

FADE IN:

EXT. MASSET BEACH - HAIDA GWAII - PRESENT DAY - DAY

The ocean sounds, the salt air, and beach grass stirring in the wind in harmony together. Not in harmony, is a badly sung tune by thirties museum archeologist, RICHARD HOLMES, hidden in the dig hole.

RICHARD (V.O.)

It couldn't have started more perfectly. We were newly married and the dig was like a honeymoon. In fact, we honestly didn't want to find anything, but each other. We were well on our way. The sound of the surf that day, the smell of the salt air, entwined with some bad singing on my part. The beauty and the simplicity of that day left me with the distinct feeling it was created just for us. We live in a beautiful and strange world full of forces we still can't fully comprehend. As I'm telling this story, I can't believe that what's taken place is actually real.

His studious wife, ILSA, thirties, relaxes on the beach.

ILSA

Do you mind..?

RICHARD

You said I'm a good singer.

ILSA

I'm your wife. It's lunch time.

RICHARD

(discouraged)

There's nothing here.

She looks out at the ocean, waves gently rolling onto the beach.

ILSA

Are you coming out of there..?

RICHARD

(flirtatious)

If you help me.

She sneaks up on Richard, hidden in a dig hole just over the bluff, revealing his thin studious frame. She finds a marshmallow from their food kit.

RICHARD (CONT'D)
 You think I dig holes like this for
 nothing..?

Ilsa lets Richard have it with the marshmallow, beaming him
 square in the back of the head. He smirks and looks up.

ILSA
 Sometimes.

RICHARD
 Oh yeah.

ILSA
 Yeah.

RICHARD
 Oh yeah.

She beans him with another marshmallow.

ILSA
 Yeah. I'll prove it.

Ilsa sits and dangles her long bare legs into the hole, the
 lunch and a shovel left sitting beside her.

RICHARD
 Ohh yeahhh.

Richard pretends he's inspecting the walls of the dig hole,
 discovering her legs. Using a paintbrush, he lightly teases.

ILSA
 You found something..

Richard's kissing her leg.

RICHARD
 Mmmmmmm.
 (kissing)
 I'm going to have to examine this
 further.

He pulls her down inside the hole, both disappearing, both
 laughing and enjoying each other.

ILSA (O.S.)
 You're such an explorer.

They laugh, obviously making out.

RICHARD (O.S.)
 Yes I am.

INSERT - THE SHOVEL

Teeters on the edge of the hole, before it falls down inside the hole, letting a loud...

TTHUUUUUD

BACK TO SCENE

EVERYTHING STOPS DEAD

Richard and Ilsa gaze soberly at each other. They both slowly kneel toward the source of the sound, the shovel's landing.

ILSA'S HAND

Gently moves the top layer of dirt away, finding a large, smooth, surface underneath it.

RICHARD'S EYES

Squint and twist. Every part of his intelligence, every aspect of what he's experienced and studied pours through his eyes.

ILSA

Stands and watches him pull more and more dirt away, exposing a larger and larger surface.

ILSA

Wood..?

Richard uncovers the surface to the hole's edge, where he stops.

RICHARD

What do you think..?

ILSA

Let me try something..

She picks up the shovel while Richard begins wildly sweeping the surface with his brush.

ILSA BANGS

The mystery surface with a single blow, using the back of the wood handle, hearing and feeling the sound, then throws the shovel into the corner, freaked out.

RICHARD

Raises his hand, calming her.

ILSA
Did you hear that..?!

RICHARD
(reassuring)
Let's not jump to conclusions.

ILSA
(hushed excitement)
It's hollow..!

RICHARD
We don't know what it is..!

Richard continues brushing dirt away, then stopping himself short of his own advice. Looks up at her, then back down.

RICHARD'S POV - MARKINGS

Covering the surface that looks like ancient writing.

BACK TO SCENE

Ilsa tries not to cut him up with her laser beam stare.

ILSA
Maybe some ancient clams got
ambitious, or maybe it's some new
species of wood bugs with a
creative flare we don't know about.

Richard rises, circles, deeply thinking. After a moment in thought he lightly covers the surface again with dirt. He turns to Ilsa with a deadly serious look she understands.

RICHARD
We still don't know what it means,
or what it is.

ILSA
Who do you want in..?

RICHARD
(hushed)
Nobody. One band official. I
already know who.

ILSA
An excavation this large is going
to take manpower and equipment.
(beat)

(MORE)

ILSA (CONT'D)

If we change the schedule, we're
admitting to the find.

Richard extends his head out of the dig hole, takes a quick
look around, looks again at the object of interest.

RICHARD

(quietly)

We have to be off this island with
that object immediately.

ILSA

They'll never agree, it belongs to
the band.

RICHARD

We aren't going to steal it, we
just want to study it.

(beat)

In private somewhere.

She warms, wrapping Richard in her arms.

ILSA

Hey, this is every archeologist's
dream.

(beat)

So dream.

RICHARD

We need to see the Caretaker.

Ilsa's face is concerned, paces in the hole.

ILSA

We always talked about going to see
him.

RICHARD

He has the most experience with
their old languages.

ILSA

He's a bit out there, but he's
under the radar.

RICHARD

It could go either way.

Richard uses his shovel to pull down as much dirt as he can
to cover the object.

RICHARD (CONT'D)

Okay, tomorrow.

EXT. MASSET VILLAGE - DAY

The old village, set in a framework of ancient cedar longhouses and totems, is being visited by a TOUR GROUP. The GUIDE directs their attention to the whole village.

TOUR GUIDE

This is Haida Gwaii, the name given the Queen Charlotte Islands by the Haida first nations who have lived here for thousands of years.

(beat)

According to Haida legend, Haida Gwaii is the place where time began.

(beat)

The islands have an older name, derived from oral history that dates back to the dawn of time. Xhaaidlagha Gwaayaai translates to, Islands at the Boundary of the World.

Richard and Ilsa hike by with small back packs and walking sticks, on a mission.

TOUR GUIDE (CONT'D)

(continuing)

Richard and Ilsa Holmes, renowned Westcoast archeologists, are conducting a guest dig on the outskirts of the village.

ILSA

Welcome to the island.

TOUR GUIDE

How's the dig going..?

RICHARD

We're finished for the day.

ILSA

Don't forget, there's lots to see away from the village. The beach is still closed.

They continue on through.

TOUR GUIDE

That means the ancient secrets and mysteries of this ancient homeland remain buried.

The guests chuckle, watching them continue through.

EXT. CARETAKER'S PLACE - DAY

By all appearances a mysterious place with its entrance through a once large and ancient tree, settled in the woods.

Outside, traditional native figures, weather veins, a couple discrete satellite dishes, wind collectors, and spirit curios grace the cluttered decor.

Richard and Ilsa enter the caretaker's property with reverence and mission.

ILSA
Not your typical place in the woods.

They watch the front door slowly open, revealing CARETAKER, a sixties first nations elder, an unusual character who exudes a peculiar sense of knowing.

