

The Alien Diaries

by

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FADE IN:

EXT. BACKYARD - DAY

SUPER: Wheaton, Illinois - 1938

ASHER BRADFORD, 30's, dapper with a slicked back haircut. Soft blue eyes highlight a kindly face. An aging leather necklace of seashells hangs from his neck.

Asher admires a 9 meter parabolic dish.

Another man approaches. GROTE REBER, 26.

GROTE
How did you-

Asher smiles.

ASHER
Your work is impressive.

GROTE
Thank you.

ASHER
What frequency are you working at?

GROTE
Well...3300 MHz isn't working and
I'm at 900 MMhz.

ASHER
Try 160 MMhz.
(beat)
Tell me, Mr. Reber. Does it send?

GROTE
No. Just receive. Besides, what
would I send?

A faint disappointed look crosses Asher's face. He hands a business card to Grote.

ASHER
I look forward to hearing of your
progress, Mr. Reber.
(beat)
Good day.

Asher leaves a baffled Grote standing in his yard.

EXT. ARECIBO OBSERVATORY - DAY

The 1,000 feet radio telescope is nestled in the green rolling hills.

SUPER: JANUARY, 1967

A lone ponytailed figure with a backpack approaches the laboratories adjacent the massive dish.

INT. ARECIBO OBSERVATORY - LABORATORY - DAY

Asher, closer to 50 now, with a ponytail and several days of stubble that fail to betray a distinguished looking gentleman. The ever present necklace of seashells graces his neck.

Asher lets out a slight cough as he approaches a terminal.

Looking around carefully, Asher reaches into his backpack and extracts a small box with analog wires. The box has only one button and a LED. He slides it next to the terminal out of sight and plugs it into the back of the computer.

Next, he pulls on a set of headphones and plugs it into an analog port on the box.

He presses a button on the box and waits. A faint pulsing noise is heard. A green light appears. He presses a button under the green light and waits. A series of Morse code pulsing sounds emit faintly from Asher's headset.

A faint loud hum and the lights in the room dim. Other terminals go dark. Loud exclamations from various SCIENTISTS.

After several seconds, the sounds stop. Looking around one more time, Asher unplugs the box and removes his headphones. He places both devices in his backpack.

He walks away from the terminal as the buzz of annoyance grows from the puzzled scientists.

INT. ARECIBO OBSERVATORY - DAY

SUPER: JANUARY 1974.

Asher, in his 60's, with his hair neatly cut and growing sideburns, reads a series of print outs from a chattering dot-matrix printer.

A look of chagrin crosses his face as he scans the printouts. He lets out a wheezy sigh that is broken into a series of coughs.

Disappointed, he stuffs the printouts into a trash bin and leaves the laboratory.

EXT. ARECIBO OBSERVATORY - DAY

Asher, sans sideburns and more distinguished, sits at a table on the observation deck that overlooks the massive radio telescope.

SUPER: JANUARY 2007.

Around his neck is a breathing mask that is attached to a portable oxygen tank.

On the table is a laptop.

The laptop beeps. A readout spills across the screen. A series of numbers. A countdown starts. An electrified look crosses Asher's face.

Asher smiles. He lets out a soft wheeze and absently fingers the necklace of seashell hanging from it.

ASHER
Five more years.

EXT. BOOKSTORE - NIGHT

A small, cozy bookstore. The sign reads: "Treasure Island Books."

SUPER: PRESENT DAY

On the window, a poster: "Going out of business sale".

A black limousine glides up to the curb.

INT. LIMOUSINE - NIGHT

Asher, now in his mid 70's, silver haired and distinguished. In his gnarled hands, an iPad.

Asher moves his finger across the surface of the tablet and pulls up a program. A readout appears:

Connected to Arecibo Observatory.

ETA: 28 days. 30 minutes. 32 seconds.

Asher closes the program with a wheeze and a cough.

The concerned DRIVER, 50's, looks up.

DRIVER

Sir?

Asher places the iPad on the seat and picks up a brown package.

ASHER

Won't be long.

DRIVER

Very good, sir.

EXT. LIMOUSINE - NIGHT

Asher emerges from the limo with his oxygen cannister and package. He heads toward the store.

INT. BOOKSTORE - NIGHT

Thousands of used paperback and hard covers line the shelves.

The same man from the picture on the iPad, Colin Brayton, a jeans and t-shirt guy, looking older than his 40 years. Lines of sadness fail to mask his still handsome features.

Colin climbs down from a ladder with a stack of books. He jams them into a cardboard box on the counter.

The bell over the front door jangles softly.

Asher enters.

ASHER

Good evening.

Colin glances up sharply from his work.

COLIN

I'm sorry but we're closing.

ASHER

Pardon my intrusion, Mr. Brayton. I won't trouble you for more than a few minutes of your time. I'm Asher Bradford.

Asher hands a reluctant Colin a business card. Colin glances at it.

COLIN
What can I do for you, Mr.
Bradford?

Asher extends a friendly hand.

ASHER
For starters you can call me Asher,
Mr. Brayton.

COLIN
Just Colin.

The men shake hands.

ASHER
I wonder if I could trouble you
with this?

Asher lets out a series of coughs as he hands Colin the package.

COLIN
Are you all right? Can I get you a
glass of water?

Asher smiles as the coughs subside.

ASHER
I'm fine. Take a look.

Colin glances at the package uncertainly. He opens the top and peers inside. It's an old book.

He opens the drawer underneath the register and pulls on a pair of cotton gloves. Tenderly, he extracts the book from the package.

The book's title, "A Christmas Carol by Charles Dickens."

Good condition. No blemishes. Practically brand new. Baffled, he flips open the page and runs a gloved finger over the publishing date.

"1843."

COLIN
It's not even foxed.

A smile crosses Asher's face.

ASHER
You lost me, Colin. Foxed?

COLIN
Foxing refers to the rust-colored spots on paper from mold. This is worth almost twenty five hundred dollars. Where did you get this?

Colin places the book back inside the package and slides it over to Asher who promptly slides it back with a smile.

ASHER
I want you to keep it. I have a proposition for you.

COLIN
I'm listening.

ASHER
I'm a businessman. I deal with real estate from all over the world. Hong Kong, Singapore, Japan. You name it. I own property there. You've heard of the Dibble Estate?

COLIN
It's one of the oldest homes in Virginia.

ASHER
The owner was one of the last surviving Dibbles. The estate went up for sale and so, I stepped in.

COLIN
I still don't quite see-

ASHER
I want to donate the property back to the historical society. Of course, the entire property must be appraised for insurance purposes and this is where you come in.

COLIN
I don't do Real Estate appraisals.

ASHER
The Dibble Estate has thousands of books that need to be evaluated, categorized, and appraised.
(beat)
(MORE)

ASHER (cont'd)
You will be well reimbursed for
your services. Meanwhile, the
Dibble estate will be your home for
the next few weeks.

Colin hesitates.

ASHER
Time is not on my side these days,
Colin.

COLIN
I understand. Can...can I think
about it?

Asher smiles. He pulls out a business card and places it on
the counter.

ASHER
Of course. You know how to reach
me.

Asher pauses at the door.

ASHER
I'm very sorry for your loss.

Asher leaves. Colin turns his attention back to the counter
and pauses. Bewilderment crosses his face.

COLIN
How did you know-

Through the glass, Colin watches the black limousine pull
away from the curb.

EXT. BOOKSTORE - NIGHT

With the package tucked under his arm. Colin locks and tugs
on the doors. He heads down the street.

EXT. COLIN'S HOUSE - NIGHT

As Colin unlocks the front door, he notices a piece of paper
on the door. "Notice of Foreclosure and Auction".

With a frustrated grunt, he rips down the paper and enters.

INT. COLIN'S HOUSE - NIGHT

Unkempt. Clothes scattered. Furniture at odd angles. Pictures of Colin, a woman, and a young boy - all askew. Assorted toys strewn about.

Colin steps on a plastic green army man. He bends down and picks it up. Turns it over several times in his hand and places it tenderly on a nearby shelf.

He glances around the empty, dark living room.

Colin searches through his coat pockets, and pulls out Asher's card. A thoughtful look on his face.

INT. HOTEL - FRONT DESK - DAY

The CLERK hands Colin a yellow manila folder with his name on it.

CLERK
Mr. Bradford left for Abu Dhabi
this morning.

Colin shuffles the folder on his hand. A magnetic card slides out.

COLIN
Thanks.

EXT. GRAVEYARD - DAY

Colin on his knees. A bottle of water nearby. He digs two small holes with a trowel and plants fresh flowers.

The gravestones read: BRIDGET BRAYTON. 1962 - 2003. SEAN BRAYTON. 1996 - 2003.

Colin wipes the dirt off his hands. Surveys his handiwork before sprinkling water over the flowers.

EXT. ROADS - DAY

Colin's battered, worn truck drives through miles of winding desolate roads that cut through the heart of Virginia.

EXT. DIBBLE PLANTATION - DAY

Colin pulls the truck up to the massive wrought-iron gates. He stops next to the security slot.

Ahead, past the gates, a tree-shrouded driveway leads up to a massive mansion.

Colin opens a manila envelope and pulls out a magnetic card. A quick swipe and the gates rattle open.

The truck slides past the gates towards the stately manor.

The gates close behind Colin.

EXT. DIBBLE HOUSE - DAY

Colin stops in front of the large colonial two-story mansion.

INT. FOYER - DAY

Colin closes the oak doors. An echoing boom reverberates through the spacious foyer.

A graceful staircase twirls up to the dimly lit second floor.

Taking in the sights, Colin dumps his bags.

COLIN

Hello?

The only answer is Colin's voice echoing through the foyer.

INT. KITCHEN - DAY

Dimly lit save for the sunlight that filters through the windows of an exact replica of an 18th-century kitchen.

A long wooden table with benches in the middle of the room. Pots and pans hang from hooks. A giant fireplace in one wall.

On the table are several oil lamps and matches.

Colin wanders over to the pantry. Pickled and preserved foods. Bread. He tears a small chunk of bread and chews cautiously. It's good.

Colin rips another piece of bread and leaves the loaf on the table. He exits the kitchen.

INT. LIBRARY - DAY

Colin pushes open the double doors. He's awestruck.

The barely illuminated walls are adorned with paintings and violins.

Colin searches for a light switch. There is none. He spots an oil lamp and a box of matches on an elegant table.

He strikes a match and lights a lamp. The room brightens.

Mahogany shelves line the wall from floor to ceiling. Behind the ultra-violet tinted glass doors are rows of neatly shelved, crisp leather bound books.

Colin pulls on his white cotton gloves and opens the glass cabinet. He scans the titles.

Gingerly, he pulls out a book by reaching behind the book and gently pushes it. With his other hand, he tenderly grasps the book by the middle spine and pulls the book out.

Amazement registers on his face.

Pilgrim's Progress. Crisp clean pages. No sign of wear and tear. Binding is intact. First printing.

COLIN
Unbelievable.

He carefully shelves the book and selects another one.

Jules Verne - 'Around the World in 80 Days.' Near perfect.

Another book. Colin opens it.

It's a diary. Slowly, he turns the pages. Stops. Squints at the writing.

KATE (V.O.)
June 18, 1781.

Not taking his eyes off the book, Colin walks over to the window. The landscape outside the window transforms to:

EXT. DIBBLE HOUSE - PORCH - DAY (1781)

Beautiful, lush Virginian countryside. In the distance, indentured white servants work the tobacco fields.

The Dibbles on the porch. PAPA (PAUL) DIBBLE, 30's with his musket on his back. MAMA (MARY) DIBBLE, 30's.

ANNABEL, 4, cries. She tucks a bouquet of flowers into Paul's pocket.

Pretty KATE, 15, habitually plays with a locket around her neck. Papa reaches over and gives her a hug.

KATE (V.O.)
Clinton has moved his Army into
Virginia. Papa is going to rejoin
the fight. The servants say that
the British are disorganized and
the end is near.

ROBERT, 10, has a violin tucked under his arm. ANTHONY, 12, pockets his carving knife.

Paul hugs both boys. Anthony gives his father a small carved wooden soldier.

PAUL
It's beautiful.

Paul admires the soldier. He inserts it into his pocket among Annabel's flowers and turns to Robert.

PAUL
You'll play something to send me
off?

As Robert plays a melancholy tune, Mary and Paul hug and kiss. Mary touches the bracelet on Paul's wrist. Paul smiles knowingly and caresses Mary's hand.

MARY
Come back soon.

Another hug. They break and Paul ruffles Robert's hair.

PAUL
How about something a little more
merry this time?

Robert switches to a cheery tune.

TOM BUTTON, graying, pony-tailed, an indentured servant, 50's, holds Paul's horse.

PAUL
You'll watch my family, Tom Button?

TOM
That I will, sir.

Paul mounts his horse.

Paul and Tom shake hands firmly.

TOM
God bless you, sir.

The family watches Papa ride down the tree shaded drive that leads to the main dirt road.

INT. LIBRARY - DAY (PRESENT DAY)

Colin lowers himself in an easy chair, reading.

KATE (V.O.)
August 15, 1781. It has been ages since I've written anything in this book. No word from Papa. General Cornwallis is fortifying Yorktown. We've got word that the French and American troops are marching towards Yorktown.

Another page. Colin frowns.

KATE (V.O.)
August 16, 1781. Something peculiar happened tonight.

EXT. DIBBLE HOUSE - PORCH - NIGHT (1781)

A gorgeous starry night.

Kate sits on the swing. She writes in her diary. Mary sits nearby, knitting. Annabel dresses her porcelain doll.

Robert plays the violin. Anthony carves a wooden animal with skillful hands.

Mary drops her knitting. She gives a startled cry.

KATE
Mama, what is it?

Mary gazes into the distance.

MARY
It's your father.

ANNABEL
Where, Mama? Where? I want to see Papa.

ANTHONY
Mama, are you all right? There is no one here but us.

MARY
Your father has been wounded, but
not powerfully.

Mary smiles at the children's puzzled looks.

MARY
But you don't fret. He'll be home
soon.

