

SCRIPT TITLE

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INT. CROWDED CONFERENCE HALL- DAY

INSERT TITLE CARD: CAIRO. 1970

An ELDERLY MAN (EGYPTIAN, WHITE HAIR, GLASSES, LATE 70'S) stands at a podium, preparing to speak. He is frail, shaky and dressed in probably the nicest clothes he owns. He surveys the auditorium which is filled with stuffy professors and intellectuals. He nervously adjusts his notes. Matter of factly he begins to speak.

PROFESSOR SHIRKIN

We did not build the pyramids.

There is a loud guffaw in the audience. They are unimpressed. He stands unfazed by their reactions.

PROFESSOR SHIRKIN (CONT'D)

There is a uniformity of their structure- yet separated by hundreds or thousands of miles and specific to the cultures they are found within.

The crowd becomes restless and they mutter among themselves.

PROFESSOR SHIRKIN (CONT'D)

In our best attempts to reconcile the massive undertaking- the seemingly super-human scale and complexity mixed with the, at times unexplainable precision, we have ignored the all too obvious conclusion; we did not build the pyramids.

The crowd is muttering more loudly now. We see a MOTHER (30-ISH) lean over to a young BOY (8, SANDY-BLONDE HAIR) who looks captivated by the whole thing.

MOTHER

Don't let them all scare you Lenny.
They're just uppity old men that have just had their comfortable little world challenged.

The boy just smiles excitedly as he looks at the old man on the stage.

MALE CONFERENCE GUEST(O.S.)

The slaves built the pyramids!

Shirkin dismisses him.

PROFESSOR SHIRKIN

Don't be foolish, boy. To entertain the thought that a company of unwitting slave laborers would be able to even follow orders enough to entertain such an undertaking is preposterous. No, the slaves did not, could not build the pyramids. And that leaves a great and terrible conclusion: If we did not, COULD NOT build the pyramids- then who, or what did? And why? And... where are they now?

The little boy is totally enraptured with his words. Shirkin is almost staring at the boy.

PROFESSOR SHIRKIN (CONT'D)

If not us... then WHO?

EXT. THE GREAT PYRAMID OF EGYPT- DAY

The great Pyramid of Giza shines with the sun behind it. It is giant and majestic. Tourists shuffle around outside of it, buying up trinkets and memorabilia.

TITLE CARD: THE GREAT PYRAMID OF KHUFU, GIZA- 1995

INT. GREAT PYRAMID- DAY

It is pitch black inside. There are a handful of Egyptian workers walking a small corridor littered with broken down walls of stone. They are lead by an AMERICAN MAN (33, DIRTY BLONDE SHOULDER-LENGTH HAIR). The way is difficult and they struggle to make their way through.

By torchlight we can see some ancient texts on the walls. Incomplete and broken down. They come to a shaft barely wide enough for someone to slip through. Using his torch the American lights up the shaft which seems to go down forever. He is excited at the sight.

LEONARD WALTER FORD

Youssef! Bring the ropes!

YOUSSEF

Yes, mr. Ford.

YOUSSEF (TEENAGE EGYPTIAN) hurries to the entrance with ropes. Quickly, Leonard ties a rope around himself along with a lighted flashlight hanging by his knees and prepares to climb down.

YOUSSEF (CONT'D)
Please, Mr Ford- be careful.

LEONARD WALTER FORD
Youssef, I told you- call me LEO

YOUSSEF
Please, LEO- be careful.

Leo flashes a smile and quickly shuffles through the opening feet first and shimmies down the shaft using his feet and hands. It is just big enough for him to move freely. The flashlight shines below him, illuminating the shaft a few feet. It is a hard climb.

The stone comes loose under his foot and he begins to fall. He drops and the rope slides through the workers' hands, burning them. He falls until the rope that is tied around Yousseff's waist tightens and yanks him towards the opening.

Leo comes to sudden stop pulling him sideways and into an opening in the shaft. He falls to the ground inside.

YOUSSEF (CONT'D)
Are you alright Mr Ford!!??

Leo looks around as he pulls the flashlight up in front of him. Dust is stirred up.

LEO
I'm alright... and call me Leo.

YOUSSEF
What do you see, Leo?

LEO (WHISPERS)
I- I'm not sure.

Leo takes out a small video recorder. The flash lights up the surroundings. There are walls made of granite with texts written on them. LEO NARRATES

LEO (O.S.) (CONT'D)
It seems that I am in a chamber of sorts. There are texts- exerts from the Books of the Heavens I believe.

He pans his camera up to the ceiling which shows celestial markings.

LEO (O.S.) (CONT'D)
Some pictures of the heavens... two
suns.

Leo's rope gets tight again.

LEO (CONT'D)
Youssef! Give me more rope!

Youssef attaches another rope to the one that he has around his waist. Leo walks on.

LEO (O.S.) (CONT'D)
There are texts from the Am Duat,
*The Book of What is in the
Underworld.*

Leo comes to what looks like a door with a copper handle. There is a large mural cut into the wall in front of the door.

LEO (O.S.) (CONT'D)
I.. I have not seen this in this
pyramid before. It looks- like a
carving of Akhenaten. What looks
like a sun, or planet casting beams
down towards earth. They are
wrapped in some sort of cloak.

Leo's camera stops on the door.

LEO (CONT'D)
I'm going to try to open the door.

Leo sets his camera down on the ground facing the door. Bracing his foot on the wall he pulls the door. It doesn't budge at first but then moves a little. It is thick but counterweighted and opens with a rush of air.

Leo picks up the camera and peaks through the door.

LEO (O.S.) (CONT'D)
The room is... large. There is a
sweet smell in the air. A tomb I
believe. Although, it appears the
sarcophagus has been removed.

The camera pans the room littered with gold artifacts. There is a table with a square inlay that seems to be missing something. Leo is excited now.

LEO (O.S.) (CONT'D)
There it is! Just like the others.
There should have been an artifact
there. It too has been removed.

Leo notices a large vat with a stone lid.

LEO (O.S.) (CONT'D)
I'm not sure what this is.

Leo sets the camera down on the ground again and pushes the cover off enough to see inside. He takes the camera and slowly looks inside.

As we almost see inside Leo is suddenly yanked back through the doorway by the rope.

LEO (CONT'D)
Woah woah!!! Youssef, stop!!!

Leo is dragged back down the hallway and back up the shaft quickly and into the corridor where Youssef is.

As he is pulled up there is a commotion. Armed Egyptian troops are there manhandling Youssef and the other workers. They are yelling at him and at Leo in unintelligible Egyptian and pointing their weapons.

LEO (CONT'D)
Hey! Youssef, tell them we have a permit!

Leo reaches into his pocket and retrieves a paper.

LEO (CONT'D)
The minister of the interior gave us permission to...

The troops react, agitated with his sudden move and attack Leo, knocking him out with the butt of their weapon.

CUT TO BLACK.

NT. BOSTON AIRPORT- DAY

The terminal is busy. A YOUNG WOMAN (ELISE PARKER, 30, DARK HAIR, CASUALLY DRESSED) waits patiently outside a gate.

SUPER: LOGAN AIRPORT- BOSTON

Elise sees Leo exit the terminal with a carry-on. Seeing her he makes his way over. She sees his sunglasses and shakes her head snickering.

ELISE

What the hell did you do now?

Leo removes his glasses to show the black and blue bruise on his face.

LEO

What do you mean? I had this when I left.

The two begin walking together through the terminal.

ELSIE

Yeah ok. How did you manage to get yourself kicked out of the whole country this time? That charming personality didn't get you out of it?

LEO

No apparently not... at least this time.

ELISE

How far did you get? Did you at least...

LEO

I saw it.

Elise stops walking at looks at him

LEO (CONT'D)

I did. The Queen's chamber. Just like the others- the artifact was missing. But the table was there... same dimensions. Djoser, Khafre, Khufu... even the Nubian Pyramids in Sudan... All the same.

Elise throws her arms around Leo.

LEO (CONT'D)

I got it on video.

ELSIE

You did?

LEO
Yeah but I don't think I'll ever
see that camera or tape again.

ELISE
Can they really confiscate it?

LEO
I don't think you quite understand
how it is over there.

ELISE
So that's a no?

LEO
That's an *I'm lucky that's all they
kept*. They seem to not really care
about American-Egyptian relations.

They exit the airport doors.

INT. BOSTON UNIVERSITY- DAY

SUPER: Boston University, Archeology Department

Elise and Leo settle themselves in the lounge area of the
Archeology Department. Leo falls clumsily into a sofa,
dropping his bag. Elise picks it up and sets it neatly on the
chair next to his desk.

ELISE
So, what now?

LEO
Now? Now I talk to dean Marcus and
see about getting back into Egypt.

ELISE
Yeah- about that. Marcus wanted to
know the second we got back.

LEO
Ugh, what does that pencil-necked
geek want no...

A knock at the door interrupts him and MARCUS (35, WHITE
INTELLECTUAL LOOKING) pokes his head in quickly.

LEO (CONT'D)
Hey Marcus! What's going on?

MARCUS

Hi, hi- I thought I saw you guys walk in. I just wanted to touch base with you once you got back.

Leo is irritated by his presence. Marcus enters and sits, holding a large manilla envelope.

LEO

Yeah we were just getting settled. I've actually got a class in about 15 minutes.

MARCUS

Ok. I just wanted to, you know, get your version of what happened. I've been getting a lot of calls...

LEO

I know. I don't know what else you want to hear. We had the permitting to be there, I don't know why they all of a sudden decided to put all sorts of restrictions on...

MARCUS

It's their country, it's their Pyramids. They can do whatever they want. And that includes barring you or anyone else from ever setting foot within their borders again.

LEO

Listen, Marcus...

MARCUS

No, you listen, Dr. Ford- I have put up with your eccentric theories and conspiracies ever since you got here. And the only reason I tolerated it was because you draw interest to our program and the students like you.

LEO

Thank you.

MARCUS

But I don't like you.

LEO

Oh, ok.

MARCUS

I think I've made that very clear over the years.

LEO

Yes that is quite clear.

MARCUS

You have put this department in a difficult position. It's not only you that is affected now, it's the whole department.

Elise is getting uncomfortable with the conversation.

LEO

Look, what do you want from me? An apology? I got the proper permissions from the officials I needed to- permits YOU signed off on. It's not my fault if those people got overruled by another entity in the Egyptian government. This is what happens.

MARCUS

Enlighten me.

LEO

Why did you get into archeology in the first place? Was it not to find truth? To examine the evidence and through that process discover *the truth* of what happened in the past and possibly determine what impact that past might have on us today or in the future?

MARCUS

That may be what got YOU started in archeology but most of us...

Leo has gotten up now, irritated and gathering his things for his class.

LEO

I am not concerned with opinion or conjecture or even fanaticism. I desire the truth and I will chase that truth down every meandering trail. But in seeking truth you will encounter those who value their safe little spaces that they've chosen to live within.

(MORE)

LEO (CONT'D)

And if you upset that space... you have resistance. I love resistance. It shows you that truth may be underneath. And when you uncover enough truth- prepare yourself because that truth may be uncomfortable and upsetting for some people. And I truly am sorry... sorry that you care so much about those people that it would determine what rabbit holes you are willing to jump into.

MARCUS

I want you to-

LEO

I have a class... so you can let me know some other time what you want.

Leo grabs his things and hurries out of the office leaving Elise with Marcus. The two look at each other for a beat.

ELISE

Did you picture that going differently in your mind?

MARCUS

No.

Elise laughs.

ELISE

Good, so it wasn't a surprise.

MARCUS

Can't you talk to him? Get him to see how this puts me in a terrible position?

ELISE

What makes you think he'll listen to me any more than you?

MARCUS

Wistful optimism I suppose.

He tosses the envelope onto their shared desk.

ELISE

Another package from Leo's secret penpal?

MARCUS

No- this one's addressed to you.

Marcus turns and leaves. Elise picks up the envelope and analyzes it. The return address is a P.O. Box in Nashua, New Hampshire. She casually sets it aside for later and begins working on her computer. Distracted by the envelope she finally gives in and opens it up and starts looking through the contents.

INT. B.U. LECTURE HALL- DAY

The classroom is packed. There is an obvious buzz of excitement. Leo enters still agitated with the previous encounter and is distracted. Throwing his things on the desk he looks up as the class begins applauding. He is snapped out of his fog.

LEO

Well well... I am not surprised that you all would be here this morning. No doubt the tales of my encounters have reached your spry little ears.

MALE STUDENT

We heard you are banished from Egypt? Is that true?

LEO

I will neither confirm nor deny...

FEMALE STUDENT

Tell us how far you got into the pyramid! What did you see?

Leo sets up his computer and images appear on the screen behind him.

LEO

Since our class has suddenly grown since the last time we saw each other let me start from the beginning.

As Leo begins his lecture A MAN (45, DARK SKINNED, MEDITERRANEAN) enters the classroom and stands near the door.

LEO (CONT'D)

If you could hit those lights.

The man turns and hits the light switches.

LEO (CONT'D)

Menes. First Pharaoh of Egypt. Built the first walled city that saved the city of Memphis from flood. It's 3000 BC Egypt. The world's first empire rises- led by a man, a Pharaoh. Who were these people? WERE they people? They had unprecedented knowledge of engineering and construction. Where did they get this knowledge?

They were a culture of people obsessed with the afterlife. It permeated their religion, their architecture... their every mythology. Why the elaborate tombs? Were they even tombs?

Pictures of buried tombs, sarcophaguses, rooms of gold artifacts scroll by.

LEO (CONT'D)

2667 BC, Saqqara- Pharaoh Djoser. He's buried 92 feet down from ground level before the pyramid would be built over him. Why take his organs out? Why burry him so deep? The interesting thing about all of these tombs and chambers is this table.

We see a wooden table with gold inlay.

LEO (CONT'D)

Every tomb has this table. Looks like there should be something on it doesn't it?

He scrolls through various pictures from different pyramids.

LEO (CONT'D)

Where did the artifact go? Were they removed on purpose? And the other interesting thing that all of these tombs have in common? This large vat or container. I have seen something like it either in the tomb chamber or directly next to it.

MALE STUDENT

What was in it?

LEO

I don't know. I got it open but
lets just say that I was encouraged
to vacate the area immediately
afterwards.

The mysterious man is surveying the crowd of students, taking
in the whole conversation.

LEO (CONT'D)

Snefru arises to power... and marries
his half sister. Why? To
consolidate power? Or to keep the
blood line pure? Snefru constructs
the pyramid at Meydum. It's
primitive... but a stepping stone.
Why the 90 foot elevator shaft? It
seems today like it had collapsed...
or was it not finished? Did it
break apart?

FEMALE STUDENT

That's a lot of questions without
answers.

LEO

Precisely. THIS is what we are here
for. To dig. Dig deep and follow
the clues to the answers.

Leo goes back to his slides.

LEO (CONT'D)

Fast forward to the pyramid of
Dashur... again looks like it
underwent a massive failure... so
they begin to widen the base, use
much larger stones. Look at the
pictograms of the men carrying the
massive stones. At the bottom of
the red pyramid lies the tomb...
incense still being offered up.

A picture of the Great Pyramid pops onto the screen.

Then Khufu... and the great pyramid
of Giza. We keep finding new
pyramid structures... look at Fort
Ransom North Dakota. Or Silbury
Hill in England.

(MORE)

LEO (CONT'D)

And in Antarctica... pyramid like shapes found jutting out of the ice... made when the poles had not shifted and been covered in ice. Why were all these people hell bent on building these structures?

The mysterious man speaks from the dark.

THE MAN

Do you have a theory?

LEO

I'm sorry?

He tries to see the man through the dark.

THE MAN

Do you have a theory about it all? How does it all tie together?

Leo looks around the room for a moment.

LEO

I do.

He hesitates like he's not sure how everyone will take the news.

LEO (CONT'D)

I believe- we did not build the pyramids.

He's all in now. He clicks back to pictograms on pyramid walls. Pictures of two orbs in the sky with beams shooting down to the earth.

LEO (CONT'D)

I believe that the pyramids were build by creatures not from earth. I believe that these pictograms of large humanoid creatures moving giant stones were just that- giants. I believe that a rogue planet had left these humanoids here- Giant creatures, accidentally or otherwise. And they would transport back and forth from this planet. These pyramids were transportation ports... lightning rods of sorts. I believe that when this rogue planet completes its rotation around whatever star... that we will see it again.

(MORE)

LEO (CONT'D)

And dollars to donuts I bet that on that planet you will also find pyramids. And I summarize that our pyramids will once again become active.

The class erupts in conversation mixed with indignity. Some people up and leave. Leo is agitated.

LEO (CONT'D)

Why do you scoff at that? The ancients certainly had their reasons for the things they did. It is clear from texts within the pyramids that there was a fundamental solar element to their funerals, but also an important stellar one as well. Within the Great Pyramid, two shafts running from the burial chamber were aligned with various stars. Orion being one of them. Did they feel this destination was significant? Why use such precision as to aligning it with a specific stellar location unless it had meaning?

MALE STUDENT

Well maybe we are TRYING to find meaning. Maybe it isn't pointing to that point in space. Maybe it was just built and inevitably it pointed to some star. There are a lot of them after all.

LEO

The Great Pyramid is enormous. It weighs 6 million tons. That is somewhat easily calculable. Its footprint is 13 acres. It's more than 750 feet along each side. It's 481 feet tall. More than 2.5 million individual stones were used.

But not only its size, it's also precise. It mimics the cardinal dimensions of our planet. Do you understand the importance of that? An archaic civilization had the wherewithal to point the thing to true North- within a fraction of a degree. Why?

(MORE)

LEO (CONT'D)

Why take on such a MASSIVE architectural project and then add to it the ridiculous burden of aligning it in such a specific way... unless there is meaning beyond our understanding? Something drove them to do it. Why? Why not just build the thing? Why point it in a certain direction?

Leo goes back to a picture of the Great Pyramid of Giza.

LEO (CONT'D)

If you take the height of it and times it by 43 200 you get the polar radius of the earth. If you measure the base perimeter of the pyramid and multiply that by 43 200, you get the equatorial circumference of the earth.

It seems to be falling on deaf ears. Everyone looks confused.

LEO (CONT'D)

For thousands of years of humans walking the earth, through times when we didn't even know we lived on a planet or that we lived on a sphere in the universe... there was a structure that in its very construction echoed the dimensions of the planet that we had resided on for millennia. That CANNOT be accidental. To ignore it would be to welcome willful ignorance.

Leo is now shouting over the class.

LEO (CONT'D)

That ancient monument has within it the planet's dimensions on a specific scale. 1 to 43 200. The number is derived from a key motion of the earth called the "precession of the Earth's axis." Our planet wobbles on its axis at the rate of 1 degree every 72 years... very slowly. 43 200 is a multiple of 72. 600 times 72. Don't come to me with idiotic theories of slaves constructing this majestic edifice. They simply didn't have the knowledge never mind the ABILITY to carry it out.

(MORE)

LEO (CONT'D)

They had neither the tools nor
knowledge by what we know of being
available at the time.

Leo is almost unaware of where he is at this point.

LEO (CONT'D)

If you establish the idea that the
pyramids were not *able* to be
created by man made means, then you
must conclude that something... or
some-ONE else made them.

The class has finally quieted down as many people have left.
Leo is left staring at the picture of the pyramid on the
screen.

LEO (TO HIMSELF) (CONT'D)

If not us then WHO?

EXT. COURTYARD B.U. CAMPUS- MORNING

Leo exits the lecture hall into the grassy courtyard. It's
bright and busy as classes empty.

Leo is approached by the mysterious man from the lecture.

MAN (FRENCH ACCENT)

Well that was entertaining.

He startles Leo.

LEO

It was. Who are you again?

MAN

Oh, forgive me- my name is Georges.

LEO

Georges?

GEORGES

Yes. George with an S.

LEO

Well, George with an S... what can I
help you with?

GEORGES

Well Mr Ford- I think the greater
question may be 'how I can help
you.'

This catches Leo's attention

LEO

How so?

GEORGES

I am from the University of
Bordeaux, in France.

LEO

I am aware of it.

GEORGES

I am head of the archeology
department. I have been led to
believe that perhaps some of your
theories, as unusual as they are,
may have some truth to them.

LEO

Forgive me, George with an S, but I
am done with supposed academics
trying to learn my theories only to
ridicule me in their classes.

GEORGES

I completely understand your
reluctance Monsieur Ford. I
understand that you have come into
some difficulty in gaining access
to the Egyptian sites recently?

LEO

Banished is more like it.

GEORGES

It so happens that I have had a
permit to enter the Great Pyramid
of La Venta. This table you speak
of... the one that seems to have
housed some sort of artifact. I
believe it is there also. There-
in Mexico.

This stops Leo in his tracks. He stops his brisk walk and
turns to speak to him.

LEO

The pyramid in La Venta has never
been excavated.

Georges offers a coy smile.

GEORGES

Has it?

LEO

You've seen it?

GEORGES

Yes. And as luck would have it, my permit does not expire until Sunday. Would you care to see it?

Leo tries to contain his excitement.

LEO

Wait, see the permit?

Georges laughs.

GEORGES

No, mon ami, see the inside of La Venta.

LEO

That- that would be a wonderful thing. When would we...

GEORGES

Well that is the issue. I'm afraid that we have to leave immediately. My flight leaves Logan in 90 minutes. If you wish to accompany me- I'm afraid we must move with haste.

Leo looks at his watch and back to the campus building.

LEO

I can grab my bag from the office. It's still got my things from the airport so...

GEORGES

Ok. I will go ahead and meet you at the airport. I look forward to speaking with you in detail about these things.

Georges holds out his hand and Leo runs back to shake it and takes off towards the building. Georges gives a little smile and walks off.

INT. ARCHEOLOGY DEPARTMENT OFFICE, BOSTON UNIVERSITY - DAY

Leo's door flies open and he bursts through. Rifling through some things on his desk he grabs his carry on bag sitting beside his desk. He notices a post-it note on his light.

"Leo- DON'T leave for the day before talking to me. Elise."

Leo looks at his watch, crumples the note into his pocket and shoots out the door.

INT. B.U. HALLWAY- DAY

Leo runs from class to class looking for Elise. Coming to a large lecture hall he sees a female student.

LEO

Marcy! Where is Elise? Doesn't she have a class here?

MARCY

They moved it to the other hall-across campus. I'm not sure why.

Leo quickly looks at his watch and back across campus.

LEO

Can you tell her something has come up and I had to leave and that I will call her later tonight if I can.

Not waiting for an answer he darts across the campus field. The student calls back to him.

MARCY

I will if I see her!

INT. LOGAN AIRPORT- EVENING

The airport terminal is crowded and chaotic. Leo has entered and is searching for the terminal Georges is at.

GEORGES

Leo! Over here!

Leo sees him and makes his way through the crowds of people.

LEO

Georges, good to see you. I've got to get my...

Georges hands him a ticket.

GEORGES

I took the liberty of getting it
for you. You have your passport?

Leo taps his shirt pocket.

LEO

Always.

INT. COMMERCIAL AIRPLANE- NIGHT

The plane is filled. Families with small kids. Georges and Bill are both crammed together and trying to have a conversation.

LEO

Tell me about how you became
interested in the Pyramids.

GEORGES

How could one not be?

Leo smiles and laughs.

LEO

Not doubt.

GEORGES

Mine was an accidental interest I
believe.

LEO

How so?

GEORGES

I fell into archaeology I'm afraid.
My first love was astronomy.

Leo is surprised.

LEO

Astronomy? How did that happen?

GEORGES

Well they both obsess on the same
things, don't they? The past.
Astronomy has a broader focus yet
Archaeology looks only at the
history of mankind and the earth. I
think it is an error to not link
the two.

LEO

I think I see what you mean.

GEORGES

If you believe as you say you do and aren't looking to astronomy then you are searching for an answer yet not looking in the right direction.

Leo is confused and a little insulted.

LEO

What do you mean?

GEORGES

If you believe, as you said, that there was another planet that was inhabited with these creatures then how could you not search for the other planet? It's the other side of the coin. If you wish to prove your theory you don't need to find evidence of the creatures on earth, you need to find the other planet.

Georges pulls out a lap top computer and opens it up. It has various files with astronomical charts and graphs that he pulls up.

LEO

Are you saying that the planet is still out there?

GEORGES

When you suggest unbelievable things, the initial response will always be unbelief. It's natural. When discoveries happen it's not like these discoveries leap into existence at the instant we become aware. They are already out there... existing regardless of our belief or non belief. It takes skill and ingenuity to see things that aren't there... yet.

LEO

I would think that someone would have found it already if that were the case.

GEORGES

Maybe they have. Maybe they just haven't told us. Or, maybe they just can't see it.

LEO

So, how do you make a case for something that can't be seen, yet you believe is actually there?

GEORGES

Excellent question. You take a look at the impact it is having on what we CAN see- what we are able to observe. You may not see the THING- but you can see the EFFECTS the thing has on other things.

EXT. MEXICO COFFEE SHOP- MORNING

Leo and Georges are now at a coffee shop in La Venta Mexico. They sip coffee and are still talking passionately about the things they've observed.

LEO

I think I'm following you.

GEORGES

Ok, look around you. Can you see the wind?

Leaves blow around, trees sway.

LEO

Yes of course.

GEORGES

No, no one has ever seen the wind. What you are seeing are the EFFECTS of the wind. The leaves rustle, the trees sway back and forth... the wind is exerting forces upon its surroundings. This is the same theory.

LEO

And so you are saying that there is another planet in our solar system?

GEORGES

No, I'm saying it's possible.

LEO

What effects are you seeing that would be leading you to believe that?

GEORGES

We looked to the Kuiper Belt.

LEO

What is that?

Georges opens a file and scrolls down to an image of Neptune and what looks like an asteroid belt.

GEORGES

The Kuiper belt is a circumstellar disc in the outer Solar System. It is similar to the asteroid belt, but is far larger—20 times as wide and 20–200 times as massive, extending from the orbit of Neptune at 30 astronomical units to approximately 50 AU from the Sun.

LEO

OK I'm with you so far.

GEORGES

So as we noticed how certain objects within that belt all seemed to be behaving in a similar and unexplained manner. The six most distant objects we catalogued all follow elliptical orbits that point in the same direction in physical space. That is notably surprising because the outermost points of their orbits move around the solar system, and they travel at different rates.

LEO

Wouldn't that mean it has to be a massive planet?

GEORGES

YES! But on top of that, the orbits of the six objects are also all tilted the same way—pointing about 30 degrees downward in the same direction relative to the plane of the eight known planets. The probability of that happening is about 0.007 percent.

(MORE)

GEORGES (CONT'D)

It shouldn't happen. Something else must be shaping these orbits.

LEO

A planet.

GEORGES

Yes. Or a very small black hole. Though that seems less likely. A planet with a large enough mass... say 10 times that of earth, could make these objects behave this way. The Hubble telescope was pointed in this direction in 1993 and captured these anomalies.

LEO

Are you sure it's part of our solar system?

GEORGES

No. It's very possible that it is in a pronounced elliptical orbit around another star and only now visiting our own. It could very well have a 10 to 15 thousand year orbit.

LEO

Why haven't we seen it then?

GEORGES

Again, an excellent question. Maybe we have. Initially I'd say it was just too far to see with our technology. Right now it may be hidden... or perhaps, let's say willfully being kept from us.

LEO

What? Why?

GEORGES

Exactly... why? Why when I requested information from the astronomy department at the University of Bordeaux was I met with resistance? Why have I been given the runaround from Caltech, as well as Columbia and Berkley.

(MORE)

GEORGES (CONT'D)

And when I contacted the Keck observatory in Hawaii as well as the Hale in California and the ARC here in New Mexico I was told that they could not grant my requests for images or data from those regions at this time?

LEO

I- I'm not sure.

GEORGES

I've never been denied access to any requests for any other segments of study.

LEO

Maybe there's just nothing to see there.

GEORGES

Maybe... or maybe it takes skill and ingenuity to see things that aren't there... yet. Maybe they ARE there- and just waiting for someone to discover them... if indeed someone hasn't already.

LEO

C'mon, why would someone hide something like that?

GEORGES

Why does anyone ever hide anything? It's because A- they think that this discovery may challenge someone's long held beliefs. Or B- because there is some sort of impending danger. A danger that they have not yet properly estimated and don't want the general public to overreact to.

LEO

Maybe YOU are overreacting.

BEAT

GEORGES

I think I'm being followed.

BEAT

LEO
Seriously?

Georges nods as he sips his coffee. Leo cautiously looks around.

LEO (CONT'D)
Don't you think that we would have seen this before now? Astronomy has been around for centuries.

GEORGES
You assume that it has always been visible. The technological advancements in computers and x-ray, infrared telescopes... the ability to send telescopes into space, to send probes into the universe to report back information to us- we are in our infancy. We have only begun to crawl... There are only a few telescopes that can see what we are talking about and that is only if you know where to look, when to look and what you are looking for. And none of those telescopes are owned or controlled privately.

Leo is uncomfortable. He adjusts in his seat.

LEO
So what does this have to do with archaeology? Why bring me out here?

Georges looks at his watch and stands as a group of black vehicles pulls up to the front of the café.

GEORGES
Because as I said, the two are tied together. To prove one you must offer proof of the other. I agree with you that the artifact you spoke of exists. In all the pyramids I have excavated La Venta is the only one that doesn't seem to have had the artifact removed. If indeed it has something to do with transport between these two worlds then that would be the proof of the existence of the planet. I need you to help me find it.

They both enter the back of one of the black vehicles. Leo hesitantly looks around for prying eyes.

EXT. BASE OF LA-VENTA PYRAMID- MORNING

Leo and Georges exit the vehicle. Leo looks more and more apprehensive. The sun is bright and hot. Looking up the two can see the Great Pyramid. The group of SUV's unload and the group moves quickly.

GEORGES

Follow me. The entrance is down
around the path.

They follow the brush line towards the back side of the Pyramid.

GEORGES (CONT'D)

Tell me, Leo... what do you know
about this pyramid?

LEO

This whole site- seemed to have a
civic aspect to it. It has a
bilateral symmetry to the layout.
Built north to south... with 4
colossal heads guarding the
complex. Altars, burial chambers...
all entered around this great
pyramid. It stands just over 100
feet tall.

GEORGES

What people lived here?

LEO

Some say a civilization called the
Olmecs lived here. Although we
don't know exactly what they were
called. Olmec is just what the
Aztecs called them. Olmec means
"The Rubber People."

GEORGES

That's flattering.

LEO

Well that can mean more than one
thing. Either it was because they
used rubber in a lot of their day
to day life- or perhaps they had an
odd look about them.

GEORGES

I'm sure you have a theory.

LEO

I do. I am inclined to agree that they had developed a special use for the rubber they mined from the trees in the area.

GEORGES

Do explain please.

LEO

Have you heard of an ancient site called Tanis?

GEORGES

Zoan? From the bible?

LEO

Precisely. Well when they did a magnetometer survey on this pyramid in 1967 they found an anomaly high on the south side of the pyramid. Some speculated there was a section of burned clay. Like something very hot scarred the pyramid.

GEORGES

What does that have to do with Tanis?

LEO

If you read the ancient scripts, Ezekiel 30 says that God will destroy them with fire... which lines up with evidence left behind on the rock statues. There are definite scars that would imply that something like fire hit them.

GEORGES

They have disproved that.

LEO

So you say. Whenever people expend resources to discredit something the question begs "Why?" Why are they disproving it? I wish I could say that it is always for honourable reasons. If it is to tell the truth then yes I agree.

(MORE)

LEO (CONT'D)

But many times it is to hide a truth. A truth that you don't wish to believe.

GEORGES

So you believe that Tanis was burned by God's righteous fire?

LEO

What I am saying is that the stone was heated enough to leave scarring similar to something being super-heated. The evidence points that way. You can deny the fact of WHAT it was but it is foolishness to deny the fact of evidence. The same evidence resides here.

They both enter what looks like a door that has been opened in the side of the pyramid. It is very dark except for the lantern Georges carries. Leo has a bright flashlight. The remaining people file in behind them.

GEORGES

So what do you think the fire was?

LEO

I don't think it was fire at all. I think that whatever the purpose of the pyramids were... are... I think a vast amount of energy was used to transport inhabitants of that planet to here... and vice versa. And that energy left scars on them.

GEORGES

That seem to make sense.

They make their way through very tight tunnels which open into larger rooms.

LEO

Haven't you wondered why all the artifacts were made of gold? Why there is evidence that the capstones on some of these pyramids were made of gold? Why there was treasures of gold found in the pharaoh's tombs? What would they need that for?

GEORGES

They thought they'd need it in the afterlife I thought?

LEO

Or... something more practical. Maybe they were laying in wait.

They move from one room to another, Georges following Leo's lead. They enter what looked like the same room in the Egyptian pyramid. A tomb. Leo's eyes light up.

LEO (CONT'D)

Maybe they were going to need it- when the planet came back around... for them.

The light finally illuminates the room. There is what looks like a sarcophagus with a small table next to it. This one has the artifact still sitting on it. Both men fall silent, in awe.

GEORGES

There... it is.

On the table was a smaller pyramid shaped artifact. It resembled purple volcanic glass, about the size of a medicine ball. They just stand staring at it.

LEO

If you take a step back and look at the pyramids from a birds eye view from space, you might think that it was strategically placed. And the long chasms leading great distances to these burial chambers... acting almost like portals. Perhaps drawn to these artifacts... like keys. It might lead you to believe that all the gold was acting like a lightening rod. A conductor.

Holding his light up to shine on the rest of the chamber we see everything is laid in gold. Georges stands in awe.

LEO (CONT'D)

Was it just vanity? Or was it because gold is possibly the longest lasting conductor of electricity? It's not the best conductor but is the easiest to work with and stays pure. Gold is the most ductile and malleable metal known to man.

GEORGES

I thought copper was the best conductor?

LEO

Copper is not as malleable and is, therefore, harder to work with. Gold is a chemically inactive element, which means that it doesn't react with other materials easily. Under normal conditions, it is inert, unlike copper or silver, both of which easily corrode and tarnish.

Leo runs his hand over the glass pyramid.

LEO (CONT'D)

In other words if you want to maintain a connection over LONG periods of time, you use gold. It is my estimation that you find so much gold in these places because the connections they were making were engineered to last... thousands of years if need be. I believe that these civilizations were ensuring that whatever connections they had with this planet... were to remain until it again passes by... and they can once again join them. Gold does not corrode or tarnish... it would last until the long trip back.

Leo has made his way over to a large vat, similar again to the Egyptian one. It has a large cover on it. He leans on the cover and it barely moves. Georges motions to the men to move the cover as he examines the artifact.

LEO (CONT'D)

And if you want to not be affected by electricity, then my instinct tells me that the Aztecs called them the rubber people for a reason.

The men remove the cover and it falls with a crash, startling Georges. Leo reaches in to the vat carefully and pulls his hand out with a thick, milky-white substance on it. Georges strains to see it.

LEO (CONT'D)

Rubber.

The rubber has solidified on his hand in what looks like a glove now. Leo is smiling.

As Leo turns he sees that Georges' men have taken a canvass sack out and are about to remove the artifact from the table.

LEO (CONT'D)
STOP!! What are you doing?

GEORGES
We are doing what we must do. This can't be trusted to the Mexican authorities. We must ensure that these things not be hidden. To do that we must...

LEO
I get that part, but do NOT touch it!

GEORGES
Why can we not touch it?

Leo dips his other hand in the vat and pulls it out covered in rubber.

LEO
Because... don't any of you read your bible any more?

Leo shakes his head mockingly.

LEO (CONT'D)
Remember in Genesis- the ark of the covenant? It said that anyone that even touched it would drop dead. Even when the poor servant tried to steady it when they were carrying it- BAM! Dead.

GEORGES
Yes, but what does that have to do with-

Leo gently moves Georges to the side and picks up the artifact with his rubber covered hands.

LEO
Haven't you ever watched any movies? You can't just go touching everything you find.

Leo places the artifact in the vat of rubber, coating it completely. He then lifts it out and places it on the sandy floor.

LEO (CONT'D)

Better to be safe than sorry. If this thing is like the ark, which I believe may have been a big capacitor, holding an electric charge, then we'd be wise to treat it a little gentler.

GEORGES

You are uneasy with removing it? I fear that we are... unconvinced of the government's intentions. And so we must hold on to them- at least until they can be documented. If not I guarantee they will disappear... and with it the proof we need.

Leo is uneasy.

GEORGES (CONT'D)

You are unsure of our intentions?

LEO

Call it a natural mistrust of anyone that isn't me.

GEORGES

Would it ease your mind if you carry it?

Leo looks around at the others and the surrounding walls.

LEO

We don't have a permit to be here do we?

Georges smiles.

GEORGES

Permission is such a fluid concept.

Leo is now smiling.

LEO

I think I see your point. Yes, it would ease my mind if I held on to it. For now.

Georges motions for the man to give the pack to Leo who slings it over his shoulder.

GEORGES

We should take our leave... before
prying eyes wander our way.

LEO

Agreed.

The two men exit the room and make their way back the way
they came, followed by the others.

EXT. BASE OF LA-VENTA PYRAMID- NIGHT

Leo and Georges exit the pyramid quickly and get in the SUV's
along with the others. The vehicles drive away from the
pyramids quickly.

INT. LEO AND GEORGES' SUV- NIGHT

The two men are shaken but excitedly talking.

LEO

What is our next move then? Someone
is no doubt going to notice that
gaping hole in the side of the
building.

GEORGES

Leave that to me. Arrangements have
been made. It is nothing to worry
about.

LEO

Uh- forgive me for worrying but I'm
the one literally holding the bag.

GEORGES

Yes, I understand.

The vehicles race through trails and out into an open field
of grass. Suddenly a group of Mexican Police vehicles move in
around them. They all exit the cruisers guns drawn.

LEO

Oh shit. Of course.

GEORGES Do not worry, my friend.

They exit the vehicle and GEORGES addresses the police in
Spanish. Leo exits as well. Georges speaks with what looks
like the police chief. They converse for a couple of moments.
Leo is starting to get that uneasy feeling again. The two
stop talking and Georges motions for Leo to join them.

GEORGES

Leo, show them the bag please.

Leo gives him an uneasy stare. As he removes the backpack two officers grab hold of him by either arm.

LEO

What the hell!

GEORGES doesn't move.

The officer looks inside the bag and nods to the two holding Leo. They proceed to push him into a cruiser. Leo is yelling to Georges.

LEO (CONT'D)

Georges! What the hell are they doing?

Georges looks back at Leo. Leo realizes what's going on. Georges walks over to the cruiser where Leo is in the back seat. The police give the backpack to Georges.

GEORGES

I told you not to worry.

LEO

You son of a bitch.

GEORGES

To answer your question, yes... I have seen movies. And I've learned that you always let someone else go first. The first bird of the morning always takes the arrows. I could not afford for any prying eyes to think that I was the one with the artifact.

LEO

I've got people that know where I am. They will be expecting..

GEORGE

Don't worry ami, you are not to be harmed. You will be sent back to America, though the list of countries you are not welcome in seems to be growing.

LEO

You motherfu-

They slam the car door and the cruiser speeds away. Georges watches as all the police vacate. He slings the backpack over his shoulder and gets in the back of the SUV and the vehicles speed off.

EXT. SMALL MEXICAN AIRFIELD- NIGHT

The group of SUVs arrive at a small rural airfield. A couple of single prop planes and one double prop that seems to be waiting for them. Georges exits the vehicle and along with another of the group survey the surroundings.

GEORGES

Where is the pilot?

Another of the group enters the plane, looks around and emerges shaking his head. Georges starts getting nervous.

GEORGES (CONT'D)

Check the hangar.

The rest of the group draw weapons and go into the hangar. It's quiet for a moment and then you hear raised voices, a few gunshots and then silence again.

Georges takes off running to the plane and hides in a seat at the back. He cowers there for several moments. We are focused on his face, terror as he sees a black figure enter the plane and make its way over to him. Georges is shaking.

GEORGES (CONT'D)

He-here.. t-take it!

He holds out the pack, arms trembling. The figure has a sword-type weapon, gleaming in the darkness.

GEORGES (CONT'D)

Take it! Just leave me-

The figure strikes down on him in one fluid motion. The pack falls to the ground, the artifact falling out of it. The dark figure picks it up and looks at it. He begins pulling the rubber coating off of it. The pieces fall to the floor and he cradles it like a baby as he turns and exits the plane.

INT. BOSTON AIRPORT- DAY

SUPER: LOGAN AIRPORT- BOSTON

The terminal is busy. Elise waits patiently outside a gate. Leo comes through and puts his head down.

ELISE
What the hell happened?

LEO
I was double-crossed.

ELISE
What? Who? Where were you? Mexico?

LEO
Let's just go... I'll explain on the way.

ELISE
Marcus wants to see you.

Leo sighs.

LEO
Of course he does.

INT. BOSTON UNIVERSITY- DAY

Leo and Elise enter the office complex and slide quietly into their office. Leo falls to the couch.

Marcus enters. He's pissed.

LEO
I don't even want to hear it
Marcus.

MARCUS
Well guess what, you're going to
have to hear about it. Again! Do
you understand the shit storm this
is causing?

LEO
Go tell that to Georges.

MARCUS
What happened?

LEO
I had it... right in my hands. The
artifact was there. The table... the
large stone vat, filled with liquid
rubber. It was all there. And
Georges screwed me.

MARCUS
What happened to him?

Leo is confused.

LEO
What happened to who?

MARCUS
Georges. He's disappeared.

LEO
Disappeared?

MARCUS
I got a call from the University in Paris. He never showed back up.

ELISE
Oh my...

LEO
Well the last I saw of him was when they threw me in the back of the cruiser after I had the artifact in my freaking hands.

MARCUS
Well they are asking a lot of questions.

LEO
Well they are welcome to search my things.

MARCUS
I don't think you are appreciating the gravity of this. You could be in some severe trouble here.

LEO
Oh the hell with the Mexican government.

MARCUS
I'm not talking about them.. If someone has found Georges looking for the artifact and they think you may have it then they may be coming for you next.

Leo sits up and faces Marcus.

LEO

Do you understand what I'm saying?
I don't give a shit about him or
where he is... I hope he gets what is
coming to him. What I am saying is
that it was all there. Everything.
All the things that I had needed to
prove my theory.

ELISE

Meaning?

LEO

Meaning the fact that he stole the
artifact is of secondary
importance. The FACT is... that it's
all true. The chamber being where
it should have been, the vat with
the rubber. These pyramids are
thousands of miles apart and yet
have the same characteristics as
each other.

Marcus has settled and sat down at Leo's desk.

MARCUS

I'm worried. I can protect you from
the academics. But this mafia type
stuff is out of my comfort zone.

LEO

And I appreciate that. I can take
care of myself.

Marcus stands to leave.

MARCUS

Just do me a favour... lay low for a
little while. Let's see what the
fallout from this will be.
Elise, can you take his classes for
a week or so?

ELISE

Of course.

MARCUS

And get some rest- you look like
shit.

Leo smiles as Marcus leaves.

ELISE

So what did it look like?

LEO
It was... beautiful. And heavy.

Elise laughs as she gets up to leave.

LEO (CONT'D)
Oh hey! You left a note for me
before I left. What was that about?

Elise suddenly remembers.

ELISE
Oh! Does the name Bill Foley mean
anything to you?

Leo is stunned quiet. He turns towards Elsie.

LEO
How do you know that name?

Elise is taken back by the look of concern on Leo's face.

EXT. WOODED ROAD- DAY

A thin teen-age boy (dark complexion, 17-ish looking, black hoodie) walks down a wooded road. He is listening to music on a walkman. Cutting across a field he crosses over the front grass of a school.

SUPER: Rockport High, Rockport New Hampshire.

He enters the school, pushes through the crowded hallways. A larger student hits in to him sending him into some lockers. He keeps walking without breaking stride.

He darts into a full classroom and takes a seat in the back. Mr ATKINS (60's grey and bald man) enters.

MR ATKINS
Take your seats please-thank-you.
Turn to your reading assignment
from last night.

The students settle down, eventually. Another male student throws a piece of paper at the hooded student. He doesn't move or flinch at all.

MR ATKINS (CONT'D)
Who would like to talk about the
reading passage from last night?

No one answers. Students fidget in their chairs, hoping not to make eye contact with the teacher.

MR ATKINS (CONT'D)
Oh c'mon. No one wants to share? Mr
Foley?

The hooded student sits quietly, taking off his hood to show
his face. His long hair covers part of his face.

MR ATKINS (CONT'D)
Mr Foley?

Still no response.

MR ATKINS (CONT'D)
BILL!

The boy looks up, bright eyes ablaze.

CUT TO BLACK