

TITLE

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SCENE 1 INT. DAY

CU ON PULL OUT MARK

We are very close on Jeff's face. He looks around confused as if he has just woken up. We can hear ambient sounds in the BKG such as being in an office building or hospital. As we widen the shot and pull back, we become aware that he is sitting on a bench close to another person.

As the shot widens we just see the edge of the person's coat.

MARKS POV WIDE

Mark looks around, it does appear he's in a hospital. There are strange people walking by in white coats. Human but not human somehow. They seem to disregard his sitting there as they walk by.

CUT BACK TO MARK CU PULL OUT

We continue to pull out on Mark and as we do, we see the arm of the person sitting next to him more clearly and there is a distinctive red arm band with a swastika on it. Mark notices this and looks down at it.

CUT TO CU ON MARKS FACE

We see a look of shock on his face as he looks at it. He looks up and we see the face of Adolf Hitler. His head is down and he appears to be weeping.

CUT BACK TO A CU ON MARK

Jeff's face is in horror. He can't believe what he is seeing.

MARK

What here you doing hear?

ON HITLER MEDIUM CU

He just stares down. Tears roll down his face. Jeff repeats.

JEFF

What are you doing here. Why are you still wearing that uniform?

Hitler slowly looks at him. Tears roll down his face. This is the first time the audience realizes it's Hitler.

HITLER

What have I done?...what have I
DONE! I have to wear this through
eternity - I am in hell!

FADE TO BLACK

FADE IN:

OPENING SEQUENCE TO CREDITS

FADE OUT

SCENE 2 INT. DAY VACE HALLWAYS

CU ON WHITLEY STRIEBER

He's sitting down on the same bench that Jeff was sitting on and we can just make out the arm bar on the sleeve of a coat. Whitley stands up and the camera follows as he does. Hitler sits there with his head down.

WHITLEY STRIEBER

Mark is discovering that dreams are not just dreams as he journeys into the Dream Time and other worlds. Worlds that connect this experience to the realm of the dead. This subject is rarely discussed by most close encounter witnesses and it is deeply connected the Visitor experience. In it we will discover that we have many lives and parallel of existences. That we can still interact with our passed loved ones. As a species we are so disconnected from this truth that we are hardly able to function in our lives on Earth because we are taught to disregard these notions. In doing so we go against our better nature.

(MORE)

WHITLEY STRIEBER (cont'd)

We create insanity despair and hopelessness. We are born of the stars. We should embrace the Universe and evolve to a higher connected consciousness with it. Tonight we will take a journey deeper into the unknown.

FADE OUT

SCENE 3 INT. NIGHT MARKS BEDROOM

MEDIUM WIDE SLOWLY TRUCK IN

2013

Mark sleeps soundly in his bed. He's in his mid 60s. As he sleeps the camera slowly pulls into him. We hear his VO.

MARK VO

We really don't know much about our dreams but I have always had vivid dreams all my life. I have always wondered if they might be real. When I was a boy I believed they were real. I had a life or lives beyond this one. In these supposed dreams, I could do and experience anything I experienced in this life. Down to the last detail. They were so powerful that sometimes they would effect me for days or even weeks after waking from them. And their memories would stay with me all my life and never fade.

FADE TO:

SCENE 4 INT. DAY KITCHEN

WIDE SHOT KITCHEN

We are in an older kitchen. It's kinda of dingy and warn from years. The setting is dark even through it's daylight outside through the windows. There are trinkets and small fairy statues everywhere sitting on doilies. The kitchen is a clutter of collected things. Mark sits at the table with a young girl and they are having breakfast.

CU ON MARK

Mark looks around in confusion. He doesn't know where he is.
He looks at the girl.

MEDIUM CU ON THE GIRL

The girl is eating her breakfast. She looks up at Mark and smiles.

LIZ
So what are you doing today Mark
Neill?

CU ON MARK

The look on his face is of shock really. He looks over as a woman enters the kitchen not responding to Liz.

MEDIUM WIDE SHOT

A thin blonde lady with long blond hair enters the room. She is beautiful. She is bringing glasses to the kitchen sink. She glances at us and goes on about her business at the sink washing dishes.

MEDIUM TO CU ON MARK

Mark is clearly astonished. As if he's seen a ghost. He mutters to Liz.

MARK
I...I don't know Liz working on stuff
in the workshop.

MEDIUM ON LIZ

She smiles.

LIZ
What are you working on?

CU ON MARK

MARK
Oh...that sculpture for the
commercial shoot.

Mark sort of drifts off as he watches the lady at the sink.

He then looks at Liz. Under a low breathe he asks her.

MARK (cont'd)
Liz...there's something wrong here.

MEDIUM CU ON LIZ

LIZ
What do you mean??

MEDIUM ON MARK

MARK
I mean your mom died. Don't you remember? She died.

CU ON LIZ

LIZ
What are you talking about she never died...you're crazy Mark Neill. How could you ever even say that?

CU ON MARK

MARK
She died Liz, of cancer. Don't you remember?... This is all wrong... What's happening here?

Medium CU on Liz

LIZ
You have a screw loose Mark. I don't know what your talking about.

MEDIUM SHOT ON LIZ AND MARK

Liz gets up from the table and walks off.

CU ON MARK

Liz leaves the room as he watches and then he turns his gaze to the woman at the sink.

OVER THE SHOULDER MEDIUM ON PATRICIA

She's washing dishes and looks back over her shoulder at Mark. She smiles.

PATRICIA
Are you alright? Everything OK.

MEDIUM CU ON MARK

MARK
Sure...I'm OK.

MEDIUM ON PATRICIA

PATRICIA
What were you guys talking about?

MEDIUM ON MARK

MARK
Oh we were arguing about stuff.

MEDIUM ON PATRICIA

She narrows here eyes at Mark.

She then turns back to the dishes and as he watches we hear his VO.

MARK VO
The first time this happened I was so confused. At first I thought I was dreaming but it was so real I couldn't be sure. There she was, my late wife, who I fought the battle of cancer with for a year or more. She finally lost. But here she was looking young and beautiful.

WIDE SHOT ON MARK

Mark gets up from the table and heads towards and open door in the kitchen that leads to the backyard.

MARK VO (cont'd)
She is alive and well. Where ever I was she never died here. I'm in some sort of parallel. It took me many returns here to realize this.

