

# UNIDENTIFIED

A film by Jennifer Lynn Warren

**A Sci Fi Horror Thriller**





# Introduction

*Unidentified* is a terrifying thriller that plays on the fringes of Sci Fi.

Set right outside of Roswell, NM in 1947, and inspired by the true events surrounding the alleged U.F.O. and what little it took for women to be labeled "crazy" at that time, we explore what happens when we find an explanation for everything that happened that is more frightening than any conspiracy theory.

Emotional, disturbing, and deeply rooted in the life of our female main character, *Unidentified* is a journey that will have similar social comment as *A Clockwork Orange*, and the roots of just enough true story to make your skin crawl as *The Conjuring*.





Clockwork Orange



Actual crash site photo



The Conjuring



# THE CONSPIRACY

Fact: Women were often institutionalized for little more than excessive reading or for being highly intelligent

Fact: Whatever did crash on that farm, the military did quarantine the land for two weeks

Fact: The ranch owner, Mac Brazel, was detained by the military

Fact: Roswell radio station KGFL announcer Frank Joyce made it a practice to call Chaves County Sheriff George Wilcox for news leads. It happened that Brazel was in Wilcox's office at the time, relating his discovery of strange debris. Wilcox put Brazel on the telephone, and Joyce proceeded to interview him. According to Joyce the conversation went as follows:

Brazel: The stench! Just awful.

Joyce: Stench? From what? What are you talking about?

Brazel: They're dead.

Joyce: What? Who's dead?

Brazel: Little people.





# THE STORY:

We open in a kitchen outside of Roswell, NW, 1947. The radio plays and a husband and wife (John and Elizabeth) go about their daily routine of having breakfast. Elizabeth calls out to their son Ralph to come to breakfast, but no reply. Intercut with their banter, we hear the radio crackle with a news report of the neighbors farm (Mac Brazel) that a disc was found at his home and picked up by the military. Wondering why Mac just didn't come use their phone to call the police as he waited two weeks to report the incident, we discover Ralph is no where to be found in the home.



In the next scene we meet Officer Neila who comes to their home to take down a report on the missing child. He seems unconcerned as boys will be boys, and he and John seem more interested in talking about the day's head lines than finding Elizabeth's son.

We next find Elizabeth alone in her home, hoping her son will return. She waits at the window, but soon she begins to experience supernatural phenomenon in the home that escalates to her running into something we can not see. She tells herself she's imagining everything.

John comes home and through their next conversation we get a deeper sense of their relationship. He tries to calm her by telling her a story about how he got lost on the railroad as a kid, and Ralph probably got into something similar. To cheer her up, he has brought home a small cake for her birthday, though he puts on the radio for music instead of singing to her.



Elizabeth brings up their courtship, and we discover that she would fall asleep on dates with him, and eventually became pregnant. We also discover she was most likely institutionalized at the time as well. We question her sanity and John's morality.

That night, Elizabeth sleeps in Roger's room. Something wakes her. Is it her son? She shivers as she calls out into the night...and then we see a creepy, alien like hand reach around her throat as she screams and runs to the next room. Is that a small figure we see in the sheets of the bed now?



"No one was more surprised than I. I mean, there I was, in a hospital, surrounded by doctors, and they tell me, Elizabeth, you're with child. Impossible, I told them. Impossible because I don't remember doing anything that would... result in such a state. I was an unmarried woman. Sure, I had a fellow I would sneak out of the house with from time to time. We'd go have a few drinks. Sometimes, I would fall asleep in his car. Next thing I know, we'd be back home, and you would be waking me up, telling me I had to go back before my parents woke up. I tried to explain to them. It's impossible. But they were so sure. You didn't seem surprised though. Just sad. You just seemed sad. But I wasn't sad. I was happy. Maybe for the first time, really, really happy. Maybe without the baby, they never would have let me out. The doctors could not believe how changed I was from when I had come in. I had a reason now. I was happy. When Roger finally came after we were married, you were happy. Roger is the good thing in our marriage. So you will find our son."



## ***It's No Fun To Live With a Wife With "NERVES"***

Over-wrought nerves make all of us irritable, impatient, "hard to get along with."

Anyone who is subject to nervous headaches, nervous irritable spells, nervous indigestion, sleeplessness due to nervousness, and similar nervous troubles, deserves help—not criticism.

When you find yourself worrying over trifles, starting at sudden noises, irritable, wakeful, "keyed-up"—the first place to look for the cause is in your nerves—and it's best not to neglect them. Nervous troubles seldom correct themselves.

DR. MILES' *Effervescent* NERVINE Tablets are the pleasant modern corrective for tense nerves. Just one in a glass of water makes a pleasant sparkling drink—delightfully quieting and soothing to your nervous system.

Besides ingredients of marked benefit for nervous troubles, Dr. Miles' *Effervescent* Nervine Tablets contain Citric Acid and Bicarbonate of Soda.

If you are nervous because of an over acid condition commonly called Acidosis—these tablets tend to correct that condition. In such cases they not only relieve the symptoms, but tend to correct the cause.

**15c Trial Package For You** The coupon on the inside back cover of this Almanac, will bring you a TRIAL SIZE package of *Effervescent* NERVINE Tablets. Mail that coupon today and try them the next time your "NERVES" trouble you.

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**NERVINE**  
TABLETS

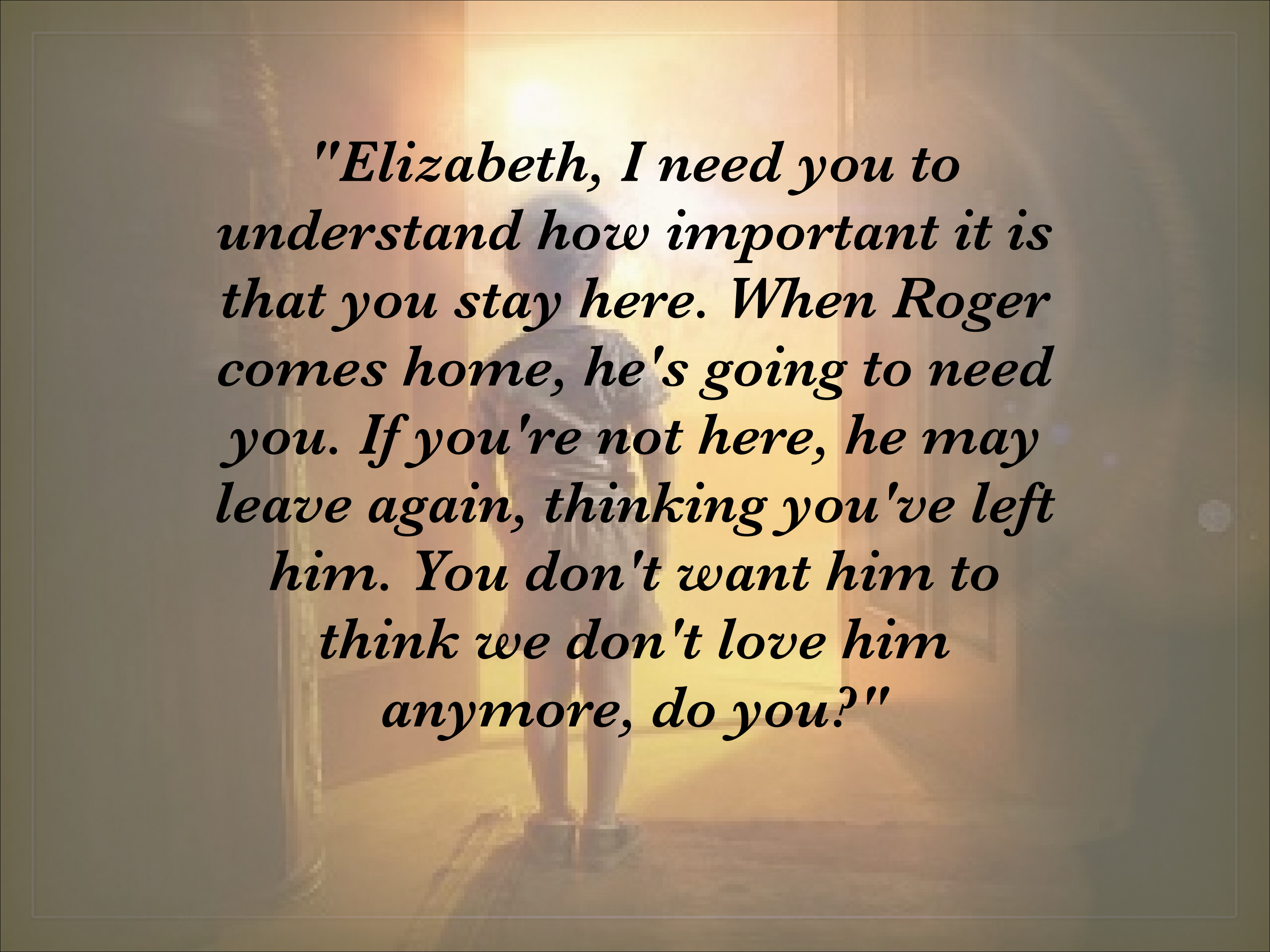




The next morning, her husband attributes the events the night before to hysterics. When she asks if he's stopped by Mac's farm to see if maybe Roger had been there, he casually mentions that the farm has been quarantined. They argue, she doesn't think it's all a coincidence and wants to run out to look for her son, and he stops her, shoving her into Roger's room and waiting for her to calm down. Once she does, he calls the doctor.

As we wait for the doctor, Elizabeth reads a loud the book most loved by her and her son when she would read to him, The Velveteen Rabbit. Once Dr. Onway has arrived, his interaction is only with John. He brings some medication to help Elizabeth sleep and insists that Elizabeth not be allowed to leave the house.



A person wearing a white dress stands in a doorway, their back to the camera. A bright, warm light emanates from behind them, creating a strong silhouette and a soft glow. The light fills the doorway and spills out onto the floor, which appears to be made of stone or wood. The overall mood is contemplative and poignant.

*"Elizabeth, I need you to understand how important it is that you stay here. When Roger comes home, he's going to need you. If you're not here, he may leave again, thinking you've left him. You don't want him to think we don't love him anymore, do you?"*



John brings his wife her sleeping aid. As he waits for her to sleep, he pulls the works of Shakespeare off the shelf to read to her. He is displeased at how violent it is and accuses her of reading inappropriate things to Roger, which she denies.

That night, a thunder storm rolls through. Elizabeth is in the kitchen at night and appears to be whispering to someone. John finds her, and she accuses the medicine of making her sleep walk, and they head to bed together.

Things are tense at breakfast the next day, but John reassures her that everything will be all right. After he heads out for work, she hears an update on the Roswell situation on the radio.



A knock at the door. It's Mac Brazel. He seems tired, occupied, and a bit paranoid. He seems confused when she asks about how his son is, and dismissive when she asks about his farm. Before he leaves, he threatens her, telling her to stay inside, and to be a good little wife.

After he leaves, this convinces her she must go outside and look for him. She seems unsure in the outside world. Then, unseen by us, she is surrounded by something. She says, "Oh, hello," and we cut to....

She is back home, reading the Velveteen rabbit in the chair by the window. John comes home and approaches her carefully.



He is upset when he finds out she has been outside. He doesn't take her conversation with Mac Brazel seriously, saying that he is under military arrest, so it was impossible that he was there. She claims to have been surrounded by something when she had gone out, but didn't find Roger.

Their fighting escalates. She threatens to call the police. He refuses to let her. They struggle over the phone. In a desperate attempt to break the receiver free from John, the base SMACKS his right in the head. John is stunned, almost knocked out.



This stuns her as well for a moment. Knowing her husband needs help, they both need help, she goes for the phone again. John, coming to his senses, cries out for her to stop.

As she begins to dial the phone, he shouts that they don't have a son. He died when he was a baby.

This stops her.

He explains that she was catatonic. Hospitalized for weeks.

One day, after her brought her home, she was rocking a bundle of clothes in her arms. From that day, she imagined Roger, and he went along with it so that they wouldn't take her away from him again.



A woman with long dark hair, wearing a black dress, stands in a forest of bare trees. The scene is dimly lit, with a soft light source from the left creating a silhouette effect on the trees and the woman's dress. The woman is looking towards the camera with a somber expression.

JOHN:

"The book, the comics, the bed room. He only lived a few weeks. You were so happy. We were so happy. You were catatonic for weeks. They wanted me to put you back in the hospital. I couldn't do it. To loose you both... Then I came home one day, and you had this bundle in your arms, and you were reading. You thought you were reading to him. And you were smiling. So I pretended. To keep you with me."



She doesn't believe him. What about Mac and Officer Neila? They know he says, they play along and look out for you. You lie, she accuses. Their argument is heated. There's a knife in her hand. She's lost it. If you were unsure if she was a mad mad before, you believe it now. They begin to physically struggle again.

As they do, objects fly across the room. She has to defend herself against these attacks as well. The attacks from the poltergeist like creatures don't stop until she puts the knife to her own throat and threatens her own life.

They stop.



John can finally see what's been happening to her! Except, he says he saw nothing. Just her going mad then threatening her own life. Elizabeth begins to realize that maybe she really has gone crazy. John, more calmly now, explains everything to her. Knowing her son was really lost begins to hit her.

That night in the kitchen, she begins to hear the whispers again. She tells them to go away, you're not real. As she exits the room, we hear a voice.

"Mom?"



The next morning John tries to normalize everything for his wife. But she's concerned. Is she dangerous? What's her diagnosis? What's wrong with her? John dismisses her fears. Tells her not to worry.

Before leaving for work, he decides they have time a little afternoon delight. As he makes love to his wife, the scene become terrifying for Elizabeth and begins to feel like a rape for her. The lights are out. Only flashes of the scene are seen. In a flash instead of John, we see grey skin and large eyes. In another flash, he is gone.



After she recovers from this traumatic scene, she decides to call the original hospital where she was diagnosed to discover more about herself. Once she gets her treating physician on the phone, he assures her that Ralph is still very much alive.

Fearing her husband, she calls Officer Neila who comes over to take her statement. He doesn't take her at all seriously. In fact, the way he takes her statements is cryptic in nature. John comes home in the middle of this interview, and the officer is only too happy to pass this hysterical woman over to her husband.



Elizabeth confronts John about everything.  
You told me Roger died when he was a baby!

He did.

The doctor said he was still alive when he left the hospital,  
that he's still alive now.

He is.

It's hard to not see things clearly when you're not a well  
woman.

Then John goes about reading his newspaper as if nothing  
at all was the matter.



This is how much it take for Elizabeth to finally loose it.  
This is how much it takes to make it so easy to plunge the  
knife she was holding into his neck.

"Mom"?

Heard from Rogers room.

She tries to open the door, but it's locked from the other  
side.

We see a figure with a white sheet draped over it's boy,  
about the size of a 12 year old boy.

With every "Mom", this thing begins to slam it's head into  
the door. Blood begins to pool on the sheet.

As she screams on the other side, trying to get into the  
room, everything goes black.



The telephone rings. The voices on the other side... they imitate the language they learned from her. Passages from the Velveteen rabbit that now sound cryptic.

The boy is out of the room.

She looks at her son. He lifts the sheet. She screams.

It's her son. It's not her son.

Military helicopters are outside.

Voices telling her to bring the boy out. They have her surrounded.



"I take care of all the playthings that the children have loved. When they are old and worn out and the children don't need them any more, then I come and take them away with me and turn them into Real."





The voices through the phone mix with the voices from the military outside until the Thing almost reaches her and then...

BLACK. SILENCE.

Mam'Selle ~ Art Lund begins to play on the radio.

Elizabeth is now outside of the house, a single light beam shines down on her and the Thing.

She is holding its hand. The sheet is back over its head, blood still soaking the sheet.

The hand she is holding is the creepy, grey, alien-like hand that reached for her on the bed.

They are both looking up expectantly at the sky.

Lights fade back out as the music continues to play.

A moment in the dark with the music.

Lights back up. The thing is sitting at the kitchen table. John, stabbed neck and all, is there as well, reading his paper. Elizabeth prepares a meal for them.

They all seem delightfully happy at least.

Fade out.



# THE CAST

Elizabeth Slade: 40's. She well read and very smart, but a lifetime of oppression and misunderstanding has put her in mental institutions, when she is really very spirited with a wit about her. She's learned life is easier if you just let men think they are right and feel as if they are in control. She is fiercely protective of her son who is the center of her universe.

John Slade: 40's. He's the typical 1940's man. He speaks in a clique way which is intentional. He's never mean to his wife, whom he truly loves, but there is something off about the way he treats her. He's elated to read about new discoveries and has a paranoid streak to him.

Mac Brazel- Loosely based on the real Mac, this guy feels dangerous, nervous. Pruitt Taylor Vince is attached to play.

Officer Neila- He and John are friends. He also has a deep sexist streak.

Doctor Onway: He is a physician who visits the Slade residence, but has no interest in seeing the patient. His motives seem eerie.



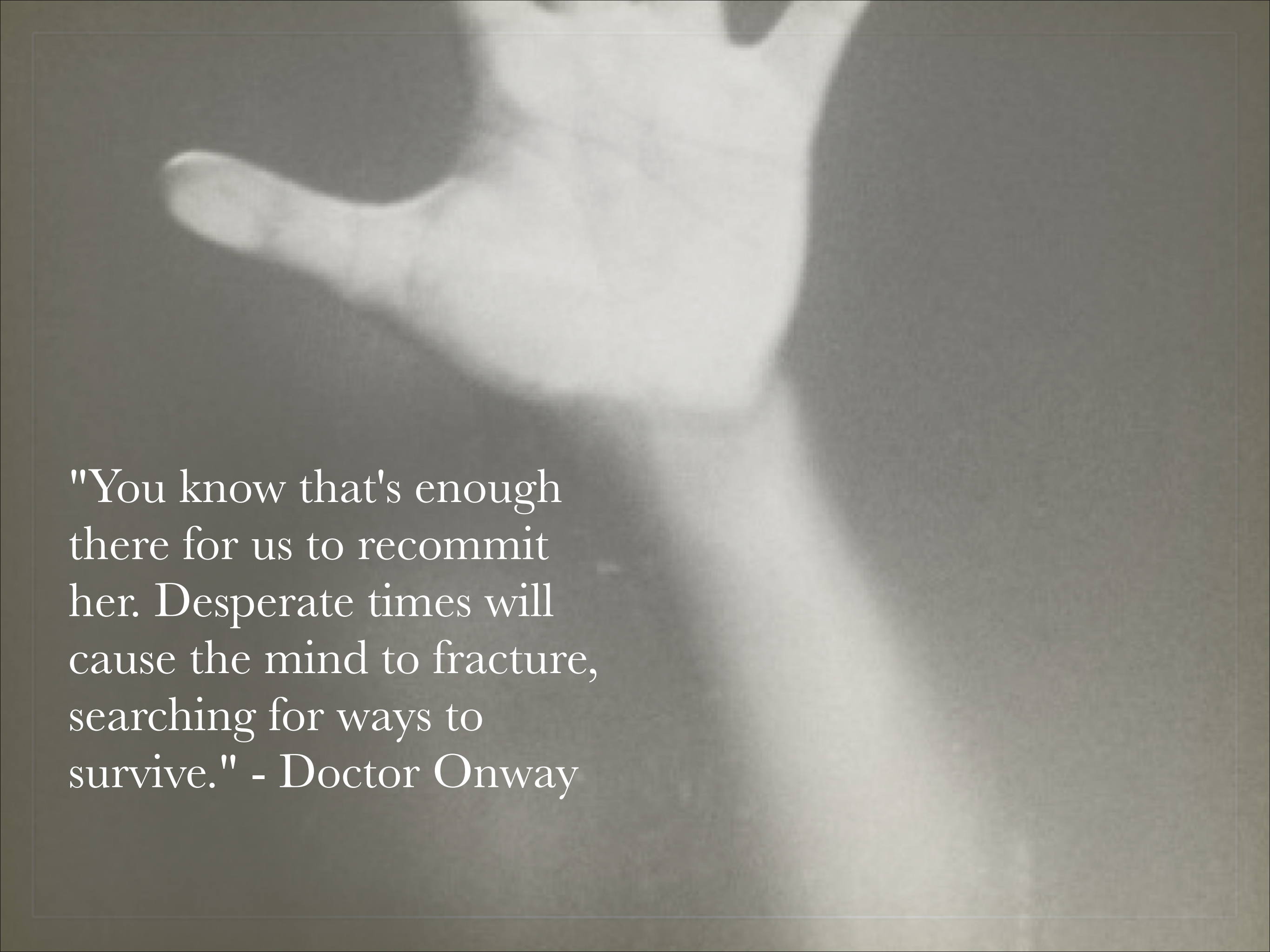
# HORROR

Ask any woman if she's ever been in a situation where the men around her have treated her in such a way that she questions her own sanity. She begins to buy in to the men who call her crazy. She doubts herself.

Elizabeth is not mad. She see's the doom heading her way, and no matter how loud she screams, she's told to be quiet. She's just tired, they say. Be a good girl and do what you're told, they say.

It's the horror of being trapped with no escape. When your own child is missing and no one cares. No one will help. The horror that something is in the house with you. Haunting you. And there's no one you can tell who will believe you.





"You know that's enough  
there for us to recommit  
her. Desperate times will  
cause the mind to fracture,  
searching for ways to  
survive." - Doctor Onway



# SUSPENSE THRILLER

A primary level of suspense and mystery is created around the disappearance of Ralph Slade.

A secondary level is created around Elizabeth's mind and wondering if she is truly mad or not.

Another level is created as the characters in her life interact with her in unsuspecting, unusual, and sometimes cruel ways.

Finally we have her marriage with John, which is greatly strained and complicated. On one hand, it's obvious he loves her dearly, but the way he seems oblivious to her pain at times and even dismissive of Ralph's disappearance have us questioning his motives.





*"I've felt them John. I don't know what it is, but I know they came the night our son went missing." - Elizabeth*



# SCIENCE FICTION

We know it is an almost impossibility that we are alone in the universe. We also know that to travel light years is difficult, if not impossible.

With the growth of neural technology and the research being done on how we could be able to travel without use of our bodies, it may be more reasonable to assume we could upload our consciousness into a computer, travel across the stars, and then download ourselves into another sentient being.

This is the idea behind John's and why some memories and mannerisms seem either too perfect or just off. He retains enough of his humanity to keep his love for Elizabeth, but the child they had together needs to go home.

The alien life forms are all too real. They attempt to communicate with Elizabeth at the end by taking parts of the book she reads to Roger and explaining what they have done and why they are there in a cryptic phone call. She sees her son again, but only after he has shed his human skin. Once he hit puberty, his alien lineage begins to show. We even see him at the end slamming his head into his bedroom door, trying to crack his human head open, releasing the shell containing his other form.



"We all have our parts to play. You've already done yours. There's nothing left for you to worry about."

-John





UNIDENTIFIED IS A DEEPLY DISTURBING STORY  
THAT TOUCHES ON MANY ISSUES THAT  
CONCERN US TODAY, INCLUDING THE ME TOO  
MOVEMENT, AN ANALOGY FOR THE RIGHTS OF  
UNDOCUMENTED ALIENS, AND THE LOSS OF  
OUR HUMANITY TO FUTURE TECHNOLOGIES