CARETAKER
Did you eat..?

RICHARD
We didn't make time.

CARETAKER
Come in.

They enter under his watchful gaze.

INT. CARETAKER'S PLACE - DAY

Caretaker pours them each a glass of water. Nothing about this man or his place is usual, rather unusual. The parties are obviously studying each other.

ILSA
It's good to see you again.
(thinks)
We were married.
(distracted)
This is our honeymoon.

CARETAKER
Water, drink it.

They do, as Richard scans the dirt on their clothing and faces. Ilsa takes a sip while she studies his collection of art with references to ancient stories.

RICHARD
We came to enjoy the island under the pretense of exploration.

ILSA
We've never come by, it's overdue.

She pauses in front of one of the art pieces with similar ancient markings on it. Richard watches with his calm.

CARETAKER
How is the dig coming..?

RICHARD
I'm not sure. Are we interrupting anything..?

CARETAKER
No. It's unusual to get visitors.

ILSA
We came for a reason.

RICHARD
You know the ancient languages.

Caretaker moves to his view of the forest.

CARETAKER
Research and preserving our ancient culture is my highest priority.

RICHARD
(hesitant)
Can I show you something..?

CARETAKER
I wish you would.

Richard produces a paper with markings from the dig site.

RICHARD
We're not jumping to conclusions.

CARETAKER
What did you find..?

They exchange looks as Richard lays out his traced drawing.

INSERT - CARETAKER'S POV OF TRACED DRAWING

Showing the hieroglyphic like markings from the dig site.

BACK TO SCENE

After taking a long look, Caretaker looks at them both.

ILSA
It's a tracing.

CARETAKER
Where did you find it..?

A prickly question for Richard and Ilsa, prompting their long hesitation.

RICHARD
We saw it at the dig site this morning.

ILSA
We need to find a way to keep this private.

Caretaker studies the drawing, looks up, understands.

CARETAKER
Yes you do. It's old.

RICHARD
We were hoping you could translate.

CARETAKER
Hoping is good.

Caretaker runs his finger across his calendar.

INSERT - CALENDAR

Shows a black moon that night.

BACK TO SCENE

CARETAKER
Dark sky tonight.

He turns around toward Richard and Ilsa, all their brains working in overdrive.

ILSA
It's large and hollow. Any ideas..?

Caretaker just stares at the tracing.

CARETAKER
It can't be.

ILSA
It can't be what..?

CARETAKER
You're staying in the village. You have a long walk ahead of you.
(hesitates)
I'll come see you as soon as I can.

Richard and Ilsa sense something strange.

ILSA
Can you tell us anything..?

CARETAKER
Yes. Later.

They watch Caretaker gaze at the drawing again, then back to his computer, then up at his computer monitors depicting world atrocities.

CARETAKER (CONT'D)
Not a word to anyone.

EXT. CARETAKER'S PLACE - DAY

Caretaker walks Richard and Ilsa out of his peculiar door, offering his wise and knowing smile.

RICHARD
The hole's still open, it's covered with a layer of soil.

CARETAKER
Good. Best you vacate the site.

They acknowledge each other again, exiting.

INT. MASSET BEACH / CABIN - NIGHT

Richard and Ilsa, asleep, are awoken by knocking at their door and sounds at the dig site on the beach.

Richard gets up, moves toward the door, trading looks with Ilsa. He opens the door, seeing Caretaker, hearing machinery, seeing lights.

CARETAKER
Get your things, come to the beach.

RICHARD
What's going on..?

No answer, he's gone, headed quickly to the beach.

ILSA
(calls)
Hey..!!

Both dressed, they bolt in a hurry with their packs.

EXT. MASSET BEACH - NIGHT

The dig site is occupied by lights, a lifting harness, and BAND ELDERS. Richard and Ilsa arrive, moving to the dig hole.

Down inside, Caretaker and others have the dig hole much enlarged and all the dirt removed, exposing a mysterious bulbous shaped sarcophagus, it's marks exposed on top.

Caretaker's attention is directed up to Richard and Ilsa.

CARETAKER

We have to remove it and cover the hole again.

Richard and Ilsa are transfixed, marvel at its size and shape.

RICHARD

We knew it was something big.

ILSA

We didn't want the island to be overrun and your land ruined.

Caretaker loves the irony.

CARETAKER

They protected the land.

RICHARD

They..?

CARETAKER

The stories go back centuries.

ILSA

What stories..?

CARETAKER

We own an abandoned research facility on the mainland. No one will find it.

Ilsa and Richard trade looks like, good idea.

RICHARD

Okay, let's go.

THE LARGE SARCOPHAGUS

Is lifted out of the hole by a crudely made lifting sling, placed on an overland flatbed trailer with cushy suspension, hooked to a Jeep, covered with a heavy tarp, and tied down.

BACK TO SCENE

The Jeep and trailer with the sarcophagus carefully exits in the predawn light.

DISSOLVE TO:

EXT. MASSET BEACH - DAY

The same shot from the same angle shows everything gone and back to normal. The hole that was once there is filled in, unable to tell that anything unusual happened there.

DISSOLVE TO:

EXT. RESEARCH FACILITY LANDING - DAY

A small ferry with the Jeep and covered cargo is secured to the dock as they drive off the ferry onto the dock.

Richard, Ilsa, and Caretaker are on the dock with their gear when a sturdy overland vehicle arrives to pick them up.

They get in and follow the Jeep along a deserted road, shutting a gate behind them, into an abandoned looking industrial building.

EXT. RESEARCH FACILITY - DAY

The building looks like nothing on the outside, a bigger building with a large bay door that the Jeep drives into with the sarcophagus.

Richard, Ilsa, and Caretaker, exit the vehicle they were in and enter the building through the large door, closing it behind them.

INT. RESEARCH FACILITY - DAY

In the relative quiet of the old building with few shafts of light, slow turning fan blades, the sound of birds fluttering, Richard and Ilsa remove the sarcophagus cover.

It's artful cover is being more fully discovered as Ilsa lightly removes more of the dirt to reveal the intricate ancient writing, and then images.

SEEN FROM ABOVE

The whole sarcophagus lid is viewed, showing ancient text artistically arranged around two images of different flying beings in the middle.

BACK TO SCENE

Caretaker flips a few breakers in the electrical panel, turning on lights before joining them.

CARETAKER
They belonged to the world.

Richard and Ilsa trade looks.

RICHARD
They..?

CARETAKER
This project belongs to the world.

ILSA
You know what this is..?

Caretaker's cell chortles, interrupting his response.

CARETAKER
Yes.
(listens)
Bring it in.

He opens the garage door, letting TECHNICIAN MEN and WOMEN wheel in a steady barrage of equipment and crates, including a mobile field hospital.

ILSA
Field hospital.

RICHARD
Ultrasound, x-ray.
(confused)
For an artifact.

LATER - THE EQUIPMENT IS MOSTLY SET UP

With lights and ultrasound wheeled in for close examination. The lights and ultrasound are turned on.