CUT TO:

SCENE 5 EXT. BACKYARD

WIDE SHOT ON MARK

Mark stands on the porch looking all around.

MARK VO CONTINUED

As always with these experiences, I would realize I'm fully awake. I can smell, taste and feel everything.

Mark feels the wood supports, moving his hand over them.

CU ON MARK'S HAND

We see his hand feel the wood.

MARK VO CONTINUED (cont'd)

I'm here. This is real. I live and walk in many lives.

MEDIUM CU ON MARK

Mark looks up at the sky.

MARKS POV

We see planes high up flying across the sky. Clouds and blue sky.

MARK VO CONTINUED (cont'd)

In the years to come, I would return here many times and still do. Is it possible that Patricia created this reality? Or is it that parallel reality I also live? I'll never know for sure but I know this isn't just a dream.

FADE TO:

SCENE 6 INT. MORNING BEDROOM

MEDIUM WIDE ON MARK TRUCK IN

As Mark sleeps we slowly pull in on him.

MARK VO CONTINUED

As I sleep soundly at night, it's as though I wake up somewhere else. In another life. In other worlds.

Marks eyes open as he slowly wakes up. He rolls on his back and puts his arms behind his head as he contemplates.

MARK VO CONTINUED (cont'd)

More than once I have been a different person. A different gender.

(MORE)

MARK VO CONTINUED (cont'd)
Even back in time I lived or live a
life in WW2;and in future worlds too.

We are now full closeup on Marks face.

MARK VO CONTINUED (cont'd)
And so many times the visitors would
come, when I was awake and one such
time really stands out in my mind.

FADE TO:

SCENE 7 INT. HOUSE MORNING

MEDIUM SHOT MARK IN BEDROOM

1992

He's getting dressed in his bathrobe.

MARK VO
It was in the early 90s. My wife and
stepdaughter use to work at the
Renaissance Faire on weekends.
She would spend the weekend there
working at her booth. So I'd be home
alone on those weekends.

He's just getting his robe on when the door bell rings. Mark
gets a puzzled look on his face. He walks towards us.

SCENE 8 INT.MORNING

WIDE SHOT

We see the living room of the house and the front door. Mark
enters into frame and heads towards the front window. The
blinds are closed and he parts them looking outside.

CU ON MARK

Mark is looking towards us through the parted blinds.

SCENE 9 EXTERIOR MORNING

MARKS POV

We see through the blinds and at the curve on the street is
a water and power work truck.

SCENE 10 INT. HOUSE MORNING

WIDE SHOT

Mark backs away from the blinds and head to the door. He looks through the peep hole.

CUT TO:

SCENE 11 POV

We see what he sees through the peep hole. The image is fish- eye and there are two men standing at the door. Both wearing silver hard hats. One man is black and the other white.

CUT TO:

SCENE 12 INT. MORNING

MEDIUM WIDE ON MARK

Mark backs away from the door and opens it. The two men are standing there with smiles.

MEDIUM CU ON MARK

He looks a bit confused but asks them...

MARK

Can I help you...?

MEDIUM ON THE TWO MEN

They just look on and smile not saying anything. This is an uncomfortable moment.

CU ON MARK

He looks past them and to their right side looking at something. His expression changes to amazement.

CUT TO:

SCENE 12 EXT. MORNING STREET

MARKS POV WIDE

The work truck is no longer there. In it's place is a round cylinder with rounded to a point ends. It's all silver resembling an airstream trailer with about 10 rounded small windows on either side.

CU ON MARK

He looks on in amazement as his gaze is taken back to the two men.

MEDIUM SHOT ON THE TWO MEN

One of the men pulls out something from his pocket that looks like a credit card. It has some text on it or writing but it's not familiar. And there's a small screen with moving imagery on it. He holds it up to Mark.

MAN

Come on Mark. You know what this is all about. You have to come with us.

FADE TO BLACK

FADE TO:

SCENE 13 INT. FLYING BUS

MEDIUM SHOT ON MARK PULL IN

Mark is passed out in a airliner type chair. There are many other passengers. It's similar to the interior of a jet liner but different. As we pull in Mark voice overs...

MARK VO

The next thing I knew I was asleep and, as I woke up, I was aware I was in the object I saw on the street.

As we are tight on his face he wakes up and starts looking around. It is nearly silent. We pull back slowly until we are wide enough to see many people all passed out in their seats. Some in night cloths. Some are in uniforms, suits and street cloths. Men woman and children; it is a weird scene as they all sleep. We can see movement outside the windows it's daylight out there and the vehicle is descending through the clouds.

MARKS POV THROUGH WINDOWS

We see the clouds rising up and the hint of terrain below.

CU ON MARK

We see his gaze as he looks on. Then he turns his head as if he notices something to his left.

MEDIUM SHOT MARKS POV

We see a tall strange looking man coming down the aisle. He's very thin and wearing a suit that doesn't fit him well. He's carrying a brief case and looks towards us with a warm smile.

MEDIUM ON MARK

Mark gets up from his seat and stands to meet this strange man.

MEDIUM SHOT ON MAN FROM MARKS BACK

He stops at Mark and smiles again.

TALL MAN

You're awake...good.

Mark looks behind him and all around. He looks back at the tall man.

CU ON MARK

MARK

Yes I am.

MARKS POV

We look around at all the sleeping people of all different types and the inside of the vehicle itself.

CU ON MARK

MARK

This is all so perfect. Anyone that might wake would only think they were on a airliner flight. But they're not...are they?

MEDIUM OVER SHOULDER OF MARK

We see mark from behind and the tall man looming over him.

TALL MAN
Yes that's right Mark. They won't
know any differently, but you do.

He smiles.

CU ON MARK

Mark looks a bit confused.

MARK
But why? Why am I aware when they are
not?

MEDIUM CU OF THE TALL MAN AND MARK

They are nearly face-to-face from the side. The camera moves
around behind Mark and pulls in into the face of the tall
man.

TALL MAN
Because you are different Mark. You
aren't like them... You had better
sit down. We are nearly at our
destination.

MEDIUM CU ON MARK

Mark looks at the tall man as he smiles, turns.

MARKS POV

The tall man walks away to the front of the craft and
through a door.