Mary absently fiddles with a bracelet on her wrist.

MARY
It's almost time for bed, Annabel.

Annabel rips a dress from her doll.

ANNABEL
Can you tell the story about when
you bought us from the orphanage?

ROBERT
She didn't buy us.

ANNABEL
Did too.

ROBERT
Did not.

Tears well in Annabel's eyes. She climbs into Mary's lap and
cuddles in her arms.

ANNABEL
Mama?

MARY
Silly girl. I brought you from the
orphanage, not bought.

ROBERT
Told you.

Annabel sticks her tongue out at Robert.

KATE
You must have heard that story a
million times.

ANNABEL
I never tire of it.

Mary smiles.

MARY
I suppose I could.

A distant rumble.

Kate and Mama glance up. The boards on the porch tremble. The wind moans eerily. Puzzled, the boys look up.

A great white light pushes back the darkness.

INT. DIBBLE HOUSE - LIBRARY - DAY (PRESENT DAY)

Colin flips over the page. It's the last one. A look of chagrin crosses his face. He glances at the shelves. One by one, he pulls out the books. No other diary is found.

EXT. ROADS - DAY

A Cadillac SUV races down the road.

INT. CADILAC (MOVING) - DAY

Behind the wheel, MADELINE (MADDY) PRENTICE, 40's, attractive features. She's on the cell phone with an agitated look.

MADDY
Remember the rock you crawled out
from under? They just called. They
don't want you back.

Maddy snaps the phone shut with a decisive click.

EXT. DIBBLE PLANTATION - DAY

Maddy skids the Cadillac SUV to a stop at the gate next to the control panel. The window slides down. She swipes her card through the scanner.

The gates creak open.

As soon as the gates open wide enough, Maddy sends the Cadillac barreling through.

EXT. DIBBLE HOUSE - DAY

Maddy's car stops next to Colin's beat up truck.

Maddy steps from the car. Dressed to the nines in stylish business attire. Poised, her heels click with authority as she walks up the porch steps.

INT. DIBBLE HOUSE - FOYER - DAY

The door bangs shut.

Maddy stops at the mirror. She pulls her hair back into a neat bun. An engagement ring shimmers on her finger. With a frustrated grunt, she pulls it off.

Colin hurries from the library. He stops at the sight of Maddy who spins away from the mirror. She stuffs the ring in her pocket.

COLIN

Who are you?

Maddy prods Colin's belongings scattered on the floor with her Jimmy Choo.

MADDY

I see you've made yourself very comfortable, Mr. Brayton.

COLIN

Colin, please.

MADDY

While I'm here, it's going to be Mr. Brayton. And Ms. Prentice to you.

Maddy blows past Colin to the kitchen. Her heels click with authority over the tiled floors.

COLIN

Huh?

Colin follows.

COLIN

Ms. Prentice?

INT. DIBBLE HOUSE - KITCHEN - DAY

Maddy stops at the partly torn bread left on the counter.

MADDY

Let me be clear on one thing, Mr. Brayton. I do not clean up after guests.

Colin belches.

MADDY

I beg your pardon.

COLIN

Excuse me.

(beat)

Let's back up a little here. Just exactly who are you?

MADDY

Mr. Bradford hired me to preserve and restore the Dibble estate back to its original Colonial charm.

COLIN

Ho-kay...

MADDY

I'll show you your room, Mr. Brayton.

Maddy whisks out of the room. Bewildered, Colin follows.

INT. DIBBLE HOUSE - FOYER

Maddy stops outside a door and unlocks it. She pushes it open. An office. A laptop sits on a desk.

Maddy lights an oil lamp. The soft yellow glow fills the room.

MADDY

Should you have any questions, I can be found here. And oh, please knock.

COLIN

Where are the lights?

MADDY

When Mr. Bradford set out to restore this house, he made it very clear - there were to be no visible electric lights.

COLIN
No TV?

MADDY
No TV.

With a bemused look, Colin follows a pert Maddy across the foyer and into the library.

INT. FOYER - DAY

Colin follows Maddy.

COLIN
How can I charge my laptop battery?

MADDY
There are several hidden outlets. I can show you where they are. We also have wi-fi as well.

INT. DIBBLE HOUSE - STAIRCASE - DAY

Maddy makes her way briskly up the circular staircase.

MADDY
I prepare the meals at 6:00, 12:30, and 5:00. I suggest that you be punctual. You will do your own laundry and help keep the place immaculate.

INT. DIBBLE HOUSE - SECOND FLOOR HALLWAY - DAY

Colin follows Maddy.

MADDY
Are you familiar with the history of the Dibble family, Mr. Brayton?

COLIN
A bit. Paul Dibble built the house in 1772 for his wife and four children.

MADDY
Correct. Paul Dibble was tragically killed in a fire in 1781. The house was rebuilt by Mary Dibble.

Maddy stops outside a bedroom.

MADDY

This was Kate Dibble's room. Much of it has been recreated by our experts.

Colin wanders slowly into:

INT. KATE'S BEDROOM - DAY

A four poster bed. A jewel chest rests on top of a dresser.

Curious, Colin opens the jewel chest. Various lockets are neatly arranged on its velvet surface.

On one wall is a portrait of Kate, 15. Around her slender neck is a locket.

MADDY

I'd rather you not touch anything, Mr. Brayton. This way please.

Colin closes the jewel chest and follows Maddy out of the room.

EXT. DIBBLE HOUSE - SECOND FLOOR HALLWAY - DAY

Maddy stops outside another door.

MADDY

This is your room.

Maddy pushes the door open. Colin enters.

INT. COLIN'S ROOM - DAY

Colin surveys the room. Lovely, elaborate wood carvings of various animals and toy soldiers line the shelves.

Colin gently picks a carved toy soldier from the shelf. He examines the soldier with tender hands.

The moment is not lost on Maddy as she lights an oil lamp.

In one corner of the room sits an old violin.

COLIN

Robert and Anthony's room?

Maddy nods. Colin lowers himself on to the bed.

MADDY

The outhouse is outside. You can
take a bath in the kitchen. There's
a large basin you can use.

And with that, Maddy leaves Colin slack jawed.

INT. DIBBLE HOUSE - ANNABEL'S BEDROOM - DAY

Colin enters slowly.

The furniture is consistent with that of a child's room from
the late 1700's. Dolls. A baby carriage. Poster bed.

On the shelf, a row of tiny sea shells.

Colin picks up a porcelain doll. With his finger, he traces a
large crack across its delicate head.

MADDY

Mr. Brayton?

Colin places the broken doll carefully in its original place.

COLIN

Whose room was this?

MADDY

It belonged to the youngest,
Annabel Dibble. She also perished
in the fire with her father.

Colin clenches his jaw momentarily.

MADDY

Mr. Brayton?

Colin avoids Maddy's slight look of concern.

MADDY

Are you alright?

COLIN

I'm fine.

Colin leaves the room.

Maddy closes the door with a thoughtful look at Colin as she
descends the stairs.

INT. KITCHEN - DAY

Colin pours a cup of coffee. He leaves a wet ring on the counter as he lifts his cup.

Maddy walks into the kitchen. She prepares herself a cup of tea. She spots the wet ring on the counter. Before she can move to clean it, Colin picks up a rag and wipes the offending spill with a flourish.

Maddy turns back to her whistling kettle and prepares herself green tea.

MADDY

Mr. Bradford mentioned that there are several more books in the attic.

COLIN

Preserved?

MADDY

I think so.

COLIN

Not in newspaper, I hope.

MADDY

Why is that Mr. Brayton?

COLIN

Newspapers give off an acidic component that can ruin materials they are wrapped in.

MADDY

I see. Well, feel free to check the attic.

INT. UPSTAIRS HALLWAY - DAY

Colin opens a narrow door. Wooden steps lead up to the attic.

INT. ATTIC - DAY

Assorted odds and ends. Boxes and trunks.

Maddy shivers as she climbs the steps. She pulls her shawl tightly around her.

COLIN

Come up here often?

Colin threads through several stacked crates.

MADDY
I've only been up here once or
twice.

Colin opens another crate. He pulls out several books wrapped in cloth.

A clap of thunder.

EXT. DIBBLE PLANTATION - DAY

Tentacles of lightning flicker from the gray, foreboding clouds.

Thunder rumbles. The wind picks up and the trees sway.

INT. ATTIC - DAY

As darkness creeps into the room, a steady glow emanates from a dusty chest sitting on a crate. Maddy frowns.

MADDY
Colin?

Colin doesn't look up from a book.

COLIN
Yeah?

Maddy doesn't answer. Colin glances up and follows Maddy's transfixed gaze to a chest.

A soft yellowish glow pulses gently from a chest. The light pours out of the keyhole and through the cracks.

Colin's eyes widen. Slowly, he approaches the chest.

Colin tugs at the lock. He picks up an old crowbar.

MADDY
Absolutely not, Mr. Brayton!

Colin gives Maddy a hopeful look. Maddy touches her hair. Looks evasive.

MADDY
No.

Colin waggles up the crowbar.

MADDY

Fine.

With a sigh, Maddy pulls the pin from her hair. Her hair tumbles down to her shoulders. She transforms from a Monday morning woman to a Friday night lady.

Colin notices. He freezes as he takes the pin from Maddy. Sensing his gaze, Maddy immediately piles up her hair and holds it in place.

MADDY

Carry on, Mr. Brayton.

Colin blinks.

COLIN

Right.

Colin picks the lock. He hands the pin back to Maddy who immediately ties up her hair.

Slowly, Colin opens the trunk. The glow fills the room with a warm soft light. Slowly, he lifts the items out of the trunk and places them down one by one. A comb. A mirror. An envelope.

He plucks the envelope and hands it over to Maddy. He reaches into the trunk and pulls out an old shackle. A steady yellowish glow surrounds it.

MADDY

What is it?

Colin turns the shackle over in his hands.

COLIN

I...I don't know. There are inscriptions on the band.

Before Colin can hand the shackle over to Maddy, a clap of thunder shatters the silence. Startled, Maddy drops the envelope. The shackle falls from Colin's grip as he straightens up in fright.

A shaft of sunlight punches through the attic window as Colin and Maddy stare at one another in wonderment.

Uneasy, Maddy gathers up the envelope. Colin picks up the fallen shackle.

COLIN

So what's in the envelope?

With gentle fingers, she opens the envelop and pulls out a piece of paper faded with age. Maddy reads.

COLIN
What does it say?

Maddy frowns.

MADDY
It's a letter asking the orphanage
to please take care of Kate,
Anthony, Robert and Annabel.

COLIN
So they're adopted?

MADDY
It looks like it.

Maddy glances up from the letter. She notices Colin carefully thumbing through a book.

MADDY
What did you find?

Colin turns a page.

COLIN
A diary.

Gently, Colin opens the book.

KATE (V.O.)
August 17, 1781. I'm rather
fortuitous to find the second diary
that Mama had given to me last
Christmas. Knowing Robert and
Anthony would try to read it, I had
to hide it well. I may have
underestimated myself this time.

EXT. DIBBLE HOUSE - PORCH - NIGHT (1781)

Kate glances up in astonishment as a roar engulfs the air.
The porch floorboards rattle in unison.

Pure white light floods the plantation, lighting up the area
for several seconds.

A fiery object arches over the distant trees and disappears.

An orange bright flash silhouettes the branches of the forest followed by a muffled rumble. A mushroom of fire curls into the air to form a defiant fist.

A blast of wind whips around. The windows implode into silvery shards of glass.

Robert and Anthony bound down the steps.

MARY

No!

The boys stop.

Flickering torches prick the darkness. Torches in hand, Tom Button and several indentured servants on horseback clatter to a stop.

TOM

Mrs. Dibble, are you all right?

Mary stares at the faint orange glow in the woods.

MARY

Yes.

Mary looks anxiously at each of the children.

MARY

Yes, we're fine, Tom.

Tom stares at the faint pulsing glow in the woods.

TOM

Boys. With me.

Mary rushes down the porch steps. She stops in front of Tom and the servants.

MARY

No! Go back to your cabins and remain with your families.

TOM

But-

MARY

Do what you are told, Tom.

TOM

Very well, Mrs. Dibble.

MARY

Tom?

TOM
Yes, Mrs. Dibble?

MARY
Do not set one foot in the woods.
Not tomorrow. Not the next day.

TOM
Yes, ma'am.

MARY
Tom?

TOM
Ma'am?

MARY
At day break, you will go to the
village and purchase window panes.

TOM
I will, ma'am.

Tom touches his hat. The servants drift back through the darkness. Mary watches them go until their torches are like fireflies in the dark.

Mary turns to face the children.

MARY
The very same goes for you.
Specially, you two.

Mary glares at the boys.

MARY
Upstairs. Bed now.

INT. MARY'S BEDROOM - NIGHT (1781)

Kate in bed. Annabel is asleep. The boys sleep on the floor with blankets and pillows.

Kate sits up.

KATE
Mama?

Mary stands at the window. She stares out to the faint orange light in the woods.

MARY
What is it?

KATE
I can't sleep.

Mary climbs into bed between Annabel and Kate. She pulls Kate close to her and strokes Annabel's hair.

KATE
What troubles you?

MARY
The falling star.

Kate touches Mary's bracelet that dangles on her wrist.

KATE
Mama?

MARY
Yes?

KATE
You and Papa have the same bracelet.

MARY
We exchanged them when we were courting.

KATE
Can I try it on?

Mary covers the bracelet with the sleeve of her blouse and pulls Kate close.

MARY
I think you should try and go to sleep.

Kate watches her mother's worried features in the faint light from the woods.

INT. LIBRARY - DAY (PRESENT DAY)

Colin lowers the diary onto the table next to the trunk from the attic.

COLIN
My God.

Maddy looks unimpressed.

MADDY

That young lady had quite an imagination.

COLIN

In 1781? I don't think so.

Maddy pulls a book from the shelf and drops it in front of Colin. "Frankenstein - by Mary Shelly"

MADDY

Mary Shelly wrote this when she was 19 years old.

COLIN

We're talking about something that crashed on this plantation over 200 years ago. Besides I wish you wouldn't do that.