CARETAKER
Our relatives knew them as stories.
Like today's world, some believe,
some don't.

It hits Ilsa, she slowly moves toward it, runs her hand across it. She trades looks with Richard.

RICHARD
It looks like we're about to find
out.

TECHNICIANS finish wheeling in equipment, placing it around the room and sarcophagus.

Large monitors, computers, lifting gear, an industrial saw, sample jars, dating equipment, liquids, beakers, drawing boards, and diagrams exude serious activity.

CARETAKER

We receive funds to manage artifact recovery and restoration.

The ultrasound is wheeled in by a Technician, next to the sarcophagus, then turned on.

ILSA

Why ultrasound..?

CARETAKER

The old language says there are remains inside.

ILSA

Remains.

Caretaker looks at the ultrasound Technician.

CARETAKER

Go ahead, please.

The Technician takes the wand and starts passing over the surface of the sarcophagus.

INSERT - ULTRASOUND SCANNING THE SIDE OF SARCOPHAGUS

Not seeing much at first on the large monitors. It takes time to scan the fairly large sphere, until the outlines of bodies, two of them, become visible.

Then, moving up the bodies toward the head areas, wings can be seen on their backs, and then their heads can be seen with bulging eyes.

Ultrasound scanning and reactions to the images INTERCUT AS NECESSARY.

BACK TO SCENE

Everything goes quiet, as the images of creature like beings are seen on the monitors. Technicians gather behind, everyone unsure what to say or do.

RICHARD

Remains of what..?

Caretaker slowly wanders toward the screens in disbelief.

CARETAKER

My ancestors kept passing a story
from generation to generation. Our
elders were a story telling people.

ILSA

Remains, stories, whatever's in
here, unless it's some ancient
hoax, needs more investigation.

CARETAKER

Stories were used to teach
something, whether they were true
or not.

RICHARD

What does this writing say..?

A Technician wheels a laptop on a cart over, Caretaker
inserts a thumb drive and displays multiple findings on the
screens spread across different windows.

CARETAKER

Samples of the original translated
story text from Box of Daylight.

Caretaker puts the ancient story of the Box of Daylight up on
the two monitors, displaying English translated Haida text.

INSERT - MONITORS

Displaying ancient sketches of winged creatures, like
Thunderbirds, and other simplistic sketches of flying human-
like beings with wings, pages of Haida text and English text.

BACK TO SCENE

Richard and Ilsa side with Caretaker, curious by all the
information.

RICHARD

Tell us the story.

A long gap of nothing.

CARETAKER

This isn't about shadowy people.

(concerned)

This isn't about a corporation run
amuck, military coups, conspiracy
theories, or anything else from a
late night radio show.

(nods)

But, it is a secret.

ILSA

What makes this story a secret..?

CARETAKER

It's a story inside a story.

(remembers)

A very old story. About the origin of the universe and our world.

(amazed)

It's a story about mankind, daylight, and hope, pinned against the darkness of the Raven.

(thinks)

Our inequities.

Caretaker opens a series of photos on the screens showing ancient sketches with no text.

INSERT MONITORS

Describing the story as Caretaker does his best to remember it. Reactions to the story INTERCUT AS NECESSARY.

BACK TO SCENE

They quietly wait for Caretaker to gather himself, something difficult for him to do because cultural sharing outside of their cultural group isn't encouraged.

CARETAKER

The story says..

(thinks)

In the beginning, the world was dark. The people wondered and argued about something they had heard of, but never seen.

(smirks)

Daylight.

(pause)

Some said that the river chief kept daylight in a special box.

(changes tone)

Raven lived in the dark world. He was sly, wise, greedy, and meddlesome.

(sombre)

Raven could change his own form to suit his own needs.

(pause)

Raven decided to find out about daylight, so he turned into a hemlock needle and dropped into a freshwater spring.

(pause)

(MORE)

CARETAKER (CONT'D)

When the river chief's daughter drank from the spring, Raven floated into her cup and she swallowed him.

(pause)

In time, Raven was reborn as the grandson of the river chief.

(changes tone)

Raven grew very fast and his grandfather adored him, even though he threw tantrums and had the eyes of a Raven.

(explains)

And so when he screamed, grandfather let him play with the Moon Box.

(pause)

The grandson was told many times to never open the Moon Box. Because he had the spirit of the Raven, he didn't listen. So the grandson opened the box and the moon escaped into the sky.

(wags his head)

When he wailed again, his grandfather let him play with the Box of Daylight.

(pause)

As soon as the Box of Daylight was in his possession, the grandson changed back into the Raven and flew through the smoke hole and disappeared into the darkness.

(disbelief)

When Raven brought the Box of Daylight back to the Raven people, he opened it slightly, letting a few streaks of daylight escape. But the Raven people did not believe he actually had daylight.

(acts angry)

Angered by his people's suggestion, Raven threw open the box and flooded the world with the bright light of day.

ILSA

Where do flying creatures fit in..?

CARETAKER

In our culture, the story usually ends there. Over many years, you hear many versions.

(pause)

(MORE)

CARETAKER (CONT'D)

When I was young, my great grandfather made me swear with my blood that I would not let this story be forgotten. As he had sworn with his great grandfather and the ones before him.

(nods wisely)

Their versions, not often told, go on to say that the river chief felt betrayed and fearful of Raven's actions, so he summoned the creatures of light to protect the people and the world from Raven's deeds.

(points up)

These creatures came from the sky.

THEIR POV - MONITORS

Showing a static image of the sarcophagus lid, from a camera above, featuring the images of the creatures.

BACK TO SCENE

CARETAKER

The text says that inside this box are the remains of the flying creatures, the ones my ancestors talked about.

(disbelief)

These were the last two matriarchs. They were heroes, one from each tribe, considered perfect.

ILSA

Judging by how they've been treated and cared for, they meant something.

RICHARD

They were royalty. The sarcophagus was meant to preserve them for their journey into the next life.

Ilsa slowly touches the text on the sarcophagus with reverence, looking at Richard and Caretaker with concern.

ILSA

Are we ready..?

Richard is torn.

RICHARD

What if..

(thinks)

Fill in the blank.

ILSA
There's something inside.
(moves toward it)
I'll be the brunt of jokes for
years if we don't investigate.

CARETAKER
She's right.

Richard thinly nods his acceptance.

DURING THE EXAMINATION

Richard and Ilsa take measurements, notes, and pictures. Caretaker finishes a rubbing transfer of the ancient story onto paper. Everyone is in lab coats and protective glasses.

A DRILL IS PENETRATING THE HARD SURFACE

Then a sensing probe is inserted by Ilsa, monitored by Richard and a Technician.

ILSA
Take a sample.

RICHARD
Nothing dangerous, no moisture.

CARETAKER
Okay, let's open it.

THE SARCOPHAGUS

Is raised by a hoist as the trailer is moved out, then a cradle stand is moved in underneath it, raised to a comfortable working height for lid removal.

A laser line is positioned to mark the cut line as a radial saw positioned for lateral cutting starts its blade turning before touching the sarcophagus.