MEDIUM ON MARK

Mark sits down slowly taking it all in, as he voice overs:

MARK VO
I had heard this before. I'm special,
different, not like the others. I
really didn't know what they meant
but it but seemed as if my
involvement with these beings was for
a different purpose than the
others. One day I would know why.

MARKS POV

Mark looks through his window and sees the descent into this beautiful wooded park. Wherever we are, it's beautiful beyond belief.

MARK VO CONTINUED

Wherever this destination is, it is beautiful and I have seen it before. Been here before. It's a place you never want to leave. Something always magical happens here and I never knew what to expect.

MARKS POV

We are now looking towards the front of the craft and to the side, out through the windows as the craft touches down without so much as a shake. A door appears in the side - out of nowhere.

WIDE ON MARK IN CRAFT

Mark slowly gets up and walks past us as we follow to the open doors; he exits.

SCENE 13 EXT. PARK DAY

WIDE SHOT

Mark is standing at the open door. He looks all around.

MEDIUM CU ON MARK

He takes a deep breath. He turns to touch the craft and feels his hand along it's surface. He then turns and looks.

MARKS POV

We see this fantastic terrain. Trees and parks and beautiful buildings that seem to blend with the natural terrain of this world. There are many people walking about. Some look human. Some don't. It's a mix of species. We look up to see more of the craft flying silently through the beautiful blue skies.

MARK VO CONTINUED

I was home. Or at least that's how it felt. I knew there was a purpose to all this and I had this sense of anticipation about it all. Something was going to happen.

(MORE)

MARK VO CONTINUED (cont'd)
 Something important. But at the same
 time I felt such and incredible
 peace.

MEDIUM WIDE FOLLOW MARK

Mark walks through the park setting and as he walks along
 people pass him and seem not to notice him, as if it's all
 quite natural.

MEDIUM ON MARK

As he walks further we see a large tree with a strange man
 sitting at its base. He is wearing a suit and a brimmed
 hat. His head is tilted down and he's leaning against the
 tree relaxing in this peaceful setting. He doesn't seem to
 notice Mark.

MEDIUM CU ON MAN OVER MARKS SHOULDER

His head is tilted down so we don't make out his face much
 but it has a thin coating of dark colored hair.

CU ON MARK

MARK
 You aren't from around here are you
 are you?

MEDIUM CU ON MAN OVER MARKS SHOULDER

The man looks up slowly this is all hauntingly familiar but
 this time in broad daylight. His eyes are a bit slanted and
 very dark. You can see through the thin coating of hair to
 his gray colored skin.

MAN
 No...I'm not...and neither are you.
 Are you?

CU ON MAN

We see him close up and personal. He smiles at Mark.

BACK ON MARK CU

MARK
 No I'm not. I'm not sure why I'm here
 either.

CU ON MAN

MAN
You don't? Are you sure?

MEDIUM ON MARK

MARK
No I'm not. How did you get here?

MEDIUM CU OVER MARKS SHOULDER

The man points with his strange bony hands. Mark looks back over his shoulder.

WIDE SHOT

We see the bus sitting on the ground from where Mark came.

MEDIUM

We cut back to Mark as he turns his head back towards camera.

MARK
Where are you from?

MEDIUM ON MAN

MAN
From Earth. And you?

He points again but to the sky.

MAN (cont'd)
From out there somewhere. Another world. Like yours.

He stares right into Marks eyes and smiles. As he does we cut back to Mark.

CU YOU ON MARK

The camera pulls in as he stares into the eyes of the man.

MARK VO
I remembered as he stared into my eyes a time before long ago. I was thirteen and my dad had just died in a senseless car accident. A drunk diver ran him off a bridge on his way to work. One night in what I thought was a dream I must have come here.

DISSOLVE TO:

SCENE 14 EXT. DAY PARK BENCH

MEDIUM WIDE

We see a young boy walking in the park. He is looking around when he see's a park bench with a man sitting on the bench.

MEDIUM CU ON BOY

The boy has a look of amazement on his face. Like he has seen a ghost. He starts to walk slowly towards camera.

MEDIUM FOLLOW ON BOY

He starts to walk towards the man on the bench.

MARK VO CONTINUED
I couldn't believe my eyes. It was my
father I saw sitting on the bench
waiting for me.

CU ON MARK AS WE FOLLOW HIM

His eyes well up.

MEDIUM ON MARK AND THE BENCH

He sits on the bench with his dad.

MEDIUM CU OVER MARKS SHOULDER

His father smiles at him.

TOM
Hello son.I'm so glad you are here. I
wanted to say good bye and tell you
how much I love you. I have to move
on now.I will be gone but always with
you. Be strong and know that I will
always love you.

CU ON MARK

Mark looks at him with love in his eyes. His eyes are wet but he's not crying staying strong for his dad.

MARK
I love you dad. And I will stay
strong.

CU ON HIS FATHER

TOM
Yes I will Mark. Now I have to go. I
will see you again one day. I love
you.

CU ON MARK

A look of shock comes over the boy.

MEDIUM WIDE ON MARK OVER HIS SHOULDER

His dad is gone.

FADE TO:

SCENE 15 EXT. DAY PARK

CU ON MAN EYES

We pull back slowly from his dark eyes. Until we see his
whole face. As odd as it looks this man is warm and gentle.

MAN
This is why we come here. In a sense
we are always here for this is home.
This is peace.

MEDIUM CU ON MARK

Mark smiles back at him.

MEDIUM ON THE MAN

He tilts his head back down and leans back against the tree
to rest.

MEDIUM ON MARK

The tall thin man from the bus approaches mark from
behind. He stops just behind him.

TALL MAN
It's time to go Mark.

Mark slowly turns around. He looks at him for a moment and
then walk off together towards the bus. As they get further
away...

FADE TO BLACK

SCENE 15 INT. MARKS STUDY

2018

MEDIUM SHOT ON MARK

Sitting at his desk at his computer he is writing. Camera moves slowly around him.

MARK VO

I'll never forget seeing my father there and it wouldn't be the last time I'd go there. I questioned if this was all a dream but I knew in my heart it wasn't. For so many they cast their dreams off and lose their important lessons and they do this because they are taught that they walk on solid ground and such things are just fantasy. This from people that forget they are not standing on solid ground.

SCENE 16 INT. DAY LIVING ROOM PULL IN ON TV

1968

WIDE SHOT

It's the 60's which is evident by the old color TV. A family sits around watching it. We see young Mark, as a teenager sitting with them watching a transmission from Apollo 8 inside the command module. We see from out the window of the capsule and our Earth floating in space.

MEDIUM CU ON MARK

We pull in slowly on Mark as he watches. He smiles.

MARK

It was the 60's and I was at my girlfriend's house. They had a color TV and it was Apollo 8 we were watching. They were sending back video from the command module. We were all watching this with her family. But then something happened that would change my life. It came unexpected and without warning.

We hear an outburst of crying. Mark looks concerned.

MEDIUM CU ON WOMAN

The woman is near hysterical. She seems frightened by something.

JUNE

Oh my god! I never realized we were so vulnerable. This scares me to death!

Tears run down her face.

CU ON MARK

Mark is shocked by this outburst. The camera slowing pulls in on him as he voice overs.

MARK VO

This was a wake-up call for me. I always assumed people knew we were on a planet floating in space. I always harbored the opinion that everyone knew this. And I knew at that very moment that the opinions and judgments from most people I would come in contact with, over the years, who would judge me, didn't know these simple facts.

MEDIUM SHOT ON JUNE

She cries as she tries to watch this amazing sight.

MARK VO CONTINUED

June was my girlfriend's mother. She was a wonderful person, fun and kind but she wasn't ready for this awakening from her once safe reality.

FADE OUT

SCENE 17 INT. MARKS STUDY NIGHT

2018

MEDIUM CU ON MARK

He's writing away on his PC and stops to think.

MARK VO CONTINUED

This didn't mean they were bad people they just didn't know. They had never taken the time to learn or notice.

(MORE)

MARK VO CONTINUED (cont'd)
 Their fear generated the perspectives
 most humans have about the unknown.
 They cast it off with a laugh. But
 when science and facts are revealed
 and real fear sets in this is what I
 had just experienced what it does.
 Someday this same revelation will
 happen regarding the dead, ghosts and
 the Visitors.

FADE TO:

SCENE 18 INT. BEDROOM NIGHT

1941

MEDIUM

We are in a bedroom at night and a young girl, in her teens,
 sleeps in bed. We pull in slowly to her.

MARK VO
 Contact with the dead and the
 Visitors runs in my family, on both
 sides. My mother told me a story once
 I never forgot.

An older woman walks into the room and sits on the bed. The
 young girl stirs and wakes up. She looks surprised.

MARYANNE
 Grandma what are you doing here?

MEDIUM CU

We see the grandmother, her warm loving smile and soft
 features make her look a bit like a dream.

GRANDMOTHER
 I needed to see you Maryanne. I'm
 going to be going away for awhile. I
 wanted to say goodbye and tell you
 how much I love you.

CU ON MARYANNE

She looks a bit confused but smiles at her grandmother.

MARYANNE
 But Grandma where are you...

Her face shows shock.

MEDIUM WIDE ON THE BED

The grandmother is gone.

MARYANNE (cont'd)
Grandmother?

Suddenly we hear the phone ring. It rings for awhile and then we can hear someone answer it.

MEDIUM CU PULL IN SLOWLY

We see Maryanne's face. As the camera pulls in she's listening to the voice of her mother in the hallway on the phone. We don't see this only Maryanne's face and expression.

MOTHER
Hello...yes...yes...what? No!...oh my
god no!

We hear her hang up the phone. She is crying.

Maryanne doesn't know what to make about what she's hearing.

WIDE SHOT OVER THE FRONT EDGE OF BED

We see past Maryanne towards her bedroom door. Her mother enters in tears. She stops in the door way. Wipes her tears and looks at Maryanne.

MOTHER (cont'd)
Your grandmother just died.

CU ON MARYANNE

She looks stunned. She doesn't know what to say. A tear runs down her face.

CU ON MOTHER

MOTHER (cont'd)
Honey your grandmother is gone.

MEDIUM SHOT ON MARYANNE

MARYANNE
But...she...she... was just here Mom.

CU ON THE MOTHER

The mom is shocked. We hear Maryanne continue.

MARYANNE (cont'd)
 She was just here Mom. She said she
 needed to see me to say goodbye.

CU ON THE MOTHER

Her mouth opens in a gasp as she stares at her daughter not
 knowing what to say she is clearly in a state of shock.

FADE TO:

SCENE 19 INT. MARKS STUDY EFX SHOT

MEDIUM WIDE

Mark is working on his computer. Writing. He stops and
 ponders. The camera moves around the back of him. He looks
 out the window and it's a beautiful sky full of pink and red
 clouds. It's near sunset. Pull from behind him right over
 his shoulder and into these clouds slowly.

MARK VO
 This story would always stay with me
 but I would one day find out this
 does run in the family. One day I
 would come in contact again with
 those on the other side.

FADE TO:

SCENE 20 EXT. HOUSE MORNING

1978

We slowly pan down from morning clouds to an old house.

MARK VO CONTINUED
 It was 1978 and I lived in this old
 house in Burbank. I worked in
 Hollywood as a special effects makeup
 artist. I had a girlfriend that lived
 with me there but she was staying at a
 friends house the night before so I
 was alone. And on this particular
 morning I had a screening to go to
 early.

DISSOLVE TO:

SCENE 21 INT. HOUSE BEDROOM

WIDE SHOT

The camera drops down and pulls in slowly towards Mark who is sleeping soundly.

MARK VO CONTINUED

Judy was an amazingly beautiful and fun young girl with whom I was in love .

DISSOLVE TO:

SCENE 22 INT. KITCHEN DAY

WIDE SLOWLY MOVING

Mark sits at his table in the kitchen. He's working on a sculpture of a gray. Judy is in the kitchen with him. As he works on the sculpture Judy jokes about the aliens and Marks interest in it. We just barely hear what they are saying as Marks VO lays over.

MARK VO CONTINUED

She, as my grandmother, didn't believe in things that went bump in the night but unlike my grandmother Judy was kind and fun about it. She loved me no matter what. She had such a sweet heart.

SCENE 23 EXT. BACKYARD DAY

MEDIUM SHOT

Judy and Mark are lounging in the backyard in the summer sun. Mark is writing a story in a note book. Judy looks over at him.

MEDIUM CU

Judy looks at Mark and ask him.

JUDY

What are you writing, Mark?

MEDIUM SHOT ON BOTH CHARACTERS

Judy and Mark sit close together as Mark refers to the note book and a drawing in it. We don't hear exactly what they are say as the VO takes over.

MARK VO CONTINUED

I remember this story, in fact to this day I have this same book were I wrote it by hand and illustrated. It was to be a script for a movie I wanted to make.

MEDIUM WIDE

Mark and Judy are playful having a good time in the backyard. Judy pokes fun at him and they laugh.

MARK VO CONTINUED (cont'd)

It involves a character that had memories of being an alien that came to Earth thousands of years ago and died here and was trapped ever after being reincarnated as a human. He finally discovers he can connect with his true being giving him great knowledge. He builds a space craft to leave earth. A common theme in my work over the years.

FADE TO:

SCENE 24 INT. BEDROOM ON MARK

MEDIUM CU

The camera is still pulling in on Marks sleeping face.

MARK VO CONTINUED

But on this morning, I had to get up early and go to a screening.

An alarm go off. His eyes pop open.

CU ON ALARM RADIO ALARM CLOCK

It's 6:35 am.

MEDIUM CU ON MARK

He is confused and a bit startled. He shakes it off and gets out of bed and sits on the edge.

MARK VO CONTINUED (cont'd)
I could remember I had this strange dream about Judy. But I didn't really have the time to think about it much. I had a screening for a Roger Corman I was excited to go see.

Mark stands up and leaves frame.

CUT TO:

SCENE 25 INT. THEATER

MEDIUM ON MARK

He sits in the theater watching the film. He is happy and having a good time with it.

MARK VO CONTINUED
The movie was one of my first big space movies. "Battle Beyond the Stars" I had made a lot of creatures and aliens for it and I was thrilled to see it. I didn't think about the dream I had at all...

FADE TO:

SCENE 25 INT. BEDROOM ON PHONE MACHINE

MEDIUM SHOT ON MARK OVER SHOULDER

We see Mark at his phone machine. He is playing back messages. We hear him listening and skipping through messages.

MARK VO CONTINUED
That is until I got home and started playing back my phone messages. And as usual in my life, it was unexpected.

CU ON MARK

He's hears a woman's voice. She sounds nearly hysterical. Pleading and crying.

MARK VO CONTINUED (cont'd)
It was Judy's girlfriend Vicky. She
was in tears crying as she spoke.

PHONE MACHINE
Steve...I don't know how to tell you
this but Judy died early this
morning...Please call me back.

CU ON MARKS FACE AS IT PULLS IN FAST

MARK VO CONTINUED
It was at that very moment it hit me.
The dream, it all came back.

WIDE SHOT

Mark collapses to his bed. He puts his head in his hands and
starts to cry. We pull in close to his head and as we do
we...

FADE TO:

SCENE 25 EXT. SOMEWHERE

WIDE SHOT

We are in a strange place. Pink blue and red colored clouds.
They are soft in color and the color seems to change through
then as we move through them we can hear an ambience of
music.

MARK VO
I was in the place. One I could never
recall being in before. It was
beautiful, almost cliché of a new age
vision. Specially of that time in the
70's. Then I saw something coming out
of the clouds.

We see a woman, not clear at first but as we get a better
look and get closer we see that she is naked except for a
pair of underwear. It's Judy and she's floating towards us.

MEDIUM WIDE ANGLE ON MARK AND JUDY

They drift together in an embrace floating in these clouds
slowly turning.

MEDIUM ON JUDY

JUDY

Mark I had to come see you. I'm OK but before I go I had to tell you, you were right. We do live beyond. I'm so happy please don't weep for me I'm free. I love you so much and I just couldn't go before I told you these things. And the aliens you spoke of? You were right about them too. They are here and in your life. I wanted you to know. I love you so much.

CU ON MARK

He looks on at Judy as a tear roles down his face.

MEDIUM WIDE

He embraces and holds Judy one last time and then she slowly backs away.

WIDE OVER MARKS SHOULDER

Judy smiles as she backs away floating back into the clouds and fades away.

MEDIUM WIDE ON MARK

He's watches this all happen.

MARK VO CONTINUED

If it didn't happened to me, I would have never believed it. It was so stereo typical but it was real. It's no wonder when I woke up I discounted it, until I got the phone message.

FADE OUT

SCENE 26 INT. STUDY NIGHT

2018

MEDIUM

Mark is in his study continuing to write. He pauses.

MARK VO

It was later that day I found out that she had died in the morning, around 6:30am, of a brain aneurysm. She was found only in her underwear and topless just as I saw her. There was no way I could have imagined all this or known any another way. This changed my life forever. I am to this day so grateful to her for her loving act of sharing something with me so important as the gift of forever.

CU ON COMPUTER SCREEN

We see an interesting image of three grays floating in the same setting with the clouds.

MEDIUM CU ON MARK

Mark smiles as he looks at it.

MARK VO (cont'd)

It was years later in the 90s when I had an experience with our visitor friends. I awoke one night to a similar scene.

FADE TO:

SCENE 27 EXT. REALM

We are in the same place. Clouds all around with soft colors moving through them. We are moving through them and towards three grays, who look very white in this setting. The dark eyes reflect the clouds and everything around them. One seems to be hugging this strange shaft of light that almost looks like a barber pole. Colored light like a soft rainbow travel up and around it. As we get closer we stop.

MEDIUM ON MARK OVER SHOULDER

Mark looks on at this sight.

CU ON MARK

Mark looks on in amazement.

MARK

Why am I here again? Did I die?...
Did you die?... Is this goodbye.

MEDIUM ON THE GREYS

They look at one another and then back at Mark.

Then we here the grays but their lips don't move.

GREYS

Have you not learned Mark. We have told you before you aren't like the others. This is the vale for those not like you. Nothing ever dies. We brought you here so you could know this. Come with us.

WIDE OVER MARKS SHOULDER

The gray hugging the pole grabs on harder and starts to travel up the pole and into the clouds. The other two follow and Mark starts to move forward to the pole. He grabs on and is lifted up.

LOW ANGLE LOOKING UP POLE

Mark accelerates up the pole we move with him and catch up. As we move up we start to see the stars appearing the the thinning clouds. Mark looks back at us.

MARKS POV

We see the clouds receding and as we get further out they form a huge ring and that's when we see ring after ring one larger then the next.

MEDIUM ON MARK

He holds on as the pole suddenly turns and bends he is thrust back towards the rings. We move through them one after the other. Each time we catch a glimpse of different worlds and realms.

MARKS POV

We are heading towards one of the the rings and beyond that there are only a few left and one at the center.

As we enter it we see our familiar Earth and we are heading straight toward it.

As we descend we are heading right to San Francisco at night. We descend into a roof top slowly down as we seeing a young woman sleeping in her bed. We enter her.

FADE OUT

FADE IN:

SCENE 28 INT. CRIB

1952

MEDIUM

We are inside a crib. It's as if our eyes open. It is blurry. We see some movement out side the crib but it's hard to make out what it is but as the shot comes more into focus we see the large black eyes of a gray staring back at us.

FADE TO:

SCENE 29 INT. MARKS STUDY NIGHT

MEDIUM OVER MARKS SHOULDER

Mark is drawing the image from the crib.

MARK VO

For the longest time I didn't know what exactly to make of that experience. As I grew older and wiser I realized what they showed me.

CU ON MARK AS HE DRAWS

We pull in slowly on Mark as he draws.

MARK VO CONTINUED

They awoke my memory coming to Earth, to my mother and my first truly conscious memory. It was told to me I picked my parents and I choose to be here. I don't know if that's true or not but I do embrace the possibility.

MEDIUM ON MARK

He continues to draw stopping occasionally to think and ponder.

MARK VO CONTINUED (cont'd)

It just seems to me that the issue here is consciousness. Existence. It never dies. But our own race means to keep us from this reality replacing it with their own.

(MORE)

MARK VO CONTINUED (cont'd)

One that serves them and the power they struggle to keep over us. As I sit here, writing all this down, I realized something. Somehow, as I write things, I thought about my experience I was blocked from just appear in my mind. Its like I'm there in that moment experiencing everything, as though it was happening right now.

CU ON MARK

Mark brings his left hand up to his ear. It's red and he feels it.

MARK VO CONTINUED (cont'd)

Where does it come from? Am I directly linked to this knowledge somehow?... I don't remember when it was I discovered the object in my ear. Some call them implants. My friend Whitley has one in the exact same spot. But in thinking about it and the timeline, I did narrow it down to a time I do remember.

FADE TO:

SCENE 31 INT.HOUSE LIVING ROOM MORNING

1992

MEDIUM ON MARK

He's looking out the front window. We see a date in the left hand corner of the screen 1992

MARK VO CONTINUED

It was 1994. My late wife was gone for the weekend to the Renaissance Fair. While looking out the window, I saw a car sitting in front of the house. This was starting to become a regular occurrence. People following me... and my wife. They sat in front of the house like the G-men, when I was a boy.

MARKS POV

We see two people getting out of the car. A man and a woman. They start heading towards the house.

MARK VO CONTINUED (cont'd)
But this time they got out of the car
and were coming to my front door.

MEDIUM SHOT

Mark backs away from the window and looks towards the front door. He hesitates and then goes to the front door. He looks through the peep hole

MARKS POV

We see a fish eye view of a man and a woman.

CU ON MARK

He's looking through the peep hole.

MARK VO CONTINUED (cont'd)
Both these people looked familiar. I
could swear I knew them both, but I
knew they didn't know each other and
that was very strange. I opened the
door.

MEDIUM WIDE OVER SHOULDER

Mark opens the door and the man and woman are standing there. She looks to be in her late 30's and he in his early 50's with white hair and glasses.

MARK VO CONTINUED (cont'd)
The man looked like a writer I knew
who was a PHD and wrote books about
alien abduction. The woman looked
exactly like my late wife's friend
Gay. This was odd and confusing.

As Mark talks to them we hear slightly what they are saying but the VO tells us better.

MEDIUM ON MARK

MARK VO CONTINUED (cont'd)
Can I help you?

MEDIUM ON THE TWO PEOPLE

MARK VO CONTINUED (cont'd)
The man answered "come on Mark, you know who I am you've read all my books". But it wasn't him and either was the woman who she appeared to be.

They start moving forward to Mark and the man and woman place their hands on him gently. They push him back into the house.

MARK VO CONTINUED (cont'd)
They man-handled me and the man said "you know what this is all about Mark lets go inside.

WIDE ANGLE ON MARK AND THE TWO PEOPLE

They move him through the house and towards the bedroom. The camera follows this action handheld. They place him face down on the bed.

MARK VO CONTINUED (cont'd)
As they moved me through the house I have no power to resist. As they got me to the bed, I became rubber and unable to move at all.

The man pulls up Marks shirt and the woman places her hands on his back.

MARK VO CONTINUED (cont'd)
I could feel her hands on my back. At first they were cool but they quickly became warm, even hot. I felt myself slipping into unconsciousness.

FADE TO BLACK

MARK
It was at this point that I can just recall the pin prick to my ear and a burn.

SCENE 32 INT. BEDROOM DAY

MEDIUM ON MARK

He's face down on the bed. Both people are gone. He slowly comes to and gets up.

MARK

When I came to I could remember what happened but I forgot about my ear.

SCENE 32 INT. HOUSE

MEDIUM ON MARK

He's on the phone talking we don't hear what he's saying exactly the VO tells all.

MARK

It wasn't until I was on the phone with Whitley that he told me about his ear implant and where it was located that I checked my ear and found the same thing.

We see Mark lift his hand to his and feel the object in his left ear.

FADE TO:

SCENE 33 INT. NIGHT STUDY

MEDIUM ON MARK

Mark continues typing a bit and stops. He looks out his window into a beautiful night setting with stars.

POV OUT WINDOW

We see the night sky. It's filled with stars and a thin crescent moon.

MARK VO

For the longest time I had no idea what the object in my ear meant. But in later years I would discover that it offered me more than I could have realized. It was if I had to learn how I could use it and as I write this I can feel it even now.

CU ON MARK

MARK VO (cont'd)

It kind of hurts and gets warm but amazing images and knowledge seems to be on tap. I could go back in my mind and see through and remember things that seemed to be blocked from me but as I would write, I could remember. It was more than that. It was an experience in and of itself.

SCENE 33 CONTINUED

MEDIUM OVER SHOULDER OF ON MARK

Mark closes the laptop and pulls over his drawing pad. He starts to flip through drawings he has done over the years. One is of the three grays in the colored clouds, another the flying buses, and the strange man in the park. He stops at more recent pics of art. The Wandjina.

MARK VO (cont'd)

As I looked through my drawings from over the years, things started to make sense to me. But I stopped at the Aboriginal Wandjina. The Aboriginal people called them the sky gods of the Dreamtime. They created Earth from the Dreamtime. Their cave paintings dating back 1000s of years ago show them as large-headed with black eyes and white skin. Clearly they were familiar to me and many others with this experience.

CU ON ARTWORK

We pull in slowly as he gives his VO.

MEDIUM ON MARK

Mark grabs a book from a stack on his desk and opens it. He starts flipping through the pages and stops on one.

CU ON THE BOOK

He has stopped on rock paintings of similar beings painted by the Hopi Indians.

MARK VO (cont'd)

But many of them didn't make the connection. Clearly these original tribes of Earth from the Hopi to the Aborigine knew this as all around the world their paintings and stories depicted.

We are a culture cut off and separated from a reality where dreams are not just dreams but rather another world of existence we have been taught to deny. And in doing so the human race is slowly going insane. The real evil wasn't people from the sky but our own people right here on Earth.

FADE TO BLACK

SCENE 34 INT. DAY WORKSHOP

1997

MEDIUM SHOT

Mark works in his workshop. Around him are busts of greys and art work on the subject everywhere. He is working on a sculpture of a full-sized gray in clay.

We see a date in the right-hand corner of the screen. 1997.

MARK VO

In the years that followed, I still worked in the film industry, but became deeply involved in art work related to my experience. I used to sell lots of my artwork through the mail and it was a nice little business.

MEDIUM CU OVER SHOULDER

Mark is working on the sculpture.

MARK VO (cont'd)

I traveled the state of California lecturing on the subject. I appeared on many TV programs in those days. But it also attracted unwanted attention from the government.

SCENE 32 INT. COMPUTER

Mark sits at an old PC looking at his email when he gets an email from the CIA.

MARK VO CONTINUED

I even had threats from the CIA and NSA telling me I was never suppose to talk about all this.

CU MARKS POV ON THE SCREEN

We see the letter and can read it.

FADE OUT

SCENE 35 INT. DAY

1998

Mark is working on a art sculpture when the landline phone rings. We see in the lower left hand corner of the screen and date: 1998 He gets up and we follow him to the phone.

MEDIUM ON MARK

Mark picks up the phone. We pull in slowly for a tight CU on his face.

MARK

Hello.

JENNY

Steve?

MARK

Hi Jenny. What's up?

JENNY

Steve are you in trouble with the law?

MARK

No. What this about?

JENNY

Well...some rather official looking people in suits came her and showed me their ID's.

MARK

What? I don't understand. I'm not in trouble with the law and I never have been.

JENNY

Well, they told us you are and it wasn't in our best interest to work with you. I'm sorry we will have to go with someone else for our effects.

We hear the phone hang up. Mark is shocked.

MEDIUM SHOT ON MARK

He puts down the phone slowly and as he does he explains.

MARK VO

I had worked for this studio before. I had never had a problem with them. In fact, I was doing alien puppets for them. I didn't know what to make of it at all. This was starting to get serious and, as I'd find in the months to come, there would be more. A lot more.

WIDE SHOT IN THE WORK SHOP

Mark goes back to his sculpture. He is clearly shaken by this.

MARK VO (cont'd)

I knew then I was in trouble. My late wife would find out and she would be in hysterics. When ever I got stressed I knew the best thing was to work. It always help me center. As I worked on the sculpture I wondered why these guys cared so much. Why didn't they want me to talk about it? But if you ever need proof for yourself that this was all really happening, there was no greater proof then the phone call I just received.

CU ON MARKS HANDS

We watch him sculpt pushing clay into something that seems to come alive as we watch.

MARK VO (cont'd)

I would work through the afternoon
and into the evening, as I often
did. I was getting tired and the sun
was going down.

MEDIUM

Mark is on his couch in the workshop taking a break. He is writing in his journal. He puts it down at his side and puts his head back on the couch pillow and falls asleep.

SCENE 36 INT. NIGHT WORKSHOP

MEDIUM SHOT

Mark wakes up on the couch. It is dark now with only a few lights on. He looks at his wrist watch.

MARK VO

It was about 8 o'clock when I woke
up. I remembered it was trash night
and I needed to take the trash cans
out to the street.

Mark gets up and heads to a door on the side of the workshop. He opens the door to night and walks out.

SCENE 37 EXT. NIGHT

WIDE

Mark is in the side of the house at night. He takes one of the trash cans against the fence and rolls it to the gate.

He opens the gate and takes it through the gate.

MEDIUM WIDE MARK WALKS TO US

We are on the outside of the gate on the side walk in front of the house. Mark wheels the trash can towards us and drops it to the street in front of him. He stops for a minute and looks up at the sky. We can hear a bit of wind blowing and some night sounds.

MARKS POV

We see the stars and pan around them.

CU ON MARK

The wind suddenly dies away with the night sounds. He knows something is about to happen we can see it on his face.

From behind him we see two small people walk up. They speak to him.

He turns to them.

MEDIUM ON THE TWO PEOPLE

They are very short both Asian in appearance with dark eyes and sort of bobbed haircuts. Their clothing is white blouses and dark pants. Both female. We can't make out their language at all. They might be Asian but it's unclear.

They keep talking to him.

MEDIUM ON MARK

MARK

I don't understand you... I'm sorry
but I have to go inside now.

WIDE SHOT

Mark walks by them and heads back to the gate and goes through it.

MEDIUM ON MARK

He close the gate and looks over one last time.

WIDE SHOT ON THE PEOPLE

We see them both standing there just staring at Mark.

CU ON MARK

He is disturbed by this and turns from camera.

MEDIUM ON MARK

He stops, and then, after a beat, looks up.

MARKS POV

We see the stars and a big tree. It is so still you could hear a pin drop when we start to see light from behind and through the tree. Then flying over the top of it we see something that looks like a flying car coming over the tree.

CU ON MARK

We see the reactive light from the object on his face he looks on in wonder.

WIDE ON CRAFT

The craft comes down a bit lower and parks in the sky. It has colored lights on it and a glowing dome on it's belly.

MEDIUM ON MARK THROUGH THE DOORWAY

We are just inside the doorway to the workshop as Mark slowly backs up and walks back inside the door frame. As he does, a soft beam of blue light appears in front of him.

MARK VO

At this point, I didn't know what to do. I was a bit frightened. Unnerved really, but something told me to push past my fear and enter the beam of light. A beam of light I knew all too well by now.

Mark walks from the doorway into the beam.

MEDIUM ON MARK FROM HIGH ANGLE

We are looking down at Mark. He has stepped into the light and looks up. He starts to float.

MARK VO (cont'd)

As I stepped into it, I felt myself lose all my weight. I started to float up towards the object.

Mark keeps rising and we move with him a bit. We slow down and he moves right at us.

FADE TO:

SCENE 38 INT. NIGHT CRAFT

MEDIUM

It's dark inside the craft. There are four seats. There's a pilot sitting in front but we really can't make him out he's just a shadow. He has his hand on a round ball to the side of his seat and he moves it. Sitting behind him is Mark. We slowly pull in on Mark.

MARK VO

I did know where they were taking me but it was a wonder to be inside this craft flying somewhere. I really wasn't afraid. I had this sense this was for my benefit.

FADE OUT

SCENE 39 INT. NIGHT BIGGER CRAFT

WIDE SHOT

Mark is being escorted through a doorway into a long dark corridor. There is a tall gray and a short one walking next to him. They walk past camera.

FADE TO:

SCENE 40 INT. NIGHT OBSERVATION ROOM

MEDIUM FOLLOW

They walk Mark into this large open room with a conference table and chairs. They walk past the table and up to a large window that looks into space. It's full of stars. They stop at the window.

MEDIUM ON MARK

Mark is in awe at the sight. He looks casually as his two escorts leave him.

MARKS POV

We see stars like never before. We are in space. We pan to the left and right and as we do we can see some of the shape of the enormous craft we are inside hovering over the Earth.

We here a voice.

TALL MAN

Beautiful isn't it Mark?

MEDIUM ON MARK

There is someone standing next to him. He turns to look at him.

MARKS POV

It's the tall man we saw before.

MARK

Yes it is. Why am I here?

MEDIUM ON TALL MAN

TALL MAN

Because you needed to be. You have been through a lot. And it's about to get harder. Don't let them beat you down.

CU ON MARK

Mark looks confused a bit. What did he mean?

CU ON TALL MAN

He smiles.

TALL MAN (cont'd)

We are going to leave here for awhile and then we'll take you back. Enjoy the peace.

MEDIUM WIDE

The tall man turns and walks away from Mark leaving him in the dark room observing space and the stars.

MARK VO

Usually when I was brought to a place like this it was to examine me or put me through experiences that were projected into my mind. But this time it was just so I could have some peace.

CU ON MARK

Mark is looking out into space and taking it all in.

MARK VO (cont'd)

Since I was a boy, I always felt I belonged in space aboard a ship. I always longed for it. They knew this and I felt this was an act of kindness.

POV OUT WINDOW

The shot pans right and left slowly once it gets to the far right we can see Earth below.

MARK VO (cont'd)

This wasn't the first time for me and wouldn't it be the last. It was always sad to leave and it still is today. It's the same feeling I had when I'd spend the weekend with my Dad in Marin County only to be taken back to my mother on Sunday.

MEDIUM OVER SHOULDER

Mark reaches down to put his hands on the windowsill. He feels it and then the window. He takes a deep breath and exhales.

MARK VO (cont'd)

I was really there. It wasn't a dream and if it is then it's real too. The line between the dreamtime and the wake time is thin. Even when I sleep I'm awake somewhere else.

MEDIUM CU ON MARK FROM HIS SIDE

We can see past Mark and through the window to space. He looks on in wonder.

MARK VO (cont'd)

I have come to understand that when I walk awake with humans they walk too, but in a sense they are still asleep in a dream world they call reality never seeing beyond the vale laid before them. Dreams are just dreams to them.

MEDIUM ON MARK FRONT ON

MARK VO (cont'd)

There is no consciousness beyond death, people don't return from the dead and beings from other worlds don't exist. The other humans slept. So this is what they meant. "I'm not like the others".

The tall man walks up from behind Mark and places his hand on his shoulder. Mark turns to look at him. We hear the tall mans voice.

TALL MAN
It's time to go Mark.

CU ON MARK

He just smiles.

MEDIUM ON MARK AND TALL MAN

They both turn and begin to walk out of the room

MEDIUM FOLLOW SHOT

Mark and the tall man walk and we follow.

MARK VO
I wasn't the only one. There are many others like me and we move bravely into an Unknown Country, one filled with wonder and possibilities beyond that which few can imagine. It is an evolution of consciousness.

MEDIUM

Mark and the tall man reach a door way and enter something resembling a hanger bay. Many of the same car-like craft sit there. The camera follows them in but stops as they walk towards the craft and get in. The door disappears and the craft rises up silently. A door larger hanger bay door appears and the craft flies out and into the stars.

SCENE 41 EXT. SPACE

We see a huge craft in space in the shadow of the Earth and the small craft is leaving it. It does a turn and descends to Earth. We follow it for a brief time and then it goes behind the clouds and it's gone.

The camera slowly tilts up from the Earth into the stars and holds.

FADE TO:

SCENE 42 INT. LARGE ROOM WITH WINDOW

Whitley is standing in front of the window Mark looked at the stars through aboard the large craft.

MEDIUM ON WHITLEY

Whitley is looking out the window with his back to us and turns into camera. He walks forward toward us as he gives his epilogue.

WHITLEY STRIEBER

Mark's sense of reality has been changed forever. He is seeped in a new world of discovery. He awakens in his sleep to other existences and other worlds. Something one day every human will have to understand in order to survive and evolve. In our next episode Mark will discover that there are many dark forces among us on Earth that know this same truth. They will go to any length to keep this truth from us in order to maintain their control. Join us in the next episode, "Skulduggery".

FADE TO BLACK

END CREDITS ROLL