

OTHERWORLDLY

Written by

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FADE IN.

EXT. CARIBBEAN ISLAND - NIGHT

It's the year 1508. A tribe of Taino Indians play their musical instruments while they chant in their native Arawakan language and dance around a large bonfire. Those who aren't dancing around the bonfire are either desecrating their skin to look like beings not of their world, or wrapping their heads to elongate their skulls.

ARROYO'S MOTHER, a Taino woman with her head wrapped, finds him isolated and doodling faces of grey aliens on pottery.

ARROYO'S MOTHER

(In Arawakan)

I've been looking everywhere for you, Arroyo. What are you doing by yourself?

ARROYO, 10, continues to doodle and ignores his mother.

ARROYO'S MOTHER (CONT'D)

Oh, I see. You're still upset with me for making you give up your cow.

(beat)

How many times do I have to tell you? Offering live stock to our otherworldly friends is our way of showing our hospitality.

Arroyo still won't look his mother in the eye.

ARROYO'S MOTHER (CONT'D)

It's your own fault, you know? I warned you about getting too attached to these animals.

Arroyo finally looks up at his mother with evil eyes and keeps doodling.

ARROYO'S MOTHER (CONT'D)

Come on. I want you to stop this foolishness and join the rest of the tribe in celebrating our strange friends.

A musket gun goes off. A bullet enters Arroyo's mother from the back and exits through her chest. Arroyo looks up at his mother and is in shock to see her covered in blood.

The rest of the Taino tribe stop the music and the dancing when they hear the gun shot and arm themselves with war clubs and bow and arrows to defend themselves against the Europeans that have come to conquer their island. From behind the trees, the Europeans come out into the open to engage the Taino tribe.

ARROYO
Colon! Colon!

COLON, Arroyo's older cousin, waves him over.

COLON
Arroyo, this way! We must hide in
the woods!

Colon leads Arroyo into the woods to escape the onslaught.

EXT. THE WOODLANDS - NIGHT

A cow's carcass, with its organs surgically removed, lies on the ground next to a spacecraft with Alien markings engraved on the side of it. Three grey aliens are mining for gold near a babbling brook. One of the greys notices the change in the Taino's voices. At 7 foot 2, the grey alien stands up to look around and communicates with its counterparts in its planet's native language.

GREY ALIEN #1
I don't know about these organs,
guys. Take this animal's liver for
example.

Grey Alien #1 squeezes liver fluke worms out of the liver.

GREY ALIEN #1 (CONT'D)
It's crawling with parasites.
These organs won't do our human
hybrids any good.

GREY ALIEN #2
Do you hear that?

GREY ALIEN #1
It's just the earthlings. They've
been at it for hours.

GREY ALIEN #2
I know, but there's something
different about them.
(beat)
They sound scared all of a sudden.
(MORE)

GREY ALIEN #2 (CONT'D)

It doesn't sound right. I don't like it. Listen to them.

GREY ALIEN #3

We've been here long enough. Maybe we should leave. We could always come back later if we need to.

GREY ALIEN #2

Very well. Back to the ship.

GREY ALIEN #1

What about these infested organs, Do we take them with us, or do we leave them behind?

GREY ALIEN #2

You wanna go back to Lanuros and be the one to tell the Elders that we came back empty handed? Pack everything up.

Grey Alien #1 drops the infested liver back in the carrier and drags it onto the spacecraft.

GREY ALIEN #1

Whatever you say.

The invading Europeans comb the woodlands in search of any strangling Taino who may have escaped the onslaught and come across the mutilated cow. The Europeans look up at the sky, when lights from the spacecraft shine down on them, and don't know what to make of what they are seeing. They continue to follow the spacecraft with their eyes as it ascends further into the night sky until it is out of sight.

INT. ON BOARD THE SPACECRAFT - COCKPIT - CONTINUOUS

Grey Alien #2 leaves his two counterparts to man the ship, while he checks on the cargo.

INT. ON BOARD THE SPACECRAFT - STORAGE - CONTINUOUS

Grey Alien #2 enters and examines the organs that were put in formaldehyde jars. Having seen enough, Grey Alien #2 sets the jar back down on the shelf to join his counterparts in the cockpit when he hears some foot shuffling. Grey Alien #2 follows the mysterious sounds and finds Arroyo and five other Taino stowaways hiding under a table.

ARROYO
 (in Arawakan)
 Please, don't send us back. Let us
 come with you.

Grey Alien #2 has no trouble understanding every Arawakan word and bends down to drag the stowaways out of hiding.

INT. ON BOARD THE SPACECRAFT - COCKPIT - CONTINUOUS

Grey Alien #1 and #3 are surprised by the Taino stowaways Grey Alien #2 just dropped at their feet.

GREY ALIEN #1
 What is this?!

GREY ALIEN #2
 I found them hiding back there.

GREY ALIEN #1
 How did they get in here?

GREY ALIEN #2
 They must have snuck on board while
 we were mining.

GREY ALIEN #1
 What do we do with them? Do we
 take them back?

GREY ALIEN #3
 No. We stay the course.

GREY ALIEN #2
 You really want them traveling with
 us?

GREY ALIEN #3
 They'll be killed if we take them
 back to their colony. Just as long
 as they don't get in our way.

Grey Alien #2 escorts the stowaways out of the cockpit.

INT. PLANET LANUROS - GREY ALIEN COLONY - MOMENTS LATER

A spacecraft lands. GREY ALIEN MEDICAL EXAMINER waits for the three greys on board to emerge from their spacecraft and greets them in his planet's native language.

GREY ALIEN MEDICAL EXAMINER
 Welcome back. What did you guys
 bring me?

Grey Alien Medical Examiner is surprised to see the five humans that the greys have brought back with them from Earth.

GREY ALIEN MEDICAL EXAMINER (CONT'D)
 Wait a minute. What is this?

GREY ALIEN #1
 What does it look like?

GREY ALIEN MEDICAL EXAMINER
 Your mission was to bring back
 precious metals from Earth, not
 fine human specimens.

GREY ALIEN #1
 Relax, your precious Quartz Gold is
 still on board the ship. These
 five happen to be stowaways. It's
 a long story.

GREY ALIEN MEDICAL EXAMINER
 Well, get them inside. The Elders
 will to tell you what to do with
 them.

Arroyo, Colon, and the other Taino tribe members follow the Greys.

GREY ALIEN MEDICAL EXAMINER (CONT'D)
 Hey, how would you guys like to
 come and watch me implant these
 organs into the human hybrid from
 the observatory? I really would
 like to hear the rest of that long
 story.

GREY ALIEN #1
 Wouldn't miss it for the world.

GREY ALIEN MEDICAL EXAMINER
 Great. I'll see you guys there.

Grey Alien #2 whispers to Grey Alien #1.

GREY ALIEN #2
 Should we tell him that the organs
 are infested?

GREY ALIEN #1

No way. I'm too tired from that long trip to have that discussion. He's the medical examiner; let him figure that out for himself. If he fails to screen the organs before implanting them into the hybrid, that will be on him, not us.

The greys look over their shoulders to make sure that the stowaways are still following closely behind them.

INT. ALIEN COLONY - OBSERVATORY - MOMENTS LATER

The three greys look on as the medical examiner and his team make an incision large enough to implant the infested organ into the hybrid resting on the operating table.

GREY ALIEN #1

I wish they'd hurry up, and put that liver in already.

GREY ALIEN #2

They're about to put it in now.

GREY ALIEN #1

It's about time.

INT. ALIEN COLONY - OPERATING ROOM - CONTINUOUS

The medical examiner and his team stitcher up the liver and when they see that the human hybrid is responding to its new implant, it's congratulations all around in the operating room.

INT. ALIEN COLONY - OBSERVATORY - CONTINUOUS

The surgical team run into the three greys exiting the operating room.

GREY ALIEN #1

Well, Doctor, how did it go in there?

GREY ALIEN MEDICAL EXAMINER

I'd say the operation was a huge success.

GREY ALIEN #2

Well, how soon before we find out for sure?

GREY ALIEN MEDICAL EXAMINER
 That's hard to say. We'll just
 have to keep an eye on him and see
 how he holds up.

EXT. THE ALIEN COLONY - WATCHTOWER - DAY

GREY ALIEN WATCHMAN keeps watch over the Grey Alien Hybrids terraforming on the property. The watchman sees something stalking the unsuspecting hybrids from behind the trees and sounds the alarm.

GREY ALIEN WATCHMAN
 BEAST MAN!

Startled, the hybrids look around and see no sign of the BEAST MAN.

GREY ALIEN WATCHMAN (CONT'D)
 Get inside! Move it! BEAST MAN!

Standing at 7 foot 2, the beast man comes out of hiding and charges at the hybrids. Every last one of the Grey Alien Hybrids makes it to the safe side of the drawbridge, and the drawbridge starts to come up. The beast man comes to the drawbridge and tries to pound its way inside. The watchman sees most of the grey alien hybrids running to safety, and calls out to the one grey alien hybrid walking towards the danger with its head pulsating, as if voices in its head are telling it to sacrifice itself.

GREY ALIEN WATCHMAN (CONT'D)
 What are you doing?! Stop! You're
 going to get yourself killed!

The beast man manages to bust its way through the drawbridge. The grey alien hybrid walks up to the beast man with its head still pulsating, only to be struck down with one swipe from the beast man's huge claws.

FADE OUT.

FADE IN.

EXT. PLANET LANUROS - WOODLANDS - DAY

It's 500 years into the future. A Sasquatch takes one last bite from the carcass of a grey alien hybrid before discarding it from its underground burrow. The Sasquatch then leaves the safety of its underground burrow and ventures out into the trees and disappears.

EXT. PLANET LANUROS - MARSH - CONTINUOUS

Thanks to convergent evolution, Arroyo and Colon now have all the characteristics and features of a grey alien. They even speak in the planet's native language whenever they communicate with each other. They are tracking the beast man. They come to the snares they had put out for the Sasquatch and find them empty.

COLON

Clever creatures, aren't they,
Arroyo? These Beast Men, the way
they keep eluding capture.

Colon looks around for Arroyo and sees that he has wandered off.

COLON (CONT'D)

Arroyo?

Arroyo comes to a pile of dung left by a Beast Man and helps himself to some of the many slugs crawling all over it.

COLON (CONT'D)

Arroyo, what are you doing?!

Startled, Arroyo hides the slugs in his hands behind his back.

ARROYO

Nothing.

COLON

You haven't eaten any of those
slugs, have you?!

ARROYO

No.

COLON

Don't! That pile of fecal matter
could've have been left behind by
the same beast man that came into
our colony and ate that parasitic
larvae infested hybrid. Come on,
we might as well go back and let
the others know that we've come up
empty-handed again.

Arroyo releases the slugs he is hiding from Colon and follows him back to the colony.

INT. ARROYO'S LIVING QUARTERS - DAY

A very weak Arroyo is slow to answer his door bell.

ARROYO
I'm coming. I'm coming, Colon.
Stop ringing the bell!

Arroyo finally makes it to the door and Buzzes Colon in.

COLON
It's about time, Arroyo! What took
you so long?!

Arroyo walks away from Colon and tries to make it back to his bunk.

COLON (CONT'D)
How are you feeling, Arroyo?

Colon looks Arroyo over and notices a drastic change in his physical appearance.

COLON (CONT'D)
Any improvements?

Arroyo has to regurgitate and makes a b-line for the lavatory.

COLON (CONT'D)
That answers that question.

Colon stands outside of the lavatory and checks on Arroyo.

COLON (CONT'D)
Are you okay in there, Arroyo?

INT. ARROYO'S LIVING QUARTERS - LAVATORY - CONTINUOUS

Arroyo lifts his head out of the toilet bowl long enough to answer Colon.

ARROYO
Just give me a minute, Colon! I'll
be right out.

INT. ARROYO'S LIVING QUARTERS - OUTSIDE OF THE LAVATORY -
CONTINUOUS

Colon walks away from the lavatory and tends to the mess Arroyo left around his suite.

COLON

This place is a mess, Arroyo.

As a favor to Arroyo, Colon proceeds to clean up.

COLON (CONT'D)

How's it going in there, Arroyo?
Can I get you anything?

Arroyo finally emerges from the lavatory and catches Colon cleaning up.

ARROYO

I don't think I'm going to make it,
Colon. I'm getting worse. I
should've never eaten those slugs.
What was I thinking?

COLON

What slugs?!

Arroyo makes his way to his bunk and sits down.

ARROYO

Don't you remember? Last month
when we went into the woods to
inspect the snares we set up for
the beast man that's been preying
on us. There was a pile of feces
but no beast man. And I helped
myself to some of the slugs that
were crawling all over the feces...
Who does that?!

COLON

Yeah, I remember, but I also
remember you telling me that you
didn't eat any slugs when I asked
you. How many did you eat?!

Colon sits down next to Arroyo.

ARROYO

I don't know, five or six.

COLON

Five or six?

ARROYO

What does it matter? The
consumption of one parasitic slug
is enough to finish anyone off.

COLON

Now, don't talk like that.

Colon tries to put Arroyo's mind at ease.

ARROYO

Don't you know what happens?! I heard that if you're unfortunate enough to end up being a host to a parasitic worm, the only way for the parasitic worm to continue its life cycle is for a new host to come along and prey on you.

COLON

Yes, I know all about that.

Arroyo is feeling restless and gets off his bunk to pace back and forth.

ARROYO

So, is that what is going to happen to me? Am I going to suffer the same fate as all the other parasitic infested hybrids?

Colon gets off the bunk to stop Arroyo from pacing.

COLON

All I know is that it's just you and me now. The three Taino tribe members who were with us when we snuck on board that alien spacecraft a whole life time ago are gone now, so we're not going to share this with anyone.

ARROYO

I don't know about this, Colon. I don't want to be the one to infest the entire colony all because I kept my mouth shut.

COLON

Arroyo, you tell the Elders about this, and they might not even think to try to treat you. They might just ask you to leave the colony out of fear of contamination. We'll figure this out together. I don't know. I'll sneak into the medical lab or something. There must be stocks of medication to remedy this sort of thing.

ARROYO

Okay, Colon, we'll do it your way.

INT. GREY ALIEN COLONY - CAFFETERIA - DAY

A GREY ALIEN ELDER, one of the board of directors, is at a table having lunch when Arroyo interrupts and joins him to give him an envelope.

ARROYO

I need you to do something for me.

GREY ALIEN ELDER

I'm in the middle of something here.

ARROYO

Yes, I'm sorry for disturbing you, your excellency, but it can't be helped.

GREY ALIEN ELDER

What is it?

Arroyo puts the envelope in the Grey Elder's hand.

ARROYO

If you could just give this to Colon when you see him, no questions asked. I would give it to him myself, but I have to leave.

GREY ALIEN ELDER

When I see him, I'll give it to him.

ARROYO

Thank you, your excellency. I'll be going now.

Arroyo excuses himself from the table, and the Grey Elder gets back to his meal.

INT. GREY ALIEN COLONY - PHARMACY - MOMENTS LATER

Colon is caught red handed rummaging the shelves for antibiotics

GREY ALIEN ELDER

Colon, what are you doing to my lab?!

COLON

I know how this looks, but I can explain. I promise to return everything just as soon as Arroyo regains his strength. You see, he has fallen ill.

GREY ALIEN ELDER

Let me stop you right there, Colon. Arroyo is gone.

COLON

Gone?

GREY ALIEN ELDER

Just before he left, he handed me this letter to give to you.

The Grey Elder hands Colon the letter.

COLON

Did he say where he was going?

GREY ALIEN ELDER

No, he said no questions asked, so I asked no questions.

Colon removes the content inside the envelope and reads it.

COLON

I must go, your Excellency.

GREY ALIEN ELDER

Colon!

Colon stops in his tracks to hear the Elder.

GREY ALIEN ELDER (CONT'D)

We're not done here. We're going to talk more about this later!

COLON

Yes, your Excellency.

Colon runs out of the pharmacy. The Grey Alien Elder lets Colon leave and kneels down to pick up the antibiotics Colon dropped when he walked in on him.

EXT. PLANET LANUROS - WOODLANDS - DAY

Arroyo sits on a tree stump and perks up when he hears some rustling coming from the trees.

ARROYO

I'm ready. Let's get this over
with, Beast Man.

Expecting a beast man to come out of hiding and charge at
him, Arroyo is surprised when Colon shows himself instead.

ARROYO (CONT'D)

Colon?! What are you doing here?

COLON

What am I doing here?!

ARROYO

That letter I left for you was not
meant for you to come after me. Go
back to the colony. I'm not going
back with you. I'm going to stay
out here.

COLON

We agreed that we would deal with
this together. Look, I even got my
hands on some antibiotics.

Colon shows Arroyo the antibiotics he is holding in his
hands.

COLON (CONT'D)

I don't care what you say, Arroyo.
It's not too late for you.

ARROYO

You need to let me go, Colon.
You'll be just fine without me.

COLON

I'll tell you what, Arroyo. If you
go, I go, but you're not going to
get rid of me.

Arroyo shakes his head and sighs.

ARROYO

Alright, Colon, you win. We'll do
it your way.

COLON

No tricks, Arroyo.

ARROYO

No, no tricks, Colon. I'll go back
to the colony with you.

COLON

That's more like it. Now, let's
get back before it gets dark.

A beast man hidden by the trees has Arroyo and Colon in its
sights and lets out a loud roar.

ARROYO

Beast man!

The beast man defecates in his hand while still hiding behind
a tree.

COLON

Do you see it?! Where is it?!

Colon looks long and hard at the trees for signs of the beast
man.

ARROYO

Just get out of here, Colon! You
need to run now!

Arroyo's head begins to pulsate like a glowworm.

COLON

No, we stay together, Arroyo!

ARROYO

I'll give you some time to get
away, but you need to run now!

The beast man comes out of hiding and throws his feces at
Arroyo and Colon nearly hitting them.

COLON

Arroyo!

The beast man charges and takes a swipe at Arroyo, knocking
him to the ground and jumping on him.

COLON (CONT'D)

No!

Colon finds a rock and hits the beast man in the back with
it.

COLON (CONT'D)

Arroyo!

The Beast Man bites into Arroyo's skull, killing him. He
then stands up to go after Colon.

COLON (CONT'D)
Stay away from me!

The beast man sets off a snare covered with leaves. Colon stops running and sticks around to watch the angry beast man dangle upside down from a tree before running off.

INT. GREY ALIEN COLONY - BOARDROOM - MOMENTS LATER

Grey Alien Elder who caught Colon stealing antibiotics from his pharmacy stands before a Committee of other Grey Alien Elders.

GREY ELDER CHAIRMAN refutes the claims of thievery.

GREY ELDER CHAIRMAN
It makes no sense. I spoke to Colon just the other day. He seemed fine to me. You expect me to believe that he is living with a parasitic infection and has been keeping it a secret from us?

GREY ALIEN ELDER
I caught him red handed stealing antibiotics from my pharmacy, the kind of antibiotics we use to kill parasites. Now, why else would he need something like this, unless he was infected?

GREY ELDER CHAIRMAN
Didn't he tell you he was stealing it for Arroyo?

GREY ALIEN ELDER
That's what he said. He could've been saying that just to cover his tracks.

GREY ELDER CHAIRMAN
Look, there's no point in speculating. Why don't we just get Colon in here, so we can get to the bottom of this?

Colon barges into the room unannounced and interrupts the committee.

COLON
Come quick! Come quick! It's a beast man! Arroyo is dead!
(MORE)

COLON (CONT'D)

The beast man got him! But it's caught in a trap.

The grey alien elder stops starrng at Colon and turns to the chairman.

COLON (CONT'D)

He's dangling upside down from a tree in the woods! Here's our chance to finally get our hands on one!

(beat)

You've got to come quick! Did you hear what I said?! Why are you all just sitting there?!

The Elders remain in their seats and stare at Colon.

INT. GREY ALIEN COLONY - QUARANTINE - MOMENTS LATER

GREY MEDICAL EXAMINER walks in to deliver Colon his lab results and finds him in a cot laying on his back.

GREY MEDICAL EXAMINER

Good news, Colon. You're out of here. I'm sorry it took so long to get your lab results back, but at least they came back negative.

Annoyed, Colon sits up in his cot.

COLON

Am I supposed to be surprised, or something?! I already told you that it was Arroyo who was infected, not me!

GREY MEDICAL EXAMINER

Yes, I get how frustrating this whole ordeal must have been for you. Actually, no, that's really not true. Greys have always been impervious to emotions or feelings. But you've been living amongst us for so long, that I sometimes forget you once lived a life as a human being. I just thought you would've done away with all the characteristics of a human by now, but I guess not.

COLON

What did they do with the Beast Man? Is it still alive?

GREY MEDICAL EXAMINER

It's still alive, but barely. Why?

INT. GREY ALIEN COLONY - KENNEL - DAY

A large window about ten inches thick is all that separates the beast man from the greys. Colon enters with the Grey medical examiner and finds the beast man comatose on a table.

GREY ELDER CHAIRMAN

Ah, Colon, you're just in time. Well, there it is. Take a good look at him.

Colon looks through the glass at the beast man and can see that it may not have long to live.

GREY ELDER CHAIRMAN (CONT'D)

I'm sorry about Arroyo, Colon. But, level with me. How does it feel to come face to face with one of these things, and still be alive to talk about it?

COLON

Will it live?

GREY ELDER CHAIRMAN

Not likely. When we went into the woods to cut the beast man down from the tree, we found some of its scat and analyzed it. The scat was covered with liver fluke eggs. So, we examined the beast man's liver, and it turns out that not much of it is left.

COLON

So, what are we doing to save it? Can it be saved?

GREY ELDER CHAIRMAN

As of right now, our plan is to allow nature to simply take its course, and if the beast man happens to succumb, we will dissect him for further analysis.

COLON

That's it?! That's the plan?!

GREY ELDER CHAIRMAN

Well, what would you have us do, Colon? How would you suggest we handle it?!

The grey medical examiner waits to see how Colon does when he is put on the spot.

COLON

I'm glad you asked, Chairman. I've given this a lot of thought while I was under quarantine.

(beat)

We've all gone on missions to mine for precious metals on other planets. We all know what an arduous task that is. I know I hate it.

GREY MEDICAL EXAMINER

So do I.

GREY ELDER CHAIRMAN

What's that got to do with anything?

COLON

Okay, here's what I'm getting at... Greys from other Colonies have reported burrows dug up by one of these beast men creatures going as far as 36 feet underground.

GREY ELDER CHAIRMAN

I'm not sure I follow you.

COLON

They're digging machines is what I'm getting at. They're built for that stuff. So, instead of letting the beast man die from his infection so you could dissect him, why not nurse him back to health? If we were to figure out a way to make it cooperate with us, we might be able to use him to do our mining for us.

The Grey Elder Chairman looks at the Grey Medical Examiner.

GREY ELDER CHAIRMAN

Is that something we can do,
manipulating this behemoth's brain
and getting him to do our bidding?

GREY MEDICAL EXAMINER

I suppose. We've been doing it to
human abductees for as long as I
can remember. If we can suppress
the memories of a human abductee to
keep him or her from talking about
their encounters with us, I don't
see why we couldn't get a beast man
to do our bidding.

GREY ELDER CHAIRMAN

That's good enough for me. You
have consent to begin immediately.

The Grey Elder Chairman pats Colon on his shoulder.

GREY ELDER CHAIRMAN (CONT'D)

It looks like you're going to get
your wish, Colon. Well done.

Colon gives the Grey Elder Chairman a nod and moves closer to
the glass to look at the beast man some more.

INT. ALIEN COLONY - UNDERGROUND MINE - DAY

GREY ALIEN SOLDIER #1 uses a whip to motivate the Beast Man
into obeying.

GREY ALIEN SOLDIER #1

Alright, Beast Man, pick up the
pace!

GREY ALIEN SOLDIER #2 joins in.

GREY ALIEN #2

You heard him! Dig faster!

Grey alien soldier #2 strikes the beast man on the back with
his whip.

INT. ALIEN COLONY - NERVE CENTER - DAY

Colon and the Grey Medical Examiner can watch everything that
is going on in the mine from a monitor.

GREY MEDICAL EXAMINER
 You see that, Colon? As much as
 the beast man would love to tear
 into those two soldiers, he won't
 because his brain is no longer his
 but ours.

COLON
 Sensational. How did you do it?
 How did you get him to cooperate?

GREY MEDICAL EXAMINER
 Wait a minute. Something is not
 right.

COLON
 What's happening? Why have we lost
 the picture on the monitor?!

The picture on the monitor keeps going in and out.

GREY MEDICAL EXAMINER
 I'm working on it!

COLON
 Well, be quick about it... those
 two soldiers are vulnerable down
 there.

Colon continues to see a distorted picture on the monitor.

EXT. ALIEN COLONY - UNDERGROUND MINE - CONTINUOUS

The Beast Man is longer under the Grey's control and takes
 his aggression out on the two Grey Alien Soldiers.

GREY ALIEN SOLDIER #1
 What's wrong?! Why isn't he
 responding?

GREY ALIEN SOLDIER #2
 I don't know.

Grey Alien Soldier #2 tries to communicate with nerve center
 through his communicator.

GREY ALIEN SOLDIER #2 (CONT'D)
 Nerve Center, come in! Are you
 seeing this?!

Grey Alien Soldier #2 waits for a response from Nerve Center
 that doesn't come.

GREY ALIEN SOLDIER #2 (CONT'D)
I'm not getting anything!

The beast man growls as he logs off the head of Grey Alien soldier #1 with one swipe from his huge hand.

GREY ALIEN SOLDIER #2 (CONT'D)
Stay back!

Grey Alien Soldier #2 tries to fend the beast man off with his whip.

GREY ALIEN SOLDIER #2 (CONT'D)
Come in, Nerve Center! I've lost control of the beast man! The beast Man is not responding to my commands!

The beast man backs off mid-attack and resumes digging.

INT. GREY ALIEN COLONY - NERVE CENTER - CONTINUOUS

The Grey Medical Examiner gets back online and is able to reestablish radio contact with Grey Alien Soldier #2.

GREY MEDICAL EXAMINER
We're okay! We just went off online for a minute there, that's all. Don't look so worried, Colon. You're not scheduled to go on your next mining mission for another two weeks, so whatever kinks there are, you can be sure will be all taken care of by then.

Colon doesn't feel as confident as the Grey Medical Examiner and gives him a look.

INT. ALIEN SPACECRAFT - COCKPIT - DAY

COLON'S CO-PILOT can't take off until Colon joins him in the cockpit.

COLON'S CO-PILOT
Good of you to join me, Colon. Are you ready?

COLON
I'm ready.

Colon takes his rightful place in the co-pilot chair and straps himself in.

COLON'S CO-PILOT
Are you sure? You don't look
ready. Why is that?

COLON
I don't know.

COLON'S CO-PILOT
You act as though we don't have
thousands of hours of flying time
clocked between the two of us.

COLON
I know. Let me just go see if the
cargo is strapped in right.

Colon excuses himself from the pilot seat and leaves the
cockpit.

COLON'S CO-PILOT
I put the restraints on the beast
man myself, Colon. He's going to
be fine.

COLON
I'll only be a minute.

Colon leaves his co-pilot alone in the cockpit.

INT. ALIEN SPACECRAFT - THE BRIG - CONTINUOUS

Colon walks in on the beast man and finds that it is still
strapped down to a table, but that doesn't stop it from
trying to get to Colon at first sight.

COLON
That's gratitude for you. They
would be dissecting you right now
if it wasn't for me. That's right.
I saved your life, and you're still
trying to take my head off. So, if
I were you, I would just shut up
and enjoy the flight.

The beast man continues to growl at Colon.

INT. EL YUNQUE, PUERTO RICO - RADIO STATION - DAY

It's August 7, 2008. OMAR/EL GRITO, a radio disc jockey, is
on the air with his listeners.

OMAR/EL GRITO

You're listening to WPRC radio. I'm your boy, Omar, El Grito. That's Omar, the scream, for all you gringo tourists listening in while you're giving my hometown a looksie. As always, you're in for some good music for the next two hours, but before we get into all that, a couple of things. So, I'm 45 now. Yeah, I just turned 45 yesterday. It was a pretty good birthday, as birthdays go. Shout out to Tito's Limbels and Piraguas on highway 3. If you happen to be in that area, I recommend you give that place a try. It's a good day for it, too. It's supposed to be a real scorcher today. It's 89 degrees at the moment, but it'll be up in the high nineties before you know it, so if I were you, I'd definitely take me up on it. But, yeah, Tito's Limbels and Piraguas, is what my family and friends treated me to last night.

LISA SANTIAGO, Omar/El Grito's producer, is monitoring the show from the producer's chair in the next booth.

OMAR/EL GRITO (CONT'D)

The Piragua was one of my favorite vices growing up as a kid, so I guess they figured that it was the appropriate place to recapture my youth, not that I feel old now that I'm 45. I mean, the things I used to love to do in my teens, I can still do today. The only problem is, while I was out celebrating last night, I had to use the urinals and handle my business. I gave it 5 good shakes before tucking it back in my pants and rejoining my family. Five minutes go by, and I start trickling. I got pee running down my leg in a trickle.

Lisa Santiago interrupts.

LISA SANTIAGO

I keep telling you it's your prostate!

(MORE)

LISA SANTIAGO (CONT'D)

You must have an enlarged prostate or something. There are things you can do to reduce your enlarged prostate.

OMAR/EL GRITO

I'm not embarrassed to be sharing this with you. As a matter of fact, I feel comfortable sharing this with you because I know that I'm not alone, and we should be able to talk about these things without feeling weird.

Omar/El Grito can see his red-face Producer shaking her head and laughing with him from where he is sitting.

OMAR/EL GRITO (CONT'D)

So, to all you men who are listening in and know what I'm talking about, my question to you is this: When nature calls...

Lisa rolls her eyes at him for saying "When Nature Calls" with air-quotes.

OMAR/EL GRITO (CONT'D)

(Talking to Lisa)

Uh-Oh, sorry Lisa.

(To his listeners)

My producer, Lisa Santiago, just rolled her eyes at me for gesturing with air-quotes just now. She's not a fan of the air-quotes, so I promised that I would never do it in front of her. So, without air-quotes this time: When nature calls, how many shakes do you give it before tucking it back in your pants, is a minute worth of shaking enough, two minutes? Phone lines are open. Give me a call. We'll talk about it because I'll be damned if I'm going to start wearing those adult diapers that Kimberly-Clark launched a few years back, not that I have anything against Huggies. I just bought 100 shares of Kimberly-Clark because of Huggies. So, by all means, keep making those babies, Y'all, and get you some Huggies. Here's some music for you.

Omar/El Grito puts on a Bruno Mars song and the phone lines light up.

INT. EL YUNQUE, PUERTO RICO - ANGELO'S PUB - DAY

JAMES HARRIS, from the US Mainland, strikes up a conversation with the Owner of the pub.

JAMES

So, how do I find WPRC on the radio, anyway?

ANGELO SANCHEZ, owner of the pub, serves one of his customers a beer.

ANGELO

92.7 FM.

JAMES

That Omar is a funny guy.

ANGELO

Funniest disc jockey in Puerto Rico.

JAMES

Oh, they would love him in the U.S. Mainland, too. I like the name Omar/El Grito. That's a good name for a disc jockey.

ANGELO

He's been in here a few times. I have an autographed picture of him on my wall.

James sees a picture of Angelo posing with Omar/El Grito on the wall.

JAMES

That's cool. That must have been good for business.

ANGELO

You know it.

James introduces himself to Angelo.

JAMES

I'm James.

ANGELO

I'm Angelo.

JAMES
Nice to meet you, Angelo.

James and Angelo shake hands.

ANGELO
What can I get you?

JAMES
Una cerveza, Por Favor.

ANGELO
You got it.

Angelo gets James his beer.

ANGELO (CONT'D)
Here you are.

JAMES
Thanks.

ANGELO
That will be seven dollars.

James pays the man.

JAMES
Here you go.

ANGELO
Thanks.

JAMES
My wife and I just moved here from
Maryland.

ANGELO
Is that right? Well, welcome to
Puerto Rico.

Angelo wipes down his bar while still talking to James.

JAMES
We were actually in San Juan on our
honeymoon two years ago.

ANGELO
You liked it here so much, that the
two of you decided to put down
roots here, huh? Well, I hope it
all works out for you.

JAMES

Thanks, Angelo. But we didn't move out here just to sun bathe and go scuba diving. You know that business being built on the other side of the street?

James looks out the window to look at the construction going on across the street.

ANGELO

Yeah, is that you're business they're working on?

JAMES

That's right. We're going to be running a textile business. We're calling it Textile Fabrics and More.

ANGELO

Well, good luck to you. You couldn't have picked a better place to start a business than right here. Who knows, you might even get to hear Omar/El Grito plug your business some day.

JAMES

Wouldn't that be something?

Angelo pours himself a drink.

ANGELO

Salud.

JAMES

Salud.

Angelo and James drink to the business that is under construction.

JAMES (CONT'D)

So, Angelo, you've been in business for a while now, right?

ANGELO

That's right, fifteen years.

JAMES

So, you must know the people and the area quite well, right?

Angelo looks around and notices THREE ODD LOOKING White men dressed as government agents sitting at a table having lunch.

ANGELO
Yeah, just about.

JAMES
Did you know the Cordoza's from the Foothills?

ANGELO
The Cordoza's? Oh, yeah, the Cordoza's. I haven't seen them in a while. I wonder what happened to them.

JAMES
My wife and I bought their house.

ANGELO
Oh, you did.

JAMES
I'm only asking because the Cordoza's left all of their belongings behind. They just up and left, no forwarding address or nothing, and I was wondering if you might know how to get a hold of them.

ANGELO
Sorry, my man, you're out of luck.

JAMES
That's all right. I just don't know what I'm going to do with all their stuff.

James finishes his beer.

INT. THE HARRIS'S FAMILY HOME - LIVING ROOM - MOMENTS LATER

YVETTE, James's wife, is making room for her furniture, while listening to the Omar/El Grito show on the radio.

JAMES (O.S.)
Yvette!

YVETTE
In here, James.

James walks in on Yvette unpacking.

JAMES

I'm back.

YVETTE

So, did you find out anything?

JAMES

Not a thing. That makes the Pastor at the church, the barber, and the bartender. No one knows where the Cordoza's could've gone.

Yvette gets a vase out of a box.

YVETTE

I can't believe they would just leave all their stuff behind like this? I mean, who does that? It's as if they couldn't get out of here fast enough.

JAMES

Yeah, I know it's weird.

Yvette can't find a place to put her vase.

YVETTE

Well, I don't know what we're supposed to do with this stuff. We've got to make room for our things.

James takes the vase from Yvette and sets it down.

JAMES

Let's worry about what to do with all this stuff in the morning. Why don't you take a break for now? Come on, Yvette.

James walks Yvette out of the room.

EXT. THE HARRIS'S FAMILY HOME - FRONT PORCH - NIGHT

Yvette is enjoying a glass of wine while watching the beautiful night sky from a swinging bench. James lifts the window open and sticks his head out to talk to Yvette.

JAMES

Hey, Yvette, do you remember what channel NBC is on here? Wasn't it channel 16?

YVETTE

I think so. I don't know. Hey, it's a beautiful night out. Why don't you forget about television? Come out here and help me finish off this bottle of wine.

JAMES

I'll be right there.

James pulls his head back inside, and Yvette gets a glass of wine ready for James. James steps out on the front porch and Yvette reaches out to hand him his glass of wine.

JAMES (CONT'D)

Is that for me?

YVETTE

What do you think?

JAMES

Thank you.

Yvette stops James from taking a sip from his glass.

YVETTE

Not yet!

JAMES

What?

YVETTE

A toast.

JAMES

Oh, you wanna make toast? Okay.

YVETTE

A toast... to life in the Caribbean.

JAMES

To Caribbean living, hear, hear.

Yvette and James drink from their glasses.

YVETTE

I think we're going to do very well here, James. I can feel it.

JAMES

Oh, I got one.

YVETTE

You wanna make a toast? Okay,
let's hear it.

A loud noise interrupts James from making his toast.

YVETTE (CONT'D)

What is that?!

Yvette and James brace themselves as the house starts to shake violently.

JAMES

I don't know.

James and Yvette step down from the front porch and see a wobbly alien spacecraft flying over their house and heading to the forest, where it crashes.

YVETTE

My God, James! Was that what I
think it was?!

JAMES

I think so! Stay here. I gotta go
check this out! I'll be right
back.

James runs back inside the house.

YVETTE

Like hell I will! You're not
leaving me here alone. I'm going
with you.

Yvette follows James inside the house.

INT. THE HARRIS'S FAMILY HOME - LIVING ROOM - CONTINUOUS

Yvette thinks James is about to get on the phone to call for help when he's just going for his car keys.

YVETTE

Shouldn't we get someone out here?

JAMES

Like who, the cops, the Mayor? All
they're gonna do is lie to us and
say that it was nothing but a
weather balloon. No, I've got to
go see this for myself.

James grabs his car keys and walks out the door with Yvette right behind him.

EXT. EL YUNQUE NATIONAL RAIN FOREST - NIGHT

Lots of down trees and a fiery trail leads to the down spacecraft.

INT. ALIEN SPACECRAFT - COCKPIT - CONTINUOUS

Colon is on the radio trying to report the crash to his people back on Planet Lanuros.

COLON
Come in, Lanuros! Do you read me?
(beat)
Come in, Lanuros. Do you read me?

Colon gets no response and unfastens his seat belt to check his co-pilot for any sign of life.

COLON (CONT'D)
Come on, Buddy. Stay with me.
Help is on the way.

Colon places his hand on his co-pilot's chest and feels no heart beat.

COLON (CONT'D)
Just hang in there.

After watching his co-pilot's lifeless body disintegrate, Colon makes his way out of the cockpit.

INT. ALIEN SPACECRAFT - THE BRIG - CONTINUOUS

Colon is surprised to find the beast man missing from the table he was strapped down to.

COLON
Where are you, Beast Man?!

Colon looks around for a weapon to arm himself with and sees a whip on the floor. The beast man beats Colon to it and puts his foot down on the whip. Colon tries to get the beast man's foot off the whip. The Beast man grabs Colon by his throat and lifts him off his feet.

EXT. EL YUNQUE NATIONAL RAIN FOREST - CONTINUOUS

The beast man pops his head up from the spacecraft to get a look at his surroundings. The beast man sees that the coast is clear and leaves the safety of the spacecraft.

YVETTE (O.S.)
It's just up ahead, James.

JAMES (O.S.)
Are you sure? How do you know?

YVETTE (O.S.)
Because all the down trees lead to
this direction.

The Beast Man makes himself scarce to avoid being seen.

YVETTE (CONT'D)
There it is, James. I told you.

JAMES
This is incredible. It reminds me
of what the Cylons flew in
Battlestar Galactica.

YVETTE
What's that?

JAMES
Never mind.

YVETTE
Do you think there could be bodies
in there, like Alien bodies?

JAMES
Who knows? There could be, but I'm
not going in there to find out. I
don't want to get too close. This
thing could be radio active.

YVETTE
Right, radiation. I haven't even
thought about that. We need to
leave right now.

JAMES
Wait a minute. We should at least
take a few pictures of it.

YVETTE
You just said you didn't want to
get too close.

Yvette gets her camera phone out to take a picture of the spaceship.

JAMES

I'm not going to get close. You can take a picture of me from here, just make sure that you can see the spacecraft in the background.

YVETTE

Okay.

Yvette positions herself to get a good picture of James with the spaceship in the background.

JAMES

What are you waiting for? Take the picture, Yvette.

YVETTE

Do you feel weird?

JAMES

Do I feel weird? No, why?

YVETTE

I don't know. I feel like we're being watched. I can feel the hair on my arms standing up.

Yvette shines her flashlight at the trees that are still standing.

JAMES

I think you had a little too much to drink. I knew you should've stayed at home.

YVETTE

Hey, when a flying saucer the size of a swimming pool flies over your house, that shit will sober your ass up quick.

JAMES

Just take the picture.

Yvette takes several snap shots of James with the spaceship in the background before hearing a loud growl coming from the trees.

YVETTE

What the fuck was that, James?! Tell me you heard that.

JAMES

I heard that.

YVETTE

I told you I think there's something hiding in the trees.

Yvette and James look out at the trees.

JAMES

I don't see anything, do you?

YVETTE

No. Let's just get out of here.

The beast man throws a rock that comes close to hitting Yvette in the head.

YVETTE (CONT'D)

Whatever it is just threw a rock at me!

Yvette shines her flashlight on the rock that was just thrown.

JAMES

Are you alright?!

YVETTE

Yeah, I'm alright.

JAMES

Come on. We're out of here!

James takes Yvette by the hand and leads her away from danger.

EXT. ON THE ROAD - NIGHT

The awkward silence in the car breaks when James and Yvette spot two military helicopters heading in the opposite direction.

JAMES

I'll give you three chances to guess where those helicopters are going.

YVETTE

They have military bases around here? I didn't know that.

JAMES

The only one I can think of is The Roosevelt Roads Naval Base, but they closed that down years ago. I heard a lot of weird experiments went on at that base, some were even thought to be inhumane, like the sterilization experiments the US military used to conduct on the Puerto Rican women who were here in the early 1900s.

YVETTE

That's fucked up.

Yvette gets her smartphone out to review the pictures she took of the spacecraft wreckage.

JAMES

My guess is that those two choppers are on their way to salvage whatever is left of that spacecraft so that they can reverse engineer it.

YVETTE

You think this kind of stuff happens here all the time?

JAMES

Who knows?

YVETTE

Because I'm starting to suspect that the reason the Cordoza's left in such a hurry is because this type of stuff does happen here all the time. And when the Cordoza's couldn't take it anymore, they just left all their stuff behind and got the hell out of dodge.

JAMES

Are you saying that we made a mistake moving here?

YVETTE

No, I'm not saying that.

Yvette puts her smartphone away.

JAMES

Look, everything's gonna be alright, Yvette.

(MORE)

JAMES (CONT'D)

We're gonna make a success out of this textile business, and live happily ever after, you'll see.

YVETTE

You're right.

JAMES

Besides, at least now we have a back up plan just in case this business doesn't take off. With the pictures you took, we can both go on sixty minutes, tell our story, and even write books about it.

YVETTE

That's one way of looking at it.

James and Yvette stop talking and continue to drive up the road.

EXT. THE HARRIS'S FAMILY HOME - BARNYARD - DAY

Yvette is on her way to the pig pen.

YVETTE

Morning, Guys.

Yvette feeds the pigs.

YVETTE (CONT'D)

See you later, guys.

Yvette walks away from the pig pen and makes her way over to the chicken coup.

YVETTE (CONT'D)

Morning, chickens.

Yvette feeds the chickens and gets the eggs out of the chicken coup.

INT. THE HARRIS'S FAMILY HOME - KITCHEN - MOMENTS LATER

Yvette serves James his breakfast and sits down to join him at the table.

YVETTE

So, what are you up to this morning?

JAMES

Well, I've been checking the news channels, and not a single story about what we saw last night, so I figured I'd go into town and get the word on the street.

YVETTE

Alright, just be careful who you talk to, okay? We're new to the area. You don't want the people around here to think they've got themselves a couple of freaky gringos for neighbors.

James gets up from the table.

JAMES

I'll tell you what. I'll take the pictures that you took with me. Where's your phone?

YVETTE

I don't know how comfortable I feel with you showing those pictures around, James.

JAMES

It'll be fine, Yvette. Don't worry about it. Where's your phone?

YVETTE

Alright, I'll get them for you.

Yvette gets her smartphone out of her purse and gives it to James.

JAMES

Don't worry. Everything will be fine, Yvette. You'll see.

James takes the smartphone from Yvette and kisses her on the forehead.

EXT. EL YUNQUE, PUERTO RICO - RAIN FOREST - MOMENTS LATER

A white-tailed deer drinks from a brook. The beast man stalks from behind the trees. The White-tail deer's ears perk up when it senses that it is being watched and lifts its head. The beast man tries to get closer to the deer without giving itself away. The deer no longer feels safe and abandons the brook.

The beast man springs into action too soon and falls face first into the brook trying to catch the deer. The agile deer is able to leap frog over the beast man and escape into the trees. The beast man demonstrates its anger for failing to make a kill by letting out a loud roar.

EXT. EL YUNQUE, PUERTO RICO - RAIN FOREST - DAY

Military personnel have shown up to the crash site in hazmat suits to haul the spacecraft away. LEAD INVESTIGATOR sees that work has slowed down and confronts military personnel.

LEAD INVESTIGATOR

(sounding off)

What's the hold up?! I want this whole area cleared up by fourteen hundred, am I clear?!

MILITARY PERSONNEL

Did you hear that?

LEAD INVESTIGATOR

Hear what?

MILITARY PERSONNEL

It sounded like a loud roar to me.

LEAD INVESTIGATOR

I didn't hear anything. Did you hear me?

MILITARY PERSONNEL

Everything cleared up by fourteen hundred, yes, I heard you.

Lead investigator walks away and leaves Military personnel to their work.

INT. TEXTILE FABRICS AND MORE - CONSTRUCTION SITE - MOMENTS LATER

Lots of drilling and hammering going on. James enters and finds construction crew hard at work.

JAMES

(In 8th grade Spanish)

Good morning, my friends. How's everybody doing today? Santos, you doing good? How's the family?

SANTOS, 38, stops hammering and acknowledges James.

SANTOS
 (In Spanish)
 Everything is good, Boss. Thanks
 for asking.

JAMES
 Good, glad to hear it.

James keeps it moving.

JAMES (CONT'D)
 What about you, Miguel? You doing
 good?

MIGUEL, 40, answers James from the top of a latter.

MIGUEL
 (In Spanish)
 Couldn't be better.

JAMES
 Good.

James keeps it moving then stops in his tracks to talk to Miguel and Santos some more.

JAMES (CONT'D)
 You know what, Miguel? While I
 have you here, let me talk to you
 for a minute.

MIGUEL
 Sure thing, Boss, what's up?

JAMES
 No, come down from the latter. I
 wanna ask you something.

MIGUEL
 Okay.

Miguel comes down from his work station.

JAMES
 You too, Santos. This will
 interest you, too.

Santos puts down the hammer to join Miguel and James.

SANTOS
 This isn't going to take too long,
 is it? I don't want things to fall
 behind.

JAMES

No, this won't take long. I just wanted to ask you guys something. You know my wife and I are new to this area, and you guys have been here a long time.

MIGUEL

Right.

JAMES

So, what I want to know is if you guys have seen strange things in all your years of living here?

Santos shrugs his shoulders and shakes his head no.

SANTOS

No.

MIGUEL

Wait, what do you mean by strange?

JAMES

Anything that you can't explain, anything otherworldly.

SANTOS

No.

MIGUEL

Me either.

JAMES

What about last night? You guys didn't see anything strange, like a big bright ball of light in the night sky?

MIGUEL

No, nothing like that.

James decides it's time to break out the photos.

JAMES

Let me show you guys where I'm going with this, okay? Check these out.

Miguel takes the phone into his hands and looks closely at the pictures.

MIGUEL

What am I looking at here?

JAMES

This is what flew over my house
last night and crashed in the El
Yunque national rain forest.

Santos looks over Miguel's shoulder to see the pictures.

SANTOS

This is incredible. You're saying
this thing flew over your house
last night?

JAMES

That's right.

SANTOS

I wonder how I missed that.

MIGUEL

You're a braver man than I am,
Boss. I don't think I would've
gone into the park at night to
track this thing down.

JAMES

Yeah, well, we were curious, you
know. We only live minutes away
from the park, so we figured we'd
go check it out.

James takes the camera back from Miguel.

JAMES (CONT'D)

Okay, well, I took up enough of
your time. I'll let you guys get
back to it.

MIGUEL

You got it, Boss.

JAMES

It's looking good, by the way.
Keep up the good work.

SANTOS

Okay.

James walks away with his smartphone in hand.

INT. ANGELO'S PUB - MOMENTS LATER

James takes a seat at the bar and orders a drink.

ANGELO

James, what can I get for you, my friend?

JAMES

Just a beer, thanks Angelo

ANGELO

Coming right up.

Angelo pours James his beer.

JAMES

Here you go.

James pays Angelo for the beer.

ANGELO

Hey, James, are you doing alright?

JAMES

Yeah, I'm doing fine. Why?

ANGELO

I don't know. It's just that your eyes look kind of heavy. Have you been getting enough sleep?

JAMES

As a matter of fact, no, not really.

ANGELO

Got a lot on your mind, huh?

JAMES

Yeah, you could say that.

James drinks his beer.

ANGELO

Well, I'm a bartender. Day in and day out, I'm here listening to other people's problems.

JAMES

Nah, I don't want to do that to you.

ANGELO

It's no problem, really. What is it? Did you just find out that your business isn't going to open in time, or something?

JAMES
No, it's nothing like that.

ANGELO
No, well, that's good.

James drinks from his glass before telling Angelo.

JAMES
Let me ask you something. Did you see anything strange last night?

ANGELO
Last night? No, I don't think so.

JAMES
Really? You didn't see anything strange last night?

ANGELO
Strange like how?

James gets the phone out and shows Angelo the pictures.

JAMES
Check these out.

Angelo looks closely at the pictures.

ANGELO
What the hell is that? Is that what I think it is?

JAMES
I don't know. What do you think it is?

ANGELO
It looks like some kind of spacecraft.

JAMES
That's exactly what it is.

ANGELO
No way.

JAMES
This thing crashed not far from where I live.

ANGELO
That's incredible.

JAMES

You're sure you didn't see anything
in the sky last night?

ANGELO

I'm telling you, no.

JAMES

I don't get it. How can that be?
Look, do you mind if ask some of
your customers?

ANGELO

No, I don't mind.

JAMES

Thanks.

James looks around and approaches three odd looking White men
dressed as government agents having drinks at a table.

JAMES (CONT'D)

Good afternoon, Fellas. I don't
mean to interrupt your drinks, but
if you could just answer a question
for me, I sure would appreciate it.

AGENT #1 looks for a nod from the agent sitting across from
him before answering James.

AGENT #1

Ask your question.

JAMES

This is going to sound weird, but
did any of you happen to catch that
strange ball of light in the sky
last night?

The agents all look at each other.

AGENT #1

No, can't say that we have.

AGENT #2 questions James's state of mind.

AGENT #2

Are you sure of what you saw?
Maybe you and the wife had one too
many last night.

JAMES

I know it sounds nuts, but take a
look at these photos.

AGENT #2 takes the phone from James.

AGENT #2
Where were these taken?

JAMES
In the El Yunque rain forest.

AGENT #3 wants to see the pictures.

AGENT #3
Let me see those.

Agent #2 passes the phone to Agent #3.

AGENT #3 (CONT'D)
Have you shown these photos to
anyone else?

JAMES
Just a few people.

AGENT #3
And what did they have to say about
it?

JAMES
None of them saw the bright light
in sky last night either.

AGENT #1
You know how lucky that makes you?
Now, if I were you, I wouldn't go
around showing those photos to
anyone else.

Agent #3 gives the phone back to Agent #2 to give back to
James.

JAMES
Well, I'm sorry to have disturbed
you, but thank you for taking the
time.

James takes a couple of steps away from the Agent's table
before bending his knees to puke on the floor.

ANGELO
James?

Angelo comes from behind the bar to check on James.

ANGELO (CONT'D)
You feeling okay, James?

JAMES

I'm sorry about puking on your floor, Angelo. Where's your mop? I'll clean this mess up for you.

ANGELO

Oh no, don't worry about that. I got it. It's alright, just go home and take it easy for a while.

JAMES

Thanks Angelo.

James is careful not to step in his own puke and exits the pub.

INT. THE HARRIS'S FAMILY HOME - LIVING ROOM - MOMENTS LATER

James walks in to the sounds of Yvette puking in the bathroom.

JAMES

Hey, Yvette!

YVETTE (O.S.)

I'm in here, James!

James follows Yvette's voice to the bathroom.

JAMES

Honey, are you feeling alright?

James pushes the door to the bathroom open and finds Yvette with her head in the toilet bowl.

INT. THE HARRIS'S FAMILY HOME - BATHROOM - CONTINUOUS

James rushes over to keep Yvette's hair out of the toilet bowl and waits for her to finish puking before helping her up to her feet.

JAMES

Hey, what's this? Are you feeling sick?

YVETTE

I've been at it for about twenty minutes.

JAMES

Awe, my poor baby, you too, huh?
Well, I'm here now. First, let's
get you off your feet and into bed.

James proceeds to walk Yvette out of the bathroom.

YVETTE

I can't. I got to tend to the
bread that's in the oven.

JAMES

Don't worry about that. I'll take
care of everything.

INT. THE HARRIS'S FAMILY HOME - BEDROOM - CONTINUOUS

James walks Yvette over to the bed and sits her down.

YVETTE

Hey, what did you mean when you
said, "You too, huh?"

JAMES

What?

James kneels down to take Yvette's shoes off.

YVETTE

When I told you that I was at it
for twenty minutes, you replied,
"You too, huh?" What did you mean
by that?

JAMES

Oh, I puked while I was in Angelo's
pub.

YVETTE

You did? Well, are you feeling
better now?

James sits down on the bed next to Yvette.

JAMES

Yeah, I feel fine. It was nothing.
Never mind about that.

Yvette feels James's forehead.

YVETTE

You're puking, I'm puking, maybe we should go to the hospital and get ourselves checked out just to be safe.

JAMES

Come on, Yvette, now don't go getting carried away.

YVETTE

Yeah, but what if it was something we ate this morning. There could be something wrong with the eggs, or the bacon.

James gets up from the bed.

JAMES

We'll wait to see how we're both feeling in a couple of days, okay? And if we're still feeling under the weather by then, we'll go see a doctor.

YVETTE

Yeah, okay, I could live with that.

JAMES

Good. Now, get into bed and get some sleep.

YVETTE

Don't forget the bread in the oven.

JAMES

I'm going to check on it now.

James leaves the room. Yvette lays back in bed and gets comfortable.

EXT. ON THE ROAD - NIGHT

James and Yvette are on their way to the hospital. They are both showing signs of radiation exposure on their faces.

JAMES

We're almost there, Yvette. Stick your head out the window if you need to.

YVETTE

I'm okay, but does the ride have to be so bumpy, though?

JAMES

Sorry about that. This road's got a lot of pot holes.

James's car starts to stall and dies in the middle of the road.

YVETTE

What's happening? What's going on with the car?

JAMES

Hell if I know. Hold on.

YVETTE

Pull this thing over.

James pulls the car over to the side of the road.

JAMES

This is just what we need now. Stay in the car. I'll check it out.

James pops the hood and gets out of the car.

YVETTE

Try to make it fast, James.

James shines a light on what's under the hood but can't find anything wrong.

JAMES

What the hell?

YVETTE

Did you fix it yet?

JAMES

There's not a damn thing to fix. Everything looks good.

James notices that the noise coming from the woodland creatures has come to a halt.

YVETTE

What's wrong with you, James?

JAMES

You hear that?

YVETTE
Hear what?

JAMES
The noise.

YVETTE
What noise?

JAMES
Exactly, what noise? The frogs,
the crickets, they all got quiet
all of a sudden.

YVETTE
Oh yeah, they did. I don't like
this, James. I can feel the hair
on the back of neck standing up.

James makes his way over to the driver's side of the car.

YVETTE (CONT'D)
Come on, Hun. Get in the car.

James sees bright lights coming from an approaching
vehicle/spacecraft.

YVETTE (CONT'D)
James, get in the car right now!

The strange looking vehicle stops where James and Yvette can
see it. The three odd looking men from Angelo's pub step out
of the vehicle and approach James and Yvette.

AGENT #1
(in a strange voice)
Funny running into to you here,
James.

JAMES
You're the guys from Angelo's Pub.
Where are you guys heading?

AGENT #2
Having car trouble, James?

JAMES
Yeah, it's the damnedest thing,
too. This car is practically brand
new. But it's a good thing you
guys happen to be passing by. Do
you mind helping us get it running
again?

AGENT #1

No, James, it's all in your head.
There's nothing wrong with the car.

AGENT #3

We are what happened to your car,
James.

JAMES

What are you talking about?! And
why do you sound so strange? You
guys didn't sound this way when we
spoke before.

Agent #1 snaps his fingers to start up James's car.

JAMES (CONT'D)

How did you do that?! Who are you
guys?

AGENT #2

I don't know. Could it be that
we're stage magicians?

JAMES

Well, whoever you guys are, thanks
for the help. See you guys at the
pub, alright?

James tries to get back in the car with Yvette.

AGENT #1

Not so fast, James. We're not done
here.

Agent #1 makes the engine go out again and starts to inch his
way closer to James.

JAMES

Look, I'd stay back if I were you.
The truth is my wife and I are not
well. I think we've been exposed
to radiation, and we need to get to
a hospital to see if that is indeed
the case, so can you start the car
up again, please?

AGENT #1

Radiation from the craft you found
in the forest, yes, we know all
about it, James.

(MORE)

AGENT #1 (CONT'D)

You don't really think it's by some weird coincidence that we happen to be running into each other like this, do you?

JAMES

I don't know what to think right now.

AGENT #3

Let me clear it up for you. We're not talking the kind of radiation levels one gets from standing too close to a microwave oven, or an X-ray. No, with the levels of radiation you've been exposed to, not even a hospital on the U.S. Mainland will be able to help you.

JAMES

Well, if you don't mind, we'd like to take our chances. Now, if you could just get the car started again, we could be on our way.

Agent #1 turns his back on James.

AGENT #1

(to Agent #2)

I don't think we have his full attention.

Agent #1 steps aside and gives Agent #2 a chance to get through to James.

AGENT #2

I'm getting that feeling myself. What we're trying to tell you, James, is that you could try your luck at a hospital here, or at a hospital in the U.S. Mainland, and it won't matter. They're not equip to treat you.

JAMES

But you guys can help us, is that where you're going with this?

AGENT #1

All we ask in return is that you stop asking your neighbors questions about any paranormal experiences they may have had.

(MORE)

AGENT #1 (CONT'D)

That means no more questions about the Cordoza's.

Agent #3 chimes in.

AGENT #3

The Cordoza's are alien abductees who thought they could outsmart their abductors by skipping town in the middle of the night. Now, the Cordoza's might be able to elude their captors for a couple of more weeks, but not for much longer than that.

James laughs in the agent's face.

JAMES

Come on, all I ever see you guys do at the pub is knock back a few.

AGENT #2

Deceptive tactics.

AGENT #3

That's just our cover. What we're really doing there, James, is keeping our ears to the grindstone, as you people like to say, keeping our ears open for any conversations being had about strange phenomenons.

Yvette opens the car door on her side and pukes.

JAMES

Yvette?!

James runs over to the passenger side of the car to tend to Yvette.

JAMES (CONT'D)

Yvette, honey, it's alright. I'm here. I'm here, baby.

AGENT #1

Well, James, do you agree to our terms, or should we just get back on our horse and leave you and your wife stranded here?

James looks into Yvette's eyes and sees that he has no choice but to agree with the terms.

JAMES

Alright, you win. You help us out,
and we'll keep our mouths shut
about the things we've seen.

AGENT #1

Wise decision, Mr. Harris. But see
to it that you live up to your end
of the deal, or you will be seeing
us again.

JAMES

I get it. You'll get no more
trouble from us.

AGENT #1

Now, get Yvette out of the car and
stand her up.

James helps Yvette to her feet.

AGENT #1 (CONT'D)

Now, relax. This won't hurt a bit.

Agent #1 steps forward with his head illuminating like a glow
worm.

AGENT #1 (CONT'D)

Now, follow us back to our ride.

James and Yvette are under a spell and can't help but follow
the agents to their vehicle.

FADE OUT.

FADE IN.

INT. TEXTILE FABRICS AND MORE - CONSTRUCTION SITE - DAY

JULIO, James's Dry wall guy, greets him and Yvette as they
walk through door.

JULIO

(In Spanish)

James, just the man I wanted to
see.

JAMES

Yvette, this is my dry wall guy,
Julio. Julio, this is my wife,
Yvette.

YVETTE
Mucho gusto.

JULIO
Mucho gusto.

Julio and Yvette shake hands.

JAMES
So, what did you want to see me
about?

JULIO
What color tiles do you want for
the walls in your office? You
still haven't gotten back to me
about that.

JAMES
Oh right, the tiles. I don't know.
What do you think, Yvette?

Julio has a sample of colors for Yvette to choose from.

YVETTE
How about this Glacier Aqua frosted
glass? That's a nice color.

JAMES
Yeah, it's nice, but I was thinking
of something mosaic, like this Muse
Crepe.

YVETTE
Okay, that's a nice color, too.

JAMES
Okay, good. We're going with the
Oceanside glass tile, Julio.

JULIO
Oceanside glass tile it is. I'll
get right on it.

Julio gets the samples out of the way and gets back to work.

JAMES
Now, let me show you the work
station.

YVETTE
Okay.

James leads Yvette to the work station.

INT. THE HARRIS'S FAMILY HOME - BARNYARD - NIGHT

The livestock are on edge about a wild creature on the hunt. The beast man looks around to make sure that the coast is clear before jumping the fence to get at the chickens.

INT. THE HARRIS'S FAMILY HOME - MASTER BEDROOM - NIGHT

Yvette is busy checking herself out in the mirror. James is in bed waiting for Yvette to join him.

JAMES

Yvette, come to bed now. You've been checking yourself out in the mirror for ten minutes already.

YVETTE

I don't know what your friends did to cure us, but I wish there was a way that we could repay them.

JAMES

How many times do I have to tell you, Yvette, those guys are not our friends. I'm just glad to have them out of our lives for good.

YVETTE

Just as long as you remember never to mention that spacecraft we found to anyone again.

EXT. THE HARRIS'S FAMILY HOME - BARNYARD - NIGHT

The beast man shows his face to the chickens in the coup and freaks them out and ruffles their feathers when he shows them his teeth. He then growls as he pushes in the door to the chicken coup.

INT. THE HARRIS'S FAMILY HOME - BEDROOM - NIGHT

Yvette gets her smartphone out to delete the pictures she took of the spacecraft wreckage.

YVETTE

I guess it's time we delete those pictures of the spacecraft from my phone, just to be safe.

Yvette looks for the pictures of the spacecraft on her phone and sees that they have already been deleted.

YVETTE (CONT'D)
James?
JAMES
What?
YVETTE
Did you delete the pictures from my
phone?

JAMES
No.

YVETTE
It's okay, if you did. I won't be
mad.

JAMES
I'm telling you I didn't delete the
pictures.

YVETTE
Well, they're gone, and I don't
remember deleting them.

James can hear the chickens in the yard.

JAMES
You hear that?

YVETTE
The chickens.

James gets out of bed and goes to the window.

JAMES
They sound freaked out about
something.

James looks out the window and sees some of the chickens
running around freely.

JAMES (CONT'D)
What the hell?! Some of the
chickens are out of the coup.

YVETTE
Seriously?

Yvette goes to the window to see for herself.

JAMES
I'm going out there.

YVETTE

Wait for me. I'm going with you.

Yvette follows James out the room.

EXT. THE HARRIS'S FAMILY HOME - BARNYARD - NIGHT

James uses outdoor lighting to brighten up his backyard before stepping outside with Yvette.

YVETTE

Do you see anything?

James looks around for any sign of danger.

JAMES

I'm not seeing anything.

Yvette makes her way over to the chicken coup and sees that the door to the chicken coup has been smashed in.

YVETTE

James! Come quick!

Yvette finds three half eaten chickens in the coup.

JAMES

What did you find?!

James runs over to Yvette armed with a machete.

YVETTE

Look at this.

Yvette removes the dead chickens from the coup.

JAMES

What the hell?

YVETTE

What could've done this?

JAMES

I have no idea. Come on, let's look around some more.

YVETTE

I wonder if the pigs are okay.

JAMES

Let's check on them.

James and Yvette make their way over to the pig pen.

JAMES (CONT'D)

The pigs seem okay. How many pigs were there? Are they all accounted for? You would know better than I would.

YVETTE

Yeah, they're all accounted for, thank goodness.

JAMES

Let's go back to the chicken coup and check for tracks. Whatever went after the chickens had to have left tracks.

Yvette and James go back to the chicken coup.

YVETTE

Hey, James, you were right. Look at these tracks here.

Yvette points out the trail of huge footprints for James.

JAMES

Look at the size of those prints. Whatever left these prints must be at least nine feet tall.

James looks at the fence and sees where the beast man made its way in.

JAMES (CONT'D)

Uh-huh, look at the fence. Whatever this thing is got in through there.

YVETTE

Well, you're the one who watches all the wildlife shows. What kind of animal has feet this big and is indigenous to Puerto Rico anyway?

James puts his foot next to the print left behind by the beast man to compare sizes.

JAMES

I don't think... I don't know what to think, Yvette. I mean, look at it. We could rule out that a person did this because who eats half of three live chickens, and then runs off? No one does that.

(MORE)

JAMES (CONT'D)

But at the same time, the prints
look too human like to be any kind
of animal.

James kneels down to get a better look at the prints.

JAMES (CONT'D)

You can see that this thing has
five toes the same as we do. So, I
really don't know what we could be
dealing with.

YVETTE

Do you think it'll be back?

James stands back up.

JAMES

I have no doubt that this thing
will be visiting us again real
soon. Now, that it knows where it
could get its hands on some food,
You better believe it will be back.

Yvette has an Ah-Ha moment.

YVETTE

Oh my God, James. It just dawned
on me. Of course, we know what
this thing is. We know because it
already tried to hit me in the head
with a rock, don't you remember?

JAMES

Oh shit, that's right. How could
we have forgotten about that?!
This thing must have been aboard
that fallen flying saucer. Somehow
it cheated death, and now it's
running around loose in the jungles
of Puerto Rico.

Yvette can't stop looking around for the creature.

YVETTE

We need to call someone. We need
to get someone out here now, like
pest control, or something. We
gotta do something.

JAMES

We can't tell anyone about this.
Remember, we gave our word to those
three freaks.

YVETTE

I don't see the harm in calling the police, James.

JAMES

Trust me, Yvette, I think we should try to handle this ourselves.

YVETTE

Suppose you're right, suppose we do end up trapping and killing this thing, what are we going to do then? What are we going to do with its body? Make it the first thing customers see when they walk into our business, like the Tecumseh on Cheers?

JAMES

We'll cross that bridge when we get to it, Yvette. Come on, let's get back inside.

James and Yvette make their way back to the house.

INT. DOG POUND - DAY

Dogs of all varieties are barking for someone to take them home. Yvette and James walk in and have a look around. Yvette sees a cute beagle and is smitten with it.

YVETTE

Awe, James, how cute?

JAMES

Come on, Yvette, stay focused. We're not here for cute. We're here for killers. Now, keep looking.

YVETTE

(to the beagle)

Sorry, sweetie. But don't worry, cutie, it won't be long before someone else comes along and gets you out of there.

Yvette pulls herself away from the beagle and resumes shopping.

JAMES

Ah, now this is more like it.

James comes across a couple of strong looking Dobermans.

JAMES (O.S.) (CONT'D)
Yvette, come here! Check these
guys out.

Yvette follows the sound of James's voice and finds him with
the Dobermans.

YVETTE
Oh boy! I take it you found what
you're looking for. Are you sure
you don't want to look around for
anything bigger?

JAMES
Yeah, but I don't think one will
do, do you? I think we'd be better
off getting both of these guys.
(to the Dobermans)
What do you say? Do you guys wanna
come home with us?

YVETTE
Okay, so, are we done here?

JAMES
Yeah, we're done here. Next
stop... the sporting goods store.
You see, right about now this thing
is probably thinking that it can
sneak into our barnyard whenever it
feels like it, but if he tries to
sneak into our barnyard again
tonight, he's gonna be in for a
rude awakening.

YVETTE
I guess I better get the dog food.

Yvette leaves James in the aisle with the Dobermans.

EXT. THE HARRIS'S FAMILY HOME - BARNYARD - NIGHT

James is getting acquainted with his two Dobermans. Yvette
steps out holding two mugs of coffee and joins James.

YVETTE
How's it going out here?

James checks his watch before responding.

JAMES
It's ten O'clock, and all is well.

YVETTE
Uh-huh, and how are you guys
getting along?

James pats the Dobermans gently.

JAMES
We're getting along just fine,
aren't we, Fellas?

Yvette hands James his jug of coffee.

YVETTE
I see. Did you come up with names
for them, yet?

Yvette sits down next to James.

JAMES
Thanks for the coffee.

YVETTE
You're welcome.

JAMES
No, I haven't named them yet. Why
don't we name this guy Diesel, and
this girl...

Yvette interrupts.

YVETTE
Give her a Spanish name, something
tough.

JAMES
Alright, how about Chica?

YVETTE
Yeah, but I like Lucia better.

JAMES
Alright, Lucia it is. Diesel and
Lucia.

James drinks from his mug.

YVETTE
Now that we've got that out of the
way, when are you going to put up
the security cameras?

JAMES

I'll do that tomorrow.

YVETTE

So, how long do you plan on staying out here?

James gets up from his seat.

JAMES

I know. I've been out here long enough. Let's go inside.

Yvette puts down her mug and gets up from her seat. James starts to follow Yvette back inside the house then remembers something.

JAMES (CONT'D)

Oh, what am I doing? I almost forgot something.

James goes back to the swinging bench to retrieve his twelve gage shotgun.

YVETTE

I don't think there's going to be enough room in the bed for that thing, do you?

James stops Lucia and Diesel from following him into the house.

JAMES

No, Diesel, you and Lucia have to stay out here tonight and keep watch. Make sure nothing comes over the fence. I'll see you in the morning.

James goes inside and shuts the door in Diesel and Lucia's faces. Diesel and Lucia go back to their resting spot on the porch and lay down.

INT. THE HARRIS'S FAMILY HOME - MASTER BEDROOM - NIGHT

James and Yvette are in bed fast asleep.

EXT. THE HARRIS'S FAMILY HOME - BARNYARD - NIGHT

Diesel and Lucia are resting at the bottom of the steps to the back porch. They perk up and growl when they hear noises coming from the other side of the fence.

The beast man hops over the fence and into the Harris's barnyard. The beast man is startled by all the barking and sprints across the yard. Diesel and Lucia leave the comfort of their resting spot and give chase.

INT. THE HARRIS'S FAMILY HOME - MASTER BEDROOM - NIGHT

James jumps out of bed to look out the window.

YVETTE

What are they barking at?!

JAMES

I don't know. I don't see them.
I'm going out there.

YVETTE

Be careful, James.

James runs out of the room armed with the shot gun, leaving Yvette in the room alone.

EXT. THE HARRIS'S FAMILY HOME - BARNYARD - NIGHT

The outdoor lighting comes on before James steps out into the barnyard. He follows the sounds of his barking dogs and finds them by the fence barking at something on the other side.

JAMES

What happened? Did you guys see something?

James tries to calm the dogs down.

JAMES (CONT'D)

Alright, good dogs, good dogs.
It's gone now. You chased it away,
good for you.

Yvette steps out into the barnyard and communicates to James from the safety of the back porch.

YVETTE

(shouting)

James, what's going on?!

James is still by the fence looking for signs of the beast man.

JAMES
(shouting)
Don't come out here. It's alright,
just stay on the porch.

The beast man has James in its sights and roars.

JAMES (CONT'D)
(yells)
Yeah, I hear you, bastard! Come on
out where I can see you!

James fires a warning shot.

YVETTE
(shouting)
James, what the hell are you
shooting at?!

James makes his way back to the house.

INT. ANGELO'S PUB - DAY

James walks in looking for the 3 men in black and sees that they are not sitting at their favorite table as usual. James then makes his way to the bar to have a word with Angelo.

ANGELO
Hey, James, what can I get you?

JAMES
Thanks Angelo, but nothing for me
today.

ANGELO
Alright, no problem.

JAMES
Hey, Angelo, you know those three
guys that are always sitting at
that table?

Angelo looks over James's shoulder and sees an empty table.

ANGELO
Yeah, what about them?

JAMES
Did they come in at all today?

ANGELO

Not today, no. As a matter fact, it's been a couple days since they've been in here. Why? What do you want with those weirdos, anyway?

JAMES

I just need to talk to them about something, that's all. Trust me, I'm well aware of how weird they are, but I'm desperate.

ANGELO

Well, maybe I can help.

JAMES

I don't know, that depends. Can you get me in touch with your friend Omar/El Grito?

ANGELO

What do you mean?

JAMES

Get me on his show. I need to get on his show.

ANGELO

El Grito's not going to let just anyone come on his show. You have to be interesting, no offense, but you know what I mean.

Angelo listens to James while he wipes down the surface of his bar.

JAMES

You remember the pictures I showed you?

ANGELO

The ones about the spacecraft? Yeah, I remember, but that isn't going to be enough to get on El Grito's show.

JAMES

Wait a minute. Let me finish. It turns out there was something aboard the ship that survived the crash, and this survivor has been terrorizing me and my wife, going after our livestock.

(MORE)

JAMES (CONT'D)

I even had to go out and get a couple of watch dogs to keep this thing from returning...

James has got Angelo wanting to hear more.

INT. THE HARRIS'S FAMILY HOME - KITCHEN - NIGHT

Yvette is angry with James for getting them booked on El Grito's show.

YVETTE

That's not fair, James, you should've told me what you were up to. How could you get us booked on that radio show without telling me?

JAMES

We've been going about this thing all wrong, Yvette.

YVETTE

What do you mean?!

James takes a peek out the kitchen window.

JAMES

Not only is this creature huge, but something tells me that it's highly intelligent. It's like some kind of bugs bunny, or something. We can't go it alone on this one.

YVETTE

If we go on that show, we'd be going back on our word. We were told specifically to stop going around telling everyone about what we've been dealing with.

James pulls himself away from the window.

JAMES

And because we were warned not to burden anyone else with our situation, I figured I'd I go see if they would be willing to help us out with our situation. But, now they're nowhere to be found. So, if they're not around to help us, we have no choice, Yvette. The only way to get the help we need is to go on that radio show.

(MORE)

JAMES (CONT'D)

It's like you said, we can't go on living like this.

Yvette sighs.

YVETTE

When do we go on?

JAMES

Next week.

YVETTE

You're gonna do all the talking.

JAMES

No problem.

YVETTE

Wait. What are you going to say?

INT. RADIO STATION - DAY

Omar/El Grito is on the air getting ready to introduce James and Yvette to his listeners.

OMAR/EL GRITO

What's good, Mi Gente? You're listening to WPRC radio. I'm your boy Omar/El Grito Cotto, and you guys know what kind of show you're gonna get when you tune in. I'm the guy who's going to have you laughing and talking by the water cooler at work, but I'm gonna shake things up a little today.

Lisa, the producer, is monitoring the Omar/El Grito show from the control room.

OMAR/EL GRITO (CONT'D)

I'm still gonna give you a good show because today, in the studio, I have James and Yvette Harris.

(to James & Yvette)

James and Yvette, welcome to the show.

James clears his throat before speaking into the microphone in front of him.

JAMES

It's good to be here, El Grito. Thanks for having us.

OMAR/EL GRITO

(back to his listeners)

Now, for those of you who are asking yourselves, "Who the hell are the Harris's?" You're not alone because I didn't know who the Harris's were until a couple of days ago. But, you know me, I'm not gonna have just anybody come on my show unless they have something to talk about that's going to interest the whole community, and the Harris's are no exception.

(to James & Yvette)

Now, James, I know you're nervous, so why don't you start with what you feel safe talking about, and take it away.

JAMES

Okay, this is going to sound crazy or made up even, but my wife and I are at our wits end, so much so that we pretty much stopped caring about what people might think...

The phone lines are lighting up.

INT. THE CORDOZA'S HOUSE - BEDROOM - NIGHT

MR. CORDOZA, is flat on his back in bed. The men in black have him under hypnotic regression therapy.

AGENT #1

Are you feeling comfortable, Mr. Cordoza?

Mr. Cordoza keeps his eyes closed when he responds.

MR. CORDOZA

No.

AGENT #1

I want you to think of a time in your life when you were most at peace and go to that place because you want to be comfortable, Fabrizio. We all want you to be comfortable.

MR. CORDOZA

Thank you.

AGENT #1

Now, have you thought of a time?

MR. CORDOZA

Yes, when I was a kid growing up in San Juan, I had a favorite fishing spot, not far from my grandmother's house.

AGENT #1

I envy you, Mr. Cordoza. On my planet, Lanuros, good fishing spots are hard to find. So, think of your favorite fishing spot in San Juan, and picture yourself being there. Can you do that?

MR. CORDOZA

Yes.

AGENT #1

And are you there now?

MR. CORDOZA

Yes.

AGENT #1

Good. Now, I want you to think about the biggest fish you ever caught and how you felt when you reeled it in.

Mr. Cordoza keeps his eyes closed and smiles.

AGENT #1 (CONT'D)

I see you smiling, Mr. Cordoza. That must have been a big fish, huh?

MR. CORDOZA

Tasty too.

Agents #2 and #3 are also in the room to make sure that the session goes smoothly.

AGENT #1

You're doing real good, Mr. Cordoza. What I want you to do is keep seeing yourself at the fishing spot when you tell me what you remember about your most recent abduction. Can you do that for me?

MR. CORDOZA

Yes.

AGENT #1

Good. So, what do you remember?

MR. CORDOZA

I remember being asleep in my bed with my wife and something telling me to wake up, so I wake up to three alien beings. I wanted to yell out, but I was too scared of what they might do to me if I did, so I didn't.

Agent #1 is studying Mr. Cordoza closely.

AGENT #1

Uh-huh, what else?

MR. CORDOZA

The next thing I know I'm getting out of bed and following them to their ship.

The hypnotic regression is interrupted by a ringing phone.

AGENT #1

(to Agent #2)

Get that blasted phone, will you?!

AGENT #2

That could be Mr. Cordoza's wife calling from the supermarket.

AGENT #1

If it is his wife, tell her that she needs to come back to the house right way.

Agent #2 and #3 leave the room to answer the phone. Mr. Cordoza hears the Agents communicating to each other in their planet's native language but can't understand them.

MR. CORDOZA

What are you saying? What's happening?

Agent #1 keeps Mr. Cordoza from snapping out of his hypnotic state.

AGENT #1
Never mind, Mr. Cordoza. You
continue telling me what happened
next.

Mr. Cordoza resumes telling his story.

INT. MR. CORDOZA'S HOUSE - LIVING ROOM - CONTINUOUS

AGENT #2 answers the phone in Mr. Cordoza's voice.

AGENT #2
(on the phone)
Hello?

INT. MRS. CRUZ'S HOUSE - LIVING ROOM - CONTINUOUS

MRS. CRUZ, the Cordoza's neighbor, has the Omar/El Grito show
playing on the radio.

MRS. CRUZ
Hello, Fabrizio?

INT. THE CORDOZA'S HOUSE - LIVING ROOM - CONTINUOUS

AGENT #2
(in Spanish)
Yes, this is Fabrizio. Who is
this?

INTERCUT AS NEEDED.

MRS. CRUZ
Hi. This is Mrs. Cruz from across
the street.

AGENT #2
Mrs. Cruz, como va todo?

MRS. CRUZ
La mismo. Oye, I was just
wondering if you were listening to
the El Grito Show?

AGENT #2
The El Grito Show? No, why?

Agent #2 shrugs his shoulders and looks over at Agent #3 for
assistance.

MRS. CRUZ

Oh, you have to tune in right now. He's got a married couple talking about all the strange things that they've been dealing with ever since they moved into your old house.

AGENT #2

The Omar/El Grito radio show?

MRS. CRUZ

That's right.

AGENT #2

Okay, I'll be sure to tune in. Thanks for calling. Bye now.

Agent #2 hangs up the phone.

AGENT #3

What was that all about?

AGENT #2

(in his regular voice)

We got a problem. Apparently, the Harris's reneged on their end of our agreement. They're on some radio show spilling their guts about everything they've experienced since moving into the Cordoza's old house.

AGENT #3

It's time to go.

INT. THE CORDOZA'S HOUSE - BEDROOM - CONTINUOUS

Agent #1 still has Mr. Cordoza under a hypnotic state.

AGENT #1

And what did the Alien medical examiner say to you before returning you to your house?

Agent #2 and #3 storm in and interrupt the session.

AGENT #2

Time's up. We've got to go.

AGENT #1

Why? Who was that on the phone?

AGENT #3

We'll tell you on the way.

Agent #1 ends the session with Mr. Cordoza.

AGENT #1

Okay, Mr. Cordoza, we'll have to stop here, but you did good.

MR. CORDOZA

Thank you.

AGENT #1

Now, I want you to count backwards from ten, and when you wake up, you won't remember a single thing about what happened here tonight, or what went on in the ship. Do you understand me?

MR. CORDOZA

I understand.

Agent #1 gets up from his seat.

AGENT #1

Okay, Mr. Cordoza, start counting.

Mr. Cordoza starts counting down from ten.

MR. CORDOZA

Ten, nine, eight, seven...

The agents hear Mr. Cordoza counting down, but they don't stick around and leave the room before he gets to one.

MR. CORDOZA (CONT'D)

Six, five, four, three, two, one.

Mr. Cordoza opens his eyes and sits up in bed feeling drained.

EXT. OUTSIDE THE CORDOZA'S HOUSE - NIGHT

The agents are in a hurry to get to the vehicle.

AGENT #1

How much did he reveal, do we know that?

AGENT #2

All I got from the neighbor was that James was going on and on about all the strange experiences they've been having since moving into the Cordoza's old house, so why wouldn't he mention the fallen spacecraft?

AGENT #3

We warned them.

AGENT #2

So, what do you want to do, wait outside the radio station and grab them as soon as they come out?

AGENT #1

No, I have better idea. Let's go to their house and wait for them there.

AGENT #3

Even better. Let's go.

The agents get into the vehicle. The vehicle levitates off the ground then takes off.

EXT. THE HARRIS'S HOUSE - NIGHT

The agents stop their transport in front of the house and get out.

AGENT #1

The Harris's should be done with their interview by now.

AGENT #3

Good, so we shouldn't have long to wait.

The Agents make it to the fence and let themselves into the Harris's front yard. Diesel and Lucia start barking and come down from the front porch to attack them.

AGENT #2

It looks like the Harris's have gone out and gotten themselves a couple of guard dogs.

AGENT #3

Too bad for them.

Agent #3 holds out his arm for Diesel to bite down on. Agent #3 raises his arm and lifts Diesel off the ground. Diesel tries to bring the agent down to his level.

AGENT #3 (CONT'D)

This one's got some bite to 'em.

Agent #2 holds out his arm for Lucia to bite down on. Agent #2 raises his arm and lifts Lucia off the ground. Lucia struggles to bring Agent #2 down to her level.

AGENT #2

So does this one.

Agent #3 is having trouble shaking Diesel off his arm.

AGENT #3

Alright, that's enough. Time to let go.

Agent #1 helps Agent #3 by walking over to break Diesel's neck.

AGENT #1

Play time is over.

Agent #1 drops Diesel's body on the ground and walks over to give Agent #2 a hand and break Lucia's neck.

AGENT #2

Hey, I had that.

AGENT #1

I know you did.

Agent #1 lets Lucia's body drop at his feet.

AGENT #1 (CONT'D)

Let's go inside.

The agents make their way towards the house and go up the steps to the front porch. Agent #1 stops Agent #2 from kicking the door in.

AGENT #1 (CONT'D)

Wait a minute. Don't break the door in, you'll only be giving us away.

The agents phase their way through the door and enter the house.

INT. RADIO STATION - NIGHT

Omar/El Grito is about to wrap up his interview with the Harris's.

OMAR/EL GRITO

That was some story, James. One last question: what good do you hope will come from sharing your story with us today?

JAMES

We need answers. My wife, Yvette, and I are at our wits end. So, what we're hoping for is that your listeners might have some insight as to what this thing is. And if so, we're hoping that they won't be too afraid to reach out to us, and then maybe we can work together and get to the bottom of it.

Omar/El Grito can see that the phone lines are all lit up and takes a break from the interview to take a call.

OMAR/EL GRITO

The phone lines are blowing up. So, why don't we do this? Let's go to the phone. Let's go with Ruben from El Yunque.

(To Ruben)

What's up, Ruben? Do you have a question for our guests?

Omar/El grito puts the RADIO CALLER through.

RADIO CALLER

What's up, El Grito, I'm a first time caller, long time listener, and my question is for James... well, first, I'd like to commend you, James, and you, Yvette, for coming on the show and speaking out. I've been dying to go public with my own paranormal experiences for years, but people who have lived here a lot longer than I have warned me that going public with my experiences would only make matters worse...

EXT. OUTSIDE THE HARRIS'S HOUSE - NIGHT

The beast man takes a look into the Harris's barnyard before going over the fence. The Beast man finds Diesel and Lucia dead and makes its way over to the pig pen. The pigs are uneasy about the beast man's presence and start squealing.

INT. THE HARRIS'S FAMILY HOME - LIVING ROOM - NIGHT

Agent #2 hears the pigs squealing and brings it up with his partners.

AGENT #2

Do the pigs sound right to you?

AGENT #1

I know nothing of pigs, and neither do you.

AGENT #2

They don't sound right to me. They sound frightened.

AGENT #3

Why don't you go check on them, if you're so concerned?

AGENT #1

No, we're not here for pigs, so just stay put.

The beast man runs past the living room window and casts a shadow that doesn't go unnoticed by the agents inside the house.

AGENT #2

Did you see that?

AGENT #3

There's something out there.

AGENT #1

Let's go see what it is.

The agents go out the door to have a look outside.

EXT. OUTSIDE THE HARRIS'S HOUSE - NIGHT

Agents find large prints right outside the window the beast man just ran past.

AGENT #3

I found something. Look at these prints.

The agents gather around and inspect the prints.

AGENT #1

They definitely look like beast man prints to me.

AGENT #2

What would a beast man be doing here in El Yunque?

AGENT #1

Well, it's obvious that it escaped from the spacecraft that crashed in the forest.

AGENT #3

We've got to find it. I'll check this side of the house. You two check the other side.

The agents split up to survey the property.

AGENT #2

Let's make this fast.

Agents #1 and 2 follow a trail of prints to the barnyard.

AGENT #1

It sounds like it could be preying on some of the livestock.

Agents #1 and #2 hear the pigs squealing.

AGENT #2

Let's get 'em!

Agents #1 and #2 try to catch the beast man red-handed.

EXT. THE HARRIS'S FAMILY HOME - BARNYARD - NIGHT

AGENT #2

There it is!

The Agents get to the beast man before he can kill any of the pigs. The beast man looks up at the agents and roars. Agent #1 opens his mouth wide and out comes this sound that hurts the beast man's ears.

AGENT #1
It's running!

The beast man jumps out of the pig pen to escape the two agents.

AGENT #2
We can't let it get away.

Agent #3 cuts the beast man off and wraps his arms around it to bring it down.

AGENT #3
I got it!

The beast man puts up a fight and breaks free from the clinch.

AGENT #2
No, don't let it go!

Agent #2 catches up to the beast man and jumps on its back.

AGENT #1
Hold on! I'm here!

The head of Agent #1 illuminates as he strikes the beast man with heavy blows.

AGENT #2
I'm losing my grip!

The beast man throws Agent #2 off his back and puts Agent #1 through the fence.

EXT. STREET - NIGHT

Agent #1 is on his back and can only watch as the beast man disappears into the woods.

AGENT #3
Are you alright?

AGENT #1
Yeah.

AGENT #3
Come on, get up! We're going after it.

Agent #3 helps Agent #1 to his feet.

AGENT #2

Back to the transport. We'll never
be able to catch up to it on foot.

The agents follow the beast man into the woods.

EXT. ON THE ROAD - NIGHT

James and Yvette are on their way back to their house. James can't help but notice that Yvette keeps looking at the rear view mirror.

JAMES

Yvette, what are you looking for?

YVETTE

I'm sorry. I just can't help
feeling like those freaks are going
to pop up out of nowhere. I'm
surprised they weren't waiting for
us outside the radio station.

JAMES

We'll be home soon, just try to
relax. I got a gun in the glove
compartment. If we do run into
them on the drive home, I'm going
to shoot first, and ask questions
later.

Yvette gets the gun out of the glove compartment just to look
at it.

YVETTE

You really think a gun is going to
have any affect on them? You know
they're not human.

Yvette puts the gun back in the glove compartment.

JAMES

Yeah, but, who knows? Maybe I'll
get lucky.

YVETTE

Do you think they heard us on the
radio?

JAMES

We'll know soon enough. We'll just
have to wait and see.

YVETTE

At least there were a lot of listeners calling in with stories of their own. That made me feel better.

JAMES

Not only that, but how about Omar, El Grito promising to show up at our grand opening.

YVETTE

I know, not bad, huh?

The beast man comes out of nowhere and gets hit trying to run across the road.

YVETTE (CONT'D)

James, look out!

JAMES

Hold on!

The car is badly damaged, but the beast man is not seriously hurt and manages to escape into the woods.

JAMES (CONT'D)

Yvette, are you alright?

YVETTE

I think so. It was the thing, wasn't it?

JAMES

It was.

Yvette looks around but can't see the beast man anywhere.

YVETTE

Where did it go? I don't see it.

JAMES

I guess it wasn't seriously hurt.

YVETTE

Well, get the car started. We need to keep moving.

James can't get the car started.

YVETTE (CONT'D)

Let's go, James! Get us out of here.

JAMES

I'm trying, Yvette, can't you see?!
It won't start.

YVETTE

Well, what are we going to do,
James? I don't wanna be stuck out
here in the middle of nowhere.
We're sitting ducks out here!

James sees a vehicle approaching.

JAMES

Get the gun out of the glove
compartment, Yvette.

Yvette gets the gun out and hands it to James.

JAMES (CONT'D)

Stay in the car, Yvette.

James gets out of the car to have a word with the agents.

YVETTE

Don't get yourself killed, James.

James is blinded by a bright light as the agents pull up
beside them in their spacecraft.

AGENT #1

James, having car trouble?

JAMES

Look, before you guys say anything,
we wanted to come to you guys for
help, but you just disappeared on
us. We had no way of knowing where
you were. What were we supposed to
do? We had to go on the radio!

Agent #1 assesses the damage to James's car.

AGENT #1

Which way did it go, James?

The agents get out of their spacecraft.

JAMES

It went into the woods. I hit it
with my car, so it could be
wounded.

AGENT #2

Let's get him.

The agents leave their spacecraft and go after the beast man on foot.

JAMES
Stay in the car, Yvette.

Yvette slides over to the driver's side of the car to yell out the window at James.

YVETTE
James, where the hell are you going?!

James follows the agents into the woods.

EXT. EL YUNQUE NATIONAL RAIN FOREST - NIGHT

The agents stay together as they try to track down the beast man.

AGENT #1
These beasts like to climb trees,
so keep your eyes open.

Heeding his partners advice, Agent #2 looks for the beast man in the trees and falls down a twelve foot pit.

INT. THE BEAST MAN'S UNDERGROUND LAIR - NIGHT

Agent #2 dusts himself off and calls out to the other agents.

AGENT #2
Hey, guys! I'm down here!

EXT. EL YUNQUE NATIONAL RAIN FOREST - NIGHT

Agent #1 and Agent #3 communicate with Agent #2 from up above.

AGENT #1
Are you alright?!

Agent #1 and #3 can only hear Agent #2 from their position.

INTERCUT AS NEEDED.

Agent #2 describes his surroundings to his partners up above.

AGENT #2

I'm seeing a lot tunnels down here.
It feels a lot like an ant farm.

AGENT #1

Stay where you are. We're coming
down.

AGENT #2

Hurry up, will you?!

Agent #2 stays put and waits for his partners to join him in
the lair.

EXT. EL YUNQUE NATIONAL RAIN FOREST - NIGHT

Agent #1 and Agent #3 prepare to descend down the Beast Man's
underground lair.

AGENT #1

Sounds like he may have found the
beast man's hide out.

AGENT #3

Beast man didn't waste any time
making himself at home since
crashing here, did he?

AGENT #1

Come on, let's hurry up and get
down there.

Agent #3 follows Agent #1 down the beast man's den.

INT. THE BEAST MAN'S UNDERGROUND LAIR - NIGHT

Agent #1 and Agent #3 make it to the bottom of the opening
and find Agent #2.

AGENT #2

Okay, let's go and keep your eyes
open. I have a strong feeling the
beast man is down here somewhere.

Agent #2 leads the way down a dark tunnel.

EXT. EL YUNQUE NATIONAL RAIN FOREST - NIGHT

James comes to the entrance of the beast man's underground
lair but is conflicted about going down.

INT. THE BEAST MAN'S UNDERGROUND LAIR - NIGHT

The agents can hear loud growls coming from tunnels up ahead.

AGENT #3

It's coming from that tunnel up ahead.

AGENT #2

That's not helping. I see four tunnels up ahead, which one is the beast man hiding in?

The beast man comes out of hiding and charges at the agents.

AGENT #1

Watch out!

The agents stand their ground and gang up on the beast man. The beast man presses Agent #2 over his head and tosses him. Agent #1 brings the beast man down to one knee with a kick to the leg. Agent #3 jumps on the beast man's back and tries to control the beast man's mind. The beast man shakes it off and gets Agent #3 off his back. Agent #3 falls to the ground, only to be picked up by his throat. The beast man strangles Agent #3 until he disintegrates in his hands. Agent #1 and #2 jump the beast man and get tossed around like rag dolls. James aims his gun at the back of the Beast man's head and opens fire, emptying the magazine and surprising Agent #1 and #2. The beast man turns around to face James and takes two steps towards him before dropping to its knees and falling face first to the ground. Agent #1 and #2 look down at the fallen beast man and watch its big body disintegrate.

EXT. EL YUNQUE NATIONAL RAIN FOREST - NIGHT

James is the last to make it to the top of the beast man's underground lair, and the Agents don't bother to help him climb out of it.

AGENT #1

You might have saved yourself for the time being, James.

Their transport swoops in and hovers over the agents.

AGENT #1 (CONT'D)

But you will be seeing us again.

James looks on as the two agents are beamed up aboard the spacecraft. The spacecraft then flies off and disappears without a trace.

FADE OUT.