MADDY

Do what?

COLIN

Pull books from shelves by the top of their spines. You're supposed to reach over the top of the book and push from the front then pull it out by grasping the middle of the spine.

Maddy stares at Colin with a look of amazement.

A faint ringing noise.

COLIN

What's that noise?

INT. MADDY'S OFFICE - DAY

Maddy and Colin sit before a laptop. Asher smiles and waves through the video chat which is originating from the first class cabin of an airplane.

The conversation is punctured with the faint sounds of the aircraft engine.

ASHER

Have you settled in, Colin?

COLIN
Pretty much. I found two diaries
written by a girl who lived in this
house in 1781.

ASHER
Splendid! That will make a
wonderful addition to the exhibits.

Maddy opens the chest and extracts the glowing shackle. She
displays it in front of the webcam.

MADDY
We also found this.

Asher frowns. He leans forward to the camera.

ASHER
Where did you find it?

MADDY
In the attic.

Asher's face changes to a look of fear.

ASHER
This is all wrong. They're early.

MADDY
Who is they?

ASHER
Listen to me. Leave the house right
now. Do not take the bracelet with
you. Do you understand me?

MADDY
I don't-

ASHER
Now! Go to the nearest town and
find a hotel. I'm turning around at
Abu Dhabi and headed back to the
United States.

MADDY
Well it's late-

ASHER
Now, Madeline! Now! Get out of the
house! Leave that thing behind
before they-

The video chat pops out and the screen goes dark. The internet access icon shows a red bar with a slash through it.

COLIN
They? Who is they?

Maddy looks uneasy.

MADDY
We better do what he says.

INT. JET - FIRST CLASS

The video conference screen on Asher's laptop goes dark. Asher's face is pale. His finger's tremble as he shuts down the video conference software and flips to another program.

The screen displays a count down. Thirty days left to go.

ASHER
No.

He inhales on his oxygen mask and pulls down the phone from the seat and dials a few numbers. His voice trembles as he speaks. He never takes his eyes off the countdown on the screen.

ASHER
I need to change my travel
itinerary.

EXT. DIBBLE HOUSE - DRIVEWAY - DAY

Maddy emerges from the house with Colin close behind, carrying a suitcase.

MADDY
You are making a big mistake, Mr.
Brayton. Mr. Bradford isn't going
to like this.

COLIN
I'll take my chances.

Colin tosses Maddy's bag into the back of the SUV and closes the door.

MADDY
You know where to find me if you
change your mind.

Maddy gets behind the wheel of her vehicle.

COLIN
What was he talking about something
buried?

Maddy shakes her head.

MADDY
I'm taking my chances on the road.

COLIN
Fine.

Maddy drives towards the gates.

Without warning, the front of Maddy's SUV slams into the back of Colin's parked truck with a sickening crunch and a shower of glass.

Maddy's head slams into the blossoming airbag.

The collision sends Colin's truck slithering sideways across the gravel surface.

Colin rips open the door of Maddy's SUV and frees Maddy from her seatbelt. Grimacing, he lifts Maddy out and carries her over to an oak tree.

OAK TREE - DAY

Colin settles a semiconscious Maddy against the tree.

COLIN
Are you alright?

Maddy caresses her knee.

MADDY
I-I...how did your truck get in
front of me?

COLIN
It didn't. You turned around.

MADDY
I - I didn't turn around.

Colin stares at the wrecked vehicles. He fumbles for his cell phone. No bars.

Weakly, Maddy pulls out her phone. Same result.

MADDY
Great.

COLIN
We better get you inside.

He reaches to help Maddy but she brushes him aside and staggers to her feet. She limps several feet then hesitates.

COLIN
Come on.

Colin places Maddy's arm around his neck and leads her to the house.

INT. DIBBLE PLANTATION - LIBRARY - DAY

Maddy sits on the couch with her leg on the footstool. Colin approaches with a damp cloth. Before he can wash Maddy's forehead, she takes the cloth.

MADDY
Thank you, Mr. Brayton.

COLIN
I'm going to the road and see if I
can flag someone down.

EXT. DIBBLE HOUSE - DRIVEWAY - DAY

Colin pauses at the wreckage. He notices something shiny on the seat of Maddy's SUV. A closer inspection reveals an engagement ring.

Curious, he plucks it from his seat, pockets it, and heads towards the gates.

He stops.

He's facing the Dibble Mansion. Puzzled, he turns around and strides toward the gate then stops again.

He's still facing the house. Baffled, he picks up a stone and tosses it towards the gates.

The stone sails back and lands at his feet. Above him, a bird flies towards the gates. Seconds later, it glides back to the house.

INT. DIBBLE HOUSE - LIBRARY - DAY

Colin holds out the ring to Maddy. She stares at it for a few seconds before taking it slowly and hiding it in her pocket.

COLIN
I've got something to show you.

EXT. DIBBLE HOUSE - DRIVEWAY - DAY

Maddy limps slowly with Colin towards the gate. She pauses to see the Dibble House in front of her.

MADDY
What?

She turns. With more determination in her limp, she walks back to the gates only to find herself walking back the house towards Colin.

A fearful look crosses Maddy's house.

INT. DIBBLE HOUSE - LIBRARY - NIGHT

Darkness creeps in. Colin lights the lamps. A frustrated Maddy sits on the couch with her leg on the ottoman.

MADDY
Are you telling me that we can't
leave the property?

COLIN
We could go the other way. Behind
the house.

MADDY
It's late.

COLIN
First thing in the morning.
(beat)
Something doesn't want us to leave
the property.

MADDY
But why?

Colin shrugs helplessly. He notices Maddy grimace as she adjusts her leg on the ottoman.

COLIN
Do you have any Tylenol?

Maddy attempts to stand.

COLIN
Just tell me where it is.

Maddy relents.

MADDY
My office. Top shelf.

MADDY'S OFFICE - NIGHT

Under the guide of the lantern, Colin locates the Tylenol on the shelf.

A faint noise. Colin spins. A pale hand slides away from the window.

Alarmed, Colin shrinks away from the window.

FOYER - NIGHT

Colin stops in the foyer.

A faint scurrying noise.

He raises his oil lamp. The light barely pushes the darkness off the top of the circular staircase.

EXT. DIBBLE HOUSE - NIGHT

Holding up the oil lantern, a cautious Colin steps down from the porch. He walks several feet up the driveway.

The yellow glow falls weakly on the trees.

A shadowy figure moves from tree to tree.

COLIN
Who goes there? Hello?

Colin steps closer. There is no more movement among the trees.

MADDY (O.C.)
Mr. Brayton?

Colin spins around. Maddy stands at the top of the porch with her lantern.

MADDY
What are you doing out here?

COLIN
I thought I heard something.

Colin climbs the steps.

COLIN
You should be resting that knee.

Maddy stares out at the dark trees.

MADDY
You saw something.

COLIN
Let's go inside.

INT. FOYER - NIGHT

Colin locks the front door and turns to face Maddy.

MADDY
What did you see?

Colin shakes his head as he gently takes Maddy by the arm.
She pulls away from him.

MADDY
Mr. Brayton?

COLIN
There was a figure.

MADDY
What did it look like?

COLIN
Hard to say.

LIBRARY - NIGHT

Colin pours Maddy a glass of water and gives her two pills.

COLIN
I think it's better if we stayed in
this room for the night.

Uneasy, Maddy makes herself comfortable on the couch. Colin
locks the library door.

MADDY
What are you going to do?

COLIN
Try and stay awake.

Colin settles at the table and opens the diary.

KATE (V.O.)

August 18, 1781. The boys stirred
with the dawn. I made them tell me
what they found so I could enter it
into my diary....

INT. MARY'S BEDROOM - DAY (1781)

Anthony pokes Robert. Slowly, the boys get up as to not waken Mary.

Kate opens her eyes. Anthony puts his finger to his lips.
Kate shakes her head, eyes pleading them not to leave.

The boys sneak out.

EXT. WOODS - DAY (1781)

Anthony and Robert run in and out of the trees. The deeper they go the more fallen trees they climb over. The air gradually becomes thick with smoke.

The boys jump down into a long, deep, smoking trench. They run for several hundred yards and stop.

The roiling smoke parts to reveal a damaged space ship.

Shaped like a cigar, long as the average log cabin. The front of the craft is crumpled into the dirt. Parts of the wreckage are scattered around.

The boys stare at the unearthly sight with dumbfounded looks.

ROBERT

What - what is it?

Robert and Anthony approach the ship cautiously.

ANTHONY

It's some kind of flying vessel.

Showers of sparks explode from crackling, glowing wires. The boys flinch.

ROBERT

How do you know it can fly?

ANTHONY

You saw it fall from the sky.

Anthony peers into a window. Nothing to be seen.

ROBERT
How can it fly? It's too big.

ANTHONY
Magic?

ROBERT
Maybe witchcraft.

Robert goes around the other side of the wreck. He spots a large breach in the hull.

ROBERT
Over here!

Anthony scrambles around.

The boys peer into the dark crack.

ANTHONY
You go first.

ROBERT
No you.

ANTHONY
What if somebody is in there?

Robert leans further into the crack.

ROBERT
Hello?

No answer.

ROBERT
Move!

Robert pushes Anthony aside and squeezes through the crack. Anthony follows.

INT. SPACE SHIP - DAY (1781)

The boys stare in wonderment at the faintly glowing consoles. They flinch from occasional sparks and shy away from the dangling wires.

Robert touches a flat square on a panel. A small compartment whooshes open. The boys jump back.

ANTHONY

Let me try!

Anthony touches the panel and it snaps shut. He touches it again and it whips open. He leans forward and peers into the opening.

A one foot object lies inside. Curious, he reaches in and pulls out a strange looking weapon. With wonderment on his face, he turns it over several times.

ROBERT

What is it?

ANTHONY

I don't know.

ROBERT

You better put it back.

ANTHONY

Finders keepers!

Robert moves to the shattered cockpit. He lowers himself into the partially torn seat. Parts of the large flat paneled dashboard are dead. Occasional lights fade in and out on other panels.

A large, spindly hand clamps down on Robert's shoulder. On the wrist is the shackle devoid of the glow. A lifeless piece of metal.

Robert screams. Anthony shrieks and bolts for the opening. He crawls out with Robert at his heels.

EXT. WOODS - DAY (1781)

Screaming, the boys tear through the woods. Robert clutches at Anthony.

ROBERT

Stop! Stop!

Anthony struggles in Robert's grip as the boys stop. Robert snatches the weapon out of Anthony's hand.

ANTHONY

Put it back!

ROBERT

It's not yours!

Anthony makes a grab. Robert pulls on the trigger. The gun powers up with a faint whine.

Startled, Robert drops the weapon on a flat rock. The boys back away as the gun emits a strange glow.

ROBERT

Run!

The boys break out running hard.

The alien gun spits out a laser bolt that slams into the ground twenty-five yards away.

EXT. PLANTATION - DAY (1781)

Tom Button and the other servants sweep up the broken glass. Others work on replacing the window panes.

Kate sews on a rocker while Annabelle plays with her dolls.

Mary emerges from the house.

MARY

Girls - have you seen the boys?

A massive explosion punctures the afternoon air. Everyone looks into the distance.

A fireball climbs into the sky. Everyone stares horrified.

ANNABEL

I hope the boys don't go boom.

INT. LIBRARY - DAY (PRESENT DAY)

The morning sun steams through the library as Colin raises his weary head from the table. He glances at the pages with a groggy look.

Maddy stirs.

INT. KITCHEN - DAY

Over breakfast.

MADDY

What do you want a map of the plantation for?

COLIN
You're with me so far on the diary,
right?

MADDY
Right.

COLIN
Okay. So far we've got a meteor
falling from the sky, a strange
bracelet that gives off a glow, and
the fact we can't leave the
property.

MADDY
Get to the point.

COLIN
The diary describes a crashed UFO.

MADDY
How is finding a crashed UFO going
to help us get off the property?

Maddy eyes Colin with a skeptical look.

COLIN
I don't know. All I know is that we
can't leave the property and I'm
reading a diary about a crashed UFO
in 1781. You do the math.

Colin points the diary.

COLIN
May I?

EXT. PLANATION - DAY (1781)

An angry Mary storms up to the boys as they run to the porch.

ROBERT
Mama! We have something powerful to
tell you!

MARY
What did I tell you about going
into those woods?

ANTHONY
It's a flying vessel!

The servants stop their work and stare at Anthony.

ANNABEL
Flying vessel!

Mary stares, transfixed.

ROBERT
It touched him!

ANTHONY
It's my story, let me tell it!

ROBERT
The devil is in the vessel!

Anthony shoves Robert who shoves him back. Mary separates the boys. She glares at Robert.

MARY
What did you just say?

EXT. WOODS - EVENING (1781)

A horse pulls a small wagon loaded with wheel barrows, shovels, pick axes, and lanterns. Mary leads the horse while the boys walk ahead. Annabel and Kate ride in the wagon.

Tom Button and five nervous servants follow.

Mary stops at the flat rock where the alien weapon rests. The boys creep up behind her.

She reaches down and picks up the weapon. The boys shrink back in fear.

EXT. SPACE SHIP - EVENING (1781)

Mary surveys the wreckage. Scared, Annabel takes Mary's hand. Tom Button slowly crosses himself along with the other servants.

TOM
What in God's name is that?

MARY
You be quiet, Tom Button.

Mary glares at the other servants.

MARY
The same goes for you lot. You boys stay here with Annabel. Kate, come with me.

Mary and Kate light lanterns. Mother and daughter walk over to the gap in the hull and crawl inside.

INT. SPACE SHIP - EVENING (1781)

Holding the lantern high, Mary skirts the crackling wires, searching the gloom. Kate follows her mother cautiously with her lantern.

Mary looks around and spies the open panel. She places the weapon inside the panel. Kate flinches as the panel snaps shut.

KATE

Mother? How-

Mary puts her fingers to her lips.

A soft moan. Mary stops. She swings her lantern around, squinting in the yellow light. She moves over to the crushed cockpit.

A figure lies on the floor. Mary touches its gentle elongated, oval shaped face.

MARY

Hello?

Kate exhales sharply at the sight of the creature.

KATE

Mother...what - what is that?

MARY

Shhhh.

The large soft eyes flicker momentarily. The creature responds in a foreign tongue. Its voice is raspy.

MARY

Don't try to speak. We'll get you out of here.

Again, the foreign response.

The thin hand fumbles for the shackle around its wrist. The creature tugs at it before dropping his arm.

MARY

We'll worry about that later.

Breathing heavily, Kate stumbles back. Her hands touch the smooth glossy surface of the cockpit dashboard. One by one, tiny colored squares come to life.

Alarmed, Mary spins.

MARY

Kate...don't touch anything.

A three dimensional holographic view of the solar system floods the room. Kate nearly drops her lantern in shock and staggers back several feet.

KATE

Mama? What is it?

MARY

It's...it's our solar system.

Kate squints at the revolving planets.

KATE

It's all wrong, Mama. There are too many planets.

Saturn shimmers. A cluster of ships appear above the rings. A smaller ship breaks away from a large vessel with a sudden burst of light.

Kate steps back against the wall with an incredulous look.

KATE

Mama?

The hologram zooms on Earth as the tiny ship disappears into Earth's clouds. A bolt of lightning strikes the craft and the hologram vanishes.

Mary looks at the creature. She caresses its face.

Mary gives Kate a stern look.

MARY

What you saw in here. You are not to tell anyone.

KATE

Why, Mama?

MARY

Do as you're told.

Mary gently pulls the creature to the wall. Mustering every bit of strength, the creature suddenly sits up. He waves his hand in front of a faintly glowing panel.

The door snaps open, startling Mary. Daylight floods the ship. Kate flinches. Robert and Anthony step back in fright. Annabel screams.

The indentured servants drop to their knees and cross themselves.

MARY
Boys, get the wagon.

EXT. SPACE SHIP - EVENING (1781)

Mary places a blanket on the creature while the children watch with fearful eyes. Tom Button and his crew look on in disbelief.

ROBERT
Who is he, Mama?

MARY
(flustered)
I - I don't know.

Anthony pokes the shackle on the alien's wrist. Mama slaps his hand away.

MARY
Don't touch that.

As Mary makes the creature comfortable, Tom steps forward.

TOM
It's the devil, Mrs. Dibble.

MARY
I assure you, Tom, it is not the devil. I want you and your men to bury the vessel. My boys will help you.

Tom looks nervous.

TOM
But-

MARY
You will bury it, Tom Button. And you will not breathe a word of it to anyone.

Tom Button flinches at Mary's stern gaze that shifts to the other indentured servants.

MARY

The very same goes for the rest of you.

TOM

Yes, Mrs. Dibble.

ANTHONY

But Mama-

MARY

You boys disobeyed me. This will be your punishment. I don't care if it takes all night or all day. You will help them cover up that monstrosity.

The boys stare at their mother aghast.

Mary pulls the horse.

MARY

Get going. Kate. Annabel. Let's go.

Mary leads the wagon away.

INT. MADDY'S OFFICE - DAY (PRESENT)

Two maps unfold on Maddy's desk. One from 1780. The other is a present day map.

Colin traces a finger going east from the house. His finger trails pass a small lake and stops at what appears to be a cross.

MADDY

That's the Dibble plot.

Colin nods and stops his finger on a group of trees on the map. He checks the modern map.

COLIN

The area that Kate Dibble is referring to is still on this property. This would be a good place to start.

MADDY

You fully expect to find a space ship?

COLIN
How's your knee?

Maddy frowns.

MADDY
No.

COLIN
I can't leave you here.

Maddy bites her lip in thought.

EXT. BARN - DAY

Maddy grips a Revolutionary War musket. She pulls back the firing striker. Next, she tears open a paper packet and pours black powder down the muzzle followed by a minie ball.

She pulls out the ramrod and shoves the bullet down the barrel. She levels the rifle and blasts a bucket off the tree trunk.

Colin watches with a look of amazement.

MADDY
All right. You try.

Colin fumbles through the steps of loading his rifle with Maddy's coaching.

With the rifle ready, Colin takes aim. Fires. The barn window shatters. Colin winces at the recoil.

MADDY
Re-load.

With Maddy coaching, Colin struggles through the steps. He aims and fires. The can disappears from the perch.

MADDY
Not bad. Accuracy is only good up to 75 yards.

EXT. DIBBLE HOUSE - PORCH - DAY

Gripping her musket, Maddy watches Colin walk off with his rifle on his shoulder.

Slowly, she limps into the house and closes the door.

EXT. WOODS - DAY

Colin hikes through the woods.

Nothing to be found as he pushes on through the forest. He stops to take in his surroundings.

Peaceful, quiet. A deer steps timidly through the trees before bolting at Colin's presence.

Colin watches until the deer bounds out of sight. He stops before a bubbling brook. He splashes through the stream and climbs the bank.

Seconds later, he finds himself walking back to the stream. He stops. Turns around away from the stream.

Again, he walks towards the stream. A frustrated sigh.

EXT. DIBBLE PLANTATION - GRAVEYARD - DAY

Colin wanders among the gravestones. Paul Dibble. Mary Dibble.

Kate Dibble. B. 1766. D. 1821. Robert and Anthony Dibble with their wives.

And Annabel Dibble. B. 1776. D. 1781.

Colin squats. He pulls away a few of the growing weeds from the tiny stone.

In the distance, the sun sinks. Colin straightens.

INT. DINING ROOM - NIGHT

A white table cloth covers a table. Two lighted candles.

Maddy and Colin sit at opposite ends of the table. Colin stares at his food.

COLIN

What is it?

MADDY

White Chicken Fricasee and Pickled Cabbage.

COLIN

Got any ketchup?

MADDY

Ketchup was not popular around these parts during the 1780's. Back then many people considered tomatoes poisonous.

COLIN

What's for dessert?

MADDY

Candied Pineapple and Pontefract Cakes.

COLIN

Ponte-what?

MADDY

Pontefract.

Colin spots the salt. Maddy notices his look. She gets up and reaches for the salt.

COLIN

I'll get it.

Maddy sits down. Colin gets the salt. Sits down. Frowns.

COLIN

I can barely see what I'm eating.

Maddy purses her lips. She doesn't want to laugh.

COLIN

I guess it's a good thing sometimes.

Colin gets up again. Maddy chokes as she suppresses another laugh.

COLIN

If you don't mind.

Colin moves a candle closer to his plate.

MADDY

I examined the shackle this afternoon.

COLIN

And?

MADDY

There's some kind of inscription on the band.

COLIN
What's it say?

MADDY
I couldn't decipher it. At first I
thought it was Celtic but it
wasn't.

COLIN
How old is it?

MADDY
It's hard to say.
(beat)
No space ship?

COLIN
No. Whatever is keeping us here -
it extends all the way back to a
stream. About half a mile from
here. Figured I could go in another
direction tomorrow.

They eat in silence for a few moments punctuated by the faint
clink of silverware.

MADDY
Have you any family, Mr. Brayton?

COLIN
I had...I had a wife and son.
(beat)
You?

A thoughtful look crosses Maddy's face.

MADDY
We were supposed to start one.

COLIN
Ah.

MADDY
Now she's got two in the oven.

Colin looks up surprised.

MADDY
He's a lawyer. You do the math.

Colin shakes his head in sympathy.

Colin jams the last piece of chicken into his mouth. He
gathers up his plates.

COLIN
The dinner was delicious.

Colin stops next to Maddy. He notices her empty plate.

COLIN
May I take that?

MADDY
Thanks...

Colin leaves with the plates. A faint smile on Maddy's face.

INT. LIBRARY - NIGHT

A fire crackles in the fireplace.

Colin lights two candles on the window sill. Maddy enters.
She leans her musket against the wall.

COLIN
It's just something I do every
night.

Maddy hesitates.

COLIN
I won't burn down the house if that
is what you are worried about.

Maddy smiles faintly.

COLIN
How's the knee?

MADDY
A little better.

Shyness overcomes Maddy. She turns to stare into the fire.

MADDY
It's nice.
(beat)
I think I'll take a bath.

COLIN
All right.

Colin opens the book to the bookmark. Maddy leaves with her rifle.

KATE (V.O.)
August 18, 1781...The servants and
the boys worked through the
night...

EXT. SPACE SHIP - NIGHT (1781)

In the glow of the pale moonlight, Tom, the servants and the boys relentlessly pour dirt on the ship.

Exhausted, they toss their shovels aside and pull blankets from the wagon. They spread the blankets on the ground.

Crickets chirp. The full moon. Somewhere, a wolf howls. The boys and the servants fall asleep.

INT. KITCHEN - DAY (1781)

Kate enters the kitchen.

KATE
Mama?

Empty. Kate leaves.

EXT. DIBBLE HOUSE - PORCH - DAY (1781)

Kate shields her eyes against the early morning sun.

Annabel wanders out of the house.

ANNABEL
Where's Mama?

KATE
I don't know.

ANNABEL
Find Mama.

KATE
We will.

Kate spots the open barn door. She hurries down the porch steps and runs over to the barn. Annabel at her heels.

INT. BARN - DAY (1781)

Unconscious, Mary lies on the ground.

KATE

Mama?

At Mary's feet, the shackle - cracked in half.

Kate shakes Mary.

KATE

Mama! Mama, wake up!

Mary stirs. She winces as she straightens up with Kate's help.

KATE

Mama, what happened?

Mary winces and rubs her temples.

MARY

Where is he?

Annabel shrieks and stumbles back. Kate recoils.

The creature, all six foot, rises to his feet from a small bed of hay.

The horses whinny and stamp their feet. Some kick their stalls.

Kate stares at the creature with a wary look.

KATE

Mama, are you all right?

Mary grimaces as she staggers to her feet.

MARY

I'm all right.

Annabel walks over to the creature and stares up his towering frame.

ANNABEL

You're a bad monster! You hit my
Mama!

Annabel kicks the visitor in the shin. The creature promptly emits a groan of pain and leans against a post.

MARY

No, Annabel, he didn't hit me and
please don't kick him.

The creature blinks solemnly out of his large eyes.

ANNABEL
Pretty eyes.

The creature seems to understand. A smile plays on its lips.

ANNABEL
What's your name?

The creature cocks its head.

ANNABEL
What's his name, Mama?

MARY
I don't - I don't know, sweetheart.

Kate stares transfixed.

KATE
Where is he from?

MARY
I'm...I'm not sure.

All three stare at the spindly, gray alien bathed in the glow of the sunbeams coming through the cracks of the roof.

MARY
We better get him into the house.

ANNABEL
You can play with me.

Annabel sticks her hand out. The creature takes it. Together they walk out of the barn and towards the house.

KATE
Mama...

MARY
I know. We'll figure something out.

Mary picks up the cracked shackle. She and Kate leave the barn.

INT. KITCHEN - DAY (1781)

Annabel points to the kettle.

ANNABEL
Kettle.

CREATURE

Kettle.

Annabel holds up a plate.

ANNABEL

Plate.

CREATURE

Plate.

Kate and Mary enter the kitchen.

ANNABEL

Look, Mama. He talks.

MARY

Does he now?

ANNABEL

Watch.

(to creature)

Say it.

CREATURE

Where is my supper? I want my
supper now.

MARY

Annabel!

Annabel laughs with glee. Kate giggles. The creature smiles.
His smile vanishes as another set of footsteps echo from the
hallway. He becomes alarmed.

KATE

It's only the boys.

CREATURE

Boys.

Anthony and Robert's tired looks are replaced with ones of
fixation upon seeing the creature sitting at their table.
They freeze.

MARY

Boys. Sit down. You too, Kate.

Warily the boys sit at the table. Mary sets down a jar of
molasses.

MARY

Are you finished?

ANTHONY

No.

MARY

You can go back after you eat.

Mary bustles at the hearth, preparing Tommy Cakes.

The boys exchange looks. Kate stares at them suspiciously.

Annabel climbs onto the alien's lap. The creature looks startled then smiles as Annabel beams.

Mary turns back from the stove with plates of Tommy Cakes. She puts the plates in front of Robert and Anthony with stern looks.

MARY

Finish your breakfast. I have some food you can bring to Tom.

Annabel taps the unearthly visitor on the arm.

ANNABEL

Did you go the moon? Is it really made of cheese?

The creature gives Annabel a quizzical look.

CREATURE

Cheeeeeese?

Robert makes a face.

ROBERT

Cheese?

ANNABEL

You dunce. Everyone knows that the moon is made of cheese.

CREATURE

Dunce?

The children giggle.

MARY

Annabel.

ROBERT

Is not.

ANNABEL

Is too. Ask Papa.

Mary puts plate in front of Kate and the creature. He picks up the bacon and sniffs. He makes a face and drops the bacon on Annabel's plate.

ANNABEL

Mama says that isn't polite.

MARY

That's enough, Annabel. Eat.

The children eat, not taking their eyes off the visitor who eats his eggs. Robert kicks Anthony who turns to the creature with an impish look.

ANTHONY

Say damn.

CREATURE

Say damn.

MARY

That's enough! You boys clear out!

Robert and Anthony escape from the kitchen with a basket of food. Kate and Annabel dissolve into a fit of giggles.

CREATURE

Damn...

Mary sighs.

INT. BARN - DAY (1781)

Several square pieces of timber, each measuring four feet in height, pile the back of the wagon.

The boys use a saw between them to cut the final piece that rests on a saw horse.

The cut piece drops to the floor. The boys pick it up and dump it in the wagon. Robert covers the wood as Kate enters.

KATE

What are you doing?

Kate pulls back the cover. Angrily, Robert pulls it back.

ROBERT

It's for the vessel.

KATE

Mama said to bury it. Does Tom know?

ANTHONY
No. Don't tell Mama. We'll explain
everything later.

The boys climb on the wagon. Robert picks up the reins.

KATE
Promise?

ROBERT
We promise.

Robert flicks the reins. The horse starts. Kate watches them go.

INT. BARN - NIGHT (1781)

Kate, Robert and Anthony huddle in the faint glow of the lantern. In Robert's hands, a crudely drawn map.

ROBERT
Do you swear?

ANTHONY
I swear!

Robert tears off a piece of the map.

ROBERT
Kate?

KATE
I swear.

Robert tears off another piece and hands Kate the three torn pieces.

KATE (V.O.)
I could not keep Mama's word. This
was of such great importance for
the world to know one day if my
diary is ever preserved for future
generations. Maybe that will be the
dawn of reckoning when they will
fully understand our secret. And
this secret we all three will keep
in what is most dear to us.

INT. LIBRARY - NIGHT (PRESENT DAY)

Colin turns the last page. Blank. He closes the book.

INT. DIBBLE HOUSE - KITCHEN - NIGHT

Colin enters the kitchen and freezes.

Maddy relaxes in a large basin filled with hot water. Startled, she covers herself with one hand while aiming the musket at a confounded Colin.

FOYER - NIGHT

A mortified Colin shuts the kitchen door.

MADDY (O.S.)
Don't you ever knock?

INT. LIBRARY - NIGHT

Colin shelves some books. There are several unfinished books left on the table. Colin stretches himself and wanders over to a violin hanging on the wall.

He picks it up and examines it. He plucks the bow from the wall and plays a very bad note. Wincing, he places the violin back on the wall.

He stops. A thoughtful look crosses his face.

Colin opens the diary.

KATE (V.O.)
..And this secret we all three will
keep in what is most dear to us...

Colin runs his finger gently over the elegantly scripted sentence in the diary. It is underlined. Twice.

Colin stares at a painting of Kate on the wall. He eyes the locket and bolts from the room.

INT. KITCHEN - NIGHT

Maddy lowers herself into the steaming water and closes her eyes.

The kitchen door opens.

INT. KATE'S BEDROOM - NIGHT

Colin examines the jewelry box full of delicately placed lockets.

With careful fingers, Colin opens one locket. There's a tiny painted picture of Mary. Carefully, Colin pulls out the picture. A tiny scrap of paper.

Gently, Colin unfolds the scrap of paper. He squints. It's part of a map.

INT. KITCHEN - NIGHT

Maddy opens one eye and stares at the opening door.

MADDY
Mr. Brayton?

No answer. A spindly hand appears on the edge.

Slowly, Maddy reaches for her musket.

INT. COLIN'S ROOM - NIGHT

One by one, Colin lifts the wooden carvings from their place on the shelf. He stops when he finds a hollow one. Using a tweezers, he gently pulls a tiny piece of paper from the carving.

Another unfinished map. It matches the torn one. One more piece to find.

Colin opens the glass case and picks up Robert's violin.

His fingers pass over a tiny knot in the elaborately carved workmanship. Gently, he presses the knot. With a faint pop, it sticks out.

Slowly, he pulls out the knot with a piece of paper attached to it.

A resounding musket blast shakes the house.

Colin looks up, startled. He nearly drops the violin. He snatches up his musket as he bolts from the room.

EXT. KITCHEN - NIGHT

Colin kicks open the bullet punched kitchen door. A trembling Maddy pulls a robe around her.

Maddy reaches for her musket.

INT. DIBBLE HOUSE - FOYER - NIGHT

Musket in hands, Colin climbs the stairs with Maddy behind.

INT. DIBBLE HOUSE - SECOND FLOOR HALLWAY - NIGHT

While Maddy waits at the top of the stairs, Colin peeks into each bedroom.

He stops at the last bedroom and leans in. Shakes his head.

INT. LIBRARY - NIGHT

Colin hands a cup of tea to Maddy who sits in front of the fire.

COLIN
There's a third diary.

INT. LIBRARY - LATER

Colin examines the three torn pieces under a magnifying glass. He sketches a copy of the map on a clean piece of paper.

A pile of circles in the middle shaped like a triangle. The letters N, E, S and W border the circles.

The letter 'E' is circled.

On each side of the pile of circles is a stick figure. The first stick figure holds up a circle. The second stick figure puts down the circle.

Colin lowers the magnifying glass and glances at Maddy who watches him behind her cup of tea.

MADDY
I'm coming with you.

EXT. LAKE - DAY

With rifles slung on their backs, Maddy and Colin walk along the sandy shore of the lake.

Maddy stops. Colin takes a few more steps. Realizing that Maddy is not at his side, he turns.

COLIN
Do you want to take a break?

Maddy shakes her head. She reaches into her pocket and pulls out the engagement ring. Fingering it for a moment, she tosses it into the water much to Colin's surprise.

MADDY

He said I could keep it.

Maddy continues up the shoreline. Colin watches the ripples spread out across the water from the splash.

EXT. WOODS - DAY

Colin and Maddy cross shallow streams and push through the trees. Colin stops to consult the map and scan his surroundings.

MADDY

Let's see the map.

Maddy glances at the map and points to an unusual pile of rocks hidden among the trees.

PILE OF ROCKS - DAY

Colin examines the map in his hand. He stares around bewildered. He squints at the afternoon sun and faces north. He's found east.

He counts the circles on the paper and walks the number of steps for each circle. Digs several feet. Nothing.

Frustrated, he glances at Maddy who studies the map.

MADDY

Why is the letter 'E' circled?

Colin glances at the map.

E is circled in a squiggly fashion.

The stick figures. Pick up. Put down. Pick up. Put down.

Realization on Colin's face. He picks up a rock from the pile.

COLIN

That circle around the 'e' is a rock.

Colin places the rock east of the pile. The next rock is placed right after the first one.

In a straight line, going east, Colin places rocks from the pile - one after the another. The last rock is finally placed.

Colin looks up. He's about 10 yards east of where the pile used to be.

He slams the shovel into the ground and digs.

EXT. PILE OF ROCKS - MOMENTS LATER - DAY

Two feet down, the shovel bangs against a flat rock. Colin drops the shovel and brushes away the dirt. A flag stone. He stamps his feet. Hollow.

He steps out and leans over the hole. Using the shovel, he pries up the flagstone. With several grunts of exertion, he pulls the flagstone out of the hole.

Colin fumbles through his pockets for a flashlight. He shines it down the hole. An eight feet drop.

COLIN
You coming?

MADDY
Like I have a choice?

INT. TUNNEL - DAY

Colin drops to the bottom of the hole. Maddy lowers a glowing lantern into the hole to Colin who places it on the ground. With Colin helping, Maddy eases herself to the floor of the tunnel.

Rotting timbers line the walls at various intervals. The faint glow of the lantern reveals a tunnel that slopes downward with only three feet of headroom.

Getting down on his hands and knees, he crawls forward for several yards until the glow from the lantern picks up a metallic surface.

Maddy follows.

INT. SPACE SHIP - DAY

Colin pushes aside the door. He crawls into the ship and slowly stands up.

The interior of the ship is completely dead. Two centuries of tree roots have made their way through the interior.

The glow of the lantern travels over flat consoles with strange markings and symbols. Obscure alien tools lie scattered about.

Maddy enters and straightens up.

He ducks under silent wires, torn from the impact, hanging like hairs from some prehistoric beast.

Colin examines the front of the ship - the controls - a crumpled console - the windshield crushed in. Half of the console is covered by two centuries of dirt.

Shaking his head in disbelief, Colin focuses the lantern on the back of the craft.

Several small compartments have been crushed from the impact. One compartment remains closed. Colin tugs on it. Nothing.

On one wall, a colored panel. Colin touches it. No response. He waves his hand in front of it. Half of the ship erupts to life with lights. The front part of the craft remains dead.

The lights flicker and dim.

Colin stares at the sealed compartment. He's in front of it in two quick steps. He waves his hand in front of a tiny panel on top of the console. The lights fade and the console grinds open, and stops.

Colin raises the lantern. He peers into the partially opened compartment and pulls out the weapon. He hands it over to Maddy.

MADDY

I think there's something else back here.

Colin turns his attention back to the compartment. He reaches in and pulls out a package wrapped tightly in cloth. Peeling back the cloth reveals...

...the third diary.

EXT. PILE OF ROCKS - DAY

Darkness creeps in as Maddy and Colin emerge from the hole in the ground. They set off quickly to the house.

WOODS - NIGHT

Twigs snap and crackle. Colin and Maddy freeze. They scan the moonlit woods.

Shadowy figures scurry through the woods. Colin raises his musket.

Strange alien voices. A small rock thuds on the ground nearby. Colin whips around. A pebble sails through the air and strikes Maddy in the cheek.

She sinks to her knees. Colin fires into the bushes. A shriek and the bushes rattle violently.

More rocks rain down. Colin pulls Maddy to her feet and guides her quickly through the trees.

COLIN

Someone doesn't want us out here.

MADDY

But why?

COLIN

Let's keep going.

A bluish light erupts from the darkness and slams into a tree in a shower of sparks. Colin pushes Maddy onwards.

He reaches into his pocket and pulls out the alien weapon.

MADDY

Mr. Brayton, I don't-

COLIN

Who are you? What do you want?

The only response is another laser blast that strikes the ground in front of Colin. He flinches and stumbles back several feet.

Colin raises the weapon and squeezes the trigger. The device hums and a bolt of energy rips out.

It lights up several trees on its electrified path before plowing into the ground and lifting up several tons of dirt into the air.

COLIN

Run!

With Colin's help, Maddy presses on towards the house as fast as her knee will allow her.

INT. DIBBLE HOUSE - FOYER - NIGHT

Maddy stumbles in while Colin slams the door shut and locks it.

INT. LIBRARY - NIGHT

Colin locks the windows and pulls the drapes shut. A shaken Maddy lowers herself onto the sofa. With trembling hands, she struggles to pull a blanket around her.

Colin pulls the blanket around her.

COLIN
Would you like some tea?

Maddy shakes her head. She picks up the diary as Colin lights a fire in the fireplace.

As the yellow glow spreads across the room, Maddy places the diary in Colin's hands.

COLIN
This can wait until the morning.

MADDY
Just read it.

COLIN
Are you sure?

Not taking her eyes off the fire, Maddy nods.

Warily, Colin sits across from Maddy and opens the diary.

KATE (V.O.)
August 25, 1781. We have named our
visitor Bronte.

EXT. LAKE - DAY (1781)

With yells, the boys swing on a rope into the lake. Annabel grabs the rope and swings into the lake. Kate is next.

With Mary laughing, Bronte watches in fascination.

ANNABEL
Bronte! Come on in!

Bronte touches the water with his gray toes.

BRONTE
Cold. Water cold.

Annabel runs to Bronte. Before he can react, Annabel leaps into the air towards the creature.

MARY
Annabel!

Mary buries her face in her hands with laughter as Annabel's weight topples Bronte into the water. Loud war whoops from the other kids.

Bronte swims after Annabel and stands up in the shallow water. He throws the shrieking child back into the water.

The boys attempt to tackle Bronte but he pushes them back into the water. Kate jumps onto Bronte and gets a short piggy back before they splash down.

Bronte grabs the rope and swings into the water. He lets out a yell as he flies away from the rope and into the lake.

Annabel and Kate follow.

The kids chase Bronte through the shallow waters.

EXT. FIELDS - DAY (1781)

The Dibble Family sit on the grass with a picnic basket. Bronte reads slowly from a child's primer. Several yards away, a cow wanders by. It stops to munch on the grass.

BRONTE
A - In Adam's Fall We sinned all. B
- Thy Life to Mend This Book
Attend. C - The Cat doth play and
after slay.

Everyone claps.

ANNABEL
Again, again!

MARY
I think that's quite enough for
now. Will you play for us, Robert?

Robert readies his violin.

ROBERT
What shall I play?

ANNABEL

Cat and the Fiddle! Cat and the
Fiddle!

KATE

Oh, Mama? Must we?

ANNABEL

Cat and the fiddle! Cat and the
fiddle!

MARY

All together now.

Robert rolls his eyes and plays.

MARY

Hey, diddle, diddle..the cat and
the fiddle...

ANNABEL

The cow jumped over the moon. And
the little dog laughed to see such
a sport...

MARY

And the dish ran off with the
spoon..

Everyone claps. Bronte beckons to Robert. He gently takes the
violin and straddles it on his shoulders.

Everyone listens in amazement as Bronte mimics Robert's
playing of "The Cat and the Fiddle."

ANNABEL

Hey, Diddle, diddle...the cat and
the fiddle...the cow..

Annabel stops. She shrieks and laughs. Every one gasps as the
nearby cow slowly floats several feet in the air.

Bronte continues to play.

The picnic basket shakes. A dish leaps out followed by a
spoon. Kate screams. The boys scramble to their feet. Annabel
is awestruck.

Mary giggles nervously.

The spoon and the dish zig zag through the grass. The boys
jump as the dish and the spoon zip towards them.

Bronte stops playing. The cow settles on the ground. The dish and the spoon leap back into the basket and the lid slams shut.

Bronte lowers the violin and winces. He rubs his temples.

MARY

I think it's time we headed back to the house.

Bronte smiles. He winks at a laughing Annabel.

BRONTE

Hey, diddle, diddle.

INT. KITCHEN - NIGHT (1781)

Mary straightens up from the table.

MARY

Boys, it's your turn to clean the table and wash the dishes.

ROBERT

But we did it yesterday.

ANNABEL

No, Kate and me did.

MARY

Kate and I.

ANNABEL

Kate and eye.

Annabel pokes herself in the eye. Bronte chuckles.

ANTHONY

No, you didn't.

KATE

We certainly did.

MARY

Enough of this nonsense. Boys clean up. Bronte?

Bronte looks at Mary out of wide blinking eyes.

MARY

Don't help.

Bronte puts on a hurt expression.

MARY

Come girls. We can quilt on the porch.

The girls leave with Mary. Annabel sticks her tongue out at the boys as she leaves.

Bronte sticks his tongue out at Annabel who skips out of the kitchen, giggling.

Robert scurries to the door.

ROBERT

Clear.

Bronte closes his eyes. One by one, the dishes sail into the air. They swirl around the kitchen and stack themselves neatly in the sink.

The bucket floats into the air and pours water into the sink. The boys beam.

EXT. FIELDS - NIGHT (1781)

The night sky is splattered with millions of stars, each one hangs like a jewel.

Bronte, Annabel, Kate and the boys stare at the heavens.

Bronte points.

BRONTE

There.

ANNABEL

Where?

BRONTE

See that - that - that...

KATE

Star?

BRONTE

Star.

ROBERT

That one?

ANTHONY

Which one?

ANNABEL
That one.

KATE
Where?

Bronte points again.

BRONTE
There.

KATE
What of it?

BRONTE
Home.

Annabel, Robert, and Anthony squint at the stars again.

ROBERT
Which one?

BRONTE
That one.

ANNABEL
That one?

The children giggle. There's too many stars.

EXT. LAKE - DAY (1781)

Bronte, Kate, and Annabel walk along the water's edge.

KATE (V.O.)
September 15, 1781. Bronte is
speaking more English.

BRONTE
Throughout the stars, my people are
known for our vast resources of
knowledge. I know many different
languages. We are prized for our
ability as engineers and
translators between different
races.

KATE
What are you really?

Bronte hesitates. He says something in an alien language.
Kate shakes her head.

Bronte spots a bumble bee floating among the flowers.

BRONTE
I'm a worker bee.

ANNABEL
You're a bee. Bzzzzz.

Bronte smiles.

BRONTE
Ah little one, but who does the bee
work for?

ANNABEL
Mama says the bees work for a queen
bee.

A stunned look crosses Kate's face.

KATE
You're a slave?

Bronte nods.

BRONTE
I managed to escape from them.

Annabel takes Bronte's hand.

ANNABEL
Will you stay with us? Forever and
ever?

BRONTE
Yes, I will little one.

ANNABEL
Promise?

Bronte hesitates.

A shout. Robert and Anthony run up to the group.

KATE
What is it?

ROBERT
C'mon!

Bronte hesitates.

KATE
Can you do it this time?

Annabel jiggles up and down.

ANNABEL
Do it! Do it!

Bronte takes a deep breath. The air around him shimmers and he transforms into a young man.

EXT. DIBBLE HOUSE - DAY (1781)

Bronte walks and holds Annabel's hand. Kate breaks into a run as a tall figure steps down from the porch with the help of a cane.

Paul Dibble smiles broadly as Kate clutches him in a bear hug.

ANNABEL
Papa!

Annabel breaks free from Bronte. She jumps into her father's arm as he drops his cane.

Bronte keeps his distance from the family reunion.

PAUL
My girls. You have grown! Oh, Kate
you are a woman!

ANNABEL
I'm a big girl now, Papa.

PAUL
Yes. You are a big girl. The
biggest!

The boys walk shyly and awkwardly to their father. They extend their hands but Papa grabs them both in a bear hug.

PAUL
Mama tells me you did well with the
plantation.

ROBERT
Feel my muscles, Papa. They've
gotten bigger!

PAUL
So they have, they have! Look at
you, Anthony! Have you started
shaving yet?

Paul ruffles his son's head and boxes with them. Bronte stands some distance away.

ANNABEL

Come, Bronte.

Bronte takes several steps forward and exhales. Again the air shimmers and he reverts to his former self. He sinks to his knees in pain as Annabel runs up.

ANNABEL

Bronte! Bronte!

Bronte manages a weak smile.

BRONTE

I'm all right, little one.

Bronte stands up.

Paul notices. He stares. Mary steps up. She touches her husband's shoulder.

Bronte steps closer. Paul looks stricken.

MARY

It's all right, Paul.

PAUL

He can't stay here. How long has he been here?

MARY

A month.

PAUL

They could come for him.

MARY

No, Paul.

PAUL

No, Mary. He has to leave. It's too dangerous.

Paul picks up his cane. He throws an angry glare at Bronte as he limps into the house.

Bronte watches. Uncertainty grows on his face.

INT. KITCHEN - NIGHT (1781)

Bronte and the Dibble family. Only Paul is absent. Bronte finishes his soup.

BRONTE
Perhaps I should leave.

ANNABEL
I don't want you to go.

MARY
Where would you go? Where would you
fit in?

Bronte closes his eyes. He relaxes. Slowly, he morphs into a pleasant looking young man.

The young man vanishes leaving Bronte taking deep breaths. He rubs his gray temples.

BRONTE
It will take time to adjust.

MARY
You don't have the ability to do
that for hours at times.

Kate glances sharply at her mother.

KATE
What do you mean, Mama?

MARY
Never mind. You clear the table.

Mary picks up a tray of food.

MARY
I'll take this to Papa.

Mary whirls out of the room. The boys look at the dishes then look hopefully at Bronte.

Bronte shakes his head wearily.

Disappointed, the boys gather up the dishes. Annabel climbs into Bronte's lap with a book.

ANNABEL
Will you read to me?

Bronte places Annabel on the floor.

BRONTE
Not tonight, little one.

Bronte leaves. Annabel looks ready to cry.

KATE
I'll read to you, Annabel.

ANNABEL
I want Bronte!

Annabel bursts into tears and storms out of the kitchen.

INT. LIBRARY - NIGHT (PRESENT DAY)

Colin closes the book with a somber look. He glances at the two unlit candles on the window sill.

MADDY
Is there something wrong?

COLIN
Could I have some more coffee?

MADDY
Sure.

Maddy gathers up the tray of cups.

Colin gets up. He lights the two candles. Maddy watches him with a thoughtful look. She turns out of the room just as Colin moves back to his seat.

Colin opens the diary.

INT. KATE'S BEDROOM - NIGHT (1781)

Voices.

Kate stirs.

An alien voice.

PAUL (O.S.)
Use English.

BRONTE (O.S.)
It is hard.

PAUL (O.S.)
If you are going to stay here, you
better learn it.

Kate slips out of bed.

INT. UPSTAIRS HALLWAY - NIGHT (1781)

Kate crouches by the top stairs. She watches Paul and Bronte in the kitchen.

PAUL

Do you realize that you may have
put my family at a disadvantage?

BRONTE

They will not touch your children.
You have earned your freedom. You
know the laws, but I will not go
back.

Kate's eyes widen.

PAUL

They do not care for the laws. They
will use any opportunity to ensure
a profit. For your sake and my
family's sake, give yourself up.

BRONTE

I will not.

PAUL

Then you must leave. Far away from
here as possible.

BRONTE

You know that people will kill me.
They'll see me as some kind of
monster.

PAUL

It is not my concern.

A faint glow lights up the hallway. Puzzled, Kate gets up.

The glow materializes from Annabelle's room.

INT. ANNABEL'S ROOM - NIGHT (1871)

Kate enters the room.

Annabel sits on the bed. The glow is coming from her closed
hands.

KATE
Annabelle?

Annabel looks up.

KATE
What...what are you doing?

Annabel opens her hands to reveal the glowing shackle that spreads across Kate's horrified face.

ANNABEL
So pretty.

Kate let's out a scream. Moments later, Paul bursts into the room followed by Bronte.

One look at the glowing shackle is enough for Paul.

PAUL
Kate! Get everyone. Now!

KATE
What is it, Papa?

PAUL
They're here.

KATE
Who?

PAUL
Go! Just go!

Kate runs off.

Faint footsteps on the ceiling. Paul bolts from the room.

INT. UPSTAIRS HALLWAY - NIGHT (1871)

Paul hurries up the attic steps as fast as his bad leg allows him.

INT. ATTIC - NIGHT (1781)

A pale moonbeam streams through the window. A box crashes to the floor. The window explodes outward in a shower of silvery glass.

Winced from his leg, Paul goes to the window just in time to see a shadowy figure scamper across the grass.

INT. MARY'S ROOM - NIGHT (1781)

Kate dashes into Mary's room and shakes her awake.

KATE
Mama, Mama! Get up! Get up!

Mary springs from the bed.

MARY
What is it? Where's Papa?

KATE
He says to get everyone together.

MARY
What on earth for?

KATE
He says they're here.

A stricken look on Mary's face.

MARY
Get Annabel. Quickly.

KATE
Mama? You're scaring me.

MARY
Quickly!

Kate bolts from the room.

INT. UPSTAIRS HALLWAY - NIGHT (1781)

Paul pounds on the door to the boy's room. A sleepy Anthony yanks open the door.

PAUL
To arms!

The boys run from the room and down the hall.

Kate is at the end of the hall, holding a sleeping Annabel in her arms.

INT. KITCHEN - NIGHT (1781)

Mary joins her family and Bronte in the kitchen. Paul blows out the lamp.

The room plunges into darkness save for the silvery moon light.

A shadow appears at the door.

PAUL

Go out the front. To the barn.
Boys, you take the lead.

Robert and Anthony slowly leave the room.

Mary leads Kate who carries Annabel out of the kitchen.

They freeze as the doorknob slowly turns.

PAUL

Go. Go.

The doorknob rattles. The girls follow the boys out of the kitchen.

Paul levels his musket at Bronte.

BRONTE

You know what they will do to me.

PAUL

I will not jeopardize my family.

Shadows pass the moonlit kitchen window.

Bronte looks stricken.

PAUL

Now, Bronte.

BRONTE

Never.

Bronte attempts to slip away but Paul grabs him. He gives the alien a hard shove. Bronte crashes into the kitchen table. It topples over with a loud bang.

An alien rifle smashes a window.

Paul bolts from the kitchen as an explosion from the alien gun sends the kitchen door across the room.

As the dust settles, an alien steps into the room. Bronte crawls away from the table and out of the kitchen.

EXT. DIBBLE HOUSE - NIGHT (1781)

Paul leaps down from the porch with his rifle. He runs hard toward the barn.

Seconds later, Bronte dashes out of the house. He scrambles down the porch steps and races to the barn.

EXT. BARN - NIGHT (1781)

Paul opens the door and slips in. He slams the barn door shut.

Panting, Bronte comes to a stop. He looks back. Several of the aliens have gathered on the porch. They start towards the barn.

Bronte tugs the barn door.

BRONTE
Open. Please.

INT. BARN - NIGHT (1781)

Paul drops the bar on the brackets mounted on the door.

The horses stamp their feet in their stalls nervously.

MARY
Let him in.

Annabel huddles with Kate. The boys are ready with their rifles.

ANNABEL
Papa...please.

MARY
Open the door, Paul.

Paul's response is a stony glare.

MARY
Open it or I will.

Mary steps closer to the door. Paul makes no movement.

PAUL
What becomes of us?

Mary lifts the beam and drops it on the floor. She opens the door.

MARY

Bronte.

Bronte slips in. Mary slams the door shut. Annabel breaks away from Kate and hugs Bronte.

Paul remains standing. Mary struggles with the heavy beam.

Shadows appear between the cracks.

Paul steps forward and helps Mary with the beam.

PAUL

You girls get up the loft. Boys,
only fire if they try to break in.

Silence.

Then more shadows and footsteps.

The girls climb the ladder to the loft.

KATE

Papa? Who are they?

PAUL

Shhh.

The barn door rattles. Papa raises his rifle.

Strange and eerie whispering noises. The shadows flit in the moonlight from crack to crack.

Faint footsteps sound out.

Everyone stares up at the roof.

PAUL

Get down from there.

One by one, the girls climb down the ladder. They huddle together. Bronte joins them.

Annabel gives a muffled shriek and points at the window.

An alien face peers in. Barely lit by the silver moon.

PAUL

Fire!

Paul and the boys raise their rifles and unleash a thundering volley. The window shatters into shimmering shards of broken glass.

Then all is silent. Smoke from the weapons wafts gently around.

Kate stares cautiously out the broken window. Nobody there.

Morning light creeps over the distant trees.

Birds sing.

PAUL
They'll be back.

Paul glares at Bronte. He levels his rifle at the alien.

PAUL
It's you they want.

Mary steps between Bronte and Paul.

MARY
That's enough, Paul.

Mary lifts the bar from the door and drops it on the ground.

Husband and wife stare at one another.

She pushes open the barn doors and leaves with the girls.
Bronte follows. Paul watches them go.

PAUL
Boys. Get the horse and the cart
ready.

Paul leaves the barn.

EXT. DIBBLE HOUSE - MORNING (1781)

Robert and Anthony ride up with the horse and cart. The girls watch from the porch.

Paul emerges from the house with a sack followed by a strained looking Bronte.

Paul places the sack in the wagon and picks up his rifle.

PAUL
Get in the wagon.

Bronte remains still.

BRONTE
No.

Paul aims his rifle at Bronte.

PAUL
You heard me.

Annabel screams. She clutches at Bronte. The alien picks her up.

KATE
Papa...

PAUL
Stay out of this, Kate.

BRONTE
It's all right, little one.

ANNABEL
You promised you wouldn't leave.

BRONTE
I didn't promise to go away
forever, did I?

Annabel bobs her head. Bronte brushes a tear from Annabel's cheek.

BRONTE
Hey, diddle, diddle.

Annabel reaches into her pocket and pulls out a necklace made from a leather string with a small seashell attached to it.

ANNABEL
I made this for you.

With tears on her cheek, Annabel ties the necklace around Bronte's neck.

ANNABEL
So you won't forget me.

BRONTE
How could I forget you?

A final hug between Bronte and Annabel.

BRONTE
I will come back for you.

ANNABEL
Promise?

Bronte smiles and touches the seashell.

PAUL

Let's go.

Kate walks over to Bronte and takes a crying Annabel.

BRONTE

Thank your mother for me.

Kate chokes back on her tears.

KATE

I will.

Bronte climbs into the wagon next to the quiet boys. Paul flicks the reins and the cart starts forward.

Bronte watches Dibble Manor recede. Annabel scrambles down from Kate and breaks into a run.

ANNABEL

Bronte!

Annabel trips and falls. She sits on her knees and cries. She reaches her arms out for Bronte.

In the distance, Mary emerges from the house and scrambles down from the porch. She runs towards Annabel.

EXT. WOODS - DAY (1781)

The Dibbles ride silently through the woods.

EXT. WOODS - MOMENTS LATER (1781)

Paul climbs down from the wagon, favoring his injured leg. He picks up his cane to steady himself. He levels his rifle at Bronte.

PAUL

Get out.

Slowly, Bronte climbs out of the wagon.

Paul reaches into the wagon and hands a sack to Bronte.

PAUL

There is some food and water in there. You have a better chance if you keep going west.

Bronte turns away.

ROBERT

Bronte?

Bronte stops.

ANTHONY

Papa...can..can we say good bye?

PAUL

Be quick.

The boys jump down from the cart and rush over to Bronte. They give him hugs. Anthony fights back tears.

Paul tosses his cane into the wagon and climbs in.

BRONTE

You are good boys. Just do what your Papa says.

ROBERT

Don't go.

BRONTE

I think it's best. Good-bye, boys. Watch little Annabel for me, will you?

Wordlessly, the boys nod.

PAUL

Let's go.

The boys climb back into the cart. Paul takes up the reins and with a flick, the cart jolts forward. Robert cries as they pull away from Bronte. Anthony hangs his head.

Bronte waves with a sad smile. He heaves the sack over his shoulder and slips off into the trees.

EXT. LAKE - DAY (1781)

Bronte stops at the shore. Wearily, he drops the sack and lowers himself to the ground. He notices a faint glow coming from the sack.

Irritated he rifles through the sack and pulls out the glowing shackle. With an angry grunt, he throws it into the lake.

EXT. DIBBLE HOUSE - DAY (1781)

Paul stops the cart. He climbs down with his cane. Mary hurries from the porch.

PAUL
Boys, get your belongings and pack
up the cart.

Robert and Anthony enter the house.

A teary Annabel clutches the post on the porch with Kate standing next to her.

PAUL
Girls, get your stuff together.
We're going to Richmond for a few
days.

MARY
What for?

PAUL
You saw them last night. They'll be
back. Figure if we get out of here
for a few days, they'll go away.

Mary joins a crestfallen Kate and Annabel on the porch.

MARY
Go on girls. Pack some things.

Kate picks up Annabel and slips into the house.

Mary freezes. Slowly, she turns to face Paul.

MARY
What did you do with the shackle?

Paul doesn't answer. Mary scrambles down the steps and stops in front of her husband.

MARY
Answer me, Paul.

The wind picks up. Sighing and moaning, it batters the trees as dark clouds boil across the horizon.

A nervous Kate emerges from the house with a scared Annabel clutching her hand.

KATE
Mama...

A massive clap of thunder. Paul raises his voice over the roaring wind.

PAUL
If he's smart, he'll get rid of it.

MARY
You bastard.

Mary slaps Paul across the face - a sharp, loud crack.

Annabel screams and bursts into tears.

Another clap of thunder. The trees and bushes thrash in the maelstrom.

KATE
Stop it! Stop it, both of you!

Mary whirls away from Paul and starts up the steps into the house, but Kate stops her.

KATE
Mama, tell me what's going on.

MARY
Ask your father.

Mary pushes past Kate, scoops up Annabel and enters the house. As Annabel's sobs recede, Kate stares at her father.

KATE
Papa?

Without answering, Paul strides away.

As Kate stands helplessly, the storm dies. The sun peeks through the churning clouds.

EXT. DIBBLE HOUSE - DRIVEWAY

With the entire Dibble clan loaded on the wagon, Paul tosses a suitcase in the back. He shakes hands with Tom Button.

PAUL
Keep an eye on the place.

TOM
Will do, sir.

Paul takes the seat next to a silent Mary. He flicks the reins and the wagon starts forward towards the gates.

Tom waves to the quiet children then lowers his hand with a look of horror.

The horse pulls the wagon back to the house.

Paul is confused. He turns in his seat to look at the gates behind him. Mary blanches.

MARY
What did you do?

PAUL
Nothing...

Paul tugs on the reins. Slowly, the horse pulls the wagon around and heads to the gate at a leisurely pace.

Tom crosses himself as the horse abruptly returns to the house.

TOM
Sir?

Paul jumps down from the wagon and limps as fast as he can towards the gates.

Seconds later, he's limping towards the house.

PAUL
Everyone in the house now. Tom,
stable the horse.

EXT. DIBBLE HOUSE - NIGHT (1781)

Crickets chirp.

INT. UPSTAIRS HALLWAY - NIGHT (1781)

Mary watches Kate sit on Annabel's bed, rubbing her back gently. Paul walks up.

PAUL
How is she?

Mary doesn't answer. She walks away.

PAUL
Mary...

A bright glow from the windows flood the hallway. Mary stops on top of the stairs. She gives Paul a look of fear.

ROBERT (O.S.)

Papa?

Paul rushes downstairs.

EXT. DIBBLE HOUSE - PORCH - NIGHT

Paul joins Robert and Anthony who are staring upwards.

One hundred yards above the house, a massive, slowly rotating, circular space ship. Strange gothic designs cover its one thousand yard diameter hull.

PAUL

Anthony. Get the guns.

Anthony disappears.

The craft emits a faint whine. Underneath the ship, a small opening appears. A faint glowing object drops from the ship and bounces off the roof to the ground.

Robert steps down from the porch and picks up the object. Bronte's shackle. Several pieces of wet weeds hang from it.

ROBERT

Papa?

Mary, Kate and Annabel emerge from the house. Kate gasps and Annabel clings to her mother.

Paul shows the glowing shackle to Mary.

PAUL

They want Bronte.

Anthony returns with rifles. He distributes them to his father and brother.

A beam of light streaks down. Armed creatures arrive. Other flashes of lights appear, each one depositing armed creatures.

PAUL

Mary, get the girls back in the house.

Mary scoops up Annabel and tugs at Kate's hand. The girls slip back into the house.

The creatures remain where they are. Stoic with glittering black eyes.

PAUL
Boys, fall back.

The boys slowly move back into the house.

The creatures open fire. Laser bolts strike the porch.

The Dibbles raise their rifles.

PAUL
Fire!

Three orange bursts of flame roar from the rifles. Three aliens drop to the ground.

PAUL
Inside!

More bolts slice the air, crashing into the porch walls. Splinters of burning wood rain everywhere.

INT. DIBBLE HOUSE - NIGHT (1781)

Papa and the boys frantically reload their rifles as a flurry of bolts burst through the walls, showering splinters of wood around.

Mary, Kate, and a screaming Annabel huddle near the stairs.

Papa breaks the windows. The boys do the same to the other windows and wait.

PAUL
Mary, take the girls and go out
through the back!

Mary snatches Kate's hand and pulls her towards the kitchen.

PAUL
Boys! One more volley and on the
count of three, go with the girls.

The Dibble boys take aim through the shattered windows.

PAUL
Fire!

The rifle barks. More aliens fall. Streaks of laser puncture the rolling smoke and slam into the living room.

Paul reloads his rifle.

PAUL
Ready boys! One...

ROBERT
Papa, no!

PAUL
Do what I tell you!

The air becomes thick with a barrage of laser bolts ripping into the room.

PAUL
Two!

EXT. DIBBLE HOUSE - NIGHT (1781)

Then another whine followed by a faint crackle. The massive ship spits out a silvery tear drop shaped laser bolt. It slams into the house.

Part of the Dibble house erupts into a flaming mess of flying match sticks.

EXT. WOODS - NIGHT (1781)

Bronte stops his trek as the glow from the explosion floods the woods followed by a faint rumbling sound.

Horrorified, he breaks into a run towards the house.

INT. DIBBLE HOUSE - NIGHT (1781)

Everything is burning. Smoke pours all around.

Paul crawls to his rifle and gets to his feet.

PAUL
Boys!

Robert and Anthony stagger to their feet.

PAUL
Go back! Now!

Before the boys can obey, a portion of the second floor collapses onto the staircase.

EXT. DIBBLE HOUSE - NIGHT (1871)

The aliens approach the house, unleashing a torrent of laser fire.

Frustrated, Paul fires his rifle through the window.

A loud distant roar. The darkness erupts in a long row of red and orange tongues of rolling fire followed by billowing smoke.

Several of the aliens crumple to the ground.

Tom and his men charge through the boiling smoke.

TOM
Huzzah! Re-load!

INT. DIBBLE HOUSE - NIGHT (1871)

Paul turns to his sons.

PAUL
Get out! Get out!

Robert and Anthony dash from the house just as the ceiling of the second floor collapses.

PAUL
Mary! Mary!

No answer.

Dodging falling flaming debris, Paul tears to the front door.

EXT. DIBBLE HOUSE - NIGHT (1781)

More beams of lights from the ship. More aliens.

Paul runs from the house.

The creatures fire a salvo of laser bolts at Paul. A laser bolt smashes into Paul's wrist, ripping the bracelet away. Another series of bolts slam into his chest.

Paul crumples to the ground.

Robert and Anthony stop running.

ANTHONY
Papa!

A volley erupts from the trees as Tom Button's men fire again. Several of the creatures are knocked down.

TOM
Re-load! Re-load!

ROBERT
Papa! Papa!

Robert and Anthony run to a prone Paul and drop to their knees - momentarily - and recoil to their feet screaming.

Lying on the ground is not Paul - but a gray alien.

ANTHONY
What-?

ROBERT
Where's Papa? Papa?

More creatures arrive. They surround Tom's small army.

TOM
Hold your fire!

INT. DIBBLE HOUSE - NIGHT (1781)

Mary carries a crying Annabel through the flaming wreckage. Coughing, Kate stumbles behind.

Mary stops. She picks up Annabel's doll.

MARY
Look, sweetheart. Look at what we found.

Mary holds out Annabel's doll. The porcelain surface is cracked.

Annabel snatches at her doll.

MARY
Kate?

KATE
I'm fine.

ROBERT (O.S.)
Papa! Papa!

Mary freezes at the screams of Robert and Anthony. She stumbles through the debris quickly.

EXT. DIBBLE HOUSE - NIGHT (1781)

Mary stares in shock at the sight of the alien on the ground with Anthony and Robert. She hands Annabel to Kate and breaks into a run.

Several of the armed aliens move out Mary's way.

ANNABEL

Mama! Mama!

MARY

Paul! Paul!

Mary drops to her knees and cradles Paul's alien head in her lap. Smoke dribbles from melted skin on his chest.

Mary reaches for the bracelet on the ground. She attempts to put it back on Paul's wrist.

PAUL

Mary - no..

MARY

We'll fix you up, Paul. It'll be all right.

PAUL

No, Mary. No.

Annabel wiggles out of Kate's grip. She goes to Paul.

ANNABEL

Papa?

Annabel stares horrified at Paul. Slowly, a stunned Kate comes up behind her little sister.

KATE

Mama?

Mary shakes her head wordlessly.

PAUL

Annabel. My darling, Annabel. You take care of Mama now. Promise me?

Annabel nods dutifully. Tears trickle down her cheeks.

Paul pushes the bracelet back into Mary's hand.

PAUL

You know what to do with this.

INT. WOODS - NIGHT (1781)

Bronte tears through the trees at a top speed. Branches slash at his face as he jumps over logs and crashes through streams.

EXT. DIBBLE HOUSE - NIGHT (1781)

Paul moans.

PAUL

Boys.

The boys, their faces wracked with grief, lean closer.

PAUL

Be strong. Kate? My Kate.

KATE

Papa?

Kate sinks to her knees. She takes Paul's long spindly hands into her own.

PAUL

Annabel..get Annabel.

MARY

Here. She's right here.

PAUL

Behind...you.

Mary turns. Paul's hand goes limp in her grip.

ANNABEL

Mama?

Annabel floats several feet into the air. A confused look crosses her face.

ANNABEL

Mama, no. Make it stop.

Terror crosses Mary's face as she lunges for Annabel who floats higher out of reach.

Anthony and Robert wave their rifles at the creatures who respond by raising their weapons at the boys.

ANTHONY

Let her go! Let her go!

Several beams of light appear for each creature. Within seconds, they are gone.

Mama's screams louder. Annabel lifts higher and higher.

MARY

No, please! No! She's just a little girl!

Annabel's shrieks become more distant.

ANNABEL

Mama! I'll be good! I'll be good!
Mama! Please!

Annabel cries harder. She kicks as she is lifted closer to the ship. Her screams grow fainter and fainter.

MARY

Annabelllllllll!

ANNABEL

Mama!

The light vanishes. A faint boom echoes as a panel slams shut, cutting off Annabel's plaintive wail.

Annabel's doll drops from the ship and lands with a thud near Paul's body.

The boys watch in shock as the ship recedes into the night.

KATE

Annabel?

Mary collapses on the grass.

INT. KITCHEN - NIGHT (PRESENT DAY)

Maddy places several cups in the cupboards then stops.

A faint sobbing sound.

Puzzled, she gathers up her musket and leaves.

INT. LIBRARY - NIGHT

Maddy stops at the door.

Head buried in hands, Colin weeps gently.

MADDY
Mr. Brayton?

Maddy lowers herself onto the seat next to Colin. She places a tender hand on his shoulder.

COLIN
Annabel.

MADDY
What about her?

COLIN
They took little Annabel.

MADDY
Who?

COLIN
They did. They wanted Bronte. When they couldn't get him, they took Annabel.

MADDY
It's not possible. Annabel died in a fire with her stepfather.

COLIN
No, she didn't. They attacked the house and he was shot by one of the creatures. Then they took Annabel.

Maddy shakes her head in disbelief.

MADDY
Who are you referring to? Who are they?

Colin turns his head. A transfixed look crosses his face.

COLIN
Them.

Maddy glances at the door and lets out a scream.

A creature stands at the door. Watching them out of dark black eyes. Its mouth curls back slightly to reveal a row of razor sharp teeth.

COLIN
You filthy bastard!

MADDY
Mr. Brayton! Don't-

Colin leaps from his chair but the creature is quick. It's gone by the time Colin is at the door, rifle in hand.

INT. FOYER - NIGHT

The front door bangs against the wall as Colin erupts from the library and races out the door.

EXT. DIBBLE HOUSE - PORCH - NIGHT

The creature sprints across the property with remarkable speed. Colin raises his rifle and fires just as Maddy hurries out to the porch. She flinches at the musket crack.

Colin lowers his smoking rifle. Nothing to be seen on the moonlit property.

INT. DIBBLE HOUSE - FOYER - NIGHT

Shaking, Colin slams the door shut and locks it.

COLIN
They want something.

MADDY
What could they possibly want from us?

COLIN
It's not us. They would have done something by now.

Colin stalks over to the library with Maddy in tow.

INT. DIBBLE HOUSE - LIBRARY - NIGHT

Colin locks the library door as a weary Maddy lowers herself onto the sofa.

COLIN
When Annabel said she wanted Bronte to read her a book but he said no.

Colin shudders. He sits next to Maddy on the sofa.

COLIN
Those were the last words I spoke to my son. He asked me to read him a bedtime story.
(MORE)

COLIN (cont'd)
The next day I'm at the bookstore
when I get the call. The guy's
blood level alcohol was three times
the limit.

The tears come fast and easy now. Maddy takes his hand.

MADDY
How much time do you really need?

COLIN
Until I find answers.

MADDY
Maybe you are not looking hard
enough.

COLIN
What do you know?

Maddy eyes the two flickering candles on the windows.

MADDY
I think that lighting those candles
in their memory is a lovely idea,
but...

Colin stiffens.

COLIN
But what?

MADDY
But after some time, you might be
blinded by the light of the candles
to see that the answer has always
been right in front of you.

Colin tenses.

COLIN
And you have the answer?

MADDY
I don't but I was also blinded by
something bright.

Colin's gaze softens.

MADDY
My ring.
(beat)
Sometimes in life, there are no
answers.

Colin turns his gaze back to the candles. Maddy straightens up.

MADDY
I'm sorry, Mr. Brayton, if I was
too forward.

Colin shakes his head with a faint smile. He picks up the diary.

COLIN
Colin. My name is Colin.

MADDY
Madeline.

COLIN
Maddy. You look like a Maddy to me.

Colin picks up the diary as a hint of a smile crosses Maddy's face.

EXT. AIRPORT - NIGHT

A 747 kisses the runway with a puff of smoke.

INT. AIRPORT - CUSTOMS

Asher's passport slaps the counter. The CUSTOMS OFFICER takes it.

CUSTOMERS OFFICER
Anything to declare, Mr. Bradford?

A strained looking Asher stares back.

ASHER
No.

The officer stamps the passport.

CUSTOMERS OFFICER
Welcome back to the United States,
Mr. Bradford.

Asher wheezes as he snatches up his passport and hurries away.

EXT. WOODS - DAWN (1781)

The early morning sun filters through the trees as Bronte runs.

EXT. DIBBLE HOUSE - MORNING (1781)

Bronte stops.

Half of the ruined Dibble house smolders in smoke. Tom Button and his men swarm over the ruins throwing buckets of water on hot spots.

Bronte takes a deep breath and closes his eyes. He transforms into a young man. He walks briskly to the smoking ruins.

INT. BARN - DAY (1781)

A wooden coffin rests on two sawhorses.

Bronte relaxes and transforms back to his alien self. He winces briefly in pain.

Kate stares out the broken barn window, clutching Annabel's cracked porcelain doll. Mary sits on a bench with her head buried in her hands. She rocks slightly.

Robert and Anthony loiter silently nearby. Uncertain and lost.

Faint wisps of black smoke drift through the open barn door.

Bronte touches Mary who straightens up and pushes his hand away.

BRONTE

Mary.

Bronte steps up to the coffin. The boys stare silently at Bronte.

BRONTE

Little one?

ANTHONY

It's Papa.

Kate, without turning away from the window:

KATE

They took her.

BRONTE

It was me they wanted. I came back
as fast as I could.

MARY

And you know it's too late.

BRONTE

We still have the shackle. They
could return and I will gladly go.

Sobbing, Mary reaches into her pocket and pulls out the
shackle. Dull and lifeless - devoid of the familiar glow.

Bronte's eyes widen.

BRONTE

No! No!

Mary stifles a sob.

MARY

You can't stay here, Bronte.

Mary reaches into her pocket and extracts Paul's bracelet.
She slips it on Bronte's wrist. He transforms into a young
man.

BRONTE

Mary...please.

MARY

Good bye, Bronte.

EXT. DIBBLE HOUSE - DAY

Still holding Annabel's doll, Kate stands on the charred
porch.

Bronte walks down the long tree shaded driveway.

KATE (V.O.)

We never saw Bronte again. Over the
years I wonder what became of him.
My nights are tortured by my dear
sister, little Annabel. Oh, how I
miss her so. I cannot rid my sleep
of her screams as she calls out for
Mama. I long for death to end it
all but each day, I just hope as I
look to the stars that one day she
will come back home.

Kate fades away.

Tom and his men hammer, saw, and paint around the house.

EXT. DIBBLE HOUSE - PORCH - NIGHT (1786)

Mary sits in a rocking chair. She stares out to the starry night. She holds the lifeless shackle in her hands.

KATE (V.O.)

It has been almost five years since
I have written in my diary. Mama
was never the same since then.
Every night she would sit out there
and wait. Wait for Annabel to come
home.

EXT. DIBBLE PLANTATION - GRAVEYARD - DAY (1786)

An older Kate - mid twenties - with an older Robert and Anthony stand before a fresh grave marker. Annabel Dibble. B - 1776. D. 1781.

Kate clutches her diary.

KATE (V.O.)

It took so long but we felt now was
the right time, but Mama refused to
come.

Anthony places flowers on the grave. He straightens up and Robert runs his bow across the violin strings. The faint strains of "Spring" bleed from the instrument.

EXT. WOODS - DAY (1786)

Kate, Robert and Anthony walk through the woods. They stop outside a hole in the ground. Kate hands the diary over to Robert who slips down the hole.

KATE (V.O.)

This is my last entry, dear reader.
Maybe one day future generations
will understand the final chapter
of my diary and the flying vessel
it is hidden in.

Moments later, Robert emerges. The boys place a flat stone over the hole and fill it with dirt.

Slowly, the three of them walk away.

DISSOLVE TO:

INT. LIBRARY - NIGHT (PRESENT DAY)

Colin closes the diary.

An intense white light floods the library. Transfixed, Colin and Maddy rise to their feet.

EXT. AIRPORT - NIGHT

Asher's limousine pulls up to a stop. Before his driver can get out, Asher fumbles with the door handle and pulls the door open.

DRIVER

Mr. Bradford? Are you alright?

Asher tosses his oxygen tank into the backseat.

ASHER

The Dibble Estate. Now!

Asher slams the door shut.

The limousine erupts from the curb with a squeal of tires. It narrowly clips a taxi before settling onto the main road and hurtling away.

INT. LIBRARY - NIGHT

The windows blow inwards. Shards of glittering glass rattle across the wooden floor. A howling wind floods the room.

Weird alien shapes appear at the broken windows.

Maddy snatches up her rifle and fires. One shape vanishes backwards. Colin snatches up the alien weapon and unleashes a burst.

The entire wall of the library blows out across the lawn.

INT. COUNTRY ROAD - NIGHT

Asher's limousine races frantically down the roads in a shower of leaves.

INT. LIBRARY - NIGHT

Colin and Maddy back away from the writhing mass of shadows that approach the edge of the wrecked library.

An invisible force pulls Maddy out of the library. Colin reaches to grab her but he's too late. Maddy rises into the air and floats out of the library's gaping hole.

Colin stumbles forward as Maddy vanishes into the bright light.

EXT. DIBBLE HOUSE - NIGHT

Far above Colin, a circular craft spins slowly. Maddy floats a good 50 feet above the ground. She struggles against the invisible bonds.

Strange alien creatures surround Colin. Each one of them armed with weapons pointed at Colin.

COLIN

Let her go!

A loud shout.

ASHER (O.C.)

(alien language)

Stop!

The gun sails out of Colin's hand and into Asher's outstretched hand as he materializes into the bright light.

The creatures immediately level their weapons at Asher who promptly tosses his newly acquired weapon aside.

Asher rolls up his sleeve and removes a bracelet from this wrist. The air around Asher shimmers as he changes into a kindly gray alien.

The threatening visitors immediately lower their weapons.

ASHER

(alien language)

You came early.

ALIEN

(alien language)

You are in no position to choose.

Colin stares in disbelief. He barely takes his eyes off Asher as he moves over to Maddy as she floats gently to the ground. Maddy takes Colin's outstretched hand in shock.

COLIN
Bronte?

ASHER
Now that's a name I have not heard
in ages.

MADDY
You can't be Bronte. It was over
200 years ago.

ASHER
Our life span is much longer than
your species.

Asher hands Colin a package.

ASHER
As I greeted you with a gift, I
must part with another one.

Colin takes the package.

COLIN
Wait - what happened to Mary
Dibble?

Asher closes his eyes.

DISSOLVE TO:

EXT. DIBBLE PLANTATION - GATES - DAY (1864)

Asher rides a buggy down the road. He passes a regiment of
Confederate soldiers with their bayonets flashing in the sun.

Asher tugs on the reins and the horse canters through the
gates of the Dibble plantation.

INT. DIBBLE HOUSE - ANNABEL'S BEDROOM - DAY (1864)

Mary Dibble stands at the window. She watches Asher ride up
to the porch and disembark from the buggy. She clutches
Annabel's doll. She holds the lifeless shackle in her hands.

EXT. DIBBLE HOUSE - PORCH - DAY (1864)

A MAID approaches Asher.

MAID
I'm sorry, sir. But Mrs. Dibble
will not see you.

Disappointed, Asher looks up at the windows just in time to see a curtain drop.

INT. DIBBLE HOUSE - ANNABEL'S BEDROOM - DAY (1864)

Mary Dibble stands at the window. Her face is etched with sadness. Clutching Annabel's doll, she watches Asher ride away in his buggy.

EXT. DIBBLE HOUSE - PORCH - DAY (1941)

A newspaper blows down the weed infested driveway. The headlines: "PEARL HARBOR BOMBED".

A car crackles over the stones.

The car stops. Asher emerges. Slightly older now. He gazes about the property. He coughs quietly.

A middle aged man, SAMUEL BUTTON, emerges from the front door.

SAMUEL
Help you?

ASHER
I'm looking for Mary Dibble.

SAMUEL
Who's asking?

ASHER
Bronte. I'm her brother.

SAMUEL
She ain't here. She went some place
warm for the winter.

ASHER
Where?

SAMUEL
Ain't any of your concern.

ASHER
Pardon me for asking, but you look
familiar.

SAMUEL

I'm Samuel Button. What's it with you?

ASHER

Button. Are you a descent of Tom Button?

SAMUEL

My family has been on this plantation for generations. You best be off.

ASHER

Will you inform Mary Dibble that I was here?

SAMUEL

That I can do.

EXT. DIBBLE HOUSE - PORCH - DAY

Mary Dibble, ancient, sits in a wheelchair. Her hair is gray. She breathes through an oxygen tube. The shackle lies in her wrinkled, gnarled hands. The cracked porcelain doll is tucked in her other arm.

On her lap, is an open well worn book. Faint scribbling on the pages.

Suddenly, her eyes open.

MARY

(whispers)

Kate?

The doll tumbles from Mary's arm and drops to the porch with a thud.

The pages from the book on Mary's lap flip in the breeze.

A NURSE emerges from the house with a tray of orange juice and sandwiches.

Concerned, the nurse places down the tray and hurries over to Mary. She pushes back the bracelet and checks for a pulse.

ASHER (O.C.)

I'd be careful with that if I were you, miss.

Startled, the nurse glances up. A somber Asher stands on the porch step.

NURSE
I'll call the doctor.

ASHER
You do that.

The nurse hurries back into the house. Asher stares at the diary. The book leaps off the porch floor and into Asher's outstretched hand.

EXT. DIBBLE HOUSE - NIGHT (PRESENT DAY)

Colin pulls a worn out book from the package.

ASHER
The diary of Mary Dibble.

ASHER
My lawyer will be coming by to hand
you the title for the property and
a trust fund I've set up.

COLIN
For who?

Asher smiles. He turns to face the aliens and gives a slow nod.

Another beam of light appears next to Asher then slowly fades to reveal...

...Annabel.

Annabel in her late 18th century dress. Sleepy, confused and scared. Asher kneels next to the little girl.

ASHER
Hello, little one.

Annabel throws her arms around Bronte.

ANNABEL
Bronte!

A long embrace between Asher and Annabel.

ASHER
I have to go home now, Annabel.
I've come to say good-bye.

ANNABEL
Where is Mama?

Asher smiles sadly. He lifts the sea shell necklace from his neck and places it around Annabel's neck.

ASHER
You'll take care of that for me?

Annabel bobs her head up and down. Another hug.

ASHER
Look.

Annabel turns to stare around. She sees Colin and Maddy on the porch. They both wave. Annabel waves timidly.

ASHER
They're going to take care of you
now.

Asher touches Annabel's nose.

ASHER
Hey, diddle, diddle.

Annabel squeezes Asher's hand. Tears trickle down her cheeks.

ANNABEL
Bye, bye Bronte.

ASHER
Don't cry too long for me, little
one.

Bronte winks. A bright flash and he's gone. More flashes. The other creatures disappear. The ship lifts away into the night.

Shyly, Annabel turns to Maddy and Colin. They smile. Annabel manages a smile, too.

Slowly, Colin and Maddy touch hands. Colin takes her hand and squeezes it. Maddy squeezes back.

Hand in hand, Maddy and Colin walk over to Annabel. Colin picks her up.

COLIN
I think I know where your dolly is.
Would you like that?

Annabel nods wordlessly. Maddy rubs her back.

Maddy pulls the glowing shackle from her pocket and places it in Annabel's hand.

Slowly, the glow from the shackle fades. Annabel looks up to the sky. A single tear trickles down her cheek.

ANNABEL

Bye.

As Colin carries Annabel into the house, she never takes her gaze from the night sky.

Colin stops. He follows Annabel's gaze at the faint twinkle of stars.

COLIN

What do you see, Annabel?

ANNABEL

Where did all the stars go?

FADE OUT: