATEKEEPER'S DAUGHTER*, which she had been thumbing through and watches Zak with her sky blue eyes as he folds and stuffs the rest of his clothes into a backpack.

JESSICA

That's all you're taking?

ZAK

All I need. I'm only going to be gone a few days.

JESSICA

That's what you said last time.

ZAK

I know. But don't worry. This will be my last assignment for while.

JESSICA

Somehow I doubt that. But I'll love you anyway.

ZAK

For better or worse?

JESSICA

In good times and bad. But if you miss the rehearsal dinner, you might as well stay where ever it is you're going.

(CONTINUED)

ZAK

I'm *not* gonna to miss it!

JESSICA

Promise?

ZAK

I promise. I promise. I'll be back before New Years.

JESSICA

Well, I still hate that you're going to miss Christmas.

ZAK

Mom's got a big party planned as always. She'll take care of you. Jake and Melissa are going to be there. You'll have a blast.

JESSICA

I got you a present, but you'll have to wait until you get back to unwrap it.

Beginning to blush like a school girl with a crush, she holds out a wallet-sized picture.

ZAK

What's that?

JESSICA

(flirtatious)

Something to motivate you to come back... quick.

Zak checks it out. Although we never see it, his excited expression is very telling.

ZAK

Whoa! Hmmm. Now that's.... that's niice.

JESSICA

Like - I - said... hurry back.

ZAK

(raising a suspicious eyebrow)

And uhh... who took this picture?

JESSICA

(rolling her eyes)

My dog.

(CONTINUED)

She takes the pic from his hands, slides it into his shirt pocket and begins making out with him. As much as he'd like to continue, Zak has to go.

ZAK
Ughh. You're killing me!

She just smiles as he hurriedly grabs his backpack and jacket.

ZAK (CONT'D)
Love you!

JESSICA
Love you more!

He kisses her one more time, then heads out the door.

She starts to call out to him, then biting her lower lip with a devious smile, she reconsiders.

EXT. FORT HUACHUCA - 9TH ARMY SIGNAL COMMAND BASE - DAY

Zak parks his car in a space labeled, "CAPTAIN RANDALL".

REGGIE KNIGHT (late 20's), a tall, handsome, broad-shouldered black man with a thin, neatly trimmed goatee leans up against his car, which is parked in a space labeled, "LIEUTENANT KNIGHT". He begins to laugh as Zak gets out of his vehicle and approaches him.

LT KNIGHT
Not quite sure that's
regulation... sir.

ZAK
What?

LT KNIGHT
(motioning to his lips)
Uhm... That particular shade.

Embarrassed, Zak smiles as he wipes his lips with his forearm. Then seeing it now smudged on his jacket sleeve, he tries to rub it out.

ZAK
Nice. She did that on purpose.

LT KNIGHT
Well, good thing I've got ya
covered.

(CONTINUED)

ZAK

Thanks. I'm just glad it's you
this time. Are the team's ready?

LT KNIGHT

Loading the last of the gear as
we speak.

ZAK

Excellent. We're wheels up in 30
mikes. I'll be back shortly.

LT KNIGHT

Roger that.

Zak hands his backpack to him.

ZAK

Save me a seat?

LT KNIGHT

Of course.

ZAK

You rock.

LT KNIGHT

I know.

Still vigorously rubbing his sleeve, Zak heads into the
Flight Operations Center as Lieutenant Knight heads toward a
Humvee.

INT. 9TH A.S.C. - COMMAND CENTER - HALLWAYS/OFFICE - DAY

Now holding his jacket in his arms, Zak walks through the
hallways and knocks on an open door to an office near the
back of the center. A small IDENTIFICATION PLATE to the right
of the door reads "S.E.E.D. Division Commander" (S.E.E.D.
stands for Supernatural and Extraterrestrial Exploration and
Defense).

Inside, MAJOR GENERAL VICTOR KARYDIS (late 50's), an imposing
man in personality and achievement if not in stature stands,
dressed in unmarked desert camo fatigues staring out the
window. Hearing the knock, he turns to see who it is.

GENERAL KARYDIS

Ah, Captain Randall. Have a seat.

ZAK

Yes sir.

(CONTINUED)

The general points to a large AZIMUTHAL EQUIDISTANT PROJECTION MAP hanging on one of the walls. A series of three concentric red circles emanate from cross hairs zeroed on Giza outward toward to the inner boarder of the Euphrates River. Within them are several colored pins stuck in the map, strategically placed in the lands of Egypt, Iraq and Israel.

The general goes over to the A.E. Map and traces an imaginary triangle over the colored pins with his finger.

GENERAL KARYDIS

This is by far the most important region in the world. We'll be spending a lot of time there over the next few years.

ZAK

(a bit apprehensive)
Yes sir.

GENERAL KARYDIS

You're aware Charlie Team's already been inserted into Eridu ahead of you?

ZAK

Yes sir.

GENERAL KARYDIS

As briefed, you'll be leading Alpha and Bravo into the Nippur region for this operation.

The general moves to a large safe, where he punches in a security code.

GENERAL KARYDIS (CONT'D)

But now you're about to learn *real reason* why.

ZAK

The... "real reason" sir? I thought the mission brief was...

GENERAL KARYDIS

Just a cover story son.

The general reaches into the safe and grabs a FOLDER labeled, "**Above Top Secret**" and hands it to Zak as he walks past him to close the door.

GENERAL KARYDIS (CONT'D)

If my sources are correct, we're about to justify the S.E.E.D.
(MORE)

(CONTINUED)

GENERAL KARYDIS (CONT'D)
acronym to all the bureaucrats in
Washington.

INT. C130 HERCULES - DAY

ELEVEN MEN are strapped in ready for take off. Zak makes his way to the empty seat beside Lieutenant Knight. He moves his backpack to the floor, takes a seat and buckles himself in.

LT KNIGHT
Well?

ZAK
All I can say is, this one's
going to be... interesting.

EXT. SIERRA VISTA MUNICIPAL AIRPORT - AIRFIELD - DAY

The C130 Hercules barrels down the runway and takes off into the bright blue sky.

EXT. DESERT - NIGHT

THE BEDOUIN (late 60's), a weathered old man with a long gray beard smokes a hand-rolled cigarette - his eyes intensely fixed on the distant horizon.

MILITARY STYLE SUPER: "**NIPPUR, IRAQ**"

Letting out a puff of smoke, his angry expression indicates an awareness of something. He looks at his rustic watch, which indicates **10:10 PM**. With a snarl, he then turns his gaze up to the stars above. WE FOLLOW his gaze up to the constellation of ORION.

EXT. SPACE - HIGH ABOVE THE EARTH

After a moment, WE TILT DOWN from Orion to reveal a high altitude balloon mounted SATELLITE coming into view headed toward us then away, continuing off into the distance.

EXT. MILITARY AUXILIARY RADIO SYSTEM (M.A.R.S.) HEADQUARTERS (HQ) - ESTABLISHING - DAY

INT. M.A.R.S. HQ - S.E.E.D. DIVISION - ELEVATOR

General Karydis looks up at the LEVEL DISPLAY as it DINGS indicating a stop on sub-level 5.

INT. S.E.E.D. DIVISION HQ - HALLWAY

General Karydis exits the elevator and walks down a dimly lit hallway. It all has a very industrial-like feel to it, with grated metal floors and cement walls.

(CONTINUED)

Eventually, he approaches a large metal door guarded by two beefy MILITARY POLICE security guards dressed in black combat gear. One of them steps forward and issues an authentication challenge.

M.P. #1

Nergal

GENERAL KARYDIS

Kurnugi

The M.P. steps back and uses a magnetic pass key to open the door. It opens and the general enters a short hallway, illuminated in red light, leading to another large metal door. Beside it there is an identification pad, which controls the locking mechanism.

The general places his right hand on a panel and moves his left eye in front of a scanner, which confirms his retinal pattern as the lower panel confirms his handprint signature. The door opens.

INT. S.E.E.D. DIVISION HQ - HIGH TECH CONTROL ROOM

A DOZEN MILITARY PERSONNEL monitor satellite imagery and data displayed on numerous VIDEO SCREENS around the room.

Overlooking the control room is a balcony. The General Karydis enters and the two soldiers standing guard there quickly snap to attention.

GENERAL KARYDIS

As you were.

He heads for the railing and surveys the room. Looking down toward the communications station he demands an update.

GENERAL KARYDIS (CONT'D)

Sit-rep!

The COMMUNICATIONS OFFICER (20's), a confident female first lieutenant turns.

COMMUNICATIONS OFFICER

We're receiving satellite
telemetry now General Karydis.

GENERAL KARYDIS

Excellent. Is Agarthia on site?

The Communications Officer turns to the YOUNG SERGEANT (20's) monitoring Agarthia's progress at the mission tactical station. The young man turns to look up at the general.

(CONTINUED)

YOUNG SERGEANT
Not yet sir. We're relaying the
final coordinates to them now.

EXT. DESERT ROAD - NIGHT

Two civilian S.U.V.s drive across the desert sand leaving a long dust trail behind, illuminated by the GIBBOUS MOON just above the horizon.

MILITARY STYLE SUPER: "December 24, 2002"

INT. LEAD S.U.V. - TRAVELING - NIGHT

Six men, all dressed in civilian clothes, sit quietly observing the passing terrain.

Sitting in the left-middle passenger seat, Captain Randall - call sign, "Phoenix" - checks his GENESYS WATCH as the time changes from "22:54" to "22:55" military time. He switches it to GPS MODE, which reads: "32° 7'10.30" N x 45°13'35.91" E".

He thinks for a moment, then reaching into his shirt pocket, he pulls out the picture Jessica had given him and angles it toward the moonlight shining through the window.

Sitting behind him, looking over his shoulder, SERGEANT MARTINEZ (early 20's) - call sign, "Prince" - catches a glimpse.

SGT MARTINEZ
Wow! That your girl cap?

ZAK
(embarrassed)
Fiancée. We're getting married
next month.

SGT MARTINEZ
You're a lucky man, sir.

ZAK
Yes I am.
(putting the pic back in his
pocket)
How're we doing Wishbone? We
going to make the mark sometime
tonight or what?

Sitting in the front passenger seat, STAFF SERGEANT REYNOLDS (late 20's) - call sign, "Wishbone" - holds up his GEO-POSITIONING DEVICE.

(CONTINUED)

SSGT REYNOLDS

Yes sir. We're close. Just waiting on confirmation from Olympus.

Sitting to the right of Martinez, an all New York tough/wise-guy type, SERGEANT FIRST CLASS PIERCE (late 20's) - call sign, "Dino" - leans forward to talk with MASTER SERGEANT CALHOUN (early 30's), his large and in charge N.C.O.I.C. seated beside Zak.

SFC PIERCE

Hey Chef. Speaking of wishbones, think you can cook us up another turkey dinner for Christmas this year?

The big, muscular black man shrugs, then responds in his deep Cajun accent.

MSGT CALHOUN

Sure if you can get us one.

SFC PIERCE

Maybe Princess Louise here can call home and place an order for us. What do ya say sweetheart? Think you can handle that?

SGT MARTINEZ

Call sign's "Prince." And that's LEWIS sarge. Need me to spell it out for ya?

SFC PIERCE

(laughs)
Ah you don't even want to go there kid.

Suddenly Reynolds perks up.

SSGT REYNOLDS

(to the driver)
Whoa, whoa, whoa. Slow down.

ZAK

What've you got Wish?

Reynolds examines the incoming data on his hand-held device.

SSGT REYNOLDS

I think this is it, sir.
Ouroboros telemetry is coming in now.

(MORE)

(CONTINUED)

SSGT REYNOLDS (CONT'D)

(beat)

Yep. Whole area just lit up like Vegas.

Zak looks out and sees nothing but a craggy hillside, a few herds of goats, shepherds and Bedouin tents in the distance.

ZAK

Alright. Pull over, Red. Lights out.

STAFF SERGEANT JAKES (late 20's) - call sign, "Red" - acknowledges.

SSGT JAKES

Yes sir.

As the vehicle comes to a stop, Zak looks up at the constellation of ORION, which shines very brightly, almost directly overhead. He grabs a small radio.

ZAK

Bravo Team. This is it. Light's out. Stand by for further instructions over.

The radio crackles for a second, then comes the reply.

B-TEAM SOLDIER (ON RADIO)

Copy that Alpha.

Suddenly, the team's SAT-RADIO crackles in Martinez's lap.

YOUNG SERGEANT (ON RADIO)

Agartha - Olympus. Over.

ZAK

And there it is.

SGT MARTINEZ

(answering)

Olympus - Agartha. Go ahead. Over.

GENERAL KARYDIS (ON RADIO)

Our telemetry tells us you're on site. Confirm. Over.

Zak leans back with his hand out toward Martinez.

ZAK

(to Martinez)

I got it.

(CONTINUED)

Martinez hands him the radio.

ZAK (CONT'D)
Mars, this is Phoenix. We're
where we are supposed to be, but
there's nothing here. We're about
to recon. Over.

GENERAL KARYDIS (ON RADIO)
Proceed. Switch to visual. I want
to see what's going on over
there.

ZAK
Roger that.

Zak grabs his goggle mounted camera and motions for the
others to do the same.

ZAK (CONT'D)
Time to put on our game faces
boys.

He puts them on and activates the camera, as the others do
the same.

ZAK (CONT'D)
Olympus - Agartha. Eyes on.
Please confirm. Over.

GENERAL KARYDIS (ON RADIO)
20-20. Proceed as planned.

ZAK
Roger. Out. Alright, you heard
the man. Let's roll!

ALL
HU-AH

Gathering their gear, Alpha Team exits the vehicle.

Parked behind them, Bravo Team does the same as Lieutenant
Knight approaches.

LT KNIGHT
Heard the last transmission. My
team's ready.

ZAK
Good. We'll scope out the cliff.
You take the perimeter. But keep
it tight. We may need to make a
quick get-away.

(CONTINUED)

LT KNIGHT

Copy that.

(heading back toward his men)

OK. Bravo Team. Tight perimeter.
NVGs. I don't want anything
getting past us. One, eyes North,
two South, three East, four West.
Five, you take the high ground.
I've got eyes on Alpha. Let's
move!

Bravo Team spreads out to form a protective perimeter as Zak
turns toward his men.

ZAK

Alright A-Team. Call signs only
and dispense with the
formalities. Wishbone take point.
Show us the way to the casino.

SSGT REYNOLDS

Right this way gentlemen.

INT. S.E.E.D. DIVISION HQ - HIGH TECH CONTROL ROOM

General Karydis observes as satellite imagery and individual
soldier camera feeds displayed on multiple computer screens
show the men milling about the hilled area.

EXT. REMOTE DESERT HILLSIDE - NIGHT

As if from the satellite feed, WE PUSH IN from high above, to
Zak's team slowing to a stop as Reynolds gives the hold sign.

ZAK

What've you got Wish?

SSGT REYNOLDS

Well... it's saying we're here.
This is the objective.

ZAK

Are you sure? I don't see
anything.

SSGT REYNOLDS

That's because it's on the
inside.

ZAK

On the inside?

(CONTINUED)

SSGT REYNOLDS
Yeah, according to this, it looks like there's a deep tunnel on the other side of this cliff face.

ZAK
(turning to Pierce)
Alright Dino. You're up. Make it count.

SFC PIERCE
Always do.

ZAK
I'll cover you. Everyone else, fall back behind that ridge.

Pierce quickly removes his backpack, pulls out some explosives and carefully places them into the rocks of the cliff as Zak scans the area around them.

INT. S.E.E.D. DIVISION HQ - HIGH TECH CONTROL ROOM

General Karydis paces back and forth as he watches them on the computer monitors.

EXT. DESERT - REMOTE HILLSIDE - NIGHT

Pierce makes some final adjustments, then taps Zak on the shoulder.

SFC PIERCE
That's it.

The two rush to the other side of the nearby ridge to join the rest of the team. Once safe, Zak gives the go-ahead signal and Pierce activates the charges, causing an explosion that ECHOES all across the shallow valley.

EXT. DESERT - BEYOND THE REMOTE HILLSIDE - NIGHT

About a mile away, shepherds do their best to calm down their spooked sheep and goats.

INT. BEDOUIN TENT - NIGHT

The Bedouin jolts awake, as the ECHO from the distant explosion dissipates into the night.

THE BEDOUIN
And so it begins.

END OF ACT ONE

ACT TWO

EXT. NEAR THE REMOTE DESERT HILLSIDE - NIGHT

Lieutenant Knight and his men tighten their grip on their weapons.

LT KNIGHT
Stay sharp boys.

Zak and his men file out and head toward the now smoking hillside. When they arrive, they see what appears to be a TUNNEL ENTRANCE leading deep into the craggy hillside.

SSGT REYNOLDS
Wow. Eye in the sky sure pegged this one.

ZAK
Boy, you ain't kiddin'.
(keying the sat-com radio)
Olympus - Agartha. You getting this? Over.

COMMUNICATIONS OFFICER
Roger Phoenix. Proceed with extreme caution. Ouroboros is picking up some strange energy readings. Over.

ZAK
(to Reynolds)
You getting it?

SSGT REYNOLDS
Yeah. There are some serious energy spikes coming from deep inside.

ZAK
What do you mean, energy spikes?

SSGT REYNOLDS
(showing him)
Check it out. See this right here? It's spanning all electromagnetic spectrums - hopping from frequency to frequency. I've never seen anything like it.

ZAK
Alright.
(keying the sat-com radio)
(MORE)

(CONTINUED)

ZAK (CONT'D)

Uh, roger Olympus. We're going
in.

At Zak's lead, they all switch on their rifle-mounted
flashlights and cautiously enter the

INT. REMOTE DESERT HILLSIDE - TUNNEL - NIGHT

As they advance deeper into the tunnel, Martinez and Jakes
are the first to cough and squint in disgust at the
horrendous smell.

SSGT JAKES
(pinching his nose)
Oh my God.

SGT MARTINEZ
(waving off the smell)
Ah man, what the hell?

Looking for the source, Pierce shines his weapon-mounted
flashlight down.

SFC PIERCE
Over here.

As they shine their flashlights in his direction, they see
the decayed remains of hundreds of HAIRY CORPSES. Jakes bends
down to investigate.

SSGT JAKES
Looks like they're all... goats.

SGT MARTINEZ
My God. There are hundreds of
them!

SSGT REYNOLDS
What's with the crimson ribbons
tied around their horns?

SGT MARTINEZ
Probably some kind of ritual
sacrifice.

Covering his face with a scarf, Zak kneels to investigate.

INT. S.E.E.D. DIVISION HQ - HIGH TECH CONTROL ROOM

General Karydis smiles as he nods his head with satisfaction.

ZAK (ON RADIO)
Mars - Phoenix. You seeing this?
Over.

GENERAL KARYDIS
Affirmative and noted. Proceed to
the objective. Over.

(CONTINUED)

ZAK (ON RADIO)
Roger. Out.

INT. TUNNEL

Martinez is quite visibly uncomfortable.

SGT MARTINEZ
I don't know guys. I've got a
very bad feeling about this.

ZAK
Easy Prince. Check the
superstition at the door.
Everyone mask up. We're going in.

They all don their protective masks.

SFC PIERCE
(nudging Martinez)
Ohhh, what's the matter nube?
Want me to call your mommy?

SGT MARTINEZ
Keep laughing it up funny boy.
See all those dead goats back
there? Yeah. You don't know what
I know.

SFC PIERCE
I know you're a little...

MSGT CALHOUN
At ease ladies!

Reynolds gets a reading on his GROUND PENETRATING RADAR.

SSGT REYNOLDS
I've got something Phoenix. If
I'm reading this right, the grand
casino's just ahead. About 35
meters.

ZAK
Lead the way.

The men proceed through dense cobwebs until they eventually
come before a large STONE WALL, which has strange WRITINGS
etched all over it.

MSGT CALHOUN
Looks like some of the same
writing we saw in Damascus.

(CONTINUED)

ZAK

Yeah.

Zak curiously reaches out to touch the peculiar markings, but his touch is met with a severe electric SHOCK.

ZAK (CONT'D)

Ah! Son of a...!

SSGT REYNOLDS

Phoenix!

SSGT JAKES

Are you OK?

ZAK

Yeah. About crapped my pants though.

(nursing his hand as he keys
the sat-com radio)

Olympus - Agartha. Are you getting this? Over.

INT. S.E.E.D. DIVISION HQ - HIGH TECH CONTROL ROOM

General Karydis looks intently at the VIDEO SCREENS which begin to flicker in and out with interference.

GENERAL KARYDIS

What's happening?

The young sergeant tries to adjust settings on the receiver.

YOUNG SERGEANT

Sir. The signal's being jammed by some sort of electromagnetic interference.

GENERAL KARYDIS

Interference from where?

COMMUNICATIONS OFFICER

It appears to be emanating from below the surface general.

The young sergeant spins around toward the general.

YOUNG SERGEANT

Sir, I've lost the signal.

GENERAL KARYDIS

Get it back!

The communications officer tries to help, but to no avail.

COMMUNICATIONS OFFICER

I'm sorry sir. It's gone.

(CONTINUED)

That is not the answer the general wanted to hear.

INT. REMOTE DESERT HILLSIDE - TUNNEL - NIGHT

Zak has his ear to the radio. He looks at his men then keys the transmitter.

ZAK

Olympus - Agartha. Did you receive last transmission? Mars, this is Phoenix. Please advise. Over.

(frustrated beat)

Looks like we're on our own.

MSGT CALHOUN

Great. Now what?

ZAK

Nothing's changed. We do what we came here to do.

Zak hands the sat-com radio back to Martinez, who puts it into his backpack.

ZAK (CONT'D)

Better get some pics of this thing.

SGT MARTINEZ

Right.

Martinez pulls out a camera and begins snapping pictures of the wall.

ZAK

(to Pierce)

And let's plant some shape charges. I want to know what's on the other side.

SFC PIERCE

(removing backpack)

On it.

MSGT CALHOUN

And if the W.M.D.s are behind this thing?

ZAK

Then we'll find out soon enough won't we?

(CONTINUED)

Zak shines his flashlight up and all around the edges of the wall, assessing the situation.

ZAK (CONT'D)
Careful Dino. We don't want to collapse the tunnel. And watch yourself. This thing packs one hell of a shock.

SFC PIERCE
You read my mind.

Pierce puts on some rubber gloves and cautiously tests to see if he can safely touch the strange wall. Once satisfied that he can, he carefully places shape charges in strategic locations all along its edges.

ZAK
(to the rest of them)
Alright. Fall back to the entrance.

EXT. DESERT HILLSIDE - NEARBY - NIGHT

Lieutenant Knight watches as Jakes, Martinez and Reynolds exit the tunnel. He turns to confirm each of his men are still in their assigned positions.

INT. TUNNEL

Pierce sets the last of the charges.

SFC PIERCE
That should do it.

With that, he and Zak head back out of the tunnel to join the others.

EXT. REMOTE DESERT HILLSIDE - TUNNEL ENTRANCE - NIGHT

Zak and Pierce exit the tunnel, taking cover near the others. Zak nods to Pierce, who nods back, then hits the detonation button.

EXT. DESERT - ELSEWHERE NEARBY - NIGHT

Hearing the EXPLOSION, Lieutenant Knight looks back toward the hillside. When he turns back around, he is startled by the sight of the Bedouin standing right in front of him! The old man calmly flicks his index finger down and instantly the lieutenant falls to the ground, unconscious.

THE BEDOUIN
Sleep well my friend.

EXT. REMOTE DESERT HILLSIDE - TUNNEL ENTRANCE - NIGHT

Jakes takes chemical and radiation readings before the team proceeds back into the tunnel.

SSGT JAKES

All clear.

ZAK

Alright. But stay masked. We don't...

Suddenly, a blast of cold air bursts out from deep within the hillside, followed by a long and ominous, FERAL GROWL. As the strange noise and wind subsides, a couple of GOAT SKULLS roll out of the cave and land in front of a wide-eyed Martinez.

SGT MARTINEZ

Oh nice. Yeah. That's just great.
What? You guys ain't seeing this?

Martinez rolls his eyes as he quickly crosses himself.

END OF ACT TWO

ACT THREE

EXT./INT. REMOTE HILLSIDE - TUNNEL - NIGHT

Zak looks at them, then confidently cocks his assault rifle as he heads inside.

ZAK

Lock and load gentlemen. Let's do this.

Zak, Jakes, Reynolds and Calhoun enter. As Martinez stands behind shaking his head, Pierce gets in his face.

SFC PIERCE

How did you ever make selection anyway?

SGT MARTINEZ

I'm very good at taking out the living. Look, I joined S.E.E.D., not the freaking Ghost Busters.

SFC PIERCE

Yeah? What do you think the "S" stands for moron?

SGT MARTINEZ

Well, I didn't get any training in dealing with the living dead! Did you?

SFC PIERCE

(shoving Martinez into the tunnel)
On the job training baby. Deal with it as it comes.

SGT MARTINEZ

I'm telling you. There's something very wrong with this place.

SFC PIERCE

Ah, you watch too many movies.

Calhoun looks back and smiles as Pierce and Martinez catch up.

MSGT CALHOUN

I ain't afraid of no ghost.

(CONTINUED)

SFC PIERCE
(laughs)
Hey! Good one Chef. Heh. Just
remember, don't cross the
streams, eh?

MSGT CALHOUN
Gitcho hands off me boy.

Making their way around a lot of fallen rocks, Zak and his
men arrive at the wall, which inexplicably appears undamaged.

SFC PIERCE
I don't understand. There should
be a...

Pierce moves in to investigate, but trips on a LEG.

SFC PIERCE (CONT'D)
Oh! What the...?

Everyone turns toward Pierce.

ZAK
What is it?

Pierce bends down and rummages through a pile of stones to
uncover the decayed body of a HUMAN CORPSE dressed in robe
covered armor. Various ancient weapons lie nearby.

SGT MARTINEZ
Woah. Where'd he come from?

Pierce inspects the newly exposed surrounding walls.

SFC PIERCE
Explosion must have destroyed his
hiding place.

ZAK
(to Martinez)
Looks like he's been here for a
while. Any thoughts on who he
might've been?

SGT MARTINEZ
(shrugs)
No idea. Perhaps some sort of
guardian.

ZAK
Think he was responsible for all
those dead goats back there?

(CONTINUED)

SGT MARTINEZ

Hard to say.

SFC PIERCE

Man, he's almost as big as you
Chef. Real tough guy too. Look at
the size of this mace!

MSGT CALHOUN

(picking up the mace)

Hmmmm... oh yeah. Could do some
serious damage with this bad boy.

SFC PIERCE

And check this out.

Seeing an ORNATE SCEPTER clutched in its right hand, Pierce
pries it loose. As he stands back up, Zak takes it from him.

SFC PIERCE (CONT'D)

So uh, yeah. There ya go. Merry
Christmas.

Pierce moves to inspect the wall as Zak hands the scepter to
Martinez.

ZAK

(to Martinez)

What do you make of it?

SGT MARTINEZ

Whoever he was, he was likely a
man of significant influence.
Like maybe a wizard or some sort
of warrior monk. It's quite an
impressive piece. This jeweled
head alone is worth a fortune.

Martinez spins the jeweled head. As he does, the other end
produces a metal rod, which extends from within about 3
inches.

ZAK

What's that for?

SGT MARTINEZ

No idea. But see that?

Martinez bends down to grab a tubular item off the floor.

SGT MARTINEZ (CONT'D)

(handling it with care)

This is pure ivory.

(MORE)

(CONTINUED)

SGT MARTINEZ (CONT'D)

Probably where he stored the scepter. And check out these etchings.

ZAK

Looks the same as the writing on the wall. Can you make sense of any of it?

SGT MARTINEZ

Eh... Looks like... a form of ancient Phoenician or Paleo-Hebrew maybe. But not exactly. There are subtle differences in the iconography.

(scanning)

I think it says something about... Eridu...

ZAK

Eridu?

SGT MARTINEZ

Yeah... it looks like a reference to the antediluvian writings of the Watchers... and something about a massive... building project of some sort. I'm sorry, I'd really have to study it a lot more to make sense of it all.

ZAK

Alright. Pack it up and be sure all of this is documented. We'll deal with it later.

SGT MARTINEZ

You got it.

ZAK

(to Pierce)

So what's the deal?

SFC PIERCE

Man, I don't get it. This wall should have been *pulverized*.

ZAK

Well it wasn't. Got anymore firecrackers in that pack?

SFC PIERCE

Yeah, but...

Something catches Zak's attention on the wall.

(CONTINUED)

ZAK

Hello. What have we here?

WE PUSH IN TO a previously concealed HOLE embedded in the right side of the wall. It appears to be about the same shape and diameter as the scepter's twisted wooden shaft.

ZAK (CONT'D)

Prince, let me see that thing again.

Martinez hands the scepter to Zak. He visually compares it with the hole, then gives it a try. As he begins to insert the scepter, something pulls it all the way in up to it's jeweled head. He looks back at Martinez, who shrugs his shoulders with wide, expectant eyes. Zak cautiously twists the head to the right. Nothing happens. Twisting it to the left however causes the entire space to rumble!

ZAK (CONT'D)

There we go. Now we see if we've hit the jack-pot.

They all step back as the thick stone wall slides to the left revealing a narrow stone stairway.

Taking a deep breath, Zak readies his weapon, looks at his troops, who all do the same, then cautiously enters. Upon taking the first step beyond the wall/door, a bright LIGHT emanates from somewhere down below. Zak quickly gives the "hold" sign with his fist. Everyone freezes as Zak motions for Calhoun to take point.

Calhoun boldly advances, leveling his M249 S.A.W., ready for whatever lies ahead. As he passes Pierce, he smirks.

MSGT CALHOUN

(whispered)

Don't cross the streams.

Everyone tenses up, raising their weapons to firing positions as they follow. Upon reaching the bottom of the long stone stairway, they all peer into a

INT. MASSIVE CAVERN

and see something extraordinary - a large, brightly glowing FRUIT TREE that has grown out of a stone encircled mound in the center of the cavern.

ZAK

(whispers)

My God... It's true.

(CONTINUED)

Zak rushes toward the tree as the others follow, each pointing their weapon in different defensive positions. As they do, Martinez's mask begins to fog up.

SGT MARTINEZ
(pointing to his mask)
Think it's safe?

Zak looks to Jakes who confirms with a nod.

ZAK
(to Martinez)
Thanks for volunteering.

Martinez rolls his eyes, upset with himself.

SGT MARTINEZ
(to himself)
Eh. Sólo había que preguntar.
Idiota!

Taking in a deep breath, Martinez holds it as he cautiously removes his protective mask. Everyone watches as he exhales and breathes in the cavern's air.

SGT MARTINEZ (CONT'D)
It's OK. All clear.

ZAK
All clear.

They all remove their masks and stand gazing in amazement at the inexplicably bright, beautiful tree standing before them. Quite out of place in this underground cavern full of sharp, upward protruding rocks, it's fruit glows like mesmerizing ornaments. They step up to the mound to investigate.

SFC PIERCE
What is this?

SGT MARTINEZ
It's a tree you idiot. What do you think it is?

SFC PIERCE
No! Really? But what's it doin' down here Einstein?

ZAK
(utterly amazed)
It's the Tree of Life.

Everyone looks at him in shock.

(CONTINUED)

MSGT CALHOUN

Come again?

ZAK

I think we just hit a triple 7
boys.

Reynolds curiously reaches out to touch the GLOWING FRUIT hanging from one of its branches. As he does, Martinez tries to stop him.

SGT MARTINEZ

No, no, no, don't!

Too late. Reynolds has already pulled it from the branch.

SSGT REYNOLDS

What's the matter Prince? Don't
you wanna live forever?

SGT MARTINEZ

The last time someone took from a
tree like this, it ended badly.
Garden of Eden? Huh?

SSGT REYNOLDS

As I recall, that was the other
tree. Phoenix just said...

Suddenly the mound begins to shake. Reynolds drops the fruit and everyone jumps back as the mound and tree begin to levitate. They all aim their weapons as it rises to about seven feet above its base and holds, suspended in mid-air.

END OF ACT THREE

ACT FOUR

INT. MASSIVE CAVERN (CONTINUED)

Zak's men stare up in amazement at the levitating tree.

SFC PIERCE
Well that was, uhhh... different.

They cautiously approach and look down into the hole, where they see something like a thick, black oily substance, which seems to almost have a life of its own.

ZAK
(holding his nose)
Oh! What is that?

SSGT JAKES
Smells like sulfur.

MSGT CALHOUN
Looks like it's moving.

The sound of GROANING and roots BREAKING above them catches their attention.

SGT MARTINEZ
(jumping back)
Whoa. There's a man under there!

It's a naked MAN entangled in the roots, which are wrapped around his large, muscular body like chains! This is AZAZEL! His bright, glowing blue eyes peer through straggly blonde hair. Slowly, the entangled roots begin to loosen their grip on him. He tightly grips the roots in front of him as his legs and body become free. He then swings out from under the tree, to slam face-first into the ground below.

Everyone assumes a defensive posture as Jakes approaches him.

SSGT JAKES
Are you OK?

AZAZEL
Mi ba elai im dvarim zarim?

SSGT JAKES
I'm sorry. I don't understand. Do you speak English?

AZAZEL
Ani yachol ledaber kol safa...
(disgusted)
(MORE)

(CONTINUED)

AZAZEL (CONT'D)

What an *inferior* language you have. It must have come from a lesser member of the Council.

SSGT JAKES

The council?

Azazel's massive arms flex rippling muscles as he pushes himself up to stand. Towering above the soldiers, he stretches his back and neck, then fixes his eyes squarely on Zak.

AZAZEL

Nevertheless. I thank you. It has been so very long.

ZAK

Who are you?

AZAZEL

Oh I have gone by *many* names. I am curious though. Are those weapons you are pointing at me?

ZAK

Uh... yeah.

AZAZEL

Mmmm, how wonderful! Intriguing designs. I see my children have made efficient use of the Earth's metals. Well done. Now, did I hear you call my prison, the Tree of Life?

ZAK

Yeah, I...

AZAZEL

(laughs)

Humans are so easily deceived. I never understood what He sees in you.

ZAK

Who?

AZAZEL

Ahhhh. You don't even know Him. Perfect. Allow me to introduce you.

(CONTINUED)

CONTINUED: (2)

Suddenly, Azazel transforms into his true form - a hideous beast, with the lower body of a winged dragon, the upper torso of a man and the head of a goat with four horns!

SGT MARTINEZ

Holy shi...AHHHH!

With one swing, a massive clawed paw hacks Martinez in half!

ZAK

Prince!

They all open fire on the creature. With a deafening ROAR, it rises up on its hind quarters, its razor sharp claws ready to strike the next victim.

MSGT CALHOUN

Oh you want some of this? Eat this beast!

Calhoun unleashes hell with his formidable weapon, but it has little effect on the creature.

A massive paw swings toward Zak, knocking his assault rifle out of his hands. He manages to dodge another fatal blow and another, but losing his footing, he falls into a shallow ditch.

MSGT CALHOUN (CONT'D)

Phoenix is down!

SFC PIERCE

I got him. Cover me!

Jakes and Reynolds continue firing at the creature, momentarily drawing its attention away from Zak - long enough for Pierce to help him crawl back out.

SFC PIERCE (CONT'D)

You OK?

ZAK

Yeah. Thanks. Red look out!

Drawing his 9mm pistol, Zak pops off several rounds into the back of the creature's head. With lightning speed it swings around, slashing off his extended, right forearm at the elbow. He goes down in agony as the creature turns back toward the others. Suddenly, its massive spiked tail impales Pierce.

SFC PIERCE

Ahhhhhhh...

(CONTINUED)

SSGT JAKES

Dino!

MSGT CALHOUN

Get out of here! I got this. Hey!
Hey! Over here freak. Yeah,
that's it. Come to poppa you
mother...

The beast grabs Calhoun by the head and flings the 250 pound man into a distant wall like a rag doll. It then begins attacking the remaining, now terrified intruders.

EXT. DESERT - ELSEWHERE NEARBY - NIGHT

Hearing the muted sound of distant GUNFIRE coming from the tunnel, Lieutenant Knight's men quickly move to help their friends.

INT. MASSIVE CAVERN

As the last of Zak's men gets hacked up by the creature, it once again turns toward him. Nearly in shock, he scrambles back to the stone stairway. As he does, Lieutenant Knight's men rush down and attempt to help him.

ZAK

No! Get out! Get out!

SOLDIER # 1 sees the creature coming toward them.

SOLDIER # 1

What the f...

ZAK (CONT'D)

Get out of here!!

Seeing the creature approaching, Zak ducks low. With one sweep of it's massive clawed paw all but Zak are knocked down the stairs. Azazel flings one of the soldiers across the cave, impaling him on a stalagmite. He then grabs two others and drags them away.

SOLDIER #1

Ahhhh, help!! Help meeee!

SOLDIER #3

Rocky!

SOLDIER #2

Ieeeyyy...

SOLDIER #4

Let go of them you freak!

They desperately unleash all they have on Azazel in an effort to save their friends. But like their brothers before them, they are no match for the creature.

As the carnage continues, Zak stumbles and crawls his way up the stone stairway.

INT. REMOTE DESERT HILLSIDE - TUNNEL - NIGHT

The Bedouin scowls as he sees the scepter inserted into the stone wall just as Zak emerges holding his bleeding stump, screaming in agony. The old man grabs him by the collar and throws him away from the stairwell entrance as WE HEAR the SCREAMS of the last victim suddenly come to an end.

The internal light below dims to darkness and a monstrous, GOAT-LIKE HEAD WITH GLOWING RED EYES slowly begins to emerge. The creature hesitates when it sees the Bedouin. It mutters a deep, unrecognizable word.

THE BEDOUIN (O.S)
Lo ha-yom Azazel!

The beast roars in defiance, as the Bedouin abruptly thrusts his hand forward and in a flash of supernatural energy, the creature is thrown back! With a distant THUD, the cavern trembles and the stone stairway collapses, the surrounding rocks falling downward. The Bedouin removes the scepter and the thick stone wall quickly slides back into place.

ZAK
(astonished)
Who are you?

THE BEDOUIN
(tucking the scepter into his
cloth belt)
All will be revealed to you in
time... Zechariah.

Waving his hand slowly over Zak's body, he speaks in an UNKNOWN TONGUE.

Zak sees his SEVERED ARM GROWING BACK and begins hyperventilating until he passes out. A slight smile comes across the old man's weathered face as he effortlessly picks Zak up and throws him over his shoulder.

EXT. REMOTE DESERT HILLSIDE - TUNNEL ENTRANCE - NIGHT

The Bedouin emerges from the tunnel. Once out, he turns toward the entrance and suddenly the stones that once covered it return to their previous positions, sealing the hillside up as if nothing had happened.

He looks up toward ORION, squinting as if privy to a dark secret. Then closing his eyes, he mutters a silent prayer. Opening his eyes once again, he grabs the scepter from his belt, kneels down on one knee and slams its jeweled head into the ground.

(CONTINUED)

In a FLASH, both he and Zak disappear as a ripple of light and dust explodes outward in every direction.

EXT. DESERT - ELSEWHERE NEARBY - NIGHT

The hot energy wave washes over Lieutenant Knight, burning the right side of his face waking him up. Screaming, he shields it with his right hand, which also burns. Once the wave passes, he stands. Looking around, he discovers that nothing remains of his team except the two vehicles.

In the distance beyond, confused Bedouins and frightened herds of animals make their way toward him.

END OF ACT FOUR

ACT FIVE

EXT. CEMETERY - DAY

To the soulful notes of TAPS, WE CRANE DOWN through tree branches to reveal a military funeral service.

SUPER: "PHOENIX, ARIZONA
JANUARY 25, 2003"

SEVEN HONOR GUARD SOLDIERS dressed in U.S. Army Dress Blues ceremoniously raise their rifles. In precise unison, each fire off a punctuated THREE ROUND SALUTE.

WE PUSH IN to a flower dressed PORTRAIT of Captain Zak Randall.

At the front of a sizable audience of mourning friends and family, Jessica weeps. Her usual bright blue eyes are now bloodshot as they stare down at the ENGAGEMENT RING on her left hand. Her parents are seated to her right beside her.

Zak's mother, Candice is seated to her left. She sobs as she takes Jessie's left hand and squeezes it.

Dressed in an Army Class A uniform that barely fits, topped with a maroon Airborn beret, Zak's brother JAKE (mid 20's) is unable to hold back tears as he watches the HONOR GUARD SOLDIERS ceremoniously complete the FOLDING OF THE AMERICAN FLAG that was draped over the casket.

One of the soldiers takes the now triangular folded flag, turns and presents it to Zak's father, COLONEL GRANT RANDALL (50's), a stoic, highly disciplined type who desperately tries to maintain his composure as he receives it.

HONOR GUARD SOLDIER

(hushed, reverent tone)

Sir. On behalf of the President of the United States and the people of a grateful nation, may I present this flag as a token of appreciation for the honorable and faithful service your loved one rendered this nation.

Toward the back of the audience, Lieutenant Knight stands at attention. His bandaged hand shakes as he tries to maintain the salute he's holding over the right side of his equally bandaged face. He's lost his best friend and commanding officer - and is the only surviving member of the Agartha Mission. As the ceremony concludes, he lowers his salute and turns to leave, but General Karydis stands in his way.

(CONTINUED)

LT KNIGHT
(saluting)
Sir!

The heavily decorated general looks over Lieutenant Knight's shoulder as he speaks.

GENERAL KARYDIS
What the hell happened over there?

LT KNIGHT
(still saluting)
As I said in my report sir, I have no idea.
(beat)
All I know is... that's not Zak Randall in that box.

Rather than returning the salute, the general leans in close to Lieutenant Knight's ear.

GENERAL KARYDIS
Yes it is soldier. And if you know what's good for you, you'll never say otherwise.

The general walks off as Lieutenant Knight lowers his salute, doing his best to mask the disdain he has for the man. Taking one last look at Zak's casket, he turns and leaves.

Six soldiers (all in their late 20's/early 30's), SERGEANTS FIRST CLASS BRAULT and PARROT, STAFF SERGEANTS MILLER and LEVESQUE, MASTER SERGEANT HARRINGTON and FIRST LIEUTENANT RILEY stand next to each other watching that interaction from a distance.

SFC BRAULT
I heard both Alpha and Bravo were totally wiped out.

SSGT MILLER
It's true. Apparently, Phoenix and Apollo were the only ones who made it back in one piece.

SSGT LEVESQUE
Yeah. One in a body bag, the other in a burn unit.

SFC PARROT
Which means, we're all that's left of the S.E.E.D. project.

(CONTINUED)

MSGT HARRINGTON

For now maybe. But I have a feeling that's going to change real quick. Especially considering all we found in Eridu.

LT RILEY

Now is not the time nor place for this discussion. Let's move out.

The six soldiers depart, each headed for their cars as FUNERAL ATTENDANTS begin to lower Zak's casket.

INT. CASKET

Zak's body slowly rocks side to side as the casket is lowered until it finally comes to an abrupt landing at the bottom.

EXT. CEMETERY - DAY

As friends and family sadly disperse, hugging and kissing one another, Jessica stands and approaches the hole. She holds a single rose to her nose as she closes her eyes, squeezing out a flood of tears. She then drops the rose into the hole that is her fiance's final resting place as her mother, Zak's mother and brother join her. Equally heart broken and weeping, they all hug each other tightly.

Colonel Grant Randall remains seated. He holds the triangular folded flag, gripping it tightly to his metal decorated chest, gritting his teeth.

Jessica's father, NORMAN VINCENT CAINE (late 50s), a tall man, with thinning salt and pepper colored, neatly trimmed hair stands, goes over to him and places his hand on Grant's shoulder.

NORMAN

I'm so sorry Grant.

GRANT

My son did his duty. And died with honor.

NORMAN

(searching for the right words)
You're... all in our prayers.

GRANT

Save it. There's no one listening.

(CONTINUED)

No longer able to contain his own grief, the tears begin to flow from under Grant's dark sunglasses.

INT. S.E.E.D. HQ - BRIEFING ROOM - NIGHT

General Karydis sits at a desk, which has a variety of cuneiform tablets and other Sumerian artifacts laid out before him. Sitting opposite are Lt. Riley and SFC Brault.

GENERAL KARYDIS
Were you able to decipher them?

LT. RILEY
Yes sir.

Lt. Riley turns to SFC Brault who pulls a transcript out of his briefcase and hands it to the general.

The general reads through the document for a moment, then turns to SFC Brault.

GENERAL KARYDIS
And you're *certain* about this?

SFC BRAULT
Absolutely sir.

GENERAL KARYDIS
Has anyone else seen it?

LT. RILEY
No sir.

GENERAL KARYDIS
Good. Let's keep it that way.
(pause)
I'll assign a team of German archaeologists we've worked with before and arrange for the two of you to meet with them next month. They'll get the necessary permits and should be able to begin digging no later than April.

LT. RILEY
There's still a lot missing, sir. We ran an analysis of this new data and compared it to what was found in Hillah in '91. But there's still a great deal we don't know.

(CONTINUED)

GENERAL KARYDIS
(holds up the transcript)
If we find what we're looking for
here, I'm confident I can
convince the Pentagon to set up a
much more permanent solution in
Iraq. In the meantime, you'll be
in charge of recovering the rest.

LT. RILEY
Do we even know where begin?

GENERAL KARYDIS
I have a good idea.

He looks over at his bookshelf and WE FOLLOW his gaze,
focusing specifically on a BOOK END STATUE of a Greek god -
the satyr known as Pan, whose devious smile seems to stand in
approval of the general's unspoken plans.

MATCH CUT TO:

INT. OPULENT ESTATE - OFFICE - NIGHT

WE PULL OUT from the same book end statue of PAN, but it is
now sitting on another well-stocked bookshelf in the office
of a victorious man. The room is decorated with banners and
slogans of the 1940 Presidential Election.

SUPER: "Washington, D.C., 1940"

The newly elected Vice President, HENRY WALLACE (50's) sits
with his feet up on the desk, leisurely smoking a cigarette,
reliving recent events in his mind. A KNOCK at the door snaps
him out of his day dream.

V.P. WALLACE
Come!

NICHOLAS ROERICH (66), a mysterious bald man with a thick,
long, white goatee enters wearing what looks like formal
Japanese robes. He is carrying a rectangular shaped box
draped by an ornate piece of cloth that has the image of a
sun embroidered in gold thread.

The Vice-President gets up to greet his visitor with a
respectful bow.

V.P. WALLACE (CONT'D)
Guru Roerich! Welcome back.

(CONTINUED)

ROERICH

It is always a pleasure to return
to this glorious land of destiny,
Sir Galahad.

V.P. WALLACE

(humbly apologetic)
Uh, listen... I'm sorry for uh...

ROERICH

No need for apologies my friend.
I understand politics. I have
come to congratulate you.

Seeing the "casket" in Roerich's extended hands, something
comes over the Vice-President.

V.P. WALLACE

Another piece of Lapsit Exillis?

ROERICH

No. The Chintamani is indeed the
treasure of this world, but in my
travels, I have found an even
more extraordinary artifact.

Roerich pulls the casket back to himself as his eyes move to
observe something off to his right.

The Vice-President follows his gaze to the framed ONE DOLLAR
BILL hanging on the wall.

ROERICH (O.S.) (CONT'D)

The force of which will surely
bring about your... "*New Deal.*"

Roerich moves toward the framed currency. He touches the
glass with a strange admiration.

ROERICH (CONT'D)

A true work of art. F.D.R. was
wise to flip the seals.

As the Vice-President approaches, Roerich turns to face him.

ROERICH (CONT'D)

Has the decision been made?

V.P. WALLACE

Yes. Everything has been set in
motion.

(CONTINUED)

ROERICH

Excellent. Then you must distance
yourself from me forever.

V.P. WALLACE

No guru. I'm sure I can...

ROERICH

Enough. Preserve the contents of
this casket until the appointed
time and my legacy shall pass to
the final generation.

Roerich hands the casket to the Vice-President.

ROERICH (CONT'D)

I wish only success for my
greatest apprentice. Be well...
Mr. Vice-President.

With that, he turns and quietly exits the room.

The Vice-President looks down at the small, ornate casket.
Turning it around, he notices that there doesn't appear to be
any way to open it. He cautiously shakes it. Hearing the
faint CLUNK inside, he sets the casket down on his desk and
then sits in front of it, unsure of what to do next.

Suddenly, the DOOR swings open! Two MEN quickly enter dressed
in all black, modern combat gear, carrying twenty-first
century weapons.

The Vice-President jumps up.

V.P. WALLACE

What is this? How did you get in
here?

MAN # 1 aims his AR-15 at the Vice-President.

MAN # 1

Shut up!

The other man grabs the casket and the two back out of the
office as quickly as they entered. As they leave, the
silhouette of a tall, THIN MAN appears in the doorway.

THIN MAN

Yes. You would do well never to
speak of this event again. Good
night, Mr. Wallace.

(CONTINUED)

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44.

With that, the silhouetted thin man closes the door, leaving the Vice-President - and us - to deal with many unanswered questions.

HARD CUT TO:

CLOSING TITLE ON BLACK: **SEED**

END OF SHOW

SEED

"Yesterday Today Was Tomorrow"

by

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Registered: WGAw

SEED
"Yesterday Today Was Tomorrow"

TEASER

WHITE TEXT OVER BLACK:

"And Enoch walked with God: and he was not;
for God took him."

- Moses

FADE IN:

EXT. SKY - DAY/NIGHT

Our POV is that of circling very high above the Earth looking down. Land and water quickly pass below us, cycling through day and night as we slowly fall closer toward the ground.

ZAK (V.O.)
Time impatiently ticks entirely
too quickly into the past.
Millennia birthed from centuries.
Centuries the product of decades.
Decades from years. Years from
months. Months from weeks. And
weeks from days. Lately, the days
have been passing like hours and
the hours like minutes. But the
funny thing is, it's the
seemingly insignificant seconds
hand that keeps pushing it *all*
farther and farther back, until
all that remains... is history.

As we get to about 10,000 feet from the forested ground below, we begin to level off and fly forward as day and night continues to cycle before us like a time-lapse scene.

ZAK (V.O.)
Maybe it's just a big circle. A
game of history repeating itself
over and over again in an endless
loop.

EXT. FOREST - DAY

We are now quickly flying just above treetop level. Suddenly, inhuman ROARS can be heard causing large pre-historic birds to flee the canopy in front of us, scattering in all directions.

(CONTINUED)

SUPER: "Mesopotamia 3050 B.C."

ZAK (V.O.)
And history can be brutal.
Savage.

Suddenly, a TREE flies past us from left to right and we turn our attention to the left.

On the ground below, THREE MASSIVELY HUGE GIANTS are battling each other. One of them, though considerably smaller than the other two is still quite formidable. He is a satyr and he uses his horns and goat legs to his advantage when attacking his foes.

The other two each have unique and odd features, which accentuate their height and fierceness. They try in vain to capture the satyr, who is just too fast, leaping quickly behind trees and attacking with considerable speed and agility.

Entire trees are plucked up and used as weapons as the two larger giants desperately try to kill the satyr.

The satyr swings off a tree and drop kicks one of the giants square in the jaw, sending him to the ground. Leaping on top of him and taking a crude knife from his belt, the satyr quickly slices the giant's throat.

The remaining giant rushes up from behind and as if sensing the attack, the satyr rears its hind legs and with lightning speed kicks his attacker in the chest sending him flying backward into some trees, and crashing down onto a hut in a small village at the edge of the forest.

Normal sized humans scurry like rats, running for safety. Seeing them, the giant swats up a few and eats them. Suddenly, the satyr is airborne about to pounce on the giant, when the giant grabs a large log nearby and smacks the satyr down. The two begin to wrestle on the ground, crushing houses and people as they do.

The satyr begins to viciously hack away at the giant with his knife, causing grievous injury with each slash. Finally, one cut manages to slice the giant's neck. It screams in pain, but finds an opening and strikes a fatal blow to the satyr who falls to the ground dead from a broken neck.

The giant tries to stand holding it's own neck as blood begins to gush forth. Soon, it too falls to the ground and dies.

(CONTINUED)

As both the satyr and the giant lie motionless on the ground, wisps of DARK ENERGY leave their mouths, SHRIEKING off into a nearby village as WOMEN scream, clutching their children tightly to their chests.

ZAK (V.O.)
Perhaps we're all just pawns in
some kind of cosmic chess match
with angels and demons
interfering in the affairs of
man.

EXT. MOUNTAIN CAVE - EVENING

ENOCH watches from a distance as several DEMONIC SPIRITS shoot through the village below and off into the darkening sky.

ENOCH
(Hebrew - subtitled to English)
It is done.

He turns to look into the cave where a surreal scene of inter-dimensional images of massive warrior angels can be seen wrapping chains around a band of Watchers who are themselves a class of equally large and powerful-looking angels. Enoch points his finger in final judgement against them.

ENOCH (CONT'D)
(Hebrew - subtitled to English)
Your children have destroyed each
other. Now you shall be bound
under the sands of the Earth and
cast into the pit of Tartarus
where you shall remain for 70
generations!

Dozens of angels scream in terror as the inter-dimensional portal closes leaving Enoch alone at the cave entrance.

ZAK (V.O.)
Then again, what if none of this
is real? What if it's all just an
illusion? A hologram.

EXT. - SNOWY PLATEAU ABOVE A MASSIVE CLIFF - DAY

A group of TWELVE MEN follow Enoch as he trudges on a good distance ahead of them through a blinding blizzard. In desperation, they begin to call out to him through the howling wind.

(CONTINUED)

MAN #1
(Hebrew - subtitled to English)
Enoch wait! We will go with you.

MAN #2
(Hebrew - subtitled to English)
As YHWH lives, only death will
separate us

ENOCH
(Hebrew - subtitled to English)
No! Return to your homes! You
cannot follow me!

Enoch begins to run as best he can through the snow. Suddenly fiery horses pulling a blazing chariot appear out of the blowing wind and snow to his right.

The men gaze in amazement, running faster and screaming in desperation.

MEN
(Hebrew - subtitled to English)
Enoch!!! Enoch!!!

Enoch gets into the chariot and quickly the horses pull him away, disappearing into the blinding wind and snow.

MEN (CONT'D)
WAIT!! Come back!! Come back!!

The wind picks up speed and a massive sheet of snow begins to fall upon the men, burying them as they scream in vain.

ZAK (V.O.)
I don't know. But somehow, I
can't help believing that the
keys to our future... lie buried
in the past. A past where truth
may be revealed and time will be
no more.

FADE INTO THE

SEED OPENING TITLE MONTAGE - ENDING WITH THE EPISODE TITLE:

"YESTERDAY TODAY WAS TOMORROW"

END OF TEASER

ACT ONE

INT. JESSICA'S APARTMENT - BEDROOM - NIGHT

SUPER: "Dallas, TX
July 11, 2010"

We pull away from ZAK'S JOURNAL, which shows the written dialogue from the voice over we heard in the Teaser to see Jessica Caine lying in bed holding a picture of her and Zak standing on the rim of the Grand Canyon.

In the picture, her extended left hand shows the sun's reflection off a brilliant diamond. The time stamp on the lower right of the picture reads "07/11/02".

Jessica strokes the picture tenderly. Becoming more depressed, she places it back on her night stand beside the empty bottle of wine and the CLOCK, which reads "3:32AM".

Seeing the time, she lets out a frustrated sigh as she turns out the light and lies back down staring at the ceiling.

INT. HICKS FARMHOUSE - BEDROOM - NIGHT

The digital CLOCK on a night stand begins to flicker as it changes from "3:32AM" to "3:33AM."

JONNATHAN HICKS (50's) and his wife BESSIE (50's) lie asleep in bed. Suddenly, the room begins to shake, waking them up.

BESSIE
(terrified)
What's happening Jon?

Before he can answer, an intense LIGHT shines through the horizontal blinds in their bedroom window. After a few seconds, it abruptly stops, leaving an eerie silence.

Jonnathan gets up and goes to the window. He twists the dangling pole that opens the window blinds to look out. As he does, he squints in pain and begins to rub his arthritic right hand while he looks out the window.

JONNATHAN
Oh my God!

Bessie, reluctantly gets out of bed and goes to the window. Once there, she gasps and grabs her husband's arm.

EXT. HICKS FARM - WHEAT FIELD - MORNING

TOM SINCLAIR (40's), a stocky, seasoned, former beat cop now turned detective walks beside Jonnathan through some high stalks to the edge of a LARGE CROP CIRCLE.

SUPER: "COOKE COUNTY, TEXAS"

JONNATHAN

Here it is.

TOM

Oh my God.

JONNATHAN

Yeah, that's what I said. And look there.

Jonnathan points his gnarled finger toward a large COMBINE parked inside of the crop circle. As he does, his right hand glows *just for an instant* the moment it is raised over the rim of the crop circle.

JONNATHAN (CONT'D)

Parked it myself last night. See that? Even the crops underneath are flattened.

TOM

And you said all this happened this morning?

JONNATHAN

Yep. 'Bout 3:30 - and in a matter of seconds too. Never seen anything like it.

Tom looks back toward the farmhouse and sees Bessie looking out through the screen door.

TOM

How's Bessie with all this?

JONNATHAN

Well, she's scared Tom. Thinks the devil's been playin' in her backyard.

TOM

You tell anyone else?

JONNATHAN

No. No. We don't want a bunch of peo--ple...

(CONTINUED)

Something feels different. Curiously, Jonnathan begins rapidly flexing his right hand - his gnarled fingers are now straightened.

TOM
What's the matter?

JONNATHAN
My arthritis. It's completely gone!

As they both look back toward the combine, WE CRANE UP to see that this is a really big CROP CIRCLE FORMATION, extending far into the distance.

EXT. EASTER ISLAND - DAY

SUPER: "**Easter Island**"

Thousands of people wearing sunglasses and looking through various types of filtered binoculars and telescopes stand amidst massive skyward gazing stone MOAI STATUES as the SUN slowly begins to become obscured by the MOON.

A tall, sharply dressed THIN MAN (late 50's) wearing dark sunglasses turns to the two women who are standing beside him looking through filtered binoculars.

THIN MAN
(with a thick British accent)
It's been nearly 1,400 years
since this has been seen here.
(beat)
You're very fortunate to witness
such a rare occurrence.

Two men dressed in odd, brown robes arrive and stand behind the giddy women who begin to cheer as light slowly turns to darkness. The thin man turns to the men.

THIN MAN (CONT'D)
It has begun. Inform the others.

EXT. SPACE

The MOON moves in front of the SUN forming a perfect eclipse. WE PAN from the SOLAR ECLIPSE down to the EARTH, where the MOON'S SHADOW leaves a dark spot on the SOUTH PACIFIC far below. Our focus shifts from there to the Mid-West region of the United States as WE FALL downward.

EXT. SKY ABOVE DESERT - DAY

WE CONTINUE through clouds, eventually slowing to a stop as we look down from an altitude of ten thousand feet to a small CRATER in the desert sands below. Suddenly, about a mile to the southeast, a FLASH of light and dust explodes outward in all directions.

EXT. DESERT - DAY

The dust settles, revealing Zak Randall lying on his back. After a moment, he begins to twitch, then opens his eyes. He slowly gets up.

Disoriented, he looks at his GENESYS WATCH, which is still in GPS MODE: "32°49'26.33" N x 111°13'58.64"W " Looking confused, he switches it from GPS MODE to TIME: "15:15".

Looking around, he sees nothing but unfamiliar desert in every direction. He looks up to the clear blue sky above.

EXT. SKY - DAY

A small corporate jet flies toward, then away from us.

INT. CORPORATE JET - DAY

DOCTOR IBRAHIM SADOZAI (late 40's), a bald, self-made, wealthy, exotic type sits reading a magazine in his private jet. The front cover reads, "**SCIENCE IN FOCUS**" above a picture of the CERN HADRON SUPER COLLIDER.

A DING is heard and the PILOT's voice comes through the intercom.

PILOT (FILTERED)
We're approaching the Addison
Airport now sir. Should be
touching down in just a few
minutes.

Doctor Sadozai pushes a button on his armrest.

DR. SADOZAI
Thank you.

He closes the magazine and looks out the window. Suddenly, something catches his attention. He quickly grabs his CELL PHONE and begins taking pictures.

EXT. OFFICE PARK - DFW NEW MEDIA BUILDING - DAY

The large, stylized text, "**DFW NEW MEDIA**" on the building establishes our location.

INT. DFW NEW MEDIA - SAM'S/JESSICA'S CUBE - DAY

SAM HERNANDEZ (30), a handsome Latino who is a cross between charming and annoying (depending on who you ask) sits at his desk eating peanuts, laughing as he watches a goofy on-line video clip. Clearly not impressed, Jessica stands over him shaking her head.

JESSICA
Unbelievable.

SAM
What?

JESSICA
That's six minutes of my life
I'll never get back. Thanks a
lot.

She leaves his cube.

SAM
Oh come on! You know it's funny.

His cell phone RINGS and he reaches for it.

JESSICA
I don't have time for this. I
just came in to wrap up a few
things before tomorrow.

WE FOLLOW Jessica as she walks down the hallway to her cube. There, she sits in front of her computer and begins to read through some e-mail, making some notes for herself on a post-it note. She sits back and begins to day-dream.

FADE TO:

EXT. ZAK'S PARENT'S HOUSE - DAY

Zak and Jessie get out of Zak's car and excitedly approach Zak's parent's house. They ring the doorbell and Zak's mother, CANDICE (50's) answers quite surprised to see them.

ZAK
Hey mom!

CANDICE
Hey! What a pleasant surprise. I
didn't know you were coming to
Phoenix this week!
(calling inside)
Grant. Guess who just dropped in?

(CONTINUED)

Zak and Jessie enter the house. As they do, Grant enters from another room.

CANDICE (CONT'D)
(hugging Jessica)
Oh. Look at you. Just as beautiful as ever sweetie.

GRANT
No kidding. How'd you ever get so lucky?

They all laugh and hug.

ZAK
Ha, ha. Hey pop. Yeah, we just came down from the Grand Canyon. We had something we *really* needed to tell you about.

GRANT
Oh?

With that cue, Jessica holds up the sparkling engagement ring and upon seeing it Candice and Jessica start screaming for joy and hug again.

GRANT (CONT'D)
Wow. Look at that.

ZAK
I know, right?

CANDICE
Well, it's about time!

JESSICA
(ribbing Zak)
I know, right?

CUT TO:

INT. DFW NEW MEDIA - JESSICA'S CUBE - DAY

Sam excitedly steps into her cube.

SAM
Hey Jess! So, you remember Dr. Sadozai?

Still zoned out, Jessica acts as if she doesn't hear him.

(CONTINUED)

SAM (CONT'D)
Jess? Helloo... Earth to Jessie.

JESSICA
Huh?

SAM
Whoa. Are you OK?

JESSICA
(sighs)
Yeah. I will be.

Sam looks around wondering what got her so down.

SAM
What's going on?

JESSICA
Sometimes I think there's nothing
more painful than the now of
yesterday.

SAM
What do mean?

JESSICA
Oh, never mind. I don't want to
talk about it.

SAM
No seriously. I've never seen you
like this before.

JESSICA
I'm OK Sam. So... you were
saying?

Sam is not sure he wants to push her any further.

SAM
Uh... so... Dr. Sadozai. Remember
him?

JESSICA
Of course.
(distastefully)
What about him?

(CONTINUED)

SAM

Well, he just called. He's in town and on the flight in - get this - he says he spotted a large *crop circle formation*. He's gonna e-mail me the pics.

JESSICA

(annoyed)
Crop circles?

SAM

Yeah. Off 77, somewhere between Valley View and Gainesville. Apparently, there are cops and military vehicles everywhere. Wanna go check it out?

JESSICA

Are you kidding? Come on. That jerk's just yanking your chain.

SAM

Now why would he...

JESSICA

Sam...

SAM

Look, a guy like that has better things to do than make crank calls. Besides, this is the most interesting lead I've heard in a long time. So, what do say? I mean think about it. This could be tomorrow's breaking news report! And we got there first.

She looks at the papers on her desk. After a moment, she rolls her eyes, grabs her MINI-RECORDER off the desk and follows - forgetting her I-PHONE.

JESSICA

Yeah, why not? It's not like I have anything better to do on a Sunday afternoon.

SAM

That's the spirit!

EXT. HICKS FARM - WHEAT FIELD - DAY

People in various types of uniform are everywhere, taking crop samples and analyzing the area.

(CONTINUED)

An AIR FORCE SOLDIER dumps gasoline on a section of crops, then using a lighter, he tries to set it on fire, but the flame goes out before it even touches the wheat stalks. He looks up at MAJOR TOMPKINS.

AIR FORCE SOLDIER
Combine doesn't work either, sir.
It's like someone or something
just doesn't want this thing
destroyed.

MAJOR TOMPKINS
Well then we'll just have to do
it the old fashioned way. Get a
detail on it. I want this field
leveled by the end of the day.

AIR FORCE SOLDIER
Yes sir.

The major turns toward the farmhouse.

INT. HICKS FARMHOUSE - KITCHEN - DAY

Bessie is not happy.

BESSIE
You told me Tom wasn't going to
let this happen!

JONNATHAN
Honey, there was no choice. The
military...

BESSIE
I don't like it Jon. I don't like
this at all!

Major Tomkins knocks on the screen door then lets himself in.
He takes off his hat.

MAJOR TOMPKINS
Ma'am. We understand your
concerns. And we're going to be
out of your way soon enough. Mr.
Hicks, you said this happened
sometime around three-thirty this
morning?

JONNATHAN
That's correct.

(CONTINUED)

MAJOR TOMPKINS

Did you see or hear anything unusual?

JONNATHAN

Hell ya! I already told you people. Our bed shook. We saw a bright light coming through the windows. Then everything stopped and poof! There it was.

MAJOR TOMPKINS

And you're sure that's all?

Jonnathan subtly flexes his right hand, but reconsiders.

JONNATHAN

That's enough isn't it?

MAJOR TOMPKINS

Alright. We're going to do our best to get rid of this crop formation before it draws too much attention. In the meantime, I'm going to have to insist that you keep this story to yourself. This never happened. Do you understand?

EXT. HICKS FARM - PROPERTY BORDER - DAY

Jessica and Sam arrive, parking their car along the fence line just beyond the Hicks' driveway and out of sight.

As they get out of the car, Jessica seems almost drawn toward the wheat field. She ducks under the wood fence's top board.

SAM

(following)

Hey! Whoa. Wait up!

EXT. HICKS FARM - WHEAT FIELD - DAY

Almost zombie like, Jessica makes her way through the tall crops until she finds herself standing in the center of one of the circles. Sam follows close behind.

SAM

What's the matter?

JESSICA

I can't explain it. I... I feel like... I'm supposed to be here.

(CONTINUED)

POLICE OFFICER (O.S.)
Well you're not.

A POLICE OFFICER shows up from the other end.

POLICE OFFICER (CONT'D)
This is private property ma'am.
I'm going to have to ask you to
leave.

Jessica presses the record button on her MINI-RECORDER.

JESSICA
We're with the Dallas Metro News,
and we're here to...

POLICE OFFICER
(pointing at her recorder)
I'm sorry. I can't let you do
that.

JESSICA
Excuse me?

Sam starts snapping pictures with his digital camera.

POLICE OFFICER
Stop the recorder and put the
camera away son. You're both
going to have to leave. Now, come
with me.

Jessica looks toward Sam then back at the policeman with a
rather defiant expression.

JESSICA
I don't think so.

INT. POLICE STATION - JAIL - DAY

With a heavy sigh, Jessica sits back frustrated.

JESSICA
Great way to spend a Sunday
afternoon Sam.

Sam looks at her through the bars of the neighboring cell.

SAM
You're blaming me? What about...
(mimicking)
"I don't think so." Yeah. Good
job.

(MORE)

(CONTINUED)

SAM (CONT'D)

Wriggly's going to love this one.
Sam and Jessica on the freakin'
terrorist watch list.

JESSICA

Shut up.

END OF ACT ONE

ACT TWO

EXT. DESERT - DAY

Sweat drips down from Zak's troubled brow as he looks down at the torn and bloodied sleeves on his right arm. Hot and confused, he takes off his jacket and tosses it on the ground. Then he takes off his denim shirt and inspects the torn and bloodied right sleeve, then his right arm, which appears to be fine.

He notices something sticking out of the front pocket of his shirt. Checking it out, he finds the PICTURE of Jessica. He tosses the shirt and stares at her.

ZAK

Helloooooo.

He wipes the sweat from his brow then turns the picture over. But something else catches his attention. Perhaps a mile away, he sees a DUST TRAIL streaking across the desert. A road!?

He quickly puts the picture into his pants pocket and heads toward the dust trail. Finding a dry creek bed that appears to go in the same direction, he follows it.

EXT. DESERT - ROAD - DAY

Zak arrives at a strange CRATER near a paved road. It appears to be a drainage ditch of some sort - swarming with insects. Standing on its ridge, he looks both ways and sees nothing but miles and miles of more miles and miles.

WE HEAR a slight BUZZING sound, then feeling a sting, Zak slaps the back of his neck. Checking his right hand, he sees the strange, dead BUG that had bitten him. Wiping it away, he notices what appears to be an EIGHT SPOKED WHEEL embedded in the creases of his palm. He inspects it for a moment, but the bugs swarming about cause him to leave for a better spot nearby.

He sits down on a rocky berm beside the road, sweat now pouring into his eyes. He wipes it away then stares up with squinted eyes toward the brutally hot, blazing sun.

Feeling like he's in hell, he puts his head in his hands and tries to calm himself down. He reaches into his pocket and pulls out Jessica's picture once again. Turning it over, he reads the back.

It is dated "12/02" and has nice hand-writing that reads:
"Just a little motivation for you to hurry home!"

(CONTINUED)

I'll be waiting. :) Forever yours, Jess XOXO" He turns it over to stare at her once again. Who is she??

He feels his pockets and noticing something else inside, he pulls out a slender metal card holder, opens it and flips through the various plastic cards and forms of ID, including his ARIZONA driver's license, which expired 6/26/2007.

ZAK
Zechariah Randall?

Taped to the lid of the card holder he notices a small paper that lists a couple of emergency phone numbers. One of them says, "**GRANT**" with a Tombstone, AZ area code. Above it is another one that says, "**JESSIE**" with a Dallas, TX area code. He puts Jessie's picture into the card holder, closes the lid and puts it back into his pocket.

ZAK (CONT'D)
OK... Zach, now what?

INT. BUDD'S TRUCK - DAY

BUDD (60's), an Arizona desert-weathered man drives his equally weathered pickup truck listening to 80's MUSIC. The song, "*One Thing Leads to Another*" by The Fix comes on. As he turns it up we see the time on his dashboard clock reads "**4:44pm**".

EXT. DESERT - ROAD - DAY

Zak is now almost delirious as he walks down the side of the road in the scorching heat. Suddenly, a DISTANT HUM breaks the desert silence. He turns around and off in the distance, SHINING through the heat waves on the road, he sees a truck coming toward him!

ZAK
(greatly relieved)
Oh thank God.

INT. BUDD'S TRUCK

Up ahead, Budd sees Zak in the center of his lane waving his arms.

EXT. DESERT - ROAD - DAY

As the truck slows to a stop, Zak notices the ARIZONA LICENSE PLATE. He walks over to the now opened passenger side window. Turning the radio down, Budd leans over to address him.

BUDD
Where ya headed?

(CONTINUED)

ZAK
Same direction you are.

BUDD
Hop in.

INT. BUDD'S TRUCK - DAY

Budd moves a BOWLING BALL CASE and his team UNIFORM and SHOES over so Zak can get in.

BUDD
Sorry about the mess.
(extending right hand)
Name's Budd.

ZAK
(shaking Budd's hand)
Uh... Zak.

As he starts to drive, Budd notices the TATTOO on ZAK's arm of a Phoenix with a jagged lightning bolt on it's chest.

BUDD
Special Forces, huh?

ZAK
Excuse me?

BUDD
Recognize the tattoo.

Budd points back to the U.S. ARMY RANGER STICKER on the back window, which displays a similar lightning bolt.

BUDD (CONT'D)
75th Infantry. Nam, sixty-eight
and sixty-nine.

Zak looks back at the sticker.

BUDD (CONT'D)
So what're ya doin' way out here?

ZAK
Wish I knew.

BUDD
Hey. You all right?

ZAK
I've got a killer headache and
could really use some water. Got
any?

(CONTINUED)

BUDD

Sorry. No.

ZAK

Anything near by?

BUDD

Oh yeah, yeah. Sure. There's a
Circle K 'bout thirty minutes
out. Just relax. I got ya covered
brother.

Zak nods and sits back. Staring out the window, he sees an
ADOPT A HIGHWAY MARKER labeled, "**ADAM'S MILE**" pass by along
the roadside, followed by a HIGHWAY 77 SIGN.

At the back of Zak's neck, SOMETHING MOVES quickly underneath
his skin away from the site of the INSECT BITE. The twinge
causes him to rub it as he looks up at the CLOUDLESS SKY.

EXT. CLOUDLESS SKY - DAY

A 727 JET flies into view, and WE FOLLOW as it touches down
on a long runway.

INT. DFW AIRPORT - BAGGAGE CLAIM - DAY

SUPER: "**DALLAS FT. WORTH INTERNATIONAL AIRPORT**"

Jessica's father, Norman is now balding on top but sporting
long white hair in the back pulled into a ponytail, and a
long, thick, white beard to match. As he waits in the baggage
claim area for his luggage, he pulls out his CELL PHONE and
selects "**JESSICA**" from his CONTACTS LIST.

INT. DFW NEW MEDIA - JESSICA'S CUBE - DAY

Jessica enters her cube and sits at her desk. She looks down
at her watch. Tapping it, WE SEE that it is frozen at "**1:11.**"
She takes it off and tosses it in the garbage, just as Sam
comes around the corner and sits across from her with sweat
marks clearly visible under his arms.

SAM

Well that was painful. So uh,
yeah. He's definitely not happy
to be here on his day off, much
less having to bail us out of
jail. Tread lightly.

JESSICA

I can't believe I let you talk me
into going out there.

(CONTINUED)

SAM

Me!?? Whatever. No. You were the one being *drawn* to the circles. They asked us to leave nicely, but noooo. You had to go all First Amendment...

JESSICA

I'm sorry. I don't know what came over me.

SAM

Well you better figure it out. He wants to see you next.

Jessica's I-PHONE begins to VIBRATE on her desk.

SAM (CONT'D)

Your phone still works!? Man, mine's toast.

JESSICA

Yeah. I forgot it here.

SAM

Lucky you.

She checks it and rolls her eyes as she puts it back down.

JESSICA

(annoyed)

Oh perfect. Did you give him my number?

SAM

Who?

JESSICA

My dad.

SAM

No.

JESSICA (CONT'D)

I guess I should have expected this. Crop circle shows up and out pops all the lunatics. Just what I need.

SAM

Jess, he's your father. Maybe...

JESSICA

Look. I didn't grow up in *Leave It To Beaverville* like you did!

(CONTINUED)

SAM

Whoa. Whoa. *Leave it to Beaver?*
Are you kidding? I'm Latino baby.
Maybe more like...

JESSICA

Sam stop. I'm not in the mood.
(leaving)
I should have just stayed in bed
this morning.

SAM

A... yep.
(to himself)
Must be that time of the month.

JESSICA (O.S.)

I heard that.

EXT. CIRCLE K GAS STATION - DAY

Budd's truck pulls into the gas station and up to the pumps.

INT. BUDD'S TRUCK - DAY

Budd puts his truck in park, then reaches into his pocket and pulls out a twenty.

BUDD

Alright. Here. Get us some water
and whatever else you'd like.
It's about another hour to
Tucson.

He hands the twenty to an appreciative Zak.

INT. CIRCLE K GAS STATION - DAY

Zak enters and going to the back, he grabs a couple of large, bottled waters, some pain medicine and snacks. He brings it all up to the counter. The CASHIER starts to ring it up.

CASHIER

This gonna be all for ya?

ZAK

Yeah.

As the cashier continues ringing up his goods, Zak notices a TELEVISION showing a FEMALE REPORTER giving the news.

FEMALE REPORTER

... in his weekly address
yesterday.

(CONTINUED)

The scene changes to footage of PRESIDENT OBAMA speaking.

PRESIDENT OBAMA (ARCHIVE VIDEO)
Our people are safer. Our nation
is more secure. And we are poised
to end our combat mission in Iraq
by the end of August - completing
a drawdown of more than 90,000
troops since last January. Still,
we are a nation at war.

FEMALE REPORTER
President Obama went on to
announced that the Department of
Veterans Affairs will begin to
make it easier for Veterans with
Post Traumatic Stress Disorder...

ZAK
President... *Obama?*

FEMALE REPORTER (CONT'D O.S)
(CONT'D)
...to receive the benefits
they need.

The cashier turns toward the television then back at Zak,
giving him a curious look.

CASHIER
Your total's fourteen ninety-two.

Zak hands the cashier the twenty, then looks down at a
NEWSPAPER. Seeing the date, "**JULY 11, 2010**" He begins to
breathe heavily, looking quite disoriented.

FEMALE REPORTER (CONT'D O.S)
Stating that for many years,
veterans with PTSD have been
stymied in receiving benefits
by requirements they produce
evidence proving a specific
event caused the PTSD...

CASHIER (CONT'D)
Dude. Are you OK?

Zak grabs the change, then quickly takes his goods and bolts
out the door without responding.

INT. DFW NEW MEDIA - SAM'S CUBE - DAY

Jessica enters and sits across from Sam.

SAM
So, do we both still have a job?

(CONTINUED)

JESSICA
Barely, but yes.

SAM
Great. Cuz I think we still have
a story too.

JESSICA
What are you talking about? That
field's probably plowed to the
ground by now...

SAM
Sadozai just e-mailed me the
aerials he took this morning.

Sam reaches into a file folder and pulls out an 8x10 color
print of an aerial view of the Hicks' CROP CIRCLE FORMATION.
Excited, Jessica reaches for it, but Sam stops her.

SAM (CONT'D)
Ah! Not so fast. There's more.

He pulls out another picture and holds the two photographs
side by side.

JESSICA
What's this?

SAM
Extraordinary. That's what this
is. After seeing Sadozai's pics,
they really started to bug me. I
knew there was something familiar
about them, but I couldn't put my
finger on it. Then bam! It hit
me. Led Zeppelin!

JESSICA
(mocking)
Led Zeppelin? You don't strike me
as the Led Zeppelin type.

SAM
Yeah, well I'm a man of
mysteries. One of their album
covers had this picture on it.
(comparing the two)
This is the Hicks formation. And
this is the pictogram found in
Wiltshire, England... July 11,
1990. Twenty years ago to the
day.

(CONTINUED)

Comparing the two pictures, a smirk comes across her face.

JESSICA
Has anyone else picked up on
this?

SAM
Not yet.

WE PULL IN to a CLOSE UP on the TWO PICTURES.

END OF ACT TWO

ACT THREE

INT. JESSICA'S APARTMENT - LIVING ROOM/OFFICE - EVENING

Jessica opens the door to her apartment with a stack of mail in one hand and a laptop bag slung over her other shoulder. As she turns on the lights and drops her laptop bag on the couch we see that her apartment is quite disorganized.

DANNY-BOY, a cute Miniature Dachshund runs in from another room barking, very happy to see her.

JESSICA
(picking him up)
Oh, I know. D'you miss me, huh?
Huh Danny-Boy? Yeah? Mommy missed
you too.

The dog licks her face as she walks into her office.

There are file folders stacked everywhere showing us that Jessica's quite the workaholic - probably has zero social life too. She puts the stack of mail down beside an old PICTURE of her and Zak. She goes to the phone and pushes the "MESSAGES" button. The first message plays.

VOICE MAIL
First message received at five oh
four PM from phone number 214-555-
1754.

SAM (FILTERED)
(stressed out)
Hey, it's Sam. You're killing me.
Wriggley's going crazy over here.
He said you told him that I...

JESSICA
Yeah, yeah. Don't worry about it.

She hits the "NEXT" button and looks at Danny-Boy.

JESSICA (CONT'D)
I think Wriggly needs to take a
chill pill. What do you think?

The dog licks his lips and wags his tail.

VOICE MAIL
Next message received at five
forty-two PM from phone number
303-555-9782.

(CONTINUED)

NORMAN (FILTERED)
Jessie, it's your father. I left
you a text mess...

Hearing who it is, she deletes it.

VOICE MAIL
That was your last message. There
are no more messages in your
mailbox.

Mildly bummed that no one else would call her, she puts the
dog down. He starts wagging his tail and pawing at her leg.

JESSICA
You gotta go out?

The dog barks, very excited.

JESSICA (CONT'D)
Alright. Alright. Go get your
collar.

The dog rushes off into another room as Jessica follows,
unbuttoning her shirt.

EXT. GOLDEN PINS BOWLING ALLY - EVENING

Budd's truck pulls into the parking lot and parks.

SUPER: "TUCSON, ARIZONA"

As the two men exit the vehicle, they wave to one another and
go their separate ways - Budd toward the bowling alley and
Zak toward the street.

Once at the street, Zak sees a GENERAL STORE off to his left
and heads in that direction.

Before entering the bowling ally, Budd looks back toward Zak.

EXT. GENERAL STORE - EVENING

Zak spots an ATM MACHINE near the store entrance and heads
for it. Once there, he inserts a credit card. The machine
eats it. Zak tries in vain to get it back. Frustrated, he
looks and sees some PAY PHONES on the side of the building.
He heads for them. Once there, he picks one up and dials the
operator. He pulls out his card holder and reads the lid.

ZAK
Yes. I'd like to make a collect
call. 520-555-5207.
(MORE)

(CONTINUED)

ZAK (CONT'D)

(beat)

Tombstone? Uh... yes. Thanks.

Zak waits for a moment. At first he gets excited, then disappointed.

ZAK (CONT'D)

Uh. Yeah. How about 214-555-4754.

(beat)

Thank you.

After a pregnant pause, he perks up.

ZAK (CONT'D)

Hi. Is this -- Jessie?

(beat)

Well, is she there? Can I...

(beat)

Oh. Sorry.

Dejected, he hangs up. OK. Now what?

EXT. F.B.I. BUILDING - NIGHT

SUPER: "FBI BUILDING, WASHINGTON, D.C."

INT. F.B.I. BUILDING - MONITORING ROOM - NIGHT

An AGENT walks into a room full of computers carrying a bag of fast food in one hand and a coffee in the other. As he sets his stuff down on a counter, he notices a screen on one of MONITORS is blinking. Taking a sip of coffee, he casually punches in a few keys, exploring the issue. But when another SCREEN POPS UP, he quickly puts his coffee down and becomes very interested in what he's seeing.

On a COMPUTER MONITOR, an image of Captain Zechariah Randall's military I.D. with a "K.I.A." stamp emblazoned over it sits off to the side of another screen which shows a BLACK AND WHITE VIDEO of Zak from the ATM machine camera's point of view and data showing his attempts to access old accounts. A third, smaller, pop-up screen sits at the top with a flashing alert message: "URGENT! CONTACT THE PENTAGON IMMEDIATELY" The agent quickly picks up his phone and begins dialing.

EXT. APARTMENT COMPLEX - NIGHT

Now wearing jogging attire, Jessica and Danny-Boy run down the street toward and then past us, turning down another street.

EXT. APARTMENT COMPLEX - PARKING LOT - NIGHT

Jessica and her little buddy round the corner and slow to a walking pace as they make their way back to her apartment. Once there, she opens the door, then bends down and undoes the dog's collar. Danny-Boy runs in.

As she stands back up, she notices her father getting out of a parked car. She rolls her eyes and goes into her apartment.

NORMAN (O.S.)
Jessie wait!

The door shuts and WE HEAR the bolt lock turn.

EXT. INTERSTATE 10 - SERVICE ROAD - TUCSON - NIGHT

It is now RAINING outside as Zak turns and sticks his thumb up for a car that approaches from behind him. But it just passes, followed by several others as he jumps back trying to avoid the puddle splashes.

Eventually, an eighteen wheeler passes, then pulls over. Zak runs to it and the TRUCK DRIVER(60's), a Kris Kristofferson look-alike with a deep southern drawl rolls down the window.

TRUCK DRIVER
Where ya headed?

ZAK
Tombstone.

TRUCK DRIVER
I can get ya as far as Benson.

ZAK
That close?

TRUCK DRIVER
Lot closer than Tucson.

ZAK
That'll work.

INT. EIGHTEEN WHEELER - CAB - NIGHT

As the truck driver watches Zak walk around the front of the cab, WE HEAR Norman Caine talking on the radio.

(CONTINUED)

NORMAN (ON RADIO)
Well, in UFO flap areas, it's
very common for animals to be
mutilated - their organs removed
for what Dr. Von Brenner calls
"vital energy"...

The truck driver turns the radio down and grabs a towel from
the rack behind him as Zak opens the door.

TRUCK DRIVER
Here's a towel - dry yourself off
a bit.

ZAK
(taking it)
Thanks.

Zak starts to sit but the truck driver stops him. He pulls
out a small plastic tarp and lays it across the seat.

TRUCK DRIVER
Don't want to get my cab all wet.
Tends to get smelly if you know
what I mean.

Zak quickly dries his head and arms, then has a seat.

ZAK
(handing the towel back)
Right. Thanks again.

The truck driver nods with a smile as he takes the towel,
tosses it in the back, then turns the radio back up as he
drives off.

NORMAN (ON RADIO)
...necessary as a construct
material for creating dimensional
pathways, or portals...

INT. JESSICA'S APARTMENT - NIGHT

Danny-Boy barks and Jessica paces back and forth as the
KNOCKING on her door continues.

NORMAN (THROUGH THE DOOR)
Jessie please. Let me in. I need
to talk to you. It's important.

She's had enough. She storms over to the door and opens it.

(CONTINUED)

JESSICA

Go away dad. I've got nothing to
say to you!

NORMAN

Please. I just need a moment.

Behind Norman, a CAR comes around the corner a little too fast. It draws both of their attention. Norman quickly turns back toward Jessica and raises his left index finger toward his face.

NORMAN (CONT'D)

Focus Jessie.

He then raises his right hand, which is now holding a PINE CONE SHAPED DEVICE and points it toward her forehead.

The DOG starts barking more intensely as Jessica becomes mesmerized and Norman's EYES go black. Suddenly, a bright, stringy HALO surrounds his head and begins to engulf both of them.

The man getting out of the now parked car is the *real* Norman Caine! A bright light FLASHES and he screams.

NORMAN (CONT'D)

Jessie!

Only the barking dog remains in the open doorway.

END OF ACT THREE

ACT FOUR

EXT. DULCE UNDERGROUND BASE - ENTRANCE - NIGHT

SUPER: "DULCE BASE, NEW MEXICO"

INT. DULCE UNDERGROUND BASE - BRIEFING ROOM/HALLWAY

General Karydis' eyes are fixed on a large VIDEO SCREEN that takes up one of the walls. It displays Ouroboros SATELLITE IMAGES and data from the 2003 Agartha Mission.

HALLWAY

WE FOLLOW behind a bald, black man, a Lieutenant Colonel who walks with a slight limp toward the

BRIEFING ROOM

The door opens behind General Karydis, but we don't see who it is. The general never take his eyes off the video screens.

GENERAL KARYDIS

For more than seven years, no one has been able to go near the Agartha site. Whatever secrets are out there have remained buried. That is until now.

He hits a button on a REMOTE.

GENERAL KARYDIS (O.S.) (CONT'D)

So, are you ready to find some answers Colonel?

The general turns toward Lieutenant Colonel Knight who's eyes grow wide as he sees an old, familiar face.

LT. COL. KNIGHT

Zak?

ON THE SCREENS: Footage of Zak accessing the ATM.

EXT. INTERSTATE 10 - BENSON - NIGHT

The eighteen wheeler pulls over to the side of the road at the intersection of Business I-10 and Highway 80.

DEREK GILBERT (ON RADIO)

So then, when the prophet's talking about the toes made of iron and clay, he's really talking about the mixture of seed, right?

(CONTINUED)

NORMAN (ON RADIO)
Exactly Derek.

INT. EIGHTEEN WHEELER - CAB - NIGHT

The truck driver puts the vehicle in park.

ZAK
Hey man. Thanks. I really appreciate it.

NORMAN (ON RADIO)
It was in the days of Jared that angels mated with women.

The truck driver turns the radio down.

TRUCK DRIVER
No problem.
(shakes Zak's hand)
Hang on a second.

NORMAN (ON RADIO) (CONT'D)
Whereas in the days of Noah we're really dealing with animal-human hybridization...

He reaches back and pulls out an umbrella from behind the seat and hands it to Zak.

TRUCK DRIVER
Looks like you're gonna need it.

NORMAN (ON RADIO) (CONT'D)
... or in modern terms, "Transhumanism."

ZAK
(gratefully receiving it)
Thanks again.

NORMAN (ON RADIO) (CONT'D)
(CONT'D)
Now here's where it really gets interesting.

Zak opens the door and exits the vehicle, he just barely catches what's being said on the radio as the door closes.

NORMAN (ON RADIO) (CONT'D)
If we circle back around to when our troops raided the museum of Baghdad back in April of 2003...

Wait. What was that?

FLASHBACK TO:

INT. 9TH A.S.C. COMMAND CENTER - GEN. KARYDIS' OFFICE - DAY

General Karydis motions toward a chair. In this flashback vision however, we only see bits and pieces of the general. Lips. Hands. Eyes. And the voice is muffled and echoey. Although we know what's happening, there's never enough solid information for Zak to put the whole image together.

(CONTINUED)

GENERAL KARYDIS
Ah, Captain Randall. Have a seat.

FLASH TO:

The general goes over to the A.E. Map and traces an imaginary triangle over the colored pins with his finger.

GENERAL KARYDIS (CONT'D)
This is by far the most important region in the world. We'll be spending a lot of time there over the next few years.

FLASH TO:

General Karydis places a TOP SECRET FOLDER in front of Zak. As Zak opens it, we see the mission title "Agartha Mission" and the date December 24, 2002...

FLASH TO:

EXT. REMOTE DESERT HILLSIDE - NIGHT

Zak and Reynolds are standing by a hillside cliff looking at a scanning device.

SSGT REYNOLDS
According to this, it looks like there's a deep tunnel on the other side of this cliff face.

ZAK
(turning to Pierce)
Alright Dino. You're up. Make it count.

SFC PIERCE
Always do.

FLASH TO:

INT. CAVE - NIGHT

We quickly flash through scenes of the goat skulls, the warrior monk's corpse, the scepter being inserted into the wall with ancient writing on it. The wall opening. Then...

FLASH BACK TO:

EXT. INTERSTATE 10 - BENSON - NIGHT

As Zak turns back to reach for the truck's passenger door handle again, he's too late. The truck driver has already pulled away and is headed off into the night.

EXT. MILITARY AIRFIELD - NIGHT

Dressed in a flight suit and carrying a small gym bag, Lieutenant Colonel Knight heads toward a small HELICOPTER that is warming up to speed. He tosses the bag inside and climbs aboard. Within moments, the helicopter takes off.

EXT. TOMBSTONE - MAIN ROAD - NIGHT

SUPER: **"TOMBSTONE, ARIZONA"**

It is no longer raining as Zak gets out of another car and waves to the driver. He looks around - now what?

MEXICAN MAN (O.S.)
You look lost.

Startled, Zak spins around to see an old, nearly toothless MEXICAN MAN sitting on a storefront porch, smoking a pipe.

ZAK
Yeah. I suppose I am.

MEXICAN MAN
It's a small town. Maybe I can help. Who're you looking for?

ZAK
Uh... Grant.

MEXICAN MAN
Grant who?

Zak takes a shot in the dark.

ZAK
Randall.

MEXICAN MAN
Grant Randall. Grant...
(thinks a moment)
Oh yeah, yeah. He lives down in the valley. 444 North Camino San Rafael... if memory serves.

ZAK
444 North Camino...

(CONTINUED)

MEXICAN MAN

San Rafael.

He points toward 9TH STREET on the other side of the road.

MEXICAN MAN (CONT'D)

Yeah. It's right down there. Just
take 9th to the bottom of the
hill and take a right.

Zak finds this a little too hard to believe.

ZAK

How do you know him?

MEXICAN MAN

Like I said. Small town.

Zak looks back toward 9th Street then back at the old man who
just smiles a wide toothless grin as he puffs on his pipe.

ZAK

Thanks.

EXT. CORNER OF 9TH AND NORTH CAMINO SAN RAFAEL - NIGHT

Zak looks up at the ROAD SIGN, then out at the grid of house
lights in the valley below.

EXT. GRANT'S HOUSE - NIGHT

The rundown house sits under overgrown shrubbery. Zak slowly
climbs up the stairs to the front porch and knocks on the
door. No answer. He tries the door knob. Locked. He checks
the top of the door frame. Nothing. He looks under the mat.
No key. Then seeing a WOODEN OWL PLAQUE hanging on the wall,
he lifts it up and looks under it. Seeing a KEY hanging by
the same nail, he removes the plaque and grabs it. He
hesitates for a moment then decides to unlock the door.

INT. GRANT'S HOUSE - ENTRANCE - NIGHT

Zak cautiously enters.

ZAK

Hello? Anybody he...

Zak's question is met with a swift shotgun butt-stroke to the
back of the neck! He's down but not out. Zak rolls and
prepares to defend himself, when he finds the MUZZLE END of
the shot gun pointed squarely at his forehead. STEEL BLUE
EYES emerge from the shadows behind it and the raspy voice of
Grant Randall breaks the silence.

(CONTINUED)

GRANT

You picked the wrong old man to
mess with pal. Now get up.
Slowly.

Zak slowly gets up, hands raised.

ZAK

Dad?

Grant angrily cocks the shotgun and moves forward.

GRANT

What did you say?

Grant pushes Zak back with the shotgun until the light from
outside steaks across his face. Shocked, Grant nearly falls
backward. He stumbles to the wall and flips on a light
switch. Stunned, he slowly lowers the shotgun.

END OF ACT FOUR

ACT FIVE

INT. GRANT'S HOUSE - LIVING ROOM / KITCHEN - LATER

Zak sits on the couch holding a PICTURE of his mother and father in his hands.

Grant stands by the mantle fixated on the TRIANGLE SHAPED BOX that houses the American Flag from Zak's funeral.

GRANT
She blamed me... and left three years ago.

ZAK (O.S.)
I don't know what to say. I can't remember anything.

Grant whips around and looks suspiciously at Zak.

GRANT
Who the *hell* are you??

ZAK
(scared)
I... I'm your son.

GRANT
My son's dead! I buried him over seven years ago!

ZAK
Dead?

GRANT
Yeah, dead. K.I.A.. Iraq. December 25th, 2002.

Grant begins to pace, then stops to look out the window.

Zak just stares at the picture of a family he can barely remember. He puts that one down and grabs another that shows he and Jessica with his brother Jake and sister-in-law Melissa.

ZAK
Who's... Jess?

GRANT
Seriously?

ZAK
Was she my girlfriend or something?

(CONTINUED)

GRANT

Jessie was your... *Zak's fiancée*.
They were supposed to get married
the week after...

Frustrated, Grant comes back over to Zak. He bends down and gets in his face, staring him in the eyes. This makes Zak very uncomfortable, but he doesn't flinch. Grant stands back up.

GRANT (CONT'D)

Get up and lift your shirt.

ZAK

What?

GRANT

Do it!

Zak stands, untucks and lifts up his shirt. Grant spins him around to inspect his back. On Zak's lower right side, there is a BIRTH MARK. Seeing this, Grant apprehensively steps back.

GRANT (CONT'D)

That's... impossible.

ZAK

What?

GRANT

I don't know who you are... but
my son's dead!

ZAK

Well... I don't feel dead.

GRANT

(nervously pacing)
I identified your body when it
was brought back from Iraq. Your
whole team was wiped out.
Everyone except Reggie.

ZAK

Reggie?

GRANT

What *do* you remember?

Zak looks around the room, trying desperately to find something familiar. He looks back at the picture of he, Jessica, Jake and Melissa.

(CONTINUED)

ZAK

Just bits and pieces really. Last I remember... I believe it was 2002. I was doing something in a desert... a cave. I don't know. It's like everything's a blur. I barely even know who I am anymore.

(staring at the picture)

Wait. I think I remember... Jake?

GRANT

Yes.

ZAK

And... Mary?

GRANT

Melissa.

ZAK

Right. He's... my brother. And this is his wife. Right?

GRANT

(beginning to tear up)

Yes.

ZAK

(seeing Grant's reaction)

Is he OK? Are they...?

GRANT

Yeah. Yeah. He's fine. They're both OK son.

Zak starts to respond, but before he can, Grant hugs him. Eventually, Grant releases his son. Trying hard to regain his usual, disciplined composure, he stares at his son for a long moment, then breaks the awkward silence.

GRANT (CONT'D)

(clearing his throat)

I can't believe my eyes. Yet here you are.

ZAK

Is my fiancée...?

GRANT

She's moved on Zak. Relocated back to Dallas four or five years ago.

(CONTINUED)

ZAK

Dallas?

GRANT

Son, you've been gone nearly eight years now. As far as she knew, you were dead.

Zak tries to process this. It's probably a good thing he can't really remember her.

ZAK

You said I was in Iraq?

GRANT

Yes. In December of 2002. On a Top Secret mission.

Zak looks at the tattoo on his arm.

ZAK

Because I was in the Special Forces.

GRANT

That's right.
(something occurs to him)
Let me see your hand.

ZAK

What?

Grant grabs and inspects Zak's right hand, pinching between his thumb and index finger trying to feel for something.

GRANT

It's gone. Good.

ZAK

What's gone?

Grant ignores the question and begins to pace again.

GRANT

Have you used any technology?
Phones? E-mail? Credit cards?

Zak looks at the EIGHT SPOKED WHEEL in his palm. Flexing his hand, he shakes his head, yes.

GRANT (CONT'D)

Then they'll know you're back,
which means they'll come looking
for you.

(MORE)

(CONTINUED)

GRANT (CONT'D)

Probably already on their way. We don't have much time.

ZAK

Much time? Who? What are you talking about? Am I in some kind of trouble?

GRANT

Not yet. But I'll be damned if I'm going to lose you again!

Grant goes to the counter, grabs a piece of paper and a pen and quickly scribbles a road map and some numbers on it. Once finished, he hands it to Zak.

GRANT (CONT'D)

Here.

ZAK

What's this?

GRANT

Directions. You're not safe here. That'll get you to a small cabin up in Portal.

ZAK

Portal?

GRANT

You're going to have to stay off the main highways.

Grant goes to a desk, opens a drawer and fishes for something.

GRANT (CONT'D)

Portal's off 80 about two hours away. Just north of Douglas on the boarder of New Mexico.

Finding a KEY, he tosses it to Zak.

GRANT (CONT'D)

Unit number 7. You can crash there for the night.

ZAK

Then what?

(CONTINUED)

GRANT

Then wait. I'll meet you there
before noon. I'm guessing you're
short on cash?

Zak shakes his head yes, as Grant goes into the kitchen.

There, he opens a cabinet and pulls out a bunch of canned
food. He lifts up the base board and reaching further back,
he pulls out a rolled stack of hundred dollar bills. He holds
it out to Zak.

GRANT (CONT'D)

Here. There's about two thousand
dollars.

Zak shakes his head and opens his mouth to protest.

GRANT (CONT'D)

Don't argue.

He grabs Zak's hand and forces him to take it.

GRANT (CONT'D)

Now grab your things and come
with me.

Shoving the gift into his pockets, Zak grabs the umbrella and
the rest of his things and follows his dad outside.

EXT./INT. GRANT'S HOUSE - GARAGE - NIGHT

Grant unlocks and opens the garage. He enters and flips on
the light revealing a beautifully restored and suped-up 70's
era MUSCLE CAR.

ZAK

Nice.

GRANT

Oh you like that huh? I found her
rotting on blocks out in Phoenix.

Grant points to a PHOTOGRAPH on the wall showing himself and
the car before it was restored.

GRANT (CONT'D)

Kept me occupied after your
mother left.

He tosses the keys to Zak.

(CONTINUED)

GRANT (CONT'D)

Take her. You're gonna need
something that can't be tracked.

ZAK

What?

GRANT

These old cars don't have any
traceable computer chips. There's
nothing under that hood, but one
fast engine.

Grant opens the driver door. Zak gets in and sits behind the
wheel. He starts the engine and the car roars to life.

GRANT (CONT'D)

There's a gun in the glove
compartment. Some supplies and
survival gear in the trunk.

Zak looks up at his father. Suddenly, he's a lost child,
completely dependent on a man he can barely remember.

ZAK

Dad...

Grant closes the door and begins to choke up. He puts his
hand on Zak's shoulder.

GRANT

I love you son.

Before becoming too emotional again, Grant represses it.

GRANT (CONT'D)

But you smash her up, I'll kill
you.

Zak smiles. He starts to say, "Thank you" but no words are
needed.

GRANT (CONT'D)

Now go. And trust no one, do you
understand? I'll see you in the
morning.

Zak shakes his head. Grant taps the roof, steps back and
watches as Zak drives the car out of the garage and into the
night.

INT. DULCE UNDERGROUND BASE - LONG, FEATURELESS HALLWAY

Emmanuel, a mysterious ten year old boy of Middle Eastern descent, comes to the end of the long hallway. Looking to his right, WE FOLLOW his gaze to a very large, heavy METAL DOOR. The muted THUDS that bang against it from the other side seem to justify the multiple locking mechanisms holding it shut.

The hallway in front of the young man appears to go on forever, illuminated by the glass windowed cells that line both sides.

WE FOLLOW as he turns to his left and begins to walk down another hallway. The wall to the left is featureless, but the one to the right contains numerous glass windows that look into sterile cells.

As Emmanuel walks past each window, we catch a glimpse of hideous ANIMAL-HUMAN HYBRIDS. He comes to one particular window and stops to look in. There, a terrified, PREGNANT WOMAN sits curled up in a corner holding her stomach. Her MUTED SCREAMS are barely detectable as the creature inside her visibly moves around under her green hospital gown.

Emmanuel smiles then walks toward the next cell window. Inside, another terrified YOUNG WOMAN paces back and forth rubbing her stomach, which only shows a minor pregnant bulge.

Moving to the last cell in the passageway, WE SEE that it is larger than the others and contains all sorts of machinery and medical equipment. The only light in the room is a dull, ceiling mounted lamp that shines down on what looks like a naked female patient lying under a metallic blanket on a surgical table in the center of the room. Suddenly, more lights come on.

Putting his hands on the glass, Emmanuel leans in for a closer look, as a tall, semi-human-looking man with jet black hair and eyes to match comes up along side him and looks in as well as the MUTED THUDS from down the hall can still be heard.

INT. DULCE UNDERGROUND BASE - OPERATION CELL

SMALL GREY BEINGS scurry about in the foreground. Never quite in focus, they begin turning on equipment. As they move about, they clear our view of the patient, revealing that it is *Jessica Caine* lying on the surgical table!

The continuous, MUTED THUDS now seem to bang to the rhythm of a heart beat, getting louder and faster as we

CUT TO:

(CONTINUED)

SEED - EP.02 - "YESTERDAY TODAY WAS TOMORROW"
CONTINUED:

46.

CLOSING TITLE: **SEED**

END OF SHOW