Portions of the cut are followed around, finishing where it started, then is removed and turned off, where looks of "now what" are passed around.

Padding and lift straps are wiggled around the lid, ready to lift it off. More uncertain looks are traded.

RICHARD
Whatever it is has been dead a long
time.

THE SARCOPHAGUS LID IS SLOWLY RAISED

Blocking light from entering, until it slowly swings away.

HUMAN FACES ARE EXAMINED ONE AT A TIME

Slowly seeing their awe, looking into the sarcophagus.

WRAPPED MUMMIFIED REMAINS OF TWO CREATURES

Are seen laying side by side in the roomy enclosure, but unseen due to the wrapping over their skin. Looks are traded between Caretaker, Richard, and Ilsa.

ILSA

Mummification inside a perfectly sealed chamber with an unknown construction technique never seen before.

Richard and a Technician arrive with scissors.

RICHARD

Let's take a look.

Richard and a Technician lean in to carefully snip the coating away from the creatures before backing away.

THE WRAPPING IS REMOVED FROM THE CREATURES

Revealing a remarkable pair of stalwart looking beings with large eyes that exude strength and judicial truth. Wings are only slightly visible on their backs.

A long moment of reflection and looks are passed around, saying that everything they ever knew was just turned on its head.

ILSA

It's the moment where everything changed and we're standing here looking at it.

RICHARD

Tissue samples and x-rays to make sure they're real..?

Looks and traded smirks suggest "they're real".

ILSA

Real "what" is the question.

CARETAKER

(hesitant)

The stories suggested that they understand, they have an inbred morality.

(remembers)

In our stories and mythology, Raven is a metaphor for human weakness and waywardness, as the Bible has the devil and evil.

(hesitant)

Their purpose was to confront and correct these weaknesses.

(pause)

Through force if necessary.

ILSA

People have Christ, Buddha, Allah, and Mother Earth herself. Is it up to us to decide what saves people..?

RICHARD

In our physical world, we continue to war. We fight about or beliefs to the point of death. We take too much from the land and harbour inordinate wealth.

CARETAKER

(frustrated)

The world has gone the way of the Raven. How is this good, or right..?

(reflects)

The saving power of death is a personal matter. These beings used to act on their saving instincts in the ancient world.

ILSA

Would they act the same in today's world..?

CARETAKER

We'll never know.

Richard wanders, surveying the team.

RICHARD

We've made a great discovery worth a philosopher's dilemma.

(pause)

But, they're not coming back and the world might be better off if it never knows.

There's a long pause, looks suggest a true dilemma.
Technicians loosely cover the artifacts with plastic.

DISSOLVE TO:

EXT. RESEARCH FACILITY - NIGHT

Rain falls around the forest research facility. Ilsa and Richard recover their packs from the transport vehicle parked under a covered area.

ILSA
Even if they aren't coming back,
doesn't the world deserve to know.

They put their packs on one of the equipment crates, they sit down and say nothing, wondering and staring.

INT. RESEARCH FACILITY - NIGHT

The lights are down, industrial tents are set up inside, scattered around the examination area, it's quiet.

A SMALL LEAK IN THE ROOF

Lets a couple drops in, then a couple more..

FOLLOWING THE DROPS STRAIGHT DOWN

Onto the plastic covering the creatures..

UNDERNEATH THE COVER

The drops find their way through and land on each creature.

A STRANGE METAMORPHOSE OCCURS

Causing the creature's skin to bubble at first, then releases two slightly different looking worm-like slugs that crawl off the creatures toward the sarcophagus edge, stopping there.

The creatures' skin heals over again quickly before the worm-like slugs crawl over the sarcophagus edge, underneath the plastic, and escape.

INSIDE ILSA AND RICHARD'S TENT

Ilsa is stirred awake by a sound, like a small piece of metal being turned over.

ILSA
Did you hear something..?

Richard can barely open one eye.

RICHARD
Mice. Sleep.

EXT. RESEARCH FACILITY - NIGHT

Under the rain, just outside the research facility, in the grass and brush, the small creatures continue their metamorphic process, becoming larger.

DISSOLVE TO:

From two worm-like creatures, they are now two groups of tiny creatures, starting to show wings on their backs.

INT. RESEARCH FACILITY - DAY

Ilsa and Richard nurse a coffee as the others get themselves ready and slowly turn the lights and equipment back on. They remove the cover from the sarcophagus.

THEIR POV OF THE CREATURES

Shows nothing different, or unusual.

BACK TO SCENE

Caretaker joins them, also observing the creatures.

ILSA
What did your ancestors call them..?

CARETAKER
It isn't known, it was never mentioned.

RICHARD
How would you name it..?

CARETAKER
There are different interpretations in our culture and language.
(thinks)
"Sleek Blue Beings" often referred to birds, but Ravens usually.
(remembering)
"Giina" is a noun. Translated, it means "thing" or "something".

(MORE)

CARETAKER (CONT'D)

But, used as we would use it, it would mean "creature", or "being".

(thinking)

"Gidaa" is a verb. Translated, it means to be an "heir", or a "relative".

(pause)

What about..

(unsure)

Sky Marshals..?

It brings a moment of levity.

RICHARD

Sky Marshals.

SERIES OF SHOTS - RICHARD'S VOICE OVER

- A) A small hair sample is collected and labeled.
- B) DNA test is being conducted.
- C) X-rays show the creatures' unique build.
- D) Models of the knees and elbows show they fold both ways.
- E) Two mobile hospital sterile rooms, framed with plastic, are set up inside the examination area.
- F) Each creature is on a metal gurney, wheeled into each plastic room

RICHARD (V.O.)

It all sounded good, but the team started to feel like this was just too fantastical. It didn't feel like these creatures actually existed. As days turned into a week, and then a couple more, we hit a wall. The boredom of being in a remote camp with little outside contact became more acute.

(stunned)

We had no idea what was happening outside.

EXT. FOREST NEAR RESEARCH FACILITY - DAY

A slow reveal shows two distinctly different tribes of the flying creatures. One tribe is larger, showing more muscle and bulk than a smaller tribe, able to move faster.

As they sit in their groups, they practice vocalizations, making strange sounds.

SMALLER CREATURES
 KLIK.. KLIK.. KLIK.. KLIK..

LARGER CREATURES
 HMMMMMMMMM.. HMMMMMMMMMMMMMMMMMM..

A SMALL CREATURE

Opens its eyes, gazing intently.

ITS EAR

Hears a faint cry in the distance.

WOMAN'S VOICE (O.S.)
Help..! Help..! Anybody, please
 help me..!

She continues to sob.

THE SMALL CREATURES' LIPS

Begin to chatter, others joining in.

SMALLER CREATURES
 KLIK.. KLIK.. KLIK.. KLIK..

Then the larger creatures hear her cries.

LARGER CREATURES
 HMMMMMMMMMMMMMMMMMM..

All the creatures start moving toward the woman's voice on the ground, until one after the other they off in flight.

EXT. REMOTE ROAD - DAY

A sedan, flipped on the side of the road, has thrown JULIE, in her twenties, from the vehicle and she's pinned underneath it. The young male driver appears to be dead.

JULIE

Sobs, trying to reach her cell phone, but can't.

JULIE
Please, someone help me..! Don't
 let me die like this.

THE CREATURES

Land on the road, close to where she is. Seven large creatures and seven smaller ones. They spend a moment looking at her.

SMALLER CREATURES

KLIK.. KLIK.. KLIK..

She sees them and stops, terrified, frozen at first, then starts to squirm for her life, yelling.

JULIE

NOOOOO..! HEEEEEELLLP..! NOOOO..!
Don't hurt me, please don't hurt
me..!

The creatures make short sounds to each other, then let a simultaneous loud call, to imitate and answer.

THE CREATURES

HMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMM..!!

When they finish, everyone is quiet. The leader steps gingerly toward her.

LEADER

Hmmm. HUUU. Heee. Heeell. Help.

Julie, petrified and sobbing, calms a little.

JULIE

What are you..?

LEADER

Hee.. Heeeelp.

THREE SMALLER CREATURES

Move toward the driver.

JULIE

(calls)
Jake..! Jake, wake up..!
 (no answer, sobs)
 He's dead.

The small creatures safely drag Jake out of the car.

THE LEADER

Slowly moves toward Julie. While the other larger creatures lift the car, Leader gently puts its large hands under Julie and removes her.

LEADER

Help.

A moment of recognition between the stunned and silent Julie, laying on the roadside, and the large Leader.

JULIE

Thank you.

LEADER

Thank.. Youuuu..

Leader looks at her, twists its head, almost smiles. Her attention turns to Jake.

THREE SMALLER CREATURES

Put healing saliva on Jake's head lacerations. Then they place hands on his chest and breath onto him, reviving him. They place hands on his arms and legs to heal.

They move to Julie and put hands on her legs, healing her broken bones. She finds her phone and dials.

Jake's eyes open, but he's still dazed.

JAKE

What happened..?

JULIE

Jake, you're alive.

(into the phone)

Hello, there's been an accident. I need an ambulance. We're on Copperhead Road.

She ends the call, looks at the creatures. Jake is just getting a glimpse of the creatures.

JAKE

Hey..! What's going on..?

(frightened)

What is this..?

JULIE

I don't know, but they just saved your life.

The smaller creatures stand near the larger ones as their bellies start to glow.

JAKE

What the freak are they..?

JULIE

They're good freaks.

The sound of the ambulance can be heard off in the distance.

Julie takes pictures of them with her cell phone.

JULIE (CONT'D)
 Good.. Good.. Good.. Say, we're
 goood..!!

It's a funny moment where they all try to say it, sounding terrible at first, but finishing in unison.

THE CREATURES
 GOOOOOOOOOOOOOOOOD..!!

Julie and Jake are amazed.

JULIE
 Gooooooooood.

THE CREATURES
 GOOOOOOOOOOOOOOOOD..!!

JAKE
 No one's going to believe this.

The ambulance draws closer. Leader steps forward.

LEADER
 Gooooooooood.. Help..

Leader cocks his head sideways, sees the ambulance lights ahead, raises his hand, smiles.

LEADER (CONT'D)
 CLIK.. KLIK..

He looks at the other creatures, like it's time to leave. They take off together into the bushes to hide, just before the ambulance appears on the road.

JAKE'S POV - THE CREATURES FLYING AWAY

Seeing them fly together into the trees.

BACK TO SCENE

Jake and Julie are left staring at each other as the ambulance arrives.

TWO PARAMEDICS

Get out of the ambulance, see the wreckage, approach the couple.

PARAMEDIC
Where are you hurt..?

Jake and the Julie look at each other.

JAKE
(hesitant)
I'm not hurt anymore.

JULIE
They saved us.

PARAMEDIC
Who saved you..? You've been in a
bad accident.

JAKE
I can't remember, I just woke up.

PARAMEDIC
What's on your face..?

JULIE
A creature put it there.

Paramedics look at each other as Julie opens the pictures on her phone.

PARAMEDIC
Any alcohol, or drugs..?

Julie points the camera phone image toward the Paramedic.

JULIE
They saved us.

Paramedics don't know what to think. One takes a swab of the salve on Jake's face before helping them up.

PARAMEDIC
We're taking you in.

JAKE
Okay.

Jake and Julie walk to the ambulance, stop, then look up into the trees with wonder.

EXT. RESEARCH FACILITY - DAY - HIGH VANTAGE POINT

Looking down, everything is quiet, vehicles parked outside, while everyone continues working inside.

CREATURES FLYING IN FORMATION

Circle over the research facility in formation before landing on the roof. Reactions from inside INTERCUT AS NECESSARY.

INT. RESEARCH FACILITY - DAY

In the middle of their routine exams, the noise heard on the roof causes heads to slowly look up. They can hear the creature noises as well.

CREATURES (O.S.)
HMMMMMMMMMMMMMMMM..! KLIK.. KLIK..

One by one, they slowly move toward the door to go outside.

RICHARD (V.O.)
Nothing prepares you for
experiences that are outside your
understanding of everything.

EXT. RESEARCH FACILITY - DAY

As they exit building and look up toward the roof, the humans and creatures spend time checking each other out before the creatures land on the ground. The Leader stays in front.

RICHARD (V.O.)
We knew from the recovery that the species were different in size and stature. We don't know what purpose two differing creatures have for sure. The larger of the species would appear to offer strength and protection. The smaller species, leaner and athletic, appears to move faster and has more agility.
(astonished)
They were wrapped and buried like ancient Kings. Why..? What if the stories were true. How will man react to a creature who has the potential of being a greater being than they are..? We were about to bring a mystical being of good nature into a world that is generally hostile. Would they be hostile..? We had no idea.

Leader moves slowly toward Caretaker, Richard, and Ilsa, making sounds, sensing their low threat level.

LEADER
Klik.. Klik..

CREATURES
HMMMMMMMMMMMMMMMMMM..!!

Looks are traded, wondering how this happened.

RICHARD
(hushed)
Is the world ready for this..?

CARETAKER
(hushed)
We'll show them as much as we can,
the good and the bad.

RICHARD
(hushed)
And then what..? Watch them go out
into the world..?

ILSA
(hushed)
We might not be able to control
them.

A sobering thought, as they come closer, Caretaker meets with
Leader.

CARETAKER
My grandparents called me Caretaker
so I wouldn't forget.

LEADER
Gooooood.
(gestures)
Hee.. Help.

CARETAKER
This is unimaginable.

LEADER
Unnn.. Eee.. Maa. Gin.. A.. Ble.

Looks of wonder are passed around.

CARETAKER
Come inside.

A large bay door is opened, they exit into the building.

INT. RESEARCH FACILITY - DAY

Caretaker, Ilsa, and Richard, enter with the creatures close
behind them. Everything is new to them. One of the smaller
creatures sees the sarcophagus lid.

SMALL CREATURE
Klik.. Klik.. HMMMMMMMMMMMMMM..

The creatures gather around the lid, begin to stir.

LARGE CREATURE
HMMMMMM.. Klik.. Klik..

LEADER
Klik.. Klik.. HMMMMMMMMMM.. Klik..

The creatures follow leader around the lab, showing signs of concern. They find the sarcophagus itself and inspect it, showing concern, gesturing inside.

LEADER (CONT'D)
HMMMMMMMMMM..

CREATURES
HMMMMMMMMMMMMMMMMMMMM..!!

Leader breaks away, searching.

RICHARD
(hushed)
I'm not sure this is good.

ILSA
(hushed)
They know what it is.

CARETAKER
(hushed)
They need to see them.

AT THE MOBILE STERILE ROOMS

Ilsa, Caretaker, and Richard quietly bring Leader to the rooms, just able to see the creature bodies on the gurneys through the plastic.

CARETAKER
They're in here.

Technicians, Richard, and Ilsa, remove panels of the plastic so the creatures can see them. The creatures slowly move toward them.

LEADER'S EYES

Widen before tearing up with obvious emotion.

LEADER
 HMMMMMMMMMM.. Klik.. Klik..
 (beat)
 Gooood.. Gooood..

The creatures take time to study their relatives on the gurneys, all showing some kind of reverence, some touching them, while letting a variety of sounds.

RICHARD
 (quietly)
 And we have no idea how they got here, then, or now.

LEADER STUDIES THE EXPOSED WRAP

On the creatures laying on the gurneys, motions with his hands to cover them.

ILSA
 Protect, cover.

Richard looks into Leader's eyes.

RICHARD
 Wrap, or cover, you want us to wrap them up again..?

Leader nods, tries to close the wrapping that was on there.

LEADER
 Wraaaaap..

ILSA
 What's wrong..?

Leader looks at the other creatures while making sounds, then takes a hair from the gurney, then looks up, as do the others, then shows rain falling with his hands, shows very fast growth, and then points to himself and the others like, "this is how we got here".

It's a huge moment for all the humans, who slowly wander back to the sarcophagus, inspecting the area.

AT THE SARCOPHAGUS

Humans look, stare, and wonder, just as a large drop of water bounces off the edge of the sarcophagus.

ALL EYES SLOWLY LIFT TO THE CEILING

Then back down, then they look at each other, mutually astonished.

ILSA
 (to Leader)
 Easy.

RICHARD
 That might be enough for today.

Richard turns the television off with the remote. The two groups get into a detailed banter back and forth, making random sounds about what they've seen.

Small Creatures jump down from their perches and join the others, continuing the banter until a small creature speaks.

SMALL CREATURE
 Watch.

The small creatures can make their stomachs glow before they make the sounds to accumulate the acid and spit fine shots of it onto the ground, dissolving metal and concrete.

SMALL CREATURE (CONT'D)
 Protect, not hurt.

CARETAKER
 (quietly)
 That's right.

RICHARD
 We need to sit down.

NIGHT TIME NEAR THE TENTS

Richard, Ilsa, and Caretaker are deep in thought and discussion, almost whispering.

ILSA
 They are going into the world,
 whether we like it or not.

CARETAKER
 It used to be an innocent world,
 not any more.

RICHARD
 They need us. We're their family
 now.
 (thinking)
 With instincts this strong, it's
 going to take time to teach them.

ILSA
 Clothing should arrive tomorrow.

CARETAKER

We reseal the remains in the sarcophagus and take them during the night to bury it.

RICHARD

(to Ilsa)

I know we talked about kids one day.

(astonished)

Looks like we just adopted fourteen creatures that the world has never seen.

CARETAKER

Congratulations.

RICHARD

A new facility in the city will be ready in a few days.

(to Caretaker)

Thank you. I think.

CARETAKER

Life is going to be different for all of us.

ILSA

We'll call the press conference when they're ready.

They look at each other, wondering.

INT. RESEARCH FACILITY - DAY

Ilsa, with her morning coffee and last bite of toast, watches Richard, already at work with the creatures, who are learning from videos shown on the televisions.

ON THE TELEVISIONS

Are images of nature, lakes, rivers, news about a crime, there's an old movie, a clip of a space walk, cars driving, a family gathering, and war with armed conflict.

THE CREATURES

Reactions INTERCUT AS NECESSARY, twisting their heads, making sounds, and become very engaged. They react very strongly to the images of war and conflict.

RICHARD

Walks out in front of them, speaking strongly.

RICHARD

That is the world outside these walls..! And you have to be ready for it.

(scans the creatures)

Do you understand..?

THE CREATURES

Twist their heads and chatter to each other like they're way ahead of him, a few make gestures and smiles.

THE CREATURES

We gooooood. We gooooood.

GOOOOOOOOOOOOOOOOOOOOD..!!

Ilsa sides with Richard, smiling at their confidence.

RICHARD

Hey, what's with the attitude..?

An industrial service bell is activated by a delivery driver outside.

ILSA

Clothes.

Ilsa exits to accept the delivery.

RICHARD

Okay, quiet. Someone's at the door.

ILSA OPENS A SIDE DOOR

That looks outside to the delivery area, meeting a UPS DRIVER with a quizzical look. There are several boxes from Amazon piled behind.

UPS DRIVER

Delivery for Ilsa. Sign here, please.

Ilsa is secretive, squishes out the door, closes it again. She signs the electronic tablet as the driver looks over the building.

ILSA

That should do it, you can leave everything here.

UPS DRIVER
I've never been here before. Not
sure if you saw the news.

Ilsa wants to get rid of him.

ILSA
We're not TV watchers.

UPS DRIVER
It was the strangest thing. Young
couple in a horrible car crash said
they were saved by flying creatures
about a mile from here.
(spooked)
They had pictures and everything.

ILSA
That is the strangest thing. Have
a great day and I'll keep my eyes
open.

Ilsa waits for the driver to leave, then starts inside with
the boxes.

AT THE TELEVISIONS

Ilsa meets Richard, concerned.

ILSA
Put the TVs back on, the news.

With the delivered boxes nearby, everyone is immediately
engrossed in a news story on the television. Richard turns
up the sound.

ON THE TELEVISION

A NEWS ANCHOR tells the story of last night.

NEWS ANCHOR (O.S.)
And it's our top story this hour.
To recap: officials are staggered
at something right out of the
strange and bizarre. Two area
teenagers were in a horrific car
accident in a remote section of
copperhead road last night.

The picture shows images of their badly damaged vehicle,
shows them talking to the camera.

NEWS ANCHOR (O.S.) (CONT'D)
By all accounts the teens are lucky
to be alive.

(MORE)

NEWS ANCHOR (O.S.) (CONT'D)

The vehicle, at one point, was on top of the young woman in the accident. Her boyfriend was unconscious, bleeding, and thought to be dead. When the Ambulance crew arrived, the teens were okay and had an amazing story to tell. They took these pictures, of what appear to be, flying creatures. Officials are calling the incident an elaborate prank, but declined to comment on camera.

Jake and Julie are on the television, just about to talk about their encounter.

THE CREATURES

In contrast, are pretty happy with themselves, chattering.

THE CREATURES

GOOOOOOOOOOOOOOOOOOOOOOD..!!

RICHARD

Waves them off, slowly lowering his hands until they lower their collective voices and pay attention.

RICHARD

When were you outside..?

Creatures twist their heads, like "what's your problem..?" They turn back to the television and turn the sound back up.

INSERT - TELEVISION

Showing Julie and Jake on the news.

JULIE (O.S.)

We swerved to avoid a deer and went off the road. I don't remember what happened right after that.

(scared)

When I woke up, the back end of the car was on my legs, so I screamed for help. We were a long way from anywhere and my phone was thrown in the crash.

(emotional)

I just started to cry cause Jake wasn't moving. I couldn't help him. I think we was dead.

REPORTER'S VOICE (O.S.)
Then what happened..?

JULIE (O.S.)
They flew down onto the road.
Whatever they are. They have wings
on their backs.
(stops herself)
I know this sounds crazy, but it
really happened. Some of them were
larger than the others.

The phone pictures are showing.

REPORTER'S VOICE (O.S.)
Here's the pictures you took later
after recovering your phone. What
else can you tell us about them..?

JULIE (O.S.)
Well, I was scared, screaming my
head off. They tried to calm me
down. They were..
(hesitates, smiles)
Good. The strong ones lifted the
car off me while the smaller ones
saved Jake's life.

REPORTER'S VOICE (O.S.)
(to Jake)
What do you remember, Jake..?

JAKE (O.S.)
The only thing I remember was
waking up. I freaked out at first.
I've never seen anything like them.
They put something on my cuts. They
did something to help me. I can't
explain it.

REPORTER'S VOICE (O.S.)
Next, we're going to talk to the
doctor who examined Jake.

Richard shuts off the television immediately, everyone's
heads in overdrive.

ILSA
We need to get this going.

RICHARD
It's a matter of hours before more
people come looking around here.

SERIES OF SHOTS

- A) Two new sewing machines are altering charcoal industrial coveralls for the creatures to put their back wings through.
- B) Creatures try on the coveralls, getting measurements for arm and leg lengths.
- C) "SKY MARSHAL" crests are ironed and sewn onto the coveralls.
- D) Two racks of seven suit sets on each rack are wheeled by, one set of suits much larger than the others.
- E) Snippets of suit fabric falls to the floor.
- F) Sewing machines complete the alterations.

BACK TO SCENE

AROUND THE SARCOPHAGUS

Great care is taken by the creatures to wrap the remains of their ancestors with modern medical supplies, watched by everyone with fascination.

Ilsa seals DNA samples and places them into a bin.

ILSA
We have DNA samples.

Everyone, including the Technicians, watch the Creatures with amazement.

RICHARD
Start packing up.

THE ANCESTORS

Are back inside the sarcophagus, wrapped tight, looking as they did. The creatures gather around, wearing their coveralls now, taking a moment to recognize them.

THE LID

Is carefully placed on top of the sarcophagus again.

THE SMALLER CREATURES

Spit in sand in a bucket, use a tool to stir it up, then spread the sticky paste into the crack, then they spit directly into the crack, then rub it with tools until you can't tell it was ever cut in the first place.

SMALL CREATURE

They were good.

Everyone pauses for a moment.

THE SARCOPHAGUS

Is loaded back onto the trailer and covered as the last of the remaining items are loaded into a large van.

EXT. MASSET BEACH - NIGHT

The same boat returns with the sarcophagus in the night to do the same operation in reverse.

DISSOLVE TO:

The large hole is open again and the sarcophagus is slowly lowered into the hole.

The creatures all quietly gather, wearing their suits, gathering around the hole as they arrive.

Ilsa and Richard join Caretaker, officiating.

CARETAKER

Centuries ago, the great Caretaker of the upper sky called you down to the skies of the world to battle the dark oppression and deceitful ways of the Raven; the trickster who meddled with the once perfect, but dark, womb of creation by opening a Box of Daylight.

(teaching)

The Raven of today comes in many shapes and forms. You are made to be ready at all times. There is great danger and trouble in today's world. You came back into the world of today to assist the great Caretaker of the upper sky to spread his light in the world while combating Raven's trouble and deception.

(helping)

Your greatest tools are: wisdom and understanding. These tools will not always be enough to help, or change, what today's Raven inspires: chaos and destruction.

(MORE)

CARETAKER (CONT'D)

To help you in this battle, the great Caretaker gifted you with special skills and talents, comprised of the best and brightest attributes over the entire world.

(encourages)

You will use these talents and abilities with force, if threatened, but will always seek peaceful justice and humility first. If you draw from the great Caretaker's wisdom, always, the world will come to know you as great leaders and you will bring good changes to a troubled and fallen world.

The Creatures show appreciation and emotion.

LEADER

(slowly)

We will do our best.

CARETAKER

We call on the God of today to protect you and provide safe passage in the days ahead. My you receive and project the grace provided by Him, in the name of your ancestors and God.

(smiles)

Go in peace and strength, Amen.

EXT. URBAN WAREHOUSE DISTRICT - DAY

A bus with smoked windows is flanked front and rear by a pair of rented SUVs, entering a large and unmarked warehouse. When all three vehicles enter, the door closes.

INT. SKY MARSHALS' HEADQUARTERS / WAREHOUSE - DAY

The large area appears to still be under construction with workers present.

The Creatures all exit the bus in their suits. They walk in SLOW MOTION unison as two units, looking all business.

CONSTRUCTION WORKERS

Watch with total disbelief.

CONSTRUCTION WORKER

What is this..?!

They start to applaud slowly, unsure what to do.

CONSTRUCTION WORKER 2

(hushed)

I think they're those, whatever they are, creatures, that were on the news.

CONSTRUCTION WORKER

(yells to creatures)

Hey..! Excuse me..! What are you..?!

ALL THE CREATURES

Stop marching with their wings facing us. They all start moving their wings, then take flight inside the warehouse, circling a couple times before landing in front of him.

LEADER

We are Sky Marshals.

CONSTRUCTION WORKER 2

(disbelief)

They can talk too.

CONSTRUCTION WORKER

What are Sky Marshals..?

LEADER

My ancestors are beings from another time. They are very old. We preserved them in a sarcophagus. We stopped living for centuries.

CONSTRUCTION WORKER

(long pause)

Centuries. I'm not sure what to say.

(long pause)

Welcome back..?

CONSTRUCTION WORKER 2

(long pause)

They're wearing clothes.

INT. SKY MARSHALS' HEADQUARTERS - DAY

Open concept design, showing a future call center, lots of technology and monitors, spiral staircase, interesting perches, and an open atrium with a roof entrance/exit.

Caretaker, Richard, Ilsa, followed by the Creatures, all enter and look around.

FROZEN STARES

From workers finishing construction.

ILSA
 (to the Creatures)
 This is going to be your new home.

The Creatures make noises and chortle.

LEADER
 Thank you.

ILSA
 This isn't what I was expecting.

RICHARD
 Secret hideouts cost a fortune.
 And.. They don't want to hide.

CARETAKER
 They want nothing and give
 everything.

Ilsa picks up the phone, dials, then listens.

ILSA
 Hello. News room, please.
 (listens)
 Yes, I'm calling about the flying
 creatures. I thought you might be
 interested in meeting them at a
 press conference.
 (listens)
 This afternoon in Robson Square.

Ilsa hangs up the phone, looks passed around suggest, "this is it".

EXT. ROBSON SQUARE - DAY

The Creature bus with smoked glass pulls to the curb of a busy city square in the midst of a frenzy of reporters and photographers scrambling for position.

INT. CREATURE BUS - DAY

With the commotion outside, they take a minute to gather themselves in the quiet. The Creatures are nestled in their custom seats. Richard sits with them.

RICHARD
 Humans generally hope that whatever
 they do, it's something that turns
 out for the best.

(MORE)

RICHARD (CONT'D)

(unsure)

Yet there seems to be no explanation for how many times things just don't work out.

(a little afraid)

The truth is, we don't know what's going to happen when we open these doors and walk out to meet the world.

(exhales)

This is way up there with an alien arrival and the second coming.

(smiles)

Be goooooooooood. Keep it light, make humor, and have fun out there. If we manage that, I think we'll be okay.

LEADER

We can be goooooooooood.

RICHARD

Okay, then. I guess we should get going.

EXT. ROBSON SQUARE - DAY

The bus door opens in SLOW MOTION. Caretaker is the first to exit, followed by Ilsa, and then Richard. The smaller Creatures are next, getting the attention of onlookers.

The larger creatures are last off the bus, in SLOW MOTION, moving through the crowd toward a natural podium area, seeing facial expressions of the onlookers.

AT THE PODIUM

There is a small table set up, filled with microphones, for Richard, Ilsa, and Caretaker to sit at. They do. The Creatures fill in behind them.

REPORTERS BEGIN YELLING

Questions obnoxiously over top of each other.

ALL THE CREATURES

Respond back with their deafening sound.

CREATURES

HMM..!!

From deafening sound to deaf silence.

LEADER
Be goooood.

A REPORTER timidly raises her hand.

REPORTER
May I ask a question..?

LEADER
Yes.

REPORTER
We're at a loss. I don't know what to ask. If there's something you want to say, I'll write it down.

LEADER
We are here to be good, and to protect, we are your friends.

REPORTER
What will you protect us from..?

LEADER
Darkness, ones who wish to harm you.

REPORTER
Did you save that couple in the car wreck..?

LEADER
We did.

REPORTER
She reported that you saved her boyfriend's life.

The Creatures all just look at each other like, "this is what we do all day long". The reporters look mystified.

LEADER
It is what we do.

RICHARD
I'll tell you ahead of time that we won't be discussing the details of the events leading up to today.

REPORTER 2
What should we call them..?

RICHARD
We think, Sky Marshals.

REPORTER 2
Why Sky Marshals..?

RICHARD

You'll see. It's related to an old story that I can't tell you right now.

(explains)

We're here because this is real and it's happening. There is nothing to fear. They are friends of the good, enemies of the bad. They're not going to hide, nor are they going to save the whole world, but they will surprise all of us.

ILSA

(uncertain)

It isn't a complicated plan.

REPORTER

What is the plan..?

ILSA

They don't plan, they react.

Serious gazes and stares.

REPORTER 2

What are your plans, now that your lives have all changed so much..?

ILSA

We were just married. We were going to travel and see the world. But we decided to go on a dig instead.

Ilsa and Richard look at each other.

RICHARD

We don't regret either decision. They're our extended family now.

Nods and smiles of respect to the Creatures, who one by one, step forward and take flight over the reporters, who see them fly for the first time in complete awe.

LOOKING UP AT THE SKY

The Creatures fly in a complete circle a few times before dispersing together in formation.

EXT. OPEN SKY / ARRIVING IN THE CITY - DAY

The flying creatures, remaining in a tight formation, are in the city, and begin flying low over the streets.

EXT. CITY STREET - DAY

Away from the square, above the street, creatures fly.
PEDESTRIANS pause, look, then point, watching the creatures fly.

PEDESTRIAN
They're here...!!

Richard, Ilsa, and Caretaker are buzzed at the bus by a small creature flying through.

RICHARD
Yes they are.

ILSA
What just happened..?

RICHARD
They just said hello to the world.

CREATURES FLYING LOW OVER THE STREET

Have pedestrians cheering loudly

ILSA
And the world just said hello back.

Caretaker's faint concern contrasts the celebration.

CARETAKER
For now.

DISSOLVE TO:

EXT. CHURCH STEEPLE / ROOF TOP - NIGHT

Poised like guardians on the corners of the church, the creatures silently wait, their eyes closed. Off in the distance is an errant cry.

WOMAN'S VOICE (O.S.)
Help..! Stop..! My purse..!

LEADER'S EYES

Slowly open together, then swiftly fly from the church's roof top, one after the other.

SERIES OF SHOTS - LEADER IN ACTION

A) A SUSPECT runs down the street with a woman's purse, laughing as he goes.

B) THE WOMAN yells.

FEMALE VICTIM

Stop..!

C) Leader lands in front of the Suspect, stops him dead.

D) Suspect turns, but more Creatures land behind him.

E) Boxed in, the Creatures HMMMMMMMM..!! at the Suspect.

F) Suspect, terrified, hands the purse back to a smaller creature.

SUSPECT

Take it. I didn't mean it.

G) Creatures hand the Suspect to waiting POLICE. He's handcuffed.

G) The purse is given back to the woman by the small creature.

H) Female Victim gets her picture taken with the creatures.

DISSOLVE TO:

MONTAGE - CREATURES' RISE IN POPULARITY

A) TIME MAGAZINE spins in, showing the creatures with the headline: "SKY MARSHALS"

B) NEWSWEEK spins in, showing the creatures again, with the headline: "SKY POLICE?"

C) ENTERTAINMENT TONIGHT hosts a news clip with a FEMALE ANCHOR.

FEMALE ANCHOR

Sky Marshals keep right on rolling, taking the city to new heights. The new community outreach phenomenon shows no signs of stopping.

D) FOUR MASKED MEN inside a bank, with guns drawn, receive a bag of money from the TELLER before they exit the bank.

E) Outside the bank, the Teller emerges, yelling.

TELLER

Heeeelllp..!

F) Smaller Sky Marshals flying low through traffic to chase down the get away car, driven by the robbers, dodge gun fire.

G) The Small Sky Marshals spit onto the getaway car tires, melting the rubber off, leaving it to crash on its rims.

H) Sky Marshals hand the suspects to saluting Police.

CREDITS

FADE OUT: